



Volume 22

Number 9

September 2009

Next Meeting Details	
Topic: <i>Multi-Axis Turning Techniques</i>	
Speaker: Mark Sfirri	
Date: 3 Sep 2009	
Mark will turn pieces on multiple axes to produce both motion and simultaneity of multiple perspectives, like a wacky bat.	
Admission at the door: \$10.00 for this special event.	
Learn & Turn	
5:05 to 6:25 p.m.	
No Learn 'n Turn; Just Mark	

Our meeting on September 3rd is tentatively going to be held at the Seventh Day Adventist Church as well. We will keep you informed with updates as we get further information. Please check your email or www.cnew.org for updates.

Until then: be well, share what you know with others, and above all, have fun!



The View from the Street

Seventh Day Adventist Church, 2 Airport Drive, Worcester, MA. A link for Google Maps is: <http://maps.google.com/maps/ms?hl=en&ie=UTF8&msa=0&msid=117450960338300482685.00046f9e57c0b05da3535&ll=42.272704,-71.861315&spn=0.020006,0.035105&z=15>

Presidents Message

Mike Stone

Thanks to everyone who attended and contributed to the August Picnic! Special thanks go to Ray and Lisa Boutotte for opening their home to us, and to Dominic Leroux for donating the burgers and sausages. We had about 25 people show up to enjoy good food, fellowship and some woodturning. A great day!

I heard reports that the meeting held in August at the Seventh Day Adventist Church in Worcester was quite successful. The venue seemed to work very well, I'm told, and Jerry Sambrook did a demo filled with detail. Many people commented to me at the picnic about how well Jerry got his ideas across.

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Great job Jerry!



Our Meeting Room

2008 Club Officers Contact Information		
President	Mike Stone	president@cnew.org
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Freedom Pens	Gene Spadi	
Project Goodwill	Charlie Croteau	



I can't remember what this was all about; I think Dave was helping Chris thank Chris for participation in the sharpening clinic in July

Minutes of January Meeting

CNEW traditionally celebrates August with a picnic replacing the traditional meeting with demonstration. This year we voted to do both. With the warm inviting summer weather and the change of venue due to renovations at the Worcester Center for the Crafts we had a lower number of participants than usual but just as much hoopla. If meeting minutes were recorded, please send them to me and I will include them in the next newsletter; if you sent them and I didn't find your e-mail because I didn't look hard enough, I apologize. (I can't believe that I have reached the stage that I get more e-mail than I even have time to open.) Meanwhile, please enjoy a pictorial view of the business meeting that did actually happen.

At the business meeting:



Chris thanks Richard for contributing an article to the newsletter (and making my life easier, ed.)

CNEW Video Reviews

Rick Angus

Turning an Erosion Bowl, by Neil Scobie

In this presentation, Neil walks us through his procedure for making a bowl from his erosion series—a bowl with a carved pattern inspired by the erosion patterns flowing water makes on sand at the water's edge. I found this to be a clear, simple production with a couple faux-pas from which Neil recovers quite well.

He gives a good description of the goals of the project and shows a good diagram of the project. The videography shows clear views of the cutting action for most of the cuts, close-ups and slow lathe speed to show the details of some cuts.

Neil uses conventional techniques for making a bowl, leaves a wide and thick rim and carves his erosion pattern and series of small holes in that rim. He mounts the blank on a screw chuck for turning the outside and a chuck for hollowing. He finished by turning the tenon onto the foot using an inside jam chuck between centers.

This technique is good for the beginning turner of simple bowls. One interesting technique is his use of larger-than-life wooden mock-ups of gouges to show the cutting edge approach to the wood. It makes it easy to see what part of the knife edge is intended to make the desired cut.

Of prime interest to me was his use of carving tools to make the graceful flowing erosion pattern shapes. I'll not try to reiterate his repertoire of techniques but say that he uses hand tools (and shows a few good tips for sharpening hand gouges). He demonstrated use of a variety of rotary power carving tools for bulk wood removal; the comparison of how the Arbortech chainsaw blade cuts coarse chips and the carbrasive (Kutzall) carbide coarse abrasive grinds aggressively

and tools as gentle as a Dremel with a fine small burr safe or abrasive was very telling.

Neil also stresses safe holding of the rotary tools: a two hand grip with elbows locked near the body for a rigid grip. (Note: die grinders spin fast and coast to a stop over a few seconds—during this time, almost nothing, especially human flesh, will not stop the rotation,. They are powerful and dangerous until they have stopped. Compare to air-driven rotary tools that can stop in a fraction of a second. *Ed.*)

A very cool technique that he uses is to make a simple shaft with a longitudinal slot to hold a small strip of sandpaper, rolled abrasive side out and spun like a flag in a small hole to quickly sand the contour was nearly worth the price of admission.

Turning a Celtic Knot Pen *Jerry Sambrook*



Chris introduced Jerry Sambrook and bows to the master.

Jerry has elevated the seemingly simple art of making a pen from a kit to new levels of creativity. His approach has been to use some components from kits and make some of his own, to make pens of completely different styles such as desk pens that look like a single long piece of wood—some are. His attention to detail lead him to methods of assuring excellent grain matching of top and bottom components.

At our last meeting, he discussed many techniques, gave many hints and demonstrated making a somewhat conventional pen style with a simple to construct, seemingly curvy Celtic knot inlay pattern,

While conventional pen barrel components are turned on a shaft mandrel, Jerry has found the slightly sloppy fit of the barrel tubes to the mandrel shaft leads to a slight misalignment of the grain pattern between top and bottom barrel sections. This often is disguised by the band placed on the bottom of the top barrel. Since Jerry makes pens without this band, grain

alignment is extremely important. His solution to this misalignment is to make bushings that fit the barrels snugly and have accurate center cones for turning between centers. This, of late, is referred to as mandrel-less turning due to the lack of the shaft of the mandrel.

A key to his alignment success is to choose his pen blank for a two-piece pen as a single piece, drill a little bit deeper than the top piece requires then cut the top piece from the whole blank. The bottom piece then has a center mark or a small depth of the drill hole to position the start of the next hole. The hole in the bottom piece is drilled using the center mark from the last drilling operation as a centering guide. When assembled, the grain pattern match is much better than if the two pieces were drilled separately with only approximate centering.



Pen blank in vise, ready for the first hole to be drilled.

For the Celtic knot, four equal inlays at 45° cut nearly completely through, starting at a square line running around the circumference so that all four inlays are at the same distance from the bottom of the blank.

Jerry has a bandsaw blade with a curf set to 0.050"; he prepares veneer strips of about 0.002" thinner and glues the veneer in the curf to make the inlay. Each inlay is glued with Tightbond II yellow glue and allowed to dry for 24 hours.

Once the blanks have their precision inlay pattern completed and are drilled concentrically, the tough part is over. Using good accurate technique of shaping the pen profile (Jerry uses a skew chisel, very sharp, from start to finish) is all that remains.



A Celtic knot blank clamped to hold the precision inlaid piece in place is held in the clamp for 24 hours.



Ready to mount the blanks on the lathe...



Jerry works the crowd.



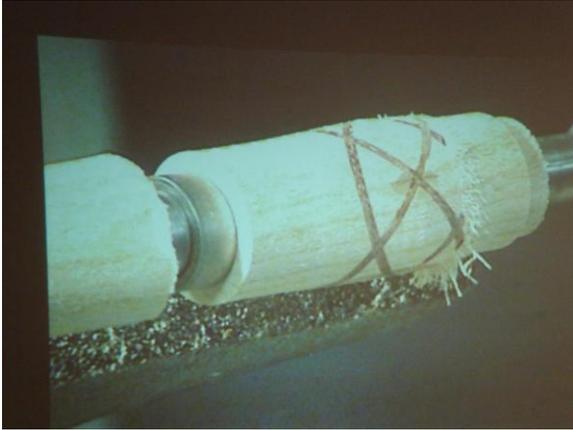
Mandrel-less turning looks conventional but there is no shaft running through the barrels—only tight fitting bushings holding it all together.



Yep, I have all my fingers; the glue is dry so it must be time to turn a pen.



Careful alignment of the toolrest and we are ready to go...



With a deft and clean cut with a skew chisel, the knot pattern is revealed.



The two barrels mounted on bushings between centers—completed.



What a great maincure.



An apparition seems to be Jerry's guiding light.



Finishing the cut reveals the entire Celtic knot.



A quick coat of finish and the pen looks good enough to write with.

The CNEW Skew

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Central New England Woodturners
A Chapter of the American Association of Woodturners



Find us on the web @ www.cnew.org

Membership Application

To join or renew membership, please complete this form and a check made payable to CNEW and bring it to a CNEW meeting or mail it to:

Treasurer, Central New England Woodturners
c/o Worcester Center for Crafts
25 Sagamore Rd.
Worcester MA 01650

Annual dues: \$20 including e-mail delivery of newsletter; \$25 for postal delivery of newsletter.

Name: _____
Street: _____
City: _____
State: _____ & Zip: _____
e-Mail: _____

Please check appropriately below

- New Member
- Returning Member
- e-Mail Newsletter (\$20.00)
- Snail Mail Newsletter (\$25.00)

Please let us know of your interests:

How long have you been turning? _____

What programs would you like to see at meetings? _____

Would you like to demonstrate at a meeting? Yes/No If so, what topics do you offer? _____
