

The CNEW Skew

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Volume 17 Issue 12

December 2004

Christmas Editorial

As of this issue, your newsletter has a new editor - me. What I intend to do over the next year is edit this newsletter, not write it! Looking back over some of the past year's issues, Norm wrote anywhere from 25% to 50% of the newsletter content himself. I'm not going to do that, so if you don't want to see "this space blank for lack of content" or a shorter newsletter, think seriously about contributing. It is your newsletter after all, not mine. Even if all you have is an idea for something you would like to see in these pages, let me know and we'll try to get someone to take it up. This issue is eight pages only because Emilio took lots of photos at the Christmas party and I used almost all of them, using up more than four pages in the process. I can't do that every month.

Sometime last September, Reid forwarded to the CNEW e-mail group a communication from the AAW which read in part

Chapter spotlight. In the last two years, we have published just three "Chapter Spotlights," representing a gallery of outstanding turned pieces from an AAW chapter. (See the Summer 2004 issue, page 36 for the most recent example.) So why haven't we heard from your chapter? Three publication-quality photos from three or four members would be a great addition. For more information, contact Carl Voss (carlvoss@msn.com).

I suggested that it was about time CNEW submitted some of our work for this and the topic was discussed for a couple of weeks on the e-mail list. Emilio volunteered to take the required high resolution photographs. We agreed that a selection panel of three or four people would be a lot more manageable than asking everyone

to vote at a club meeting and I volunteered to be on the panel. Nobody else stepped forward. Then I went off to Seattle for my daughter's wedding and missed the October meeting, and nothing further happened until I got talking to Joe Harbey about it at the Christmas party. So at the January meeting we will be looking for one or two more "volunteers" for the selection panel (don't worry, it's nothing like as big a commitment as being an officer). We will also be asking everyone to bring in one piece, probably at the February meeting, from which we will select ten to twelve for submission to the AAW.

Some helpful hints for submitting material for the newsletter:

- electronic submissions are easiest, but I will accept typewritten or even manuscript.
- if you send anything by e-mail, please send it as an attachment. Mail systems tend to make each line of the message into a paragraph, but they leave attachments alone.
- use plain text with a minimum of formatting, preferably in the Times typeface.

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Club Officers and Contact Info for 2005

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Outgoing President's Message

The December CNEW meeting featured a very successful gift swap with 23 members exchanging turned items. For those of you who missed the meeting we were able to fill the last few officer positions, so it will once again be safe to show up at the January meeting without facing the risk of being nominated for a club officer. As outgoing President I would like to thank all of the 2004 officers for the fine job they did for CNEW. The Fall Craft Show at the Worcester Center for Crafts was quite a success with more than \$5000 total sales. We had 11 turners participating.

As we look toward a new year at CNEW, I should remind the membership that it is time to renew your membership by paying the annual dues. Unlike the price of gas, CNEW dues are not going up this year. When you consider the benefits of CNEW membership in terms of wood swaps, demos and woodturning advice, the annual membership is really a bargain.



Dogwood and cherry ornament, made by George Whippen

January Program

Graeme Young [that's right, me again - ed.] will be talking about dyeing and other forms of surface decoration. There will be no spinning wood or spraying liquids involved so you can safely sit in the front row without protective clothing. Show & Tell will be back after the regular business meeting so bring some of your recent work. There will also be a Wood Swap, always assuming that at least a few of us contribute some wood to swap.



Phil Bowman opening his Christmas present

Minutes of the December Meeting Tim Elliott

Outgoing president Reid Gilmore presiding for the final time in his term. Several spouses were present for the holiday party, among them Mary Harbey, Lisa Boutotte and Penny Faul.

New slate of officers elected: In addition to those who had already volunteered to serve at the November meeting, Tim Elliott and Charlie Croteau took on the duties of Secretary, Graeme Young assumed the post of Newsletter Editor and Ray Boutotte was persuaded that he could indeed be President. The members of CNEW would like to express their gratitude to Lisa Boutotte for her assistance:-

Ray: "But my wife won't let me ..."

Lisa: "Oh yes I will!"

And thanks also to Ray for agreeing to accept the position.

The full list of new officers is on page 2.

Announcements:

Norm Mancuso did not attend the meeting due to recent surgery. Reid had brought two get-well cards for people to sign. We wish Norm a speedy recovery.

Reid gave details on sales at the CNEW booth in the Craft Center's annual show at Thanksgiving. As the new secretary wasn't yet elected, the exact figures are not recorded. But there were two highlights: total sales volume set a new club record, and the most sales were made in the price range of \$25 to \$50.

Everyone please remember to renew your AAW membership. Richard DiPerna noted that the chapter's insurance coverage only extends to AAW members, so this really counts.

Everyone please remember to renew your CNEW membership - a bargain at \$20. Renew now and maybe next December you can be elected chapter president.

Hank Cahill announced that Mike Hosaluk and Mike Brolly will be in the area in January/February. Hank is planning to host a demo in his shop. No further details were available at press time.

Woodworks show is coming up in Springfield, MA Jan 14-16.

Glen Randall talked about a gardening show in March(?) and is looking for turned dinnerware items

for a "Tropical Dinner" display. Possibly a club challenge will be announced at the January meeting.

Annual gift swap: Emilio returned the kaleidoscope made by charter CNEW member Bob Howland for another round. The winner of this gift is duty-bound to return the next year and pass it on... or forever be haunted by the ghost of CNEW xmas parties past. Emilio suggested that the next holder of this awesome responsibility should have a plaque made and affixed to the kaleidoscope stand before poor Bob's name is lost to history. The club voted to reimburse the cost. Charles Turnage might know where to get a good deal on this sort of thing [I thought Charles said he *did* engraving - Ed].

Per tradition, we blindly drew gifts from the pool.

(Note from the secretary: I can see I'm going to have to get better at names. If I messed yours up, my profuse apologies. Be sure to introduce yourself at the next meeting. ...And see Emilio about getting your photo on the CNEW website so I can find you and check spellings when I type up the minutes.)

The meeting continued with the annual Christmas party pot-luck and the wood swap (thanks to Peter Teubel who didn't know there wasn't to be one and brought a load of wood anyway).



John McAtee opening his Christmas present

Photos from the Gift Swap

Dennis Daudelin got an apple-wood pen from Glen Randall



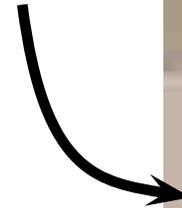
and Dennis made a segmented ornament



for Joe Harbey



who puzzled Reid Gilmore with a butternut box



Hank Cahill received the lidded box made by Reid



Hank's finial box and carved Santa went to ...

Charles Turnage baffled Barbara Craig (and everyone else) with a toothpick dispenser



Barbara made the vase picked by Lauren Ota



Ray Boutotte chose the pen that Lauren made



And Peter Teubel picked the pen that Ray made



Tim's signature vase went to Al Faul



Peter Teubel's walnut bowl went to Tim Elliott and Charlie Croteau got Al Faul's segmented wine stopper ...



... and made a wine coaster, chosen by Richard DiPerna, whose bird's eye maple pen ...



... went to David Durrant. David made a candle holder, which went to Phil Bowman.





Emilio Iannuccillo chose Phil Bowman's lidded box, and returned Bob Howland's kaleidoscope, inherited by Graeme Young



Mickey Goodman got the stamp holder made by Graeme, and built a Longworth chuck for Glen Randall



Ken Brannock got a dogwood and cherry ornament (p. 2) made by George Whippen and contributed a lidded box, which went to John McAtee. John's inlaid goblet was chosen by Lisa Boutotte

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On the web: www.cnew.org



Chris Ehrenfels exchanged his magic wand, which went to George Whippen,
for Ray Boutotte's mallet. From the subtle persuasion of magic to the extremely
unsubtle insistence of a heavy blunt instrument.



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November Notices & Editorial

Special points of interest:

- November Editorial
- Contact Points for 2004 Officers
- Reports & Coming Events
- Metallurgy Demystified©
- Nov. Meeting Pictures by Emilio Iannuccillo

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Update: Fall WCC Crafts Fair

At the November meeting, member Paul Charbonneau volunteered to undertake the responsibilities of CNEW chairman for the *WCC Craft Fair*. Over a dozen members also volunteered to be present for setup, sales staffing and takedown for the weekend fair. Paul will be coordinating activities by the various members. As always, the success of the affair will depend upon the efforts of many members. If you want to take part and have not yet signed up, please contact Paul (508-853-7622) or any of the officers of the club (see p. 2).

Old timers may recall that Paul also built the club's Sales Station. That and the other components of the club's booth are stored upstairs at WCC. It is imperative that we get these downstairs BEFORE Thanksgiving, since it will be impossible once the other vendors have set up. A work party to accomplish this will take place on Wednesday evening at 6PM on 11/24/04.

If you want to sell any turnings, it is not necessary to be present. However, you must get your works to the fair on Friday morning, November 26. As usual, the minimum cost is \$10.00 if your pieces do not sell. A small percentage of sales is withheld

to reimburse the club for expenses. In past years, the club has experienced total sales of about \$2500 to \$3000.

The fair runs from 12 Noon on Friday, 11/26 to 5PM Sunday, 11/28. A work party is required to bring the booth materials back up into the WCC attic on Sunday.

Update: Annual Elections.

A brainstorming session at the last meeting produced a number of volunteers for various offices for the coming year. As of this point, the slate of candidates for 2005 is as follows:

President	<u>No Candidate yet</u>
Treasurer:	Rich DiPerna
Internal VP	Bobbie Tornheim
External VP	Reid Gilmore
Tape Libr.	Wayne Moore
Book Libr.	<u>No Candidate yet</u>
Web Site	Dennis Daudelin
Secretary	<u>No Candidate yet</u>
Newsletter	<u>No Candidate yet</u>

See the notice about the December meeting on page 7.

In lieu of an editorial this month, I am delighted to present the following article on tool metallurgy by Lee Valley Tools.

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Club Officers and Contact Info for 2004

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The President's Message

As you read this newsletter it is clear that yet another year is drawing to a close. This time last year I was one of the CNEW members that sat in the back row at the meetings and hoped to learn something from the demos and looked forward to admiring the woodturnings that were bought in by the more experienced members.

One of the perks of being president is that you get the best seat for the *Show and Tell* table throughout each meeting. I know I've learned a lot from looking at all the nice bowls, vases, pens, ornaments, etc., that have been brought into our meetings.

As president of CNEW, I can also thank all of the officers and members for the great job they have done this year to make CNEW a success. Without the schedule of demos (George), newsletter (Norm), website (Dennis), photography (Emilio and Vicky), video library (Al), book library (Glen), craft sales (Charles), wood swaps (Ken, Ray, Wayne, Graeme, Dennis and many more), secretary (Bob), treasurer (Richard), demonstrators (Peter, Will, Bob, Dennis, Frank, Charles, Steve and Angelo) and demo photographer (Richard) there wouldn't have been much point to showing up at the Worcester Center for Crafts on the first Thursday night of every month. Thanks also to all the members who have shared their skills by bringing work into the *Show and Tell*.

For those of you who missed the November meeting, various members have been nominated for most of the officer positions for next year, so it will

be safe to show up for the holiday party. If you would like to do a demo next year, or have an idea for a demo, contact Bobbi Tornheim. As in past years we are having a gift swap of turned items for the holiday party, so it is time to crank up the lathe and get creative. We won't be having a *Show and Tell* in December.

Reid Gilmore

Minutes of the Past Meeting

Thirty two members were present at the meeting conducted by President Reid Gilmore. New member Paul Wieloch introduced himself.

We were reminded of Ocean Woodturner's upcoming Demo with Lyle Jamieson at Cold Spring Community Center in R.I. which will cost \$10.00 including lunch and beverage. Emilio has directions. In addition, Angelo Iafrate will have Lyle at his house for a private (four) lesson. He will charge \$400.00 for four people. The fee is to be split. There is one opening.

Christian Buchard is offering a 3 day turning workshop in Ashland Oregon. Robert Hamada is putting out a DVD for \$21.95 from Hawaii "*Retrospectives of Career Works*". Arrowmont is offering a scholarship. See Reid Gilmore for details.

AAW board member Ron Alexander sends greetings from AAW. The organization wants more people involved in publishing the monthly maga-

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Next Regular Meeting Thurs. Dec. 2, 2004!

This is the annual election meeting. Following the normal business meeting and election we will undertake our annual holiday celebration. The food will no doubt be excellent as it was last year. There will be no *Show & Tell* at this meeting. In its place, we will have the holiday gift swap. Anyone who wishes to take part in this is requested to bring a small gift turning in a plain brown paper bag with a three-foot string attached. If you bring a gift, you go home with one.

Editorial/Report

(Continued from page 1)

Metallurgy Demystified©

A Buyer's Guide to Tools

While Taiwanese tool manufacturers tout the advantages of high-carbon steel, North American suppliers are often silent about the merits of the far superior high-speed steel. Without adequate information, the unsuspecting woodworker must rely upon the promotional "facts" that manufacturers use to sell their products. The truth about the composition of a tool is not always clearly stated. For example, high-speed steel often has the same amount of carbon as high-carbon steel. And high-speed steels often contain molybdenum or tungsten as their principal alloying element, the same ingredient used in carbide tools.

As you know, higher prices are not always proportional to higher quality. So, rather than purchasing the next tool for which carbide becomes the material of choice, find out which type of a specific tool best fits your needs. To do so, you have to understand a little bit about metallurgy.

All cutting tools can cut materials of a lesser hardness - for a while. Some cutting edges stand up longer than others. This is due to a number of factors other than absolute hardness. Properties such as heat resistance, shock resistance, toughness, hardness and red hardness all affect the durability of a tool.

Alloying elements – carbon, nickel, chromium, vana-

dium, molybdenum and tungsten - affect these attributes in a variety of ways. These elements, when used in isolation or in conjunction with one another, alter the cutting characteristics. But before listing the characteristics of each of these alloys, it is important to understand how a metal behaves under load and why.

Dislocation Theory (or, Why Steel Isn't Mush)

As a metal cools, small particles form in the liquid, and eventually crystals develop in a regular, 3-D geometric pattern. But because the particles solidify randomly throughout the liquid, the crystals or grains will eventually obstruct one another and form grain boundaries. The atoms at the grain boundaries are not as well bonded to their neighbors as they are to others within the same crystal or grain.

Usually there are many breaks (called dislocations) in the neat atomic structure, which allow the atomic bonds to break in a progressive manner, each at very low forces, rather than simultaneously.

Solid metal doesn't become mush because the many dislocation lines interact with one another, impeding the progression of each dislocation. Moreover, since the slip planes of neighboring crystals are rarely in exact orientation with one another, a dislocation is also stopped by a grain boundary. So, the greater the number of crystals in a given area, the greater the strength, hardness and impact resistance, all resulting in higher toughness. The promotion of fine grain size is one of the most important factors influencing toughness.

What Exactly Do All Those Elements Do?

Carbon (C), added to all steels, increases hardness (though at the expense of ductility). No cutting tools are made of low-carbon steel (less than 0.3% carbon), as there would be insufficient carbon to allow hardening to any significant degree. Medium-carbon steel (0.3 to 0.6% carbon) possesses increased hardenability and toughness. High-carbon steel (0.6 to 1.2% carbon) has very good wear resistance and hardenability, but is not as tough as carbon steel with lower carbon contents. Toughness is necessary when, for instance, a drill bit encounters a hard pin knot. A high-carbon steel drill bit will have reasonable longevity between sharpenings, but if its cutting edge encounters an abrupt change in the material, it is

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November Minutes

(Continued from page 2)

zine. He is looking for articles. Submission guidelines are on the website. AAW is also soliciting grants from people to improve their woodturning education

Craft Supplies is offering the following deal. If anyone places an order for \$100.00 or more, a \$15.00 voucher will be sent after Dec. 15th. *Ocean Woodturners* can get 15% off all woodturning books.

Joe Harbey announced that there will be a general \$10.00 fee for entrance to the *Eastern States Exposition*. This will be held in January of 2005 from the 14th to the 16th. For information call 1-800-525-7480 or www.woodworkserents.com

Officers need to be replaced for the coming year. There is no nominating committee. Will any of the current officers stay? Norm Mancuso suggested that each officer be responsible for replacing themselves. A general discussion yielded the list given on page 1. We still need a President, Newsletter Editor and a Recording Secretary.

The *Fall Craft Fair* is coming up on November 26th to 28th. We will have the same booth which needs to be put together. The materials need to come down from the attic. Help will be needed Weds at 6 pm. We will need a chairman for the sale as well as a credit machine. Charles Turnage volunteered to loan us his machine. Paul Charbonneau volunteered to be chairman. Rick Gonzales volunteered to be in charge of taking the booth down at 4 pm on Sunday.

To sign up for wood harvest information go to CNEW.org, the bottom of the homepage, and sign up by entering your e-mail address.

Approximately twelve CNEW members attended the *Totally Turning* symposium in Albany over the Halloween weekend and all had a thoroughly enjoyable experience and recommend it for the future. There were approximately 350 turned items in the instant gallery and Will Hunt's pieces

received acclaim at the critique.

Our Holiday meeting will be held in lieu of our December regular meeting. We will elect and install new officers for those positions we were able to fill. So far we have no secretary so these may be the last minutes for the foreseeable future. Bring a turning in a bag with a string to participate in our annual grab bag. A great way to collect some fine work from other members. There will be no *Show and Tell* at this meeting or wood swap as we will just be enjoying each other's company, gifts, and edible treats.

Treasurer Richard DiPerna reported we have as much money as we started with and maybe a small surplus. Dues will not have to be raised as we had a really great year with the wood swap. Hats off to Ken Dubay who generally supplies most of the wood.

Our member list is available from our web site. www.cnew.org. You can click onto *CNEW email@yahoo.com* and sign up for our email notices. Anyone who cannot and would like an updated membership list contact Dennis or Richard.

Bobbie Tornheim and Bobio Iuliano

Please Return Books and Tapes!

Al Faul has requested that members who have borrowed books and tapes from the club's libraries to please return them as soon as they are finished. Members should recall that the late fee is the same as that for a one-month rental, not that \$2 will break anyone. Please be considerate of your fellow members who may want to read or view that same book or tape.

The article on Tool Steels is reprinted by courtesy of Lee Valley & Veritas. Lee Valley Tools has markedly broadened its offerings of turning tools and supplies. Call 1-800-267-8735 or email customerservice@leevalley.com for a comprehensive catalog. While you are at it, compare some of the prices for these tools with those from other suppliers. You will be favorably impressed. As a teaser, Sorby Steb Centers at \$49.95, \$10 cheaper than at most other retailers! Similar savings are available on Kelton tools.



The October Meeting
Show and Tell Pictures by Emilio Iannuccillo



The November Meeting Views from the Floor.

Due to an oversight, captions are unavailable for the pictures of the *Show & Tell* items on this page and also on page 5. Sorry about that! My apologies to the craftsmen and to the other members of the club.



Peppermills & Saltshakers! Dennis Daudelin treated us all to a detailed presentation on the production of these items, as well as some useful procurement information! See the remaining pictures (by Emilio, of course) on page 8 of the newsletter.

We are always looking for articles, book & video reviews, etc. Send them via mail or email (see page 2) to the Editor. The deadline for ALL inclusions to the monthly newsletter is the 15th

Coming Events

Thurs. Dec. 2, 2004 CNEW Meeting

This is the annual election meeting. Following the normal business meeting and election we will undertake our annual holiday celebration. The food will no doubt be excellent as it was last year. There will no *Show & Tell* or *Wood Swap* at this meeting. In their place, we will have the holiday gift swap. Anyone who wishes to take part in this is requested to bring a small gift turning in a plain brown paper bag with a three-foot string attached. If you bring a gift, you go home with one.

Thurs. Jan. 6, 2005 CNEW Monthly Meeting

No program scheduled as of this date.

Metallurgy Demystified

(Continued from page 3)

likely to fail at that contact point.

Another drawback of high-carbon steel tools is their inability to hold an edge at elevated temperatures. Beyond 400°F, high-carbon steel begins to lose its hardness. The tips of cutting edges are often subjected to such temperatures, and once their hardness is lost, the edge breaks down in ductile failure.

Nickel (Ni) increases toughness and impact resistance, while reducing the tendency to distort as the material is quenched during the hardening process.

Vanadium (V) is another alloying material that forms strong carbides. These carbides do not readily disperse into the molten steel, so as solidification progresses, grain growth is inhibited.

Chromium (Cr), when added to steel during the manufacturing process, joins with carbon to form chromium carbides. This increases the material's ability to harden, as well as its abrasion and wear resistance.

Molybdenum (Mo), like chromium, joins with carbon to form stable carbides but resists grain growth at elevated temperatures. Consequently, fine grain size is retained. It is resistant to tempering, and promotes excep-

tional toughness. Although molybdenum is not as good as tungsten at promoting red hardness at very high temperatures, it costs less, and is adequate for less extreme temperatures.

Tungsten (W) is very effective at promoting the formation of stable carbides at high temperatures. When the tungsten content is more than 18%, and when it is combined with lesser percentages of chromium and vanadium, the most common formulation of high-speed steel is formed.

Such steel is made by conventional processes (melting the mixture). However, if a material can be made without some of the softer binding agents, such as iron, a greater concentration of the harder alloying elements is possible. This is how carbide, or as it is more correctly (and aptly) named, "cemented carbide" is made.

To produce tungsten carbide, tungsten powder is mixed with carbon at a ratio of approximately 94% to 6%. Small amounts of cobalt are then added, which will act as the binding element. When this powdered mixture is held under high pressures and temperatures (about 2500°F), tungsten carbide is formed, held together in a matrix of cobalt. The result is an extremely hard, but brittle, cutting material. Provided sudden shocks can be avoided, failure occurs most frequently when the lower-melting cobalt wears away, exposing poorly held carbide particles, which are apt to break off. The higher melting temperatures of tantalum and titanium make them more suitable as binding elements. They form "tantalum carbide" and "titanium carbide", which cost more.

Coated Carbide is a recent development and is produced by a very thin application of an even harder and extremely brittle alloy, to any grade of carbide. Titanium Nitride or "*TIN*" coating as it is often called, is the most popular hard coating, and is easily recognized by its gold color. This vapor deposition coating is so hard that it can only be applied .0002 to .0003" thick, otherwise it would fracture within itself. It must also be supported by a tougher, but very hard material, such as carbide. It is the combination of the extremely hard, thin coating, plus the substrate's ability to provide the required toughness, that makes *TIN* coated tools effective. The only drawback (besides the added cost) is that it is removed at the first resharpening.

To be continued next month

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We're on the Web!
www.cnew.org

Fold line



Above: Peppermill production by Dennis Daudelin
Below: Ocean Woodturner's Lyle Jamieson Demo



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October Editorial—Another Mixed Bag

Special points of interest:

- October Editorial
- Contact Points for New Officers
- Reports & Coming Events
- Oct. Meeting Pictures by Emilio Iannuccillo

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Fall WCC Crafts Fair

As usual, the weekend after Thanksgiving is devoted to the annual *Fall Crafts Fair* at WCC. To my knowledge we have always taken part in this and this year is no exception. CNEW will have a booth in the wood workshop area as we did last year.

A Call for Help—Booth Setup

Our booth materials are stored in the WCC attic and so they must be brought down before the other vendors are set up in the finishing room which has the only access to the attic. This means that we have to bring down the materials on Wednesday, the day before Thanksgiving. We need to form a work party to meet at WCC on Wed. Nov. 24 at 6PM when we will bring down and assemble the booth. Naturally, we will need volunteers for this work party and for the "reverse" work party on Sunday, Nov. 28 at 5PM. Hopefully, anyone who helps in either of these work parties will not have to otherwise help at the selling end. With a club of almost ninety members, it should be easy to round up 8 or so members for these two sessions.

Another Call for Help—Selling

The Craft Fair is open on Friday,

Nov. 26 (12 AM to 6PM), Sat., Nov. 27 (10 AM to 6PM) and Sun., Nov. 28 (10 AM to 4PM). During these hours we will need at least two or more members on duty at all times. At the present time, we have only nine members who have signed up to help.

Ladies and Gents, we can't do it if we can only rely on these numbers. Please sign up at the next meeting.

We also need someone who will serve as the event chairman for this affair. It is not a difficult job and most of the work entails either telephone calls or emails to other members or officers. A volunteer is required who can solicit, cajole or coerce others into the hard(er) work. In fact, the chairman need do nothing else.

Upcoming Election

Hard to believe, isn't it? There is just one more meeting before elections and as usual we are behind the eight ball in our preparations. The term of office for the entire roster of officers is expiring and it is time for the annual changing of the guard. All of the officers will be happy to tell you that their office required little if any real work. Most of them are telling

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The President's Message

As the year winds down (OK, so it's only October) CNEW has a number of important events. Last weekend was the woodcarving show up at Middlesex Community College. CNEW had a table, 2 lathes and a good turnout of members who had items for sale and who were ready to make some shavings. While sales weren't brisk, we entertained the woodturners in more ways than one. At the end of the month, at least a few CNEW members including myself will be heading west to Albany for the *Totally Turning Symposium*. This should be an interesting symposium since there are several well known turners doing demos during the 2 day event.

November will be an important month for CNEW because it is time to elect officers for 2005. If you would be willing to serve as one of the CNEW officers, or you would like to nominate another member, please attend the November meeting. One of the most important positions to fill will be *Internal VP*, because that is the person who lines up the demos that make each meeting worthwhile. This past year George Whippen has done a great job of setting up a schedule of informative presentations. I'm hoping we can convince several of our officers to serve another year.

At the end of November we will also have the fall craft sale at the *Worcester Center for Crafts*. We will have a sign up sheet at the November meeting for those that intend to bring in items for sale or those who wish to stand in front of the booth. Al-

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Minutes of the Past Meeting

George Whippen, *Inside Vice President*, called the meeting to order at 6:35 PM, Thursday, October 7, 2004 with thirty members and guests present.

A discussion was held conducted by Lynn Szymanski from the craft center. (She) spoke to the group seeking ideas for marketing the craft center wood courses. Enrollment has been lower than usual and the center would appreciate our ideas. Any other input may be sent to her via her email address, lszymanski@worcestercraftcenter.org. One suggestion was to advertise on Dennis' website, woodturningonline.com.

The carving show at Middlesex (Community College) is October 17th. We will have three tables available for member use. There will be a gallery and prizes awarded.

Dennis spoke about the *cnew.org* site and that we have our newsletter in color there as well as (a list of) upcoming events.

Emilio spoke about the Lyle Jameson demo in Rhode Island by Ocean Turners on November 6, 2004 at Wickford Community Center. Leaflets about it including directions were made available to members. The cost is ten dollars and includes lunch. He will be demonstrating *hollow form turning* using his special tool. He will also be demonstrating natural edge bowls. He is also available for one on one teaching when he will be in town.

(Continued on page 4)

Next Regular Meeting Thurs. Nov. 4, 2004!

George Whippen will demonstrate the turning of pepper- and salt-mills. As usual, *Show & Tell* and the perennial *Wood Swap* will be featured after the business meeting. Bring your work and some wood for the club.

Editorial/Report—Mixed Bag

(Continued from page 1)

the truth, so fear of being burdened by countless hours of work on behalf of the club is an unreasonable fear. Jump in! The water is fine and the plain truth of the matter is that you CAN do it. Any of the positions is a slam-dunk for most of the members. This past year has seen many of the official functions fine-tuned and taking over any office is easier than its ever been. There will be a cadre of past officers who are always willing to help and give you the benefit of their experiences. With 90 some members it shouldn't be necessary for anyone to repeat as an officer more often than every ten years or so. It's a small sacrifice to pay for a vibrant club. And, let's face it, a club without officers is like a team of horses without a teamster up on the box.

Feast or Famine!

Last month's newsletter required ten pages in order to do justice to the photos and the news. We just squeaked under the one-ounce wire for postage, so we now know that we can do it again if necessary. The technology aspects of the software are another issue. I am using MS Publisher 2000 and my computer is able to handle an eight-pager without too many problems. The increase to ten pages bound up the system worse than a two pound block of cheese on a human! That was bad enough but the real problem was the conversion to an *Adobe pdf file*. My computer resources are aging and are only marginally capable of handling this task. The culprit seems to be the large number of pictures at high resolution.

On the other hand, as this issue shows, we are now in the famine area and this issue will probably not

require even eight pages. Here is another area where input from club "reporters" would be helpful. Aside from a few letters and some fine book reviews from Graeme, its been pretty much a one-man show. Some help here would be much appreciated.

Sharp observers will have noticed that a new printer was used to produce the mailed copies of the newsletter. This printer almost achieves the clarity of photo offset printing rather than the more simple Xerox process. The new machine is also a Xerox but the technology is so improved that the pictures have more pizzazz than in the last seven issues. The price hasn't changed though, but let's keep our fingers crossed.

Kudos to Emilio, Ken and Dennis

As all of you know, Emilio (with the gracious and able assistance of Vicky) provides the great majority of pictures for the newsletters. Keeping the items straight is no simple task and Emilio often mails them to me complete with a "bowl blank". Ken Dubay provides vast amounts of wood for our wood swaps. Others also bring in wood from time to time and it is much appreciated but Ken largely finances our swaps. Without his generous assistance our treasury would probably resemble a black hole. Dennis also supports the wood swap and in addition, maintains our club website, including posting of the monthly newsletter. If you have not yet seen the website (cnew.org), you are missing a great take. Also see woodturningonline.com, a joint venture of Dennis and Richard DiPerna.

More Info on Bandsaws

In the August newsletter, I discussed band saws. Since then, *American Woodturner* has published an article entitled *The Woodturner's Bandsaw* by Alan Lacer. Based on his experiences, Alan presents some good, useful safety tips to all band saw users. In a side bar on blade types, he makes an unusual statement about bi-metal blades: "*Because I often cut wood with bark attached, - which dulls blades, - I can't justify the more ex-*

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(Continued from page 3)

pensive blades in these categories (carbide and bi-metal) for rough-cutting stock.” What’s surprising about this comment is that it ignores the fact that bi-metal blades outlast carbon steel blades by about ten to one and carbide blades outlast carbon steel by as much as 100 to one. Given the arguable fact that bark will dull a carbon steel blade at least as much as it will dull either of the two more long-lived blades, there doesn’t seem to be a good reason not to use them. Except price. And I think that that is really the reason why turners choose the cheaper blades, and why really frugal turners weld their own blades. I suspect that the better blades can’t be home-welded as easily as a carbon steel blade.

Like the much touted cheap cost of wood, I suspect that there is also false economy in the use of the cheaper blade. So, I ordered two bi-metal blades (ca. \$30.00 each) at about two to two and one half times the cost of carbon steel blades. I

October Minutes

(Continued from page 2)

Show and Tell was awesome as usual. Some months it seems like everybody brings in several items, this month only a few. Oh well, enjoy the spotlight.

The Woodcraft store in Woburn along with ART woodturners is sponsoring a pen-o-rama on November 11, 2004 to make pens for our service people overseas. Pen blanks and kits will be provided to turners who will supply the labor. It started off as a small project but has caught on and is a wonderful way to support our troops. Please support this project.

Frank White gave an excellent demo on Christmas ornaments. It is always a joy and informative to watch Frank.

We had a great wood swap. Thanks to all members who donated pieces for the swap. As usual many pieces came from Ken Dubay. Thanks Ken. (Boy, what some people will do to get out of paying dues.)

Bobio Iuliano

don’t weld my own so I don’t know how much cheaper they would be in 100 foot rolls. I’ll guess about two times or about \$15.00 per 105 inch blade. This says that even if you “roll your own”, the bi-metal blade only has to last three times longer than the cheaper blade to be equally economical. If it lasts ten times longer, then it’s a real saving, even for frugal turners. So the real question is whether it really does last ten times longer, or even five or six times longer.

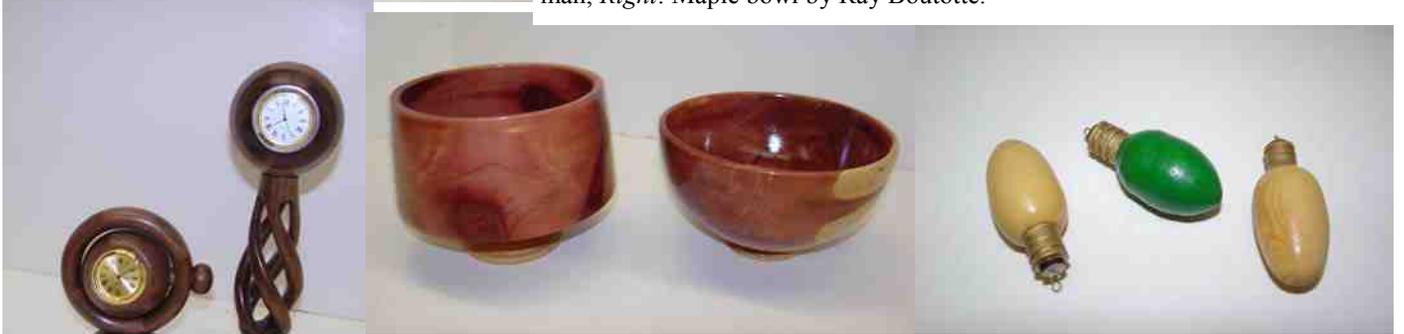
I put one of these (Lenox Die Master 2) on my band saw (Delta 14-inch with Riser Block) and spent the next two and one half hours cutting bowl blanks from very green Cherry, Maple and Ash. Almost the entire time was spent cutting. The thickness ranged from four inches to almost 12 inches, with most in the eight inch range. Bark was present on all of the wood. When I completed this job, the blade was thoroughly gummed up with partially dried sap and I found myself leaning into the blade to complete the cut. As with carbon steel blades, the gum builds up with green wood and that, more than anything, causes the sawyer to lean into the blade. I ran out of wood to cut and the blade is still sharp, but there is another problem.

The real issue in my mind, after four years of using this band saw, is that as I mentioned in the August newsletter, the saw is grossly underpowered with a one HP motor. Most woodturners who buy a 14-inch saw will sooner or later add a set of riser blocks if their saw is equipped to accept them. These are needed in order to handle larger pieces of timber. Any tree limb or trunk over 12 inches in diameter will produce a half-log which mostly will not fit under the blade guides of a 14-inch saw. Even when you are cutting bowl blanks from a five and one-half inch half-log, you are going to tax the saw, especially when the blade gets gummed up. I will not go far out on a limb if I say that it is false economy to buy a 14-inch band saw without a motor of at least one and one-half horsepower. I know that it is sometimes financially draining to buy the best tool for the job, and sometimes it is easier to buy a second tool when money is more readily available. By

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Left: Steve Resnick's segmented bowl; Center: Square Bowl by Mickey Goodman; Right: Maple bowl by Ray Boutotte.



Left: Pedestal Clocks by John McAtee; Center: Cedar bowls by Joe Harbey; Right: Colored bulbs by Al Faul.



Dennis Daudelin: Red Bulbs with glue-up, Segmented pins and ball caps.



Left: Charley Croteau's White Oak bowl; Center: Ray Boutotte "shows and tells"; Right: Lauren Ota's Maple rolling pin.

The October Meeting

Show and Tell Pictures by Emilio Iannuccillo



Clockwise from top left: John McAtee, Lauren Ota, Mickey Goodman, Joe Harbey, Dennis Daudelin, Charley Croteau, Frank White's acorn birdhouses, Ken Dubay's silent auction offering, space for rent.



The October Meeting Views from the floor

George Whippen, *Internal VP*, fills in for *President Reid Gilmore*

We are always looking for articles, book & video reviews, etc. Send them via mail or email (see page 2) to the Editor. The deadline for ALL inclusions to the monthly newsletter is the 15th

Coming Events

Oct 30,31 Adirondack Woodturners Symposium

Empire State Plaza Convention Center. 518-753-7759 or kevans1@nycap.rr.com for information.

Thurs. Nov. 4, 2004 CNEW Meeting

Pepper mills by Dennis Daudelin and George Whippen. Just in time for the Holidays.

Sat. Nov. 6, 2004 Lyle Jamieson Demo Ocean Woodturners are sponsoring a demo on the above date. For \$10, you get to see the demo by Lyle Jamieson and you also get a sandwich and a drink to boot! Can't beat that with a stick! Contact Emilio for details, etc.

Thurs. Nov. 11, 2004 Pen-o-rama A Pen-turning fest at Woodcraft in Woburn to benefit men and women in the Armed Services. Woodcraft will supply pen kits and blanks, you will supply the labor. This is a great cause so try to attend.

Thurs. Dec. 2, 2004 CNEW Meeting

Annual Holiday Party with gift swap. Those who wish to take part in the gift swap will please bring a small self-turned object in a brown paper bag with a three foot string attached. Check with the current indoor VP for information on other aspects of the party.

Thurs. Jan , 2005 CNEW Meeting

No program scheduled as of this date.

Norton 3X Sandpaper & Saw Blades

I've tried this new variety of sandpaper in 100, 150 and 220 Grit. They are expensive (\$3.67 for three sheets at Home Depot) but they seem to really cut better and last longer. Not a scientific test by any stretch, but worth looking into in more detail.

Woodcraft Bands, Inc. (Vilas, NC; 828-297-6081) is a new source of supply as far as I'm concerned. I had never heard of it before and I haven't yet tried anything but did receive a small catalog (8.5 x 3.5, 8 p.) They claim to save you between 30 and 50% off of major brand blades.

Norman R. Mancuso

(Continued from page 4)

the time you are done, you may have spent more than it would have cost to buy the right tool in the first place. I bought the Delta so-called "Platinum Edition" 14-inch saw and then spent \$93 for a riser kit. Now I have to spend \$150 for a replacement motor, and who knows what else (a tension spring perhaps, new tires, etc.). So, a word to the wise.....

I do think that the bi-metal blades are better, though. My unscientific test is certainly not proof other than to give a gut-feeling. *Fine woodworking* magazine ran a band saw blade test some issues back, but naturally, they didn't do the woodturners any favors. What we need is another test, carefully controlled, which tests the three or so types of blades in green wood so that we know what to buy for the best economy. Don't hold your breath, though. It may be some time before we have anything more than anecdotal information. If any of you out there have any experience with bi-metal or carbide band saw blades, or know of someone who does, please drop me an email or a line.

Norman R. Mancuso

President's Message

(Continued from page 2)

though this is not a money making opportunity for CNEW, it is a great opportunity for members to sell their turnings.

We've got two club challenges planned for the November meeting. The first challenge is to turn a globe and icicle Christmas ornament similar to those that Frank White demonstrated at the October meeting. For members who were absent (such as myself), you can read about these ornaments in the latest AAW magazine. The second challenge is for those members who were the recipients of wood from Charlie Croteau at the last meeting. Since I only heard about this challenge second-hand I can't tell you any more. *(Ed. note: My recollection of the "challenge" is for recipients of the yellowheart to produce a small turning for the provider of the wood [not Charlie]. We'll need clarification from Charlie at the next meeting.)* And if that's not enough we still have room for other Show and Tell items.

Reid Gilmore

The CNEW SKEW

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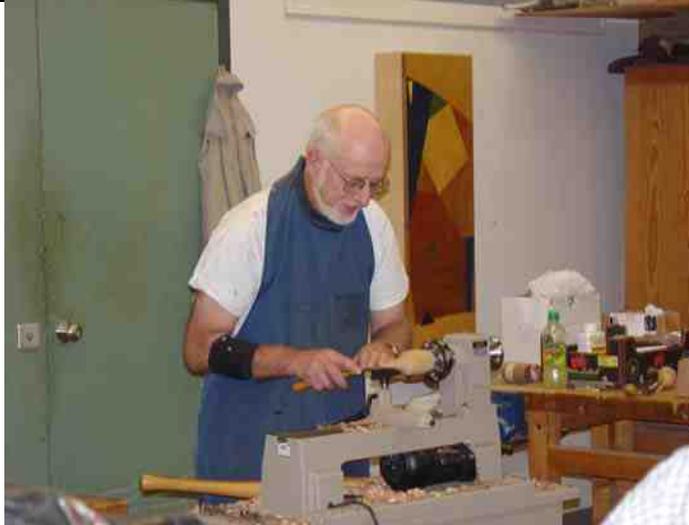
Central New England Woodturners

A Chapter of the American Association of Woodturners



We're on the Web!
www.cnew.org

Fold line



October Demo
Frank White turns hollow ornaments

Clockwise from top left:
Frank hollows out the body,
then turns the lower spindle.
The component parts, two beautiful ornaments,
and the finished product.



The CNEW SKEW

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Seasoning Woodturnings

Special points of interest:

- September Editorial
- Contact Points for New Officers
- Reports & Coming Events
- Pictures by Emilio Iannuccillo

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For most woodturners, the name of the game is turning green wood. After all, green wood is usually *free* (watch that word again!) and even when it isn't, it sure seems to cost less than the exotics. The problem with both kinds is that they are unseasoned to some degree. Usually the exotics, depending on where you obtain them, are far less green than the normal wood that falls into our hands from various sources, and because of this, the latter turn far more easily.

Most of us started with a less than ideally sharp (or ideally *shaped*) tool. Nevertheless, the pleasure from turning that first piece of green wood was almost orgasmic! Can anyone forget the hiss of the tool slicing through the first balanced blank? Or the thick ropes of shavings that flew up the gouge and over our arms? Face it, that's what made woodturners out of us. That and watching the blank take shape before our very eyes. No matter that the shape wasn't exactly what we intended or whether, years later, we would still be willing to claim possession of that first turning. No doubt about it, woodturning is pure and simple fun.

Usually at least, but we all recognize that there are problems associated with it and one of the first that we all encounter is due to the very nature of

wood. Even after the log is down, it remains a living entity seeming to breathe long after we have turned it. This breathing causes it to change shape and dimensions along with the humidity of its surroundings and with its degree of seasoning.(1) We can live with most of what happens after the turning is complete. The real problems occur when we have partially turned a bowl (or other object) and inevitably, re-chucking the piece becomes necessary. Hence the subject of this month's newsletter.

Usually, come June, July or August, I begin to think about rough turning whatever "free" wood has fallen into my hands during the earlier months of the year. Because of my tendency to procrastinate, I am usually not well prepared to sell my turnings when the typical selling months approach. So the prospect of waiting six months to a year for the rough turnings to season properly, prior to finishing is far from palatable. Not to mention the need to inspect them periodically, to change the paper bags they are stored in and such other tasks as are required to make sure they end up as useable rough-turned bowls.

I am not a patient person by nature, so anything that allows me to "get a leg up" on any task is indeed wel-

(Continued on page 3)

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Webmaster, Dennis Daudelin	978-456-8005	<i>dennis@daudelin.net</i>

The President's Message

The September CNEW meeting was remarkable in several ways. It was clear from the number of items on the *Show and Tell* table that many of our members had been busy at the lathe since the last time we met. Like many meetings this year we had an informative presentation from Peter Teubel on deep hollowing. The meeting was capped off by a very active wood swap and a discussion of a club challenge.

A few days ago I received an e-mail from the AAW asking for local chapters to submit photos for the Chapter Spotlight section of the AAW magazine (see Glendale Woodturners in the summer 2004 issue). Looking back on some of the fine work that members bring into the monthly meetings, I know that CNEW could put together a fine collection for such a 2-page spread.

As the days grow shorter one can't help noting that there are only three more meetings this year for the CNEW. For the club that means a number of things. The Worcester Craft Center's fall sale is scheduled for November 26-28. CNEW will have the same booth location in the woodshop as last fall. In the past few years we have had turned items from about 10-15 members in the booth, and we typically have total sales of about \$2500. The cost of the booth this year is \$570, so if sales are typical, 80% of each item sold goes to the turner.

The end of the year also means that we are due for a change in officers at CNEW. While I hope that many of our officers will agree to serve more than

one term, I do believe that the position of president should be rotated on a yearly basis. So it is now time to start thinking about next years officer slate and future directions for the club.

Reid Gilmore

Annual Elections

Reid's comments are well taken and appropriate to consider at this point. Accordingly I am going to repeat the following thoughts from the previous issue and maybe we will attract some new attention to a perennially recurring problem.

Before you know it, the annual elections will be upon us. In order to function properly, a dedicated nominating committee is required. If you are interested, or know of someone else who is interested either in running for elected office in the club or in being a member of the nominating committee, please let us know. Contact the President or any of the other officers and we will get a jump on the matter before the elections get a jump on us! None of the elected positions are that difficult. Further, the positions on the nominating committee insure that those members will not be able to run for office. What a neat way to serve the club and also get out of the field of fire.

Norman R. Mancuso



Above left: The Gallery at the September meeting.
Above right: Visitor Barbara Craig from Denver.

Next Regular Meeting Thurs. Oct. 7, 2004!

Frank White will demonstrate turning Christmas tree ornaments and other small turnings. As usual, *Show & Tell* and the perennial *Wood Swap* will be featured after the business meeting. Bring your work and some wood for the club.

Seasoning Woodturnings

(Continued from page 1)

come. I recall a conversation with Frank White before one of the meetings a year or so ago. In that conversation, Frank mentioned the possibility of boiling rough-turned bowls as an adjunct to seasoning them more quickly than normal.

We all turn our bowls with an oversized wall thickness to make up for the process of unequal shrinkage. The suggested wall thickness is about equal to the finished wall thickness plus about one-tenth of an inch per inch of bowl diameter. Hence, for a 10-inch bowl, one would rough turn to a wall thickness of one to one and one-quarter inches. Wood seasoning technology suggests that we want about one year of air drying per inch of thickness plus one year to season properly down to about 10-12 percent moisture. The implication is that a one-inch thick board (or bowl) will take one to two years to season to the target moisture level!

I can't speak for anyone else, but that's too long for me! Therefore, the boiling process seemed to be a welcome possibility. In addition to the time saving, some practitioners have stated that the loss of rough-turned bowls due to cracking or splitting was markedly diminished. After some deliberation, I tried my hand at the process.

The equipment is relatively simple and easy to come by. You need, in addition to a source of heat, a pot big enough to hold your biggest bowl with some room to spare, a pair of tongs to extract the boiled bowl from the pot and a place to dry the now-soaked bowls. One other necessary piece of kit (as the Brits say) is a weight big enough to overcome the buoyancy of the wooden bowls. They need to be submerged during the boiling

process. Finally, if you decide to try this indoors, you need a truly devoted and understanding spouse.

With 52 rough-turned bowls, boiling these in the house was not a viable option. Doing it outside requires slightly larger scale apparatus which is pictured in Fig. 1 below. The base is the burner from a "fish (or turkey) cooker", powered by a propane cylinder. The pot is an oversized canning pot and the "re-bars" are used to hold down the bowls. Finally, the fireplace tongs were borrowed to extract the finished bowls from the pot. Patience is also useful. I have heard some people say that they would return to the shop and turn while the bowls boil. I have found that on occasion, vigorously boiling water has splashed out and put out the flame. It is safer in the long run to bring a good book (on woodturning, of course) and use some of that patience.



Figure 1. Setup for boiling rough-turned bowls.

It's possible to "cook" a batch of bowls in about 45 minutes. With an extra 15 minutes to recharge the pot with more bowls and water and bring them up to boiling, you can do each batch in about one hour. A batch can be anywhere from one to a dozen bowls, depending upon their size. You don't need a rolling boil, just a constant low boil with the bowls fully submerged.

Once the 45 minutes is up, remove the bowls, emptying the hot water back into the pot. Add fresh water as necessary and once it has returned to boiling, add the next batch. In the meantime, transfer

(Continued from page 3)

the water-logged bowls to a drying location. They will need to air dry for at least 24-48 hours. After that, you will have to make a choice on how to continue. It has been suggested that the bowls be placed in paper bags and checked every day or so. This has been described as turning the bag inside out and re-bagging, or just using fresh bags. However, they **MUST** be checked periodically. You will be amazed at the immense fibrous growths of mold that will occur in a short period of time if the moisture in the bags is not allowed to dissipate.

The alternative is to continue to air dry them in a covered location, periodically checking the moisture level with a meter. Based on my limited experience, there will be slightly fewer splits if the bagging option is used. The down side is that there is a significantly greater amount of time used in this approach. Further, if you forget to check, there is an additional loss due to mold and/or the ensuing odor.

Figure 2 shows a mess of bowls air drying. I cover these with the tarp only when rain is threatened.



Figure 2. Air drying boiled, rough-turned bowls.

The location is shaded from the direct sun and I check them briefly, rotating their position if necessary every day or so. After three weeks, more or less, they are ready for final turning and I bring them into the shop or shed for final storage until I am ready to turn them. Clearly three or four weeks is much more desirable than several months to a year before you can finish turn your bowls.

How does it work? How can you boil a piece of wood until it is truly water-logged and call it a dry-

ing process? I have thought about this at length and I am of the opinion that a chemical exchange process is occurring. Wood takes a long time to dry because the so-called moisture in the wood is not water but what is collectively called “sap”, a phrase used to identify the fact that the moisture in the tree is a combination of many things including real water, low molecular weight alcohols, acids, sugars and myriad other chemical species dissolved in the real water present. When you boil the wood these chemicals are dispersed between the pot water and wood water and since there is a lot more pot water, most of the “sap” components end up in the pot water. (2) What’s left in the wood therefore has a higher volatility than pure “sap” and ultimately, the boiled wood dries out more quickly. No Doubt there is a more detailed scientific answer but it will not serve us here to deliberate on it.

It is of interest to note that some rural turners achieved the same result by putting their rough-turned bowls in a net bag and placed it in a flowing stream. The never-ending flow produces the same results as the smaller amount of boiling water, albeit at a much slower rate.

Finally, of greater interest to woodturners is the fact that the process is much quicker than air drying and results in fewer bowls being lost to cracks and splitting. Once again, in my limited experience, fewer than five percent of the bowls had splits or cracks in them and most of these were reparable. Some people have questioned whether there is a loss of color or figure in the resulting bowls. From the color of the “tea” left in the boiling pot, one would imagine that some color is lost and indeed, the outer surface of the wood, in some species, is markedly paler than what went into the pot. On the other hand, after the outer one-sixteenth inch of the rough bowl surface is removed, the color is more or less the same as the raw bowls. The figure, of course, is not lost to any degree, it simply looks that way because it is less obvious in the paler wood. Trust me. It will be the same when you are done.

There are several website pages which cover this process. Steve Russell (from Texas?) has written

(Continued on page 5)

Minutes of the September Business Meeting

The meeting was called to order by President Reid Gilmore at 6:30 pm.

Two new members – Tom Williamson and Mickey Goodman were introduced. We had Curtis Bingham visiting from Pennsylvania and Barbara Craig, here for a year of teaching from Denver. Barbara is looking for a situation where she can have the use of a lathe while she is in our area.

A letter was received from the *Worcester Center for Crafts* thanking CNEW for upgrading their wood working studio. Andy Motter added that any old or unwanted turning tools would be appreciated for the students to learn on.

An e-mail regarding the Orlando Symposium states that the two Delta lathes that were used in the demonstrations will be given away. They are worth about \$2,250. Anyone who renews their membership to AAW between September 15 and January 2005 is in the running.

There will be a Woodcarving Show at Middlesex Community College on October 17th. Joe Harbey will have the club lathe set up for demonstrations. We will be able to sell as well as demonstrate. Call Joe for details.

Will Hunt reported on his twelve day Woodturner's Cruise in Norway. They stopped at twelve ports and seven small towns. There were six demonstrations and enough lathes to keep everyone who wanted to turn busy. When the ship docked at a town, the local people would come aboard. There were fifty couples and terrific food. Will had a super time and highly recommends the experience.

Dennis and Phil Bowman reported on the AAW Symposium. The "instant gallery" was huge. Presentations tended to be done by slides instead of live hands on. Carving on turning seem to be the in thing. There was a lot of segmented turning.

Jack needs help loading donated wood. He lives in Worcester. He would like a few local people to help him from time to time. Call him to leave your number if this is possible for you to do.

Bob Iuliano talked about the chapter collaborative. For some reason, the hotel did not get the mailed item to the addressee in time to be put into the Chapter Collaborative. (Bob has since learned that since he addressed it to Angelo and Butch and Pat Titus that the hotel just didn't know whom to give it to on time.) At any rate, the items were put in the RI Washington County Fair and took enough prize money to reimburse the club for postage. The items were returned to the makers.

The *Worcester Craft Fair Autumn Show* will be Friday and Saturday November 28 from 10AM to 6PM, and on Sunday from 10 AM to 4 PM. We have a booth. They will email Reid with exact location. Please sign up if you can man the booth or wish to sell items. Set up will be 6 AM Friday or the Wednesday before Thanksgiving Day.

Dennis Daudelin spoke about the *AAW Symposium* in Orlando and had a few items he purchased which he spoke about at *Show and Tell*.

Bob Iuliano/Bobbi Tornheim

(Continued from page 4)

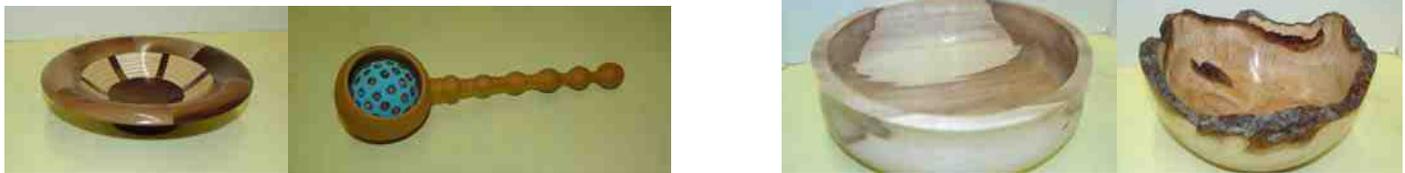
about it as have others. There is no substitute for trying it yourself. Another alternative to seasoning your rough bowls is to build a kiln, a great approach if you use it often enough and have the space for it. It is certainly neater. I have no experience with one so I can't say whether the time saved is comparable and what the costs are to run it. I have yet to use a full tank of propane in the boiling process.

- (1) For those interested in further information, Lee Valley publishes and sells a Wood Movement Reference Guide. This is more like a circular slide rule for some 73 domestic and imported woods and can help you fine tune your requirements for rough wall thickness. It sells for \$5.50.
- (2) The pot water becomes progressively darker as you use it. If my explanations are correct, then the last bowls to be boiled should have more remaining sap in them. A purist may wish to change the water during the course of bowl boiling, but not much will be gained by this, I believe.

Norman R. Mancuso



Above Left: Phil Bowman's Gizmo; *Left-center:* Joe Harbey's Box Elder covered bowl; *Right center:* Another Harbey bowl; *Above Right:* Ray Boutotte large Ash bowl.



Above Left: Ray Boutotte segmented bowl; *Left Center:* Stan Felton scoop with ball; *Right Center:* Rick Gonzalez large bowl; *Above Right:* Rick Gonzalez natural edge bowl



From the left: Ray Boutotte stool; Reid Gilmore large bowl; Rick Gonzalez candle; Charlie Grodeau small bowl & octagon bowl.



From the left: Charlie Grodeau; Al Faul coffee scoop; Dennis Daudelin segmented bowls; Reid Gilmore enclosed vessel..



From the left: John McAtee segmented covered vase & segmented box; Frank White Box Elder vessel; Ken Dubay tall vase

September 2004 *Show & Tell* Pictures by Emilio Iannuccillo



From the Left: Peter Teubel closed vessel; Barbara Craig three turned and carved vases; Frank White natural edged platter; Ken Dubay large closed vessel.



From the Left: Bobbi Tornheim small bowls; Frank Anson platter and two segmented bowls.



From the Left: Frank Anson two segmented bowls; Mike Green large closed vessel; Mickey Goodwin three small bowls.



From the left: Will Hunt segmented vessel "E.T's Ride Home"; Graeme young three small bowls; Will Hunt large figured bowl.



From the left: Ken Bubay nested natural edge bowls; Will Hunt large bowl; Ken Dubay one of three nested bowls.

More of September's *Show & Tell*.



Above: Two dishes by J. Griffith and a mess of “special wood” to be auctioned off.



Scenes from the September Meeting



Left: Peter Teubel during his presentation on deep hollowing and Right: demonstrating the use of some home-made equipment.

An Oversized Newsletter

Most of you will have noticed the two extra pages in this month’s newsletter. It was either that or some of the pictures would have to be deleted. I sure don’t want the responsibility of deciding whose work should be cut, especially in light of the fact that we are getting some really distinguished work in our *Show & Tell*. So, this month I arbitrarily decided to add two pages. Based on past experience, five pages will still fly for the price of four, so we should be under the wire, but just barely. Emilio sent me over sixty photos this month. Next month we may have to publish fewer photos or limit the extra photos to web-publishing only.

We are always looking for articles, book & video reviews, etc. Send them via mail or email (see page 2) to the Editor. The deadline for ALL inclusions to the monthly newsletter is the 15th

Coming Events

Oct 30,31 Adirondack Woodturners Symposium

Empire State Plaza Convention Center. 518-753-7759 or kevans1@nycap.rr.com for information.

Thurs. Oct. 7, 2004 CNEW Meeting

Christmas ornaments and other small turnings by Frank White.

Thurs. Nov. 4, 2004 CNEW Meeting

Pepper mills by Dennis Daudelin and George Whippen.

Thurs. Dec. 2, 2004 CNEW Meeting

Annual Holiday Party with gift swap.

Letters to the Editor

To the Editor:

The poor response that you had on the discussion of pricing our work was probably not due to lack of interest. I suspect that most of us are quite interested in the subject – it's just that we, as a group, have not yet found a way to communicate. If someone would act as "reporter" and agree to interview a few members I bet you would be surprised.

When I started making wood turnings of sellable quality a fellow artist warned me..."Don't give your work away. If you do, you have told people how much your time is worth". Unfortunately, the picture of the retired gentleman, turning wood in his basement and who has nothing else to do to stay out of his wife's way is the stereotype from which we draw. And that this gentleman gives his turnings away for free or sells them at a pittance just to "get rid" of them creates a low standard of value that everyone must deal with. If a gentleman farmer gives his milk away to all comers, what can the farmer next door charge? You got it. The cost of the cow plus the cost of the farmer's labor is suddenly quite irrelevant.

Another problem that we are dealing with is lack of

understanding of what goes into creating hand made wooden objects and an appreciation of the beauty of the wood itself. The most interested shoppers at fair sales are often men who have fond memories of turning wood in their shop classes long ago. Now that wood shop is being phased out, it may be more of our mission to find venues where we educate young adults about what a lathe is and how we do our thing. Thanks for getting the discussion rolling.

Bobbi Tornheim

To the Editor:

I was hoping to drop a line before we went off to Norway but time ran out. So on our return, I was a bit disappointed to see you were winding up the "Sell Your Turnings" series.

I am loath to criticize any efforts to expand horizons in woodturning. The following then I hope you will not take as criticism but as expressing a different point of departure for this subject.

From 10 years in the group, I have come to believe that few are really out to sell in volumes that would meaningfully offset their expenses, let alone make a profit or -- "no way, Jose" -- support them financially. On the other hand, I do think it likely there are a number of "closet" or would-be sellers that would be delighted to sell enough to get the ego trip of having a continuing number of pieces bought by real people (not parents, in-laws, etc.). Their problem, like mine was at the start, is how to get going and build to a happy volume. If this is the public to be served, I think a different track would be appropriate.

Consider the following: Get to know who the end user or buyer is and the yeas and nays of this cadre.

A year ago, the ART group had a booth at the Topsfield Fair. They reported later that the dominant buyer group were women and the preference was for "big, dark, and under \$75.00". Good (and I think valid) general information. They got it by getting eyeball-eyeball with the people opening their wallets. I'm sure a few who talked with the buyers learned a lot more --- like functional vs. artistic designs, who the purchase was going to, and

The CNEW SKEW

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Fold line

(Continued from page 9)
on and on.

Develop one or more niche areas in turning that you enjoy and that you've found the market will buy at a reasonable price. Examples would be pens, salad bowls, natural edge pieces, tree ornaments, bowls with carved decorative designs --- even segmented (though here, a reasonable price is questionable).

Seek out as many different avenues or channels as you can find and try out each one. Here an early preference should be to those that put you in direct contact with the end user you are targeting. Listen for clues on what they like, why they buy, and their feeling on price. As understanding and confidence develop, move into channels that represent your work. Develop understanding of what designs and price ranges is most effective in each channel.

(T)here's a lot more but this should give you the

general idea. I've often thought a workshop type series on the subject would be fun. There was one at the Symposium done at the Worcester Center a few years back but it was a "quickie" that hit only the peaks and then very quickly.

Perhaps I'm all wet on the above but it worked for me.

Will Hunt

Mea Culpa!!

Carol Frost sent me a letter in July about some goings on at the League of New Hampshire Craftsmen. I have to apologize. I dropped the ball and missed out on reporting about some interesting happenings. We need to have some better communications between the various woodworking and woodturning groups in the area. I'd like to suggest that perhaps we need to rethink our decision about mailing the newsletter to others who are non-paying organizations. I know that we are on the web but maybe that's not always good enough?

Norm Mancuso

The CNEW SKEW

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August Editorial—A Mixed Bag

Special points of interest:

- August Editorial
- Contact Points for New Officers
- Reports & Coming Events
- 2004 Picnic Pictures by Emilio Iannuccillo

Inside this issue:

Editorial: A Mixed Bag	1
Club Officers	2
President's Message	2
Annual Elections	3
Next Meeting Notice	4
Annual Picnic Photos	5
Luke Mann Demo	6
Coming Events	7

Selling Woodturnings—Wrap-up.

Some may feel that since they would not be doing anything else, their time is really free. The point is that the time invested in preparing “free wood” could equally have been spent in making turnings from purchased wood. Clearly such efforts would have provided additional income beyond the cost of the raw materials. Time is never really free— all of us have only a fixed amount of time available. Much of this is consumed by necessary activities ranging from paying work to recreation of varying types. If your woodturning activity is really a hobby, then it falls into this latter category. If the goal is to produce income, then it does not.

I haven't had much feed-back from this series which is somewhat disappointing. An exchange of opinion on articles of this nature is what provides the most stimulating reading. Comments?

The Annual August Picnic.

Thanks to the hospitality of Reid and Beth, many of us enjoyed a day of leisurely camaraderie and good food. In spite of your editor's penchant for inserting incorrect dates in the newsletter (*mea culpa!*) everyone seemed to determine when and where it was.

The day was really beautiful until the late afternoon. The food was both plentiful and varied. Reid prepared ribs which were terrific, as was also the smoked turkey and salmon. A plethora of delicious side dishes and even more delicious desserts would have tempted anyone's palette!

Reid and Beth are also involved in gardening of all types including growing rare and unusual bromeliads. Extensive flower gardens surrounded the house providing visual stimulation as well.

Enhancing the day's activities was an unbroken stream of conversation which mostly centered on turning and related activities. I did see a group of wives in their own round circle, but maybe they were also talking turning! Dennis Daudelin provided a valuable stream of information about the Orlando symposium and a number of tools and other articles purchased at that show. Most of these seemed intriguing to me and I am sure that all of the club members would also like to hear about them. How about a special *Show and Tell* at the next meeting, Dennis?

Many of us also had an opportunity to see Reid's workshop. Spacious is not the word for it! Almost the entire

(Continued on page 3)

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Secretary, Bob Iuliano	401-725-7284	<i>bobio@cox.net</i>
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Book Librarian, Glenn Randall	508-836-3814	<i>ageminus@charter.net</i>
Webmaster, Dennis Daudelin	978-456-8005	<i>dennis@daudelin.net</i>

The President's Message

Beth and I enjoyed hosting the CNEW picnic on August 7. We had a turnout of about 24 people including spouses. CNEW members bought a nice variety of appetizers, salads and deserts to complement the main dishes. We also had a fine collection of "yard ornaments", which were photographed for the newsletter.

Beth and I left for a 6-day vacation the following day, with a 2-day stop in Philadelphia and four days on Chincoteague and Assateague islands in Virginia/Maryland. While we were in Philadelphia we had a chance to visit the *Wood Turning Center*, which is primarily supported by donations including one each year from CNEW. For CNEW members who haven't visited the *Wood Turning Center* it is located at 501 Vine Street, which is within easy walking distance from other Philadelphia landmarks like the Liberty Bell.

The first floor of the *Turning Center* has a changing exhibit of woodturnings. Right now there is an exhibit of works from the *2004 International Turner Exchange*. The basement of the *Wood Turning Center* houses the permanent collection, which can be viewed by request. The permanent collection contains pieces turned by a large number of well known turners including Ray Key, David Ellsworth, John Jordan, Ron Fleming, Ed Moulthrop, Bob Stockdale, Rude Olsonick plus many others. I highly recommend a visit to the *Wood Turning Center* if you are in the Philadelphia area.

Chincoteague island, which is adjacent to the Assateague Wildlife refuge does not seem to be a hotbed of woodturners. Instead, decoy carving (ducks plus many other shore-birds) is the popular local woodworking hobby. This small island has a decoy museum, including a large gift shop, plus at least 3 other shops that only carry wood decoys. One store had decoys from over 100 local carvers. The better-carved and painted decoys ranged in price between \$250 and \$500. We didn't buy a decoy, but it was a good opportunity to appreciate a different form of woodwork.

Reid Gilmore

Annual Elections

Before you know it, the annual elections will be upon us. In order to function properly, a dedicated nominating committee is required. If you are interested, or know of someone else who is interested either in running for elected office in the club or in being a member of the nominating committee, please let us know. Contact the President or any of the other officers and we will get a jump on the matter before the elections get a jump on us! None of the elected positions are that difficult. Further, the positions on the nominating committee insure that those members will not be able to run for office. What a neat way to serve the club and also get out of the field of fire.

Next Regular Meeting Thurs. Sept. 2, 2004!

Peter Teubel will demonstrate deep hollowing of vessels. As usual, *Show & Tell* and the perennial *Wood Swap* will be featured after the business meeting. Bring your work and some wood for the club.

Editorial/Report—Mixed Bag

(Continued from page 1)

cellar is devoted to the shop. Enough to make anyone envious! Certainly I was, considering that when I want to turn around in my shop I have to back out first. This was my first club picnic, so I can't comment on past affairs but I can say that I won't miss any future picnics if I can help it.

The Band Saw—Headaches and Solutions.

During the course of preparing blanks for turning including several different species, I spent several hours cutting with my band saw. Like many others, I have a 14-inch Delta (or Jet, etc.) equipped with a riser block. This is not an ideal solution, at least not in my mind. Most 14-inch saws are underpowered and I have yet to see one with a table properly sized for handling half-logs that will eventually become 16-inch diameter blanks. What this means is that you are handling a half-log measuring about 18 inches across and 22 or so inches long, so it can't be cut on the inboard side and treacherously overhangs the outboard side. It will usually be about 9 inches tall, so the riser block is a necessity.

Power is the first issue, and probably the easiest to resolve. Many band saws of this size are equipped with 3/4 or 1 Hp motors. The former size is borderline adequate for the 14-inch saw without a riser which is usually used for sawing up to 2-inches or so in thickness. Once you attempt to re-saw six-inch thick timber, it is hopelessly inadequate. The solution in this case is to simply add a new(er) and larger motor, modifying the pulleys and belts as necessary to accommodate the new motor speed. The cost for this update will range from free (watch that word again!!) to a few hundred dollars,

depending on your needs and desires. If you are lucky enough to have one of the newer Delta machines, it is probably equipped with a 1-1/2 Hp. motor which may serve marginally with timbers of the size mentioned previously. Better still would be a 2-Hp motor. The question is whether that 14-inch saw is going to perform adequately over the long haul, given the work we are going to do with it (as outlined above).

The second issue, that of table size is more easily handled, but again, not without its costs. An auxiliary table of suitable material is a relatively simple task. Given the average woodworker's desire to build a new jig whenever possible, it's probably a welcome undertaking as well.

Figure 1, below, represents a possible solution, viewed from the bottom. It is a piece of plywood 21 inches square with an appropriate slot for the blade and an added piece of maple (or other fine-grained hardwood) on the underside of the panel which rides in the cast-iron table slot.

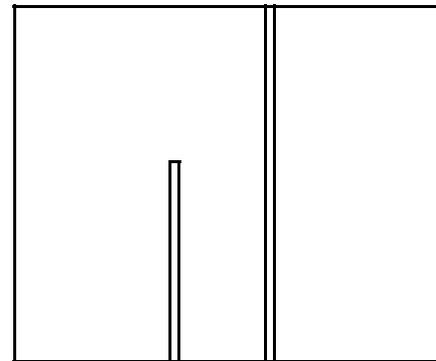


Fig. 1 Auxiliary Table (Underside)

Dimensions are not shown because they will change with the make and model of the saw.

CAUTION: *Be aware that some method must be used to fix the aux. table to the cast iron saw table to prevent the former from rocking when a load is placed on it.*

The downside of this solution is the loss of height which will occur by its addition to the top of the saw table. Three quarters of an inch is not much

(Continued on page 4)

(Continued from page 3)

but I have found many instances where I needed both the three quarters inch and the table jig.

The third issue is of interest even to those who may not handle such large pieces of wood that require an auxiliary table. During the course of trimming these large hunks of wood to useable blanks, I went through several saw blades. Cutting green wood with a band saw, in apparent contrast to turning green wood, produces an abundance of heat.

I used the word apparent because it always seems that turning green wood easily produces long and thick shavings. The heat involved here is not apparent until one attempts to “hog” heavy shavings or core large bowls. In these cases, one can easily observe not only shavings but steam as well. Withdrawing either the gouge or, especially, the coring tool and misguidedly touching the end of the tool will acquaint the user with the very real presence of heat! Water boils at 212 degrees Fahrenheit and no doubt sap boils even higher. At 300 degrees, the temper of a carbon steel band saw blade begins to be drawn, and with it, the blade’s ability to maintain sharpness.

All this to introduce the fact that I went through four band saw blades before I completed my work on these half-logs. To be sure, not all of this was due to problems with the saw blades. Some of it was of my own making and I will get to this in due time. Evidence to the contrary notwithstanding, I had assumed that heat should not be a real problem in producing these bowl blanks. In fact, it is and it should have been apparent when it became necessary for me to really lean on these pieces of wood to get them through the blade. Now, every one of these blades was as sharp as a hound’s tooth when I started but none of them lasted nearly as long as I had expected before it was necessary to replace them.

Of the four blades I used, all of them were carbon steel blades, either 3/8 or 1/2 inch wide with either 3– or 4 TPI. One of these was a *Timberwolf* blade procured at a trade show (ca. \$20). Another was reportedly the same though not in the

commercial *Timberwolf* packaging but obtained directly from Suffolk Machinery, (ca. \$17). The remaining two blades are from *Tuff Tooth* in Canada. These latter two are called “Furniture Blades” but are highly recommended for greenwood sawing (\$12-14). In all cases, I tensioned the blades as recommended by the provider, using either the “flutter” method or the deflection method. All of these blades seemed equally sharp at the beginning of use and none of them really outperformed any of the others. The only exception to this was during the processing of some ash which caused large amounts of resin to build up on the blade. This blade was cleaned up with CMT-2050 and returned to service with no further deviance from the other blades.

I mentioned all this in an email to Louis Iturra (of *Iturra Design*; 888-722-7078; kalll@comcast.net [that’s 3 *els*, not 1’s]) who told me of the 300 degree issue and recommended the use of a *Lenox Promaster II* (bimetal blade) which should stand up to 1200 degrees before losing temper and last up to 10 times longer than a carbon steel blade (at 2-3 times the cost of the other blades I used). Iturra also sells the “*Bladerunner*” blade recommended by *Fine Woodworking* (FW calls it the *Wood Slicer*) at about half the price of the other vendor. I am going to try these blades and I will report back on my findings.

Earlier, I mentioned that some of the problem was of my own making. I found that when I exerted too much pressure on the wood the blade bowed, even when the tension was properly set. Unfortunately what happened was that the saw blade contacted the table insert and in that case, completed the destruction that the sawing initially produced. Avoid this problem by replacing the metal table insert with one of the many available plastic zero-clearance units. They are cheap enough, ranging from less than \$2 each to \$5 or more.

Finally, it’s real easy to find yourself exerting a substantial amount of force to push that heavy piece of timber into the blade. Naturally, it doesn’t start out that way; it just slowly increases until you are past the point of safe maximum force. Once I found myself pushing so hard that the blade was forced off the center of the tire and before I knew it, the blade con-

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Yard Art was the Picnic Challenge but attendees seemed more interested in the eating and talking challenges!



Luke Mann Demo

Sponsored by our sister club, ART of Woburn, this demo was arranged by Bobbi Tornheim with help from several other members of that club (some of whom, including Bobbi, are also members of CNEW). Lunch was provided for an additional fee.

Attended by some thirty interested turners from the area, we all enjoyed an informative afternoon of instruction by Luke Mann of Vermont. The subject being discussed and demonstrated was square bowl turning.

Luke turned a rectangular bowl measuring about 11 by 14 inches and finishing about 3 to 4 inches thick. Upon completing the turning of the maple bowl, the feet were formed by judicious use of a *Lancelot* grinder, first with a chain-saw blade and then with a tungsten carbide *Kutzall* disk. Luke finished the bowl by ebonizing the bottom and edges with a solution prepared from steel wool and vinegar and further enhanced the bottom by torching. (The pictures on this page were provided by Dave Eaton.)

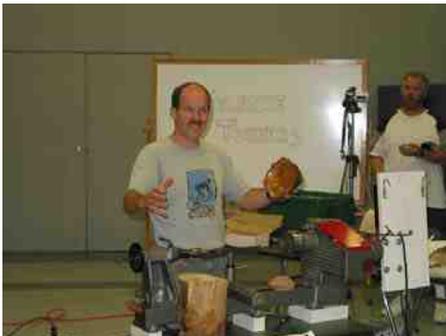
Norman R. Mancuso



Samples of the rectangular bowls as produced by Luke Mann



The same work illustrating the typical 3-footed bottoms with various finishes



Luke introduces the subject of the demo (left) and mounts the work piece (center) before an interested audience (right).



Above left, the face of the bowl is turned, including a tenon for the chuck. *Above center*: the base of the bowl is turned producing the ring from which the three feet will be carved as shown in the photo above right. *Left*, Luke discusses the formulation and application of the ebonizing solution (right). Luke estimated that he would produce three such bowls in the three hours spent on the demonstration.



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(Continued from page 4)

tacted the guard. Clearly, heat helps this happen too. And the harder you push, the more heat is produced. No one makes a plastic blade guard!

Another bowl turning problem which can be solved by judicious use of the band saw relates to the balancing of the work piece which must be done before efficient turning can be accomplished. Anyone who has turned an out-of-balance work piece can attest to the substantial effort and time spent on bringing that blank into balance. While it can be done using the bowl gouge, it is an extremely slow process and the repetitive “clunk....clunk....clunk” as the gouge takes a small bite with each revolution is disconcerting, at best.

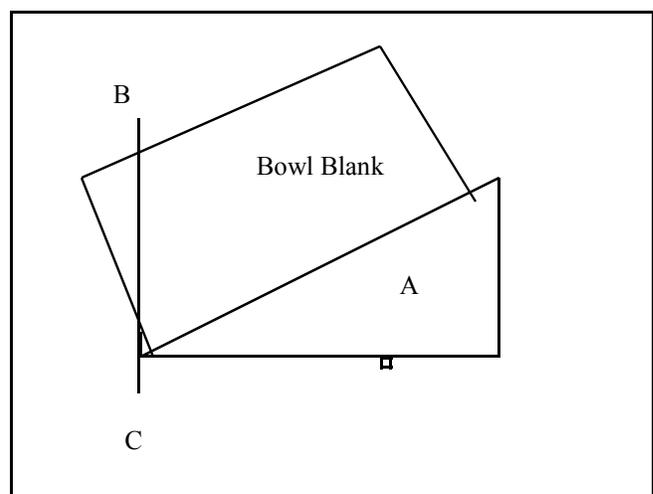
Faced with this problem, I built an angular jig (What? Again?!) as shown in a side view in the diagram to the right. The jig “A” consists of an inclined plane with a piece of hard maple which slides in the band saw table slot. A small brace is placed at the low end of the foot to prevent the blank from sliding off the jig. The bowl blank is placed on this jig and the high spots are removed by causing the band-saw blade (B-C) to pass through the blank as shown. After each cut, the blank is rotated on the jig and another cut is taken.

After several cuts, the high spots causing the imbalance are removed. As many cuts as desired may be taken. At first glance the user may justly question why the band saw’s tilting table is not used to achieve the same end? First of all, the table probably doesn’t tilt the right distance in the right direction. Secondly, the user is constantly fighting gravity to keep the blank on the tilted table. This jig solves both of these difficulties.

However, there are two problems with the jig. First of all, the height of the blank and the jig may exceed the cutting height available. Secondly, the angle of the jig may cause the “balanced” blank to take on an undesirable shape with a tall blank becoming almost conical in shape. In practice, this can be gotten around by building two jigs, one at 30 degrees and another at 45 degrees. My experience has been that most blanks except the tallest will work well with 30 degrees. This is probably a question of preference and the nature of the blanks that you are dealing with.

Finally, the real questions are: Does it work well and does it really help? Both questions can be answered, more or less, with the same response. It helps tremendously by increasing the speed at which you can begin to turn and by equally reducing the amount of time spent eliminating any re-

(Continued on page 8)



Side view of the Inclined Plane Jig used to trim off imbalances in a bowl blank. The jig must be sized correctly for the band saw on which it is to be used. **Caution: The saw table must have a slot in which the jig can travel.**

The CNEW SKEW

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Fold line

(Continued from page 7)

maining imbalances. It works well depending upon the nature of the blank. Caution is still needed in its use and care must be taken in the design and building of the jig. Avoid any nails or brads in the foot brace mentioned above. You can be sure that you will spoil a good blade when these nails are in the path of the blade as they surely will be at some future time. The size of the jig should correspond roughly to the size of the blanks being used. However, remember that if the jig is made too large, you may encounter some additional problems with balancing both the jig and the blank when it approaches the maximum travel beyond the saw blade. In fact, this jig can be used with the extended table mentioned above but be certain to remember that the oversized table will require a slot of its own. This obviously cannot be located directly above the cast iron table slot in a three-quarter inch thick plywood table. A scale drawing of the two jigs will show where this problem arises.

Norman R. Mancuso

Letters to the Editor

None

Book Reviews

None

Video Reviews

None

Comments and Suggestions

None

Get the Message?.....

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Selling Woodturnings - Part 4 Pricing Your Work—The Cost of Wood

Special points of interest:

- Selling Woodturnings
- Contact Points for New Officers
- Reports & Coming Events
- Show & Tell Pictures by Emilio Iannuccillo

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Provo Symposium	7

Last month we discussed the task of setting an hourly rate for our labor. In the following section we will assume an hourly rate of \$20, not the highest but nevertheless respectable. The next issue to be resolved is the cost of the wood we use to make our turnings. It is important not to underestimate this item, especially important not to assume that the wood is free because someone gave it to us or because we were fortunate enough to procure it for one dollar at our great wood swaps.

Unless someone else cuts it to size, rounds it to a suitable blank and mounts it on your lathe, it is definitely not free. As an example, last week I was returning home and passed an arborist about to fell a tree only a block or two from my house. I stopped and introduced myself, and asked if I could have some of the red maple they were felling. The foreman said I could have it all and if I didn't live too far away, he would drop it off when they were finished. I showed him where I lived and two hours later, he showed up and dropped off the 25-foot bole (in two sections) in my driveway. For this kindness, I tipped him \$10. I then called a friend who also turns and we made short work (three hours each) of the wood, cutting it into seventeen

sections and thence into half cylinders, each about 15-18 inches across and about 18-22 inches long. Cleanup and moving of the wood took each of us about an hour more. Total investment so far was eight man-hours and \$10. We split the wood, reserving four good sized pieces for the next wood swap. My friend took his and returned home.

The next day, I spent about four hours reducing two-thirds of the wood sections to manageable weight by trimming the corners and ends to rough octagonal sections. An additional two hours were spent on the balance of the wood. Each of the rough blanks was then band-sawn to more or less round bowl blanks with one flat surface. This took an additional three hours. I ended up with 16 of these blanks ranging from 14 to 18 inches across and from six to ten inches thick. My cost so far was \$10 plus thirteen hours of labor. I have not factored in the cost of oil, gasoline, and chain saw sharpening. Using our hourly rate of \$20, the cost of this wood was \$270 (13 x 20 + 10) or about \$17 each. This before it is even mounted on the lathe. So much for "free" wood. Except for wood-swap acquisitions, or gifts from a neighbor, it is useful to figure that

(Continued on page 3)

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The President's Message

The July meeting about workshop safety was quite useful, as many different CNEW members mentioned problems that could occur on the lathe. Probably the most important issue we heard about was the importance of checking to make sure that the speed setting on the lathe was reasonable for the object being turned. A recent issue of the AAW magazine had useful guidelines on lathe speeds for objects with different diameters. The second major cause of potential accidents was the method used to hold the piece onto the lathe. Peter Teubel pointed out that a cup center provides a much more stable attachment than the standard live center. David Ellsworth in his video "*Tips for Turners*" makes a strong case for using faceplates rather than chucks for holding pieces to the lathe. Finally, the integrity of the work-piece is important when one is working with spalted woods, objects with cracks or segmented turnings. In most cases, *Superglue* will solve the problems of minor cracks in the bowl blank, but Frank White pointed out that some turners may have allergies or adverse reactions to CA glues.

For those who missed the July meeting, we had a huge wood-swap thanks to the participation of at least six members who brought in a wide variety of wood. Hopefully, we will have another good wood-swap at the September meeting. In August we will be having the club picnic at my house. I haven't lined up a speaker or planned a demo, so hopefully the weather will cooperate and we can have a great day outdoors. Of course, my shop will be open and there is enough room for CNEW

members to take a look around.

(Ed. Travel instructions are repeated on page 5; see last months newsletter for additional information and check with Reid to see what you can bring to the party.)

Reid Gilmore

Scenes from the July Meeting



Next Regular Meeting Thurs. Sept. 2, 2004!

Peter Teubel will demonstrate deep hollowing of vessels. As usual, *Show & Tell* and the perennial *Wood Swap* will be featured after the business meeting. Bring your work and some wood for the club.

Selling Your Turnings: The Cost of Wood

(Continued from page 1)

each rough bowl blank will cost between \$15 and \$20.

Probably you would core these blanks, rough turn the resulting bowls and then find some appropriate method to dry the wet bowls. Bagging them for several months (changing the bags from time to time) is one way. Boiling them for an hour each and allowing them to dry for several weeks is another way. Each of these processes will require an additional period of time, not always easy to accurately determine. Depending on the process used, you will have an additional hour or two per blank to factor in. Finish turning and finishing is another hour. Figuring it in the most advantageous way, each bowl costs you \$30-\$45 depending on size. Note that we have not figured in shop overhead (lights, heat, insurance), materials cost (sandpaper, tools, finishing and other materials) and finally profit, you will come to appreciate the fact that you can't sell that bowl for less than \$35 to \$50m again depending on size.

You will also have to consider whether you want to work for \$20 per hour, whether your work is top quality or mediocre, and other factors that effect the final price, but the fact remains that determining the selling price is not so easy as one first expects. The most important lesson is that the wood is rarely free. Equally important is the fact that overhead and profit, regardless of how small, are also important and must be considered. Finally you will note that no mention has been made, so far, of the costs of marketing your products.

Whether you are retailing or wholesaling your

turned goods, the only accurate method of pricing your work is the following:

$$\text{Material+Labor+Overhead+Profit} = \text{Selling Price}$$

Overhead is a difficult issue. One rarely considers the time spent in cleaning the shop, purchasing and sharpening tools not to mention keeping track of these items. Judy Ditmer offers some good advice on these matters. She is quoted in Kerry Pierce's book "*Visual Guide to Pricing your Work*" and I was quite surprised to see what is included in her rather complete list of items falling into this category. Marketing costs will also usually be included in Overhead. Nevertheless, this should not be ignored. Someone has to travel about from shop to shop selling the work or traveling to shows to exhibit the work. In the latter case there are fees associated with renting the space to show your fine work. Time spent manning the booth, money spent nourishing your weakening body, etc. In both cases, there are automobile costs to bear as well.

If you are selling both ways (retail and wholesale), you will have to resolve the issue of unfair competition with your other outlets. Failure to do this will ultimately cause your other outlets to reassess their relationship with you. It is the differences in the third and fourth terms of the above equation that will be the cause of problems as we have seen in the last installment of this article. These facts will no doubt be disputed or remain unappreciated by some. Others may be totally surprised by the approach taken above, but will ultimately agree that it is at least relatively accurate. Finally, others will take the position that this approach is unduly complicated. Whichever position you take, it is appropriate to discuss any differences of opinion and I invite your comments.

Norman R. Mancuso



Minutes of the July 8 Business Meeting:

The July meeting of the Central New England Woodturners was held on July 8th. President Reid Gilmore called the meeting to order at 6:35 PM with 35 members and guests present. Reid talked about a wood dump in Marlboro that we may have access to. He will look into it further.

The Craft center appreciates our Wednesday evening work parties. So far they have consisted of Reid, Joe Harbey, Norm Mancuso and Tim Elliot. They cleaned up shavings and dust from rafters to the floor, some painting, and are looking for some donations of turning tools. We will be there the next two Wednesdays to finish up. Thanks to all who participated as this is in lieu of rent for our meeting site. The center has been good to us over the years.

We have rented a booth for the fall craft show which is always held on the weekend following Thanksgiving Day. This year it will be the 26th through the 28th of November. We will pay \$500 for a 10 x 10 booth. The show runs from 10:00 AM to 6:00 PM Friday and Saturday and from 10:00 to 4:00 on Sunday. As usual we need sign ups to run the booth as well as to set up and take down. We will again charge any member selling a flat entry fee of ten dollars and if anything sells, a pro rata share of the booth costs.

The *Totally Turning* Adirondack mini symposium is scheduled for October 30 and 31st. *Arrowmont* is seeking to build more totem poles from donated turnings. The contribution must fit into a 21 inch high by 21 inch deep cylinder with a 3.5 inch hole in the center to mount it. Phil Bowman made a 20 x 20 eight sided holder so 6 x 6 turnings of members could be fixed to CNEW's original contribution to the original pole which evidently is being replaced and/or others added.

We have about two thousand dollars in our treasure. We took in \$1,440 and spent \$1,500. We are good Americans.

The Philadelphia Woodturning Center is seeking a club donation again this year. We will donate the one hundred dollars approved by the membership in attendance. Wendy Wilson, our past treasurer had sent the same donation in with a request for eight publications. We will see if we ever got them before ordering again. We had a huge wood swap consisting of a wide selection of wood of many different species

We will again get two free tables and rent one table at the Carver's annual show and meeting. We will display on the free tables and demonstrate and sell on the third. That event is on October 17, 2004 at the same location as last year, Middlesex Community College cafeteria. About 350 attended last year.

The ART woodturning club will sponsor Luke Mann on August 14th from 11:00 AM to 3:00 PM. It is open to a total of fifty people. The cost is twenty dollars and includes lunch.

We are copying purchased tapes in order to rent out the copies and save the originals to prevent their loss as we are replacing tapes that are either worn out or never were returned. About thirteen members participated in the "give-a-pen-take-a-pen" grab at the meeting. An impressive and varied selection were exchanged and discussed. See our photos.

We had a lengthy discussion on shop safety with "war stories" and tips. Reid told about a piece of found wood, that was of varying density, blew up on the lathe and broke his tool rest. Chris warned not to hold something in your drill press freehand unless you like to hurt yourself. Dick warned to make sure the lathe remote speed control is right side up so when you think it is at zero it is, instead of upside down and 3,000 rpm. Phil warned not to put your finger between your grinding wheel and the shroud unless it is unplugged. The grinder, not your finger! Peter warned to always wear safety glasses. Mike warned not to hold the piece when cutting off the nub at the bottom with a carving tool. You could lose a digit that way. Other tips included cautions to watch out for paper joints that split apart. I think basically it can be said to use your noggin for something other than a backboard for flying wood. Think aHead.

Bob Iuliano



Items from the Pen Swap



Rare photo of Bob I. in a quiet moment (would you believe it??).



Boy! Here I was afraid they wouldn't have anything to say! This is not gonna end!



Shop safety...sure..is... interesting....ZZZZZZZZ.



Hmm...where does Bob get all this bullshit?



"First liar never has a chance!"



"How the hell am I going to describe this in the next newsletter?"

low under "From Worcester MA".

From Worcester MA: Drive south on Rt. 140 or Rt. 122. These roads merge in Grafton MA, and then re-split. Lake Ripple will be on your left when the roads split. Continue on Rt. 140 for 6.9 miles. The only tricky part is when you are driving through the town center of Grafton, where the road turns left in front of the library. After 6.9 miles you will come to a stoplight at the corner of 140 and West Main St. Follow the instructions below (From Northern MA), starting with the right turn onto Mendon St. after 0.3 miles.

From Northern MA (North of Mass Pike): Drive south on Rt. 495 until you get to Exit 21B (Upton Exit). Turn right at the bottom of the ramp and drive west on West Main Street until you reach the 2nd traffic light, which is at the corner of Rt. 140. Turn left (south) onto Rt. 140 and drive for 0.3 miles. Take the first right onto Mendon Street and drive for 0.8 miles. Turn right onto West River Street. There are two entrances to West River Street that are located on either side of a house on Mendon Street. Drive 2.1 miles on West River Street. You will cross the West River at one point. After 1.8 miles (or so) you will see a street sign saying that you are now on Moonhill Rd. Don't Panic! You are not lost (yet). Our house is on the border of Northbridge and Upton, so at this point you will see some mailboxes with numbers that are rising (192, 194, 196 and 198), while other numbers are in the 400's. Our house is on the left side of the road, blue, and set back in the forest. There are 198 signs on the mailbox, and on a wooden sign on a tree next to the driveway.

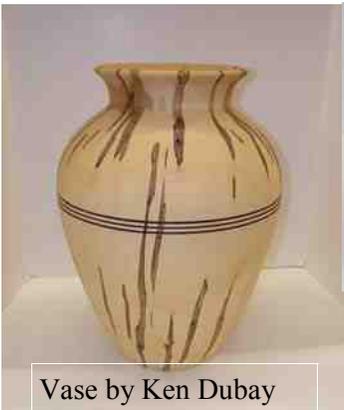
From Rhode Island: I don't have exact mileages for this route, but it is more direct than heading north on 495. Take Rt. 146 North until you get to the Sutton/Northbridge exit which is called the Central Turnpike. Proceed east on the Central Turnpike towards Northbridge. When you come to the intersection with Rt. 122. Turn right onto 122 and then an immediate left onto Sutton St. which ends at Quaker St. Turn right onto Quaker St. and proceed until you can turn left onto Moonhill Rd. See the section above about how we are located on a town border. If you have questions feel free to call me at 508-234-3188.

Reid Gilmore

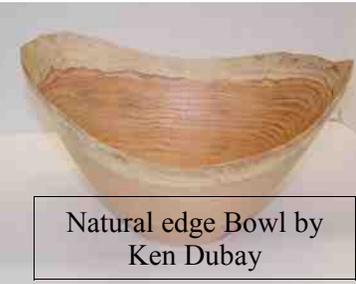
Annual Picnic * Sat., August 10, '04
Travel Instructions to Reid Gilmore's
198 West River Street, Upton, MA
(508)-234-3188

From Eastern MA: Take the MASS Pike west to Exit 11A, the exit for Rt. 495. Proceed south on Rt. 495. Follow the instructions below under "From Northern MA"

From Western MA: Take the Mass pike East to Exit 11 (Millbury). At the end of the exit ramp turn right onto Rt. 122. Drive on Rt. 122 until this merges with Rt. 140. Follow the instructions be-



Vase by Ken Dubay



Natural edge Bowl by Ken Dubay



Manzanita Root Bowl by Ken Lindgren

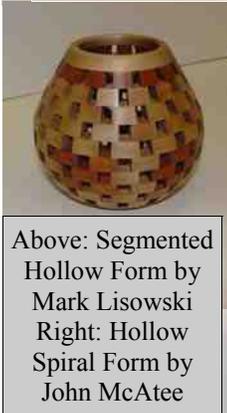


Above: Two Bowls by Frank White



Four Hollow Forms by Frank White

July 2004 Show & Tell



Above: Segmented Hollow Form by Mark Lisowski
Right: Hollow Spiral Form by John McAtee



Left: Richard DiPerna

Center: Al Fauls

Right: Steve Resnek



Natural Edged Bowls by Joe Harbey



Nested Bowls by Ken Dubay



Box by Reid Gilmore



Bowl by Rick Gonzalez



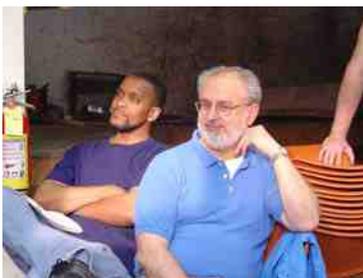
Rick Gonzalez describes his bowl



Below left: Charles Turnage and Steve Reznek observing the Show & Tell



Three Bowls by Graeme Young



Pictures courtesy of Emilio & Vicky Iannuccillo

We are always looking for articles, book & video reviews, etc. Send them via mail or email (see page 2) to the Editor. The deadline for ALL inclusions to the monthly newsletter is the 15th

Coming Events

Sat., August 10, 2004 Annual CNEW Picnic.

12 Noon. See page 4 for directions to Reid's.

Sat., August 14, 2004 Luke Mann Demo sponsored by ART. Demo to be held at the Middlesex Community College in Bedford MA.

Oct 30,31 Adirondack Woodturners Symposium

Empire State Plaza Convention Center. 518-753-7759 or kevans1@nycap.rr.com for information.

Thurs. Sept. 2, 2004 CNEW Meeting

Deep hollowing of vessels by Peter Teubel

Thurs. Oct. 7, 2004 CNEW Meeting

Christmas ornaments and other small turnings by Frank White.

Thurs. Nov. 4, 2004 CNEW Meeting

Pepper mills by Dennis Daudelin and George Whippen.

Thurs. Dec. 2, 2004 CNEW Meeting

Annual Holiday Party with gift swap.

Book Reviews

Woodturning Projects: A workshop guide to shapes

Mark Baker

Guild of Master Craftsman Publications

ISBN 1-86108-391-2

Woodturning - A Fresh Approach

Robert Chapman

Guild of Master Craftsman Publications

ISBN 1-86108-119-7

At first glance these two books are very similar. Both have a short first chapter on wood and tools, followed by chapters on turning boxes, bowls, hollow forms and natural edge work. Both provide detailed instruction on how to approach each type of piece, then show more examples of the same type.

Beyond the overall structure however, the two books are quite different. Baker gives detailed in-

structions for the first piece in each chapter, then shows a number of other pieces of the same type with only minimal instruction accompanying each. Chapman gives detailed instructions for each piece but includes fewer in each chapter, and the gallery section at the end of each chapter is largely variations on the same pieces. I found Chapman's instructions more useful, including the best explanation I have seen yet of how to approach a hollow form.

For each of his full explanations, Baker uses about thirty small photographs with a sentence or two on each, describing each step in the process. This is the same style as used in *Woodturning magazine*, which is not surprising as Baker is editor of that magazine. Chapman uses fewer, larger photographs but spends a lot more time explaining the tricky bits, like the importance of getting past the rim of a natural edge piece in one go. I found Chapman's explanations much more helpful.

Both authors have their peculiarities. Both advocate using a screw chuck for roughing out a bowl - without tailstock support! Chapman uses a traditional grind on his bowl gouge, holding it upside down for a shear cut, and considers reverse chucking a new-fangled novelty. Baker *starts* sanding the inside of a box at 400 grit! I usually call it a day at 240.

Of the two, I found Chapman's book much more useful because of the discussions on how to use the tools and advice on turning the more difficult bits. Baker would be more useful if you were interested primarily in a range of design ideas - I found some of the pieces seriously lacking in explanation as to how they were achieved.

Graeme Young

25th Anniversary of the Provo Symposium

In June, your editor was fortunate enough to be able to attend this event in Provo, Utah. Sponsored by *Craft Supplies USA* and *Brigham Young Univ.*, it can be described in one word: "**Humbling**".

(Continued on page 8)

The CNEW SKEW

CENTRAL NEW ENGLAND
WOODTURNERS

Central New England
Woodturners
c/o Worcester Center for Crafts
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Worcester, MA 01605

Phone: 508-753-8183
Fax: 508-797-5626
Email: nr Mancuso@comcast.net



Central New England Woodturners

A Chapter of the American Association of Woodturners



We're on the Web!
www.cnew.org

Fold line

Provo, Utah Symposium

(Continued from page 7)

Many of the world's foremost woodturners were there and presented some wonderful demonstrations. Aptly titled: "*Beneath the Bark*", the symposium honored the many presenters over the history of the symposium. Their work as displayed was truly astonishing in both its scope and workmanship. It was impossible to attend all of the presentations in each of thirteen rotations. I managed to attend eleven and parts of four others. What a difficult choice! See the pictures at the right.



Dale Nish



Allan Batty



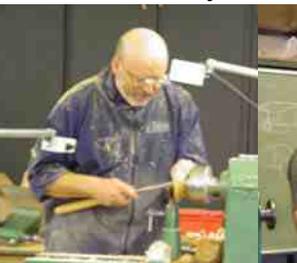
Niko Siragas



Jacques Vesary



Giulio Marcolongo



Richard Raffan



Rolly Munroe



Siragas' Work



Richard Raffan



Stuart Mortimer & Blank before and 45 Min. after!



The CNEW SKEW

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Selling Woodturnings - Part 3 Pricing Your Work

Special points of interest:

- Selling Woodturnings
- Contact Points for New Officers
- Reports & Coming Events
- Show & Tell Pictures by
Emilio Iannuccillo

Inside this issue:

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In the last two newsletters, we began to explore the sale of woodturnings. In this issue, we will continue to look at the problem by examining the pricing our work. Often this is one of the most difficult undertakings for turners, primarily because they approach it in such a limiting fashion. As we saw in the last installment, gallery owners rightly feel that woodturners seem to want to control the end-user price of the article.

The major problem with this approach is that it causes us to ignore all the various costs involved in producing a woodturning. This is bad enough but it is usually further complicated by the fact that turners fall into two categories, hobbyists and "professionals". For the purposes of this article, we will define a professional as one who strives either full- or part-time as a production turner whose goal is to sell his/her production. The hobbyist, on the other hand, while in it primarily for the fun of it, is only too happy to sell his work. Note that neither title says anything at all about the quality of the work produced. Indeed, many hobbyists are far more capable woodturners than some professionals. This is part of the problem.

Ask a woodturner what his bowl is worth and most likely you will re-

ceive a reply such as "I'd like to get xx Dollars for it." Of course, this evades the question because most woodturners don't really know what it costs to produce this bowl. They have a gut feeling, but no real knowledge of their costs. Usually this is based upon some measure of only the time taken to produce it (as though God Himself procured the wood, band sawed it, mounted it on the lathe and took it to several potential sellers to see what He could get for the turner). Such issues as tool amortization, workshop cleanup, wear and tear on other tools, supplies and many other issues are not addressed at all.

For the time being, we will ignore these other issues and consider only the hourly rate of the turner. Ask a group of turners what their time is worth and you will probably receive answers ranging from \$10 per hour to \$50 and higher. It is true that, in the final analysis, all of us have only our time to sell. Furthermore, this is America and no one should dictate the selling price of another's work. That having been said, all of us have a responsibility to the profession and to our brother turners. Work of comparable quality and size should not vary widely in price. In other words, the benefit of undercutting another's price often returns to haunt us.

(Continued on page 7)

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Video Librarian, Al Faul	978-534-3683	<i>alfaul@gis.net</i>
Book Librarian, Glenn Randall	508-836-3814	<i>ageminus@charter.net</i>
Webmaster, Dennis Daudelin	978-456-8005	<i>dennis@daudelin.net</i>

CNEW Annual Gift to WCC

Annually, we make a donation to WCC in gratitude for their hosting of our club meetings. As you will note in the minutes, Joe Harbey has suggested that this year, we undertake some service to WCC in lieu of a material gift of a scroll chuck or other turning equipment. Therefore, this year we will undertake the maintenance of their woodturning equipment, principally by replacing bearings (supplied by WCC), adjusting motors and drive belts, sharpening tools and generally cleaning up the woodturning area of the shop. Cleaning up the cabinets and some painting is also in order. Many of the lathes are gummed up so badly that banjos, tool rests and tailstocks are not easily moveable.

These efforts will take place on every Wednesday during the month of July, namely the 7th, 14th, 21st and 28th of the month. Work-parties will meet at WCC after 6PM. Bring mechanics tools, brushes, rollers and roller pans. We will have more details at the July meeting. Note that the first work party will take place the night before the July meeting.

Since this is a club responsibility, everyone should try to do something as time and circumstances permit. If you want to help, and you need more information before the meeting, call Joe Harbey at 413-562-6705.

Given the fact that Joe has scheduled four work details, everyone who is able should find one or two convenient times to contribute. This is a good opportunity to recall the article in last month's newsletter on "If you have the sense of a goose"!

The President's Message

The June meeting was a busy one for CNEW. We had an excellent presentation by Will Hunt and Steve Resnick on the planning and assembly of segmented bowls. For those of us that haven't tried making segmented bowls the talks were particularly informative. I hadn't appreciated the difference that tangential versus radial segments makes in the final appearance of the bowls. For those of you who aren't on the yahoo clubs e-mail list, Dennis Daudelin has offered to make up some radial multi-ring segmented bowl kits for sale to CNEW members. On behalf of the club I'd like to thank Will and Steve for a very useful meeting.

The topic for July is lathe safety. The organizers have asked the membership to bring in examples of projects that failed and in some cases caused a safety problem. I can think of an example from my own shop that resulted in a modified tool rest.

The summer picnic will be at my house in Upton, MA on August 7 starting at noon. Travel instructions will appear elsewhere in this newsletter (*Ed. See page 5*). Any member or spouse who enjoys flower gardens will probably enjoy a visit to our house. We will have the barbecue grill and smoker going with a tentative plan to do ribs, smoked turkey, and salmon. As a club challenge, Graeme suggested yard art. Yard art can be defined as outdoor objects of any size, hopefully turned.

(Ed. Check with Reid to see what you can bring to the party.)

Reid Gilmore

Next meeting Thurs. July 8, 2004!

The first part of the July agenda is "Safety in the Workshop". This will be a general discussion on lathe safety as well as safety issues with related tools. Be prepared to contribute by resurrecting items from your "bone yard" and adding commentary as well. The second part is a *Pen-Swap*. If you wish to take part in this, bring a turned pen in a paper bag with a three-foot string attached as per the Holiday Swap. Everyone who brings a pen will go home with a new pen.

As usual, *Show & Tell* and the perennial *Wood Swap* will be featured after the business meeting. Bring your work and some wood for the club. It's a sad commentary on our fine club that without Ken Dubay's generosity, we usually don't have much of a *Wood Swap*! How about bandsawing part of your last purchase or other acquisition and recycling it in the next *Wood Swap*? Maybe a well-wrapped piece of "mystery wood" will generate renewed interest in our wood swap program.

CNEW Email List Q&A

What is the CNEW email list?

The email list for CNEW is a great tool to keep in touch between meetings, discuss projects, alert members to the availability of free wood and just generally be able to talk among ourselves.

How do I sign up?

At the very bottom of the club's home page (www.cnew.org) you will find a sign-up form to fill in with your email address. When you click the button, it will take you to *Yahoo!*, where you will either register using your existing *Yahoo* Account or be prompted to create a new one. Be sure to fill in your name as well as your email address, so that Dennis Daudelin, our moderator, will know who has asked to join. Jot down your password because you will need it later if you need to make changes to your *Yahoo* account, e.g. a new email address.

How do I send mail?

Simply send a message to *cnewe-*

mail@yahoo.com and it will go to everyone on the list. If you reply to a message you receive via the list, it will go to the entire list as well. Be careful, though, because if you actually want to send a reply just to the person who sent the message, you need to create a new message and send it just to that person.

Why do I no longer get email from the club list?

The most likely answer is that you have changed your email address and have not updated your *Yahoo* Account with the new email address. *Yahoo* protects your privacy, and only you can make the change, so even if you have given your new email address to Richard DiPerna for the club directory, you will also have to change it on *Yahoo*. Here is how. **Step 1:** Go to www.yahoo.com and click on the Personalize button in the top left of the home page. **Step 2:** Fill in your *Yahoo!* ID and Password to log on, or click the Need Help link if you are having a problem. **Step 3:** In the top left of the My*Yahoo!* page, click on Account information, and it will ask you again for your password. **Step 4:** Your *Yahoo!* ID page should appear, and you should click on the Edit Information link on the yellow highlighted line that says "Member Information". **Step 5:** Your current email information should appear in the middle of the page and unless you have your mail account with *Yahoo!*, it will be listed as Alternate Email 1. Fill in your new email here, be sure the radio button is set to make this email primary and click Finished in the lower right. **Step 6 (Optional):** You might also want to edit your marketing preferences, so that you only get mail from *Yahoo!* that you choose.

What if I simply can't log on to *Yahoo!*?

Hopefully, this won't be the case. If it does happen, then you can send an email to Dennis Daudelin with your old email address. Dennis will delete you from the list and you can start over again and signup as a new member. This does not delete your existing *Yahoo!* Account, however, so it is much better to make the effort modify that one. I hope that this helps answer some of the most common questions.

Richard DiPerna

Minutes of the June 3 Business Meeting:

The June meeting of the *Central New England Woodturners* was held on June 3, 2004 and called to order by President Reid Gilmore at 6:30 PM with 25 members and guests attending. David Taft of Monson, MA, joined the club and Mickey Goodman of *Ocean Turners* paid us a visit.

Craft Supplies is donating a monthly coupon for \$15.00 which we can raffle off as part of our wood swap. They are seeking our mailing list in return. The club voted to give them a mailing list of members who opt to do so. So please notify an officer of your desire to be put on the list. This will get you a craft supply catalogue. Also as an exclusive offer to us, Craft Promotion code 04SPAAW5 running May 1 to June 15 will get club members a 15 % discount on all Mike Mahoney finishes, videos and DVD's and same discount on *KC Wire Burners*. Promotion code 04SPAAW6 running June 1 -July 15 deals with Artisan coloring dyes, *Mylands*, *Liberon*, *Hut* finishes, box of rags. Check their website at www.woodturnerscatalog.com or call them at 800-551-8876. They may also have a club discount if we place a large order from the club.

Reid talked about *AAW* bulletin email board dealing with *Best Practices*. It contains suggestions by members and clubs and points of interest. There was an *AAW* club newsletter competition. We did not enter. Richard DiPerna has produced a membership list with photos. If you want your photo pasted in, see the club photographer, Emilio. Richard gave a report for the past two months finances. We are running a surplus because Norm hasn't sent in the bill for the newsletter which is about \$225. We have about \$1,850 on hand.

Reid also mentions we may apply for an *AAW* grant if anyone has an educational project in mind.

There will be another mini symposium in Albany this year. Members who attended the one last

year were very pleased. Dennis Daudlin said it was very worthwhile. Hank did not get enough to eat, but other than that it was great. You can check it out at www.totallyturning.com. It will be held October 30th and 31st, 2004. You may write them at P.O. Box 12081 Albany, NY 12212-2081. Their May 10, 2004 blurb on it sent to the club states the *Adirondack Woodturners Association* symposium will be at the Empire State Plaza Convention Center, which I guess is located somewhere in the Empire State. (Ed. *The Empire State Plaza is located directly off I-787 which connects to I-90 and I-87. Can't miss it.*) (There will be) 42 Rotations. Featured turners are Bonnie Klein, Michael Hosaluk, Clay Foster, Giles Gilson and others. Eric Mead @ 518-452-3892, email emead@nycap.rr.com is the person to contact for registration. Any program questions may be directed to Ken Evans 518.753.7759, kevans1@nycap.rr.com.

Joe Harby spoke about our annual gift to the craft center for housing us. He is looking into a work day wherein we will sharpen tools and change bearings on the lathes for the center. (Ed. *See page 2.*) CERF sent us a thank you for our donation.

For our July meeting, which has been bumped one week to the SECOND Thursday in July, the 8th, we will have a pen swap. If you would like to collect a member's pen, turn one, put it in a bag with a three foot string, and we will do a grab. Please be sure to include your name and the material the pen is made of in the bag.

We have \$82.00 from video rentals which is earmarked for new purchases. Richard DiPerna will pick out two for the club and buy them. We are looking into DVD's as well as tapes. We will tape whatever we get and rent that out. The librarian will keep all originals. That way, we won't lose them like we have been doing to members who borrow them and never return. The club is looking into getting an Ellsworth new tape/DVD and the newest Lacer skew DVD.

The club annual summer picnic will be held the second Saturday in August at the home of Reid Gil-

(Continued on page 5)

(Continued from page 4)

more. We would like to make it a weekend thing, but Reid lacks the space. He will provide a smoker and barbecue. We will have a challenge, think about an idea for one. The July demo will be on lathe safety. Bring in ideas and stories. The Sept. demonstration will be deep hollowing by Pete Teubel. Oct. will be ornaments by Frank White. Nov. will be pepper mills by Dennis and George. Dec. will be our annual party and grab.

At 7:15 we had show and tell. Photos (are on page 6) in the newsletter.

Steven Resnick and Will Hunt gave a detailed lecture, slide show and demo on segmented turning. Will recommends software to do this which can be found at www.woodturnerpro.com

Our *Chapter Collaborative* presently consists of Ray Haden's cherry bowl, Tim Elliot's figured maple butter dish, Reid's two maple and walnut goblets, George Whippen's maple salt shaker and pepper mill, Norm Mancuso's two sets of knife, fork, and spoon (maple and walnut), Frank White's carved walnut platter. Joe Harby made a cheese board and knife so we now have the required six turners to enter. We can call it "*CNEW Dinner for Two*" or whatever other suggestion you may have. I want to thank all the people of the club for voting to participate in this challenge. I also want to thank those of you who said you would make something. I especially want to thank those who did.

Bob Iuliano

Annual Picnic * Sat., August 10, '04
Travel Instructions to Reid Gilmore's
198 West River Street, Upton, MA
(508)-234-3188

From Eastern MA: Take the MASS Pike west to Exit 11A, the exit for Rt. 495. Proceed south on Rt. 495. Follow the instructions below under "From Northern MA"

From Western MA: Take the Mass pike East to Exit 11 (Millbury). At the end of the exit ramp turn right onto Rt. 122. Drive on Rt. 122 until this merges with Rt. 140. Follow the instructions be-

low under "From Worcester MA".

From Worcester MA: Drive south on Rt. 140 or Rt. 122. These roads merge in Grafton MA, and then re-split. Lake Ripple will be on your left when the roads split. Continue on Rt. 140 for 6.9 miles. The only tricky part is when you are driving through the town center of Grafton, where the road turns left in front of the library. After 6.9 miles you will come to a stoplight at the corner of 140 and West Main St. Follow the instructions below (From Northern MA), starting with the right turn onto Mendon St. after 0.3 miles.

From Northern MA (North of Mass Pike): Drive south on Rt. 495 until you get to Exit 21B (Upton Exit). Turn right at the bottom of the ramp and drive west on West Main Street until you reach the 2nd traffic light, which is at the corner of Rt. 140. Turn left (south) onto Rt. 140 and drive for 0.3 miles. Take the first right onto Mendon Street and drive for 0.8 miles. Turn right onto West River Street. There are two entrances to West River Street that are located on either side of a house on Mendon Street. Drive 2.1 miles on West River Street. You will cross the West River at one point. After 1.8 miles (or so) you will see a street sign saying that you are now on Moonhill Rd. Don't Panic! You are not lost (yet). Our house is on the border of Northbridge and Upton, so at this point you will see some mailboxes with numbers that are rising (192, 194, 196 and 198), while other numbers are in the 400's. Our house is on the left side of the road, blue, and set back in the forest. There are 198 signs on the mailbox, and on a wooden sign on a tree next to the driveway.

From Rhode Island: I don't have exact mileages for this route, but it is more direct than heading north on 495. Take Rt. 146 North until you get to the Sutton/Northbridge exit which is called the Central Turnpike. Proceed east on the Central Turnpike towards Northbridge. When you come to the intersection with Rt. 122. Turn right onto 122 and then an immediate left onto Sutton St. which ends at Quaker St. Turn right onto Quaker St. and proceed until you can turn left onto Moonhill Rd. See the section above about how we are located on a town border. If you have questions feel free to call me at 508-234-3188.

Reid Gilmore

We are always looking for articles, book & video reviews, etc. Send them via mail or email (see page 2) to the Editor. The deadline for ALL inclusions to the monthly newsletter is the 15th

Coming Events

Every Wed. Evening during July.

Work parties at WCC to clean and fix lathe equipment and tools. See page 2 for details

Sat., August 10, 2004 Annual CNEW Picnic.

12 Noon. See page 4 for directions to Reid's.

Oct 30,31 Adirondack Woodturners Symposium

Empire State Plaza Convention Center. 518-753-7759 or kevans1@nycap.rr.com for information.

Joe Harbey Recognized

Past President Joe Harbey was recognized in the May 15th issue of the Westfield News. An extensive article by Andrea Bugbee, entitled "Turning Nature into Art" was illustrated with a large photo of Joe at work and another photo illustrating one of his accomplishments, a 20-inch bowl which Bugbee described as "a lovely combination of art and nature." The article goes on to describe Joe's history as a woodturner and also provides information about the nature of Woodturning. Congratulations, Joe! Those of us lucky enough to know you are also pleased to see you receive this recognition. I have a copy of the article for anyone who wishes to see it.

Selling Woodturnings

(Continued from page 1)

Obviously, this is not always an easy issue to decide. Sometimes competing work is grossly overpriced. Nevertheless, this hourly rate is the first issue that should be addressed by the turner, whether hobbyist or professional. Most people have a fair appreciation for the quality of their work. Sometimes this appreciation is not accurate because they are either very good for their experience level, or perhaps, not so good. The best way to research this issue is to ask a respected friend or mentor, provided that person truly knows what he is saying. Once we know what our time is worth, we can attack the other issues. To be continued.

Norman R. Mancuso

TRUE GRIT!!

We are all (woefully) experienced in the much-needed process of sanding our work. Removing tool marks and roughened patches of end-grain have plagued all of us more than we would like to admit. Next to sharpening tools, sanding is the most disliked part of woodturning. Indeed, many experienced and respected woodturners have repetitively stated that sanding often takes as much time as turning does! We have all read of starting with 80-grit or so and ending up with 400- or 600- or higher grits. But what are they, really? It may surprise you to learn that there are at least three commonly encountered methods of defining the particle size or grit of sanding papers. It may further surprise you to see, when you examine the table (on the lower half of page 8), that your 400-grit may not be the same as your friend's 400-grit!

The three systems are *US CAMI (Coated Abrasives Manufacturing Institute)*, also known as *ANSI* grading. The European *FEPA* system (*Federation of European Producers Association*) and the Japanese. A fourth system, *Micron* grading, is the most rigorous particle size definition. Interestingly, this is also the order of tighter tolerances in particle size.

The current trend is to adopt the European system, even in the US. Particle sizes smaller than P1200 are sort of in a no-man's land. There are many abrasives on the market that portray themselves as "the ultimate" and there is no shortage of specialty products (paper, cloth, pads and creams) that truly improve the surfaces we work on. But, truth be told, in most cases there is no need to go beyond P600-grit.

We all have a favorite abrasive and manufacturer. Nevertheless, it is interesting that the same grades from two different manufacturers do not seem to be the same. One abrasive dulls quicker, another cuts better, another is more flexible, etc. But one thing is certain and that is, like tools, we are always ready to try a new abrasive product. *Hermes* seems very good to me and there is a new Japanese (?) paper that is an interesting approach to open-coating. In this case, it's dots of abrasive!

Adapted from the 2004 Supergrit Catalog

The CNEW SKEW

**CENTRAL NEW ENGLAND
WOODTURNERS**

Central New England
Woodturners
c/o Worcester Center for Crafts
25 Sagamore Road
Worcester, MA 01605

Phone: 508-753-8183
Fax: 508-797-5626
Email: nrmanuso@comcast.net



Central New England Woodturners

A Chapter of the American Association of Woodturners



We're on the Web!
www.cnew.org

Fold line

ABRASIVE GRIT GRADE COMPARISON

US ANSI/CAMI	EUROPEAN FEPA	JAPAN	MICRO
		240	
220	P220	280	
	P240	320	
280	P280	360	
320	P320		
	P360	400	40
360	P400	500	
	P500		30
400	P600	600	
500		700	
	P800	800	20
600	P1000		
		1000	
800	P1200		15
1000		1200	
		1500	
1200		2000	9

The CNEW SKEW

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Selling Woodturnings - Part 2 A Talk with Arthur Grohe

Special points of interest:

- Selling Woodturnings
- Contact Points for New Officers
- Reports & Coming Events
- Show & Tell Pictures by Emilio Iannuccillo

Inside this issue:

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Last month's editorial must have struck a nerve since it generated several letters to the editor (see pages 3 and 5). In addition, it generated an interesting and informative discussion with the author of the quoted article, Arthur Grohe.

In the course of this development, I learned some useful facts that will assist in an upcoming article on pricing your work, an article I was planning to write anyway, but for which I was not yet fully prepared. Much of what Arthur brought to light will prove to be not only useful in this regard but also of serious interest to anyone who decides to pursue selling his work.

I spoke with Arthur Grohe on May 13. Most of this conversation was taped and I have saved the tape. I have not transcribed this tape and I am not quoting him verbatim but the following material is true to our conversation. The tape is available for anyone who wishes to "hear it from the horse's mouth".

Arthur and his staff run several galleries located in New England. The *Signature* and *Grohe* Galleries are upscale outlets for high quality giftware and unique artwork. About 90% of their offerings are purchased at wholesale and the remainder are consignment items. I asked Arthur

about the difference between the more usual gift shop and the gallery. As you might expect, the difference is largely in the price point of the goods but Grohe also maintains that galleries often promote the artists as well. His own galleries plan to offer some eight receptions and a number of mailings during the course of the summer which will highlight those artists/craftspeople (henceforth A/CP) represented in his shops.

I questioned Arthur as to his methods of establishing prices and therefore determining what the A/CP is paid. It turns out that in today's market it costs more to sell an item than it does to produce it and according to him, this is something that A/CP do not appreciate. He claims that keystoneing (the practice of doubling the cost of an article to set its selling price) is no longer a viable option for the retailer, especially for those who sell in such high visibility locations as Mashpee Commons, Chestnut Hill mall and Kennebunkport, for example. It probably comes as no surprise to most readers that such upscale retail outlets as The GAP, Williams-Sonoma and Filene's have margins that are enormous, reaching as high as 400-500% or more! Now the mall owners know this and so it should come as no surprise to find that

(Continued on page 2)

Club Officers and Contact Info for 2004

President, Reid Gilmore	508-856-5894	<i>reid.gilmore@umassmed.edu</i>
VP, Internal, George Whippen	978-663-4693	<i>gwhippen@verizon.net</i>
VP, External, Charles Turnage	508-770-8072	
Secretary, Bob Iuliano	401-725-7284	<i>bobio@cox.net</i>
Treasurer, Richard DiPerna	508-358-2471	<i>richard@diperna.com</i>
Newsletter, Norm Mancuso	508-653-4195	<i>nrmancuso@comcast.net</i>
Video Librarian, Al Faul	978-534-3683	<i>alfaul@gis.net</i>
Book Librarian, Glenn Randall	508-836-3814	<i>ageminus@charter.net</i>
Webmaster, Dennis Daudelin	978-456-8005	<i>dennis@daudelin.net</i>

(Continued from page 1)

Chestnut Hill Mall for example is charging \$80-100 or more PER SQUARE FOOT of floor space. In addition, every article has an associated cost for shipping and handling just to bring the article into the retail store. As an aside, I was thinking that the *S&H* in Grohe's article was the price charged to the end-user who bought the article! It never occurred to me that the retailer had to pay incoming shipping as well! (This is another issue that needs to be explored in the future editorial on selling your work.) So, incoming *S&H* runs between 6-9% currently and, as Grohe points out, this is legitimately considered a part of wholesale costs and has to be marked up as well. According to Grohe, this is something that A/CP simply do not understand.

What this means is that the A/CP typically expects that 50% is enough for the retailer when indeed, even 56-58% is not enough for the latter to be profitable. Grohe also points out, legitimately, that A/CP usually think in terms of retail, dividing this figure by two to determine from their conceived retailers cost exactly what the artist should receive for his work. Indeed, in my experience, A/CP know (or appreciate) so little about their own true costs that this is the only way that they seem able to determine what they should make on a given piece.

In Grohe's opinion, A/CP should learn to "think in Wholesale" deriving their price from the cost of materials, overhead, labor and profit, and allowing the retailer to establish his own selling price based on his knowledge of his own costs which A/CP do not know.

Grohe presents the following example for a hypothetical crafts product which has material cost of \$10, overhead of \$10 and labor of \$10. To this the A/CP has to add a profit of about \$15. If it requires *S&H* of \$5, then the price to the retailer is about \$50 and the end-user price is about \$130 plus outbound shipping & handling. For consignment items, the spread is 60-40 in favor of the retailer.

The main thrust of Grohe's article is that A/CP should not, (in fact, cannot), undercut the retailers without losing in the long run. He suggests that the A/CP should sell to the public at about the same price that the retailer does, adding the marked up cost of approximately the retailers incoming *S&H*. This has its own problems as well as its own rewards, but in Grohe's view, failure to do so will eventually cost the A/CP his retailers and all of the benefits they provide. Having eaten their seed corn, next year's harvest will be nil. Comments?

The President's Message

The May meeting of CNEW featured a demo by Angelo Iafrate on pen-turning. It was interesting to hear how pen-turning on the lathe has evolved during the past decade. The number of available pen kits increased greatly and the types of materials used to make pens have become very diverse.

So far this year, we have had a great program of demos, and I expect that the June demo on segmented woodturning will also be very informative. A quick glance at the CNEW webpage will show you that the September through November meetings do not have programs listed yet. Perhaps the

webpage hasn't been updated that far in advance. In any case, even if we don't have any slots open for this year, I am sure that there are slots open for next year. So if you would like to volunteer to do a demo, or if you have a skill/topic that you would like to see covered in a future meeting, now is the time to contact our current internal VP with your idea. Now that spring has come to the Northeast, it is time to finish up those projects for the Chapter Collaborative. Bob would like to see most of them at the June meeting. Let the shavings fly!

Reid Gilmore

Next meeting Thurs. June 3, 2004!

At our next meeting, **Will Hunt** and **Steve Resnick** will present a demonstration on segmented-turning, a popular topic judging from our past meetings. As usual, *Show & Tell* and the perennial wood swap will be featured after the business meeting. Bring your work and some wood for the club to sell.

Letters to the Editor

It's a Cruel World After All

I feel compelled to make some comments about the letter from Arthur Grohe. Many years ago I used to be in retailing and I can empathize with him. However, I was such a small pike in such a large pond that no one would ever even read my letter of complaint, if ever I chose to write one. I had to learn to swim.

Now I am a buyer, on the other side of the fence, perhaps doing what Grohe is complaining about. From my perspective, nothing much has changed. I found a way many years ago, as Grohe and others like him must find a way today.

Is it so hard to believe that it's a *dog-eat-dog* world out there and that competition is fierce and that businesses are created for only one purpose, i.e., the bottom line. Sure some business practices are not fair, and sure, some business practices may not be ethical, and yes, Grohe is correct.

But you know what? Nothing is going to change. People are not going to change. The internet is here and it is only another in a long line of opportunities open to buyers and/or sellers. I had to find a way 50 years ago and Grohe and others in similar situations have to find a way today. While I don't have any good suggestions, I sincerely believe that clever people will someday, somehow find a way to succeed.

Regards,

Emilio Iannuccillo

Like Solving World Hunger

RE your article on retail, wholesale and etail I think it's not too far behind solving world hunger. You may do it (at) a local level but state wide, country wide or world wide...forget it. We are not evolved enough as a species. Far too many people live off the philosophy of all for me, me for all only when it's convenient and doesn't cost me anything.. Maybe in the for real *Star Trek* generation a few hundred years from now it will happen. No money, no prejudices, travel faster than the speed of light. There's one *Star Trek* episode where potential artists on one planet apprentice for 50 years before assuming the mantle of artist. Hell...not me, not today. I was a professional artist after my second piece.

I like Grohe's comment about "soul." My father was a lifetime artist and one of the things he taught me was that all art has 5 dimensions. Every work, whether or not art, has the physical dimensions of length, width and height. What elevates work to art are the extra, intangible dimensions of heart and mind. Art must stimulate both. I think my father and Grohe would have gotten along well.

My 2 cents for the day.

Ken Lindgren

Difficult Issue for Woodturners

With this issue, you have bitten into one of the most difficult for the general run of turners. I will not be at the meeting next Thursday (commitment as a director of the Weston Arts and Crafts Association) so here are a couple of thoughts towards

Continued on page 5.

Minutes of the May 6 Business Meeting:

The May meeting of the Central New England Woodturners was called to order by President Reid Gilmore at 6:35 PM, Thursday, May 6, 2004 with 32 members in attendance. Reid welcomed two new members to CNEW. Charlie Croteau and John McAtee, both experienced turners. We had a visitor to the meeting who hopefully has now joined our club. Vacationing Treasurer Richard DiPerna gave his report through Reid. Our \$28.00 mailing to unrenewed members resulted in 9 members renewing.

The mostly DuBay wood swap netted \$103.00 in April and \$175.00 at the May meeting. We collected \$32 in video rentals for April and those funds will be used to replace old tapes or buy new ones, maybe even CD's.

We held a discussion on the AAW symposium chapter challenge. Some members want it to be at each symposium, some at every other to get more elaborate projects. Tim Elliot suggested the AAW give the rules two years in advance and let each club decide what to do for itself. We will let members read these minutes for feedback on that issue.

Reid reported he had heard from member Aime LaFosse, who is ill and could not attend the meeting but sent us his best wishes. We hope he recovers quickly.

At *Show and Tell*, Tim Elliot showed two of his most recent signature pieces, John McAtee showed an unusual segmented box that was beautifully executed. Ken Lindgren superglued a spalted maple closed form, Reid a honey locust hollow form, and a pis-

tachio bowl (empty, just beautiful wood, no nuts), Rick Gonzales had a piece of beech from Feb. meeting, a plate, and a bookstand, Al Faul 3 different styles of segmented bowls, Art showed a box with finial, another member showed her dad's copper spun candlestick and photos of her dad's metal turning lathe, Peter Tuebel had 4 pieces of natural-edged walnut bowls illustrating how to keep sap wood clear, Graeme Young, who always has an interesting turning and story displayed a box elder hollow form and a honey locust turning that decided what it wanted to be.

Ray Ducott showed an American Flag pen made of polymer clay sanded to 12,000 grit, Ken DuBay gifted his Eucalyptus Tasmanian Australian burl bowl to Angelo in thanks for the wood Angelo gave him.

Bob Iuliano displayed what is left of an African elephant tusk that he and Charles Turnage purchased. *UPS*, that is the *United Parcel Service*, broke the tusk and will not make good on it. Bob gave a brief recitation of how *UPS* denies any liability for its negligence to Charles and Bob as they were the receivers and not the shipper (whom they would not pay either even though the item was insured). Bob advised the membership to be wary of *UPS* as they do not stand by their service like they say they do in person and in their ads.

Angelo Iafrate gave a very thorough and interesting pen turning demonstration. Angelo, an AAW Board Member, showed his extensive pen collection and knowledge. Angelo and his dad, Francesco Iafrate have been making wooden pens on the lathe for over a decade. They have used many types of wood, treated wood and ivory to make a wide variety and style of pens. You really missed out if you were not in attendance. The demonstration finale was Chris

(Continued on page 5)

Ehrenfels turning a plastic composite pen. It always amazes me as to the wide variety (of) talent displayed by our membership.

Chapter challenge pieces were turned in by two members. We need more than two pieces people, please have them in by next meeting. Tim Elliot turned a tiger maple butter dish. Ray Hayden, our and probably AAW's oldest turner turned in a 12 inch Cherry salad bowl.

Bob Iuliano

Letters to the Editor (Continued)

an expansion on the issues involved.

I sell my turnings wherever I can. There are not a lot of outlets in NE for turnings selling above \$200 retail.

Mr. Grohe fails to mention one critical element facing would-be crafters looking to sell through retail stores (galleries?) like his own. I know of no store in eastern Massachusetts, New Hampshire, Vermont, or Maine that is willing to "wholesale" (read *buy for resale*) turnings by local crafters. All transactions are based on consignment where the retailer has no investment in the product. This difference has many implications for the turner.

Once the retailer has his stock set up, the incentives to move the consignment item vs. those bought for resale are materially different. The need to recoup on his wholesale investment (vs. zero in consignment items), will push to favor those he has purchased. Consignment items can be given poorer placement in the store, employees can be instructed to favor the wholesale stock, etc.

Mr. Grohe notes that 4 months of the year are his make-or-break (periods). I suspect that, like most others, November and December are much more significant than the other ten. Here the above focus on moving the purchased stock can become extreme. I have actually had pieces put back into the stockroom after mid-October that were given good placement up to then -- with a blank stare on ask-

ing the reason.

Another difficulty most consignment sellers eventually face is getting paid promptly (if at all) after a piece is sold. In this situation, the retailer has received 100% of the sale price but the crafter has lost his only lever -- the sold piece. Many retailers understand the need to pay up promptly in order to maintain the relationship with the crafter. But there are those who string out the process to take maximum benefit of the extra cash position as long as possible.

Mr. Grohe raises the issue of price. He is correct to see this as an issue critical to a successful relationship. The crafter must give assurance that price protection (and area protection as well) will be maintained. But again, the dominance of the consignment arrangement clouds the situation. Most consignment selling involves a commission of 40% or 50% (keystone) to the retailer with the crafter setting the retail price. Retailer expenses (such as *S&H*) are clearly to his account -- the crafter nets the 40% or 50% after the sale without adjustments. There are a few upscale shop operators who require that they set their retail price -- presumably higher than that from the crafter. When I hit this sort of thing, I establish my "net" based on a 40% commission arrangement and warn the retailer that other shops may, as a result, undercut him. If he agrees, then any later problems are his. Never had any difficulty working this way.

I have never tried to sell on the I-net. I don't know about the "soul" thing but I see too many hazards for me to undertake this -- inventory, credit, return justification, *S&H*, etc. Plus, I am convinced that a consumer should be able to pick up a turning for examination before putting out \$200 or more.

There's lot's more to the overall selling thing. But I hope this helps with your upcoming discussion with Mr. Grohe

Will Hunt

Editor's Note: There was not enough time to invite Arthur Grohe to comment on these issues before press time. Hopefully we will hear from him before the next newsletter goes to bed.



From
the
MAY
Meeting

Pictures by
Emilio Iannuccillo

Looking for Articles, Book & Video Reviews, etc.

Send via mail or email (see p. 2) to the Editor.

The deadline for ALL inclusions to the monthly newsletter is the 15th of the month.

Coming Events

Mon., June 14 2004 Rolly Munro Demo

Rolly Munro will be demonstrating at the SUNY Purchase Campus. Contact the Nutmeg Woodturners League.

Thurs., July 10, 2004 Monthly CNEW Meeting.

6:30 PM at the Worcester Center for Crafts.

Future Demos!!

Meeting would be pretty boring without the great demonstrations we have experienced in the past. Our Internal VP, George Whippen needs some help with future club demonstrations. So far we have nothing scheduled for Sep., Oct., and Nov.! How about providing some input for George? Remember, we are the prime beneficiaries, so pass on any information or suggestions for a useful or interesting demonstration or volunteer to give a demonstration yourself!

Don't forget the pen swap in July. Also in July, along with your pen bring a safety tip or a happening. You may save someone a misfortune. Thanks from George!

Best Deal We've EVER Had!!!

Dues have remained the same since 1988! That's right, just \$20 for the year. Probably the best \$20 you have ever spent. Guess what you'd be paying for gasoline now if it hadn't changed since then? Maybe it's time to consider putting something back into the club...see the box above for a suggestion!

Next meeting Thurs. June 3, 2004!

See page 3 for details of the meeting program.

AAW Chapter Challenge Report

Please contact Bob Iuliano so that we do not get too much of one thing and not enough of another. Hopefully we can put together two- or four-piece place settings. This will be ca. 25-50 pieces, so it is a large endeavor since I do not think we have ever had this many participants in the chapter challenge.

We now have commitments to make; beer mug (D Drnt), sugar bowl (BI), napkin rings (CAT) and a pepper mill (GW?). We are looking for 2-4 complete place settings (i.e.. dinner plate, soup plate, salad bowl, dessert plate, coffee cup, saucer, wine goblet, water glass, napkin ring, 2 large serving dishes, 1 small serving dish, salt shaker or mill, pepper shaker or mill, sugar basin, milk pitcher, candle holder, flower vase, center piece)

Bob Iuliano

We are now 86 members strong, so it's something of a painful surprise to see that we can't muster enough enthusiasm among our members to get the pieces we need for the modest proposal put forth by Bob Iuliano. Perhaps a little soul-searching is in order. We are a great club, one that I have been proud to be a member of, so it's surprising to me that there is not more enthusiasm among the members for projects that define our club, and, let's be truthful, that define each of us as well. OK, 'nuff preaching. Avoid the guilt trip by stepping up to the plate!

The Editor



The CNEW SKEW

CENTRAL NEW ENGLAND WOODTURNERS

Central New England
Woodturners
c/o Worcester Center for Crafts
25 Sagamore Road
Worcester, MA 01605

Phone: 508-753-8183
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Central New England Woodturners

A Chapter of the American Association of Woodturners



We're on the Web!
www.cnew.org

Fold line

What Can We Learn From A Goose?

This fall when you see geese heading back south for the winter flying along in a V-formation, you might be interested in knowing what scientists have discovered about why they fly that way. It has been learned that as each bird flaps its wings, it creates an uplift for the bird immediately following. By flying in a V-formation, the whole flock adds at least 71% greater flying range than if each bird flew on its own. **BASIC TRUTH #1: PEOPLE WHO SHARE A COMMON DIRECTION AND SENSE OF COMMUNITY CAN GET WHERE THEY ARE GOING QUICKER AND EASIER BECAUSE THEY ARE TRAVELING ON THE THRUST OF ONE ANOTHER.**

Whenever a goose falls out of formation, it suddenly feels the drag and resistance of trying to go it alone and quickly gets back into formation to take advantage of the lifting power of the bird immediately in front. **BASIC TRUTH #2: IF WE HAVE AS MUCH SENSE AS A GOOSE, WE WILL STAY IN FORMATION AND SUPPORT THOSE WHO ARE HEADED THE SAME WAY WE ARE GOING.**

When the lead goose gets tired, he rotates back in the wing and another goose flies point. **BASIC TRUTH #3: IT PAYS TO TAKE TURNS DOING HARD JOBS, WITH PEOPLE, OR WITH GEESE FLYING SOUTH.**

The geese honk from behind to encourage those up front to keep up their speed. **BASIC TRUTH #4: WE NEED TO BE CAREFUL WHAT WE SAY WHEN WE HONK FROM BEHIND.**

Finally, when a goose gets sick or is wounded by gun shot and falls out, two geese fall out of formation and follow him down to help and protect him. They -stay with him until he is either able to fly or until he is dead, and then they launch out on their own or with another formation to catch up with their group. **FINAL TRUTH: IF WE HAVE THE SENSE OF A GOOSE WE WILL STAND BY EACH OTHER, EVEN WHEN IT IS PERSONALLY INCONVENIENT AND THREATENING.**

Julie Hiramine,
Crescenta, Canada

(Reprinted from the Dec. 1990 Newsletter, courtesy of Bill Frost)

The CNEW SKEW

Woodturning: Art or Craft? - Part 2

Special points of interest:

- Woodturning: Art or Craft?
- Contact Points for New Officers
- Reports & Coming Events
- New Club Decisions
- Show & Tell Pictures

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Last month we concluded that elevating the results of woodturning with the goal of achieving the level of art was a task not easily accomplished. Nevertheless, we need only look at the works of Prestini (just one example of a somewhat limited number) to realize that this can be achieved. If you will, he remains first among a small number of exceptions.

We also raised a question concerning the time that a "work of art" spends on the lathe. Can an object be called a woodturning when it spends so much time in after-work that the lathework is all but recognizable? A reader in tune with this sent the following email to the editor of the magazine, *Woodturning* (which we quote with permission of the author).

"...From a ten year US turner's perspective, I believe Mr. (Ray) Key's 'people in America are doing about 80% of their work off the lathe' is an understatement when considering those US turners who pursue the exalted collectors' circuit. The difficulty is that these 'top turners' likely represent less than 1% of those here that are trying to learn and upgrade their turning craftsmanship....Moreover, the influence of this small cadre of 'collectors' turners' in the public eye has greatly displaced the interest of the core of US turners within the last decade....In the ten years that I have been a reader (of American Woodturner, Ed.), the content has shifted from a focus on promo-

tion of member capability development to well over 50% on 'gallery level' creations....we are now seeing accepted 'masters' in whose products it is often difficult to see when any turning was involved. Perhaps it is time for these artists - and this they truly are in many cases - to sever their turning connection and enter the world of sculpture where they truly belong...." (Will Hunt, 9/03)

The point is that this is the subordination of turners of limited achievement away from the immediate goal of truly learning their craft to the siren call of becoming an "artist". Obviously a goal inconsistent with their current level of expertise. This is where the gravest danger lies. The turner following this path is often so disappointed with his or her inability to accomplish this end, that real frustration sets in and a potentially excellent turner suffers a serious setback, which may never be overcome.

For most of us, woodturning remains a hobby of varying levels of seriousness. Clearly this is no reason for any one of us to be reluctant to aspire to greatness. It simply says that we are all well advised to pay our apprentice's dues before we advertise our journeyman's license.

Accordingly, no one should be discouraged from achieving all that he/

(Continued on page 2)

Club Officers and Contact Info for 2004

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Secretary, Bob Iuliano	401-725-7284	<i>bobio@cox.net</i>
Treasurer, Richard DiPerna	508-358-2471	<i>richard@diperna.com</i>
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Book Librarian, Glenn Randall	508-836-3814	<i>ageminus@charter.net</i>
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(Continued from page 1)

she is capable of; misled either by someone falsely praising an amateurish woodturning or by denigrating the same accomplishment. Best we should all remember the faltering steps we have taken before any of us learned to stride confidently toward success. Genetics and environment may have treated each of us differently but we are all capable of leading our fellows to higher levels of undertaking and achievement. Even the humblest and least well-known of Buonarrotti's many mentors was no doubt able to lead his first faltering steps toward greatness; perhaps even supplying the *sine qua non* responsible for compelling Michelangelo's rise to the heights of artistic achievement.

So, one need not be an artist to inspire and lead another toward that summit. Indeed, often it is only necessary to be a good craftsman. Now, help us all. Please, put in your two-cents' worth. Comments and feedback make the best copy. We all learn best when the light is not under a bushel!

A Different Look?

Most of you will have noted that this newsletter looks somewhat different than the past few. The reason is that in an effort to control costs, the decision was made to curtail the use of photo offset printing in favor of straightforward photocopying. This will be most noticeable in the photographs and artwork used. While this is still the image of our club that is presented to the world at large, in conjunction with valiantly reducing the number of free copies distributed, this approach will reduce our costs by over \$125 per month.

AAW Survey and Awards

A new survey has been posted on the AAW web site, www.woodturner.org. The AAW encourages response to the survey so it can continue to improve the journal content. The short survey also includes a couple of questions about the revamped AAW web site. The survey will be available until April 15.

Within a week, rules will be posted on the AAW web site for two new AAW awards: *Best Chapter Newsletter* and *Best Chapter Web Site*. The AAW board will recognize the top three newsletters and web sites at the Orlando symposium.

Carl Voss

The President's Message

Many CNEW members who attended the March meeting may have wondered if we were ever going to finish with the business and move onto the *Show and Tell*, *Demo*, and *Wood Swap*. So far, it looks like the business section of the next meeting will be short and sweet. Now that CNEW has picked a new idea for the *Chapter Collaborative*, I imagine that Bob Iuliano is making a list of all the woodturned items that could fit into the dinner table theme. So far, the list includes plates (set of 4), goblets, napkin rings, salt and pepper shakers, salad bowl set (large bowl, tongs and smaller bowls for each place setting). I'm not sure how Bob is going to match the item to the turner, so let's see what he comes up with.

A highlight of the March meeting was the demo by

Peter Teubel on the Ellsworth gouge. Those of us who don't have a bowl gouge with the Ellsworth grind now have a much better appreciation of what a skilled turner can do with this versatile tool. As you can see from the photo section of this month's newsletter, we have switched back to a photocopied Newsletter. But don't be discouraged, you can still see Emilio's high quality photographs of the *Show and Tell* items by visiting the CNEW website (www.cnew.org). Hats off to Emilio and Vicki Iannuccillo for making sure that every *Show and Tell* item has been photographed and the turned identified. Let's keep them busy next month by bringing in woodturnings, but make their job easier by signing the bottoms. If you've read the rest of the newsletter you already know that Charles Turnage will be doing a demo on miniature turnings this month. For those of us who don't have a *Oneway* parked in the shop, it will be great to see a demo on items that can be turned on a small lathe.

Book & Video Reviews

Decorating Turned Wood - The Maker's Eye
by Liz and Michael O'Donnell
Copyright 2002, ISBN 1 86108 204 5

As the title suggests, this book is about various methods of coloring, altering and otherwise enhancing turned pieces. There are only a few descriptions of how to turn the pieces themselves. The first, short chapter is on how to find, record and develop design ideas. I did not find this terribly useful as the authors have a more disciplined and focused approach to design than I do.

The bulk of the book is divided into four chapters, titled *Form, Colour, Pattern* and *Texture*. To a large extent these are arbitrary divisions: the real breakdown is in the sections, each describing a different way of treating a turned piece. Some of the techniques are given only a page or two of explanation - enough to get you started and not much more. Others are explored in more detail, such as the sequence which begins by cutting away parts of the rim in a last-ditch attempt to salvage bowls which have split. This is then de-

Next meeting Thurs. April 1, 2004!

At our next meeting, Charles Turnage will present "*Small Turnings: Bottle Caps, etc.*"

As usual, *Show & Tell* and the perennial wood swap will be featured. Bring your work and some wood

Book & Video Reviews - Continued

veloped by adding color and developing the cutouts into bird forms, leading to deliberate decisions about cutting the blanks so the grain patterns add to the final form. This provides useful insight into how a concept that began almost by accident can be developed into something much more planned.

This is primarily an ideas book: much more space is devoted to photographs, both of the O'Donnells' work and of things that have inspired them, than is given over to text. While some of the techniques are not given a lot of space, there is enough explanation of each that anyone should feel comfortable trying them out after reading the book. There are also enough examples of pieces produced using each technique that you can easily decide whether you want to try a technique - do the results look attractive and can they be achieved in what you consider a reasonable amount of time, without an excessive investment in equipment or materials.

There are no really dangerous techniques in the book - no chainsaw-style carving, in fact little more powerful than an electric carver and a rotary tool is used. I counted only two techniques that I would not consider trying - *marbling*, which looks like a messy way of achieving an effect I don't particularly like, and *painting pictures on turnings* - I can't paint a decent picture on a flat sheet of paper never mind a piece of wood. There are also no "extreme" techniques which would leave one wondering whether the finished piece had ever been turned at all. What starts out as a woodturning ends as an embellished woodturning, not as something completely different. Overall, a lot of ideas and things to try packed into about 140 pages.

Reviewed by Graeme Young

Minutes of the Mar. 6 Business Meeting:

President Reid Gilmore called the meeting to order at 6:30 PM. Reid told the members of a meeting of Officers of the Club held at the home of Richard DiPerna. Officers present were Richard DiPerna, Al Faul, Dennis Daudlin, Reid Gilmore, George Whippen and Norman Mancuso. The purpose of the meeting was to address the finances of CNEW. We are a non-profit organization. This does not mean we do not make a profit, it means we do not have shareholders investing to make a profit.

At the beginning of the year, we had \$2,683.00 in our treasury which consisted of \$1,100 in dues from 55 paid members, \$550.00 from AAW for our work at the symposium held in Providence and the balance from the wood swap, mostly from wood donated by Ken Dubay.

This year we can expect approximately the same dues and something from wood swap, however, we will not be sharing in AAW proceeds as this year's symposium will be in Florida. The Craft Center Spring and Fall shows, when held, do not generate income as the members who sell turnings reimburse the club for the money expended resulting in a zero gain/loss. Last year between donations, equipment purchases, and demonstrators, we operated at a loss of \$530.00. Our current newsletter costs \$1.02 per copy or \$208.00 per issue. We send it out 145 copies; 50 to paying members, 30 copies to other clubs and stores and the remainder to former or nonpaying members. In the future, persons not paying dues may get the newsletter by viewing it or by downloading it from our website, www.cnew.org. The last 12 issues of the newsletters are always on the website.

The decision was made at the Officers' meeting to continue to mail the newsletter subject to the following conditions. Photo-offset printing (better quality) will not be used since ordinary photocopying is cheaper. Only paid-up members

will receive the newsletter. These decisions will reduce the newsletter cost to \$55.00 per issue, a savings of over \$150.00 per month.

The members voted to limit donations to no more than \$500.00 this year. We typically donate to such non-profit organizations as *The Woodturning Center*, the *Craft Emergency Relief Fund (CERF)*, and the *Worcester Center for Crafts*. CERF had helped Wendy Wilson as did our members when her shop contents were lost to fire.

The members also voted to have members pay \$2.00 per month for each book or video rented. In addition, each month the video rented is not returned, an additional \$2.00 will be assessed. We currently have four boxes of books in our club library. The club librarian brings one box each month. At the present time the video and book libraries are kept in the homes of the librarians as we have no storage for them at the craft center.

The club voted to establish the office of *Membership Officer*. This was undertaken because there were some posts on the AAW Forum accusing our club of being "*cliquey*" and failing to mingle and welcome new members and visitors. Therefore the responsibilities of the *Membership Officer* are, *inter alia*, to greet and make visitors and new members feel welcome, to answer questions they may have, and to set up a mentoring program. No one volunteered for this position and it remains open. The *Membership Officer* could also take charge of name tags, culling out the no longer used ones, and seeing that new ones are made for new members.

The club also discussed raising dues to increase the treasury; having a portion of craft show sales go to the club; and to increase the wood swap donation to \$2.00. None of these measures passed as the conclusion was reached that these actions would be counter productive.

The decision was also made to have the current year's officers serve as the nominating committee for the following year's election of officers. This would allow an entire year to obtain a slate of candidates

(Continued on page 5)

(Continued from page 4)

rather than having to scramble at the last minute.

Richard DiPerna did an excellent job of contacting Bill Frost and others to reconstruct the CNEW officers for the past ten or so years so that we may comply with filing requirements of our annual obligatory non-profit statements. We will file listing the President, Vice President and Secretary as corporate officers. It was decided that since Rhode Island and Maine (and possibly New Hampshire) were once part of the Commonwealth, we would keep to that belief when filing so that all officers will be considered to reside in the Commonwealth, a legal requirement.

The Club also voted that all expenditures greater than \$25.00 would have to be approved at a meeting or announced in the newsletter prior to a meeting before committing the club to those expenditures. In emergency situations, a club officer would be empowered to authorize such petty cash expenditures. We voted to continue to have a newsletter and to participate in the craft shows. Unfortunately, there will be no spring craft show this year. The organization contacted by WCC to manage the show feels, that since it was just retained, there is not sufficient time to properly organize it for May 2004.

The AAW Symposium *Chapter Challenge* rules have been changed yet again! Size is now limited to anything that UPS will ship. We decided on a table setting. Bob Iuliano is in charge of organizing that so contact him with what you wish to make. (Ed. Note: See the report in Col. 2)

The Club voted to make a \$100.00 donation to CERF and to spend \$100 to \$250 on some wood-turning gear for the craft center in lieu of rent, in addition to renting a booth at the WCC fairs.

Other items mentioned during the course of the meeting are as follows. *East Indian Rosewood* blanks approximately 1 1/3 inches in diameter and 18 long are available at \$9.50 each. The 14th annual Saratoga Showcase will be held 3/27 and 3/28 at Saratoga City Center. Approx. 13,000 sq. feet of exhibits and the same area for

vendors. There is a \$5.00 admission fee.

Internal Vice President George Whippen reported that Charles Turnage will demonstrate small turnings at the April meeting and Angelo Iafate, AAW Board member, will demonstrate pen turning in May.

Show and Tell: (Ed. Note: Bob Had an extensive list of the various offerings. Since all eight pages of the newsletter are full please see the photos and associated legends on pages 6 & 7.)

Bob Iuliano

AAW Chapter Challenge Report

Please contact Bob Iuliano so we do not get too much of one thing and not enough of another. Hopefully we can put together two or four place settings. This will be ca. 25-50 pieces, so it is a large endeavor as I do not think we have ever had this many participants in the chapter challenge.

We now have commitments to make; beer mug (D Drnt), sugar bowl (BI), napkin rings (CAT) and a pepper mill (GW?). We are looking for 2-4 complete place settings (i.e.. dinner plate, soup plate, salad bowl, dessert plate, coffee cup, saucer, wine goblet, water glass, napkin ring, 2 large serving dishes, 1 small serving dish, salt shaker or mill, pepper shaker or mill, sugar basin, milk pitcher, candle holder, flower vase, center piece)

Bob Iuliano

Brand New Tools for Sale

Oneway Termite tools for \$75.00;

Glaser A-11 steel tools

3/8 inch bowl gouge w/16 in. handle \$105;

1/2 inch bowl gouge w/16 in. handle \$117.00.

Buy one of these tools and I will donate \$5.00 to the club in your name. I have four of each tool.

Contact Bob Iuliano

New Library Rules! Books and Videos

From now on, all books and videos will be subject to a \$2.00 rental fee per month. If a book or video is not returned at the next meeting, an additional month's rental fee will be applied for each month the return is postponed. This is consistent with what other clubs are imposing since each month that a volume is not present to rent, the club loses the associated revenue for that month. To avoid the extra charge, please return your books and videos on time.

Ocean Turners Demo

A number of CNEW members attended the 2/21 demo at the *Ocean State Turners*. The demo featured Richard Angus. "Coffee and" on arrival was followed by a five hour demo interrupted for lunch kindly provided by the hosts. Likening the gouges in his kit to the golf clubs in a golfers bag, Richard demonstrated how the choice of "irons" is determined by the "lay of the land". We all learned something, including the demonstrator. As he was making an interrupted cut, Andy Osborne pointed out that he was in fact using the well-known Roman Catholic cut, also known as "*Cuttus Interruptus*"!



Above: Richard Angus explains a point while demonstrating for the Ocean Woodturners.

Legend for the March Show & Tell Pieces

1. Bracelets by Bobbi Tornheim
2. An Apple Platter also by Bobbi Tornheim.
3. Natural edged bowl by Graeme Young
4. Birch Plate by Wayne Moore.
5. Curved Handrails by Mike Green.
6. Spalted Maple Bowl by Wayne Moore.
7. Natural edged Bowl by Rick Gonzales.
8. Sonoran Desert Ironwood Bowls by Richard DiPerna
9. Dogwood Bowl by Richard DiPerna
10. Saguaro Cactus Form by Ken Lindgren.
11. Cedar Hollow Form by Frank White
12. Collaborative Chamber Pot by Phil Bowman et al. from the DiPerna Open House
13. Laminated and Tilted Cutting Board by Joe Harbey
14. Maple Burl Hollow Form by Reid Gilmore
15. Bowl by Rick Gonzales
16. Ambrosia Maple Bowl by Ray Boutotte

Show & Tell Pictures by Emilio Iannuccillo



17. Natural Edged Birch Bowl by Beth Weiner and Reid Gilmore.
18. Cherry Burl Hollow Form by Ray Hayden
19. Walnut & Maple Hollow Form by Frank White
20. Black Cherry Bowl by Ray Boutotte
21. Lacewood bowl turned on two Axes by Graeme Young

Looking for Articles, Book & Video Reviews, etc.

Send via mail or email to the Newsletter Editor. See page 2 for the addresses.

The deadline for ALL inclusions to the monthly newsletter is the 15th of the month.

Coming Events

Thursday, April 9, 6-9pm Peter Teubel will be teaching "The Art of Pen Turning" at the Woodcraft store in Woburn, MA. In addition to making one pen in class, all students will take home 2 complete additional pen kits, a set of pen bushings, and a complete set of pen turning tools. Cost is \$80.

Sunday, March 28, 10am-4pm Peter Teubel will be teaching a special "Vacuum Chucking" class in his shop in Milford, MA. In this class, students will make their own vacuum chucking system. Contact info: pteubel@comcast.net or (508) 632-4932. Cost is \$130 (all materials included).

Saturday, March 27, 9am-5pm Beth Ireland is back to teach *Chucks, Chucks, and Chucks* at the Woodcraft store in Woburn, MA. She will be covering chucks of all kinds to solve virtually any problem you may be having. Students will also make their own chuck in class. Cost is \$100.

Thurs., May 6, 2004 Monthly CNEW Meeting. 6:30 PM at the Worcester Center for Crafts.

If you know of an event significant to woodturners, or of general interest to the members, please bring it to the attention of the newsletter editor (see p. 2).

Legend for Show & Tell Pieces

- 22 Thin Spindle Tops on Various Turnings by Tim Elliot
- 23 Cherry Bowl by Ken Brannock
- 24 Segmented Turned Bowl by Al Faul
- 25 Pen Assortment by Dennis Daudelin
- 26 Cherry Walking Cane by Glen Randall
- 27 Collaborative Bowl by Angelo Iafrate/ Lenny Langevin
- 28 Small Hollow Form & Bowl by Reid Gilmore
- 29 Segmented Bottle Stoppers by Al Faul
- 30 Various Small Yew Turnings by Joe Harbey

Next meeting Thurs. Apr. 1, 2004!

See page 3 for details of the meeting program.

Newsletter Cancellations!

Commencing with this issue, anyone whose dues remain unpaid will not receive the printed newsletter. If you happen to know anyone who was once a paid up member, you can help the club by reminding them of the things they are missing. **Not just the newsletter, but the informative meetings and certainly the camaraderie of fellow members. Rejoining is painless, just ask them to come to a meeting and bring the dues then. We'd welcome any or all with open arms!**

You're Older Than You Think!!

Sharp-eyed readers will have noted the change in the Volume number from 9 to 17! Thanks to the helpfulness of co-founder Bill Frost, we have been able to determine just how old the club is. Founded in 1988, we are far from spring chickens. Bill has also loaned me his folder of past newsletters which we will visit from time to time. Also in this folder was the first issue of the AAW journal (28 pages including the covers) dated September 1986, just two years older than we are.



The CNEW SKEW

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Mailing Address Line 2
Mailing Address Line 3
Mailing Address Line 4
Mailing Address Line 5

Central New England Woodturners

A Chapter of the American Association of Woodturners



We're on the Web!
www.cnew.org

Fold line

More Pictures from the March Meeting



The CNEW SKEW

Woodturning: Art or Craft - Part I?

Special points of interest:

- Woodturning: Art or Craft?
- Contact Points for New Officers
- Reports & Coming Events
- Open Shops Reports

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Is there a final answer to this difficult but intriguing question? Certainly there will never be a definitive answer that satisfies everyone but it serves us well to consider the question carefully lest we fall into the trap of either providing a pat answer or no answer at all, neither of which does anyone any good.

Clearly we all aspire to be artistic woodturners, whether we achieve that aspiration or not. And, face it, without that aspiration to drive us, we will all reside in the hell that is mediocrity. But exactly what is that aspiration and where does it lead us? To answer this latter question requires us to understand our "*postio*", the place where we stand, or in the idiom of the times, where we're at.

For the neophyte woodturner, it is enough to aspire to modest levels of achievement. The presence of tool marks, thick walls and other signs of the beginner need not put us off since we were all there once, even if we would rather not remember it. For those new to the field of woodturning it is enough to aspire to making each successive undertaking better than the last. Indeed, we would all benefit from such a viewpoint. And, truth be told, we have all seen beginner-like

work being passed off as "art". I can remember seeing one such offering, which to me, at least, resembled nothing so much as a rusty golf club shaft impaling a dog turd. Beauty is always in the eye of the beholder and one is well-advised not to tell a dotting mother that her adored offspring looks like a monkey! Better to be silent in this latter case whereas in the former, we do a disservice to the profession or field of endeavor if we remain silent. (In the example given, another issue arises. Namely concerning the amount of time an object spends on the lathe which would seem to dictate whether it falls into the category of a woodturning. More about this later.)

For the expert woodturner, whose every piece (almost) is an artistic expression of the field, one expects the aspiration to remove the (almost) from the work produced. For those of us in the vast, well-populated area between the neophyte and the expert, there lies a multitude of aspirations, probably the least common of which is the production of works of art. It seems to me that one who is either untrained in or unappreciative of other art forms is unlikely to produce a woodturning which is a "work of

Continued Overleaf

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Woodturning: Art or Craft - Part I

(continued from page 1)

art". I acknowledge the occasional exception to this, bearing in mind that like all exceptions, it merely proves the rule. Likewise, one should not expect to see a larger number of woodturning artists or a wider bell-curve of artistic accomplishment than one would expect to see in the other fields of art. The simple production of an artistic woodturning does not convey the title of artist.

Another issue of great significance is the distinction of artistic woodturning as opposed to wood art, which in my view, may include but is not limited to those articles produced largely on a lathe. An object, work of art or not, that is produced by a woodturner is not necessarily a woodturning. Moreover, many of those non-woodturnings being passed off as art are also unworthy of the name.

So, what is an artistic woodturning, is it truly art and what exactly characterizes it? A hole in the side of a bowl doesn't make it art any more than something new and different is art simply because it is new and/or different. Indeed, as Richard Rafan has said; *"I think it is still the case that some people can't distinguish between what's different and what's good."* Therein lies the rub. In general, the object must contain the right shape, the right texture, the right parameters such as height, width, wall thickness, balance, etc. Each turning may contain one or more of these characteristics, but without all of them, it fails to achieve the level of art.

(continued in next column)

Clearly, it is a difficult undertaking to attempt to quantify these parameters except to say that they must all be present in levels approaching superlatives. In other words, given that we have the ability to judge these pieces, we will recognize them when we see them. Webster's Dictionary requires one-eighth of a page with ten definitions of "art", the best of which is: *"high quality of conception and execution as found in works of beauty"*. So we are left with minimal help in defining what constitutes a work of art, except to say that it is more uncommon than we would expect. However, let us not fall into the trap of confusing artful with art. A person can be artful or an artisan without also being an artist. *To be continued.* Norman R. Mancuso

The President's Message

February has been an eventful month for CNEW and its members. First there was the Woodworks show in Springfield where CNEW shared a booth with Central Connecticut Woodturners. This year's Open Shop meeting night did not coincide with a major blizzard, so I hope many of our members had a chance to visit one of the shops. On February 14th a beech tree was cut down in Grafton, and four CNEW members were there to harvest wood for bowls. By the time we left the tree owner's house there wasn't room for another piece of wood in any car or truck. Look for some of the beech to show up in the next few wood swaps.

Graeme Young notified CNEW members of a rule change for the Chapter Collaborative Project at the AAW Symposium. The total size limit for collabo-

rative projects is 12" x 12" x 12". That's right, it is TIME TO THINK SMALL. The item or collection of items can be functional or non-functional, but at least 6 members have to participate in the project. With a 1 cubic foot size limit, we can consider several approaches. We could try to make a single turned object that consists of parts made by at least 6 members. Alternatively, we could make a collection of small turnings of a single type. For example, the CNEW collaborative project for the Providence Symposium was a collection of tops. A third idea would be a collection of miniature turnings (small boxes, bowls and hollow forms). At the March meeting we will try to come up with a new idea for the Chapter Collaborative Project, since the walking stick idea won't work unless we are making miniature walking sticks.

This year's meeting schedule is shaping up nicely thanks to George Whippen.

Reid Gilmore

Woodturning Cheap!

In a package of postcards that we woodworkers usually get in large quantities, I discovered one card offering the British magazine, *Woodturning*, at a price lower than any I have ever seen. The card offered twelve issues for only \$59.95 **in the US**. I usually buy this at ca. \$8 per issue on the news stand (\$96/year) and it is available by subscription direct from the publishers at \$82.80 per year. If interested, contact Lightning Publications, 550 N. Reo St., Tampa FL 33609 or go to the website www.lightningpublications.com

Book & Video Reviews

Masterful Woodturning – Projects & Inspiration for the Skilled Turner By S. Gary Roberts
Copyright 2000 ISBN: 0-8069-8709-X

I recently purchased this book from *Amazon.com* and I must say, it is a “breath of fresh air” compared to others I have. The sub-title says it all. If you don't know how to turn, it won't help you much. But if you do, it's the closest thing to

Next meeting Thurs. Mar. 6th, 2004!

Program for the next meeting:

Peter Teubel will demonstrate the use and care of the Ellsworth gouge. Much has been written and said about this tool but it still remains of interest to many new and old turners.

As usual, *Show & Tell* and the perennial wood swap will be featured. Bring your work and some wood for the club to sell.

Book & Video Reviews - Continued

“plans” I've found to date. The projects are well described and presented with detailed dimensional diagrams. Short, sweet, and to the point. There's more than turning covered in this book. Intricate carving, shaping, even some “flatwood” work is present. I wouldn't call the pieces therein “high art”, but certainly well beyond utilitarian. Recommended for skilled turners only.

Reviewed by Peter Teubel

Useful Techniques for Woodturners – The Best from Woodturner Magazine

Copyright 1998

ISBN: 1-86108-078-6

This book is packed with article reprints from *Woodturner magazine*, 1992-1997. All kinds of jigs and devices are covered, in addition to turning and finishing tips. Excellent photos abound. An excellent reference and source for inspiration...not just for turning, but for new tool ideas. No longer in print, but sometimes available from other sources such as like *addall.com*, *eBay* or *Amazon*.

Reviewed by Peter Teubel

This space available
Phone 508-653-4195

“Minutes” of the Feb. 5 Open Shop Meetings:

Since no formal meeting took place in February, there are no corresponding minutes to be presented. The “minutes” which follow take the form of informal reports on the various open shops held as outlined in the past newsletter. **Thanks are due once more to all of our friends who have generously opened their shops to the club.**

Ken Brannock’s Shop

CNEW members at my house were Dick Vose, Tim Elliot, and Ken. Two friends of mine, Bill and Jeff, and Donna Banfield from ART.

Ken Brannock



Donna Banfield of ART observes Ken’s work at close range. Other photos from Ken’s Open Shop are shown on the facing page.

Angelo Iafrate’s Shop

Besides Angelo and Frank, members Ken Dubay, Al Czellecz, Dennis Daudelin, Dennis' brother, Ken Lindgren, Ernie Grimes and Emilio Iannuccillo attended the evening at the shop of Angelo Iafrate. Angelo had several interesting turnings set out on his dining room table where we admired and discussed them. He also showed us several other prize turnings in his collection cabinet.

(continued in next column)

Following this, we went into Angelo’s shop where he demonstrated the process of turning a pen. Then Angelo set us up so we could turn some pens.

Emilio Iannuccillo



Angelo Iafrate shares a portion of his collection with visiting colleagues. Other pictures taken by Emilio Iannuccillo on that evening are shown on the following page.

Joe Harbey’s Shop

The shop open house meeting at 47 Lindbergh Blvd. in Westfield was held on Feb 6. Attending the function were CNEW members Jack Crean and Arnie Paye. Other guests were member-to-be Mark Lisowski, neighbor and photographer Carl Fisher and antique tool collector Russ Ellis.

We began with a demo by Arnie on inside-out turning. Arnie is a new turner and did a great job showing us the “ins and outs” of turning a tree ornament.

We were then treated to refreshments and were seated while Russ showed a display of some of his favorite old tools and discussed their history. Judging from the questions and enthusiasm displayed, it was enjoyed by all.

Our third event was a demo by Mark on segmented turning featuring a bowl made from over one hundred small pieces. Because of the lateness of the hour, we decided to have a return engagement by Mark on another night. My thanks to all for attending and to Carl for the photos.

Joe Harbey

February Open Shop Photos



Above and below left. At Ken Brannock's shop: Activity and interested observers near Ken's new Powermatic wood lathe.



Above center: Dennis Daudelin and Angelo discuss Angelo's collection. Right: Guests observe pen-turning activities.



Another view of Angelo's shop.

The crew at Joe Harbey's shop.

Above: Joe at work on his General lathe.



Jack Crean about to leap-frog Joe's lathe.

Joe's well-appointed workshop. Neat!!

Mark Lisowski's segmented bowl.

The pictures above have been taken by Tim Elliott, Emilio Iannuccillo and Carl Fisher. These and the other pictures in this issue are so nice in color that it's a shame we have to publish in B&W. Be certain to check the website to see them in color.



More Pictures from Joe Harbey's Open Shop

(Pictures by Carl Fisher)

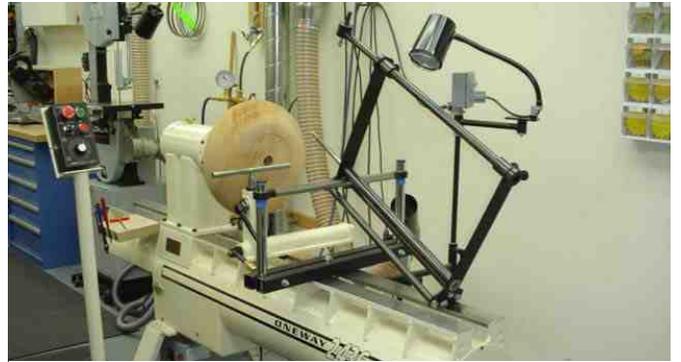
Left: Guests discuss the tool collection with collector Russ Ellis.

Right: Inside out turning by Arnie Paye in progress.



Richard DiPerna's Shop

Al Faul, Bill Frost, Bobbi Tornheim, Chris Ehrenfels, George Whippen, Norm Mancuso, Ray Harrold, Reid Gilmore, Stan Felton, and Will Hunt were hosted by Richard DiPerna in his spacious shop. In spite of the number of attendees, there was plenty of room. Richard started by telling us of the difficulty he dealt with in setting up his dust collection system as a result of shortcomings of the automated blast gates. Richard had also set up his Kelton hollowing rig at the prior request of many and it proved to be a popular choice. Several of those present tried their hand at hollowing. In my view, it was relatively easy to handle in spite of its size and seemed to perform its appointed task with ease. The laser pointer also seemed to perform well even though we were nowhere near the final wall thickness. After this, some were interested in the Ellsworth gouge and Richard obliged us by briefly demonstrating its use and sharpening. Many tried the gouge while others broke up into small discussion groups on various topics. During these events, Richard proved to be a gracious host and provided a nice selection of food and drink, which everyone enjoyed..



The Kelton Hollowing Rig with Laser Guide mounted on Richard's Oneway 2436.



Richard (behind ductwork) explains the problems with the automated blast gates and his solution.



Looking for Articles, Book & Video Reviews, etc.

Send to:

Norman R. Mancuso
24 Terrane Avenue
Natick, MA 01760

or:

nrmancuso@comcast.net

The deadline for ALL inclusions to the monthly newsletter is the 15th of the month

Next meeting Thurs. Mar. 6, 2004!

See page 3 for details of the meeting program.

2004 Dues-Last Notice!

Annual dues are \$20.00. If you have not yet paid your dues please attach a slip of paper with your name and address stapled to a twenty-dollar bill or a check for that amount and mail it to:

Richard DiPerna
3 Yeager Way
Wayland, MA 01778

Coming Events

Sat., February 21, 2004 Woodturning Demo

Ocean Woodturners will host a special all day demonstration by Richard Angus, noted bowl turner, President of the Connecticut Woodturners and frequent demonstrator at woodturning clubs and symposiums. Please meet at the library in North Kingstown around 9 a.m. The demo will commence around 10. Lunch around 12 and the demo will continue until 2 or 3 pm. The cost to club members is \$10 including lunch. Directions to the library can be found at: <http://www.lori.ri.gov/lori/public/nki.php>

Feb. 22, 23, 24, 2004 Market Square New England at the Royal Plaza Trade Mart in Marlborough, MA

Tuesday, February 24, 6-9pm Peter Teubel will be teaching "The Art of Pen Turning" at the Woodcraft store in Woburn, MA. In addition to making one pen in class, all students will take home 2 complete additional pen kits, a set of pen bushings, and a complete set of pen turning tools. Cost is \$80.

Sunday, February 29, 10am-4pm Peter Teubel will be teaching a special "Vacuum Chucking" class in his shop in Milford, MA. In this class, students will make their own vacuum chucking system. Peter will demonstrate how to "machine" and assemble the rotary bearing unit and turn an adapter to match your lathe's hollow spindle. Students will learn to make vacuum drum chucks of various sizes and will take home a completed ro-

tary bearing adapter, one or more finished vacuum drum chuck, and the materials needed for one or two additional vacuum drum chucks whose advantage lies in the fact that they can also be used as a superior friction drive chuck! Each such class is limited to 3 students. Contact info: pteubel@comcast.net or (508) 632-4932. Cost is \$130 (all materials included).

Saturday, March 27, 9am-5pm Beth Ireland is back to teach *Chucks, Chucks, and Chucks* at the Woodcraft store in Woburn, MA. She will be covering chucks of all kinds to solve virtually any problem you may be having. Jamb chucks, screw chucks, morse taper chucks, manufactured chucks and hand-made chucks. You will learn how to chuck wet bowls, natural edge bowls, odd shaped vessels, delicate work, heavy work and more. Students will also make their own chuck in class. Cost is \$100.

Thurs., Apr. 1, 2004 Monthly CNEW Meeting.
6:30 PM at the Worcester Center for Crafts. Program not yet established.

Thurs., May 6, 2004 Monthly CNEW Meeting.
6:30 PM at the Worcester Center for Crafts.

If you know of an event significant to woodturners, or of general interest to the members, please bring it to the attention of the editor. I can be reached at the regular monthly meetings, by phone at 508-647-4999 or via email at nrmancuso@comcast.net.

The CNEW SKEW

CENTRAL NEW ENGLAND WOODTURNERS

Central New England
Woodturners
c/o Worcester Center for Crafts
25 Sagamore Road
Worcester, MA 01605

Phone: 508-753-8183
Fax: 508-797-5626
Email: nrmanuso@comcast.net



Mailing Address Line 1
Mailing Address Line 2
Mailing Address Line 3
Mailing Address Line 4
Mailing Address Line 5

Central New England Woodturners

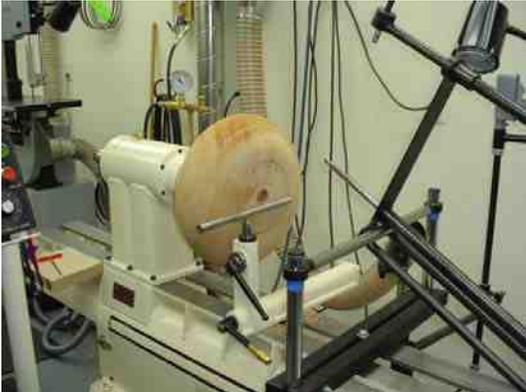
A Chapter of the American Association of Woodturners



We're on the Web!
www.cnew.org

Fold line

More Pictures from the Open Shop Meetings



Classified Ads



For Sale: Set of 3 Sorby Hollowing Tools.

Good for small stuff. Replaceable, swiveling HSS cutting tips. Barely used. I recently acquired a complete set of Kelton Hollowers, so I have no need for these.

Price is \$50. Contact Peter Teubel at (508) 662-4932 or pteubel@comcast.net.



The CNEW SKEW

Volume 9 Issue 1

January 2004

The Election: Tempest in a Teapot or Fiduciary Failure?

Special points of interest:

- Election Editorial
- Contact Points for New Officers
- Reports & Coming Events
- Open Shops Locations
- Pictures by
Emilio Iannuccillo

Inside this issue:

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Those of you who are members of the *AAW* will have received a copy of the December 10 letter “clarifying” certain issues relative to the election of board members to the *AAW*. The gist of the issue is that some candidates were afforded preferential, and therefore improper, treatment in the nomination process. This resulted in failures of the system. The author of the letter, current *AAW* president Phil Brennon sums up the issue by stating that “... the nominating process, was compromised.” The letter goes on to say that outside legal counsel was contacted and that said counsel determined that the election was valid since the members voted in good faith. The letter further encourages members to accept the results of the election “and move forward.” It is noteworthy that three members of the board voted against the acceptance of the election, so the board itself is clearly divided on this issue.

Letters were posted on the *AAW* website by several members offering comments and suggestions which range from full acceptance of the Board’s actions to calls for a new election. I recommend that all interested pay a visit to the website and see what the issues are. One member suggests that the election is indeed

valid, presumably because each of the people elected will be “a great asset to the board”, even though they were improperly nominated. It is hard to see how this justifies the election and seating of improperly nominated candidates. Another white-washes the issue somewhat by stating how important it is to address such issues quickly and applauding the board for its actions, but offering nothing in the way of rectifying the issue. Another amazingly asks why such a big deal is made of “minor procedural imperfections”.

One can probably assume that there were no malicious intentions and that the nominating committee was seeking to address the letter of the by-laws and in doing so totally ignored the spirit thereof. Nevertheless, some members were given preferential treatment and as a result other valid candidates were shortchanged. In my view, this does not condone the seating of the former. If the nominating process was flawed, it is hard to see how the election was not equally flawed, whether or not members voted in good faith and notwithstanding the opinion of a single counsel and a divided board. It is also hard to see how another election needs to cost “several thousand dollars”. It is

(Continued on page 2.)

Club Officers and Contact Info for 2004

President, Reid Gilmore	508-856-5894	<i>reid.gilmore@umassmed.edu</i>
VP, Internal, George Whippen	978-663-4693	
VP, External, Charles Turnage	508-770-8072	
Secretary, Bob Iuliano	401-725-7284	<i>bobio@cox.net</i>
Treasurer, Richard DiPerna	508-358-2471	<i>richard@diperna.com</i>
Newsletter, Norm Mancuso	508-653-4195	<i>nrmancuso@comcast.net</i>
Video Librarian, Al Faul	978-534-3683	<i>alfaul@gis.net</i>
Book Librarian, Glenn Randall	508-836-3814	<i>ageminus@charter.net</i>
Webmaster, Dennis Daudelin	978-456-8005	<i>dennis@daudelin.net</i>

The Election (continued from page 1)

a simple matter to rectify this situation in an equitable manner, though I suspect that given the apathy of most people, the election will stand.

In one post on the website, Phil Brennon offered to discuss these issues on the telephone with any members interested enough to call him, since his typing skills are apparently limited. It would seem that the issue of preferential treatment is not dead. Any statements made on this matter belong in the full scrutiny of all of the members, not simply for the ears of a privileged few. We have all had enough of cop-outs as one member put it.

What is clear from all of this is that the issue of regionalization must be addressed sooner rather than later. Contrary to statements posted on the *AAW* website, regionalization was not addressed in the Winter 2003 issue of the *American Woodturner*. The Board must be enlarged, if necessary, to allow for this, and the proper procedures must be written into the by-laws and followed scrupulously.

A national organization cannot short-circuit its by-laws even if this is occasionally necessary at the local chapter level. If there are not enough candidates available for the open offices, the election should proceed with those available. Appointments can be made later to fill open positions, also in accord with by-laws. And, if anything is clear, it is that the by-laws need some serious work in order to prevent a repetition of this sad affair. This will still not provide a satisfactory answer to anyone who was shortchanged in this past election and that is



President Reid Gilmore officiates at the first 2004 meeting.



Above. Bob Iuliano, wearing his "Hank's Friend" sweat-shirt, demonstrates Inside-out turning for the club members. Hank Cahill disavows all knowledge of this shirt and the corresponding implications thereof!

truly unfortunate. Furthermore, as fallout of this issue, the full minutes of every board meeting should be published on the website and archived along with email, etc.

Norman R. Mancuso

Open Shops Information

Ken Brannock Concord NH.	132 Sewalls Falls Rd. 603-224-4820
Richard DiPerna Wayland Ma.	3 Yeager Way 508-358-2471
Hank Cahill Abington Ma.	409 Washington St. 781-878-0234
Angelo Iafrate Johnston RI.	2 Deer Run Trail 401-934-1349
Ken Dubay Columbia Ct.	154 Route 6 860-228-2695
Joe Harbey Westfield Ma.	47 Lindbergh Blvd. 413-562-6705

Woodturning Cheap!

In a package of postcards that we woodworkers usually get in large quantities, I discovered one card offering the British magazine, *Woodturning*, at a price lower than any I have ever seen. The card offered twelve issues for only \$59.95 **in the US**. I usually buy this at ca. \$8 per issue on the news stand (\$96/year) and it is available by subscription direct from the publishers at \$82.80 per year. If interested, contact Lightning Publications, 550 N. Reo St., Tampa FL 33609 or go to the website www.lightningpublications.com

Policing the meeting room.

We have been asked to clean up after ourselves at the conclusion of each meeting. I thought that we were generally pretty good about this, but apparently there were some candy wrappers and candy left in the room. While it is true that WCC values our presence and wants to see us continue to meet there, let's be good neighbors and mend our fences before we wear out our welcome.

Next meeting Thurs. Feb. 5, 2004!

Program for the next meeting:

Shop visits are again the order of the day. Speaking of "day", remember that it is the prerogative of the shop-owner to determine the day on which his/her shop will be open, so the date is not cast in stone.

Call ahead (shop locations and Phone #'s in the column to the left) to see if there is still room and to get directions. Attendees at the various locations are asked to take photos (digital are most useful) at the shop. Please forward photo files to the Editor. One person should take notes and forward these also.

Chapter Collaborative Project

This project is for the *AAW* Symposium in Orlando, FL on July 23 -25, 2004. The club has decided that we would display a collaborative project at the upcoming *AAW* Symposium. The decision was made to have the club members each make a walking stick. We will later decide how to display them. A demonstration on how to make a walking stick will be held during our April meeting to be held on April 1, 2004 (No, this is not an April Fool's trick!). Come to the April meeting to learn how to make a walking stick and then bring one to the club by the June meeting to be included in the display!

See or talk to Bob Iuliano if you have any questions!

CENTER for FURNITURE CRAFTSMANSHIP

The Center for Furniture Craftsmanship in Rockport, Maine is just completing a \$2.4million capital campaign to add 3 new buildings to their woodworking "campus". The new woodshop and gallery are now finished and the school will be offering woodturning courses for the first time this year. They have purchased 12 new One-Way lathes for the courses and are launching the program with outstanding instructors. Check their website at www.woodschoo.org. It is an excellent school of craftsmanship offering one and two week courses, as well as 3-month and 9-month programs. Submitted by: Mark Horowitz

Minutes of the Jan. 8 Business Meeting:

The January meeting was held the second Thursday of the month as will the July and September meetings this year. President Reid Gilmore conducted the meeting. I was busy setting up my demo. Hope you all liked it. I did not take actual minutes so here is as best as I can remember. We had a business meeting. There was a lot of discussion. It is so cold today, I cannot remember the details of the meeting. We had show and tell and as usual, the talent of the club is vast. We discussed our chapter collaborative and we can begin that project and turn in your tunings anytime up through the June meeting. Emilio photographed turnings and members. The turnings for the newsletter photos. The members so we can make a directory with photos for the website. If you did not get your photo taken let us know. February will be annual open shop meeting. Be sure to contact the person you wish to visit prior to going. Will someone at each shop take minutes of what goes on and send them directly to Norm or me for our next newsletter.

Bob Iuliano

Big-E Wood Show Report

WoodWorks was held on Jan. 16-18, 2004 at the Big E in Springfield. *CNEW* shared a booth with our Connecticut brothers. Ken Dubay brought his OneWay 2436 (I'm not sure how he managed to horse around that 900 pound monster) which was used to demonstrate the craft, often two turners at a time! The demos were well received as the photos show. There was never any lack of attention in front of the lathe.

We also shared two tables in an effort to display and, hopefully, to sell a varied collection of turned items, all of which reflected well on those who made them. There was plenty of appreciation for the talent displayed but, as you might expect, little interest in purchasing any of the items.

In addition, several present indicated an interest in attending one of our meetings and extra newsletters were handed out as well as various business cards and other literature.

As to the show itself, I was somewhat disappointed in the number of booths present. Those present were interesting but many were repetitious if one had attended previous wood shows. Some new equipment was present as were some new firms. *Lamello* (biscuit joinery tools) was a new presence as was *Mini-Max*, an Italian manufacturer with some new and neat woodworking machines. Unfortunately, there was no shortage of junk at some of the booths.

Woodturning always seems to get short shrift at these affairs. Of course there were lathes there and, as mentioned above, several demonstrations of woodturning, but a noticeable lack of tools and other equipment of interest to turners. However, another new company there, *New Edge Cutting Tools, LLC* showed a collection of woodturning tools which were new to me. All of these tools sported TiN coated Carbide tips of various shapes screwed onto a hardened steel rod set into european cherry (?) handles. Some people who did have an opportunity to try these tools spoke well of them. The tips comprised round, square and diamond shaped cutters of various sizes. These tools seemed best suited to scraping but a flat machined on the bottom of the steel rod would force the user to present the tool's edge parallel to the lathe axis, rather than at a angle more suitable to shear scraping. It is difficult to see how these tools would replace a gouge. The tools were priced at \$75 each with one cutter and extra cutters were priced at \$15-\$20 each.

The Vendor was approached about making a presentation at a future club meeting where members may be able to use these tools and judge for themselves. The literature available was somewhat difficult to understand implying that these tools would allow a user "*with no sharpening skill*" to change the dull edge by rotating or replacing the tip. No mention is made in print that specifies a cutting life of the tips. Sharpening (honing) may be possible with a diamond slip or with a "green" wheel, but this would certainly wear away the TiN coating.

January Show & Tell (Photos by Emilio Iannuccillo)



Reid Gilmore



Frank Anson



Bobbi Tornheim



Graeme Young



Graeme Young



Reid Gilmore



Dave Hopkins



Arnie Paye



Al Czellecz



Bobbi Tornheim



Dave Durant



Al Faul



Stan Feldman



Dubay & Daudelin Co-op



Richard DiPerna



Frank White



Ray Boutolle



Murphy/Crean Challenge Bowl



David Morrison



Ken Dubay



Bobbi Tornheim



Graeme Young



Frank Anson



Dave Hopkins



Al Faul



Stan Feldman

WoodWorks Show (Pictures by Norm Mancuso)



Coming Events

Thurs., Feb. 5, 2004 Monthly CNEW Meeting.
This is the normal February Open-House meeting at various members' shops. See the information on page 2. This is always a good take.

Sat., February 21, 2004 Woodturning Demo
Ocean Woodturners will host a special all day demonstration by Richard Angus, noted bowl turner, President of the Connecticut Woodturners and frequent demonstrator at woodturning clubs and symposiums.

Please meet at the library in North Kingstown around 9 a.m. The demo will commence around 10. Lunch around 12 and the demo will continue until 2 or 3 pm. The cost to club members is \$10 including lunch. Directions to the library can be found at: <http://www.lori.ri.gov/lori/public/nki.php>

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If you know of an event significant to woodturners, or of general interest to the members, please bring it to the attention of the editor. I can be reached at the regular monthly meetings, by phone at 508-647-4999 or via email at nrmancuso@comcast.net.

Websites & Forums

If you haven't visited our website, cnew.org, you are missing a great deal, including links to other websites useful to woodturners. Be certain to also visit the website creation of our fellow members, Dennis Daudelin and Richard DiPerna. If there is one penultimate woodturning website it has to be www.woodturningonline.com.

Repetition is sometimes difficult to avoid. From time to time, you will see some repetition in the newsletter and on the web-site. We are just trying to keep those members who do not have access to the internet up to date and to remind those who do have access that certain events are worth being repetitious about. Also, several forums are available for those who maintain an interest in them.

- Woodturning Online Forums
- Wood Magazine Forums
- AAW Forums
- Google forum rec.crafts.woodturning
- Woodworkersweb.com Forum

The President's Message

February is Open Shop Month for *CNEW*. I realize this is not news for anybody who was at the last meeting or anybody who has looked at other sections of the *CNEW Skew*. We've had six members volunteer to open up their shops. I urge you to take a look at the list of open shops and pick one to visit. It is always worthwhile to see how another turner organizes his/her shop. I know I will return home after an open shop visit with new ideas.

Reid Gilmore



Deadline for ALL inclusions to the monthly newsletter:

All Regular inclusions such as minutes of the meetings, reports of the various committees, and articles submitted for publication **MUST** be in the hands of the editor not later than the 15th of the month. Articles and information received after this date will generally not be able to be included in the regular monthly newsletter.

It is especially important for Club Officers, e.g. the President, the Secretary, Photographers and anyone else whose job it is to report on a monthly basis to maintain this schedule.

2004 Dues Notice!

Our new Treasurer, Richard DiPerna, has requested that members submit their dues for the coming year. Dues remain at \$20.00 per year for 2004. Please attach a slip of paper with your name and address stapled to a twenty-dollar bill or a check for that amount and mail it to Richard at the address below. **If you are moved to the Inactive list, you will no longer receive the newsletter.**

Richard has also inherited the task of being keeper of the membership list. If you are not on the current list or if your information is incorrect, please contact Richard and update your information. You can reach Richard at the telephone number and email address shown after his name on page 2. Don't have email? Send it to:

Richard DiPerna
3 Yeager Way
Wayland, MA 01778

Next meeting Thurs. Feb. 5, 2004!

See page 3 for details of the meeting program.

Looking for Articles, Book & Video Reviews, etc.

A Newsletter provides the best benefits for all members of the club when as many people as possible contribute to the material between the covers. You don't need to be a scholar, expert woodturner or any other expert in order to contribute. All you need is a desire to help the club by providing information useful to some members. If you've read a book on woodturning or even woodworking in general or if you've viewed a video or DVD, you can help your fellows by telling us about your experiences. Don't worry about spelling or punctuation. That's my job as Editor. Just do the best you can...that's all anyone can do and no one, but no one, can find fault with you if you do. Remember that it doesn't have to be a high-tech submission. Send it to me via email or snail-mail at the address below and it will find it's way into these pages in a following issue. Send to:

Norman R. Mancuso
24 Terrane Avenue
Natick, MA 01760

or:

nrmancuso@comcast.net

New Tools/Source

Lee Valley has always been one of my favorite tool suppliers. The new mini-catalog (Jan. 2004) shows that they are serious (if there was any doubt) about woodturning tools as well. There are many new additions for the serious tool junky at prices that I believe will not last long! If you don't have your copy, send a request to:

Lee Valley Tools, Ltd. P.O. Box 1780
Ogdensburg, NY 13669-6780

www.leevalley.com



CENTRAL NEW ENGLAND WOODTURNERS

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Mailing Address Line 2
Mailing Address Line 3
Mailing Address Line 4
Mailing Address Line 5



A Chapter of the American Association of Woodturners

We're on the Web!
www.cnew.org

Fold line

More Pictures from the January '04 Meeting

