

The CNEW Skew

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Volume 20 Issue 6

June 2007

Editorial

I hope everyone who attended had fun at the Yankee Symposium, I know I did. I went to two demonstrations that I'd seen before, at the AAW Symposium in Providence, and learned something new at both. Graeme Priddle explained again why he has so many holes in his faceplates – so he can use only holes near the edge of the piece for eccentric mounting. That makes it easier to clean up the bottom of the piece by turning away the screw holes. And this time I was listening when Michael Hosaluk explained why you should never touch the joint area of a box after aligning the two parts (if you do, the outside surface will no longer be concentric with the mating surfaces and the box will only fit properly in one orientation).

Of the demonstrators I saw, the best were Mark Sfirri showing how to make a rolling pin for your mother-in-law (it's bent in the middle) and Mark St. Leger making a rock-a-bye box. They were both excellent presenters, explained clearly what they were doing and got through the material on time. Or at least everything seemed clear, until I tried the rock-a-bye box and discovered just how inadequate my notes were. It took me six tries before I got a reasonable reproduction of Mark's shape and knew how I'd done it.

None of the demonstrations I saw were limited to ordinary round turning. They all involved some element of eccentric, off-axis or interrupted cutting. Right up to the last, when Jimmy Clewes drilled a hole in the face of a 10 x 4 x 3 plank of walnut, put it on a screw chuck and proceeded to turn an oriental box – at 2800 rpm! I think most people would classify that as insane rather than merely eccentric! I'm glad I missed the rotation in which Jimmy found a nail in his blank – and kept turning anyway. The organisers will have to come up with something special to top that at the next Symposium. I'm looking forward to it...

Graeme

President's Message

Are we having fun? I hope that everyone who went to the Yankee Symposium enjoyed themselves, as I went and had a ball, a very enjoyable experience. I saw a great many people that I knew and saw many wonderful seminars and learned a lot. There were tools to buy and prizes to be won. There were some awesome demonstrators to see with their varied ways of doing things which they made look easy and the Instant gallery was filled with some very interesting pieces. Last month we had a turning session before the meeting, we also had quite a load of wood for the wood swap, also Charlie brought in a load of wood for the Project Goodwill which will be put to good use by the members completing some more items which will be auctioned off. I would like to personally thank our one and only Dave Eaton who gave a great demo on the hook tool which I finally learned how to use and in doing so conquered the ring tool as it has been a problem tool for me. They are both basically the same, just rub the bevel and keep at approximately six o'clock and it works fine. Remember to bring in a tool or something to tell about at the July meeting it should be interesting. Till then,

AL

Contents

| | |
|--------------------------|---|
| President's Message | 1 |
| Editorial | 1 |
| Club Officers | 2 |
| Minutes of Last Meeting | 2 |
| Green-wood Lidded Bowl | 3 |
| Show & Tell | 6 |
| Open Shop with Ken Dubay | 8 |

Club Officers and Contact Info for 2007

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Minutes of April Meeting Tim Elliott

Visitors/guests: Clay Curry (actually, now a new member)

Norma Hogan gave a treasurer's report

Ending balance: \$2046

Norma is collecting large animal bones - not leg bones or horns, but other bones from large animals with interesting shapes. As an example, she showed an elk pelvis that she is making into a mask. If you know of a good source, please contact her.

Charlie Croteau reported that Project Goodwill continues to help raise money towards wheelchairs for people who would otherwise not have them. Last month, sales of our work contributed to a Boston-area event that raised \$8000. Charlie also noted that George of "Turnings by George" will demo for us at little or no cost if we unofficially expect each participating CNEW member to donate one item to Project Goodwill at the door.

Open Turning sessions are available prior to most meetings. See the website to confirm that it is "on" for any given month.

Ray Boutotte has the CNEW shirts (denim with embroidered CNEW logo). If you ordered one back in the Fall, please be sure to see Ray and get it. Cost is \$25.

Last weekend was the Yankee Woodturning symposium in Connecticut. Dave Eaton reported that all who attended found it very worthwhile.

Alan Gilburg has invited CNEW members to his woodlot in Vermont to cut down some trees and collect wood on 6/23. He passed out maps and contact info.

The Springfield woodworking show will take place again in January 2008 - CNEW is invited to participate.

Will Hunt reports that Woodcraft is again carrying urethane oil at about \$16 per quart. He and Steve Reznick have been buying from an alternative supplier by mail, but the minimum order is 1 gallon. Will provided info that will be posted on the CNEW website.

We had an abundant woodswap, thanks to Dave Eaton.

We voted to participate again in the "Festival of Crafts" hosted by the Worcester Center for Crafts on Thanksgiving weekend.

The Spirit of Wood show in Bedford, MA, will also be coming up again. Last year, we had a disappointing turnout. We should confirm that enough members will attend before committing to it.

Upcoming Events

Next month our regular meeting will feature New Toy Time. Bring a new or unusual tool or lathe accessory and explain it to those assembled.

Ocean State Woodturners is hosting Melvin Firmager on Saturday July 7th, 9am-3pm at the North Kingstown Free Library on Booth St. That's in North Kingstown, RI. Cost is \$30, lunch included. If interested, please contact George Nazareth at georgeanddolores@cox.net or 401 333 6119.

Green-Wood Lidded Bowl

Rick Angus

Although the challenges of making a cross-grain green-wood bowl and fitted lid may seem daunting, with proper control of drying the lid will fit both when wet and after drying. Preparing the lidded bowl is simply preparing two bowls with complementary rims; if done well, these rims fit together so as to disguise the seam. Since wet wood shrinks during drying, the first consideration is making the rims from as close to the same place in the log as is possible, so that the distortion during drying is as nearly the same in both rims. The second consideration is to minimize the out-of-plane distortion of the rims during drying.

The procedure for making a lidded bowl is based on the detailed general procedure for making an open bowl with the addition of the steps of:

- making the lid,
- fitting the lid to the bowl and
- controlling the drying to preserve the fit.

Placement of the Bowl in the Log Section

I do not want to accept the challenge of incorporating the pith of the log in my piece since it is the least stable portion of the log during air-drying. I prefer to work with nature and by avoiding the pith and using symmetry to my advantage, I can get well-fitting lids.

I like to prepare a cross-grain bowl with bi-lateral symmetry; more discussion of this can be found in the open bowl section.

The horizontal dashed line in Figure 1 represents the symmetry plane of the bowl; the log is cut along the two solid lines – from the middle portion, the bowl and lid will be made. The vertical dashed line represents the delineation of the lid from the bowl; either portion can be the lid or bowl: it is your choice.

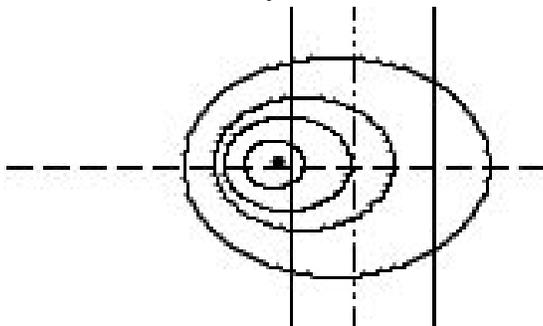


Figure 1

Begin by cutting a suitable log section along the solid lines of Figure 1. The cut separating the lid from the bowl will be made only after the outer shape of the bowl and lid is established. On the center-cut face of the log section (the left side of Figure 1), mark a point on the centerline just under where the pith line was and as close to the center of the face as possible; this will be one center point during turning. Find an opposite center point by best guess and mount the piece between centers on your lathe. Turn the stock into a cylinder about the axis of the lathe. Locate a single grain line near the center of your work piece; choose one that can be traced around the entire circumference of the cylinder; mark this grain line. Bring the tool rest close to the surface of the cylinder. Spin the cylinder until a high point of this grain line is nearest the toolrest and mark the portion on the toolrest. Spin the cylinder exactly one half turn. Measure the distance of the toolrest mark and the marked grain line. Loosen the tailstock and shift the cylinder enough to shift the marked grain ring one half of the measured distance and retighten the tailstock. Turn another cylinder and check the alignment again. This procedure aligns the stock in all three directions. Since trees never grow completely symmetrically, perfect symmetry never will be achieved but this procedure will get you very close.

Remaining Steps for the Lidded Bowl

Using the open bowl procedure below, follow these steps to complete the lidded bowl:

- shape the bowl and lid, allowing a kerf between the two for later separation
- prepare a tenon (spigot) on the bottom of the bowl and the top of the lid
- part the lid from the bowl
- hollow the lid, shaping it with a lip to align the lid with the bowl
- hollow the bowl making sure that the rim of the bowl is a good fit with the lid – chose an aesthetically pleasing intersection between the lid and bowl
- turn a foot on the bowl and a handle on the lid. Alternatively, prepare a mortise or tenon that will accommodate an added handle or finial.

The bowl with a well-fitting lid is nearly complete. At his point the lid will fit in any orientation; it can be rotated after being fit into place. As the wood dries, the

rim will become oval and even distort out of planarity if left unrestrained.

Drying cannot be accomplished without shrinkage. The oval shape of the dried bowl can be quite pleasant; this is our goal. The distortion from planarity however cannot be tolerated if a good fit is to be maintained. During drying, the planarity of the rims can be maintained by clamping the bowl and lid to flat surfaces or by placing them on flat surfaces and applying weight to the top. During the drying, the inside of the bowl and lid must be vented to the atmosphere to allow even drying. This is easily accomplished by using a sheet of MDF large enough to support the rim with a hole in the middle to vent the interior of the bowl and lid.

Green Wood Open Bowl

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).

Many styles of bowl can be produced using this technique. This procedure is a culmination of steps taken from the work of our woodturning predecessors – nothing here is newly invented. I believe that the organization of these steps affords an efficient process wherein no specialized tools are required. The steps are:

- controlling the grain pattern
- turning the outside of the bowl
- shaping the rim
- hollowing the bowl and
- shaping the foot

Controlling the Grain Pattern

It is my desire to control the grain pattern in the finished bowl; in this case the steps required to prepare a bowl with a highly symmetrical (bilateral) grain pattern is discussed – 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 2 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).

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 the pith

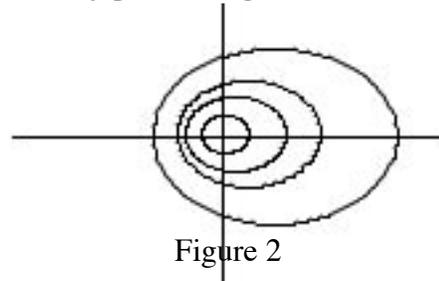


Figure 2

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 is 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 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, as this can be remounted mid-way through turning 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 endgrain portions of the blank. Move the tool rest near to the blank in this region. Rotate the blank so that one such ring is very near the toolrest and mark this location on the toolrest. Rotate the blank one half turn so that the ring of the other side of the bowl is now near the toolrest. Mark the toolrest 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 tailstock. While keeping the drive center in it's original position in the blank, move the blank so as to bring the chosen grain ring to the midpoint of the two marks on the toolrest. The motion of the blank 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 a quarter turn and find a late grain ring near the foot that can be clearly identified on both sides of the blank. Bring the toolrest close to it and mark as before. Rotate the blank a half turn and mark again. 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.

Turn the final outside profile and create a tenon at the tailstock end. 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 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.

Shaping the Rim and Hollowing the Bowl

Mount the tenon in the scroll chuck jaws. 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 of 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 too tightly can compress the wood fibers and this compression often is not symmetrical, 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. Lacking 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 without using a tailstock.

Comments on the article of your results? Let me know how it worked.

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Leaving the bowl in the car on a hot day is *not* a good alternative to clamping it to a flat surface!





Show and Tell

Photographs by Henry Fairlie

Top row, L to R: Trembleurs and string steady (to stop them from trembling) by **Dave Hopkins**. George of "Turnings by George" did the triangular box. **Graeme Young** made the eccentric hollow form – and crushed the lip trying to turn the tenon off.

Centre: Salt & pepper shakers in spalted maple by **Joe Harbey**.

Below: **Hal Mahon** has been making square things recently. **Paul Charbonneau** found some grapefruit wood to turn and texture. And **Mike Green** made a very nice hollow form from a cherry burl and a couple of bottles of CA.





From the top: This form in very hard blackjack oak is **Paul Charbonneau's** current "worst thing I ever turned". **Will Hunt** bleached this maple burl bowl. **Mike Stone** did the segmented vase under the tutelage of **John McAtee**.

T2B: **Ray Boutotte** acquired these segmented vases from his wife's grandmother. The off-axis bowl with feet is another "**Turnings by George**". The last piece is rectangular not square but it's still by **Hal Mahon**.

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On the web: www.cnew.org

A Day With Ken Dubay Dave Eaton

On May 26th, about 15 members of CNEW, ART and CCW went to the home and shop of Ken Dubay in Columbia, CT for a day of turning, demos and fun.

We started at 9 am with two CNEW members jumping onto Ken's two Oneway lathes and turning out some natural bark edge bowls. Everyone got a chance to turn and there was plenty of mentoring and advice floating about. As always, Ken was extremely generous and offered tools as needed and supplied all the wood for the day. We even had a selection of wood and burls for a wood swap including a few pieces of wonderfully figured Ambrosia Maple.

At mid-day we ate a scrumptious lunch served up by Ken's wonderful wife Mary. Several banquet tables were ready for us to enjoy the delicious meal of American Chop Suey, salad, bread, veggies, drinks, crackers and cheeses. *It's incredible how Mary makes this work for so many people with absolute perfection.*

After lunch we again returned to turning. Al Czellecz gave an excellent demo on how to create a hollow vase

by gluing two blocks together, shaping the outside, breaking them apart and hollowing them. Symmetry is important as well as some key thicknesses. Once completed he added some nice surface embellishments.

Then – alas we had clean-up time. Around 4pm we all chipped in to make easy work of sweeping up and returning Ken's shop to it's original condition. Most people left shortly thereafter with the stragglers staying to jaw with Ken, who invited us all to come back soon.

Thanks again to Ken and Mary for opening up their home and shop to us and for being such excellent hosts. Their hearts, I think, are probably made of "Gold."

