



Volume 22      Number 7

July 2009

Next Meeting Details	
<b>Topic:</b> <i>How to make a "Bottle Type" Hollow Form.</i>	
<b>Speaker:</b> Al Czellec	
<b>Date:</b> 2 July 2009	
A proficient local turner and instructor, Al will make a closed "bottle shape" hollow form turning. He'll create it using a "split turning" method, making a separate top and a bottom for ease of hollowing then hide the split joint with a unique method. Al's always sure to be a demo not to miss!	
Learn & Turn	
5:05 to 6:25 p.m.	
<b>Topic:</b> Tool Sharpening Clinic	
<b>Leader:</b> Chris Durkee	
Feeling Dull? Bring any and all tools you are having trouble sharpening for advice and re-work. Three sharpening stations, jigs and "experts" will make quick fix of them. Lathes will be available for you to test your new edges making a mallet, candle stick or mini bowls. <i>Everything you need will be available</i>	

bowl turning. Excellent job Guys!!!

Our July meeting will be packed with information, as we have a Learn and Turn with our own Chris Durkee conducting a sharpening clinic. We'll have all the knowledge jigs, and sharpening stations. You bring your dull tools and we'll show you how to put a super sharp edge on them in no time! You can even try out your newly sharpened tool on the lathes.

Also at our July meeting will be a Demo by Al Czellec on making a "bottle" type hollow form. Al does beautiful work and is a very engaging speaker, so I'm sure there will be a lot of useful and entertaining information shared.

Be sure to check out our website at [www.cnew.org](http://www.cnew.org) for the latest happenings, updated photos, member names and faces, and links to cool articles and turning related websites.

I look forward to seeing you all at the Worcester Craft Center on July 2<sup>nd</sup>!

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

**Minutes of January Meeting** *Tim Elliot*

Minutes of CNEW meeting 06/04/2009

John Berke gave a treasurer's report

**Presidents Message** *Mike Stone*

Hope all of you Dad's had a great Father's Day!

We had a great Learn and Turn and terrific Demo in June. Thanks to Reid for the final instruction at Learn and Turn, and to Rick for his detailed Demo on

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<b>Wood Swap</b>	Gene Spadi	
<b>Freedom Pens</b>	Gene Spadi	
<b>Project Goodwill</b>	Charlie Croteau	

## CNEW Skew: Volume 22; Number 7, July 2009

Opening balance: \$5032.

Income: \$1817.

Expenses: \$1570.

Closing balance: \$5300.

Note that the larger than usual income/expense amounts this month were largely due to the Jimmy Clewes demo, on which we made a small net gain.

Visitors/Guests/New members (I may have missed a couple; sorry)

- Ron Roshlow
- Leslie Gomez
- James Burke
- Rick Barnman
- Carl Zucker
- Charles Foucher

Chris Durkee gave out some Certificates of Appreciation

- Eric Holmquist - camerawork at last month's demo
- Mike Stone - video equipment at last month's demo
- Jerry Sambrook - hosting demonstrator last month
- Reid Gilmore - Learn & Turn this month
- Joe Beaton - donation of table saw sled to club raffle

(Chris Durkee also helped a great deal at last month's demo, but did not give himself a certificate)

Next month's Learn & Turn will be on sharpening, led by Chris Durkee

Dave Eaton presented Jerry Sambrook with a chuck persuader bar.

This month's demo: Rick Angus on bowl with undercut rims

Next month's demo: Al Czellecz

Thanks to Joe Beaton for donating a table saw sled to be raffled.

Jerry Sambrook said that he saw Jimmy Clewes give the same demonstration twice last month - once for us and once on Cape Cod with less time pressure. The longer demo was so much better that we should perhaps consider scheduling future major demos on Saturdays. There seemed to be a consensus to do this.

Jerry would also like CNEW to consider having Jimmy Clewes back again in two years. He will ask us again next month.

Jerry has booked Kip Christensen to demo for us next June.

Also, Mark Sfiri is a possibility for next September.

If you have other suggestions for major demos, please e-mail or speak with Jerry.

The Woodcraft store in West Springfield is interested in having CNEW demo again on the 1st or 3rd weekend in October. There was enough interest - Jerry will confirm with the store.

There are no new items in the library this month. Several members thought we should investigate purchasing videos from the recent NH symposium. These may not be available yet, but should be reasonably priced when they are. Jerry is already investigating some additional segmented turning videos. Contact Jerry if you have suggestions for the library.

Charlie Croteau continues to accept donations for Project Goodwill (turnings sold to benefit the Free Wheelchair Mission). There is a large auction fundraiser in California soon and he would like to send some new items. We again had some lumber available for members wishing to make items to donate.

Gene Spadi thanked Chris Durkee for locating locust and ash logs for tonight's wood swap.

Ray Boutotte reports that the CNEW store continues to stock CA glue. He was also taking orders for another round of embroidered denim CNEW shirts.

Rick Angus is always looking for articles - contact him if you aspire to write for the newsletter.

Dave Eaton gave out some gift certificates to members who had written articles in the past year. He also had some 2009 membership cards.

Mike Stone received a note from the Connecticut chapter thanking CNEW for opening up the Jimmy Clewes demo to their membership.

Our annual picnic is tentatively August 8 at Ray Boutotte's house. More details will be available later. Mike Stone decided not to host because he lives in a neighborhood that was infected with Asian longhorn beetles - all the large trees on his street have been removed and he will have no shade from the blazing August heat.

Mike updated us on the Craft Center (information from Jim Metcalf, not present tonight). The center is negotiating with Worcester State College for daytime building use for their art students. Some information is available on the web. If a deal is struck, there will be an auction to benefit the center. At that time,

CNEW members will be encouraged to donate items for this auction.

Dominic Leroux has a good supply of very large diameter ash. He will cut some for interested members. Contact him directly.

Bobbi Tornheim announced that the Lexington Arts & Crafts group will be holding a gallery show from 6/23 to 7/05. The opening reception is father's day from 3-5 pm. Many CNEW members are exhibiting or involved.

The ART chapter has demos coming up: in two weeks, the topic will be small boxes. On July 11, they will have a demo by Keith Thompkins, possibly in Derry NH.

If you're a new member and we don't have your photo on the CNEW website, please visit the photography station at a future meeting. We'd like to add your face so that everyone will eventually learn your name.

### **You May be able to Turn A bowl from this Tree and lose your Life or Limb in the Process**

*Jim Metcalf*



Tall straight American Elm...but wait!

Last week I happened to attend an outdoor beekeepers meeting in Harvard Mass. We were out at the hives in a pasture aside of one of the old Shaker Meeting houses. The discussion got a little boring so I began admiring a very old very high American Elm tree under which I was sitting. This tree must have been over two feet in diameter and straight as an arrow way past the three story building next to us. While admiring the trunk and thinking about the challenge of turning this rock hard wood, I glanced up to the ten foot level and could not believe my eyes. Here was a hay scythe blade sticking out of tree.

One can only imagine the story behind this tool and how it got to this location in the tree. Perhaps one of the Shakers was haying this field and stopped for a rest break; hanging his scythe in the young elm. The next part of the story becomes a mystery. Why did he not return for his tool? Why did not anyone notice the large scythe hanging over the limb of the tree? We know that the Shaker groups got much smaller due to their celibacy beliefs and because some followers just turned to other religions. Is that what happened here? Was this hay field worker just one of the last to leave; hanging his scythe up for the last time in a young elm tree before leaving the community? Over the years, the long handle wasted away and the tree began swallowing the blade. Perhaps in years to come the blade will no longer be visible only to be discovered by someone's saw blade.

Whatever the history behind this tool, the future has another story in the making. When you are out harvesting a nice looking tree, look it over carefully. You may find evidence of some tool, nail or bullet from the past patiently waiting to include you or your chainsaw in a continuation of the tale like this scythe in the elm tree.



Detail of scythe blade discovered by Jim.

### **A Day with Dubay**

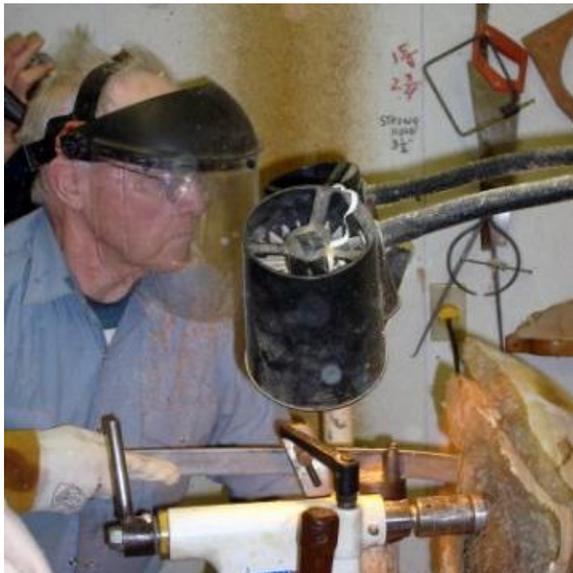
*Richard G. Hunt*

On Saturday May 2, I traveled to Columbia, Connecticut to spend a day doing open turning with Ken Dubay. His reputation as perhaps one of the most skilled and instructive wood turners in New England is well known among seasoned wood turners, but being new to the craft I was unprepared for the experience. In addition to the CNEW members shown in the pictures, a few turners from Connecticut were there also. Using two full size One Way lathes, and two mini-lathes we all quickly got to work on green box elder wood -containing red streaks from some sort of beetle- making mainly natural edge bowls. Ken gave a brief demo early making nested

bowls with the Kel McNaughton Coring tool, which I had never seen used. Perhaps the most impressive part of the day was the tour of the gallery inside his house. Although containing mainly bowls, the display of wood crafts was very impressive and included exotic wood turnings by Ken and others from all over the world. The most interesting part of the day for me was watching Howard Loos from Connecticut turn wood on his mini-lathe. Howard is 88 years young, and wearing his wooden cowboy hat, he quickly and skillfully turned a goblet, box and several bowls. Howard quickly became my mentor for the day, and in my notebook I have a list of about 10 valuable instructive points about turning I patiently learned from Howard.



Howard Loos wearing one creation and preparing another.



Ken Dubay demonstrating his prowess with a curved coring tool.



Chris Durkee: big tool in a little pocket.



Dave Eaton mugging for the camera and having fun.

### CNEW Book Reviews

Alan Gilburg

*To Turn the Perfect Wooden Bowl: The Lifelong Quest of Bob Stocksdale*, by Ron Roszkiewicz, 2009

Woodturning has been around for thousands of years, mostly however as a functional craft. Something happened in the US in the 1950s that began the transition to the woodturning we all now know. Apparently, that “something” was Bob Stocksdale, whom Sam Maloof calls the “father of American woodturning.”

First of all this is a beautiful book with gorgeous color illustrations of Stocksdale’s bowls, functional, artistic, simple, gorgeous. Just looking at them is worth the price of admission for the inspiration they created in me. His bowls all are simple and direct, no carving,

no paint, no flutes or beads. It's all about the wood and the shape of the bowl—nothing fancy, just drop-dead elegant.

Second, the historical value is wonderful. Although Stocksdale was younger than my father, he reminded me of my grandfather who gave me my first lathe, something he made into a multi-purpose tool. He taught me to turn as a boy when Stocksdale was just starting his professional career as a premier woodturner. The book takes the reader through his life, his shop, his tools, his artful choices of wood and forms, and shows him working many kinds of bowls from start to finish. He is grandfather to us all. (This book belongs in the CNEW library!)

*The Art of Turned Bowls: Designing Bowls with a World-Class Turner*, by Richard Raffan, 1998.

I just signed this book out from the CNEW library. What a gem! I've progressed enough in my turning to feel fairly comfortable with the techniques of woodturning. So, I'm ready to take on the art of design with more gusto. I'm ready to begin seeing the bowl in the log so I make the right cuts with the chain and band saws. Raffan gives great examples and tips here.

I already have Mike Darlow's book on design, which is like a college course. Raffan is far more practical. It's meant to be in the shop with the turner as a reference through the entire turning process.

The book is amply illustrated with fabulous color photos that Raffan uses to provide examples of what he is talking about.

I intend to get this book for my own.

### Turning an undercut rim on a bowl *Rick Angus*

My approaches to bowl turning are many fold; last month, I demonstrated one approach—the twice-turned bowl with undercut rim and balanced grain pattern. Twice turning refers to turning a rough bowl shape from a log half, allowing it to dry (to equilibrium moisture content) with concomitant tangential and radial shrinkage of the fibers followed by remounting the dry distorted rough bowl and finishing the job by recutting all surface about one axis. Balanced grain refers to the bowl having as close to perfect bilateral symmetry as possible.

Bowls without bilateral symmetry are fine and you should try them—just understand that you will need to leave enough wall thickness in the rough form to allow you later to recut a round bowl. Bowls cut from wet wood and finished while wet will distort upon

drying and you can use this to your advantage as well.



Welcome to my world of bowl turning; it begins with design of the growth ring pattern in the finished bowl.

The bowl is prepared from a log segment split through the pith, parallel to the growth direction of the tree, usually with a chainsaw. Thus the flat chainsaw cut leaves a near perfect quarter-sawn flat surface.

Often, growth rings on a log segment are not perfectly round; most often in branches they are more egg shaped. By choosing a chainsaw cut so that the log segment, once cut, has bilateral symmetry, that symmetry will be reflected in the finished bowl. The advantage of this symmetry include the appearance in the finished bowl and the minimized distortion in the rough blank upon drying.

I often cut directly through the pith when preparing a blank since I do not want to incorporate it in the bowl and to allow easy alignment of the mount. If I do not cut through the pith, I try to cut parallel to it so that it is easy to visualize where the pith was.



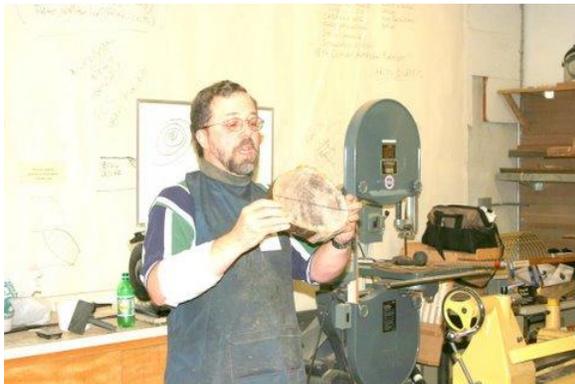
Choosing the grain orientation in the bowl begins with the chainsaw.

Using three orientation steps allows you to control all three axes (X, Y, Z) of the nascent bowl. The first is to mount the drive center exactly on the pith line of the bowl blank. If the pith line is removed, use adjacent growth rings to estimate where the pith was.

This orientation allows for each side of the bowl to have the same growth ring pattern. This is the first and most crucial step in “balancing” the bowls grain.



Examining the end grain in some split sassafras log segments.



Imbalanced orientation of grain, as viewed from the endgrain.



Balanced growth ring orientations; producing two bowls, one shallow, the other deep.

Once the drive center is secured on the pith-line of the blank, the blank is centered and balanced and the tailstock is brought close to the bark side and secured. Using bevel guided cut parallel to the axis, I removed bark and excess wood leaving a very rough shape, somewhat reminiscent to a wooden step pulley from centuries old machinery.

Now that a temporary outside diameter is established, the position of the growth rings all around the bowl can be examined. Look for the growth ring as close as possible to the pith ring, bring the tool rest close to the blank near the pith and mark the position of the pith on the tool rest with a pencil. Rotate the blank one-half turn and mark the position where the other pith end meets the toolrest. The difference is twice the amount the rim of the bowl needs to move to be “balanced.” Mark the halfway point between the two marks, loosen the tailstock, withdraw the quill just enough to shift the blank so that one pith line lines up with the middle mark. Spin the blank one-half turn and the other pith point also should lineup with the middle mark. This is the second step in “balancing” the bowls grain.

This completed, proceed with shaping the bowl exterior. I demonstrated bevel guided cuts with a sweptback 5/8” OD bowl gouge (about 65° bevel at the nose), cutting with the grain (base to rim) and against the grain where the tool could not reach with the bevel rubbing.

The third step is a very fine point and one that often you may choose to omit. It is the balancing of growth rings perpendicular to the last orientation (and hence the completion of the X, Y, Z complete orientation). Do this by choosing a single grain ring near the base and follow it all the way around the bowl. Mark the lowest position on the bowl on both sides of the bowl. Now mark on the toolrest with a pencil where one side of the low growth ring meets the rest; rotate the blank one half rotation and mark the other point where the low ring meets the toolrest. Split the difference and reorient the base of the blank in the plane perpendicular to the plane used in the second orientation and you have controlled all three axes.

I cut a square tenon that would fit my chuck, making certain that the reference face is square to the axis.



Shop rags make poor Band-Aids for an inconsequential but messy puncture wound. (Hint: blood stains wood and is difficult to camouflage so keep it clear of your work.)

Once the orientation is completed, all that remains is to cut a pleasing shape and cut a smooth surface. I demonstrated using a very steep bevel (about 80° nose bevel) bowl gouge to get very near to the base of a shallow bowl with a with-the-grain cut, from the base of the tenon to the rim.



Nurse Dave to the rescue with Neosporin and a clean Band-Aid.



Preparing the rough outside shape with bevel-guided cuts parallel to the ways of the lathe bed, producing a stair step pattern.



She shape develops—early view.

Next, I demonstrated using a flat scraper with a purposefully rolled burr, in a bevel-guided fashion to slice very fine layers of wood from the outside, leaving a smooth surface. I sharpened the scraper on a 60 grit friable aluminum oxide wheel and removed

the grinder burr with 150 grit sandpaper. This left a sharp but blunt cutting edge. A quick rub with a very narrow burnishing tool provided a stout rolled burr that was very good for slicing.

The slicing cut is performed by a controlled cutting edge entry into the wood as you would do with a gouge, except that the “bevel” on this scraper is the burnished surface directly behind the cutting edge. Thus, to operate this tool in slicing mode, apply the bevel to the spinning wood and advance the angle of the tool to allow the cutting edge to approach the wood. As soon as it begins to cut (and while the burnished “bevel” is riding on the previously cut rotation) maintain that orientation to the wood surface and advance the cutter with-the-grain to leave a sliced surface needing only fine sanding.

The bowl exterior now is complete and a tenon is true to the lathe axis. I removed the bowl blank from between centers, removed the spur drive from the chuck jaws and mounted the tenon in the chuck jaws, positioning the flat face perpendicular to the tenon snugly against the flat faces of the jaws. Spinning the bowl now mounted in the chuck jaws revealed that the exterior run-out was adequately small to proceed.

Using bevel-guided cuts with a bowl gouge, I cut from the face to the center of the bowl, making a very shallow, small diameter concave shape. This I followed by more like cuts, each one making a larger and deeper bowl shape. I find it advantageous to use this technique to build a rhythm of cutting the bowl interior and I am in good practice for the final cut leaving the desired wall thickness.



Removing wood from the interior with a bevel-guided, leading edge cut from center into the bowels of the bowl.

I also showed that by leaving a cone of wood in the center of the bowl during hollowing, that the this could be removed with bevel-guided cuts from the center towards the bottom of the bowl; this is an against – the-grain cut but the quality doesn’t matter as this

technique is for removing wood far from the finished surface. It's advantage is that it utilizes the opposite bevel of the bowl gouge and reduces the frequency of sharpening.



The conventional bevel-guided, leading edge cut, with the grain, from rim to center.

Undercutting the rim requires reaching the 65° bowl gouge well across the lathe bed to have the cutting edge approach an undercut; however, in reverse, the cut easily can be made from the front of the lathe.



- Undercutting the rim with the lathe rotation in reverse.

I quickly demonstrated cutting a dried bowl blank to convert the slightly distorted, oversized rough bowl to final size using the same techniques as I used for the wet wood.

The advantages important to me for using wet wood include:

- Having the ultimate control in choosing the grain pattern for the final bowl—instead of leaving it up to the sawyer at the mill;
- Removing the bulk of the wood while it is soft (wet) and ultimately easier to cut than cutting only minimal dry wood during the final shaping;
- Producing minimal fine wood dust to dirty the studio, myself and my lungs;

- Speeding the drying process by drying only little more wood than will be in the final product.

There were a few more details discussed but I have already taken much more space than the editor usually allows for demonstration articles. Please see me if you have any questions, comments, suggestions or criticisms.

### Show & Tell:

#### Buzz Hawes



large segmented bowl

#### Art Bodwell



Looks like a milk bottle.



segmented vase - shape based on a ceramic vase

**Mike Stone**



white birch twig pot

**Frank White**



small segmented vase - 105 pieces

**Carl Zucker**



cherry vessel with gesso finish and carved incised feathers



leopard wood bowl



brown mallee burl bowl



walnut vase with triangle/spiral carving - bone in vessel top

**Richard Hunt**



Jimmy Clewes-style box

**Mickey Goodman**



endgrain vase



winged cedar bowl

**Ray Asselin**

**Dave Eaton**



large ash bowl, unfinished



bowl in briar-root burl, aspen, claro walnut - briar root burl was full of gravel and tough on his tools



box in mahogany and polymer clay - collaborative effort with his wife

**Jerry Sambrook**



Curly Soft Maple and dye.

**Bill Leclerc**



Ambrosia Maple Bowl

**Al Gilburg**



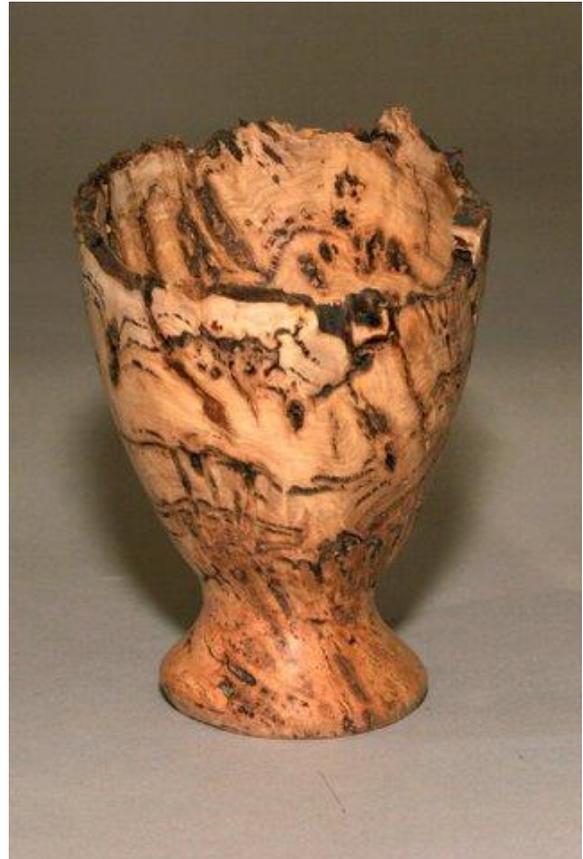
cherry bowl

**Charles Faucher**



laminated bowl with horizontal spiral rim

**Ray Boutotte**



tasmanian white burl vase - wood from Bad Dog burls, began at the Woodworks show, later completed and donated to "Project Goodwill."

**Reid Gilmore**



box in goncalo alves with ebony finial

The CNEW Skew

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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)  
 Snail Mail Newsletter (\$25.00)

Please let us know of your interests:

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

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

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

\_\_\_\_\_