



Volume 22      Number 4

April 2009

Next Meeting Details	
Topic:	Embellishing your work
Speaker:	Frank White
Date:	2 April 2009 at Worcester Center for Crafts
Frank will show how to exquisitely decorate the rim of a regular bowl transforming it into an extravagant piece of artwork.	
Learn & Turn	
5:05 to 6:25 p.m.	
<b>Topic:</b>	<b>Turn a candlestick Holder</b>
With Rick Angus	
A simple candlestick holder gives you a chance to hone your skills with a spindle roughing gouge and detail gouge.	

The power of our club lies in the ability for us to build friendships and learn from one another. Take advantage of this resource every chance you get; have a friend over or go visit someone. It doesn't have to be anything formal. Dave and I had no plan for the day other than to try something new. I submit that we would have both learned something from each other about turning even if we had never started the lathe; the fact that we made three bowls in an afternoon is a bonus. Don't wait, start today! Get together with a friend from the club!

Our next meeting is April 2<sup>nd</sup> at the Worcester Craft Center, with a Learn and Turn of "Candlestick Holder" by Rick Angus and a Demo by Frank White, "Embellishing Your Work". It promises to be a great evening with lots to learn from two skilled turners who are always willing to share. I hope to see you then!

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

"Please pay your 2009 dues today. Remember, if you have not already done so then you are no longer an active member on the CNEW Roster."

President's Message      Mike Stone

The weather is warming up, that means those of us without shop heat can start making chips fly! Dave Eaton paid a visit to my shop in March; we shared a lot of ideas as we made a winged bowl and a square bowl, and we had a great time doing it. Thanks Dave, for reminding me how fun it is to just turn some wood and forget about all the other stuff!

Coming Events

Totally Turning will be held this year March 28 & 29 in conjunction with the Northeast Woodworkers Showcase in Saratoga Springs, NY. See website: <http://www.totallyturning.com/> for details.

The 6th Annual New England Woodturning Symposium will take place at Pinkerton Academy in Derry, NH on Saturday, May 23. Registration is limited; see link below for further information: [http://www.qnhw.org/happening/2009\\_turnSymposium/brochure.pdf](http://www.qnhw.org/happening/2009_turnSymposium/brochure.pdf)

Table of Contents	
Presidents Message	1
Coming Events	1
Club Officers Listing	2
Minutes of the March Meeting	3
Open Shops Article	3
Letters to the Editor	3
DVD Review	3
Message from Our Librarians	3
March Demo: Graeme Young	4
Sixth New England Symposium	8
Show & Tell	9
Open Shop Pictures	13

## CNEW Skew: Volume 22; Number 04; April 2009

Saturday April 18, CNEW members are scheduled to demonstrate at the Woodcraft store in West Springfield. A couple more volunteers are needed; see Jerry Sambrook.

The Spirit of Wood show, the New England woodcarvers' annual gathering, will take place Sunday, October 18, at Middlesex College in Bedford, MA.

2009 Club Officers Contact Information		
President	Mike Stone	president@cnew.org
VP, Internal	Chris Durkee	internal_vp@cnew.org
VP, External	Jerry Sambrook	external_vp@cnew.org
Secretary	Tim Elliot	secretary@cnew.org
Treasurer	John Berke	treasurer@cnew.org
Newsletter	Rick Angus	newsletter_editor@cnew.org
Video Librarian	Jerry Sambrook	video_librarian@cnew.org
Book Librarian	Roger Boisvert	librarian@cnew.org
Webmaster	Dave Eaton	webmaster@cnew.org
Photography	Al Faul Mike Stone	photography@cnew.org
Wood Swap	Gene Spadi	
Freedom Pens	Gene Spadi	
Project Goodwill	Charlie Croteau	

Minutes of March Meeting Frank White (Pro Tem)

Guests/ New Members:

Warren Shalalis, Kastor Flagg, Glen LePage, George Guadiane, Jason Drew, Ryan Tacey, Mark Scanlon, Ken Franz, Mark Pepin. (My apologies for any misspelled names.)

Chris Durkee announced that instructors are needed for future Learn and Turn sessions as well as demonstrators for some of the meetings later in the year. He handled the L&T for this month showing how to make honey dippers and use of the skew.

Thanks to:

- Norm Mancuso and Gene Spadi for coordinating the club efforts at the Woodworks Show in Marlboro. This was a very successful recruiting venue for the club as evidenced by the number of guests and new members in attendance at the meeting.
- Dave Eaton, Dave Hanssen, Rick Angus, Mike Peters, Reed Gilmore, and Ken Dubay for hosting open shops during February.

Anyone who attended an open shop is invited to submit a brief article to the Newsletter describing the

experience.

Jerry Sambrook reminded members that Totally Turning will be held this year March 28 & 29 in conjunction with the Northeast Woodworkers Showcase in Saratoga Springs, NY. See website: <http://www.totallyturning.com/> for details.

Also the 6th Annual New England Woodturning Symposium will take place at Pinkerton Academy in Derry, NH on Saturday, May 23. Registration is limited; see link below for further information: [http://www.qnhw.org/happening/2009\\_turnSymposium/brochure.pdf](http://www.qnhw.org/happening/2009_turnSymposium/brochure.pdf)

Saturday April 18, CNEW members are scheduled to demonstrate at the Woodcraft store in West Springfield. A couple more volunteers are needed; see Jerry Sambrook.

The Spirit of Wood show, the New England woodcarvers' annual gathering, will take place Sunday, October 18, at Middlesex College in Bedford, MA. The club has participated for several years but did not last year. Dick Vose, who has acted as the club liaison for this event, is looking for someone to replace him and is also wondering if the club wants to participate this year. A half dozen or so members indicated interest in taking part; Chris Durkee will see that the lathes get there.

The blacksmithing Forge-In in Fitchburg is scheduled for one weekend in October. Last year 5-6 members set up to demonstrate and sell at Roger Boisvert's shop, but traffic was very light as the shop is well-removed from the site of the main event. Roger will check with organizers of the event to see if the club can get a space with other exhibitors in the downtown park.

Woodworks Show will take place in Hartford, March 6-9 at the Hartford Expo Center.

Library: Jerry reported that many overdue videos have been returned, and that they have added three new books—one on segmented turning, a new book by Richard Raffan, and one on projects by Mark Baker. The new Ellsworth book is on order. Next month he will ask a member to review a video and give a brief written synopsis and evaluation.

Gene Spadi announced that the wood swap was reinstated for this meeting with some spalted maple brought by Virgil Bagdonas. He is seeking donation of pens for the Freedom Pen Project which distributes pens to armed forces overseas. Lots of red, white & blue corian is available.

Charlie Croteau brought some black walnut, Santos mahogany, and some maple for the silent

auction along with some cherry burl donated by George Guadiane. He said that the club had probably funded between 300 & 400 wheel chairs for Project Goodwill.

Mail copies of the newsletter were available at the meeting and would be mailed to members not in attendance the next day. Articles for the newsletter are always welcome!

Mike Stone reported that the AAW has announced the rules for the best newsletter and best website competitions. Deadline for submission is March 31; winners will be announced at the banquet at the annual meeting in Albuquerque in June. AAW is also seeking volunteers to serve as spotters at the benefit auction in Albuquerque.

Dave Eaton has made some updates to the website; check out the members' page. Please include page number when reporting problems. He reminded members that Woodcraft, Hartville Tools, and Craft Supplies offer discounts to the club.

Henry Fairlie suggested that Buzz Hawes' "CNEW Chalice" be displayed at Totally Turning and at Pinkerton. Buzz is already registered for Pinkerton but will arrange with a member to get it to Saratoga Springs.

Jim Metcalf was named as club liaison with the Worcester Craft Center.

Program: Graeme Young demonstrated the process of making a rocking triangular box.

#### Open Shop Visits:

Rick Angus' Shop                      Richard G. Hunt

I went to the Open Shop session at the home of Rick Angus in Moosup, Connecticut in February. Rick has a huge shop, by my standards, and Gordon Clarke, and Chris Durkee were also attending that day. I brought a deep piece of hickory, about 12 inches in diameter, and a small piece of cherry to make a few bowls. I quickly discovered that Rick has been turning for much of his adult life and although he might be described as "middle aged" he began turning in high school. Too bad I didn't start then, but I almost flunked high school shop because of my indifference to wood crafts. (I am now retired). Having taken a few courses at the Worcester Crafts Center from Dave Eaton, and watched a few videos by master wood turners, I thought I knew a lot about turning bowls. However Rick taught me some techniques I now know are valuable. The orientation of bowls mounted on the lathe, the quick way of rough shaping the outside of the bowl using arc type pulling

cuts, and the use of the square nosed scraper in finishing were three applicable lessons well worth the trip to Moosup. Rick and Claudia were hospitable to us in his home later in the afternoon. My one concern about my visit was that having never been to Moosup I got temporarily lost coming home to Auburn when my automobile GPS, for a few minutes, could not pick up enough satellites to operate. First time that happened, but Moosup, a sort of funny place name, deep in the Connecticut wilderness, seemed quite far away from the civilized world, particularly in the dark.

#### Letters to the Editor:

Thank You to Chris Durkee      Richard G. Hunt

I greatly enjoyed the March meeting Demo on the use of the skew chisel to make honey dippers. Chris Durkee did a great job in his demo and in going around individually to all of us. He helped our turning efforts using his monster skew chisel from rough cuts to finish cuts. Chris is a patient and thorough teacher which is what I need at my age. Until then the skew seemed somewhat of a dangerous weapon to me. Although my piece of wood was somewhat marred by a knot, and I had to abandon it, I went home and made about 100 honey dippers using the skew (a slight exaggeration). I now know it is a very useful tool particularly for spindle turning type of work.

#### Message from our Librarians      Jerry Sambrook

The library is missing two books that are of significance to the group.

The first is Woodturning for Cabinetmakers by Michael Dunbar; the second is Understanding Wood by Bruce Hoadley

Please return these books, to either Roger Boisvert or Jerry Sambrook, with no questions asked.

DVD Review                              Steve Reznik  
Colouring Wood                          by Jan Sanders

I asked for a DVD to review and was given Colouring Wood and accepted it with only a little protest. My major comments are fairly negative. Let me qualify that. I really have two complaints. The first is subjective. That is, it is true to me and may not be so true to others. The second is more substantive. It will apply to almost all turners here.

First complaint—I am attracted by the natural beauty of wood and, therefore, a lesson in how to turn it bright blue or red or green doesn't do much for me. So I start out with a little bit of a negative prejudice on the whole topic. Of course,

there may be others, like Jan Sanders, who feel just the opposite. They should take my comments with a little grain of salt.

The second point is perhaps more germane. This is very much a British production and she references dyes, waxes and finishes by their names in England. I am not sure how an American turner can figure out how to translate what she is referring to without trying a bunch of things to see how they work. An example is her very common use of "finishing oil". What is it? I know from my experience on the Norwegian turning cruse that the finishes used in Europe can be different from those we commonly use.

One more snide comment. The introduction is really hokie. She spends a little time telling you how great "colouring" is, with a background of even hokier music. Either you are interested in learning to dye wood or you are not. And I don't think the introduction will change your mind.

OK now the review. The DVD has eight parts—basic coloring, liming, pastels, ebonizing, patinating, blending colors, painting and gilding.

Each section goes through a procedure with a detailed explanation. Often the explanations give what I assume are very good "tricks" that will make the techniques work. In the first section, the recipe for water based dyes is: 1) sand very well followed with a tact cloth, 2) wet to raise the grain, 3) fine polish with 0000 steel wool, 4) dampen again with water, 5) brush on the dye and dry, 6) put on a second coat if you want more color, 7) steel wool again, being careful not to take off the high spots, 8) put on sealer, and 9) steel wool again. Two extra tricks are very good ideas. The first is have a few containers of clean water to make sure your brushes are rinsed free of dye. The second she talks using "safety cloth" whenever you want to wipe anything that is turning. I think "safety cloth" is like very heavy paper towels or toilet paper. She says it has the strength of cloth, but tears like paper. Not getting real cloth caught on a turning object seems like a great idea to me.

By the way I know a furniture maker who will not use steel wool, because he is afraid that small pieces will remain in the grain and then over time they will rust. Who knows?

Liming wood is a process that starts with dyeing the wood with a water based dye. After sealing the dye, the next step is to use "liming wax". Whatever liming wax is it goes in the open grains a turns them to white. The "liming wax" is put on and

then taken off, using the "safety cloth". The final step is "finishing oil". (See, three things that I am not too sure how to translate.)

The next section is about achieving a soft pastel color. These use acrylic pastel, water based dyes. She says that only the dye and not the acrylic polymer will stick to the wood. You brush it on with a sponge spreader and then wipe it off with safety cloth while turning and before it dries. The final step uses what I think she calls "Liberon" finishing oil, which is apparently different from ordinary "finishing oil".

The next section is about "ebonizing". Her technique is not the steel wool and vinegar. It is a three step process. First use a water based black dye and then a spirit (i.e. alcohol) based black dye, then a "black wax". OK, everyone should know that "spirit" and alcohol are the same. But what is a black wax and where do you get it? Shoe polish?

Patinating is just like "liming" except this time you use the black wax instead of the white "liming" wax. The result, of course, blackens the grain rather than whitening it.

Blending colors is using more than one color on a piece and merging them correctly. And painting with dyes is painting patterns or figures. I have to admit, I had to stop the DVD before I watched the last section on gilding.

In summary, if you like the idea of coloring wood, this DVD covers quite a range of techniques, gives easy to follow step by step instructions and ads very useful hints. The big draw back is that it is a British DVD and the names of both things and brands are not what we use in the US.

## Demonstration

### Rock-a-Bye Box

Graeme Young

A-la Mark St. Leger, Graeme demonstrated his technique of making the curious and oft-imitated triangular Rock-a-Bye box—a box that looks a lot like a canoe with three points (bow, stern and ?).

The technique involves beginning with a cube of wood, mounted with two opposite corners on the lathe axis. Upon looking at the

The remaining six corners, two groups of three form planes perpendicular to the lathe axis—one group become the tips of the triangle; the other gets cut off during the forming of the rounded bottom of the rocking box.

On of the interesting devices Graeme used was the cube corner driving device (my term, not his, ed.).

Placed in the Morse taper of the headstock, it holds one corner of the cube on axis; the other is held in line by the tail center.

Graeme Young



Cube Corner Drive Device with #2 Morse Taper



Wack it in there (only not as hard as it appears.)

This alignment is critical to getting the three points of the box in the same plane.



Cube Corner Drive Device mounted in headstock.



One swift chop in the style of Karate... (sorry, wrong sport, ed.)



Cube mounted between centers.



Closer view of mounted cube.

Once mounted between centers, the cube running true to its axis, shaping of the bottom was done using a small bowl gouge. Care was taken to leave a tenon on the bottom to be used during the shaping of the top and hollowing of the bowl. The curve of the top also was performed between centers.

The box then was removed from between centers, reversed and remounted, this time in a scroll chuck. The alignment was checked with the tailstock, the chuck cinched tight and the rim of the bowl of the box was established using a Forstner bit.



Shaping the rocking bottom, saving enough stock to create the tenon required for hollowing.



Rotating by hand to asses point locations...



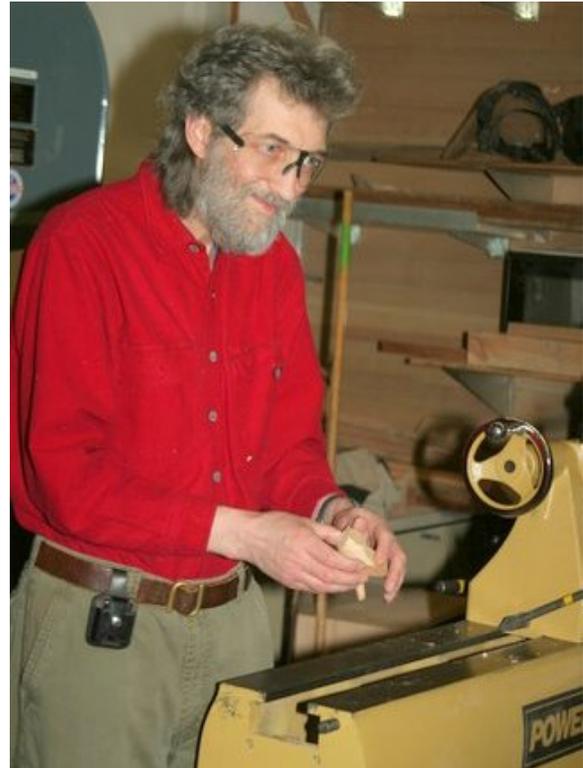
As if by thaumaturgy, the points are in alignment.

Much of the hollowing process also was accomplished with the drill bit, reducing the amount to be removed with gouge and scraper.

After the bowl was finished, Graeme created the slightly recessed flat portion around the rim to accept the los-fitting lid.

Lastly, he reverse chucked the bowl in the chuck jaws, covered with paper to protect the wooden bowl opening, and removed the tenon, creating the graceful shape of the rocking bottom of this unusual piece.

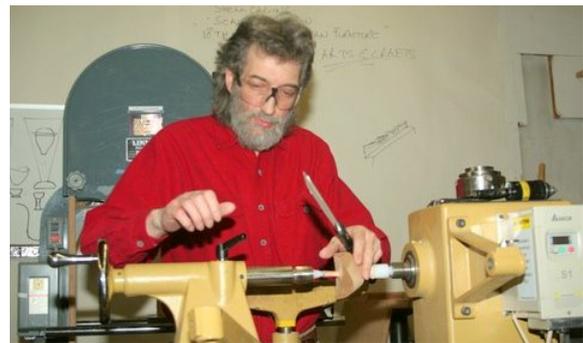
See three of Graeme's boxes in Show & Yell.



The bottom done, what shall we do next?



The top, naturally.



A few lathe checks and we are off.



Box remounted in tenon on bottom to allow shaping the upper surface and hollowing the interior.



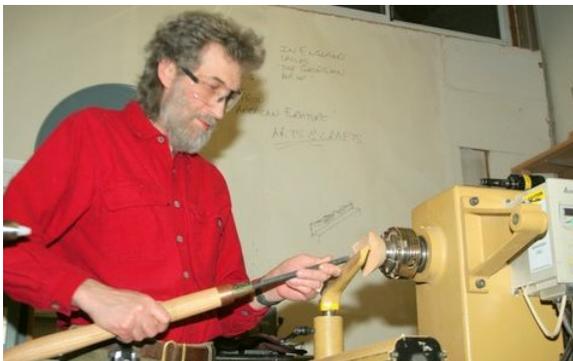
Let's make this a bit easier with a Forstner bit.



Shaping...



The rough opening of the bowl as made by the Forstner bit.



More Shaping



The bowl interior completed (it really is behind the toolrest, ed.)



View showing the curved top surface before hollowing.



We are not done until the bottom is shaped.



Shaping of the rocking bottom...



Easily completed with a small gouge.



Heads turned towards Graeme and Bobbi mugging for the Camera. (She was paying attention moments before, I swear.)

The Sixth New England Woodturning Symposium  
May 23, 2009 at Pinkerton Academy in Derry, NH  
Sponsored by "The Guild of New Hampshire  
Woodworkers" and "The Granite State Woodturners"

Scheduled Demonstrators are:

Allan Lacer

He has been involved in the turning field for over thirty years as a turner, teacher, writer, exhibition coordinator, demonstrator, and past president of the American Association of Woodturners.

Al Stirt

He has his work exhibited at the American Craft Museum - New York, NY, Cincinnati Art Museum, The Contemporary Museum- Honolulu, HI, Detroit Institute of Arts, Los Angeles County Museum of Art, Renwick Gallery, Smithsonian Institution, and the White House Permanent Collection

Beth Ireland

She has run Beth Ireland Woodworking since 1982. The company specializes in architectural woodturning, furniture and cabinetry. Her artistic woodturnings have been seen in galleries throughout the United States and in publications such as *Bead and Button*, and *Design Book 7* by Taunton Press.

Peter Bloch

One of his favorite forms is thin hollow vessels with bark-edge wings. Those hollow vessels led in 1987 to a determined set of experiments to find a way to make translucent wood lampshades. After 5 years, he perfected a system that allows him to take a 200 pound log of green wood and make a 12 ounce shade that is functional and durable. This dramatic form of woodturning has now evolved to become the dominant component of his work, and has won several awards at exhibitions. In 1992, he founded the Granite State Woodturners. This group sponsors of the New England Woodturning Symposia. He is the overall coordinator of these events, which bring in something like 25 demonstrators for a day long woodturning extravaganza. He is a firm believer in the importance of sharing experiences and techniques.

Linda Van Gethuchten

Her career in the woodturning business began in 1972 when a floor lamp that she turned was accepted into the Mint Biannual Exhibition in Charlotte, North Carolina. She has also done a wide variety of woodworking and turning demonstrations and exhibitions in Spanish and English in Venezuela, Mexico, and the United States. She recently could be found curating such shows as "From Sea to Odyssey," "Put a Lid on It," and "RE-TURN to the Land of Oz" for the American Association of Woodturners.

Bob Rosand

He began working with wood as a child and now, for well over twenty years has been woodturner, teacher, demonstrator, and writer on the subject of his craft. He has served as vice president and member of the board of directors for the American Association of Woodturners. In 2005 he was the featured demonstrator at the 20th Annual National Symposium

in Overland Park, Kansas. His works are in private collections throughout the United States, Europe, and Japan.

Dave Lancaster

He is one of the most widely recognized bowl turners anywhere. He is full time production bowl turner with an international reputation of the highest order. His demos always generate standing room only crowds. He is one of the most knowledgeable and freely sharing woodturners in the field today.

Mark St. Leger

He is currently on the faculty list of Arrowmont School of the Arts in Tennessee, Appalachian Center for Craft in Tennessee, Peters Valley Craft Center in New Jersey, and the John C. Campbell Folk School in North Carolina. His work has been shown at many venues and is in private collections. Known for his sense of humor and ability to effectively teach a variety of age groups and skill levels,

Johannes Michelson

He first turned wood as a child of 10 and continued throughout his life on an occasional basis. In 1977 he began to pursue the turned vessel as an art form. His efforts were simple one-piece footed and natural-edged bowls of burl or spalted wood of local origin. His work progressed from these simple one piece turnings into more complicated vases constructed of many elements with a variety of finishes. Recently he has returned to one-piece turnings. Only now they are not simple bowls, but hats. Hats that are not only sculptural, but hats that can be custom fitted, and when they are, they are extremely comfortable and wearable. Due to their unique magnetism, they are being sought by collectors and non-collectors alike.

Other Demonstrators:

Dave Belser

Brad Vietje

Jon Siegel

Donna Banfield

George Saradakis

Angelo Iafrate

Keith Tompkins

Ed Kelle

Charlie Sheaff

Richard Angus

Ralph Tursini

Graham Oakes

Jim Kephart

Keith Holt

Point of Contact for Symposium Registration is:

Bob DeAngelis

470 Newmarket Rd.

Warner, NH 03278

603-456-6242

rdeangelis@tds.net

Registration fee: \$60 including Lunch.

Show & Yell

Tonight's Demo Leader Graeme Young



Trio of Rock-a-Bye Boxes from May 2008

Jerry Sambrook



Lidded box

Charlie Croteau



A "return-to-turning" Cherry Bowl

Dave Eaton



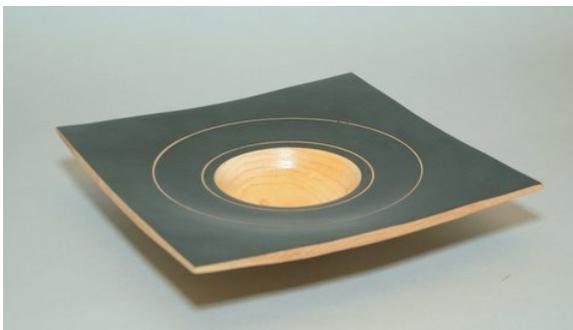
Oak Vase

Joe Harbey



A signature Joe Harbey Cutting Board

Joe McGill



Al Stirt Inspired Bowl

Ray Asselin



Cherry Burl bowl

Jerry Sambrook



Choke Cherry

Steve Reznik



Ash Burl Bowl with Maple and Walnut Segmented Rim

Joe McGill



Narra Bowl with Rolled Rim

John Mills



Cumaru Pen

Dave Eaton



Honey Dippers

Jerry Sambrook



Pens and Mahogany Bowl

Jerry Sambrook



Coffee Travel Mug of Oak

Bobbi Tornheim



Olive Oil Dipping Bowl

Ray Allen



Miniature Segmented Vessel Auction Steal: (\$27)

Reid Gilmore



Lidded Cherry Bowl with Finial

Dave Eaton

Bill LeClerc



Salt Vault, a new style for our club

Joe Harbey



Ash Chalice

Art Bodwell



Redwood Platter

Bobbi Tornheim



Segmented vessel with Open Segments at the Neck



Bradford Pear Crotch Bowl

Art Bodwell



Rings for Segmented Turning

Frank White



Figured Maple Lidded Vessel with Embellishments



Paul looking very busy

Some open shop visit pics  
From Dave Eaton's Shop



Todd Looking on Intensely



Paul and his platter



Jerry sanding a new box top

From Mike Stone's Place



Peter Wilcox making his smaller piece  
Nice work that Peter



Mike on his trusty Jet lathe



Jerry looks over Marty's shoulder



Mike and Dave with their achievements



Tim making a coffee scoop



A beautiful collaboration piece

The CNEW Skew

Central New England  
Woodturners  
CNEW Treasurer  
c/o Jon Berke  
P. O. Box 224  
Hopkinton, MA 01748



e-Mail:  
[treasurer@cnew.org](mailto:treasurer@cnew.org)

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



Find us on the web @ [www.cnew.org](http://www.cnew.org)

### Membership Application

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

Treasurer, Central New England Woodturners  
c/o Jon Berke  
P.O. Box 224  
Hopkinton, Ma 01748

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

Name: \_\_\_\_\_  
Street: \_\_\_\_\_  
City: \_\_\_\_\_  
State: \_\_\_\_\_ & Zip: \_\_\_\_\_  
e-Mail: \_\_\_\_\_

Please check appropriately below  
 New Member  
 Returning Member  
 e-Mail Newsletter (\$20.00)  
 Mail Newsletter (\$25.00)

Please let us know of your interests:

How long have you been turning? \_\_\_\_\_

What programs would you like to see at meetings? \_\_\_\_\_

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

\_\_\_\_\_