



Next Meeting Details	
Topic: How to duplicate spindles.	
Speaker: Jim Kephart	
Date: March 4, 2010	
Jim owns and operates a woodturning business in Manchester, CT. He specializes in woodturning furniture parts, balusters, columns and prototype Woodturnings.	
Learn & Turn	
5:00 to 6:25 p.m.	
Topic: <i>Turn a Platter</i>	
Leader: unknown	

President's Message

Rick Angus

February is such a great month for our woodturning group. I very much enjoy the generosity and creativity of open shop hosts. I was able only to attend one this year--Ken Dubay's--and had a great time. I arrived early and spent the first hour cutting about 20 small bowl blanks so that everyone interested could choose their favorite. With about twelve guest turners, they went fast (or was it that a few people wanted to get into the warmth of the living room for the Super Bowl). The greatest part was how much everyone helped each other. People were giving tips and learning new techniques. Jim D'Angelo brought one of his newest tools with a wide aggressive cutter and everyone got to see me flip an endgrain blank out of the chuck jaws.

Mary started us out with a big pot of coffee and later brought a cauldron of chili to warm our bellies. As usual, we had such a pile of chips that it took two trips with the loader to haul them out of the garage. By now, only Dave Eaton has an opening and I'll bet it will be fun. If you did

not take advantage of the formal open shops this year, consider it next year. Or, why wait that long. Visit someone or invite a couple turners to your shop. All it takes is a couple tools, a chunk of wood and the curiosity to try something new. Happy creating!

Minutes February Meeting

Tim Elliott

Minutes of CNEW meeting 02/04/2010

New/visitors:

Mark Renard, Larry Graves, Fred and Rachel Lake, Joe Giroux

Internal VP Chris Durkee recognized many members for participating in the recent woodworking show demonstrating pen turning: Ray Asselin, Art Bodwell, Dave Eaton, Al Faul, Al Gilburg, Mickey Goodman, David Hanssen, Todd Heino, Eric Holmquist, Richard Hunt, Mike Stone, Jerry Sambrook, Joe McGill, Bill LeClerc, Peter Wilcox, Rick Angus.

Thanks again also to Craft Supplies USA for pen making materials. Jerry Sambrook believes they may be willing to provide supplies again for another show later this year - Spirit of Wood or Festival of Crafts.

Chris Durkee also thanked Reid Gilmore for last month's demo.

We are still seeking volunteers to lead future Learn and Turn sessions. Please get in touch with Richard Hunt if you would like to do this. Future topics currently include:

Mar: platters

Apr: goblets

May: sharpening

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CNEW Skew: Volume 23; Number 2, March 2010

Jul: skew
Oct: boxes
Nov: ornaments
Dec: sharpening bowl gouge

Also - it would help if at least a few members could show up early each month for Learn and Turn to help set up and allow us to start on time.

February Open Shop details are posted on the CNEW website. A few Open Shop hosts described their plans.
Steve Reznick and Will Hunt: tour the Lexington Arts and Crafts facility and discuss segmented turnings
Reid Gilmore: texturing and coloring
Mike Peters: tool making (this one is already over)
David Hanssen: carving
Buzz Hawes: large-format segmented turnings
Dave Eaton: open turning

Chris Durkee is seeking suggestions for future meeting programs/demos.

Mickey Goodman volunteered to write up tonight's demo for the newsletter.

Jerry Sambrook discussed our planned June demo - Kip Christensen will be here for Thursday evening only - we will not have any additional small-format workshops.

We may have an opportunity to get Graeme Priddle for a demo on April. If so, we will likely charge members \$10 at the door to cover expenses. We voted to have Jerry try to book Graeme for a fee capped at \$500.

Mary Maguire has spoken with the owners of Archangel woodshop co-op. They are located in the "Holy Cross area of Worcester" near Route 290, and have offered us free meeting space.

Jon Berke gave a treasurer's report.
Beginning balance: \$6486
Credits: \$802 (mostly memberships)
Debits: \$2185 (mostly the new lathe)
Ending balance: \$5103

Our library continues to generate income from rentals. A motion was passed to spend up to \$300 on new videos to continue building our collection.

Dave Eaton passed out CNEW membership cards to members who are paid up for 2010.

Thanks to Jerry Sambrook for coordinating and completing the purchase of our new lathe. We used it for the first time in tonight's Learn and Turn. The church has provided storage space for it.

We are still planning to make some new collection platters for the church. Kevin Nee volunteered to lead this. He will provide more details when requirements are better understood.

Next month's demo will be Jim Kephart on how to duplicate spindles. We agreed to pay him in the form of 2 years membership.

There was some discussion about whether we should have a general policy for paying local demonstrators. Rick Angus will chair a small committee on this topic. Contact him if you'd like to be involved.

The club has been contacted by someone looking to have some red oak burls turned into tableware. Contact information was available.

Ray Boutotte is stepping down after many years managing our supply/store program. Mike Smith volunteered to take over.

Program: Ron Pessilano on pierced hollow forms
Attendance: 55

Show and Tell:
Eric Holmquist - lidded finial box

David Hanssen - light pulls carved in the shape of a flower blossom, 5-sided carved hair sticks

Art Bodwell - segmented vase with "2nd generation" feature ring segmented vase

Jerry Sambrook - many pens, lidded finial box, black ash burl bowl, winged bowl from stag horn sumac, golf club desk pen, sample pen blanks in dyed box elder, wood scraps and plastic resin

Richard Hunt - pair of lidded finial boxes

Reid Gilmore - maple natural-edge platter (a year of intermittent end-grain sanding - the "most miserable piece of wood I ever turned"), black ash burl vase bowl from red deer horn, palm nut vase

Steve Reznek - mahogany & maple bowl with splined bottom

Bill LeClerc - oak burl finial box

Doug Anderson - bottle stopper with captured ring, bone top, letter opener with bone top

Kevin Nee - walnut platter, walnut & cherry burl bowl

Al Gilburg - 3 pens for project Goodwill

Al Faul - giant bamboo blank

Mike Peters - tools from his open shop - a skew and a 3-point tool

Jim Metcalf - a cautionary tale about catching his scraper inside a cherry burl bowl.

Using Thin Epoxy in Woodturning by Will Hunt

I have found several uses for low-viscosity epoxy. My choice is System Three's Mirrorcoat which is designed for bar top finishing, but I am sure other vendors have similar products. I have not tried solvent thinning of regular epoxy.

The main difficulty in using epoxy is the retention of bubbles. The lower the viscosity, the better the chance of avoiding them. But there are still some measures to reduce/eliminate them.

1. Raising the temperature of the bottles before mixing further thins the system, minimizing bubble development. Immersing the bottles for 45-minutes in hot water from the household tap is helpful.

2. In mixing the epoxy/hardener, use gentle stirring. A slow back-and-forth motion (rather than circular) helps.

3. Applying the mix to a bare wood surface traps air adhering to the wood surface that is hard to remove. This can be countered by applying a seal coat before the epoxy.

4. Using a brush to gently "tip out" the visible bubbles after application is good practice.

5. Finally, heating the applied epoxy with a heat gun or hair dryer at least 12-14" away from the surface brings the bubbles to the surface. Avoid ruffling the surface with the air stream. Heating time depends on many variables. My best gauge is to continue the heating for a couple of minutes after the last bubble seen.

Deep Bottoms

Pieces with narrow inside access more than 3-4" deep (ex. boxes, vases) can make smooth turning or sanding of the bottom surface difficult. A pour of thin epoxy 1/8" deep will result in a clear, colorless, glass-smooth surface. Cured, the epoxy can be sanded and finished with most oil/varnish or wax-base materials. TIP – with the above System Three Mirrorcoat, a **slight** excess of the hardener component will promote a harder cured film/layer.

Waterproof Vases and Planters

This involves a 2-step application process – 3-step for planters. Turn, sand, and seal the interior. With the lathe running slow (40-50 rpm), apply the epoxy liberally to the bottom and inside wall surfaces. Mount a heat lamp on the lathe rails or tailstock 12-15" from the vase rim. Continue the slow lathe rotation (to avoid slumping) and check for bubbles on the surface every 3-4 minutes. With a paper towel, wipe off any visible bubbles. Continue until no new bubbles have appeared. If you are working with burl or other situation (ex. segmented) that may have open cracks or channels to the exterior, check carefully for bleed through or leaks by filling with water and let stand over night. Since the above wiping of the coat reduces the amount of epoxy film, a general recommendation is to repeat the process to close any potential small leaking.

Planters should have holes in the base to allow excess watering to drain off. The hole and underside of the base should be proofed as above.

Punky Burl

Have you ever had a burl that looked like a winner but was so soft and punky it could not be turned or sanded to a smooth surface or, worse, one that alternated soft and hard areas? Applying thin-viscosity epoxy will soak down through all softer areas and present a clear, hard, sandable, non-porous surface. To achieve a sandable surface for finishing, apply multiple coats until the 100% epoxy glass-like surface has been reached.

Potting

Demonstration by Ron Pessolano

Submitted by Mickey Goodman

Here, the reference is encapsulating decorative objects (e.g. coins, minerals, metals) in cavities or voids in a woodturning. This is often done in box lids or the inside bottoms of bowls. The procedure is essentially the same as in "Deep Bottoms" above. To get a "floating" appearance for the object, 2 epoxy pours with the object resting on the surface of the first works well and the layering is not apparent. There are colorants that can be used with the thin epoxies but trials need be run before the potting is done. NOTE: The "Inlace" and "Castolite" systems that also work for this purpose have, for me, proven more sensitive to moisture and mixing variations than epoxy.

Multi-piece Inserts

This mainly applies to segmented work but may have applications elsewhere. When a multi-piece emblem or other decorated assembly is inserted into a solid base, the expansion/contraction from changes in humidity will frequently result in the joint lines in the insert developing separation lines in the finish or even cracks between the pieces. Using a thin multi-piece assembly and limited amount of glue to fasten the insert to the base helps mitigate these effects. Doing a pour of the thin epoxy over the inset before finishing firmly sets the inset pieces so that they do their expansion/contraction movement in another direction – the space between the insert underside and the base.

Box Lid Adjustment

To experience a sloppy lid fit on an otherwise excellent box is discouraging to say the least – but it happens. One answer is to "paint" a small layer of thin epoxy on one of the joining surfaces. Since the epoxy is clear, sandable, and accepts most regular finishes, it proves a second chance (even a third if needed) at getting the fit you want - call it a crafter's secret adjustment.

Using Color

System Three has a range of colors dispersed in epoxy. A little goes a long way and they are fairly costly. Most dry pigments available at art stores are compatible, but tests are advised. In any event, the color should be mixed into epoxy (without hardener) to a fairly thin consistency and then let down with more resin. Bubble removal will be more difficult so mixing care at all stages is needed.

Thursday, February 4, 2010 we saw Ron Pessolano explain and demonstrate the art of piercing wooden turned hollow formed bowls by using a Micro Mark 12 volt mini saber saw.

It is not often that we have a chance to meet a pioneer in a portion of our craft. Ron started piercing bowls more



than 20 years ago prior to any of the now "named" turners using other methods to pierce their objects. Ron devised his method first starting with a pattern he drew on the hollow form and then used a rotary tool to make the initial hole in each of the patterns to be removed and then used



the Micro Mark saber saw to cut out the rest of each of the patterns. Since he was the "first" to do this, he had to go through the agonizing process of finding the appropriate tools to use for the piercing process. I can understand the frustration he must have gone through until he finally

settled on the Micro Mark saw that would complete the cutting process with accuracy. Every hole that he cut must also be sanded and to find the right tool to use was also a difficult process since most of the holes pierced are very small and narrow. He has settled on a modified emery files that you would use to file your nails along with other very small sanding files.



First, in order to pierce a hollow form, he had to hollow out a form that was anywhere from 1/16th to 1/8th of an inch in thickness. Ron also modified the Micro Mark saber saw by adding a fine rubber hose attach to an aquarium air pump to blow away the fine saw dust created by the cutting

process. He also had to make modifications to the saw since he spent hours working with it and the fact that it generated heat from the process.

Ron, being a self-taught turner, amazed me with his assortment of self made turning and hollowing tools quite unlike the tools we have purchased from Woodcraft or Craft Supply. Each of his tools was developed for the specific application he needed to turn and hollow a form. His gauge for measuring the bowl thickness was also pioneered him. He does not use one of the many modern lathes available today. His lathe must be older than I am and probably was first designed to be belt driven with a power source other than electricity. He had converted it to electricity and it works great for him.

He is one of the wood-turners, like David Ellsworth, Malcolm Tibbetts, Binh Pho, Stuart Mortimer, to only name a few, that I look up to with respect as to their contribution to our craft.



Reid Gilmore



Jerry Sambrook

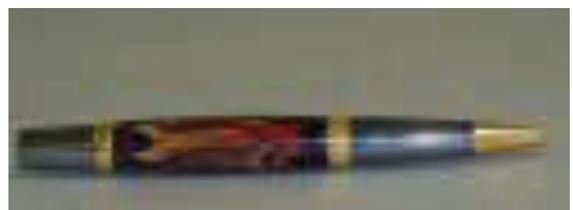


Show and Tell

Art Fogler



Mike Peters



Tim Elliot



Unattributed Turnings



Alan Gilburg



Richard Hunt



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 Jon Berke
22 Walden Way
Milford, MA 01757

Annual dues: \$30 including e-mail delivery of newsletter; \$35 for postal delivery of newsletter.



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



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Name: _____

Please check appropriately below

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City: _____

Returning Member

State: _____ & Zip: _____

e-Mail Newsletter (\$30.00)

e-Mail: _____

Snail Mail Newsletter (\$35.00)

Phone: _____

Please let us know of your interests:

How long have you been turning? _____

What programs would you like to see at meetings? _____