



Next Meeting Details	
<b>Topic: Make a Pierced Thin Wall Turning</b> Ron will make a tall thin oval vase from two saucer halves.	
<b>Speaker: Ron Pessolano</b>	
Date: February 4, 2010	
Ron is an accomplished turner who works uses a converted antique wood lathe circa 1877. He is a member of the Berkshire Woodworkers Guild and his shop is in Brimfield	
Learn & Turn	
5:00 to 6:25 p.m.	
<b>Topic: <i>Turn a Bud Vase</i></b>	
<b>Leader: To Be Determined</b>	

**President's Message**

***Rick Angus***

The club is off to an auspicious start of 2010 with a new lathe purchased and under the apt care of Jerry Sambrook. Ron Pessilano will get to take her out on her maiden demonstration voyage with some pierced turnings in February. We hope soon to have a parking garage under the stairwell in the back recesses of the church for it's storage.

Our temporary location at the Seventh Day Adventist Church is working out well. Thanks again to Charlie Croteaux for his fast action getting us settled. As of this writing, there is no news about the Worcester Craft Center availability of the wood studio for our (or anyone else's) use. We will keep you informed as details pop up.

We are quickly approaching one of my favorite times of the year—open shop Month. A few members volunteered their shops for small member gatherings featuring some type of turning fun during the month of February. Each host is doing something different and the times and dates are scattered throughout the month. If you feel the urge, there is still time to open your shop later this month and we will announce the details at the February meeting. I have enjoyed open shops for many years, as a member of many clubs and hope that you have as well. If you have hosted or attended, you know how much fun it is. If you haven't tried it yet, February is the time. Please remember to call your host as early as possible to reserve your spot.

**Minutes of January Meeting**

*Tim Elliott*

New/visitors:

Josh Coomey

Nevin Gomez

Chris Durkee is working on future Learn & Turn topics. He expects to publish a list for the next 6 months soon. Chris also recognized the following members for substantial contributions in 2009: Jerry Sambrook, Dave Eaton, Bill LeClerc.

We will again have open shop events in addition to our regular February meeting.

Jerry Sambrook announced that our February meeting will feature a pierced platter demo by Ron Pessolano.

Jon Berke gave a treasurer's report. Most of the activity was connected with the craft fair on Thanksgiving weekend. beginning balance: \$7017, credits: \$4000, debits: \$3200, ending balance: \$7856

Joe McGill reported that the January newsletter is "not out yet." There was not much to publish from our December holiday meeting. The newsletter depends on contributions from members - so please consider sending Joe some content this year. Deadline for submissions will be the 15th of each calendar month, but unpublished items may be held over a month depending on volume, so there is \*never\* a bad time to send articles to Joe. Joe will not be able to attend the February meeting, and needs a volunteer to write up a summary of the Learn & Turn session.

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## CNEW Skew: Volume 23; Number 1, February 2010

Ray Asselin would like to update our old card-based system for tracking videos on loan. We voted that he should spend up to \$50 from CNEW funds for materials to create a new binder or catalog.

Roger Boisvert reported that borrowing from our book library has been minimal. Jerry Sambrook has records of books taken out over the past couple of years. He will review these and recommend how to winnow the collection to a more active core. Others suggested that more books might be borrowed if we highlight one a month or put a listing on the website.

Webmaster Dave Eaton reminded us that every CNEW member has space on our site to maintain a personal gallery of photos. More info is available online. Mickey Goodman and Mary Maguire volunteered to help Dave with updating/maintaining the overall site.

Mickey Goodman reported that the South Shore chapter has collected some nice black walnut from Kingston, MA. More harvesting is likely at the end of January. Mickey will send more details for the newsletter.

Charlie Croteau will sell Project Goodwill items this weekend at the Woodworking Show at the Big E fairgrounds. Jerry Sambrook presented Charlie with a box of pens donated from turners in New York. Additional donated turned work is always welcome. The fundraiser at Doyle's in Jamaica Plain last year was also very successful.

Jerry Sambrook described more details of our plans for the Woodworking show at the Big E. Our booth will have 5 lathes (2 owned by CNEW, others from Todd Heino, Eric Holmquist, and Ron Rochleau). Craft Supplies has provided 150 pen kits to be turned by members of the public under our tutelage. We are encouraged to display other turned work, but not allowed to sell any. If anyone would like to pick up the "big bowl" from Buzz Hawes for display at the show, Buzz will help load it for transport.

Back in October, we voted to pursue buying a larger lathe for meetings and other demos. Jerry Sambrook researched options and sent a proposal to the general CNEW e-mail list - for a Jet 16x42 priced at less than \$2000. A motion was made to vote on the purchase, but was tabled temporarily so that we could first discuss issues related to our meeting location.

Norm Mancuso previously sent an e-mail to the general membership with this non-binding motion:

"Moved, that subject to the availability of meeting space at WCC, and further subject to said availability at a reasonable fee to CNEW, future meetings of CNEW shall take place at WCC."

Discussion was lengthy. Norm explained that the intent of this non-binding motion was to get a sense of the will of the membership - do we want to go back to meeting at the Craft Center if that becomes a realistic option in the future? At this point, we do not know what their facility will look like or what fees they might charge. It is possible that we might be able to store a new demo lathe at the church if we continue to meet there. If not, Jerry Sambrook has agreed to store and transport a demo lathe for at least the next year.

Al Gilburg summarized the advantages of meeting at WCC: They have 8 large lathes that we have used in the past, a more appropriate space for future major demos/workshops/classes, and it is easier to get to. Reid Gilmore confirmed that the center still plans to have these lathes set up and working. He further pointed out that meeting at the center allows us to more naturally recruit students from their woodturning classes and participate in their shows, although these activities could continue if we do not meet there. Bill LeClerc asked if the church would feel snubbed by an overt investigation of alternative venues. The consensus seemed to be that they would not.

Jim Metcalf, who continues to work with the Center via the SCORE program, cautioned that their business model is still "not a done deal" and that it is still premature to expect stable details of any future relationship with them. Any vote tonight should be viewed as expressing only a preference to pursue future negotiation with the center.

Dave Eaton summarized an email exchange he had with Craft Center management this week. Due to a staff absence there will be no activity on getting the workshop open again for at least 3 weeks, but it might be open in March. A rental cost of \$100 per month might be reasonable. It might also be possible to rent a lathe from the Center on an occasional basis for offsite events. The Center is interested in having us back.

Jerry Sambrook pointed out that we cannot assume that we will be able to continue our past practice of using Center facilities to couple major demonstrations with more personal hands-on classes. The shop space may have conflicting new commitments. This led to a discussion of how the wood shop will fit into Worcester State College's ongoing programs. The college itself does not have a

## CNEW Skew: Volume 23; Number 1, February 2010

wood program, and does not plan to start one. The new investor in the Center is not the College itself, but the Worcester State College Foundation.

A motion was passed to cut off debate and vote on Norm's motion. A voice vote on the motion passed.

We agreed that future discussion with the Center on CNEW's behalf should exclusively involve a small committee: Dave Eaton, Art Bodwell, Reid Gilmore, and Richard Hunt.

Mary Maguire pointed out that Archangel's Woodworking shop is a local woodworking coop that has been advertising on Craig's list - they may also have alternative meeting space.

We returned to the subject of the demo lathe purchase. The proposed lathe is compatible with the current church meeting space. It weighs approximately 380 pounds. We can probably sell it later at minimal loss if we decide we don't need it. Dominic Leroux spoke in favor of purchasing the lathe, on the grounds that it would make CNEW more self-sufficient and able to support programs without outside help. For instance, it could be used at the Woodworks and the Spirit of Wood shows. Chris Durkee pointed out that we have already cancelled at least one demonstrator due to not having access to a suitable demo lathe. The treasury has sufficient funds to buy it.

The motion to purchase the lathe was put to a voice vote and passed. A suggestion was made to purchase a mobile base for the lathe. Jerry said that one is already available.

At this point, we have four members volunteering to hold open shops in February:

Michael Peters  
Dave Eaton  
Reid Gilmore  
Ken Dube

Each of these hosts will choose one or more open shop times in February and provide details to CNEW. If you would like to attend an open shop, contact the host member personally.

Program: Reid Gilmore on lidded finial boxes

Attendance: 50

There was no formal Show & Tell session tonight, but I gleaned the following from the items on display:

Buzz Hawes

bowl with zigzag pattern on bottom  
cutting board with similar zigzag  
components for making a bowl similar to above

Reid Gilmore

3 vases

Nevin Gomez

2 bowls

Unknown members

2 pens

candle snuffer

## Side-Grain Box with Finial

Reid Gilmore

Side grain boxes need to be made with relatively loose fitting lids so that changes in humidity don't cause the lid to stick due to differences in the lateral and longitudinal shrinkage/expansion of the wood. The starting material for this box is 1" thick kiln-dried lumber, so that the box can be turned in one session without the need for a drying step after rough turning. A band saw is used to cut one 5" diameter blank, which will become the box bottom, and one 4.75" diameter blank that will become the lid.

The center of each blank is marked on both sides of the top and bottom blanks. The blank for the bottom is placed between centers, so that a tenon for a chuck can be turned on the bottom using a bowl gouge and a spindle gouge. A lathe speed of ~1000 rpm is suitable for this diameter of blank. The tenon will eventually become the foot for the box, so I turn a tenon that is ~1.5" diameter and 1/4" deep. This tenon fits a mini-chuck. If you don't have a mini-chuck, just cut a tenon that fits your chuck. Using a bowl gouge, shape the bottom of the box while the blank is between centers, and clean up the band saw cut outer edge. The bottom of the box shouldn't be sanded at this stage. A drawing of the arts of the box is shown.

Place the box bottom in the chuck, and round over the top edge before you begin to cut a bowl-like profile in the box bottom. The final thickness of the box should be about 1/4". I use a square scraper that has a second perpendicular cutting surface on the left side to cut the recess for the box top. This recess should be about 1/4 inch from the edge of the box bottom, and should be about 1/8"- 3/16" deep. The modified square scraper I use isn't in tool catalogs, but this is a simple tool to make using a M2 high speed steel

metal lathe bit (1/4 inch thick steel, MSC Industrial Supply) and a bench grinder. Once you are satisfied with the profile for the inside of the box, it is ready to sand.

Cut a tenon for your chuck on the 4<sup>3</sup>/<sub>4</sub> inch blank. Don't make this tenon too deep because it will eventually be cut away. Mount the blank in the scroll chuck. Use a bowl gouge to remove the rough surface left by the band saw. Using a compass that has been set to the interior diameter of the box bottom, carefully mark the exterior diameter of the box lid onto the blank. If you started with a 5" diameter base, and the recess is 1/4 inch from the edge, the exterior diameter of the box lid should be about 4.5". Use a spindle gouge to cut the lid to fit tightly into the box bottom. The reason for making a tight fitting lid at this point is so that the exterior surface of the box lid can be turned while the lid is sitting on the box bottom. Once you have achieved a tight-fitting lid, use a bowl gouge to turn the interior surface of the box lid. The final thickness at the very center should be at least 3/8" thick including the tenon that is in the chuck. Once you are satisfied with the inner profile of the box lid, you should sand it to remove any remaining tool marks. Avoid sanding the surface that will fit into the box bottom, or you will lose your tight fitting lid.

Remove the box top from the chuck and remount the box bottom. Use the live center to keep the base and top together while you begin to shape the box lid. The next step is to drill a 3/8" diameter, 1/4" deep hole for the finial. If you were able to get a tight fitting lid you will be able to do this drilling step without additional modifications.

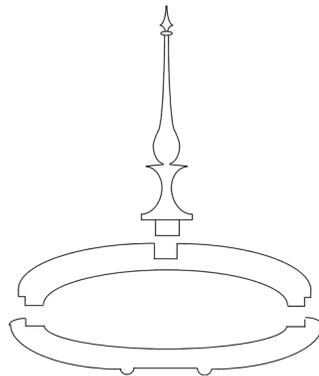
If the lid is not tight enough, you can clamp the lid over a Kleenex or a paper towel to tighten the fit. Thick rubber bands can also be used to keep the lid on top. If the lid is still too loose, you can use a chuck with #3 jaws to hold the lid while you drill the hole. After you have drilled the hole for the tenon, make certain that the top of your box has a flat, or slightly concave 3/4" diameter surface surrounding the central hole.

Tight grained, high-density wood is best for making finials. You don't need to use an exotic wood (ebony, cocobolo, bocote, bloodwood, etc.). Local woods that are suitable for finials include maple, beech, cherry or walnut. I avoid

oak, locust, sassafras, box elder, zebrawood and purple-heart. The starting material for the final for this box is 4" x 3/4" x 3/4" turning stock. The finial blank is turned between centers using a roughing gouge to get a cylinder. The finial blank is then placed into a chuck with #1 Jaws, so that a 3/8" diameter tenon can be cut on one end. While the final tenon only needs to be 1/4" long, you can increase the tenon length to 1/2" to improve the chucking stability when you turn the tenon. A quick way to size the tenon as it is being turned is to use a 3/8" inch open-end wrench. Check the fit of the tenon into the box lid. You don't want a fit that is so tight that you can't add glue. The shoulders of the tenon need to be flat, or just slightly concave so that the finial will fit into the box top without leaving a gap.

The tenon for the finial is clamped into #1 chuck jaws, and the live center is placed on the other end. A roughing gouge is used to taper the final blank towards the live center end. Finish rough shaping of the final using a spindle gouge or skew chisel before withdrawing the live center. The last 1/8-1/4" of the final tip needs to be removed because this section of the wood has been damaged by the tip of the live-center. I use a combination of a 1/4" spindle gouge, 1/2" skew chisel and 1/4" skew chisel to turn finials. You should start working from the tip, and work your way back to the base. Finials are a combination of beads, coves, V-cuts and tapered cuts. In general, the diameter of finial elements should increase as you approach the base. It is a good idea to have some idea of your final design before you start making a shape. If your tools are sharp, you should need minimal sanding to remove tool scratches. It is a good idea to sand segments of the final as you complete them rather than trying to sand the entire finial after it is attached to the box lid. When you get near the chuck jaws leave excess wood on the base of the finial. This segment will be completed after the finial is glued onto the box lid. If you made your finial tenon longer than the hole in the box top, remove the excess wood with a coping saw.

Glue the finial tenon into the box top. I use thick super glue, but you could use other glues (epoxy, Tightbond) if you want to wait for them to harden. Remount the box top onto the lathe. Using a spindle gouge complete the bottom section of the final, and refine the joint between the final and the box lid. A small V-cut at the glue-line is one way to hide the glue line. Now that the finial is in place, finish shaping and sanding the box lid and the base of the final. If you had a tight-fitting box lid, you now need



to remove the lid, and loosen the fit on the base bottom.

The final step in this box is to convert the tenon on the base of the box into an attractive base. I use a vacuum chuck to hold the box bottom while I finish turning and sanding the box bottom. You could make a jam-chuck, or you could use cole jaws in expansion mode to hold the box bottom.

## Turning a "Bowl in a Board"

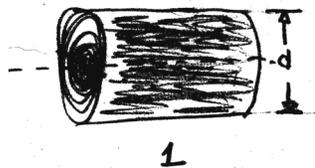
by Dave Eaton

### Overview

The bowl in a board is a neat and unusual look with respect to what most bowl turners produce these days. It is a project that requires the turner to keep excellent tool control and a high awareness of the "ghost" material spinning about in order to assure a nicely finished object d'art without injuring a knuckle or finger.



Quite important in this project is the fact that sharp tools and extremely fine tool control help greatly reduce the need to remove imperfections left by tool marks and hopefully almost eliminate the associated sanding prior to finish. The shape of the turning does not lend itself to safe sanding under power and off-lathe hand or power sanding of the bowl/board tight intersections is usually quite tedious. With a steady hand managing the tool so as to just skim the wood during final passes it is possible to leave both a flat surface behind as well as one without surface grain tear-out, each of which is one of the main keys to a successfully finished project. Two other key abilities are; knowing how and having the ability to sharpen the tool of choice to an extreme edge such that it is capable of making these quite fine finish cuts - regardless of whether in a cutting or scraping mode, and, having what I call "The Artistic Eye" or the innate and elusive ability to look at the overall dimensions and shape of the board and the bowl bisecting it and manage these during the turning process so that a pleasing shape is developed. Not as easy as you may think...



### How To Do It

To begin, select a log of a suitable size as in figure 1, per-

haps 10-15 inches in diameter to start and rip it in half with a chain saw, or otherwise, as is usual for side grain bowl turning. The log section should have viable wood along its full length, or with the grain, to about 120% of the short axis, or diameter, of the log (cross grain). Don't fret too much if the blank is not cut with square ends or if it is not especially a "regular rectangle" shape. That will only add to the character of the final piece.

The reason for this extra length is that it allows making of a pronounced "board" that is quite longer than the resulting board (and bowl) will be wide. This is a nice appealing look and maintains the concept of a "bowl" inside of a "board" versus just a bowl that has some square wings sticking out from the corners. The latter of which is a fine shape but less the theme of this article and of a "different" look.

Once the half-log section is ready, mount it on the lathe with bark side facing the tailstock as in Figure 2. If you wish to try making a Natural Edge then reverse this. Mount the blank between centers with either a faceplate or a big spur drive secured in/on the headstock taper/thread or as I prefer one that is held by a chuck. "Spur drives" suitable for such use in a four jaw scroll chuck are available from Craft Supply or Oneway Manufacturing among others. Craft Supply calls them "[Quick Change Drive Centers](#)" like [p/n 361-0102](#) (see left). It is recommended to use the two spur drive, vs. the four, for driving bark or irregular bowl blank surfaces as these dig deep into the grain when lined up in the same direction.



The other more traditional size hefty four prong spur drive that fits into the chuck like a woodworm screw is [Oneway's p/n Chuck Spur 2027A](#) (see right). Most of these solutions sell for \$40-50 so faceplates are the most economical approach, even if not the most convenient.

Get the blank is spinning at the highest speed you are safe and comfortable with and it's time to start shaping the bottom nearest the tailstock. A 1/2 or 3/8 inch Crown or Sorby deep fluted bowl gouge is great for this (or similar). Start with pulling or drawing cuts with the flutes almost closed (like a backwards "C" touching the wood at



both the top and bottom) from the center out to remove bark and start to get a continuous surface without any bark or "air spots" - but only follow through to about half way up the blank towards the rim. We are not in fact going to cut some area about 1/3 of the way from the rim to the foot so that we leave both a raw wood edge on the long grain side, a chain saw cut edge on the cross grain edge and a "rectangular-ish" board blank connecting it all. See figure 3 for a look of where to stop. Remember to create a nice clean tenon so that you can grab it with a chuck when



you go to reverse the orientation of the blank, or make other provisions.

Once at this stage we want to try and cut the other side, the rim side, of the bowl to get a feel for where the bowl will ultimately be and to help visualize the board thus allowing decisions to be made regarding where it will sit - how high or low the board will be in the bowl profile. This proves difficult for anyone who is not truly ambidextrous as the handle of the tool wants to be very near the headstock vs. the usual tailstock or straight out position that most right handers accomplish with ease. If you cannot get the knack of this by switching hands or stance don't sweat it. You can take care of this step later when the blank is reversed.

At this time try to reduce the thickness of the board and the rim height of the bowl so that the board looks good and the rim has no imperfections such as chips or tight pith rings that might lead to issues later. It is however a good idea at this time to reduce the diameter of the rim area to one a bit more flowing with the bottom curve to get a feel for what the look is like. Make sure to leave it big as "changes" may be coming up and if you go too small, well, there may need to be some design alterations... if you know what I mean.

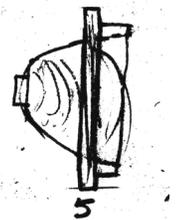


Once the rim is all set for final height you can make some decisions about the final height and thickness of the board, which you have kept extra thick up to now. To reduce tear out and get a nice clean flat board on the bottom (foot) side, start your bowl gouge off from just outside the diameter of the ghost image and run the bevel flat into the wood, making very shallow but consistent cuts along the board surface until almost hitting the bowl. Keep the bevel flat! It should be just riding the surface and maybe doing a little cutting too. This will leave very few tool marks if you can get the hang of it. Stop the lathe and use a straight edge to check the flatness of the board at the side of the

bowl a few times. Cupping or a gap in the center means you need to cut more thickness at the edge of the board whereas a bump or bow means don't cut at the outside ghost but do so more close in to the bowl. Again don't worry about getting a clean transition at the bowl and board intersection, the bowl gouge is just not the right shape tool to do that.

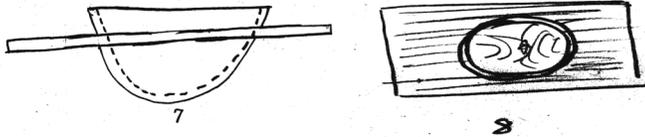
Now that at least the final shape of the bottom side of the board and the bowl are established, switch to a Spindle Gouge that has a "pointy" or thin tip so as to allow cutting the small final distance from the bowl radius and the edge of the board alternately. Cut a little one direction and then the other so that the critical intersection is cut cleanly and has no "fuzz". Take great care here as this cleanly intersecting board to bowl interface can make or break the whole look you are going for. A less than perfect job will not look good and it's virtually impossible to sand later unless the sides of your bowl are basically vertical. What we are looking for is precision. Sometimes for the very last trim a skew chisel can be used (cutting mode, not scraping), but with nerves of steel and great care.

Once satisfied take the bowl blank from between centers and reverse its orientation so that the rim is now closest to the tail stock as in figure 5. Use of a chuck here is a significant advantage but always use the tailstock when you can. Once it becomes an object that you cannot get around then remove it, but for mechanical stability and the added safety it should always be used until it's in the way. Continue to trim the diameter and angle or shape of the rim so that it blends into the curve on the bottom of the bowl as if the board was not even there. Go slowly as you do not want to make the diameter or shape too small causing a bad look or require more work on the bottom side again. Make sure to clean up the bowl and board intersection as before, but this time it will likely be a bit more challenging due to the complimentary angle of this side of the board with respect to the angle you cut before, as in the figure shown. For just that reason, bowls with highly flared rims should be avoided until you try your skill at a few easier ones.



One all surfaces are cleanly cut and the board thickness is about what you will make the bowl wall thickness become, you are ready to hollow. From this point on we are really just making a regular solid rim bowl. Use your bowl gouge

or favorite tool to evacuate the waste wood from the bowl and make finish cuts. Continue and finish the foot of the bowl as you normally would using Jumbo Jaws, a Compression chuck or a vacuum system as desired. Sit back and look at the board you just made and that neat bowl sticking right through it. Everybody will wonder how you ever made such a wildly unique piece of art!



#### References:

Craft Supply - Quick Change Spur Drive  
[http://www.woodturnerscatalog.com/store/Lathe Accessories Drive Centers Quick Change Drive Center quick change center?Args=\)](http://www.woodturnerscatalog.com/store/Lathe%20Accessories%20Drive%20Centers%20Quick%20Change%20Drive%20Center%20quick%20change%20center?Args=)  
Oneway Manufacturing - 1 inch Chuck Spur  
<http://oneway.ca/spindle/spurs.htm>

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October 14, 2009

## Hartford Update

Mary Lacer, President of AAW recent an email to members of the CNEW board notifying us of a planned tour of the Hartford Convention Center in preparation of the June symposium. February 6th at 1:00 p.m. it will be at the Hilton Hotel downtown on 6th Floor, Room A. The meeting is open to all interested members, As of this writing Chris and Jerry are planning to attend and we should receive an update from them at the next monthly meeting.

For information about the symposium scheduled for June 18-20, 2010 go to the website:

<http://www.woodturner.org/sym/sym2010/>

## Ocean Woodturners

### Jacque Veserey Demonstration

The Ocean Woodturners are sponsoring a Jacque Veserey demonstration and hands-on workshop on February 20-21, 2010. It will be held at the North Kingstown Senior Center #10 Beach St. North Kingstown, R.I. 02852. For more information call Wayne Collins @ 401-624-9011 or email Wayne @ [woodturner9254@verizon.net](mailto:woodturner9254@verizon.net).

## February is Open Shops Month

### Open Shops Hosts

Please note: We will be Meeting at the 7th Day Adventists Church in February as usual!!! February is our "OPEN SHOPS" month where we visit our fellow members at their shops.

Please call or send an e-mail if you plan to attend a shop  
**BRING A CAMERA - TAKE PICTURES!!!**

February 2010 shop hosts are:

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#### Dave Eaton [dave@eaton9999.com](mailto:dave@eaton9999.com)

5 Maple Avenue  
Natick, MA 01760  
(508) 653-6364

Friday, February 26th, 11:00am to 4:00pm - and -  
Saturday, February 27th, Noon to 6:00pm

Agenda: Hands-on Small Projects, Boxes, Goblets and Ideas session.

What to bring: Safety face shield and any project you want help with.

Capacity: Five people

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#### Reid Gilmore [reid.gilmore@umassmed.edu](mailto:reid.gilmore@umassmed.edu)

198 West River St  
Upton, MA 01568  
(508) 603-1248h  
(508) 856-5894

Saturday, February 14th, 1 PM to 5 or 6 PM.

Agenda: The shop has two lathes (one Oneway, one 1236 Jet). The agenda can depend upon the interest of possible attendees. Possible projects could include boxes, ornaments, inlaid bottle stoppers, hollow forms, natural edge bowls.

What to bring:

Capacity: The shop has adequate room for 6-8 people.

Please call or send an e-mail if you plan to attend

Buzz Hawes [buzz@accuconlabels.com](mailto:buzz@accuconlabels.com)

1080 George Hill Rd  
Lancaster, MA 01523  
978) 365-6078

Sunday, February 14th, 2 PM to 5 PM.

Agenda: I'll show you my shop, my equipment, some of the steps I use to make my segmented bowls, and discuss techniques I use. We'll may do a little turning on a bowl as well. Bring yours to work on.

What to bring: Examples of your work and anything else you think is relevant to the discussion and work session. Also if you are having a problem with any work you are currently doing - that could be an addition to our chat.

Capacity: My shop has room for about 4-5 people.

Michael Peters

[mjegpeters@charter.net](mailto:mjegpeters@charter.net)  
[michael.peters@genzyme.com](mailto:michael.peters@genzyme.com)

3 Forge Lane  
Sutton, MA 01590  
(508) 865-0392

January 30th, 1:00pm - 'til we are done

Agenda: Tool making

What to bring: Face shield, good quality dust mask, leather work gloves, warm clothing  
– we will do all of the metal cutting, shaping and grinding in my garage with the door open.

Heat treating will be outside with a wood fire. If it is below zero we will reschedule

Tool steel or any piece of metal that you would like to turn into a tool I will have tool steel available if you need it

Dinner will be provided around 6:00. We will work on the metal shaping during the day and the tool handles after dinner. A Baltic Birch tool handle blank will be provided as well as set screws and ferules. My basement shop will be warmer than the garage but it is still unheated.

Capacity: Two people Call to reserve your space.

Please let me know no later than 1/23/2010 so that I can set everything up ahead of time.

Will Hunt [jnwhunt@aol.com](mailto:jnwhunt@aol.com)

Steve Reznek [reznek@aol.com](mailto:reznek@aol.com)

Lexington Arts and Crafts Society  
130 Waltham Street

More Info

Lexington, MA 02421

(781) 862-5181

(978) 287-4821

Date & Time: Thursday February TBD, 2010 from 7:30 to 9:00 PM

Agenda: . This year, Will Hunt and Steve Reznek will once again open the Lexington Arts and Crafts Society's Woodworkers Guild shop to CNEW members for a tour. While not exclusively a turning facility, it is unique in providing members with almost 24/7 access to a fully equipped woodworking shop. The guild has recently acquired a 12" jointer, a 24" planer and a Powermatic 3520 lathe and has a full complement of other major equipment. Either Steve or Will would be happy to provide you additional information.

See the guild website at: <http://lacsma.org>

What to bring: yourself

Capacity: no limit

Ken Dubay

154 Route 6 (a.k.a. Willimantic Rd)

Columbia, CT 06237

(860) 228-2695

no email CALL AHEAD

Date & Time: Sunday, February 7th, 9:00am - 5:00 PM  
(Pizza for lunch)

Agenda: Peppermill and other demo and then you turn a natural edge bowls. Ken has 2 Oneway 2436's and will start at 9AM - for a daytime session.

Lot's of space, but no email - so call ahead!

What to bring: yourself, facesheild, and tools you desire to use, maybe a mini lathe too

Capacity: 15 people

**Please call Ken ahead if you plan to attend:**

**ph 860-228-2695**

**Please check the CNEW website for up-to-date information about OPEN SHOPS**

**Membership Application**

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

Treasurer, Central New England Woodturners  
c/o Jon Berke  
22 Walden Way  
Milford, MA 01757

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



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



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

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Name: \_\_\_\_\_

Street: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ & Zip: \_\_\_\_\_

e-Mail: \_\_\_\_\_

Please check appropriately below

New Member

Returning Member

e-Mail Newsletter (\$30.00)

Snail Mail Newsletter (\$35.00)