



Editorial

New Year's Resolutions

Last month I offered some suggestions for Christmas stocking stuffers. This month, it's time for New Year's Resolutions! Just three of them, not too much to ask.

First, you will notice on page 2 that Mr. Norman Oswald Boddy is our President this year. That's right – **NOBODY!** Ray is not going to take the job again this year and so far no-one has stepped forward to replace him. So there's the first resolution: volunteer to serve as President for a year. This is not a terribly demanding position, as the President's duties consist mostly of arriving on time for the monthly meetings and trying to keep some kind of order through the business portion of the meeting.

Your second resolution is even less onerous: consider writing an article for the newsletter. Then stop thinking about it and just *do* it! Even if you think you can't write no good, put something down on paper anyway. I'll fix the grammar and spelling, or take the blame for the mistakes. Over the course of the last year I have received very few items for publication. If it were not for Emilio's photographs and the write-ups I wheedled and cajoled out of our demonstrators, there would have been some very thin newsletters. And there will be this year unless I get some contributions. If you look back over the last year, there is not a single letter to the editor. Did nothing I published elicit any reaction, or make you think "I know a better way of doing that"? So why didn't you write?

And the third resolution? There really isn't a third resolution – just resolve to keep at least one of the first two resolutions!

President's Message

I hope everyone had happy holidays, and a great new year. As my presidency comes to a close, I would like to thank all the officers and other members that put in a lot of hard work this year to make it another successful year for CNEW. I would also like to thank the membership, without you we wouldn't have a club either. I hope everyone has enjoyed this year as I have and I look forward to another great year for CNEW. I would also like to thank all the new officers for volunteering to help run CNEW next year.

If anyone wants some popular or oak, I have lots of turning blanks from some trees I just cut down. Give me a call and come on down and grab some. Most are around 12", but I have some blanks that are 20" big as well. Or if you want some firewood, just let me know, I don't need any of this stuff, and need to get rid of it.

I hope everyone can make it to the January meeting, should be a good demo, integrating carving with your turnings, something I have wanted to do, and try. I unfortunately won't be able to attend.

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Club Officers and Contact Info for 2006

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Photography, Emilio & Vicky Iannuccillo Henry Fairlie	photography@cnew.org

Minutes of December Meeting

Tim Elliott

There were no visitors, but several member spouses attended for our annual holiday meeting.

The kaleidoscope that we trade annually as part of the gift exchange finally has a label identifying the maker as Bob Howland. Thanks go to Charles Turnage for engraving the stand.

The treasurer was not present, and we had no report.

Clive Hamilton will demonstrate at our January meeting on the subject of combining carving and turning.

Reid Gilmore reported on the annual Thanksgiving-weekend fair at the Worcester Craft Center. Eleven members participated. Total sales were in the vicinity of \$4700, but Reid is still sorting out the credit charges. Attendance was down slightly from last year, but spending was comparable or maybe slightly up.

Reid also mentioned the Big E show in Mid January (weekend of the 14th?). He has no formal notification from them yet, but thinks the organizers may have contacted the Central Connecticut chapter. He will get details before our January meeting.

Locally notable: Angelo Iafrate will be the AAW president in 2006.

The New Hampshire chapter is planning a regional symposium in May 2006, again at Pinkerton Academy.

Elections.....

Combining my notes from last month with positions filled at the December meeting we have:

External VP	Reid Gilmore
Internal VP	Frank White
Treasurer	Mickey Goodman
Secretary	Tim Elliott/Charlie Croteau
Webmaster	Dave Eaton
Video Librarian	Al Faul
Book Librarian	Charlie Croteau
Supplies	Ken Brannock
Photography	Henry Fairlie, Emilio Iannuccillo
Newsletter	Graeme Young

Thanks to all 2005 officers for a job well done!

January Program

The first meeting of the new year will be on Thursday January 5th beginning at 6:30pm, at the usual place. For the demonstration, Clive Hamilton will add carving to turning. Show & Tell will be back after the regular business meeting so bring some of your recent work. Finally there will be a Wood Swap.

Sharpening Jigs: Come See the Light!

By Peter Teubel

Sharpening is probably one of the least favorite things a woodturner has to do. But it is a necessary evil because without sharp tools, you are just butchering the wood. I am a staunch supporter of sharpening jigs....somewhat of an evangelist some might say.

Yes, one can learn to freehand sharpen their turning tools satisfactorily. But why bother? Why not leverage the knowledge and experience of other turners who have come before you and made their own self-discovery? If you actually like the tranquil act of sharpening, that's fine. Some people find supreme satisfaction in an absolutely perfect mirror edge and the time it takes to achieve it. More power to 'em! Personally, I find supreme satisfaction in turning, not sharpening.

Even the "masters" who have been turning for decades have to make several passes freehand to get their tool sharp. Look at Richard Raffan, woodturner extraordinaire. He takes several passes over the grinding wheel to get the edge of his gouge to his satisfaction. Melvin Firmanger has a video on sharpening his specialty grinds (they are truly alien...this guy makes hollow forms with gouges!). He shows how to sharpen them freehand and then with his jig. Here's the master, who has been doing it countless years, the guy who *invented* those alien grinds, making 3 or 4 passes freehand to get the edge to his satisfaction, yet he does it with ONE pass using his sharpening jig. HELLO?! Think of the valuable tool steel savings there alone!

I know many turners, who have been freehand sharpening for years, switch (somewhat grudgingly) to sharpening jigs. They have come back to me so excited you'd think they just had a visit from the Almighty or

discovered the wonders of sliced bread and electricity. The only thing they lament is the fact they didn't do it sooner.

You see, sharp tools make for more efficient (and enjoyable) turning. And getting your tools sharp *faster* gives you that much more turning time. When sharpening becomes fast and easy, you'll go back to the grinder more often to get that "sharp tool" experience. This in turn will make turning far more enjoyable. It takes me 10 seconds to jig and sharpen my turning tools. One pass, perfect, every time. Yes, there is a learning curve (what task doesn't have one), but its more of a mathematical one...setting up the jig for your favorite grinds, angles, etc. Once setup and the settings recorded/marked, they are repeatable...every time.

Of course, there are many jigs currently in the marketplace and deciding on which one(s) to use can be somewhat daunting. Of all of them, the Oneway Wolverine system is the **de facto** standard of the industry. Combined with the Oneway VariGrind attachment, you have a system that can reproduce the grind on almost anything out there (Melvin Firmanger's alien grinds notwithstanding). This is a good starting point and a very prudent investment. You will save more valuable tool steel over the long run than the cost of the jig system, not to mention the extra *enjoyable* turning time you will experience.



Peter brought a load of bandsawed bowl blanks "that I can't use now I have a real job" to the Christmas party for an unscheduled wood swap.



Peter Teubel with his gift, a goblet with captive ring made by Reid Gilmore.



Spindly vase by Tim Elliott.



Lidded bowl by Phil Bowman.





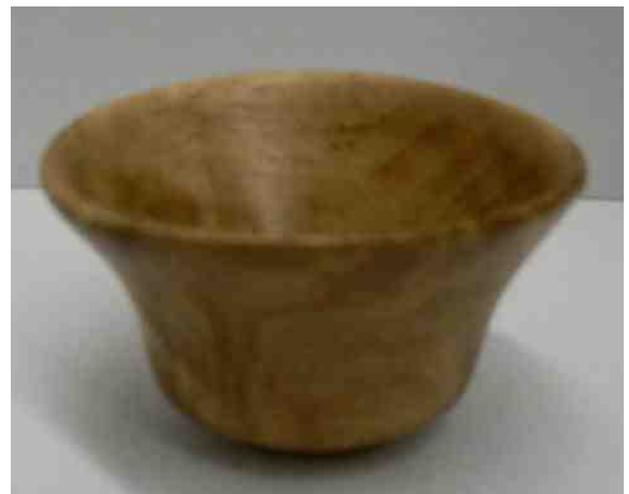
Charlie Croteau with his gift, an oak platter by Norm Mancuso.



Lisa Boutotte wearing one of the hats Ray made earlier this year.

Above right: Segmented pot by John McAtee.

Right: Bowl by Beth Gilmore.





Graeme Young opening his gift, a set of Christmas light ornaments by Ken Brannock.



Vase by Frank White

Natural-edge bowl in mulberry by Peter Teubel.
Icicle ornament by Al Faul.

Walnut bowl by Henry Fairlie.
Laminated bowl by Charlie Croteau.

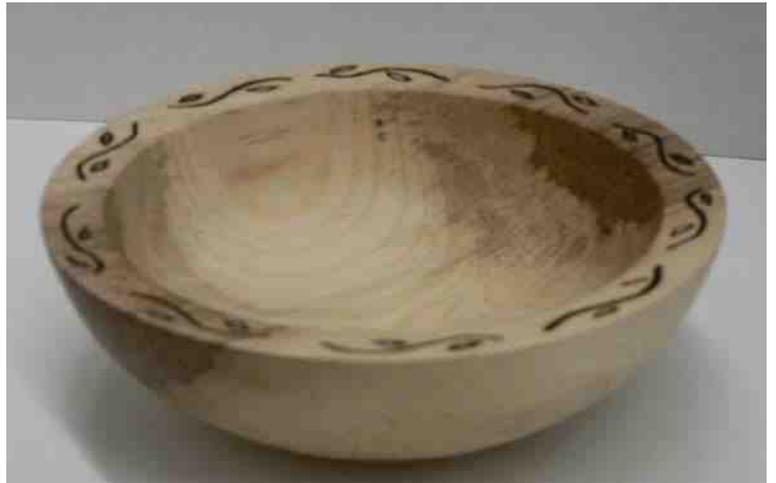




The Bob Howland Kaliedoscope, returned by Graeme Young. This year it will be in the custody of Henry Fairlie.



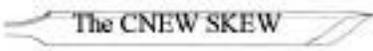
Birdhouse ornament by Mickey Goodman



Above left: Birdhouse ornament by Joe Harbey.

Above: Bowl with pyrography decoration on rim by Ray and Lisa Boutotte.

Left: the aforementioned Ray and Lisa.



**CENTRAL NEW ENGLAND
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*Central New England Woodturners
A Chapter of the American Association of Woodturners*



On the web: www.cnew.org

To join or renew your membership, print this form and either bring it to the next meeting with cash or check for \$20 made payable to CNEW, or mail the form along with a check to:

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

Name _____
Address _____
City _____ State ____ Zip _____
Telephone _____
E-mail _____

If you wish, please let us know more about you and your interests.

Old member New member Turning how many years? _____

Selling your work? Yes No Where? _____

What programs would you like to see at our meetings?

Would you be interested in demonstrating at one of our meetings? Yes No



Editorial Stocking Stuffers

While we were at the Totally Turning symposium in Albany recently, I picked up a few new sanding supplies. My wife Hazel went on the tour of Albany this year, ended up at the local Woodcraft and discovered that even she could not leave a Woodcraft store without buying something. She bought me a set of sanding sticks – small plastic holders loaded with 1/4” wide sanding belts in various grits. They turn out to be quite useful for getting into those corners and details that look alright until you look at the piece properly.

At the show itself, I bought some hook & loop sheets from the Sanding Glove company [1], with and without foam backing. I use this to make sandpaper holders when I don’t already have one that will fit where I need. I have never found wrapping sandpaper round a dowel to work very well – a dowel is rarely what I want for a shape and the paper won’t stay in place. To complement the “hook” holders I found a Canadian company [2] selling “loop” sandpaper in 9x11” sheets, at \$10 CAN for 6 sheets. The paper is high quality – it doesn’t clog, lasts well and even the coarse grits are flexible.

In a similar vein, here are a few other items I have acquired over the years. None of them cost very much but I have found them to be very useful. These would make ideal stocking stuffers for a woodturner, should anyone you know be in need of a few hints.

I have a Veritas scraper burnisher mounted to my grinder bench. It saves a lot of grinding: usually all I have to do is remove the old burr with a diamond hone and use the burnisher to raise a new burr. It is much easier to use than a handheld burnisher because the angle is set and I can exert a lot of pressure against it without putting the scraper in a vice.

For marking centres on square stock, I use a zero centre finder. This is just a plastic square with ribs that lock against a corner of the stock and a diagonal window (contd. on p. 3)

President’s Message

I would like to thank George Whippen for putting on a really nice demonstration. I never knew you could make whistles and didn’t realize how easy they were to make either. The next weekend I turned two, the first one worked ok, but the second one worked great. These are sure to make great gifts to my nieces and nephews.

Please feel free to bring a friend along to the December meeting for the annual holiday meeting. And make sure to turn something for the holiday grab bag gifts. Last year I turned something for me and my wife to swap. My wife loved the candlestick she got, sits in our dining room and gets lots of uses, and I use my pen all the time. It’s nice to have turnings from fellow woodturners. The club should do more challenges and gift swaps in my mind. Hope to see everyone at the December meeting, I’ll try to keep the business part short so we’ll have more time to have fun. I’ll probably bring in some not so popular as well.

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 VP, External, Reid Gilmore
 Secretary, Tim Elliott

Charlie Croteau

Treasurer, Richard DiPerna
 Newsletter, Graeme Young
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Minutes of November Meeting

Tim Elliott

There was one visitor - a student in the woodturning program at the Craft Center (sorry, I didn't catch his name).

The CNEW treasury balance is about \$1800. Last year at this time, the balance was about \$2300. Likely reasons for this are recent capital equipment purchases and somewhat less income than last year on the wood swaps.

The December meeting will be the traditional CNEW holiday party - please bring a pot-luck food item to share. Also, we will have our gift swap - bring a turned gift in a brown bag tied with a string. Everyone who brings a gift will take a gift home.

In January our speaker will be Clive Hamilton, former artist-in-residence at the Craft Center. He will speak on how he combines carving with turning.

Norm Mancuso reported that the teacher's conference in Worcester last month had a full slate of turning demonstrators who kept three lathes busy for four hours.

Ken Brannock reported that "Everything went cool" at the Sprit of Wood show last month. Joe Harbey added that space was short and next year we might want to think about purchasing more table space.

The November fair at the Craft Center is 11/25 through 11/27. We need set-up help on Wed 11/23 between noon and 2 PM. Then, we need two or more members to cover the booth for all three days of the fair itself. A sign-up sheet was passed. We have requested the same booth location as last year, but do not yet have any confirmation.

Norm Mancuso is developing more explicit club policies for how the CNEW fair booth will be run in the future. Contact him if you have any concerns or input.

Someone asked whether any CNEW members have selling experience with the store at the Craft Center. Frank White has shown work there, but found sales disappointing. Joe Harbey also showed some work there "years ago", but left the store when he received a letter informing him that their commission percentage would rise from 40% to 50%.

Dave Eaton attended the Albany "Totally Turning" regional symposium. He described Stuart Batty's demos in which he turned a vase, a square bowl, and an absurdly tall/thin goblet from cocobolo. Other highlights include bottle-stoppers and pens made from unusual materials.

Dave has also taken over the CNEW website from departing webmaster Dennis Daudelin. Contact him if you would like to contribute any new content to the site.

December Program

Our annual holiday party will be held in lieu of our regular meeting on Thursday December 1st beginning at 6:30pm, at the usual place. There will be no Show & Tell and no Wood Swap but we will hold elections for new club officers. Bring some food to share and if you wish to participate in the Gift Swap, bring a turned gift in a brown paper bag with a long string on it. The idea is that you pick a gift by pulling a string without being able to tell what is attached to the other end.

Minutes, ctd.

Ray Boutotte has made up a CNEW membership flyer, with an eye to distributing it at future demos and other public events.

The Fuller Craft Museum in Brockton, MA is showing a collection of work by Rude Osolnik now through February 19.

In December, we will hold our annual elections. So far, incumbents or new recruits have agreed to cover the following offices:

Secretary	Tim Elliott/Charlie Croteau
Webmaster	Dave Eaton
Video Librarian	Al Faul
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That leaves the following offices with no candidates. Please think about whether you (yes, you) would be willing to take on one of these for 2006:

President
Internal VP
External VP
Treasurer

The next Woodworker's show in West Springfield will be January 14/15 of 2006.

The Craft Center expects soon to replace all of their Delta lathes with newer equipment. They may be looking to sell the used machines, but no details were available.

There was some discussion about creating a more detailed policy regarding usage and stewardship of our club equipment. The outcome was that our two lathes will each be available to members for rental at a cost of \$10 per month. The member renting the lathe will be responsible for returning it in good condition. Each lathe will have a designated caretaker who will coordinate rentals, and who is free to use the lathe when it is not rented out. Initially, these caretakers will be Joe Harbey and Ray Boutotte. Dave Eaton will work up a more official statement of how this will work and post it on the website.

Editorial, ctd.

through which you mark a line. It works on anything over about 1" square, even if the stock is not entirely square. To find out how big and where to cut a bowl blank, I have a 12" circle of clear flexible plastic with lines scribed every inch of radius. I made the one I have: commercial versions are much less common than the zero centre finder but Craft Supplies [3] carries one.

If you already have a Dremel rotary tool, a flex shaft is an invaluable accessory. My Dremel is rarely without its flex shaft. Very useful for sanding inside boxes and dealing with that little nub in the centre that you, and everyone else, can see but you just can't get rid of.

Even if you do not intend to do any carving, a carbide burr is useful. For finishing the bottoms of bowls I usually use the vacuum chuck but for boxes and other small spindle turnings that really isn't an option: the piece has to be parted off from the waste and the bottom sanded. To avoid ripping a chunk out of the centre, it's safer to stop short and saw through the last little piece. I have found that a burr is the safest and fastest way of removing the central lump that's left. A ball or cylinder with a rounded end is the most useful shape.

[1] The Sanding Glove

<http://www.thesandingglove.com/>

[2] <http://store.sandpaper.ca/>

[3] <http://www.woodturnerscatalog.com/>

Jack Crean

Jack Crean of Montgomery, MA died November 5, 2005 at age 67. He was a member of CNEW and a friend to all. Jack was a very clever man and hand made most of the items needed for fishing and hunting as he was an avid sportsman. He loved woodturning and created outstanding bowls and other wooden items. He also built a system for processing maple sap and each year made gallons of maple syrup and gave most of it away to friends. Jack served in the US Army Intelligence Corps, and later worked as a science teacher in the Westfield school system. He leaves three children and certainly many friends. I was happy to be one of them. He will be missed.

Joe Harbey

Whistles and Duck Calls

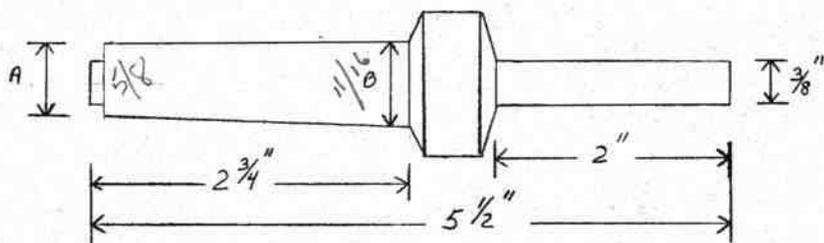
Demo by George Whippen

First George explained how to make the mandrel he uses to turn whistles. The mandrel has a Morse taper on one end to fit the lathe spindle and is turned down to a $\frac{3}{8}$ " rod on the other end. This is better than a dowel held in a chuck for three reasons:

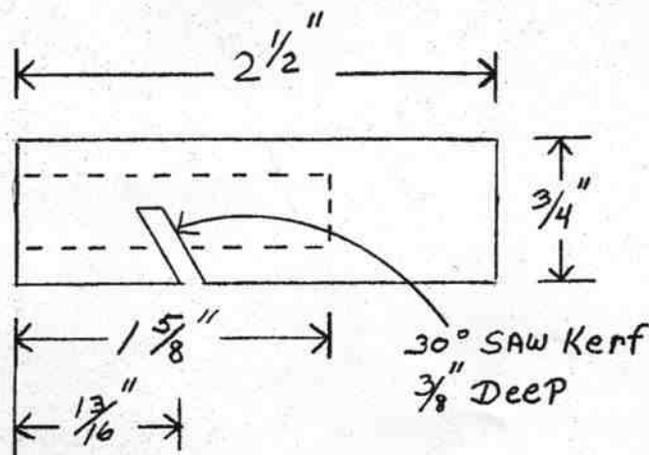
- a dowel would flex more
- most dowels are not exactly straight
- a $\frac{3}{8}$ " drill bit will tend to produce an oversized hole, giving a loose fit on a $\frac{3}{8}$ " dowel

The dimensions given in the diagram are for

a #2MT but it is more accurate to check with calipers against another taper than to rely on the measurements.

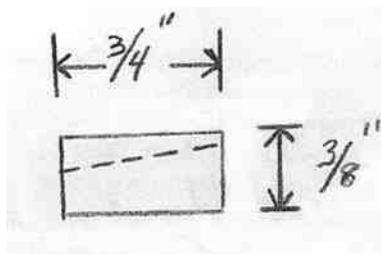


Once you have a mandrel you can start turning whistles. Begin by cutting blanks to size then cut the notch: the tablesaw is best for this. Most of the dimensions are not critical but the corners of the slot should be sharp. What makes the whistle work is air vibrating as it moves over the sharp edge: a torn or uneven edge will not produce a clean sound. Drill a $\frac{3}{8}$ " hole into the end of the blank on a drill press or the lathe. Mount the blank on the mandrel and turn the whistle, using the tailstock for support except when cleaning up the end. Apply finish before taking the finished whistle off the mandrel.



The reed for the whistle is just a $\frac{3}{4}$ " length of $\frac{3}{8}$ " dowel with one side flattened on a disc sander.

The flattened side can be tapered along the length, in which case the small end of the taper goes into the whistle first. If the reed is loose, glue it in place.



George proceeded with the demonstration by explaining two ways of making a duck or game call.

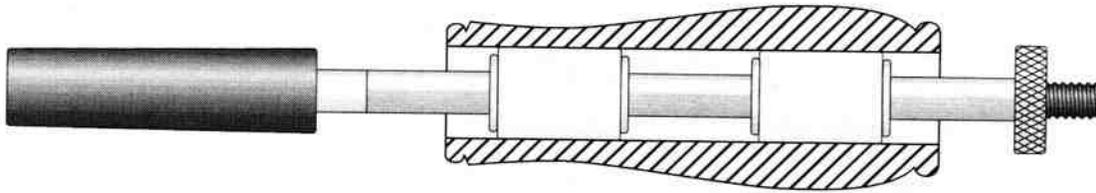
The low-tech way was described in Woodworker's Journal for July/August 1995. This call consists of three parts: a tone chamber, a mouthpiece and a reed. The tone chamber is turned to the desired profile between centres, sanded and finished. It is then bored through on the drill press and the hole is enlarged at the mouthpiece end so it tapers all the way through. The mouthpiece is a very simple split turning with the profile tapered to match the tapered hole through the tone chamber. Using the drill press again, a hole is bored most of the way through the mouthpiece before it is split apart and cleaned up. The reed is just a piece of thin flexible plastic sharpened to a knife edge at one end. This is held between the two halves of the mouthpiece and the assembly is jammed into the tone chamber. Now the tricky bit:



Turning a whistle, using the special mandrel.

trying to make it sound like a duck. The Woodworker's Journal article warns that some experimentation will be required to get the sound right. George says the device is almost impossible to adjust accurately.

The easy way to make a duck call is to buy a kit, which is available from various suppliers. George buys kits from Craft Supplies, which also supplies the instructions outlined here. This kit requires the same three parts (tone chamber, mouthpiece and reed) as before, plus an O-ring. This time the tone chamber and mouthpiece are both drilled all the way through while the blanks are still round.



Game call mounted on pen mandrel

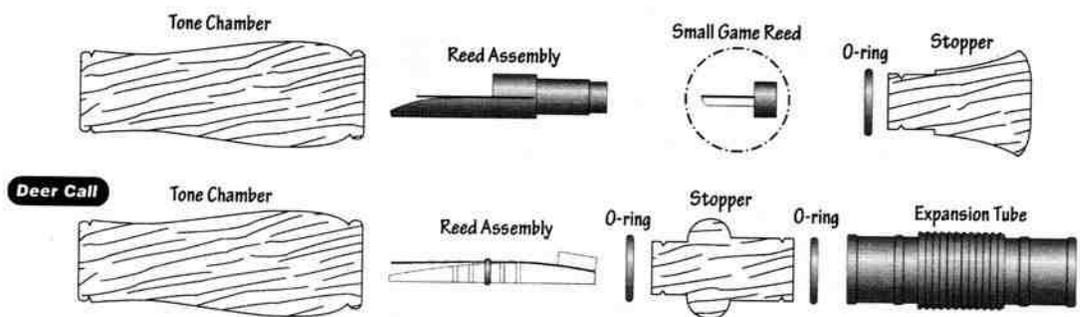
The tone chamber is then mounted on the lathe using a pen mandrel with rubber expansion tubes to provide grip inside a $\frac{3}{4}$ " hole. The profile is turned then sanded and finished before removing the tone chamber from the mandrel. Next the mouthpiece is mounted in the same way and turned, sanded and finished. You have to turn

this piece with the mouth end towards the headstock because the other end has to fit inside the tone chamber.

Testing the fit involves removing the knurled nut from the mandrel so you can slip the tone chamber over the end of the mouthpiece.

The tailstock end of the

mouthpiece is also grooved to hold the O-ring, which prevents air leaking from between the mouthpiece and the tone chamber. The call is completed by pressing the reed assembly (supplied in the kit) into the mouthpiece and pushing the tone chamber and mouthpiece together.



Assembly of various game calls

References:

[American Woodturner, vol. 15 #2.](#) Turning whistles (and the mandrel).

www.lackwood.com Basic whistle plans (and others for sale).

[Woodworker's Journal, vol. 19 #4.](#) Making a turned duck call.

[Craft Supplies USA \(www.woodturnerscatalog.com/catalog/instructions.html\)](http://www.woodturnerscatalog.com/catalog/instructions.html). Plans and kits for various game calls.



Two duck calls in traditional style, a deer call and a whistle.



OOOPS!

Top left: Murphy's Bowl, by Arnie Paye (7" dia.). Everything that could go wrong, did – but it still came out dark and shiny ☺

Left: Ray Boutotte's 7" Tibetan bowl, with hairline cracks from Ray's overpowered vacuum chuck.

Above: Spalted maple bowl (8.5" dia.), textured by Paul Charbonneau in an attempt to hide the cracks.

Show and Tell Photographs by Henry Fairlie



Above: Compound-curve bowl in beech (9.5" dia.) by Graeme Young.

Upper right: Ash bowl (10" dia.) by Rick Angus, with beads on the inside rim.

Lower right: Joe Harbey's American Elm paperweights with MA state quarters embedded



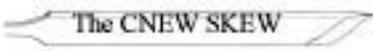


Top left: Joe Harbey, cherry burl bowl.
 Above: Cherry bowl, by Paul Charbonneau.
 Left: Scoop by Ray Boutotte, in ash.
 Below left: Pens in bocote and Corian by Arnie Paye.
 Below: Another cherry burl bowl (12" dia.), by Paul Charbonneau.



Left: Joe Harbey made this bowl, from unknown wood. The consensus guess was poplar.
 Right: Pepper mill by Ray Boutotte.





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25 Sagamore Road
Worcester, MA 01650

Name _____
Address _____
City _____ State ____ Zip _____
Telephone _____
E-mail _____

If you wish, please let us know more about you and your interests.
Old member New member Turning how many years? _____
Selling your work? Yes No Where? _____

What programs would you like to see at our meetings?

Would you be interested in demonstrating at one of our meetings? Yes No



Volume 18 Issue 10

October 2005

President's Message Turning to Hats

The day after our May meeting at 5am, I turned my attention to hats... wooden hats that is. I hopped in my car and drove up to Manchester VT. to see Johannes Michelsen, who is the inventor of the wooden hat that not only looks like one, but feels like one too. It is so thin you can see light thru it, and weighs just a few ounces. He offers three day courses on how to turn a hat where you can learn, turn, and take home a hat. Johannes has three lathes, and so he usually has his classes with three people which allow you to get plenty of help from him if needed. This article describes the experience of taking this class, not all the techniques involved. If you want to know more specifics, please talk to me directly, or look up more information on www.woodhats.com.

The first day we learned the technique. We were taught how to cut and band saw a log that would yield a blank that could be put on the lathe for turning. We learned the size needed and the grain pattern that would yield the best results. Johannes explained wooden hats to us from the concept and then the many problems that had to be resolved to where he's at today. Then we watched Johannes as he taught us his technique for turning the outside of the hat, then the inside. During this demo he talked about tool presentation, body movement, shaping of the hat and "the grind". This grind is a fingernail shape with a seriously backed off bevel ground free hand. At the end of all this, it was early afternoon, and we were ready to start selecting our blanks. Once we got our blanks we started to rough out the blanks for the next day. We were instructed to rough turn them only, no finish turning since the blanks would then check and warp out of shape. Johannes had us take the blanks off the lathe, wet them with water, and store them in shavings for the night to prevent any checking. Afterwards Johannes showed us how to bend the hat he had turned. After you turn a hat, it is a good idea to let the hat settle for a few hours before trying to bend it into shape. He

put the hat in the bending jig and showed us the proper technique as described on his web site.

The second day was a long day. On the second day, we first started to turn the outside of the hat to shape. Once this was complete we started to turn the brim of the hat to thickness. This was the cool part, since here is where you use light to guide your cutting. The hat gets turned to $\frac{1}{8}$ " thickness. You use the light to guide all your cuts, but we still needed to check the thickness using calipers due to changes in grain direction, wood moisture, and grain coloration. It wasn't long before our brims were done. It was at this point we broke for lunch. During the turning process because the hat gets turned so thin and we use light to turn which heats things up, the thin parts tend to dry out quickly, and you risk getting checks in the hat. To prevent this we would spray the hat once in a while with water to prevent drying out. We did this if we took breaks as well. Unfortunately for me, during lunch my hat checked, but fortunately for me Johannes fixed it, and you can't tell it even happened. So after lunch we turned the inside of the hats. This was the most nerve wracking part of it all. The last thing you want to get here is a catch and ruin your whole hat. I
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Club Officers and Contact Info for 2005

President, Ray Boutotte
 VP, Internal, Bobbi Tornheim
 VP, External, Reid Gilmore
 Secretary, Tim Elliott

Charlie Croteau

Treasurer, Richard DiPerna
 Newsletter, Graeme Young
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AAW President's Message

Message received from Phil Brennon, current President of the AAW:

I want to extend my heart felt thanks to all of the AAW chapters and their members for supporting the AAW. Much was accomplished this past year in our ongoing mission of education and awareness of woodturning. New and existing programs for members, from youth to professionals, continue to flourish within the AAW.

October brings our election for board members, as well as our membership renewal. I hope that each member carefully reads the candidate statements in the American Woodturner, and votes for the persons that best represent their concerns.

You can renew your membership online, at www.woodturner.org or with the form in the AAW Journal.

Since sharpening is a key skill to woodturning, we are mailing the AAW's most popular DVD on sharpening tools (\$24.95 value) free to every new or renewing member along with their membership resource directory. We feel this is just another great reason to join AAW. We look forward to offering turners the best services and programs available in woodturning today and into the future.

If you are new to woodturning and haven't checked out all of the reasons to join AAW, give our website www.woodturner.org or our AAW Journal a look. If you're a current member, you know the value of your organization, and I'm sure you are looking forward to another great year of camaraderie, articles and exciting programs.

Editorial

This month was the Totally Turning symposium in Albany, NY and Hazel and I drove over for the weekend. I didn't see as many CNEW members there this year but the presentations were very good (at least the ones I attended) and there were enough vendors in attendance to empty even a Scottish wallet.

The rotations I thought particularly good were Keith Tompkins and Steve Sherman on form and design, Stuart Batty doing an off-centre square bowl, and Alan Hockenbery showing how he makes his suspended vessels. And if Andi Wolfe is back demonstrating her surface decoration techniques next year, Hazel might just sign up for the symposium and sit in Andi's class the whole time.

Keith and Steve talked about some basic design principles like the golden rectangle, to which Keith added the "Tompkins Triangle". This is an equilateral triangle which fits around a bowl shape. So long as the foot of the bowl is also within the triangle, it's not too big. These are basic guidelines which will produce

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November Program

The next meeting will be on Thursday November 3rd beginning at 6:30pm, at the usual place. This month, George Whippen will demonstrate making items that make noise, such as duck calls. Show & Tell will follow the regular business meeting so bring some of your recent work. There will also be a Wood Swap, if we do in fact have some wood to swap.

Minutes of October Meeting

Tim Elliott

There were two visitors:

Jeff Harris of Harvard, MA

Corey Anderson of Connecticut

The treasury balance is now about \$1500, with \$250 owed for supplies purchased prior to the October meeting. The summary for calendar 2005 is approximately \$1500 income and \$2300 spent.

We are still seeking a new treasurer to replace Richard DiPerna, who has moved. Please contact a club officer if you are interested.

Next month's demo will be George Whippen on turned noise makers.

October 14 will be the teacher's conference Jack Grube spoke to us about last Spring. Norm Mancuso says that all demo slots are now filled.

Sunday October 23 will be the "Spirit of Wood" show at Middlesex Community College in Bedford, MA. Ken Brannock is coordinating CNEW's participation. We have 3 tables (2 free to exhibit work and 1 we paid for that may have items for sale). There will be at least one or two lathes available; members are encouraged to demonstrate.

There was some discussion of whether CNEW has a policy regarding personal use of club lathes. This arose because Norm Mancuso would like to use our Jet Mini on the day of the Spirit of Wood show. Apparently, the lathe is not needed that day for the show and there were no objections. Ray will discuss with the other officers whether we need to adopt a clear policy for the future.

Ray asked if any CNEW members attended the national symposium this year. Nobody raised their hand.

October 15 and 16 is the Totally Turning symposium in Albany, New York. Several members plan to attend.

If you would like to participate in CNEW's booth for the Thanksgiving weekend Craft Fair at the Worcester Center for Crafts, please be prepared to sign up at our November meeting. Last year's receipts exceeded \$5000.

We now have some cyanoacrylate glue and sanding disks available for purchase at meetings. Ken Brannock has volunteered to be "the supply guy". See him at meeting breaks if you're interested.

Angelo Iafrate contacted CNEW about a regional New England symposium he is helping to organize in 2006 or 2007. He would like us to name a CNEW representative to join the committee organizing this event. Contact a CNEW officer if you would like to be our rep.

Speaking of officers.... elections are coming up in only a few short months. Please think about what office you might like to hold for a year. There is generally a list of offices/officers somewhere in the newsletter. Most incumbents will step aside at election time to make room for an enthusiastic new face.

Steve Reznick announced that the Freedom Trail in Concord, MA would be happy for a turning demonstrator willing to make items on their "human powered" lathe.

Reid has sent a financial summary of the Lowell show to Richard DiPerna, who will make final payments to participants. Apparently there was at least one credit purchase denied by the bank. Since this possibility was not discussed prior to the show, we had some discussion about how such items should be handled. Are bad charges part of the show cost to be distributed across all sales? Norm Mancuso has agreed to help formulate a clear policy for future shows. Please contact him if you have input.

Ray pointed out that new and renewing AAW members will get a special bonus this year - a new DVD on the subject of sharpening.

THE CNEW STORE

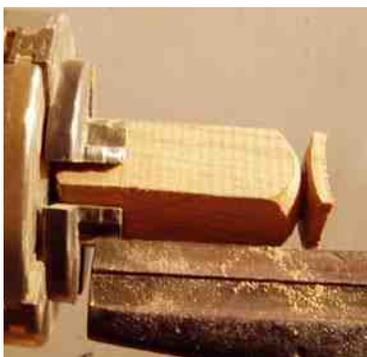
CA Thin, 2oz.	\$5
CA Medium	\$5
CA Thick	\$5
Accelerator	\$3
Sandpaper 2" & 3" (pack of 10)	\$2
Available in 80, 100, 120, 150, 180, 220, 320, 400 grit	
2" Sanding pad	\$6
3" Sanding pad	\$7

Making the Raindrop Vase

Tim Elliott

The raindrop vase looks like it must be offset or multi-axis turned, but it's not. I can make one in about 15 minutes. A nice little production item for the holidays.

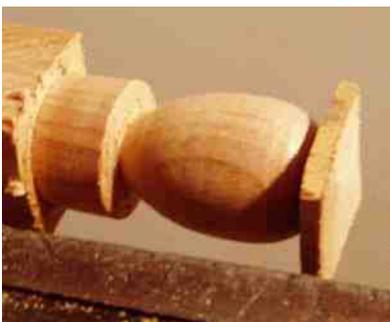
Start with square turning stock. It does not need to be surfaced. I like to work in roughly 6/4 stock, but the exact dimension doesn't matter. The length is only limited to what you feel comfortable working in your chuck – a piece five or 6 inches long will yield two vases one after another.



Use a gouge to clean up the endgrain on the end of the blank. Leave a slightly concave surface – the “dish” profile of the final vase rim. Then, make a delicate pommel cut an eighth inch or so to the left of the endgrain surface with a skew.

Open the pommel cut to the left, forming a “vee” that extends down to the final minimum outside diameter of the vase's neck.... say, 3/4". With experience, you will want to make the rim as thin as practical – but remember that the rest of the vase is turned with the pommel intact and at least one of the four corners must survive.

Now rough down the mass of the vase until it is just round. Picture the location of the maximum vase diameter in preparation for the next step. Finalize the profile of the vase as you would normally turn a spindle.



Rotate your toolrest again to access the top/endgrain surface, and drill a hole to final hollowing depth using a 1/4" gouge.



Hollow the vase to final wall thickness using your favorite miniature hollowing tool (mine is an allen wrench fitted to a very wide handle to control torque). Measure wall thickness using miniature double-ended calipers, bent coat-hanger wire, or “tap and listen” techniques. Since this item is so small, it will naturally be light in weight – it's not necessary to get too neurotic about wall thickness.

Refine and thin down the bottom vase profile, maybe with a small foot. Sand all surfaces but the sides of the pommel before parting off the base.



Use a disk sander to remove all but one of the remaining pommel corners. This is where a thin, delicate pommel pays off. Smooth the rim to a raindrop shape. Touch up with hand-sanding, if needed. Apply finish and you're done.

Make another! Repeat! There is nothing like repetitive production work to improve your skills.



Editorial, contd.

forms that are well-proportioned, but they are only guidelines: many interesting and beautiful forms do not fit the guidelines and just because it's well-proportioned does not mean it isn't boring.

For me, there were two main points of this presentation. First, aim for a particular form. Use the guidelines to decide what you want to produce and then stick with it. This will improve your technique faster than just accepting whatever form happens to emerge from the wood. Second, practise! only by practising will you improve your technique, and better technique is what will allow you to design and then create without getting frustrated at your inability to achieve the effect you want to achieve.

I watched two of Stuart Batty's rotations, on making an off-centre rectangular bowl and a thin-walled bowl from exotic hardwood (cocobolo). There was no particular trick to the off-centre bowl beyond bandsawing off any large chunk of waste to reduce the imbalance. Then mount it between centres to rough down the bowl and form a tenon for the chuck. Stuart did use a technique I would never have dared try to clean up the rectangular faces: scraping, from the bowl right out to the edges of the wings. This, he said, gives a better finish than a gouge. Stuart also used a scraper to clean up the inside of his cocobolo bowl.

Throughout, he was using negative rake scrapers made from Jerry Glaser's A11 steel. This seems to be a new development in turning tools: Sorby makes one, sold by Craft Supplies as a hardwood scraper. It looks like a regular scraper except that the top surface slopes gently down towards the tip. The result of this change in geometry is that you can use the tool on the inside of a bowl or box, even on the bottom, without it grabbing. According to Stuart, the tool will only cut with a burr on it and with HSS the burr lasts mere seconds, which is why he uses Glaser's steel. The tool certainly did a very good job of cleaning up tool marks inside Stuart's thin cocobolo bowl.

To clean up the outside of the thin bowl, Stuart made a jam chuck which fit inside the rim. Held in place by the tailstock, this did not drive the bowl but supported the rim while the outside was finished. Stuart also demonstrated and explained his push cut on the outside of the bowl, and also showed how lack of attention can catch out even the most experienced turner. Omitting to check for clearance first, he turned on the lathe and

crunch! as the toolrest took a chunk off one corner of the rectangular bowl.

I was not familiar with Alan Hockenbery's work before this symposium but *Suspended Vessels* sounded interesting. These start out as a spindle turning about 4-6" in diameter. The central part of the spindle is turned down to a sphere. Alan showed how to do this by marking out the blank and turning it down, first to an 8-sided polygon then to one with 16 sides and finally to a sphere, using a small plastic ring to find the high spots. When the sphere is complete but still attached at both ends, it is mounted on a vacuum chuck and hollowed. With the piece off the lathe, the ends can be cut away, carved and otherwise shaped however you like.

As last year the instant gallery was very popular, with a lot of interesting work shown. One improvement over last year: only one table was marked "Do Not Touch", on the others you were free to pick up and feel the pieces, which helps a lot in assessing a piece. The critique was also better this year. Andi Wolfe and Stuart Batty did the honours, and critiqued a *lot* of pieces. Some pieces they picked out but they also invited anyone who wanted a piece critiqued to point it out to an assistant. I had two of my pieces critiqued and while it was nice to have some of the things I thought I'd done well confirmed, it was more valuable to hear where and how the pieces could be improved.

All in all this was a very good show and well worth the drive to New York. We might even go again next year.



From the Instant Gallery
"Follow, follow, follow" by Ken Deaner



Above: American elm (Massachusetts state tree) bowl by Joe Harbey, with MA quarter in base. Right: A walnut platter with segmented rim by Phil Bowman and a bowl by Charlie Croteau.



Two pieces by Frank White. Left, a spruce burl hollow form and on the right a cherry burl bowl with basket weave carving that took five years to complete.



Below left: Cherry burl lidded box by Graeme Young.



Below right: Platter assembled from numerous curved walnut segments with interspersed veneer by John McAtee.

Below left: Cherry burl lidded box by Graeme Young.



Turning to Hats

was nervous and almost shaking. A lot of people, esp. people that are not very experienced have Johannes make most of the final finish cuts, but I was braver, and did 75% of the finish cuts on the hat myself. What a relief when I was done with the inside. The final phase of creating the hat is to turn it back over and turn the top of the hat. The top of the hat is turned using a light box. The hat is also sanded at this point and once this is done, the hat is left to rest for a few hours before being put into the bender.

On the third and final day, we finished the hat. Not much left to do, we adjusted the bender once in a while and checked to make sure the hat was progressing to the shape of our heads, and at the end of the day, it gets sanded, signed and sprayed with 3 coats of lacquer. Of course we didn't just wait around for our hat to do its thing. Johannes usually has his students turn a mini hat. Again we watch Johannes turn one, which took about an hour, then we used the cores from our hat blanks to make one ourselves. This mini hat is turned even thinner, but with the same exact techniques. Johannes was nice enough to provide us with another option since we were such good students. We could turn another full size hat, provided we pay for the wood blank (a second wood blank costs \$50, if you ruined your first hat you could turn another hat as well). How could I refuse....two hats from one course! Then I had to decide which type of hat to make. I decided on a crusher style made from yellow birch, which just happened to be light brown with a lot of red streaks running thru the hat. Of course we would have to finish the hat at home. I was able to fully finish my hat all the way to the bending stage before I headed on home.

The grind was pretty neat. The technique in using it reminded me of the Ellsworth grind a lot, but was different. The neat thing about it is that the grind edges roll up into the flute, so when presented to the wood straight in, the bevels actually get in the way of the cutting edge so the tool only goes in 1/4" deep. This is great for turning the tip of the hat on the inside. You absolutely cannot get a catch at this point with this grind. The downside is that you need to free hand the grind; there is no jig that you could make that could be used.

One nice thing about working with other turners is that you learn some neat tips and tricks. Johannes saves most of his scraps for other uses. He saves a lot of the

band saw waste for hat stands. Cores the hats during turning to make mini or micro hats. Turns off an outside piece of the hat around the brim to make a blank that can be used to make a mirror. And the other smaller scraps are used for the wood stove to heat the place. Another neat tip was how the band on the hat was created by burnishing other types of wood onto the hat to create a colored band. This could be used in various other turnings besides hats. Also when we had to spray the hats with water to keep them from drying out, the water contained a small amount of bleach to make sure no mold would form if left overnight.

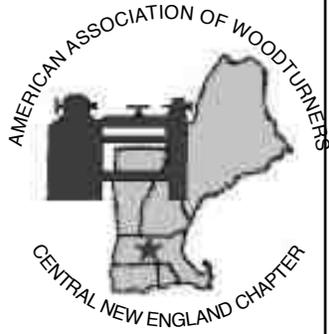
So at the end of the course I had two hats, a cowboy style hat called the range rider made from sugar maple with some curl in it, and a crusher style with a shorter brim made from yellow birch. Everyone who sees my crusher hat thinks it is a real hat. I have had to bring it to people's attention that it is not a leather hat, but made from wood. Unfortunately the range rider didn't fit my head correctly, but it fit my wife perfectly, so she was very happy that she has a hat to wear. My crusher doesn't fit too well either, but better. Where did we go wrong? I believe it was the way we measured our heads. Johannes takes the width and length of your head to get an average head size, but this method is flawed if you have a very oval head like me. The better way is to take a circumference measurement and figure out your head size from there. Also the wood for the first hat was a lot wetter so it may have shrunk more than expected, but Johannes figures this into the measurements. To get the right size hat you take your average hat size, and add the thickness of the hat on both sides, and account for shrinkage to get the size you need to turn the outside of the hat. I have the numbers and formulas written down if anyone is interested.

So, would I do it again? Yes. It was a wonderful experience; I learned a lot, it was a great mini three day vacation where you are fully engrossed in turning. Other students brought their wives who went shopping during the day, I left mine home since I didn't know how much time I would have been able to spend with her, and it wouldn't have been much. Was it expensive? It was \$650, which is reasonable with other course fees, about \$20 an hour for the time spent. The hats he sells are over \$1K, so if you want a hat, this is the best way. I feel I could turn another hat in my workshop now if I wanted too, and I hope to some day.

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A Chapter of the American Association of Woodturners*



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Tim Elliott hollowing a tiny vase



Ray Boutotte sanding a large hat



Volume 18 Issue 9

September 2005

President's Message

I hope everyone is enjoying their summer. Lisa and I would like to thank everyone that showed up to the club picnic. It was good to have some time to talk to everyone and show off my shop as well. Lisa enjoyed herself too and seeing the wonderful turnings people produced, and everyone will be glad to know we took care of those pesky bees.

At the last meeting we had a wood guy come and sell some mahogany. The quality looked good to me, and it was great to get some thick 3" pieces at next to nothing as far as cost goes. I got one piece that will make an excellent 7" pepper mill that was only \$1.25. Though I am no expert, so don't take my word for it, instead talk to the members that looked it over, grabbed some, and had a chance to turn it. I'm sure there will be plenty at the next meeting. I believe he will be coming down for the October meeting as well. I'll send out mail to the Yahoo! group to let everyone know.

The CNEW Store is also open for business. Come to the next meeting and stock up on supplies. We will have CA glue and accelerator, 2" and 3" sanding disks of various grits. This will help to support CNEW by adding in another revenue stream, and help its members by saving 30% or more from retail stores. If you have future ideas on items to stock please send them to me or the store keeper who will be announced at the next meeting.

That's all I have to report on this month. A friendly reminder that elections are only a few months away and most positions will need to be filled, so think about helping out your club by becoming an officer. Hope to see everyone at the next meeting... and bring some wood for our wood swap.

Editorial

Last month, my wife Hazel and I went down to Brookfield Craft Center for a relaxing and educational weekend in western Connecticut. The craft center runs classes in quite a variety of crafts, including metal work, weaving, jewelry, glass, photography and basketry. Hazel took a class in beading and I spent the weekend turning small projects with four other turners, led by Bob Rosand.

The turning shop is well-equipped, with six Oneway lathes and a full complement of tools and other equipment. Bob Rosand also brought several boxes(!) of tools as well as more than enough wood to last the weekend.

First on the agenda was a mushroom, made from small cherry logs. To make it a little more challenging, Bob added a thin frill just below the cap. My mushroom worked out fairly well, with a nice thin skew-cut frill – which promptly cracked when the piece parted off sooner than I expected and bounced off the lathe bed onto the concrete floor.

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Following the mushroom was another simple spindle project, a tool handle for a ¼" round skew. Bob also supplied the steel rod for the tool, and a really coarse grinder to grind it to shape. One novel (to me, at least) aspect of this project was the method Bob used to drill the hole in the handle. The handle was turned with the ferrule end at the headstock, driven by a small spur drive. After completely turning the handle and parting off, Bob mounted a drill chuck in the headstock and used a cup centre in the tailstock to drive the handle onto the drill.

The third and last project for Saturday was a tea light candle holder. Bob noted that he had originally made these to hold confetti lights (small oil lamps) but the tea lights were considerably cheaper and much less breakable than the glass confetti lights. The blanks and waste blocks were all cut cleanly so they were glued up with thick CA again and mounted in the chuck without bothering to turn a tenon on the waste block. I was a bit dubious about this but went ahead anyway. My first effort, in cherry, followed Bob's design fairly closely except I did beads all over it instead of coves. At this point, Bob showed us his method of minimizing sanding – a 50:50 mixture of sanding sealer and turpentine brushed on and wiped dry to stiffen the fibres before the final cut. I had tried this before when it was published [1] but made the mistake of trying to sand instead of cutting, which just clogs the sandpaper. The recess for the tea light came out just a bit tight and I had to take the whole thing out of the chuck to get the tea light out. This confirmed my suspicions about the lack of a tenon on the waste block when it proved impossible to rechuck the piece accurately. Truing up the recess made it rather larger than necessary but no

major harm done. Finally the piece was parted from the waste block and reversed onto a jam chuck to finish the bottom, with more beads of course.

Sunday started out with another tea light holder, this time in osage orange. This is a bright yellow wood with grain structure and turning qualities similar to honey locust. Partly due to a knot, this one departed radically from Bob's design. This time I turned a tenon on the waste block in case I needed to remove it from the chuck. Then, of course, everything went well and there was no need to do so.

The final project of the weekend was a ring holder, which is basically a weed pot with a squat base, a thin neck and a "flame" of contrasting wood to top it off. A hole is drilled down through the neck to hold the flame. The weed pot is held on a waste block for turning. Once all of the body is turned, it is parted off leaving a stub in the centre. Now Bob showed us an unusual way of cleaning up the base. The drill used to drill out the neck is mounted in the spindle and the weed pot is pushed onto it, with a bit of thick CA to hold it in place. With support from the tailstock, the bottom can now be finished off. I found this method a bit hit or
 cont. on next page

October Program

The next meeting will be on Thursday October 6th beginning at 6:30pm with the business meeting. Following this will be Show & Tell and then the main event: Tim Elliott demonstrating how to make a raindrop vase. Wood swap? If you want to swap wood, better bring some wood to swap!

Minutes of August Meeting

Tim Elliott

There were no new members/visitors.

Our lockable storage cabinet is in place at the WCC – we can begin using it for the library and other club materials.

Many other items we voted to purchase in the Spring have also arrived: the One-way chuck and wolverine jig for the Craft Center, and many DVDs for the library.

Richard DiPerna has moved and will not be able to continue as CNEW's treasurer. We are still seeking someone to take over this office.

Bobbi Tornheim listed the demos for the next two months. October will be Tim Elliott demonstrating a raindrop vase. November will be George Whippen demonstrating items that make noise.

Reid Gilmore gave a report on the craft fair in Lowell this month. Ten members participated in the booth. The organizers were expecting crowds of 10,000 to 20,000. Actual attendance wound up being closer to 5,000 and many of the attendees seemed to be doing a lot of looking and very little buying. Booth sales were \$1811 – disappointing for a show of this size. The show may move to a new site or time next year.... CNEW will consider the details of these changes before signing up again.

Reid also reminded members that Jack Grube's teacher's conference will be October 13. Jack is still looking for several CNEW members to cover three or more demo slots. In the spring, Jack passed around a sign-up sheet and had several takers. Please keep this date on your calendars.

The New England WoodCarver's show will be October 23 at the Middlesex Community College. CNEW members are invited to demonstrate and sell at our booth.

Finally, Reid brought up the Craft Center's show November 25 - 27. CNEW will again have a booth for both sales and demonstration. Last year, receipts at this show exceeded \$5000.

The motor in the club's old Jet mini-lathe burned out last weekend, leaving us with no ability to demonstrate at the Lowell craft fair. Joe Harbey negotiated a discounted price for a replacement motor at \$88 plus shipping. We voted to order it.

The Craft Center has a new director of wood programs: Steve Butler.

Bobbi Tornheim will be demonstrating an at Audubon society event November 2. It is at their Drumlin farm facility in Lincoln Mass. She will be making small items such as tops, and would be happy to share the spotlight with another member. Contact Bobbi if interested.

Al Faul pointed out that the current issue of Woodturning Design magazine has an extensive article on vacuum chucks. He showed a vacuum faceplate fitting that he made himself to turn a large bowl.

On the subject of vacuum chucks, Charlie Croteau has a vacuum pump from an old refrigerator that would make an excellent start for anyone looking to fit their lathe with vacuum power. Contact him if you would be interested in it. (and I have an adapter for connecting the vacuum hose to the lathe spindle, if anyone wants it - Ed).

Jody Towne showed up with a pickup full of mahogany cut-off lumber for sale. Most of the load was South American mahogany with some African. Pieces were 2-3" thick, various widths and lengths but generally around 6" wide by 12" long. The price was \$1.70 per bd/ft – very cheap for mahogany. He will be in touch with CNEW about making more regular stops at future meetings.

James Taralli has a large supply of kiln-dried "roughs" (bowls turned once to oversized thickness prior to drying). He would like to sell some – contact him if interested.

Editorial, continued

miss: the hole must be drilled very accurately. I find it easier to finish most of the bottom with a skew while it is still on the waste block, then clean up the rest with sandpaper. The flame is turned from a short stick held in the chuck. A long thin tenon is turned on the bottom of the flame and glued into the weed pot to complete the ring holder.

Altogether, this was an interesting and relaxing weekend. This would be a good class for someone without much turning experience as it involves a number of small projects. You could work through all the projects or decide to concentrate on one and repeat it two or three times. If you want to spend some time on sharpening, you can do that too.

[1] American Woodturner, Spring 2003.

Turning Fossils

Charles Turnage

My demonstration was turning bottle stoppers using exotic woods, vulcanized fiber and Fossil Woolly Mammoth Ivory. I used a chuck I designed for Penn State Industries which is called the Bottle Stopper Lathe Chuck (item number PK-BS1-M for $\frac{3}{4}$ " x 16tpi or PK-BS1-MJ for 1" x 8tpi). This is a screw chuck which mounts directly on the lathe spindle and is threaded to match PSI's bottle stoppers.

I drilled (using the drill bit supplied with the chuck) a hole $\frac{3}{8}$ " deep through the wood which was $\frac{3}{4}$ " thick and then I twisted it onto the chuck causing it to self-thread. After turning the wood I drilled about a $\frac{1}{8}$ " hole from the other side at center through the wood.

I screwed a $\frac{1}{2}$ " long sheetrock screw with the head cut off into the $\frac{1}{8}$ " hole. I then drilled a $\frac{1}{8}$ " hole half way into the $\frac{3}{4}$ " thick Fossil Ivory. The vulcanized fiber was then coated with epoxy resin on both sides and placed onto the wood followed by the Fossil ivory.

After the resin hardened the project was turned and finished. Then it was screwed onto Chrome plated Combo Stopper/Corkscrew (item #BS3) kit. The sheetrock screw strengthens the joint and the fiber allows movement between the two materials.



Screwing on the fossil ivory.



Turning the fossil ivory. With all this dust...



The wooden part of the bottle stopper turned, with sheetrock screw installed.



... a respirator is essential as well as goggles. And you don't want to get that stuff in your hair, do you?



A selection of turnings by Charles Turnage using wood, antler, fossil ivory and other exotic materials.

2005 Summer Picnic Charlie Croteau

A better day could not have been had for our annual August Picnic. The sunny 80 degree temperatures brought out the splinter motorcycle gang from within the club. Our hosts Ray and Lisa had a beautiful spacious back yard with plenty of parking on the sides. The potluck food was superlative with everything from fresh stuffed garden tomatoes to shrimp cocktail, bountiful fruit salads to hamburgers, hotdogs and corn on the cob. No need to go hungry with this crowd.

The organic yard art turners produced some very interesting pieces. A garden gnome, flowerpot stand, and wooden flowerpot with turned flowers (tulips and daffodils) were among some of the pieces.

After the art showing Ray let down his treasure chest piñata and Bob Iuliano made up a handsome little bat in Ray's shop for all willing beaters to take a few swings. I think Ray built his piñata very well as it took quite a beating before yielding its treasure of sanding disks, bottle stopper ends, pen blanks, salt shakers and pepper mills components. A great time was had by all. Thank you Ray and Lisa.



Above and left: Three bowls by Phil Bowman. One in cherry, an inch shallower than planned; one in ash, with a surprise bark inclusion in the bottom; one in cherry burl that came out fine.

Below: Two bowls by Joe Harbey. One in American mahogany (?) salvaged from a Springfield school; one in willow burl.



Left: Tall cedar vase, one of three made recently by Ray Hayden.

Right: Whale vertebra with convenient carrying handle, brought back from Alaska by Ken Lindgren.





Top and left: Three boxes and a sphericon by Graeme Young, the well-known eccentric (turner).

Above: Two large natural-edge maple bowls by Rick Gonzales.

Right: Birdhouse ornament by Ottavio Canu.

Below: Frank White turned all these bowls and platters from the same cherry burl.



The CNEW SKEW

**CENTRAL NEW ENGLAND
WOODTURNERS**

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c/o Worcester Center for Crafts
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Central New England Woodturners

A Chapter of the American Association of Woodturners



On the web: www.cnew.org

ELECTIONS

Are coming up soon

Desirable positions still available

Volunteer now and beat the rush

The CNEW Skew

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Volume 18 Issue 8

August 2005

Editorial

There isn't very much to the newsletter this month because I have received very little material to put in it. In case anyone is unclear on the concept, the *editor* of a publication (me) does not actually write the entire publication. The bulk of the material is produced by *writers* (that would be you). The editor's job is to correct spelling & grammar and to make the material fit nicely on the pages, removing, rearranging and occasionally adding material as necessary. This division of labour allows the editor to grumble about writers who consistently miss deadlines and produce vast quantities of flowery and stultifying prose, while the writers can complain about an editor who consistently mangles eloquent essays down into little more than classified ads. This way, everyone has someone to blame and everyone is happy.

So what should you write about? Anything vaguely related to woodturning will do - and I do mean vaguely, just look at some of my past editorials. If you have no idea where to begin, see if any of the following paragraphs start you thinking. If you feel you can't write well enough to produce a publishable article, send me your ideas anyway. I can expand it or come back to you for more details until we have an article - and it doesn't have to be three pages long either. Then you get the credit for the ideas and I get the blame for the poor presentation.

Anybody been to Kansas recently? What were the most interesting and useful aspects of the symposium? Did you attend any particularly good (or bad) demonstrations? What made them stand out? Anything new and interesting at the trade show? What was your overall impression - is the AAW doing the right things or is it becoming less relevant to you?

Some of us were at the demonstration by Jean-François Escoulen in Rhode Island recently. Surely I can't be the only one with an eccentric chuck. Which one(s) do you

have and what do you use it for? What is it good at and what is it not good at? If you have one but don't use it, what did you think you would use it for when you bought it and what happened?

If you missed the Escoulen demo, maybe you saw Graeme Priddle at Ken Dubay's place. Anyone do pyrography? Carving? Other forms of surface decoration? What do you do with it and how long does it take to complete a piece? How much equipment would someone need to start with?

I'm sure most of us have a few unusual tools lying around the shop. Which ones turned out to be surprisingly useful? Which looked useful but now just sit around gathering dust? Anyone have a reliable way of sharpening skewers? None of the methods I've tried are terribly repeatable and most produce a bevel with as many facets as a well-cut diamond.

Taken a class recently? Was it a one-day group session, a week of intensive 1:1 teaching, or what? What did you learn? Who gave the class? Would you recommend the class to others and why?

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Charlie Croteau

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Book Librarian, Wayne Moore

librarian@cnew.org

Webmaster, Dave Eaton

webmaster@cnew.org

Photography, Emilio & Vicky Iannuccillo

photography@cnew.org

Upcoming Events

Fuller Craft Museum

October 22nd – February 19th

Rude Osolnik exhibition.

455 Oak Street

Brockton, MA 02301

Tel: 508-588-6000

www.fullercraft.org

Totally Turning 2005

October 15th and 16th

Empire State Plaza Convention Center in Albany, NY.

Featured presenters will be Stuart Batty, Nick Cook and Andi Wolfe.

Ken Evans/Mike Kross

Co-Chairpersons

Tel: 518-753-7759

www.totallyturning.com

Fifth Annual Florida Woodturning Symposium

January 13th – January 15th, 2006

At Lake Yale Baptist Conference Center just north of Eustis in central Florida.

Featuring Bob Rosand, Cindy Drozda, Phil Brennon and Frank Sudol.

Cost \$95

Frank Sospenzi, Chairman 352-746-5805

fsos@digitalusa.net

John Russell, Registrar 863-424-7941

jrusse6@tampabay.rr.com

www.floridawoodturningsymposium.com

Southwest Association of Turners (SWAT) Symposium

September 30th – October 2nd

Three full days of demonstrations by such well known turners as Bonnie Klein, Malcolm Tibbets, Mark Sfirri and Alan Lacer.

Wichita Falls, Texas

Cost \$75

www.swaturners.com

September Program

The next meeting will be on Thursday September 1st beginning at 6:30pm, at the usual place. For the September meeting Charles Turnage will demonstrate turning fossils. There will also be Show & Tell following the regular business meeting so bring some of your recent work, assuming you have not spent all of the past few weeks at the beach!

Australian Burls For Sale

My name is Jim Syvertsen. I'm a woodturner, fellow AAW member, and recently started importing and selling burls from Australia. I find them to be among the most beautiful burls in the world and have a large variety to choose from. If you have a chance, take a look at my site at www.aussieburlsales.com or www.jimsyvertsen.com. I offer a 10% discount to first-time buyers.

Jim Syvertsen

Chesapeake, VA

757-816-5622

jsyvertsen@cox.net

Drying Wood in a Microwave Oven

Bob Howland

The object of drying any wood is to bring it from a green state to one of defined dryness in a *controlled* fashion. This can be done to wet bowl blanks by air drying using a number of methods to control the rate at which the moisture leaves the wood. Some of these are coating the wood with paste wax, painting the wood with greenwood sealer, placing the wood in a brown paper bag, and placing the wood in a pile of damp shavings. Drying time using these methods is usually 3 to 12 months depending on the wood species and thickness. If you are in a hurry you might want to try Microwaving. [Editor's note: In the interests of showing some of the variations possible, I have inserted a few comments to show how my microwave drying technique differs from Bob's. This is not to imply that one way is better than the other, just that as is often the case, there is more than one way to achieve the desired result. Bob's writing is in the usual Times New Roman typeface (like this) while my comments are in Gill Sans, like this.

Using a microwave oven, you can dry an 8 x 3 bowl, roughed out to 1 inch thick, in one evening. You can also split wood beyond usefulness and start a wood fire in your kitchen unless certain methods are followed. Note that the microwave method will (usually) get the piece dry without cracking, but it will not prevent warping. In fact, with a thin piece you can sometimes use this technique to make the wood warp *more* than it otherwise would. Here is what I have developed over time using trial and error methods:

1) NEVER, NEVER use full microwave power. This can overheat the piece and set it ablaze. Instead, use the defrost setting or 30% depending on your oven controls. The microwave I use only has two power settings (on and off) but is very small and about as low power as you can get.

2) The size of the piece determines how long to nuke it. A good rule of thumb is to set the timer for one minute for each inch of blank diameter. As soon as the oven stops, take the piece out and let it cool down out of the oven. Handle with care! It can be very hot. I don't cook it for more than about a minute at a time, regardless of

the size. I generally leave it in the oven with the door closed to cool down. A good reason for keeping the cook time short: less temptation to wander off and allow the wood to catch fire.

3) As soon as the piece is completely cooled off, put it back in for another cycle. Repeat this as many times as necessary to get the piece dry. It is dry when it comes out of the oven hot, but no steam is visible. You can also weigh the piece to determine when it is dry: when it stops losing weight, it's dry. You need an accurate scale for this – I use one that is accurate to 1 gram. Or, wrap the piece in paper towel. When the towel comes out dry, the wood is dry too.

4) To control the rate of drying, you can coat the piece with wax or a greenwood sealer, but these materials do get cooked off and could contaminate your oven. Microwave pizza that tastes like cheese, sausage, and bowling alley wax is pretty awful. The best way I have found to control drying is to wrap the piece in plastic wrap or seal it in a Ziplok bag. Steam may build up in the bag and pop it open, but it is a very small pop. I've never tried wrapping it in plastic but I do sometimes wrap it in paper towel.

Quick review:

- Wrap piece in plastic or place in a Ziplok bag.
- Microwave at 30 or on defrost.
- Use 1 minute per inch of blank diameter.
- Remove and cool blank outside of the oven.
- Repeat cycle until no steam is seen coming from the blank.

I sell unique bowl turning stock--thick, wide elm, cherry, etc. I have a new website that gives some examples at www.quartersaw.com. I am also willing to custom saw my own logs into any thickness for turning--red and white oak, hard maple, ash, cherry, red elm, eastern cedar, birch, etc.

Jim Gregory
220 Wilber Road Box 739
Schoharie, NY 12157
518-295-7716
foxview@midtel.net

New Videos

Dave Eaton

Our video library continues to grow with new selections. If you haven't rented a VCR tape or a new DVD you don't know what you're missing. There is a ton of interesting information on these volumes and many contain project ideas or techniques that will pique your imagination. You can modestly entertain yourself watching or educate yourself. Some can even help you fall asleep at night! Whether you are a green bowl turner, segmented bowl tuner, ornament, pen, spindle, box, platter, hollow vessel or other kind of turner, there's sure to be a video that will interest you. Check out the updated listing on the website at http://www.cnew.org/video_list.htm then see Al Faul, our video librarian to rent one or two. The latest additions include:

Turn Around *with Jimmy Clewes*

CNEW # 90 DVD - 133 Minutes.

Jimmy is an internationally known professional woodturner and teacher who has a great ease of style to his turning and teaching. In this DVD he shows spindle turning, turns an endgrain vase, colors a platter and turns an exotic oyster box. It is easy to see what he is doing due to multiple camera angles and almost any turner will learn from this presentation. This is an interesting DVD.

Open Bowl Turning *with David Ellsworth*

CNEW # 91 DVD - 105 Minutes. (We now have this in DVD & Tape).

The classic highly informative Ellsworth video where David shows in plain and simple manner how to turning an open bowl from green wood. This video also covers sanding, jam chucks, sharpening, faceplate design and function.

Two Ways to Make a Bowl *by Mahoney & Batty*

CNEW # 92 DVD - 75 Minutes. (We now have this in DVD & Tape).

This video is taped in front of a live audience at the Pasadena AAW Convention. It shows there is more than one way and style to turn a bowl. These two are professional woodturners and share their respective techniques in this informative and sometimes humorous presentation. The topics covered include: Five Basic Rules of Woodturning, Proper tool grinding, Push Cut vs Pull Cut, Drying, and other Helpful Tips. This DVD is useful for beginners as well as experienced turners.

From Tree To Table *by Mike Mahoney*

CNEW # 93 DVD - 72 Minutes. (We now have this in DVD & Tape).

Mike shows how to make functional plates and bowls from green wood to finished product. Locating wood, cutting blanks, turning, drying, sanding and finishing are all covered in detail. He includes tips and tricks to please both the beginner and the advanced woodturner. Design, vacuum chucking and coring are also covered. This is a pretty good video for those interested in turning green wood.



Baby Zoe Boutotte



Hummingbird feeder by Al Faul



Al Faul's cane

*Photographs from the Picnic
by
Emilio Iannuccillo*



Reid Gilmore's Gnome



Piñata filled with woodturning goodies



Plant stand
by
Joe Harbey



Flowers by Emilio





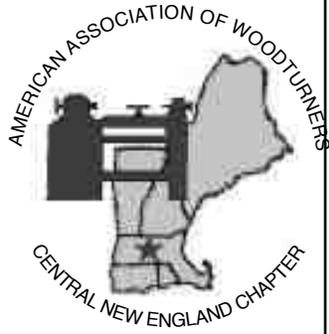
Baby Rattle
by
Joe Harbey

The CNEW SKEW

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The CNEW Skew

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Volume 18 Issue 7

July 2005

Editorial

Another artistic ramble this month. At my daughter's request, we recently went to New York City for two days to tour some of the museums. This was my first visit to NYC in 20 years and only my second ever.

We spent the first afternoon in the Museum of Modern Art, mainly in the early 20th century galleries. All those paintings you've seen in books and magazines: it seemed as if they were all there, for real! Picasso's *Demoiselles d'Avignon* (now that's one impressive canvas), several Seurats and van Goghs, Dali's *The Persistence of Memory* (I expected it to be much larger than it is), and more, and more and – closing time!

Day two, we started at the International Center of Photography, as my daughter is studying the subject and plans to be a photographer. This was less than riveting because the two exhibitions they had on were of photographic books and daguerreotypes from the studio of Southworth & Hawes. The daguerreotypes were noteworthy because in addition to having mastered the techniques of photography, Messrs. Southworth & Hawes both had some training in art and produced photographs that were not only technically proficient but also had artistic merit. Their Boston studio attracted many famous and wealthy patrons eager to have a portrait that was more than simply a photograph.

Our third and last stop was at the Whitney Museum, where the main exhibit was a collection of recent works entitled *Remote Viewing*. The very self-important high art introduction to the exhibition was all about the artists "exploring new worlds" and "inventing new languages". As we walked around I got more and more annoyed. The exhibition was almost entirely paintings with only two sculptural works, one being a series of tiles laid out on the floor. It is a hundred years since Einstein added the fourth dimension of time to the three of space and yet all these important artists are explor-

continued on page 4

President's Message

I would like to thank everyone that brought in turnings for the Chapter Spotlight. All the pieces were high quality, and Bobbi had an excellent way to rate each piece. I will be looking forward to seeing us in the chapter spotlight. I wish I had more to report on, but things have been pretty quiet lately on the turning front, and I have been pretty busy myself.

Lisa and I are looking forward to hosting the annual picnic in Lancaster on August 6th at 1pm. It should be a lot of fun, Lisa loves to entertain guests and has prepared a game with some prizes for everyone to have fun with, and everyone will get a chance to see my shop filled with shavings, so don't miss out. Dust off your tools, as the chapter challenge will be making garden turnings like flowers, mushrooms or anything else you can dream up, and you can still come even if you can't make anything as I doubt I will have time myself. Travel instructions are on the back page of the newsletter.

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Photography, Emilio & Vicky Iannuccillo	photography@cnew.org

Minutes of July Meeting

Charlie Croteau

Ray Boutotte opened the meeting at 6:30.

New Members/Visitors: Henry Fairlie a woodworker is our newest member, Henry says he is "Starting at the bottom" when it comes to woodturning. Welcome Henry.

Old Business: Ray picked up two Super Nova chucks with 35mm and stepped jaws for the club's use.

Richard DiPerna will be moving so the club will need a new treasurer. Anyone interested in the position should contact Ray.

Treasurers Report: As of this month the club has a balance of \$1860.00.

Events: The annual picnic will be held Saturday Aug. 6th at Ray Boutotte's house, 73 Carter St. Lancaster MA 01523. See back page for directions. Yard Art Challenge for the August picnic: The theme will be "Organic", flowers or whatever comes to mind. Good Luck!

July 16th, 9:30 am to 3:30 pm Jean Francois Escoulen will be at the Cole Spring Community Center, 36 Beach St. North Kingston, RI. Cost \$20.00 which includes lunch.

August Craft Fair – Aug 26-28th. Reid Gilmore passed around a sign-up sheet. Volunteers are needed to set up and man the booth as well as demonstrate.

Items to be sold at the Fair should be marked in dollar amounts with no cents to make sales tax computation easy.

Oct. 14 will be a demo with Jack Grube. There will be a sign up sheet.

Heads up on a N. E. Regional Symposium: Spring 2006.

New Business: A motion was made and approved for the club to buy \$140.00 of sharpening equipment from the AAW. This would include a Wolverine sharpening jig, diamond hone and some other equipment.

Ray B. proposed that the club buy \$400.00 dollars worth of C.A. glues and different sanding discs to begin a CNEW Store. These products would then be sold to members at about a 30% discount when compared to market prices and the profits would be reinvested into the club. A motion was made, seconded and passed.

David Eaton volunteered to be the new Webmaster. Thank you Dave.

Bobbi Tornheim ran a very nice "Critique Night" program. Sixteen pieces were judged and the best pieces were chosen to be put in the Chapter Spotlight to be submitted to the AAW by Graeme Young.

Innovative Perspectives in Turning June 16th – August 7th

This exhibition of contemporary woodturning has been assembled by Guest Curator, Albert LeCoff. The distinctive "turners" selected for this show all have a strong personal vision of how lathe turning can be used for artistic forms. Work on display will range from traditional vessel forms to purely sculptural pieces.

Mon-Sat. 10am-5pm, Sundays: 12-5pm

Brookfield Craft Center Mill Building

Rte. 25 in Brookfield, CT

Tel: 203-775-4526

www.brookfieldcraftcenter.org

Escoulen and his Bedan

Emilio Iannuccillo

I got to see a demo by Jean-François Escoulen recently. My preconception was that I don't really want to turn some of the crazy multi-center stuff he does. But my attention was captured and held by the techniques and step by step turning methods we were being shown.

Escoulen is a very controlled and prolific turner. He is best using his own off center chuck and the French bedan tool. The bedan, sort of a cousin to the skew, is a rectangular piece of high speed steel, with a straight across tip and sharpened with one long 70° bevel. It is used with the bevel up and one cuts with only the corners of the tool. A cut away from the corner will commence a catch.

Technique One

The movement to cut with the bedan is

- tool rest is above center, bedan is bevel up on the tool rest
- set the tool bottom rubbing on the wood and commence the cut by rolling the tool along the tool axis until the tool corner begins to cut into the wood
- simultaneously as the corner cuts, swing the handle up and in the opposite direction so that the tool is supported and rubbing the wood on the flat bottom of the tool.

He didn't say it was easy.

Technique Two

Escoulen turns thin. He started by turning a couple of miniature 2 inch golf clubs using two centers. The golf club shafts finished at about 2mm diameter. Note that 3mm is 1/8". All with his bedan. He started using the tail stock but in order to turn thin he removed the tail stock and held the wood, one end in the chuck and other end stabilized with his right hand, the bedan in his left hand. He claimed all French turners are left handed.

Technique Three

Building on the above we were shown how to construct a trembleur, a useless artifact mainly used for show off and as part of an apprentice turner's final exam. It was about a foot tall, looked like a series of heart shaped beads with very thin (2mm) connec-



tions in between. When standing on end, the delicate trembleur sways like a flower in the wind.

In the turning of this item, we were shown how to use a string steady. The string steady is a flat board, large hole cut out in the center and mounted on the lathe with the turning going through the center hole of the steady. Four nails around the hole are used to crisscross and tie string around the thin part of the turning, holding the turning in place. The string used is shoemaker's string. It is a fairly strong, waxed string.



Technique Four

From this point Escoulen began to get more complex. He showed us a simple offset turning using three centers. The centers ran on one diagonal of the blank ends in a straight line, the points numbered 1, 2, 3 on the left and 3, 2, 1 on the right. Using 1 to 1, 2 to 2 and 3 to 3, changing points several time, he produced a strange shaped bottle stopper where the top had no resemblance to the bottom.



Technique Five

Next we were treated to a procedure to turn a spoon. This started out as per the golf club except that the golf club shaft was turned with crazy off center disks and rings. The technique was to show us how to hollow the bowl of the spoon. With the spoon at the headstock and the handle swinging menacingly in an arc, Escoulen used a half round milling bit on the end of a long shaft to reach in between the spinning propeller to hollow out the spoon bowl. Think of it as turning the inside bottom of a hollow form, with 95% of the upper part cut away.



Technique Six

From here we were treated to the turning of Escoulen's famous off center boxes. Most of his crazy forms are really boxes and sometimes two or three boxes on one piece. This was done as a series of the foregoing processes, too many steps to set out here. Suffice it to say he does the base or bottom first and the lid last. The work is remounted multiple times, sometimes using jam chucks to turn away the last mounting point.

This was a truly engrossing demo from a humble but talented artist, who actually taught us useful techniques that we can use without the need to use his designs.

The Winter 2002 issue of *American Woodturner* has two articles by Glenn McMurray, one on turning a trembleur and the second, based on material by Jean-François Escoulen translated by Glenn, on using the bedan.

The word bedan is old French for "donkey's nose", which describes the angle at which the tool is ground.



Editorial (ctd)

ing new worlds – entirely in two dimensions? One or two works had dispensed with the canvas and were painted directly on the museum walls – how innovative! If these guys were inventing new languages, they were languages intended to be understood by only a very few, and I was obviously not one of the elite. The only message I heard was "I have a very large studio" as the majority of the paintings were so large that only a museum would have room to display them. The only part of the Whitney I enjoyed was a gallery of Alexander Calder's work, including a few of his delicately balanced mobiles.

So what does any of this have to do with woodturning? Looking at Calder's mobiles, I thought I might try something similar with small turnings instead of flat metal plates. Of course, the turnings would have to be hollow so they would be light enough to move, so the project would be technically challenging as well as artistic. I also remembered an article I had seen in *American Woodturner* [1] about turnings mounted on top of wires so they moved. When I looked up the article, by Peter Rand, it was titled *Turning to the Fourth Dimension*. Not only that, but Dali's "soft watches" painting (which is *The Persistence of Memory*) is mentioned in the article not just once but twice. And in hunting through my old issues to find that article, my eye was caught by a quote from Mark Lindquist [2] "Today woodturners have solved most of the work-holding and technical work methodology problems, or are on the brink of solving them. And now the larger issue that looms is that which is... being made, not necessarily how it is being made: In essence the idea of what the object is and what message is being communicated through it." Just like Southworth & Hawes. All coincidence, or maybe I just don't see the pattern yet?

And then there was the demonstration by Jean-Francois Escoulen, with his stated "obsession with defying the laws of gravity". Maybe you'll see some pieces that vaguely resemble Jean-Francois' very distinctive style sometime (but no trembleurs – I just don't have the patience for something like that, especially when there is a very good chance that I'll destroy it halfway through owing to lack of technical skill).

[1] *AW* Fall 2002

[2] *AW* Fall 2003, *Finding your own Voice* by Gary Zeff



Top: pieces by **Frank White**, Arnie Paye and Gary Bashian



Cavern by **Ken Lindgren**

The wood is yew from a tree estimated at 150-200 years old which came from Prowse Farm after the tree had to be taken down. Prowse is where John Adams and others in 1776 wrote a lot of what became the Declaration of Independence. The Massachusetts delegation met at Prowse Farm before going on to Philadelphia.

On the blank a Forstner bit was used to drill a recess for a faceplate. The recess later became the mortise for a tenon on the purpleheart base. The piece was hollowed and the interior finished with 3 different colors of a sand based paint to give the appearance of a cavern and to provide a flat contrast to the high gloss exterior. The stalactite, also covered in sand paint, is attached to the purpleheart cover on the top. The exterior finish is 5 coats of urethane oil and buffed. The piece is 14" diameter x 10" high.



Left: **Walnut platter** by **Bobbi Tornheim**.

Items indicated in **bold italic** are those selected for the Chapter Spotlight submission. Will the makers of those pieces **please** send me a short write-up on the piece and/or themselves for submission with the piece. Apart from Ken Lindgren, no-one has yet done so - Ed.



Top left: *Frank White*

Top right: *Joe Harbey*

Middle left: Graeme Young

Middle right: Joe Harbey

Bottom left: Graeme Young

Bottom right: *Reid Gilmore*





Top left: ***Ken Dubay***

Top right: Bobbi Tornheim

Middle left: Ken Lindgren

Middle right: ***Ken Dubay***

Bottom left: Reid Gilmore

Bottom right: ***Mark O'Malley***



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Central New England Woodturners

A Chapter of the American Association of Woodturners



On the web: www.cnew.org

Annual Picnic Saturday August 6th

Travel Instructions to Ray Boutotte's
73 Carter St. Lancaster, MA
978-368-0004

From Southern/Eastern MA: Take the Mass Pike west to Exit 11A, the exit for Rte. 495. Proceed north on Rte. 495 to exit 27, the exit for Rte. 117. Take right off the exit ramp and follow Rte. 117 west thru Bolton center until you get to Rte. 110. Take a left onto Rte. 110 south. Go straight thru a 5-way intersection staying on Rte 110, and take your first right onto Mill Steet. Take your second left onto Carter Street. If you reach Rte. 70 you missed it.

From Western MA: Take Rte. 2 east to exit 35 for Rte. 70. Take a right off the exit ramp and then a left onto Rte. 70 south. Follow Rte. 70 thru center of Lancaster. Continue till you drive under a train bridge. Immediately after the bridge take a left onto Carter Street. If you enter Clinton you have gone too far.

From Worcester MA: Take Rte. 290 to Rte. 190 north. At the end of Rte. 190 take Rte. 2 east. Follow directions for 'Western MA'

From Northern MA (North of Rte. 2): Drive south on Rte. 495 until you get to Exit 27. Follow the directions for 'Southern/Eastern MA'.



Volume 18 Issue 6

June 2005

President's Message

I would like to thank everyone that brought in turnings for the Mishaps into Art for the last demo. I learned many neat ideas that I hope to try someday. Oddly enough as I was turning this month I have had several mishaps that I don't know what to do with. For now they go into the pile of mishaps that I store just waiting to be turned into art and maybe you'll see them someday at the next demo of this kind.

So far I have been enjoying being the clubs president, and I hope you too have been enjoying it as well. Half the year is over and it is time to start thinking about next year and the officers that will run the club. Without the dedication of the officers we wouldn't have a club. Each position does not take much time or dedication at all. I spend about 2-3 hours a month. Some of the officers have been in their position for multiple years now and I am sure would like someone else to take over for a change. So now is the time to think about it, and to express your interest. As some of you know Dennis Daudelin is moving to Cape Cod this summer, and is resigning from being our webmaster for the rest of the year. I would like to thank Dave Eaton, who has volunteered to take over for Dennis. Richard DiPerna has informed me he is moving as well, and will continue to be the treasurer for the rest of the year but would like to find someone now so they can be trained. You should have a computer and Quicken experience would be helpful or a willingness to learn it and Richard will be glad to train anyone. We also need someone to help out with the craft fair up in Lowell this August; you just need to organize the members that are participating and coordinate everything which is pretty easy. Please help the club by becoming an officer for a year.

Currently I am storing both club lathes, but really can't afford the space to do that. There are no other officers that currently want to store one, so if a member wants to store one of the club lathes please let me know. You

can use the lathe, but just need to be available to transport the lathe to a function when needed, or arrange for someone else to pick it up and transport it for you.

Lisa and I are looking forward to hosting the annual picnic in Lancaster on **August 6th**. Dust off your tools, as the chapter challenge will be making garden turnings like flowers, mushrooms or anything else you can dream up. Travel instructions should be elsewhere in the newsletter.

I hope to see everyone at the July meeting as well. If you want to participate at the Lowell craft fair, you should come to the meeting, or at least notify Reid. Don't forget to bring in a turning for the chapter spotlight, or some wood for the wood swap.

Picnic Challenge What Grows in my Garden

Directions to Ray's house will be in the next issue of the newsletter.

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Club Officers and Contact Info for 2005

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Editorial

A Laser for the Lo-Tek

At the May meeting, I mentioned that I had built a laser measuring device and promised to publish the details of how I did it. So here it is, sort of. Like Frank White, our demonstrator in May, I do hollow turning the old-fashioned way: freehand, without benefit of a captive system to control the tools. Despite this I felt that a laser would be useful for measuring wall thickness, particularly on wide pieces where none of my calipers work very well.

To build the device, I followed a plan by Bruce Hoover [1]. I won't repeat the entire plan here, but the key to the device is a square aluminium tube about 2' long. The laser is mounted at one end using a T fitting aligned with the face of the tube. The tube is mounted horizontally in a pivot block which also holds a round metal tube vertically. The bottom end of the round tube is attached to the shaft or handle of the hollowing tool. A single bolt locks both the square tube and the round one. Loosening the bolt allows the square tube to slide back and forward while pivoting the whole assembly on the round tube allows you to bring the laser into alignment with the tip of any offset tool. The drawing on page 7 shows the general idea.

In use, the device is remarkably stable. Hollow turning generates a good deal of vibration: the single pivot point makes it easy to tighten everything so nothing comes loose or moves out of alignment. The entire assembly is rather unwieldy however, especially with a faceshield on, and as I am left-handed it can be difficult to see when the laser "falls off" the far side of the vessel. Sometimes I set up one tool to do the measuring

while I use a different one for the hollowing. As Lyle Jamieson explains [2], you cannot just "set it and forget it". The laser needs frequent adjustment to accurately measure wall thickness at various points on the vessel (measurement must always be at right angles to the wall). My main problem with the system has been to find a way of attaching the device to the hollowing tool securely.

Another use for the system: attach it to the tailstock quill, align the laser with the tip of a drill and presto! depth gauge for natural-edge bowls.

Total cost of my system was under \$30: \$12 for the laser pointer and about the same for the aluminium tube (I had to buy 6'), the rest was nickels & dimes and stuff I had lying around.

References:

- [1] Spring 2003 issue of American Woodturner
- [2] Spring 2002 issue of American Woodturner

July Program

The next meeting will be on Thursday July 7th beginning at 6:30pm, at the usual place. Bobbi Tornheim will organize a Critique Night program for the July meeting. Graeme Young suggested making this the forum for selecting pieces to submit for the AAW Chapter Spotlight. Please bring up to 2 pieces for consideration.

For the Chapter Spotlight the selection panel (John McAtee, Frank White and Graeme Young) will be looking for a wide selection of pieces, so we can submit a wide range of work to American Woodturner. Please cover up any identifying marks on the bottom of your work.

Minutes of June Meeting

Tim Elliott

New members/visitors: John Crane, turning for 3 months

Ray Boutotte has a lockable storage cabinet that we can use to keep club items at the Craft Center between meetings. It is still at his house; he is painting it. Ray also has the new Jet mini-lathe that we voted to buy last month.

AAW journal back issues are now available on CD through the CNEW library.

Treasurer's report: We have a balance of \$3270, but have unpaid expenses of roughly \$1000 for newsletter printing costs, the new lathe, and craft show booth fees.

We are going to set up a club credit card account through Propay. We will join at the "premium plus" level, which carries an annual subscription fee of \$119. The process will be to have a manual imprint machine when accepting credit card payments at craft shows. The transactions are entered later to the Propay website and processed to our account. Proceeds may then be transferred to CNEW's checking account via electronic transfer. Each charge costs 2.99% plus a 30 cent fee. Richard DiPerna previously investigated "real" merchant credit card accounts and found them to be substantially more costly.

Reid Gilmore reminded members that we will have a booth at a craft show in Lowell August 26-28. We have also signed up for a booth at the show run by the Craft Center November 25-27 in Worcester.

Jack Grube gave some more details of the event he is helping to organize in Worcester on October 14. It is a collaborative meeting involving the regional Industrial Arts and Tech Ed communities. He has already lined up some speakers including Beth Ireland and one of his Pinkerton students. He would like some CNEW members to make some wood shavings in the trade show area - making any items they can demonstrate with obvious passion. Please contact Jack directly if you would like to help out.

Jack also mentioned that he is involved in planning a regional turning symposium to be held in New Hampshire May 4 2006. Expect more details as the time nears.

The August Picnic will be held on the first Saturday in August at Ray Boutotte's house in Lancaster MA. There was some discussion about a challenge project, but there didn't seem to be any definitive resolution or agreement.

The AAW national office is looking for a digital camera. Any donation would be tax deductible. AAW educational grant applications are due by July 15. Individuals who have not had one in the past 5 years are eligible. Chapters who have not had one in the past year are also eligible.

The AAW now has a limited-time special deal on chucks, similar to the lathe offer we just took advantage of. Chucks purchased through this offer must be used by clubs or schools for demonstration and teaching purposes. Teknatool (Nova chucks) and OneWay are both participating, but the prices of the OneWay products are not yet known. We voted that Ray will purchase up to \$350 worth of chuck products through this offer.

The Craft Center is getting a OneWay lathe, but it has not yet arrived and nobody present knew whether they had purchased a chuck to go with it. Ray will find out if they need one and may spend up to \$200 to contribute one if they don't have one on order.

Dennis Daudelin is moving to Cape Cod, which has another local chapter. This leaves an opening for a new CNEW webmaster. If you are interested, please make yourself known to the CNEW officers or contact Dennis directly.

Joe Harbey reports that he called Hank Cahill recently. Hank is recovering from injuries related to a fall sometime before our May meeting, but is said to be feeling better.

Jean François Escoulen

hosted by Ocean Woodturners

July 16th, 2005 9:30 am to 3:30 pm

Cole Spring Community Center

36 Beach Street

North Kingstown, RI

Cost \$20 including lunch

Flyers available at CNEW meeting or contact
Mike Murray at 508 366 4004 or
mikemurray816@comcast.net (subj: Escoulen)



Hat made by Ray Boutotte at a weekend workshop with Johannes Michelson



Natural edge bowl (cherry?) by Reid Gilmore



Three pieces by Joe Harbey: a laminated vessel that has been reglued several times, a tall maple vessel hollowed by drilling, with walnut rim and a goblet in japanese yew - hand-worked after turning to produce the oval shape



Ken Lindgren: a pair of oak candlestick holders with scalloped rims and a goblet in mahogany - a single bead relieves an otherwise straight stem



Charlie Croteau brought in this Romanian game: Spin top and drop in marbles. Square part on the top scatters marbles into the scoring cups.



Spalted maple box by Graeme Young



Not an oops, a perfectly good bowl cut into helixes (helices?) by Dennis Daudelin



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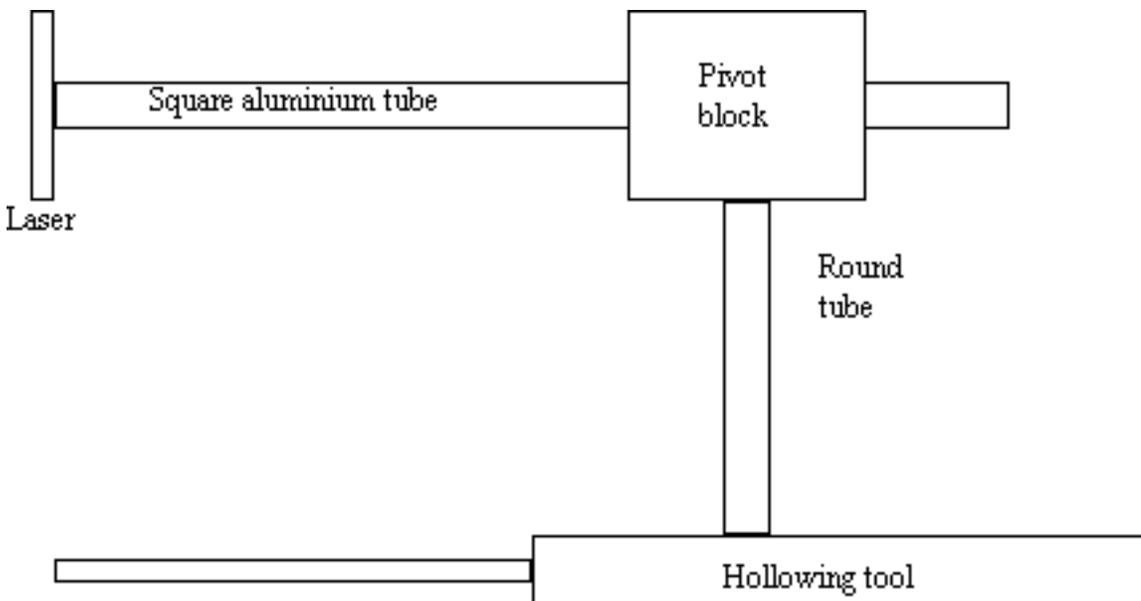
Mishaps into Art

Top left: The ever-popular bottomless bowl, this example by Ray Boutotte with a stand to hide the hole.

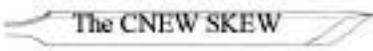
Top centre: Almost finished and bang! a catch, and a crack in the base all the way to the stem. After carving away a lot of wood around the crack, there was nothing else for it but to keep going: Graeme Young successfully turns a tree into ... a tree!

Top right: Ken Lindgren blew through the side of this hollow form, then extended the hole upwards to disguise its nature. After patching from the inside, Ken used oil paints to turn the damage into a wonderfully textured decorative element.

Left: Joe Harbey with another bottomless bowl, this one enhanced with a contrasting wood inside and out.



Sketch of lo-tech laser measuring device described on page 2



**CENTRAL NEW ENGLAND
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*Central New England Woodturners
A Chapter of the American Association of Woodturners*



On the web: www.cnew.org

To join or renew your membership, print this form and either bring it to the next meeting with cash or check for \$20 made payable to CNEW, or mail the form along with a check to: Richard DiPerna, Treasurer, Central New England Woodturners at the address above.

Name _____

Address _____

City _____ State ____ Zip _____

Telephone _____

E-mail _____

If you wish, please let us know more about you and your interests.

Old member New member Turning how many years? _____

Selling your work? Yes No Where? _____

What programs would you like to see at our meetings?

Would you be interested in demonstrating at one of our meetings? Yes No

The CNEW Skew

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Volume 18 Issue 5

May 2005

President's Message

Hope everyone is doing well and getting out to turn now that the warm weather is here. I have been going thru all my wood and roughing out a bunch of blanks before the wood goes bad. This will allow me to have a bunch of projects to do as well when I am bored, all I have to do is throw a roughed out bowl on the lathe and finish it. To keep the blanks from splitting I store them in the shavings that came off of them. This will allow them to dry slowly and not split, I hope. I am not sure if I will let them dry fully, but it is nice for them to sit around and get rid of the majority of the moisture.

Right after the May meeting I turned my attention to hats. Literally, the next day I drove up to Vermont to visit Johannes Michelson's shop and take a three day course in turning a hat. I won't go into a lot of details here, I was going to write up an article about the experience and still will when I find the time. I will be showing off my hat at the June meeting, and talking a little about the trip. All I can say is that it was well worth it, I learned a lot and had a blast. I also found out that Johannes is thinking about moving to Orange, MA and buying a building to rent out studio space and to teach. He could use a lot of help from people that are experienced with renovating buildings, laws and more.

I hope you can venture out and make it to the June meeting. The demo will be Mishaps into Art, people will be bringing in items that they turned into treasures that happened by a mishap. Please contact Bobbi Tornheim if you are interested in showing off your art. I also got the new lathe we ordered and will bring it to the meeting to show everyone. Let the wood turn.

Editorial

I hope some of us have been having some success turning mishaps into art for next month's meeting. Recently most of mine have been turning into shavings and shards. One piece went through becoming three different things before it ended in pieces on the floor. The original plan was for a natural-edge goblet. After a while I decided I didn't like the shape of the rim so I changed it – and went so thin as to lose all the bark. Oh well, it can still be a regular goblet. This time I had the bowl nearly finished before I made the inside bigger than the outside. Oops. At this point, I had not begun turning down the stem so I still had a fairly wide cylinder, big enough for a hollow form. Shaping the outside went well, as did hollowing the inside. As the entrance hole was large enough to get a finger into, I decided to clean up the inside with a shear scraper on my Sorby hooker tool. Almost immediately, **CRACK!** I have never had much success with that hooker tool. The moral: if you need to practise with a tool, do so when the walls are 2" thick.

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Club Officers and Contact Info for 2005

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 VP, External, Reid Gilmore
 Secretary, Tim Elliott
 Charlie Croteau
 Treasurer, Richard DiPerna
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Minutes of May Meeting

Tim Elliott

There were no new members/visitors.

Ray is still looking for a lockable cabinet that we can use to keep library materials at the Center between meetings. He still plans to purchase one if nobody volunteers a cabinet they already have.

Jack Grube will attend our June meeting to discuss the teachers workshop he is helping to plan in Worcester October 14. He is still seeking help from CNEW.

Reid Gilmore reminded us that CNEW has purchased a 10x10 booth at a craft fair in Lowell Aug 26-28. The location is the plaza at Saugus Arena. It will be covered - inside a large tent, with overnight security. Members are invited to show/sell work on the usual terms - a flat entry fee of \$10 to participate with the balance of the booth cost assessed as a percentage of total sales. Reid is negotiating possible demonstration space at no additional cost to the club. Richard DiPerna is still investigating how the club might be able to accept credit card sales.

Reid also notes that the Worcester Center for Crafts will hold their usual Fall fair and CNEW will be invited to sign up for a booth within the next month.

Richard DiPerna gave a treasurer's report. Our current balance is \$3190 (less some expenses payable for newsletter costs). We have 84 paid members so far this year. Please remember to pay your dues if you have not already done so. Checks may be sent to Richard DiPerna, or use our new PayPal account (see our Website for details).

AAW chapters have an opportunity to buy Jet and/or Powermatic lathes at a substantial discount. There is a condition: they must be used exclusively for demonstration and teaching. We voted to order a variable-speed Jet mini lathe and stand to be used for meeting demos. There was also some discussion about whether to get a larger Powermatic lathe - either to enable the club to hold more ambitious demonstrations or somehow connect it to a donation to the Center in exchange for our meeting space. (Since the Center would use it for classes, this would seem to be in keeping with the "teaching" part of the purchase condition). The pricing terms are attractive, but nobody really knew where the Center stood on the plans they announced last year to obtain a large lathe. Charlie Croteau and Richard Vose agreed to speak with someone at the center to understand their needs. (Continued on p. 8)

June Program

The next meeting will be on Thursday June 2nd beginning at 6:30pm, at the usual place. For the June meeting the regular business meeting will be followed by Show & Tell so bring some of your recent work. There will be no demo as such but we are hoping that some members will participate in an extended Show & Tell entitled "Mishaps into Art". Bobbi Tornheim is organising this so if you have a piece that turned into something other than was originally intended, please bring it along. If you can bring something, please contact Bobbi by e-mail or phone (even if you spoke to her at the last meeting) so she knows how many people will be taking part. This being prime tree-cutting season, the meeting will finish up with a Wood Swap.

Hollow Turning the Old-fashioned Way

Frank White

I am something of a traditionalist, generally a “low techie”, in my approach to woodturning. I don’t use a vacuum chuck for reverse chucking, and I have stubbornly resisted the trend to newer techniques of hollowing that rely on a laser to monitor wall thickness. I guess I enjoy the freedom of working freehand and the challenge of gauging wall thickness with my fingers or a pair of calipers.

Tools

I have three different sets of tools for making hollow forms ranging in size from about 1” to a maximum of about 9” high. These are augmented by a few simple tools I have made for certain situations.

- Sorby Mini Hollowing Tools. Consists of a straight tool, a straight hooked tool and a curved hook tool. I use this set for hollowing the balls in Christmas ornaments and for miniature forms. Good for up to about 2” depth.
- Sorby Micro Hollowing Tools. Includes straight and curved hooked tools, a heavier curved hooked tool with an articulated scraper/cutter and thickness gauge, and a 5/8” dia. boring tool with adjustable depth stop. Said to be good for hollowing up to 5” but you will experience a lot of chatter and vibration with the tool that far over the rest. I mostly use the straight and curved hook tools and have adapted a screwdriver as a straight tool to open up the access hole. I have also mounted an Allen wrench in a handle and use this to make cuts just inside the entry hole on especially flat-shouldered pieces. I don’t find the other two tools particularly useful.
- Dennis Stewart Hollowing System. Includes the arm brace handle, the Omni tool (a 3/4” x 16” bar with a 1/4” cutter), the Hooker tool (curved bar with swiveling 3/16” cutter), the Slicer (a carbide-tipped bar for coring out blanks), and a Tantung steel scraper which fits the Hooker or Omni for final scraping and cleaning inside the hollow turning. The effective limit for this set is about 9” and for me this is really tempting fate.

There are lots of other hollowing sets on the market now and probably some of them are better and easier to use, but these are what I invested in and am accustomed to using.

Wood

Almost any scrap of wood of sufficient mass is suitable for hollow turning. You can choose between dry and green wood, long grain or side grain, burl, figured or straight grain, a solid piece or one with voids and bark inclusions or even knots. Blanks coned out from larger bowls are fair game. Of course, the standard warning to watch out for flying bark or loose pieces of wood applies, especially if turning an unstable piece of wood. For your first hollow turning projects I would recommend using straight-grained green wood, turned in spindle orientation. It turns more easily and doesn’t include the nasty surprises that knots or bark inclusions may present. I would also center the pith as closely as possible to reduce the risk of distortion or splitting as the piece dries.

Turning

I always start by turning between centers because this gives me the option of changing the centers to take advantage of or avoid certain features in the piece of wood or to adjust it so that it is more balanced. I rough shape the piece and turn a tenon on the foot to fit into a scroll chuck. I customarily cut the tenon on the tailstock end however, if I am turning a relatively small piece with a natural edge opening that I don’t want marred with spur center scars, I may reverse the piece or replace the spur center with a cup or cone center. Not only is it important to make the tenon the right diameter and depth to fit the chuck, but you also need to make a flat ring adjacent to the tenon so that the chuck will seat tightly against the bottom of the workpiece. This will go a long way to reducing vibration. If you don’t have a scroll chuck, simply leave waste material at the bottom end and turn a flat for mounting a faceplate. I suggest leaving only a minimal amount of waste material on the bottom so that the piece does not project from the chuck or faceplate any farther than necessary. The longer the workpiece the more prone it will be to chatter and vibration while it is being worked.

Now reverse the piece and mount it securely in the chuck or on a faceplate. If you haven’t come to the project with a pre-conceived form in mind, now is the time to decide what the basic shape will be. For beginners I would recommend an open-mouthed jar shape so that you can see what you are doing with the hollowing tool. More about this later. When turning a vase shape, I like to make the profile slightly convex because I think

this gives the piece a softer line. One of the precepts I was taught in turning bowls is to “fair the curve”, that is to make a smoothly flowing, uninterrupted curve from rim to base. I think the same principle can apply to hollow turning. Whether it is a vase shape or a spherical form, if you are creating a curved profile it should flow smoothly from rim to foot.

Whatever shape you decide on, take pains to finalize it and produce as smooth a surface as possible with turning tools in order to reduce sanding time. If the piece is long grain, I use a 1" roughing gouge to do the basic shaping and a ½" spindle gouge for turning the shoulder. Often I use the roughing gouge for planing the sides, but scrapers can also be used effectively. For side grain pieces I use a ½" bowl gouge, with a ¼" bowl gouge for creating details. I do not finish turn the area adjacent to the access hole at this point in case I should screw up. I simply rough shape the neck or leave extra thickness so that I can add some detail later. However, if you are turning a thin-walled piece then you need to remember to add this detail and give the final shaping to the neck before the piece becomes too thin or possibly out of round to do so effectively. The same holds true for adding any rings or beads to the outside.

Hollowing

Now it is time to begin hollowing, and these are the basic steps that I follow.

a. Drill an access hole to provide room for the straight hollowing tool and to establish the depth that you want to work to. Try to make your drill hole bottom out where you really want the finished floor of the vessel to be as it can be difficult to deepen the vessel later without leaving a large nub at the center. Of course, it goes without saying that you don't want to drill through the bottom of the piece either. Using your gouge make a slight depression at the center of the top that will help to center the drill bit. Be careful cutting this depression especially if you are working end grain as the gouge will tend to grab and skate out in a spiral, scoring the area that you luckily have not yet finished.

b. The tool rest should be positioned as near to the work piece as possible. With the straight tool the rest can be snugged right up to the work piece. With the curved hooked tool the rest needs to be positioned farther back so that it supports the straight part of the bar. Otherwise the torque of the rotating work piece can twist the tool from your grasp. This will not make you happy!

c. Start by opening up the hole with a straight tool, cutting from the center toward the outside. You may find that you don't have room to maneuver this more than a third of the way into the vessel. Use the curved hooked tool to open up the part that you have already cut with the straight tool. This will give more room for the shavings or sawdust to accumulate and give you clearance to manipulate the straight tool so that you can expand



the initial drill hole all the way to the bottom of the vessel. I often alternate using the hooked tool and the straight tool until I have opened up a good sized hole to the bottom of the vessel.

d. Now that you have room enough to swing the hooked tool, use it to cut away the wood so that the interior profile begins to follow that of the exterior. Depending on the shape of the vessel, you will have to remove more

stock in some parts and less in others. It will probably be necessary to adjust the angle of the cutter, if you are using the Hooker tool or another tool with an articulated holder, in order to cut under the shoulder of a vessel and then to access the wider part of the sidewall. You can turn the cutter so that it is directly in line with the axis of the handle to make cuts at the bottom of the vessel, but I usually prefer to revert to the straight tool as I find it easier to control.

e. Take fairly light cuts until you are comfortable with the tools and the process, somewhere from $\frac{1}{8}$ " to $\frac{1}{4}$ " with each cut should work. What I found daunting when I first began hollow turning was that I would have catches and not understand why. These catches usually occur as a result of one of the following mistakes: you address the tool to the wood above the center line of the piece, you run the tool too abruptly into the side of the piece, or you encounter a deep shoulder or ledge that you left from the previous cut. Any one of these actions can result in a catch and throw the tool so violently that it may crack or shatter the work piece. You may want to start by introducing the cutter to the wood below the center line and gradually raising it until you can feel it start to cut. If you start by making an open-mouthed vessel, you will be able to see what is happening and how the tool approaches and cuts the wood.

f. Enter and withdraw the tools carefully. In turning a vessel with a small access hole, this is one of the moments of greatest risk. It pays not to be distracted or unfocused at such a time.

g. Be aware that you will need to stop the lathe regularly and clear out the sawdust/shavings. If you allow them to build up they will interfere with the cutting tool, even grab it from your grasp and shatter the work piece. With green wood the shavings may even heat enough to cause the piece to check (my theory). Does this sound like experience speaking? If you have compressed air, use it to blow out the shavings. If not, you can make a simple scoop from a steel teaspoon mounted on a wooden handle to clear the shavings. You may have to grind the sides to make it narrow enough to fit through the opening.

h. Periodically stop the lathe and check the wall thickness as you proceed. Once you have reduced the thickness to $\frac{1}{2}$ " or so, stop the lathe more frequently. You can gauge the thickness adjacent to the opening with your fingers; below that you can use a pair of calipers

to fairly good effect by running the inside leg against the vessel wall and watching how the distance between the other leg and the outside of the vessel varies. You can also use David Ellsworth's old trick of creating a makeshift caliper out of wire.

i. Try to create a relatively uniform wall thickness as you proceed with the hollowing and before you make the final series of cuts. With your finish cuts aim for a relatively thin wall $\frac{3}{8}$ " to $\frac{1}{4}$ " or less, depending on your experience, your risk tolerance, and the size of vessel. Also try to achieve a uniform thickness throughout as this will significantly reduce the risk of distortion and checking of the vessel. I usually make a final pass with the scraper blade mounted on the Hooker tool to clean up the interior surface and remove the most flagrant irregularities. This is really only important in parts of the interior of the vessel that you can feel or see, but it depends on how anal a woodturner you are.

Finishing

There are a variety of options for finishing the top of the vessel. If it is a piece that became unstable during the hollowing process, you should have already taken care of this detail. Otherwise you can probably deal with it after the hollowing is completed. Here are some options.

- Clean unadorned hole – the simplest solution and lets the piece speak for itself, à la David Ellsworth
- Concentric lines or beads around the access hole
- Slightly raised neck
- Raised neck with moldings
- Raised natural edge neck on a burl or side grain piece
- Plug from contrasting wood: this allows you to work through a larger hole when hollowing and close it up. It is also a good way of correcting errors that may have marred the area around the entry hole.

For further guidance you may want to watch John Jordan's video on Hollow Turning which is in the club's video library. I think it is one of the best guides to low tech hollowing. Jordan is an accomplished turner and is a very good instructor.

Suppliers

Sorby mini-hollowing tools (Christmas ornament set) is carried by Woodcraft.

Sorby micro-hollowing tools and Dennis Stewart hollowing system available from Packard and Craft Supplies.



RG



DH



KL

Reid Gilmore: Hollow form in beech (from a "crotch with a fungal infection")
 Dave Hopkins: Beech burl with gold-leaf accent in voids
 Ken Lindgren: Cherry burl hollow form
 Graeme Young: Hollow form with 4 feet.
 Or is it 5 feet?

Photos by Emilio Iannuccillo

Paul Charbonneau: Cedar pepper mills made with lathe duplicator
 John McAtee: Carved desk clock
 Al Czellecz: Composite sculptural piece assembled out of small turnings with spikes made of Golden acrylic gel
 George Whippen: Pepper mill from mahogany railing scrap



GY



PC



JM



AC



GW



BT



MG



RG

Bobbi Tornheim: Cherry bowl with 3 feet, darkened with oven cleaner.

Mickey Goodman: Spalted Maple bowl & hollow form.

Charlie Croteau: Laminated box in maple & bloodwood.

Reid Gilmore: Segmented bowl using too many species to list.



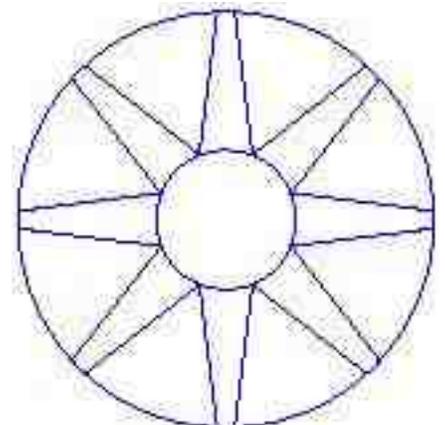
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John McAtee's segmented box, how the support is made:

Ignoring the box and base, the support was made from a wood cylinder and a pattern. The steps are as follows:

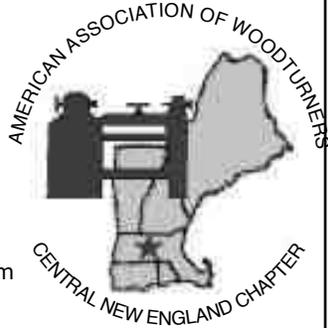
1. Turn a cylinder with a foot/tenon the same diameter as the pattern.
2. Affix the pattern to the tenon end of the cylinder with spray adhesive.
3. Using the pattern, cut out one of the eight grooves using the bandsaw.
4. Chuck the tenon end and hollow the box receptacle to fit the shape of the box. The one groove allows you to see and adjust for fit.
5. Once there is a good fit with the box, drill a hole all the way through so the box can be affixed to the support with a small tenon rather than trying to glue it to the rather delicate support tines.
6. Shape just as you would a small bowl, using the single groove to see how the tines will be shaped.
6. Take the piece back to the bandsaw and cut out the remaining seven grooves following the pattern.
7. Reverse compression chuck the piece with the tailstock center in the hole. You will likely have to turn a compression block to fit the hollow. The compression block should make contact at the center third of the hollow only, so as not to stress the delicate tines.
8. Turn down the remaining tenon.
9. Sand carefully and finish. Attach box and base when ready using tenon/dowel.



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Central New England Woodturners

A Chapter of the American Association of Woodturners



On the web: www.cnew.org

AAW has a new insurance program to cover home-based turning business assets. Contact them directly if interested.

Richard DiPerna noticed that our own Al Faul has been published in the Irish Woodturner's Guild journal. His article describes a homemade press for assembling pens. Congratulations to Al, who was too modest to bring up this achievement on his own.

Al Czellecz reports that Ken Dubay is recovering from his table saw injury and was happy to receive the get-well basket that CNEW sent.

He also announced that the Central Connecticut club will host demonstrator Graeme Priddle of New Zealand at their picnic June 19th. The location will be Ken Dubay's shop in Columbia, Connecticut. CNEW members are invited. Contact the Central Connecticut club for more details.

Charter CNEW member and past treasurer Hank Cahill is recovering from a bad fall. We voted to send a basket with our wishes for a speedy recovery.

Wood For Sale

From e-mail to Ray Boutotte

I am a member of the Spacecoast Woodturners, a Florida chapter of the AAW. I started a small wood supply business approximately 1 year ago for woodturners. We currently can provide fresh cut Norfolk Island Pine in log form in many sizes. Also presently available is some Spalted Citrus, Bay Laurel, Red Cedar and Florida grown Mahogany. I will offer 10% discount to your club members. The wood can be shipped as individual pieces via UPS or USPS, or in larger amounts (such as a group purchase) via a commercial trucking company. Kindly forward this message to your club members. I can be contacted via e-mail to answer any questions. Thanks.

Joe Schneider
jschneider1@cfl.rr.com

The CNEW Skew

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President's Message

Hello all, it was great to see an awesome turnout for the last meeting, especially considering the circumstances we had with postponing the meeting. I hope everyone gained some insightful knowledge watching Jim Kephart perform his demo on duplicating spindles. I could have used his advice years ago when I first started turning, as I got into turning because I wanted to make 4 turned legs for a dining room table I was making. The hardest part for me was going from square to round, and hopefully Jim's techniques will help me out the next time I need to make some table legs. Hopefully you all will join us again for our next regular meeting where Frank White will demo hollowing the old fashioned way.

Right after the next meeting I am taking a trip up to see Johannes Michelsen's shop and to partake in a weekend workshop where I will turn my own hat. It's been one of the things I have wanted to do for a long time, and decided it's time to do it. I am hopeful I will have the time to do a full write up when I get back for the next newsletter. Wish me luck that I don't mess up too much, it would be a shame to not come back with a well turned hat.

I hope everyone is finally enjoying the warm spring weather and are all back out in the shop. It won't be too long before the heat starts to set in, so get in your turning while you can. While I can finally get back out into the shop myself, turning has taken a back seat till I am finished with spring clean up.

Finally, from myself and all the members of our club, we all would like to wish Ken Dubay well and hope he has a speedy recovery from his accident.

Editorial

Turning Functional Lace Bobbins

In case anyone feels like putting into practice some of what Jim Kephart talked about in this month's demo, I offer a simple project which will allow you to make several of the same item without using a lot of wood. See if you can get two of *these* darn things to match! The project is a lace bobbin, specifically a bobbin in the Bruges (Belgian) style. First, a little background from my wife and resident lacemaker on the functional requirements for lace bobbins and why it is important that they match.

The basic shape of the lace bobbin has undergone few modifications in its long history, simply because it works. There are in fact different shapes, but primarily because they are used for laces that are created using different techniques, often a cultural distinction.

To my mind, the British Midlands bobbin is the most beautiful, or it was until I saw the work of a Dutch wood turner who created the most incredible Belgian style bobbins, sometimes embellishing them with sil-

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Club Officers for 2005

President, Ray Boutotte
 VP, Internal, Bobbi Tornheim
 VP, External, Reid Gilmore
 Secretary, Tim Elliott
 Charlie Croteau
 Treasurer, Richard DiPerna
 Newsletter, Graeme Young
 Video Librarian, Al Faul
 Book Librarian, Wayne Moore
 Webmaster, Dennis Daudelin
 Photography, Emilio & Vicky Iannuccillo

Minutes of April Meeting

Tim Elliott

The meeting was delayed one week from our normal time due to a scheduling conflict at the Worcester Center for Crafts.

Visitors: Mike Zayack, Ernie Morse, Joan Jensen and Fran Tessicini. Frank Movitz claimed to be attending his first ever CNEW meeting, though he has been a member for 7 years!

CNEW member Ken Dubay has been recovering from an injury - he cut a finger on his tablesaw. We voted to send a get-well basket.

President Ray Boutotte has permission from the Craft Center to install a locked cabinet for on-site storage of CNEW materials. We're looking for a cabinet, but if nobody volunteers one Ray will purchase one. We voted on a budget of \$100.

Please remember to pay your dues if you have not already done so. Payment may now be made via the web using PayPal (to treasurer@cnew.org).

Jack Grube is still seeking demonstrators for a teacher's conference in Worcester on October 14. He will attend a CNEW meeting this Spring to give a more detailed explanation of what he needs and sign up volunteers.

CNEW has signed up for a 10x10 booth in a craft fair in Lowell August 26-28. Members are invited to participate; terms will be comparable to what we normally do for the Worcester Center for Crafts shows. Booth cost of \$450 will be divided among the participants based on a flat entry fee per person with the balance made up

of a percentage from total sales. Contact Reid Gilmore if interested.

The Cape Cod AAW chapter will host demonstrator David Ellsworth on June 11/12 in Hyannis, MA. Contact them for details.

The Totally Turning symposium in Albany NY is scheduled for October 15/16 2005.

The business meeting was kept short this month in order to accommodate a longer demo (Jim Kephart on spindle turning and duplication). There was no show and tell.

Bobbi Tornheim is looking for someone to do a little experimenting on Multi Access Turning for a demo in June or July. Also, she would love if someone would create a demo on making art out of mishaps. Maybe we can have an open forum, rather than a demo.

May Program

The next meeting will be on Thursday May 5th beginning at 6:30pm, at the usual place. For the May meeting we will have Frank White doing a demonstration on "Hollowing the Old Fashioned Way". This will be designed for the wood turner who has not invested in the latest laser equipment as we have seen so much of that, and will be good for beginners or low tech turners. 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 have accumulated some quantity of swappable wood.

Duplicating, or how do I make two or more of these darn things?

Jim Kephart

Graeme is a very good newsletter editor. He strong armed me, twice, to write-up some notes on my presentation. So here are some after the demo ramblings about what I thought I covered.

There are 3 main problems with duplicating: **accurate placement** of each turned element on every spindle, how to **accurately size** each element, and how to consistently **reproduce the shape** of each element.

Accurate placement is accomplished by the use of a story board. This is a piece of wood scrap with a profile of the turning drawn on it. It also has layout lines drawn to delineate the start and end of each bead, cove, flat, etc. that makes up the turning. The storyboard is used to mark the lines on the spinning turning. The lines on the turning can then be used as a map or layout of where each element starts and ends. The map can be confusing with a complex turning, so like a map, it is handy to develop a key or legend to help remind you what is a bead or cove. I use a simple line to define boundaries. A heavy wide scribble is used to denote the high point or curve change on a bead or urn. I use a very light double line for the center (bottom) of coves or urn necks. The double lines need to be very close to each other (smaller than your narrowest parting tool).

Accurate sizing is accomplished by using calipers and parting tools to part down to a finish diameter. I prefer vernier calipers for 3" diameters or smaller. Use outside (spring) calipers for larger diameters or any very deep sizing next to higher shoulders. Vernier calipers tend not to flex and can more accurately size an element quickly. A vernier caliper can also be used to backup a turning and steady it. An outside caliper can spring over the turning early leaving the element over sized.

I usually set calipers oversize by a 32nd of an inch to allow for the final cleanup or shaping cut. The result is a little like a connect the dots drawing. Remember when parting to leave room next to a bead or other element to make the cleanup cut otherwise your beads

will be consistently narrow. I usually leave a 32nd inch for cleanup.

The next step is to connect the dots.

Accurate shape reproduction is helped by suspending the original item behind the lathe in line with the new turning. I can then look up at the original to refresh my mind exactly what the subtle shape is before turning the new one. Remember, if the original is ugly, muddy or misshapen then so must the new one. You are "duplicating". If all the turnings in a set are being replaced, I will ask if the customer wants to have it cleaned up.



On most turnings I can just start from left to right, but some thin turnings work better to turn the center first and work outward a little to each side at a time. This keeps more material to the outside for stability.

The following is a **generalized step by step**, some turnings may vary due to specifics of their shape.

Most spindle turning is related to furniture making or construction. These types of products rely on kiln dried material for stability. A hunk of green tree limb will not work (unless traditional Windsor chairs) for furniture. Furniture makers expect straight dry square stock.

If a turning requires square shoulders:

- Rough cut materials to 1" over length and 1/4" oversize (adjust if wood is not very straight) also remove any end checks
- Flatten one side on a jointer
- Flatten a second side square to the first side
- Count fingers
- Use a planer to make the two remaining sides parallel to the first two reference sides.
- Use a table saw to trim one end then cut to final length (it is easier on a saw than a lathe).
- Mark square shoulder transitions with a square and pencil (one side is enough)
- Optionally use a table saw to pre-cut shoulders for tenons.

If the turning is round:

- Rough cut materials to 1" over length and 1/8" to 1/4" oversize (adjust if wood is not very straight).
- Use a table saw to trim one end then cut to final length (it is easier on a saw than a lathe).
- Mark centers.

Center the turning on the lathe. Check the spinning wood for center by watching the ghost. If the outside edge of the turning square is not very crisp (multiple ghost edges) then the wood is not centered well. Use the long point of a skew to lightly nick the turning wood (on a surface to be turned round!). Stop the lathe, the wood will now have a nick on 1 to 3 sides. Shift the center to adjust. The heavier the nick the farther out of center it is.

Rough cut shoulders for square to round transitions with a skew (or skew and thin parting tool combo as

demonstrated) and rough turn the round section to the size of the largest element with a roughing gouge.

Use storyboard to mark the element positions.

Cut the pommels or square transitions. These are usually straight 90 degree, curved, or lambs tongue. A square shoulder must be cut with a skew. A curved



shoulder may be cut with a skew or spindle gouge, and a lambs tongue must be cut with a spindle gouge. Remember, with the skew use the long point and rub only the leading edge of the bevel. Swing the handle to align the bevel and use it to sight the cut

Use calipers to size the individual elements.

Connect the dots using the original (placed behind the turning) to verify shape.

As you turn, remember the tool is not a harpoon and the wood is not a whale. Control is important. Follow the following steps:

- Place the tool on the toolrest
- Contact bevel with the wood in a high non-cutting position.
- Transition to cutting by sliding the tool down on the rest until a crumb of shaving starts to form on the tool. Stop sliding. You now have a bevel rubbing cut. I call this picking up the edge.
- To make a light cut push with light pressure, to

make a heavier cut press harder but do not change the tool angle

- Sweep tool to make cut

Repeat this for each element until done. Remember, a complex turning can be simplified down to turning one element at time.

Before sanding, I usually stop the lathe and hold the original next to the new piece so they only have one profile. I compare the profiles to verify the shapes

more crisp the turning will remain. For beads hold the paper curved over the surface not flat to it. For coves fold the paper into a “U” shape to fit the shape, do not cross over the edge of the cove or you will round it over.

Paint grade is usually sanded to 120 grit, furniture grade is 150. Also for furniture grade stop the lathe and sand long flats and tapers with the grain direction to minimize sanding scratches.



match. If I am happy with the effect this close nobody will notice any differences at 12 inches apart or more.

Sand carefully, continually changing spots on the sandpaper to prevent burnishing with overloaded paper. Remember to clean the sandpaper periodically with slapping against something or better yet with compressed air.

The tool finish may have some light ridges but should not have torn out grain. Sanding should refine not sculpt.

With a good tool finish you can start sanding at 120 grit. Avoid 80 or 100 grit, they tend to leave excessively deep sanding scratches and you will spend too much time sanding them out. The less sanding you do the

I also talked about different ways to hold problem turnings and still stay alive.

I also talked a little about honing spindle tools. These tools must be sharp enough to shave hair or they will misbehave. I use the concave surface of the bevel as a guide to hone. I only hone on the down stroke to prevent drawing out a wire burr. Two to three strokes per side is usually enough to revive an edge.

It is now about 3 hours after I started this, so I will use this as an excuse to wrap it up. With the above methods and practice, you should be able to have some fun and actually make something that matches.

Jim Kephart

ver, sometimes just making them so irresistible to the touch and to the ear (the clacking of one bobbin against another as you work) that it made me see the potential of this style of bobbin as a work of art.

The difference between these bobbins is that the first, the Midlands, cannot be used without a “spangle”, a weight, usually made of a loop of beads, though I actually have one with a miniature inverted Space Needle as its weight! This is because the bobbin is skinny, with little weight of its own to assist the lacemaker in tensioning. The other, very valuable, function of the loop of beads is to prevent the bobbin rolling on the pillow and either twisting or untwisting the work thread. An interesting bobbin design, together with a beautiful bead spangle is, to my mind, a stunning work of art.

The Belgian bobbin had always seemed much more utilitarian in comparison, but it is the one I work with most frequently. This is a bobbin with a narrow neck and a more bulbous base for weight. There is nothing to prevent it rolling on the pillow, but the base is slightly pointed so that it can be used for “sewing”. That is, one makes a loop of thread in the work, and the base of the bobbin can pass through easily, which is not the case with a spangled bobbin. This pointed end is actually at its most extreme in another British bobbin, the Honiton Bobbin, which is used in a technique that involves a great deal of sewing. This bobbin is as thin as the Midlands with a fairly sharp point at its end.

The purists among us would not consider working with plastic bobbins. They are not pleasing to the touch, they are too light.....they are simply not wood! However, I also find I cannot work with some of my beautiful antique bobbins. Sometimes it is because of wear, sometimes it is because the neck that holds the thread was obviously intended for a very fine thread and will not hold sufficient of a heavier gauge.

Which brings us to the topic of what the woodturner needs to know to create a functional bobbin. Believe me, I love designs like the “mother and babe” to look at, but they do not feel good to work with. The fingers need to work fast in lacemaking and the inconsistencies of surface are a problem. Smooth inlaid patterns make the bobbin much easier to handle. A heavy bobbin amongst a handful of light ones can also be a problem.

There should be plenty of space for winding thread on the Midlands bobbins as well as the Belgian ones, which traditionally have considerable space for this.

Most lace bobbins are paired on the pillow, which means that if the lacemaker wants one bobbin, they generally want two the same.

Feel, weight, consistency and finally length. It is very hard to work with one bobbin that is 4” and another that is 4½”. It helps to keep the threads you work with at the same length and in order to work the bobbins, it is hard to have some falling below the rest.

Functionality means a lot, but my collection of bobbins is so large that a new one really has to interest me before I make another purchase!

Hazel Young



The photograph above shows several Midlands bobbins, with a 6” ruler for reference. The body of the bobbin is generally about ¼” in diameter, the neck about half that. There are a great many ways to turn the body of the Midlands bobbin, some of which show the bobbinmaker’s skill better than they serve the lacemaker’s purpose. The “mother and babe” Hazel mentions is one such (a fat body with lengthwise slots and a tiny bobbin inside). Spiral work is another, also heavy V-grooves or a lot of tall beads. The Bruges style of bobbin is much simpler, being a straight stick with two discs at the top to define where the thread is held and a bulb at the bottom to provide weight. At the base of the bulb is a small bead that is used to pick up the

loop of thread when “sewing”. Mostly lace is made by laying out the pattern with pins and passing the bobbins back and forwards so the threads criss-cross one another much like a fishing net. It is not at all unusual to find a hundred bobbins in use on a piece of lace.

The full-size template for the Bruges bobbin is on p. 8. Cut it out and split it lengthwise down the centre. Mount half on a piece of card or thin plywood and you have a storyboard. Or mount both halves on opposite edges of the card, facing in the same direction. I usually turn these with the bulb towards the tailstock but if there is a particularly nice piece of figure at one end I will sometimes reverse the layout. In that case it is useful to have a second storyboard oriented the other way.

Any piece of wood 5” long and at least ½” square is enough to make one of these bobbins although at this scale a dense, close-grained hardwood is best. Turning is straightforward and is a good exercise for a (small) skew chisel. After sanding to 600 grit, just a little finer than furniture grade, I apply Shellawax cream which is a friction polish. The Shellawax does not give the same high gloss as some friction polishes but I think it looks more natural and feels better for an item like this that will be handled a lot. I part off at the tailstock end first then use a wooden cone centre to hold that end while I part off at the headstock.

Book Review **Dennis Daudelin**

Segmented Turning - A Complete Guide
Ron Hampton

Ron Hampton, a professional dentist and woodturning hobbyist has recently written a new book on segmented turning. Ron is well qualified to write this book, as he’s already the author of over 70 articles on woodturning. Ron is also the creator of the Woodturning Plus website. As a segmented turning fan, I was anxious to get the book and learn some new techniques. Ron’s book was no disappointment. The book has wonderful, large color pictures of both finished turnings (his and others) and of all the techniques that he explains in the book.

Ron starts the book with basics for turners new to segmented work. A Health and Safety chapter starts the book. It is a good refresher and well worth a quick read no matter how long you’ve turned. Ron then quickly gets into the meat of the topic with techniques for drawing segmented vessels and planning segmented rings.

He then shows how to deal with segments including all the details of determining angles and lengths. He even shows how to create a bill of materials for the project.

Ron then goes through several different ways to cut accurately the angles of the segments. He covers a couple of store bought tools and then provides detailed instructions to enable you to build a copy of his table saw sled. In my experience a table saw sled is a wonderful way to make accurate segments. The only other reliable way is to use a high quality chop saw.

Once Ron finishes with the basics, he jumps right into making projects. He goes through the process of making 9 different segmented vessels. In each of the projects, he briefly covers all the steps and any specialized techniques necessary for completing the segmented turning. The projects include bowls, a platter, hollow vessels and even a segmented birdhouse.

One of the best parts of the book is located in the back and is called A Gallery of Segmented Turnings. This section contains large color photos of segmented turnings from a wide range of excellent segmented turners. Most of the names will be familiar to anyone who has studied segmented turning. The pieces in this section are absolutely stunning and very inspiring!

I find that Ron only briefly covers many of the details required to turn segmented pieces. I wish there were more descriptions of the individual steps in making and gluing up the segmented pieces. One detailed project would have been a bonus to this otherwise good book. I also wish that he would better describe how he turns the inside of the vessels, as that would help me. In general, I feel that more detail would make it easier for beginners.

Since I’ve already turned many segmented pieces and have learned many advanced processes and shortcuts from Will Hunt, I’ve learned to do many things differently than Ron recommends. However, like everything in woodturning, it’s not an issue of being right or wrong just different. One example is that Ron cuts all of his lumber to a 40” length. I seldom need this much wood to make my rings so I find this technique wasteful.

In addition, I design all of my segmented turnings using a software package called Woodturner Pro made by Lloyd Johnson at www.woodturnerpro.com. Besides giving me all of the segment dimensions, this software provides the length of each board needed to make the

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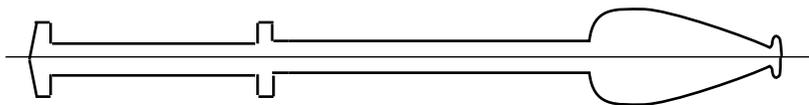
segmented rings. Using this automated bill of materials helps me build segmented turnings more quickly and to use my stock more efficiently.

I think beginners and most experienced turners will learn valuable lessons from reading this book. I recommend buying the book. It is available from Ron's website as well as the usual vendors.

For turners new to segmented turning, I would also recommend getting Bill Kandler's new segmented turning book, *Segmented Turning - A Good Start*. I think that this is another good book for beginners. It does cover areas of segmented turning not covered in Ron's book. It is available from Bill's website, www.verifiedsoftware.com/goodturns/index.html. It's a little pricey but will fill out all the issues related to segmented turning.

For experienced segmented turners, I highly recommend the book from Tahoe-based turner Malcolm Tibbetts called *The Art Of Segmented Wood Turning: A Step-by-step Guide*. I saw Malcolm at the AAW Symposium last July, and was very impressed with all the techniques that he demonstrated. Putting this knowledge into a book will substantially advance the field of segmented turning.

Malcolm has documented many techniques including several different lamination styles, portholes and an incredibly challenging project of making a segmented icosahedron. His website (www.tahoeturner.com) is well worth visiting to see his wide range of exotic segmented turnings.



Diameters for the bobbin parts:
Shaft: 4.5mm
Both discs: 10mm
Bulb: 11mm

The CNEW Skew

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Volume 18 Issue 2

February 2005

Editorial

Several things came together to inspire an editorial this month: Dan's comments on how fast a bowl could be turned, Dennis's observations on the Legacy mill, and a thread on the WoodCentral turning forum about creativity. That, and the need to fill up this space!

Keith Tompkins started the Creativity thread by asking how people came up with ideas. The responses fell mostly into two camps: those like Keith, who develop a design and a plan to achieve it before they turn on the lathe, and those who start with a piece of spinning wood and make decisions as they go along. I myself fall into the latter category. Most of my bowls start with no clear plan, I just get the blank down to round then start looking for the nearest attractive shape. While this approach works most of the time, it has limitations....

One piece I started recently looked like it could become something like Ray Key's pagoda boxes. I cracked one box but finished the piece anyway, which taught me something: this particular style of stacked box requires careful measurement. Either all the boxes have to be the same or they have to gradually reduce towards the top. My stack very obviously does neither.

Many wonderful pieces can be made without ever measuring or planning. You don't need to lay out curves according to mathematical equations in order to produce a well-proportioned bowl or hollow form, you just need to be able to see when you have it right. Adding a deco-

orative band, changing the shape of a rim or foot, none of this requires anything much in the way of planning (so long as you still have enough wood). Even a lidded box with a well-fitting lid can be done without measuring.

There are, however, some types of turning that cannot be done without planning. The most obvious is segmented work: you have to have a design before you start cutting. Other pieces, like Keith Tompkins Rose, start with a detailed design and a planned sequence of steps to turn the design into reality. Then there are the sculptures of Robyn Horn and Stoney Lamar that hardly seem to have been turned at all, but must have taken a great deal of time to set up on the lathe.

I think what distinguishes those who regularly produce extraordinary turnings is not technical skill or artistic genius. Rather, it is having the imagination to come up with an idea, the patience to work through all the steps and most importantly the desire to turn the idea into reality. For myself, the Rose or perhaps Michael Hosaluk's playful objects might one day inspire me to do something vaguely similar, while Malcolm Tibbett's complex segmented pieces or David Nittman's Baskets of Illusion will always strike me as too much work and not enough fun. I think any of us can produce extraordinary turnings – but first you have to really want to. And if you don't ever want to do that, there are still plenty of great turnings you can have fun making.

March Program

Thursday, March 4th

Paul Charbonneau will talk about the use and care of bandsaws. Hopefully Paul will be able to demonstrate some of his points using the machines in the wood-working shop. Show & Tell will follow 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 bring some wood to swap.

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Club Officers and Contact Info for 2005

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Shop Visit Joe Harbey

CNEW members and guests began arriving at 6:30 pm: Dan Jones, Frank White and Ken Ertel of CNEW, Mark Lisowski (guest and woodturner), Russ Ellis (antique tool collector), Jerry Cain and Jim Adams (guests) and Carl Fisher (guest and photographer).

After introductions we began with Russ, who displayed a variety of 18th century tools and discussed their history. We were impressed at their condition since Russ had them all clean and buffed.

We continued with a mini show and tell. Ken showed some very unusual turnings he made for Smith College from rare woods supplied by the college from their greenhouse and arboretum. Next Frank showed an outstanding turned and carved platter and vase. I also had the opportunity to show.

Mary in the meantime had been bringing in food and goodies so we took a break and socialized.

Mark (not a member yet) gave a demo on turning spheres with jigs he made to fit his Jet mini that can be made to fit any lathe.

Guests were impressed by the work we do and after more discussion began to leave. I think the evening went well from comments heard.



Turned and carved piece by Mark Lisowski



A selection of turnings by Ken Ertel for Smith College

John McAtee Open Shop Visit

Dennis Daudelin

This year I chose to visit John McAtee's home in Shrewsbury. I chose John's shop because I know that in addition to the very nice turnings that John makes, he has a secret weapon. This is the tool that allows him to make the wonderful hollow spirals, fancy inlays and other special details that you've seen on his "show and tell" pieces at the club meetings and which makes John's turnings stand out of the crowd.

So, on a dark, snowy, Thursday night a small group of CNEW members visited John's shop. John's lovely wife made some great treats for the group and provided some cold refreshments. But after looking at some of John's completed turnings, we were anxious to get a tour of his shop. John's incredibly clean shop was a treat to visit. He has a full shop of flat woodworking tools including a table saw, drill press, band saw, jointer and planer. The only difference with John's tools is that they are all professional grade, no Home Depot specials here. John has also cleverly hidden his dust collection system in a closet to keep it super quiet. In the front corner, John has his Oneway 2048.

But after seeing the "normal" tools, I wanted to see John's secret weapon. John proudly displays this secret weapon on one end of his shop. With much eagerness on our part, John introduced us to his Legacy Ornamental Mill.

The Legacy Ornamental Mill is a woodworking tool that allows you to turn wood without a lathe. Yes, without a lathe! Is it heresy for a woodturner to say turning without a lathe? I think not as its claim to fame is the ability to cut reeds & flutes, tapers, spirals, turned beads & coves, mortises, rosettes, contoured profiles, and more. And I know that I can't do all of this on my Oneway lathe!

The Legacy works much like a true milling machine meaning that it has the ability to do controlled cutting in all three dimensions; x, y and z. To do that, there is a large metal frame that has not only your four standard corner legs but also 2 middle ones which combined hold up a x/y/z chassis.

John has mounted his Legacy to a beautiful, drawer laden, shop built cabinet which raises it to a comfortable working height. To start with, all the cutting is done with a router. A larger router, preferably 3 HP with a 1/2"

shaft is used. This is not your normal home router, this is a heavy duty router. John has one of the new Porter Cable routers with the plunge base.

The router is mounted to the top of this x/y/z chassis. This main chassis acts much like a compound slide on a machinist lathe having feed screws enabling you to precisely control the cuts with crank controls or if you choose to make free-hand cuts. The cranks give you the x/y control. The coarse "z" control comes from moving the chassis up and down within the frame using double Allen screws at each one of the six uprights. The fine "z" control comes from the plunge base of the router.

In addition, there is a complete index plate setup on the end of the Legacy which controls the spiraling, both left and right hand spirals. The index plate can also help you control the cutting action in defined divisions around your turning. John has equipped his Legacy with a horizontal table which is also indexed enabling him to mill flat stock too!

John's Legacy has a MT#2 headstock for standard drive spur use and the headstock is also threaded so that he can use standard chucks. Just think, you can turn something round on your lathe, unthread the chuck and then mount the piece onto the Legacy to create spirals.

John had encouraged me to bring some lumber to test the Legacy so I brought a piece of very straight grained mahogany. I was anxious to see a spiral cut on the Legacy. So, I first ripped my board of Mahogany to a square and then turned it round on his Oneway lathe. Then John helped to set up the Legacy. Setup is the key to this machine. Come to think of it, it's the key to all woodworking machines. I typically spend more time doing setup than the actual cutting operation. I guess it's one reason that I seldom make one of anything. Just doesn't seem efficient to me!

The first step on the Legacy is to adjust your "z" axis. To do this, the table had to be raised (or lowered) which required an adjustment at the 6 uprights. Then with John's guidance, we mounted the blank between centers using a drive spur and the standard live center in the tailstock. John showed us that it's easy to leave the tailstock somewhat loose which could be disastrous.

Now, we could focus on the router and the cutting we wanted it to do. First John changed the router bit to one that we would use for spiraling. John has a "eliminator chuck" mounted on his router which allows him to

use Allen screws to perform a quickly change bits. It's much easier than the standard router mounting setup. John also buys special bits for use on the Legacy. Most of them are plunge bits, although John did show us one with ball bearings. He explained that this bit followed the outside of a piece and cut grooves into it.

Then John set up the "y" axis so that the bit started inside the piece on the right (headstock) and moved to the left stopping before the tailstock. He set stop blocks for each side, once again using an Allen screw setup.

Next the "x" axis was setup so that we had stops on either side of the work piece, front to back. And the plunge depth was set so that the shoulder of the router bit just rested on the work piece. John also engaged half-nuts to tie the x/y controls down to the feed screws. This would enable us to use the cranks to automatically feed the router across the piece and then down the piece.

Lastly, John selected the correct index plate to match the size of work piece that I had brought. Once installed, we were ready to "go for it"! We cut a relief cove at the top and bottom of the work piece by starting the router, and cutting through the "x" axis using the cranks to feed the router across the work. This would be our entry and exit points for our spirals.

Finally, John engaged the indexing system and we moved the router into the center of the work piece within the cove at the headstock end to start our first spiral. Then the crank for the "y" axis was turned as the work piece was rotated. During this operation, the router moves from the headstock to the tailstock stop blocks, and the work piece is rotated to enable the spiral cut. Two operations occur at one time.

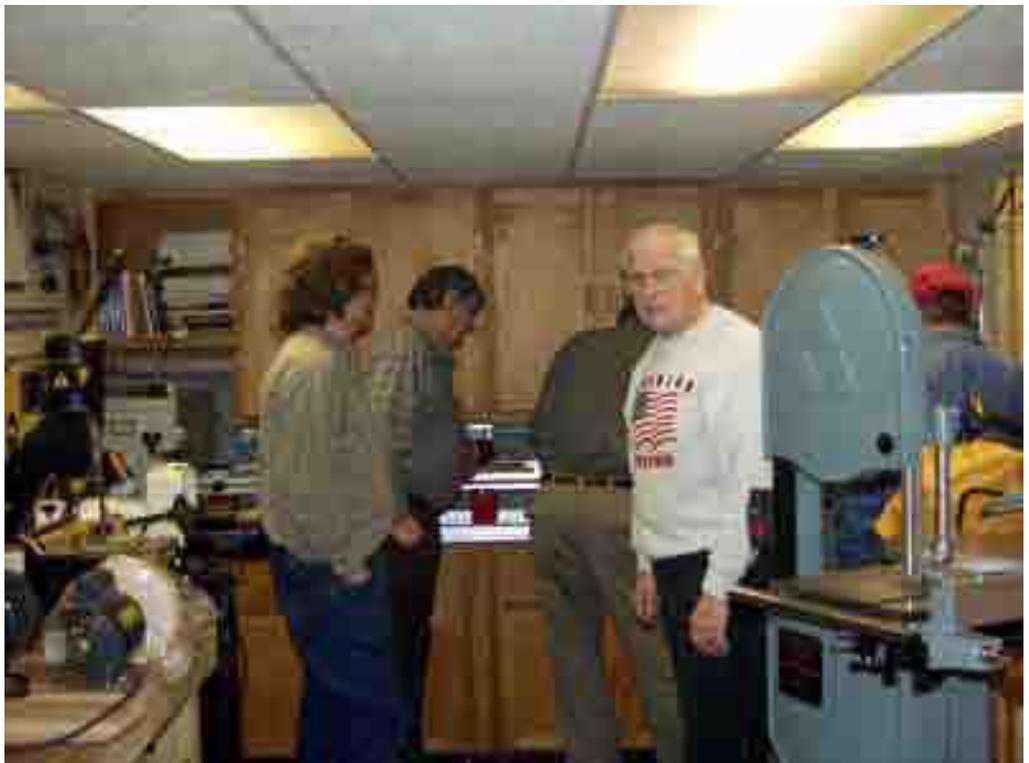
Once the first spiral was done and inspected by all of us, John spun the work piece to the next point on the master index plate to line up the second spiral. The second spiral was cut the same way as the first. And our third and final spiral duplicated the previous two cuts.

We took the finished spiral

piece off the Legacy and passed it around so that everyone could see it. It had clean cuts, little chip-out and a smooth finish. A little light hand sanding would clean up the normal mahogany surface and it would be ready for finish.

Just to make sure that everyone has all the facts. I know that making this spiral was easy because John is fully trained on his machine and was able to run through all the steps quickly and without turning to the manual. This is not a machine to buy and expect instant results. There is a lot of learning necessary to run this machine. In addition to knowing how to use the machine, there is quite a bit of setup required before any cutting operation is performed. You have to be prepared for a slow, careful approach to using this machine. Not everyone works this way so I only raise the issue for those that want it done now. This tool is capable of great things but it's all a matter of setup, experimentation and patience. It's not for everyone!

I appreciate John's openness and help in showing us this tool. Now we can better understand the hours of planning, setup, testing and then final cutting that is displayed in all his wonderful woodturnings. I'm pleased that John's a member of our club so that we can regularly see the cutting techniques that he's figured out on his Legacy and applied to his turnings. It makes me ready for the next "show and tell" to see John's next creation!!



Shop Visit At Dave Durrant's Dan Rau

Well, although we go to church together and our wives are friends my wife will forever hold Donnie Jackson liable for introducing me to the dark side of hobbies. Yes, I have taken up the skew, gouge and parting tools of woodturning. So much so that I am now in possession of a 1970's era Rockwell 12" lathe, two sets of tools, sharpening grinders and jigs and I've even started looking at scraps of wood as potential fodder for the lathe rather than kindling for the fireplace.

My first surprise came last month when Richard DiPerna called to welcome me as a new member to the Central New England Woodturners. Although I claimed mock knowledge of the action I had no idea of what was going on. However I suspected Donnie Jackson and my suspicions were well founded. Sure enough Donnie had signed me up.

Since I missed my inaugural meeting I thought it would be good form to feign interest and go to the next meeting, which turned out to be shop visits. Well, actually I didn't have to feign interest. Anything involving power tools grabs my interest to the extent that I would actually miss a meal.

I decided that Dave Durrant's shop made the most sense to travel to. After all he lives in Harvard and I live in Shirley. This should be easy because they are adjoining towns. Easy it wasn't. I have actually seen pretzels that had fewer twists, turns and loops than the byways of Harvard. I picked up my mentor, Donnie Jackson and we headed to Dave's house armed with a DeLorme printed map. Well guess what! Even Mr. DeLorme couldn't figure out where 159 Bare Hill Rd is. Tim Elliot, Graeme Young and Chris Ehrenfels also managed to find the way to Dave's place.

Not only does Dave live in a quaint New England town, he has a quaint New England barn of which I was instantly covetous except for the sheep living in the bottom floor. Dave has both his and his wife's office in the larger part of the barn and the shop is relegated to the smaller part. It may be small but it is very efficient. He has all the required power tools to initiate the making of shavings...and thusly the making of turned objects.

For a novice turner the visit was very informative. We discussed everything from safety to setup. Although setup is only 5 letters up in the alphabetical scale from

safety the discussion covered a lot of topics.

The first thing everyone noted was the way the shop was laid out for maximum use of the tools. The band saw is in the garage side of the barn but everything else is within a few steps. Dave also has very high ceilings in the shop and he has a lot of shelves on which to store that most valued treasure of the wood turner...*WOOD!*

One very nice feature is the dust collection system. Dave has installed his in the lower floor of the barn along with the sheep. A remote control allows him to turn it on and off from anywhere in the shop. There are also baffles that allow the air to be drawn from only specific tools thereby not wasting the suction on open hoses.

As far as the lathe is concerned it is a fairly straightforward Delta with a rotating head. But there is one feature that I'm definitely going to copy. Dave decided that the power switch on the head assembly might put him in the position of being on the wrong side of the lathe when things start to go horribly wrong. He bought a rubber encased foot switch and wired it into the power. This allows him to 'tap on - tap off' the lathe with his foot rather than reaching around the work. Someone said that the switch is a fairly common one that can be bought from many of the better tool houses.

Another nice feature is the rig for the washing machine motor that runs the flex shaft sander. The whole apparatus is built right on to the back of the stand for the lathe and it moves front to back and swings. I'm already seeing that woodturners are men after my own heart. Ready to cobble up something to make their life easier AND save a \$\$ or two.

Next came the discussion of personal safety equipment. Masks and eye protection are de rigeur for the wood turner. The discussion centered around dust masks, face shields and space helmets. Well it looked like a space helmet to me! Anyway Dave has a battery powered combination active dust filter/face shield. This seems to be the protection of choice for several of the guys. One nice feature of the mask/shield is the light weight mylar overlay that sticks to the clear shield. It is an inexpensive sacrificial protector for the main part of the shield. Dave said that the single battery pack has enough capacity to run for a good evening's worth of turning.

We also discussed the need for a couple of kinds of chucks. While the names of the various products

slipped by me I know that my next investment will be a chuck of some sort. Graeme noted that he has two makes of chuck each with some interchangeable jaws that allow him to adapt to virtually any kind of stock that he is working on.

Vacuum faceplates also came up for discussion. While some of the guys have and use them others were a bit leery of trying to suck a bowl blank onto the head assembly. I'll reserve my judgment until I see one in action. On to the tools! Dave has about a dozen tools, everything from parting tools, skewers, and various sizes of gouges.

Dave set up an 8" mahogany blank and roughed out a bowl. As a complete novice I was amazed that it only took 15 minutes or so to do the rough out. But virtually everyone said that Dave had just done the easy part. What *easy* part? He had just removed over 80% wood to get to the bowl shape. By my calculations he should have been able to finish the bowl in another 5 minutes or so. But everyone said that the longest and hardest part of finishing a piece is in the final finishing. I believe one of the guys said that it is the perfect application of the 80/20 rule. The rough out



takes 20% of the time and the finish takes the remaining 80%. That means Dave would spend at least another hour on the bowl to finish it. Well, so much for instant gratification!

On the tool side I was amazed that of the dozen or so tools that Dave had behind him he used just one to rough the bowl blank and get it down to a relatively smooth finish. His tool of choice is a 5/8" Ellsworth Signature bowl gouge. Not only was Dave able to round the blank and rough out the basic shape of the bowl but then with just a quick dress up on the grinder he was able to put a great smooth finish on it. Amazing, however he wasn't willing to let me have the other 11 orphan tools that just sat forlornly on his tool rack.

After a bit more discussion of life in general and partaking of some delightful snacks (mutton anyone?) we all bid adieu and went our merry ways. All in all a very satisfying experience for my first official Central New England Woodturner meeting.

Thank you Dan for a great write-up on the shop visit. Sometime during the evening Dan commented on the complexity of some projects he had seen, including Chinese balls. I picked that up and said I had recently read of turning a cube. So of course I had to explain how it was done. The original explanation is on the next page, with thanks to Keith Tompkins – Ed.



Turning the Rose

Keith Tompkins

I will start with the cube, which is completely formed on the lathe, starting between centers. Imagine turning a cylinder, then truing up the ends. Now, draw a line as though the cylinder will be cut right down the center. Mount the piece back on the lathe using the lines as a reference. The piece now looks like a tin can spinning, with the top and bottom of the can alternately facing you. True up the ends, and measure the dimensions to ensure they are the same as the first cuts. Rotate one more time, and true up the last remaining ends. The result is a cube.

Now, I make a jam chuck, and refine the cube, removing the material left over from the drive centers. I leave one tenon in place, to mount the stem of the rose onto. To finish the cube, it is hollowed and a threaded ebony insert is glued in place.

The stem is formed by first turning the “rose hip”. A hole is drilled which will match a tenon that is turned on the base of the rose blossom. I temporarily plug this hole, so I can mount it back between centers. I want the rose to appear fairly realistic, so I want the blossom to tilt a bit, rather than being perpendicular. To accomplish this, I move the base off center, forming a new axis point. This will give the blossom the appearance I want. Once between centers, I true up the base, forming a tenon, then back in the chuck to finish up. The stem is formed with a “bulge” in the center, which allows me to remove the

excess with the bandsaw, which gives the appearance of a twisted stem. I carve away the excess to form the root system and thorns from the garden are applied and dyed black to complete the stem. I also carve away where the blossom sits to form a five-pointed star shape.

Now, the rose. I turn a tiny goblet form between centers, leaving a tenon on the base. I use the tenon to hold the piece while it is hollowed. I use a detail gouge for this. A light is used for determining wall thickness, which is below 1/16”. I now sand the piece and cut it in half, right down the center. I make a smaller goblet, with the same shape and thickness, and cut it in half also. Now, an even smaller goblet form, same process except I remove only a small section, not half. I true up each piece on a glass plate with 400 grit wet or dry paper on it. I glue the pieces together to form a decreasing-radius spiral. The pieces must fit exactly. I am able to do these by eye, no measuring. That part I cannot explain. I sand the rose petal where it curves down to meet the stem – it is far too fragile to cut.



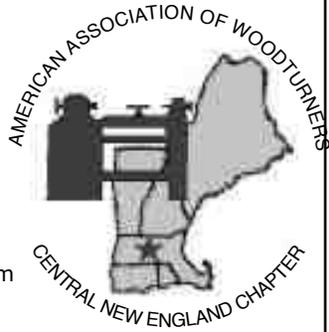
This piece was made as part of the “Small Treasures” exhibition at del Mano Gallery.

And just to bring it full circle (!), Keith informed me that turning the cube is a simplified variation on David Springett’s cube inside a sphere, which itself is a variation on the Chinese ball theme – Ed.

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



On the web: www.cnew.org



Dave Durrant turns a bowl while Dan Rau and Donnie Jackson look on.



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January 2005

Editorial

This will be a much shorter editorial than in the past. This month, I will devote much less space to my own ramblings and use the space to give an extended write-up of the January demonstration. This is especially easy this month as I also did the demonstration, but I hope to continue this in the future.

I surely am not the only person who finds it impossible to pay attention to the demonstrator and take notes at the same time. Hopefully printing a full account of the demo will be helpful to those who were at the meeting and of interest to those who could not attend.

President's Message

I would like to thank all my constituents and campaign members for all the hard work they put in to get me elected. I know it was a tough election and we almost lost, but thanks to my campaign manager Dennis and his hard work for the campaign we won. I wish my competitors better luck next year.

Seriously, I would like to thank all the officers last year for the wonderful job they did, especially how well they improved the financial status of CNEW. I would also like to thank the members for giving me this opportunity to lead CNEW for the next year. Since December I have thought about what I would want to have an impact on, and am still thinking about it. Most of all I want the members to enjoy coming to the meetings, watching the demos, and showing off their work.

In lieu of the February meeting we have open shop visits and I hope everyone takes the opportunity to visit someone's shop. I have never been, but hope to visit one of the shops this year. I always find it very interesting to see someone else's shop and learn something to help improve my shop.

February Program

As Ray notes, several members will be opening their shops to the rest of us in February. Open shop night will be on or around Thursday February 4th, in place of our regular meeting. The members who have kindly offered to open their shops are

Hank Cahill (Abington, MA) 781-878-0234

Joe Harbey (Westfield, MA) 413-562-6705

David Durrant (Harvard, MA) 978-456-3695

John McAtee (Shrewsbury, MA) 508-842-7074

Everyone has limited space and can only accommodate a limited number of visitors so if you want to visit, call the host as early as possible and in any case no later than Friday, January 28th. The host will provide directions and other details, such as the date and time of the open shop, when you call.

Attendees at the various locations are asked to take (digital) photos at the shop. Please forward photo files to the Editor. One person should take notes and forward these also.

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Club Officers and Contact Info for 2005

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Minutes of January Meeting

This was the first meeting chaired by new CNEW president Ray Boutotte.

The January meeting was postponed 1 week from our usual date due to winter weather. Please ensure that your CNEW contact information is kept up to date to help us get the word out if we have to postpone again.

Reid Gilmore announced plans for the upcoming Woodworks show in Springfield Jan 14-16. CNEW will share a booth with the Central Connecticut chapter. CNEW no longer has any promotional materials to distribute to prospective members, so we will use old newsletters for this purpose.

Glenn Randall would still like to borrow turned pieces for a garden show February 24-27 at the Worcester Centrum. The theme he is supporting is "tropical dinner" - he would like some turned plates or other appropriate items. Contact Glenn (508 366 7954) directly if you would like to help.

The AAW runs a chapter spotlight feature in American Woodturner journal. To participate, CNEW needs some high quality digital photos of our best work. Bring up to two pieces to the March meeting. A four-person committee (Graeme Young, Barbara Craig, Frank White and John McAtee) will select pieces to be photographed and submitted to the journal. Emilio will photograph them. Treasurer Richard DiPerna was not present, but sent a report.

Balance at end of 2003: \$941

Balance at end of 2004: \$2340

We have around \$500 in unpaid bills, so our assets total about \$1840.

This surprised some members who recall the discus-

sion last Spring about whether we had enough funds for the year. The improved situation is due to increased membership (dues), wood swap and video revenues, and reduced postage costs. Our current active membership is 93.

CNEW has received our certificate of insurance under the AAW liability policy. Note that this only covers CNEW for members who also belong to AAW, so we strongly encourage everyone to be an AAW member, too.

Ray suggested that the CNEW library purchase a 2 CD-ROM set from the American Woodworker Journal containing all of their back issues. Cost is \$64 plus shipping. Voted and approved.

Internal VP Bobbi Tornheim was not present, but sent a request for members to volunteer to demonstrate at upcoming meetings.

The following people volunteered:

March	Paul Charbonneau	Bandsaws
April	Frank White	Hollowing
May	Glenn Randall	Multi-axis turning

As an added incentive to volunteer, Bobbi suggested that the demonstrator at our meeting should get first pick from that month's wood swap. The motion was enthusiastically seconded by Graeme, our January demonstrator. The motion was approved.

Other New England chapters will be bringing in demonstrators from outside our region.

- The Rhode Island chapter will have Jean Francois Escoulen (from France) on July 16
- The South Shore Chapter will have Michael Brody (from Arkansas) on January 25

(Continued on page 7)

Dyes and Other Decoration

Graeme Young

This month's program was a talk on using dyes and other surface decoration techniques. I had a number of pieces to show the different effects that could be achieved. I have not included any photographs here because the striking colours lose a lot when printed in black and white.

Dyes are available in powder form, as a concentrated liquid or premixed and ready to use. They can be mixed with water, denatured alcohol or petroleum-based solvents. Powders are generally specific to one solvent. I use Transtint dyes, which are a concentrated liquid best diluted with either water or alcohol. They can also be mixed with epoxy and some oil-based carriers, not those with a high proportion of mineral spirits. Trans-tint can be expensive (about \$16 for a 2oz. bottle) if you use a lot of one colour, but can be mixed in very small quantities. Powders can be cheaper but have to be mixed in larger quantities and have a limited shelf life once mixed (the powder should last forever as long as it is stored properly).

You will often see dyes referred to as aniline dyes. They most likely aren't. Aniline, derived from coal tar, was the chemical used in the first synthetic dyes. But that was back in 1856 (the chemist responsible for the discovery, William Henry Perkin, was trying to synthesize quinine but missed). The term "aniline" soon became a generic term used to describe any synthetic dye.

The primary difference between dyes and paints is the size of the pigment particles. Dyes have much smaller particles, which means they don't have the covering power that paints do. Dyes also absorb into wood fibres rather than sit on the surface like paints. Dyes give a different effect from paints and pigment stains. They allow the grain and to some extent the colour of the wood to show through.

Dyes can be used to enhance an attractive grain pattern – lighter colours tend to be effective for this, as in the maple yellow and red bowl. The striking "hedgehog" grain pattern is shown up nicely by the yellow dye used on the outside. The pattern is still there but not nearly as obvious under the red dye on the inside.

Dyes can also enhance the appearance of a dull or unattractive piece of wood - darker colours work better in this application. The cherry bowl was a dirty and

blotchy (beginning to spalt?) mix of heartwood and sapwood without the bordeaux and brown mahogany dyes.

As in "flat" woodworking, dyes can also be used to blend different shades of the same wood closer together. The red oak segmented bowl was made from at least two different boards, of slightly different shades. The orange dye blends the colours together nicely.

Apply dye with a cheap foam brush, synthetic brush or spray. Paper towel is not a good applicator – it absorbs too much of the dye. I mostly use an airbrush, which works well for the size of turnings (8–12" diameter) I generally make. Airbrushing gives a more even coat than brushing, especially when using alcohol as the solvent. The airbrush I have gives a spray about 1-2" wide from a distance of 6-8" – this is not a full-size spray gun! Alcohol dries very fast, within a couple of minutes, which can make life difficult if you try to brush an even coat over a large area but makes it easy to keep spraying light coats. If you apply dye with the piece turning on the lathe, run the lathe as slowly as possible. 100 rpm is good, anything over about 200 rpm will get more difficult as centrifugal force throws the dye towards the largest diameter. Don't apply so much that it forms puddles or major runs. Keep some paper towel handy for mopping up excesses. Because it dries more slowly, a water-mixed dye is much more forgiving than one mixed with alcohol.

You can use any finish you like over a dyed surface but expect some of the dye to migrate back into the finish, especially if the finish is a solvent for the dye. Unless you spray, don't try to apply finish over two different colours of dye at the same time. The airbrush does not work well for finishes – even diluted a lot the finish is too thick and just splatters. Be careful sanding the finish: it is very easy to sand through the dye layer too. If you have a choice, experiment on the outside not the inside. Damage is easier to repair on the outside. And if you mix custom colours, mix enough just in case you do need to apply another coat in some areas.

The rest of this article describes the various pieces I had to show. Most are test pieces made for this demonstration.

Christmas Ornaments: The two with finials are white maple branch wood, dyed with green and red Transtint in alcohol. Notice the pale band around the centre - the dye does not penetrate so well here because we have

face grain with no end grain component. Even going over the area a second time does not help much. The one with no finial is also maple but from a piece of dirty grey-coloured wood. It looks much better dyed than not but is not as bright as the others – you can't totally ignore the colour of the wood with dyes as you can with paint. The striped one shows what the maple branch looks like undyed. The brown areas come out looking different when dyed.

Black Locust bowl: Turned green with three beads on the rim, dyed and finished immediately.

Outside dyed with green Transtint mixed in water, applied with foam brush with lathe running at 100 rpm. Took 20 minutes to dry.

Inside coated with glazing liquid coloured with black Transtint (plus dilute green/blue Transtint plus gold PearlEx, neither of which had much effect). First coat wiped off immediately, leaving a very thin, ugly washed out effect. Second coat allowed to dry for 30 minutes, then won't come off evenly. Leaves a heavy ring inside rim and blotches in the transition from side to bottom. Sanding with 800 grit has no effect except to polish it a bit. Allowed to dry thoroughly then scraped, making even more mess. After sanding out most of the scraper damage inside rim is bare. Glazing liquid (used to give faux grain effects) is difficult to control on turnings.

Another Black Locust bowl: Airbrushed inside and out with yellow Transtint in alcohol, lathe running at 100 rpm. There are two areas of torn grain on the outside which the dye does nothing to hide. If anything it makes them worse.

Inside brushed with 3 coats of diluted polycrylic finish and a synthetic brush, then sanded with 800 grit. The dye comes off like crazy – do not switch colours doing this, and transfer your finish to a small container.

On this one, the dye is really struggling to brighten up a wood that was really too dark for it to begin with.

A Third Black Locust bowl: Inside sprayed with green/blue/black Transtint in alcohol, lathe running at 750 rpm. The dye runs out in rings and bleeds over the rim, following the grain.

The outside gets a coat of brown mahogany paste filler, wiped off with denim with the lathe running at 200rpm. Then sanded 320-400, which muddies it up and does nothing to hide the sanding marks that were there previously.

This time, the colouring has not added anything to what was there before.

Black Locust with wide rim: Sanded inside and out to 400. Not very well because scratches show up on the outside, mostly near the rim. The more details you put in, the more careful you have to be about thoroughly sanding right up to them, or the dye will make the scratches more obvious.

Top rim is painted with Black Cherry acrylic. Closest colour I had to purple, which is the complement of yellow-green, which was what the wood mostly seemed to be.

Outside dyed with Transtint (Honey Amber plus Green) mixed in alcohol. Applied with Taklon brush at low speed. The dye dried in 2-3 minutes: much faster than water-mixed but it looks uneven going on. There is a great temptation to mess with it too much. Dyed areas burnished with paper towel to avoid having all the dye colour the finish.

Carving the rim with a V-tool gives a pronounced effect going through the paint, less effect going through the dye. Mainly because of the different colours – the contrast is greater against the dark cherry paint.

Bleached Maple bowl: Sanded inside and out then bleached. This has no effect on the ugly green stains in the otherwise white wood. Sanded again and abandoned. Not worth returning to because there are serious sanding marks on the outside and no possibility of power sanding.

Black Sassafras with gold rim: This was originally painted black inside. Maybe dyed also. I do remember I had a terrible time trying to get the colour even by brushing it on. Finally I picked it up again and airbrushed the inside with black Transtint in alcohol. That evened out the colour.

Dusted the inside with PearlEx (gold coloured dust, available from craft stores) and wiped off with toilet tissue then brushed with several coats of dilute polycrylic finish, with another dusting of PearlEx in there somewhere. Now it looks good, the gold is showing and the finish goes on evenly and dries in less than 30 minutes. The rim is painted with Liberon gilt varnish (Trianon), two coats. The outside is finished with two or three coats of Formby's Tung Oil Finish (my usual finish).

Mulberry Saucer: Top sanded to 180 then dyed with Transtint yellow in alcohol and sanded from 240 - 600.

The idea was to sand most of the dye off, leaving it mainly in the pores. This didn't work, the dye has soaked in thoroughly and has penetrated through to the bottom surface in places.

The bottom is turned as several shallow steps, sanded and coloured with broad Prismacolor markers, alternating steps green and blue. These are never going to give a uniform depth of colour (try colouring a sheet of paper with these things) but they are more controllable here than dye, and do not penetrate into the wood. They are good for highlighting a rim, where the colour variations will not be noticed.

Blue Clouds Form: Another piece of undistinguished, dirty looking slightly spalted maple, enhanced with blue and blue/black dye. The finish is Formby's Tung Oil Finish applied with a rag – the dye does not mix with the finish and largely stays put. The collar on this piece is walnut, ebonized with steel wool in vinegar. That didn't work very well, the variations between heartwood and sapwood are too great. Even black dye over that does not turn the surface totally black. Next up: black shoe polish.

Flat natural edge ash plate: Another "what not to do". The piece was wet-sanded with oil then dyed with water-mixed dye. Surprise: oil and water don't mix! The dye only takes in the areas where sanding had not been very thorough.

Ash Box: This is heartwood with random colour swirls of different browns through it. Thoroughly sanded up to 600 grit before colouring with brown mahogany paste wood filler, applied with a rag and quickly rubbed off with the lathe running. This works best on spindle-oriented turnings because you are rubbing across the grain: rubbing along the grain tends to pull the filler out of the pores. The knob (flat top with four small beads) is not filled but dyed with brown mahogany Transtint. Wood filler here would be impossible to get out of the grooves. The paste filler tints the wood, pulling the colour variations together and improving the look of the piece.

Spalted Ash Plate: Another ugly piece of wood to begin with. Sanding out all the tearout left the surface smooth but very uneven. Then the piece was coated with Minwax Whitewash Pickling Stain, sanded and coated again. The pickling stain is more like a paint than a dye. You might expect it to collect in the pores

and emphasise the grain but it doesn't. And it is so thin that wiping it off when wet takes off almost all of it, like the glazing liquid. But if you let it dry for too long it will block up and look as if you applied six coats of paint then stripped most of it.

Resources

Homestead Finishing www.homesteadfinishing.com
Jeff Jewitt's web site. Lots of information about dyes and finishes. Maker of Transtint dyes (Woodcraft also carry them).

Liz & Michael O'Donnell *Decorating Turned Wood*
Lots of ideas for colouring and other surface treatments.

Russ Fairfield *Colouring Wood with Aniline Dyes*
<http://www.woodcentral.com/russ/finish12.shtml>
Russ takes a different approach, much more thorough and time-consuming than my one coat, slap it on and be done with it. Russ has also written a number of articles about various aspects of finishing, all available at the WoodCentral web site.

For Vibrant Color, Use Wood Dyes

Chris A. Minick in *Fine Woodworking*, October 1995

Craft Shops: A.C. Moore and Michaels are the big ones in central Mass. Prismacolor markers, PearlEx, acrylic paints, brushes and lots of other stuff to experiment with.

Coloring Wood with Jan Sandera. In our video library.





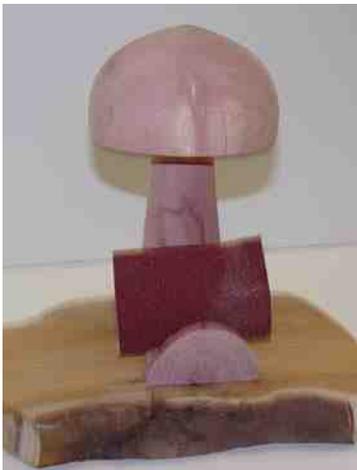
Segmented bowls by Beth and Reid Gilmore
Spruce hollow form by Frank White



Hank Cahill: Natural-edge maple bowl
from a maple cutoff.

John McAtee: Lidded box out of punky
wood and "2 bottles of CA glue", with
segmented lid.

Paul Charbonneau: Cup and saucer from
cherry burl



"Closet mushroom" in unfinished
cedar with sandpaper to renew
the smell (Mickey Goodman).

Box elder bowl and desk-set
made out of the bowl "waste"
(Joe Harbey)

Icicle christmas ornaments
(Arnie Paye)

Red maple "picnic table" bowl
(Graeme Young)

Lidded box in cherry (Al Faul)



Photos by
Emilio Iannuccillo





Two segmented bowls by Dennis Daudelin and a segmented lidded box on a tall spiral pedestal by John McAtee. Five rolling pins by Donnie Jackson and one bowl from very light metasequoia wood (“most of the weight is the finish”) by Paul Charbonneau.

Minutes (from page 2)

There was some discussion about whether CNEW could afford to bring in a major demonstrator this year – perhaps for an all-day Saturday event. A proposal to form a committee to investigate options was not acted on. Perhaps this will come up again at another meeting this Spring.

Reid Gilmore passed along the news that the Worcester Center for Crafts will not hold a Spring craft fair this year. The November fair is still planned. Reid also had information about the Wrentham Arts Festival in October. Frank White said he has been doing this show for a couple of years and has already booked a booth. CNEW will not participate.

The Worcester Center for Crafts expects to buy a new lathe – probably a OneWay. They are seeking input on what accessories/options to buy. Contact the Center directly.

Micky Goodman asked if there was any interest in creating a CNEW store. The store would purchase supplies such as sandpaper or CA glue at bulk prices and sell to members at meetings. Several members supported the suggestion, but no action was taken.

Reid Gilmore brought up the fact that about 30 titles are now missing from our video library. Last year, the plan

was that the library would be self-funding from video rental fees paid by members. Reid suggested that we spend \$150 to help rebuild our collection (voted and approved). The video librarian (Al Faul) will choose DVD titles for purchase.



President Ray Boutotte, obviously petrified by the thought of addressing this audience.

The CNEW SKEW

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**Wood Turning Center, Philadelphia
February 4th - March 19th**

Upcoming Exhibit: Artists' Reflections: Selections from the Wood Turning Center's Collection
Selections of artwork from the permanent collection of the Wood Turning Center will be paired with current work by the same artists. This inaugural exhibition is being held in the Center's newly expanded facility.

Opening Reception: Feb 4, 5:30-7pm

Gallery Tour & Talk: Feb 5, 1pm, with Albert LeCoff, Executive Director

Creating & Collecting: Artists & Collectors Chat
Feb 5, 2-4pm, with dinner following (registration required, contact the Center for more information).

Artists: David Ellsworth, Jack Larimore & Mark Sfirri
Collectors: Fleur Bresler, Bruce Kaiser, Greg & Regina Rhoa, & Joseph Seltzer

WTC Hours: Mon-Fri: 10-5, Sat: 12-5, Sun: Closed
Wood Turning Center
501 Vine Street
Philadelphia, PA 19106
215 923 8000

<http://www.woodturningcenter.org>

**Turning Commissions
from Ray Boutotte**

Lynn S., department head for the WCC wood studio, receives several calls monthly from people looking for turned items. Either gifts for people, or reproductions of broken items like balusters, etc... I was thinking our club could put together a list of members who would be willing to receive a call from someone looking have items created or reproduced.

If anyone is interested please email Ray with your contact info, and turning specialty. This list will be forwarded to the Craft Center so Lynn knows who to refer people too.

PAY YOUR DUES - Please
The Editor

CNEW dues for 2005 are now due. If you have not already done so, please mail a check for \$20 to our treasurer, Richard DiPerna. If there is a red dot on your address label, it means I have no record of your having paid. I believe my list is up to date as of the January meeting.