



Next Meeting Details
Topic: ** Pot Luck Holiday Party & Yankee Swap **
Speaker: none
Date: Thursday, December 1, 2011 6:30 p.m.
Learn & Turn
5:00 to 6:25 p.m.
Topic: <i>No learn & Turn this month</i>
Leader: none

Minutes 10/6/2011 **Eric Holmquist**

Attendance:

Around 30

Visitor:

Bob Poulliet

Demo:

This month: Jerry Sambrook

Next Month: Bill Leclerc

The Fruitlands sales just barely covered booth cost

After discussion, there was a motion passed to buy a new Vicmarc chuck for the lathe

Mickey and Jerry looking into new wheel options for the lathe

Show and Tell

- Jerry Sambrook 3 Thin Walled Vessels and 2 Platters
- Steve Jewel 4 Bowls, one with pyrography
- Art Bodwell 2 Segmented Bowls, 1 Segmented Urn
- Buzz Haws 1 Segmented Bowl
- Ray Asselin 1 Butternut Vase wrapped in vines
- Gene Houle 3 Bowls
- Bill Leclerc 1 Pepper Mill
- Al Gilberg 1 Dyed Ash Bowl
- M Peters 1 Maple Bowl
- Ron Rocheleau 1 Birch Bowl
- Eric Holmquist 1 Gilded Wing Box, NE Burl Vase, Bowl thru Board

Treasures Note:

The clubs balance has been slowly decreasing all year. At

President's Message **Charlie Croteau**

December is here!!!! Time for our annual elections and party. Please bring a pot luck dish to share or something to drink. Also bring a gift item for the Yankee swap. Put it in a paper bag with a string on it and you will be in business.

Election of officers. Put on your thinking caps. If we want to have a club, everyone needs to do a little something. YES, EVERYONE. These tasks are no big deal, 15 mins. to an hour a month.

Hope to see everyone on Thursday.

charlie

Editor's Note **Ron Rocheleau**

This month's articles are from various sources. Since there was no meeting last month, we have no photos for this issue. As always, now would be a great time to write and article and email it to me or the newly elected newsletter editor. If you did not receive the newsletter mailing let me know, at rocheleau2591@charter.net, and I'll do my best to make sure you're on the list.

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the next meeting we should discuss ways to raise more money or reduce our spending.

Upcoming Events:

May 3rd 2012—Jerry Sambrook has extended an official invitation to Malcolm Tibbetts for a demo next May. Stay tuned to details from Jerry.

2013 - Kurt Theobald demo on segmenting

Practice...Practice...Practice...

At Woodturning

By Ernie

(Reprint from CNEW September 1997,

revised by Ron Rocheleau)

No one would think of running a marathon, entering a golf tournament, or hiking to the top of a mountain without a lot of preparation, so why do woodturners think that they only need to switch on the lathe and start turning? The answer is that it looks easy! So why should we warm up?

Most professional turners I know almost always turn a sample before cutting the customer's stock. After all, when you are given the number of pieces the job requires, you have to return the same amount you were given. You can practice on a common wood before attempting to turn a rare and expensive exotic. Practice is a way to loosen up and get your rhythm going before jumping in!

Turning a sample or part of one will give you an idea what tools will be best to use, or maybe you have to improvise a special tool. You will learn how the approach the turning and think through the design in greater detail than with a pencil and paper.

I find that if every so often you turn a "story stick" you can keep your skills sharp. A "story stick" is only a piece of scrap wood about 1-1/2 to 2 inches in diameter and about 1-1/2 to 2 feet long. If you practice turning coves on one, beads on another, and maybe tapers on the third, using no calipers, using only your eyes to space the cuts, you will soon find you have enough skill to be able to make cuts that will be even a smooth.

Mark the date on the ends and store on a shelf. By repeating at various intervals and comparing them with those you did previously, you will notice that the first ones will seem crude compared to the most recent ones.

As woodturners, we are lucky that we have an abundance of wood all around us, so we can't use that as an excuse. So make it a habit to spend a little time every so often to practice, and especially before starting a special project. The time spent won't be wasted as you will soon have enough skill and confidence to turn quickly and safely.

Segmented Turning Comes of Age

By Malcolm Tibbetts

(Reprinted from Woodturning Today

– A Dramatic Evolution pg. 192-193)

Visiting any symposium Instant Gallery is always a huge treat. Nowadays, as part of the display, you will undoubtedly be intrigued by a multitude of segmented woodturnings, that is, assemblies of many small blocks of different kinds of wood.

In recent years, segmenting has enjoyed a very noticeable increase in popularity. In the fall of 2008, the first segmented woodturning symposium was held at the Marc Adams Woodworking School in Indiana, and as a result of attendee discussions, there is now a specialty, web-based, segmented woodturners chapter within the AAW. What has inspired so many turners to tackle the challenges of accurately assembling many little pieces of wood before they approach the lathe?

I'll share my perspective. In 1973, Emmett Brown and Cyril Brown co-wrote *Polychromatic Assembly for Woodturning*, published by the Society of Ornamental Turners of England. Later, in 1982, Richard Sorsky of Linden Publishing made the Browns' work available to all woodturners. For many years, this was the bible for segmenters – there was very little else available.

In 1975, the very first issue of *Fine Woodworking* displayed a segmented woodturning. Paul Roman, the magazine's founder, told me, "I was intrigued by a couple of segmented turnings at a craft show. I was able to borrow them to take a few Polaroid pictures on my kitchen table." Irving Fischman was the maker, and how lucky for all of us that his work grabbed Paul Roman's attention. But segmented work has a way of doing that.

I'll bet that I was not the only woodworker that became intrigued by the possibilities presented by that black-and-white cover image. Ten years later (1985), another *FWW* cover showed two exceptional southwest-style segmented vessels by Addie Draper and Bud Latven. Addie and Bud shared their techniques with the world, just as turners have always shared. Perhaps no other magazine issue

has had as much impact on the growth of segmented woodturning.

There are many pioneers and events that deserve credit. Albert LeCoff of the Wood Turning Center, the force behind countless exhibitions, introduced Lincoln Seitzman's work to the woodturning community. Lincoln was an innovator, and with Albert's support, he inspired me and hundreds of turners to pursue segmenting. At the First Segmented Symposium, Lincoln was honored for his pioneering innovations.

Current-day segmenters, whether they be hobbyist or full-time professionals, owe a huge debt of gratitude to the segmenting pioneers. In the late 1940's, long before Bud Latven started to make miter cuts, people like Howard Wipple were pushing the art form. Wipple very successfully incorporated intarsia techniques into his segmented pieces. His work made people stop and look. In the early 1970's, Canadian Stephen Hogbin, someone not typically associated with segmenting, produced an amazing set of chairs and tables from a huge six-foot diameter laminated turning. Hogbin's work definitely caught my attention, and it opened up all sorts of possibilities. As if six feet was not big enough, years later, two Austrian turners stunned the turning world with a world record, 14-foot diameter segmented bowl – once again bringing attention to segmenting.

In 1975, Rude Osolnik, the grandfather of American woodturning, started experimenting with laminated material (plywood). Rude gave respectability to the use of glue. Then, Virginia Dotson took inspiration from Rude's work and continued pushing the use of laminations. Early books by Dale Nish offered many pages of segmenting instruction. Dale's books inspired people like Mike Shuler of California, who started from Dale's angle-cut ring instructions and spring-boarded to his distinctive style. Mike shared his technique with the AAW Symposium attendees in 1995. Ray Allen also read the Latven/Draper article, and he found what he was looking for – a challenging hobby that allowed him to use his prior woodworking skills. Ray perfected his art quickly and then began to share. In a conversation with Curt Theobald, I found it interesting that we both met Ray at the same time – at the 1994 AAW Symposium in Ft. Collins, Colorado.

In 1993, another eye-opening book, *Beyond Basic Turning* by Jack Cox, detailed segmenting techniques that were far more advanced than anything previously documented. More recently, Dale Nish wrote a segmenting how-to that profiled his friend Ray Allen. As turners, we now have ultra-specialty books such as Bill Smith's *Segmented Woodturning*, which details "open" techniques, and my own book,

The Art of Segmented Woodturning, which introduces ribbon and tubular constructions. Everyone shares and everyone benefits as they push the art form into new areas.

Today's novice segmenter has so many more learning opportunities that simply didn't exist just a few years ago. There are now numerous how-to books, DVDs, computer design software, club mentoring programs, Internet discussion forums, magazine articles, and YouTube videos. A quick Google search for "segmented wood turning" reveals over 62,000 items – that's a lot of information. A segmented/laminated turning by Ted Hodgetts has even been featured on a Canadian postage stamp.

The AAW's journal, *American Woodturner*, has contributed tremendously to the advancement of segmenting. Since its inception, there has been a segmented turning on an *American Woodturner* front cover every year (and countless back covers). There have been frequent how-to articles but two issues particularly stand out. The December 1989 issue displayed a piece by Virginia Dotson on the cover, and inside there were nine different articles all on segmenting, and in the fall issue of 2006, eight pages were devoted to a photo gallery of current segmented work. And to add to the information pool, in 2008, the journal included a three-part series on segmenting by Jim Rodgers. With all this attention and exposure, how could the popularity of segmenting not flourish? Segmented work has a way of grabbing people's attention. Perhaps that's why a recent AAW membership promotional flyer displays one of Bill Smith's segmented pieces on its cover.

This has all led up to the formation of Segmented Woodturners, a specialty web-based chapter within the AAW. The future of polychromatic assembly has never looked so good. If you would like to view the current state of segmenting, I invite you to visit www.segmentedwoodturners.org.

Nine Things I Wish Somone Had Told Me

by Jon Siegel

This article first appeared in The Old Saw, the journal of the Guild of New Hampshire Woodworkers (www.gnhw.org) April 2006.

After more than four decades of woodturning, it is difficult for me to remember how I first learned. I do remember seventh grade shop classes and also my father showing me the little bit he knew. Mainly, learning was by trial and error. As years went by, I got better at it, partly because I was exposed to some good books such as the classic by Frank Pain, *The Practical Woodturner*, but it became clear



to me that woodturning was an obscure specialty. Many of the tools I saw in old books were not available. Today woodturning is no longer obscure. The woodturning renaissance has had 30 years to mature – we have the American Association of Woodturners and hundreds of books and instructional videos. As a result, no one has to learn by trial and error in isolation as I did when I was a kid starting out in 1960. Nonetheless, in this article, I will attempt to help beginners not by giving simply a set of “tips”, but a list of items which fall into one or more of the following categories:

- Things I did incorrectly at first, and later had to “unlearn.”
- Things I should have learned sooner rather than later.
- Things I had to figure out on my own, because they were not in any books I had seen.

While I will jump around to many different topics, these represent some of the high points in my odyssey of

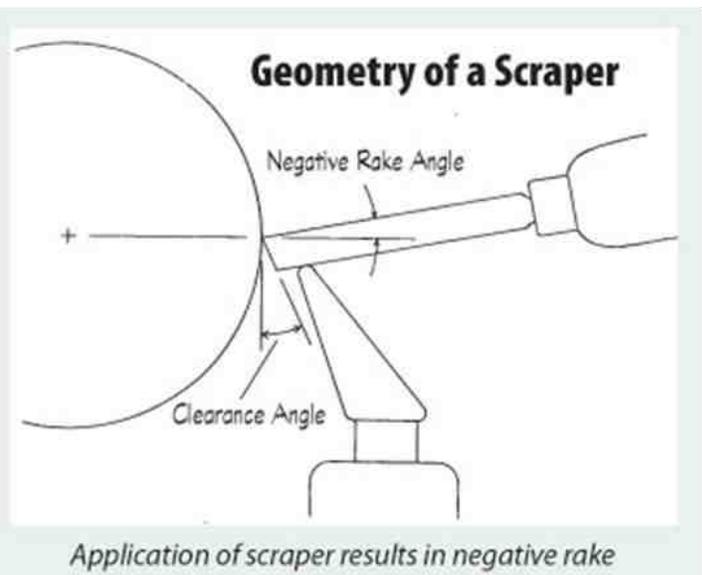
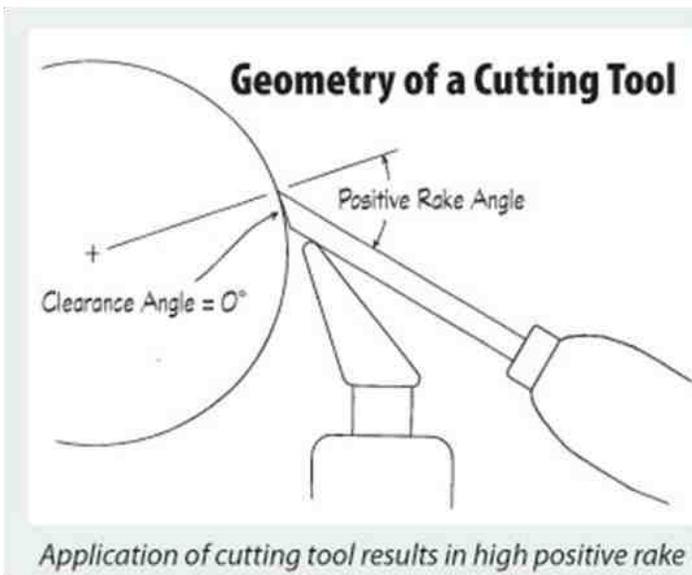
discovery.

1 CUTTING VS SCRAPING – I wish my seventh grade shop teacher had said to me, “I’m teaching you the scraping method because you’re a beginner, but someday when you get serious about woodturning you’ll learn the cutting method.” If he had done so, I would have realized from the start that he was sending me down the wrong path.

Twenty years later, I found myself teaching shop, and I quickly discovered that you never learn something so well as when you must teach it. I developed this educational philosophy – don’t teach beginners the wrong way just because you think it might be easier for them to grasp. This does the students a great disservice and insults their intelligence. Show students the right way from the beginning, and be honest about the commitment required.

It’s easy to criticize my shop teacher now, but I don’t think he was purposely keeping anything from me. Rather I suspect he was not in possession of that information. In those days, industrial arts textbooks described mostly the use of scrapers. Gouges were used only for roughing out spindles. Many of these textbooks were written by authors whose expertise was mainly in metalwork and pattern making.

2 A LATHE IS NOT A VISE – I once read in what I thought was a reputable magazine that the wood should be placed between centers and the tailstock tightened as hard as possible! Yikes! Excessive force from the tailstock causes a multitude of problems – premature wear on the headstock bearings, premature wear on the tailstock center bearings, and most important, vibration of the workpiece. It took me a long time to realize that excessive force between centers was a major contributor to workpiece vibration of long thin spindles. A well tuned drive center with sharp spurs (as sharp as a chisel) and a center point that is just the right length (or on a spring) will allow turning with minimum force from the tailstock.



3 THE WOODTURNER'S BEST FRIEND – Paraffin wax, sold at grocery stores for canning, makes an excellent lubricant for your tool rest. Break each bar up into small pieces so you have one within easy reach around your lathe. Use paraffin on the tool rest every five or ten minutes. Use it on the lathe bed too. Everything will go better. Paraffin is much more convenient than paste wax from a can.

4 YOU DON'T NEED MANY CHISELS – I wasted a lot of time and money buying chisels I didn't need. As time went on, I realized that there are only about five chisels for spindle turning, and another five (bowl gouges and scrapers) for cross-grain work, that I really need. The chisels I no longer use are mainly the large ones. Refer to my article in the June, 2005 issue of *The Old Saw* for suggestions on the essential chisels.

5 YOU WON'T GET FAR WITHOUT A STEADY REST – Frank Pain's book introduced me to the technique of using my hand to steady the work and reduce vibration. As an unexpected benefit, I also learned that touching the work with my fingers can tell me things about the quality of the surface which my eyes alone could not detect. But for a long time, the flexibility of spindles was a limiting factor in my furniture designs. While I consider use of the hand to steady the work an essential skill, it will only go so far. Once I got a good mechanical steady rest, I could cut as deeply as I wanted, and my turnings instantly improved.

7 YOUR LATHE NEEDS SPEED CONTROL – Years ago, most lathes had step pulleys with four speeds – fast, faster and two more even higher speeds which were so ridiculously fast that no one ever used them. So essentially we had two-speed lathes and used the low speed for bowls and the second speed for spindles. Today, lathes with step pulleys have five or six speeds, but the problem has not changed. The lowest speed is not low enough and the high speeds are still ridiculous. In general, all these lathes would be better if the speeds were cut in half. Variable speed mechanisms are a great improvement, but variable speed motors with two or three speed ranges are ideal.

8 FLAT GRIND – One day I discovered that chisels ground with a flat bevel work better than those that are hollow ground. I quickly re-ground all my cutting tools to the new flat grind, and I have never looked back. It's hard to describe the feeling of that day. Without buying anything new or investing additional years of practice, I had suddenly made great progress in my ability, and I was seeing results that amazed me. If you attended the lecture by Michael Dunbar last September, you may remember he



Using the hand to steady vibration



A mechanical steady rest in use

6 SHARP TOOLS PLUS GOOD TECHNIQUE EQUALS LESS SANDING – In my early years, I thought that it didn't matter much how you got the shape, because in the end you could sand the work into submission. The lesson, which came gradually, is that less sanding is better for many reasons – sanding is boring, sanding dust is horrific and sandpaper cost money. But most important, the work looks better with a minimum of sanding because the surfaces are true and the details are crisp.



The bevel (grind) of a cutting tool should be flat

said the same thing about draw knives, scorps, etc. Any tool which is guided by riding the bevel should not be hollow ground.

9 THE JOY OF WOODTURNING IS DIRECTLY PROPORTIONAL TO THE MASS OF YOUR LATHE – This is not to say that I don't like mini-lathes, I do. Any lathe that is built with all its parts in proportion with each other will function well on work pieces that are also in proportion to its size.



Blount lathe was made in Milford, NH

Back in the 70's, I was fortunate to get a used Blount lathe (made in Milford, NH) which weighs about 500 pounds. My experience with that lathe resulted in a great leap forward. In particular I think having a well designed tool rest on a 300 pound cast iron bed made me realize how turning should feel. Now I have three lathes at 50, 500, and 5,000 pounds, and the Blount holds the middle ground. Whether you are learning from books, magazines (like this one), videos, classes, or symposium demonstrations, be thankful that today there are so many resources and such a tremendous body of knowledge on woodturning to carry you on your own personal odyssey of discovery.

The Reverse Curve

How to Design, Visualize and Produce Complex Curves
by Jon Siegel

This article first appeared in *The Old Saw*, the journal of the Guild of New Hampshire Woodworkers (www.gnhw.org) February 2006.

In recent years, I have taken up playing pocket billiards, commonly known as pool. There are many reasons for this infatuation. For one, I am trying in some futile way to recapture my misspent youth, as I remember how much fun I had playing pool years ago. Pool is such a beautiful game which reveals many aspects of geometry and



Photo by Dean Powell

physics in a simple and elegant way. My enjoyment of the game is enhanced by playing with pool cues I made myself, and turning pool cues is possibly the only thing (or two) I can think of that is more fun than playing pool.

See What You Are Looking At

But a further reason is that I think my wood-working skills can be improved by playing pool, because pool teaches me to SEE WHAT I AM LOOKING AT. Years ago an old timer said to me, "To be a cabinet-maker, you got to have good eyes." Back then I didn't understand what he meant. But now, decades later, I think I do. You have to learn to SEE things because woodwork-

ing, like all sculptural arts, is intended to create a three-dimensional visual impression.

A simple example of this occurs when we visit the lumber yard and sort through the boards in the rack. We are looking for warp, or other defects in the shape of a piece of lumber. We sight down the board for crook or twist. This is an acquired skill, but with some practice one can do it in seconds without thinking very much.

Seeing a bump in a straight line is one thing, but in this article I will teach you how to visualize complex curves. With this information you can design shapes which present the visual impression you want to project, locate errors in curves, and produce the curve at the lathe using only your eyes and a single caliper measurement as a guide.

The Vocabulary of Shapes

Spindle turnings are composed like music. The various elements are arranged in sequence along a line. Each one leads into the next, and must harmonize with its neighbors and to the whole form. None of the elements mean very much on their own, just as a single note played on a piano doesn't make much of an impression. It is only the way they relate to each other that gives the turning elegance, grace, a sense of proportion, and finally the aforementioned sculptural visual impression we are seeking.

There are a small number of shapes which make up the vocabulary of the woodturner, but of course their variations and combinations are infinite. These are straight lines, simple curves and complex curves. Simple curves are either convex (beads and ball forms) or concave, (coves and hollows). But by far the most powerful shape used in woodturning is the reverse curve, or S-curve, because it is a combination of both convex and concave. This is sometimes referred to as the "vase form", but it should be noted that it is equally effective upside down or on horizontal members such as stretchers.

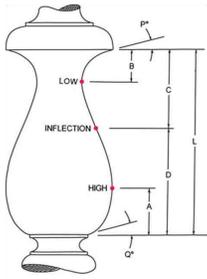


Fig 1 – Five elements of the reverse curve

Elements of the Reverse Curve

Figure 1 illustrates all five elements of the reverse curve:

- 1 Overall length
- 2 Location of the high point
- 3 Location of the low point
- 4 Location of the inflection point
- 5 End point angles

The overall length is labeled (L). It is measured parallel to the axis (axial length) and is not the length of the curved line itself which of course is slightly longer. When commencing to produce the curve at the lathe, the overall length is the first item to locate and mark out.

The high point is labeled in the figure. It is the distance from the end of the curve which is critical, that distance is labeled (A). Nearly always, the high point will have a diameter which is full, that is, the maximum diameter of the workpiece. It is therefore easy to mark this point with a pencil line, and leave it there until the shape is nearly completed. But do not leave a flat spot at the top of the curve. This is a very common error, and it should be noted that sanding worsens this problem, because the action of the sandpaper is more aggressive on the flat grain, right at the top of the curve. So, if anything, it is best to leave a little bump at the high point, since it is easy to fix this in the sanding stage, whereas a flat spot at the high point is almost impossible to fix by sanding.

The low point is labeled, and again, it is the distance from the end that is noted. This distance is labeled (B). The low point has two elements which need to be controlled simultaneously – the distance from the end (B), and the diameter.



Here is where a caliper is essential for setting the most important measurement – the diameter at the low point. Some turners make a parting tool cut straight-away at the low point. I have never found this method to be satisfactory, because for one, it weakens the turning at an early stage which inhibits the roughing out process, and secondly it interrupts the movement of the chisel over the work at the middle of the curve.

In other words, the chisel crashes whenever it crosses over the parting tool cut, making it difficult to maintain a smooth line as you approach the finished surface.

Woodturning's Best Kept Secret

Here is something you won't find in any woodturning books. But it is the MOST IMPORTANT element in helping you visualize the reverse curve. I already mentioned that the reverse curve combines both convex and concave



parts. Some people mistakenly believe there is a straight section between these two elements. But no part of the curve is straight. The convex and concave portions meet at a place called the INFLECTION POINT. Its location is shown with regard to its distance from each end of the curve – the distance from the top (C) and the distance from the bottom (D). In this example, the location of the inflection point is above the center of the curve, and (C) and (D) have a ratio of about 2:3.

This has the visual effect of making the form fuller and more robust than a curve with the inflection point in the middle.

To further illustrate this point (pun intended), Figure 2 show three versions of a turning with a reverse curve. The difference is the location of the inflection point. Notice that these

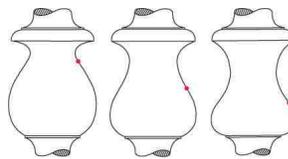


Fig 2 – Shape is affected by location of the inflection point

turnings do not look at all alike even though the length and diameter measurements are the same. This shows how important it is to pay attention to the location of the inflection point in designing and producing reverse curves.

Finally, the remaining element which defines the curve is the END POINT ANGLE. Every curve has two end points. A line tangent to the curve at the end point forms an angle with the radial line and these are shown as P° and Q° in Figure 1. End point angles are critical to simple curves such as beads and coves as well as complex curves such as the reverse curve shown here.

The most common design error is end point angles that are too large. This results in features that are shallow, poorly defined, and do not make sharp lines at their end points – Figure 3. These sharp lines are formed at the intersection of the surfaces and are critical to making the details (with light and shadow) which set off the large features. As I will discuss further in future articles on design, it is the balance of the details to the large features which constitutes the most critical factor in good design.

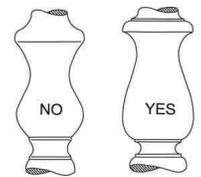


Fig 3 – Effect of too large end point angles

Therefore, curves should terminate in sharp lines, and these lines must not be blunted by careless sanding. The intersections do not have to be 90 degrees, but they should be near 90 most of the time. Therefore end point angles should rarely be more than 25 degrees.

Even something which seems complex, can be easily visualized by breaking it down into its individual elements. I hope this article has helped you understand what those elements are and how to see what you are looking at. Nine ball in the corner pocket!

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 Mike Peters
3 Forge Lane
Sutton, MA 01590

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

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Name: _____

Please check appropriately below

Street: _____

New Member

City: _____

Returning Member

State: _____ & Zip: _____

e-Mail Newsletter (\$30.00)

e-Mail: _____

Snail Mail Newsletter (\$35.00)

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? _____



Next Meeting Details	
Topic: "Texturing tools & Techniques"	
Speaker: Bill Le Clerc	
Date: Thursday, November 3, 2011 6:30 p.m.	
Learn & Turn	
5:00 to 6:25 p.m.	
Topic: TBD ***Please bring Spindle tools.***	
Leader: Dave Eaton	

Minutes 10/6/2011 **Eric Holmquist**
(minutes from the Oct. meeting were not available)

Attendance:

Around 30

Treasurer report: *(submitted after meeting)*

Starting Balance: \$3161.95

Income: \$ 124.00

Expenses \$ 516.70

Closing Balance: \$2769.25

Treasures Note:

The clubs balance has been slowly decreasing all year. At the next meeting we should discuss ways to raise more money or reduce our spending.

Upcoming Events:

September 1 - Kirk Deheer demo, \$10. No Learn & Turn or Show and Tell, minimal Business Meeting.

October 1-2 - Fruitlands Craft Show

Thanksgiving Weekend - Fall Festival of Crafts show

2013 - Kurt Theobold demo on segmenting

Natural Edge End-Grain Bowl Demo

Demonstrator – Jerry Sambrook

By Ron Rocheleau

At the October CNEW meeting, Jerry Sambrook demonstrated a technique for turning Natural Edge End-Grain bowls. Jerry started by showing us some samples of bowls he had previously turned. The basic design is a flat rimmed top with a natural edge, including bark if possible,

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President's Message

Charlie Croteau

Last night was our 8th annual Free Wheelchair Mission fund-raiser at Doyle's Cafe in Jamaica Plains. The evening went great and thanks to CNEW donations and a few others who gave pieces, we raised over \$5,800.00! This amount will be matched so we generated almost \$12,000. Gene Spadi was there and he helped secure a "Bucket of Cheer" from Boston Beer Works (12 cases of beer plus the attire and accoutrements to help you drink it.) and he also got \$100.00 in taxis vouchers from Bay State Cab Co. Thanks Gene and good luck on your knee surgery.

Thanks everyone for making it all happen.

Its November, think about your next slate of officers.

Remember, "No time is lost sharpening a tool."

charlie

Editor's Note

Ron Rocheleau

Hope everyone is all dug out and the power if back on! Of course, power here in Douglas was down from Saturday night to Monday at 5pm. That delayed putting the newsletter together and I think it affected other contributors as well. Anyways, I hope you enjoy this edition. As always, now would be a great time to write and article and email it to me, or if you did not receive the newsletter mailing let me know, at rrocheleau2591@charter.net, and I'll do my best to make sure you're on the list.



and a hollowed out center. It is turned from a log section with the ends mounted between centers so that the grain is parallel to the lathe bed. The bowl will necessarily in-



clude the pith located somewhere in the bottom, so it is best to use a fresh cut log to reduce the chance for splitting, though it probably cannot be prevented over the long-term unless you're lucky.

Jerry picked a log that had an interesting defect on the edge in addition to the bark that he planned to include in the finished rim. With the log mounted between centers, Jerry turned tenon at the top of the bowl and reversed it



mounted in a chuck to shape the outside and bottom. One tip that I found helpful was Jerry's suggestion to bring up the tail center close but not really making much contact with the bottom. As he pointed out, if you crank the tail center into the bottom, even with the chuck holding firmly, the pressure will force the bowl blank slightly askew. This can lead to many problems later as the blank is not turning on center and if you need to remount or reverse mount the blank, it'll be impossible to center it again. I don't know about you, but I have experience this many times and didn't know exactly what I was doing to cause it.

The side of the bowl was brought down to shape leaving a broad rim area, and gently curved side and even at the



bottom for the base and tenon. The tenon is needed to reverse the bowl for turning the interior. With the bowl reversed and the bottom tenon now in the chuck, Jerry started working to take the top rim down to the desired thickness, about 3/8" in this case.



After the rim was sized and reasonably trimmed, with the most of the bark still intact (one minor chunk came loose and fell out, reminding everyone to wear proper face protection!), Jerry reduced the center mass and began the hollowing. After a few minutes, the inside was shaped



off the remainder. A final touch up with a chisel or sander



would complete the bottom finished. The end product – a beautiful natural edge end-grain bowl

and finish scrapped to a smooth surface. Jerry left out any sanding or finish application.



Jerry then used a piece of scrap to turn a jamb chuck to hold the bowl while the bottom was finished. The jamb chuck was sufficient for holding the bowl between centers but the bowl interior shape did not allow for a tight grip. Jerry removed as much of the waste from the bottom as possible and smoothed the area accessible before parting

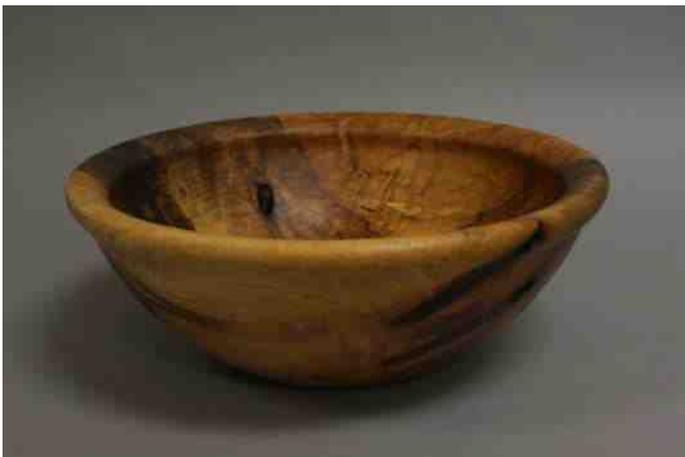
Turning Quotes ...

Before the last couple of cuts, sharpen your tool even if you don't think it's dull to get the very finest surface possible.

Show & Tell Pictures



ral Ne







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Name: _____

Please check appropriately below

Street: _____

New Member

City: _____

Returning Member

State: _____ & Zip: _____

e-Mail Newsletter (\$30.00)

e-Mail: _____

Snail Mail Newsletter (\$35.00)

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? _____



Next Meeting Details	
Topic: "Natural Edge, End Grain Bowls"	
Speaker: Jerry Sambrook	
Date: Thursday, October 6, 2011 6:30 p.m.	
Learn & Turn	
5:00 to 6:25 p.m.	
Topic: TBD ***Please bring Spindle tools.***	
Leader:	

weather. Can the snow be far behind?



On a sad note, Robert Howland, long time member several years back, passed on a few months ago and his

Editor's Note

Ron Rocheleau

This newsletter contains info from September as well as October. Unfortunately, hurricane Irene left us with no electricity or water for about 6 days. I was unable to get the newsletter for September put together last month.

President's Message

Charlie Croteau

September

Well, Irene is here and bringing a little rain and wind. Hopefully everyone will come through fine.

The summer party went well and everyone seemed to have a good time. Special thanks to everyone who helped out including Dominic for giving the club a nice discount on all the meats we bought at his nice new store. (Note for next year, Buy more sausage!)

I finally got my new stereo up and running. The new sound is truly amazing! Stop by and hear some music again for the first time.

Lets hope the free wood and tool sale goes well. The folks I talked to sounded real nice and I should be getting an address and time soon.

Turn safely,

Charlie

October

September was a great month with some pleasant

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CNEW Skew: Volume 25; Number 9/10, October 2011

daughter Linda Potter graciously donated all of his wood and many of his tools to the Free Wheelchair Mission. Several members came to Bob's house on Sept. 3rd and took home a bit of his legacy. It is Linda's hope that members will donate pieces to FWM so that her father's legacy will go on to help others.

Oct. 27th we are having our 7th annual Free Wheelchair Mission fundraiser at Doyle's Pub 3484 Washington St. in Jamaica Plain. If you would like to donate anything, please bring it to the October CNEW meeting.

I look forward to seeing everyone on the 6th.

No time is ever lost sharpening a tool.

Thanks,

charlie

Minutes 8/4/2011 **Eric Holmquist**

Attendance:

Around 30

Treasurer report: (submitted after meeting)

Beginning Balance: \$4,474.31

Net Receipts: \$ 324

Net Expenditures: \$ 476.95

Ending Balance: \$4,321.36

Upcoming Events:

September 1 - Kirk Deheer demo, \$10. No Learn & Turn or Show and Tell, minimal Business Meeting.

October 1-2 - Fruitlands Craft Show

Thanksgiving Weekend - Worcester Center for Crafts 2013 - Kurt Theobald demo on segmenting

Old Business:

Chuck still missing

New Business:

Learn and Turn participants please help with setup / cleanup

Project Goodwill - July Auction went well, thanks to all who donated

Show and Tell:

Buzz Haws - Segmented vase

Dave Eaton - Segmented Banksia / wood weed pots,

Apple bowl with inlay

Eric Holmquist - Pierced / Airbrushed Bowl, Flame Bowl,

Ring Stand Box, Jewelry

Steve Reznick - Cherry Burl Bowl

M. Smith - Hollow Forms

Jerry Sambrook - Natural Edge Vases

Al Gillburg - Dyed Vase

Bill LeClerc - Mystery Salt Shaker

Ray Asselin - Cored bowl set

Learn and Turn:

Dave Eaton - Dyed vases

Demo:

Reid Gilmore - Natural edge weed pots

Minutes 9/1/2011

Eric Holmquist

As a consequence of the demonstration by Kirk DeHeer, there was a very minimal business meeting and no show and tell.

For those people who missed the Airbrushing Demo by Eric Holmquist, it will be repeated at the Tuesday, October 25 meeting of Central Connecticut Woodturners at Kephart Architectural Woodturning on Hilliard Street in Manchester.

Treasurer report:

Starting Balance: \$3821.36

Income: \$ 497.00

Expenses: \$1156.40

Ending Balance: \$3161.95

August Show and Tell Items







August Weed Pot Demo by Reid Gilmore



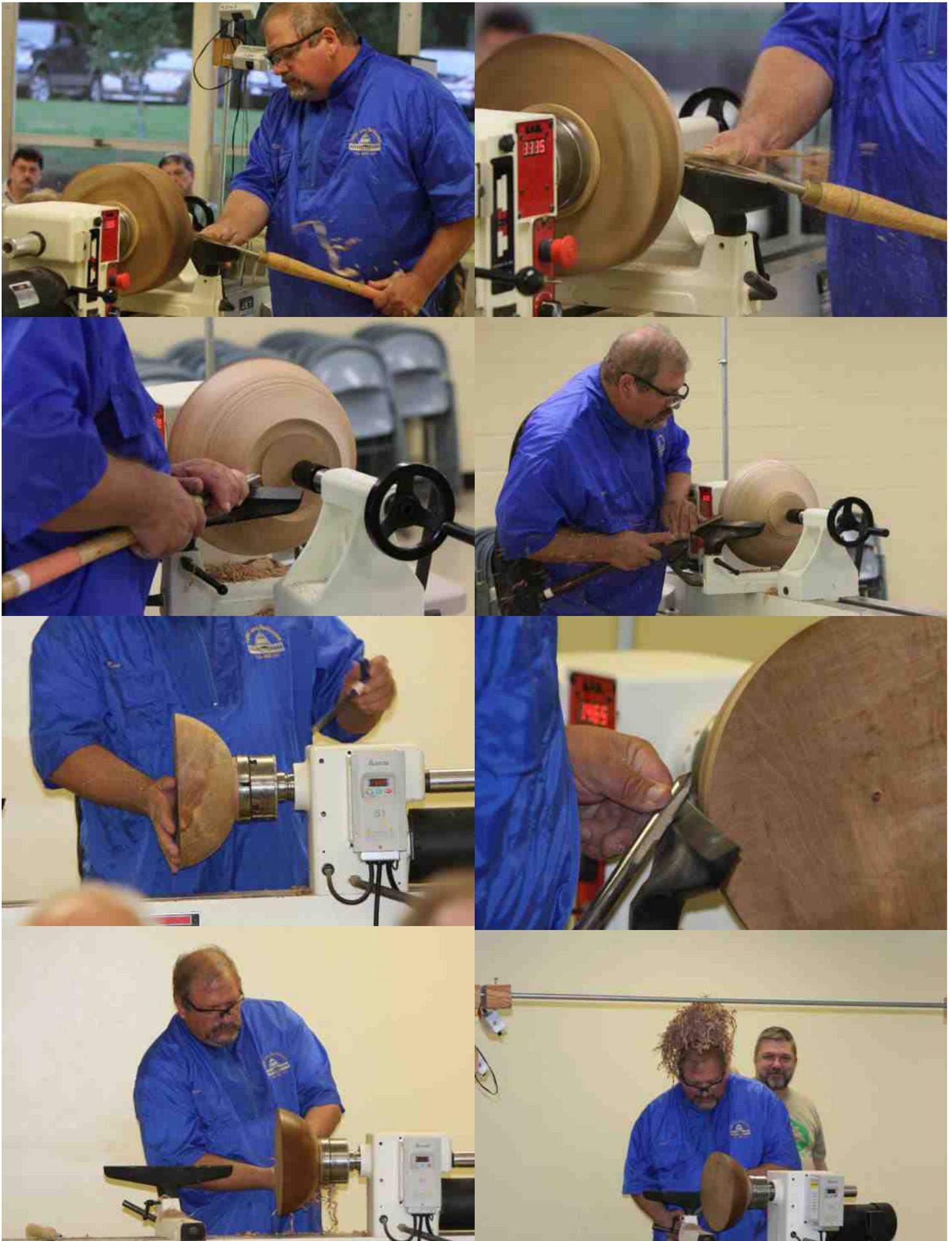
September Show and Tell Items



September Demo with Kirk DeHeer

Ed. No commentary available so I hope the pictures tell the story!







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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? _____



Next Meeting Details	
Topic: "Natural Edge Weedpot"	
Speaker: Reid Gilmore	
Date: Thursday, August 4, 2011 6:30 p.m.	
Learn & Turn	
5:00 to 6:25 p.m.	
Topic: "Turn Something Neat with COLOR" ***Please bring Spindle tools.***	
Leader: Dave Eaton	

Editor's Note

Ron Rocheleau

Thanks for this month's articles. Anyone else care to share some techniques or ideas with the rest of us?

Minutes 7/72011

Eric Holmquist

Attendance:

Around 30

Visitors:

Eugene Houle

Craig Weinfuss

Treasurer report: (submitted after meeting)

Beginning Balance: \$4,474.31

Net Receipts: \$324

Net Expenditures: \$476.95

Ending Balance: \$4,321.36

Club Store:

Recently resupplied

Request made for 5" interface pads

Club Lathe:

Banjo milled to allow the tool rest to be set to a lower position.

Newsletter:

Appeal made for articles, some CSUSA gift certificates will be given to authors

External Activities:

The Starrett visit was fantastic, but not well attended.

President's Message

Charlie Croteau

Back from Montana:

My trip to Montana has finally come to a close. Not much of anything went right on this trip. Paddling the Missouri river where Lewis and Clark went proved to be too fast for a realistic paddle. With the river flowing at five times its normal volume most places were flooded and the camp sites underwater. I even tried the kayak the Gateway to the Mountains which is a dammed up gorge but it was flowing too fast in the gorge for an in and out trip. Next was Glacier National Park. My car blew a head gasket just before going in, so my wheels and all my toys got to go to a repair shop. This of course was just before the 4th of July, so read no repair for two weeks! Yes, welcome to Cut Bank, Montana. Yes, the town is named because the most interesting thing there is where a small river turned and cut the bank! Glacier's pass was also closed because of too much snow and avalanches. With no car, I missed my college reunion and visiting with friends. Long story short, I'm glad to be home.

I hope everyone will come to the party on August 6th. I'm building a killer stereo and hope to have phase 1 up and running by then. Bring your favorite CD plus a chair and something to share.

See you soon.

Charlie

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CNEW Skew: Volume 25; Number 8, August 2011

Summer Picnic at Charlie C on August 6

Future Demos:

September 2011 – *Kirk Deheer* \$10

April 2012 – *Bill Grumbine* at Western Mass Woodturners

May 2012 – *Malcolm Tibbets*

September 2012 – *Bihn Pho* (sometime after Labor Day weekend)

May 2013 – *Jimmy Clews* at Western Mass Woodturners (not Mothers Day Weekend)

Show and Tell:

Steve Resnick: Box Elder and Walnut bowl, Bloodwood and Maple Segmented bowl

Ray Aslin: Curly Apple Vase

Vic: Natural Edged Bowl

C Oliver: Hollow form, Hollow form with coral and driftwood

Bill Leclerc: Hollow form, Natural Edge Burl Bowl

Art Bodwell: Pair of segmented oval bowls

Buzz Hawes: Segmented Pedestal Bowl (90 pieces for 90th birthday present.

Al Gilberg: Pair of lamps, Dyed Hollow form

Mcgill: Laced hollow form, Hollow form with black gesso interior

Dave Eaton: Wide rim dyed bowl

Arnie Pays: Platter turned and scroll sawn

Eric Holmquist: Pierced and airbrushed bowl, Pair of toothpick holders, Bird house

Learn and Turn:

Reid Gilmore – Napkin rings and bangles

Demo:

Eric Holmquist – Airbrushing

Airbrushing Demonstration

Eric Holmquist 7/5/11

Action

Single Action

Single Action airbrushes are set to a fixed air / fluid ratio. Pressing the button controls airflow. Well suited for wash coats of finish like shellac.

Double Action

Double action airbrushes allow control of both airflow and air / fluid ratio. Pressing the button down controls airflow. Rocking the button back increases fluid flow. Ideal for artistic effects.

Feed

Gravity Feed

A cup on top of the airbrush contains the fluid to be sprayed. Typically put a few drops of pigment in the cup. Relatively low pressure requirement.

Iwata Eclipse HP-CS (0.35 mm needle)

Siphon Feed

A jar or bottle below the airbrush, or a side mounted cup provides pigment. The bottle / jar models are more suited to higher volume applications like T-shirt / face painting booths. Relatively high pressure requirement.

Iwata Eclipse HP-BCS (0.50 mm needle, bottom feed)

Iwata Eclipse HP-SBS (0.35 mm needle, side feed)

Fittings

Iwata / Grex

Iwata and Grex airbrushes use 1/8" BSPP fittings, so 1/8" NPT fittings will not screw on. BSPP is a standard fitting available from parts suppliers like McMaster-Carr.

BSPP has a different thread pitch from NPT, and the threads are parallel unlike NPT which is tapered.

Others

Badger and Paasche each have proprietary fittings, and special adapters are needed to connect them to standard BSPP or NPT hoses.

Quick Disconnect

1/8" BSPP Quick Disconnect fittings are available from TCP Global and others which allow for easy swapping of airbrushes or air carvers.

Pigments

Paints

You do not need lots of paint to do a lot of projects. I am still on my original 1 oz bottles for most colors, and have airbrushed dozens of pieces. I got a set of several colors and only recently purchased new bottles for the two colors I use the most.

Transparent

Transparent airbrush colors are the lowest viscosity paints with the finest ground pigments, and allow you to see the wood grain through the tint.

Golden – No thinning required.

Createx – Thinning with transparent airbrush medium often required.

Grex – Thinning with transparent airbrush medium often required.

Opaque

Opaque airbrush colors are higher viscosity with coarser ground pigments. Will obscure the wood grain.

Golden – Thinning required

Interference

Interference colors are almost invisible on light surfaces, and visible on dark surfaces with an iridescent sheen. They are high viscosity with a large particle size.

Golden - Thinning required, larger needle recommended, hard to clean airbrush

Iridescent

Iridescent colors have a sparkle sheen to them. They are high viscosity with a large particle size.

Golden - Thinning required, larger needle recommended, hard to clean airbrush

Dyes

Water or alcohol based dyes are easily applied with an airbrush. As dyes penetrate, they will highlight the grain of figured woods unlike paints which tend to mask the grain. As dyes are based on dissolved pigments rather than suspended pigments like paint or stain, they are non-clogging. Dyes do not tend to be as vivid as paints so a light mist coat of a transparent airbrush color can be used on top of the dyed wood without totally eliminating the benefits of the dye.

There is a benefit to using water based dyes even though they can raise the grain. Once you have a section of the airbrushing complete, you can cover it with shellac and any water based dye will bead up on the shellac and be easily wiped off.

Basic Airbrush Techniques

A few basic airbrushing exercises on a large pad of newsprint is very helpful to develop good control of the airbrush before trying it on a nice turned piece.

Lines

Brush a series of parallel lines in many directions. Practice starting airbrush movement with air on before turning on pigment flow. Turn off pigment flow while airbrush still moving. Keep air

on the whole time.

Try to maintain consistent line width and length.

Try to lay down a progression of line widths

Dots

Draw a large checkerboard pattern on the paper and practice applying a dot exactly at each intersection.

Try to make the dots consistent in size

Try to make a progression of dot sizes

Play connect the dots

Fades

Fade one color from light to dark. This can be done by a combination of spray distance or pigment flow.

Try both methods and combinations

Try fades in different directions

Blends

Fade two colors from dark to light into each other from opposite directions. Start with blends of primary colors (Red, Blue, Yellow)

Try two color blends (i.e. Yellow to Red, producing orange in the middle)

Try to produce a complete color wheel passing from Red through Orange, Yellow, Green, Blue, Purple, and back to Red.

Masking

Masking is used to achieve sharp edges.

Masks can either be hand held or applied to the work.

Pin Striping Tape

Very flexible pin striping tape is available in thin widths (1/64th through 1/4") the most commonly available is 1/8" in most art and office supply stores.

Frisket

Frisket is a low tack plastic film that covers a large surface. Frisket is easily cut with a craft knife. Available in most art supply stores. Comes in either paper backed or roll form. The paper backed form can be run through a copier to get an image on it. Comes in a clear or matte style. The matte style can be drawn on with a pencil.

A common practice is to use a small skew / spear point wood burner to outline an area to mask, then use the burned groove as a cutting guide for the frisket. For designs where the burn line would not be desirable, using pin striping tape to outline the area then frisket over that, cutting on the pin striping tape will help avoid and cut lines on the turning.



Automotive Painting Tape

The green automotive painting tape is preferable to the blue stuff or regular masking tape. The blue painters tape or regular masking tape will tend to leave adhesive on the work.

Acrylic Acetate

Acrylic Acetate is thin clear film with no adhesive. It is good for making hand-held masks. Typical uses are in re-masking or punch masking. Punch masking uses the huge variety of paper punches to punch out all sorts of shapes.

Plastic Signs

The plastic sign signs available in most hardware stores ("Beware of Dog", "Car for Sale" etc.) are good for simple masks. The material is a bit too thick to punch or cut details out of with a craft knife, but simpler shapes cut out with scissors work really well.

Tools and other equipment

Craft knives

The basic fixed blade craft knife is good for cutting frisket or acrylic acetate. A variant on this called a swivel knife, allows the blade to rotate in the handle while cutting, which can sometimes be easier to use following curves.

Cleaning Brushes

Small brushes a bit like old pipe cleaners are helpful in cleaning airbrushes.

Compressor

A small compressor is needed for airbrushing. It does not need a lot of capacity, between 0.5 and 0.75 scfm at 50 psi is adequate for most airbrushing. Generally most airbrushing can be done around 30 psi, but heavier paints and siphon feed airbrushes can require higher pressure. Typically light weight (under 10 lbs) and around \$100. With a secondary regulator, a larger shop compressor can be used.

Regulator / Water Trap Filter

A small regulator / water trap filter assembly set to around 30 psi and allow you to leave your compressor at full pressure. Around \$20 plus a bit more for air fittings.

Finishing

Clear Coat

Without a clear coat on top of it, the airbrushed design looks very flat and uninspiring. Some sort of clear gloss finish is needed to make the colors look really nice. Keep in mind that many finishes tend to add a yellow / gold tint. So careful selection of a finish is essential.

Minwax Wipe-on-Poly puts down very thin coats. If you sand between coats, you will scratch the design. According to Minwax tech support, it takes 3 to 4 coats of Wipe-on-Poly to match the film thickness of 1 coat of brushed on Fast Drying Poly, so you should apply a minimum of 9 coats before light sanding. Poly will slightly yellow shift the image.

Vermont Natural Coatings PolyWhey is a very clear whey protein based waterborne polyurethane, with no color shift that I have been able to detect. As a brush on product, it builds faster than Wipe-on-Poly. I can put on three coats in a day then lightly sand with 320 / 400 the next day and buff. Brushed, recoat time is 2 hours. PolyWhey can also be applied with an HVLP spray-gun using a 1.3-1.5mm needle. Use 30 minutes between spray coats and at least three coats.

Target Coatings EM6000 is a very clear waterborne lacquer, with no color shift that I have been able to detect. Apply with an HVLP spray-gun using a 1.3-1.5mm needle. Use 30 minutes between coats and at least three coats.

General Finishes Enduro is reputed to be very similar to Target Coatings EM6000 in clarity and behavior. I have not tried this product over airbrushing yet, but have used it on pens and it is a very durable finish.

Nitro-cellulose Lacquer is very clear initially but has tendency to yellow with age. The fumes from these finishes are quite toxic and unpleasant.

Image Sealing

The image is very prone to smearing, so a light mist coat of de-waxed shellac is very helpful to protect the image before applying any wipe on or brush on clear coat. Practice on some flat scrap wood to get a feel for how much shellac is necessary to protect the design.

The chemicals used to stabilize some liquid shellacs (Like Zinsser) for long shelf life can cause a reaction with some waterborne finishes causing them to craze (form lots of cracks like a broken car window). If using waterborne clear coats, you are better off making your own shellac from ultra blond flakes.

Make it in small batches (I use 6 oz preserve jars)

You can directly spray most finishes over the image if the first coat is a very light mist coat. This light mist coat will not cause the image to bleed or run as long as you give the image some time to dry first. This initial mist coat does not count as a coat,

so if the product recommends multiple coats, only start counting after that mist coat dries sufficiently to re-coat.

Suppliers

TCP Global

A good general supplier of airbrushing and spray gun equipment and supplies.

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

Bear Air

A good general supplier of airbrushing equipment and supplies. Located in Easton MA.

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

Dick Blick

A good general art supplier.

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

Target Coatings

Finishing manufacturer.

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

Vermont Natural Coatings

PolyWhey manufacturer

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

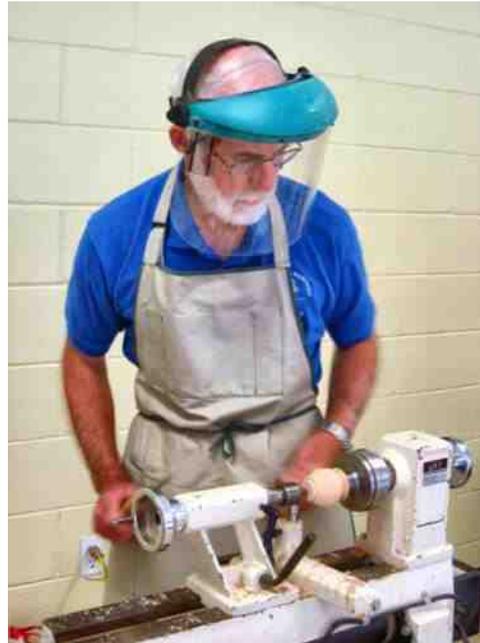
June Learn & Turn : July 11, 2011, Richard G Hunt

The June CNEW began with a Learn N Turn session hosted by Bill LeClerc, and assisted by Richard G. Hunt. The Learn N Turn project for this meeting featured miniature Bird house Ornaments popular-



ized by Dale Nash. Bill's well prepared session consisted of doing a brief "demo" and of providing kits for completing the entire project. Included in the kits were wood blocks to fashion the elements of the house and roof. Also included were detailed plans for the size

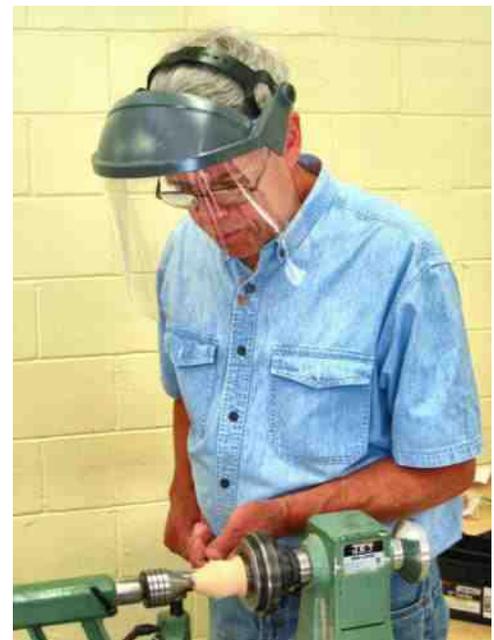
and shape of the ornaments. Tools were readily available for use by the turners, and two mini-lathes were set up soon after 5:00 PM. After the "demo" from Bill, several turners were able to rough out the bird house and roof elements nearly to comple-



tion. Bill discussed in some detail the placement of the perch, size of bird entry holes, tenons to both hold the wood and attach the roof to the house, and finishing techniques. Learn N Turners Arnie Page and Steve Jewell (see pictures) seemed to greatly enjoy the wood turning exercise being

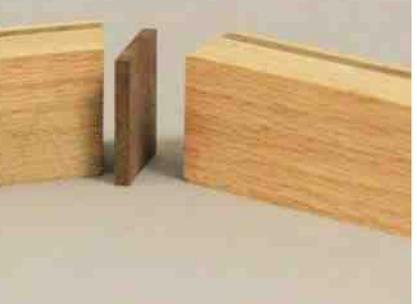
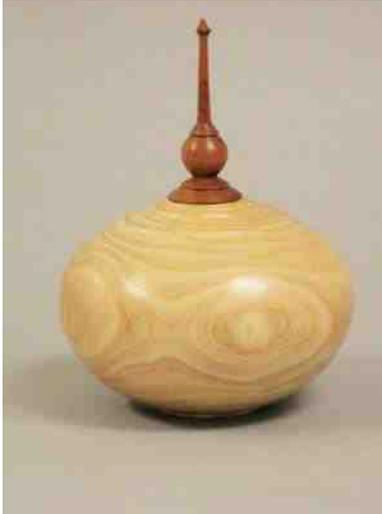
the wood the bird house contractors for this evening. We all were disappointed when we had to stop for the start of the business meeting. Arnie was interested enough to show us his

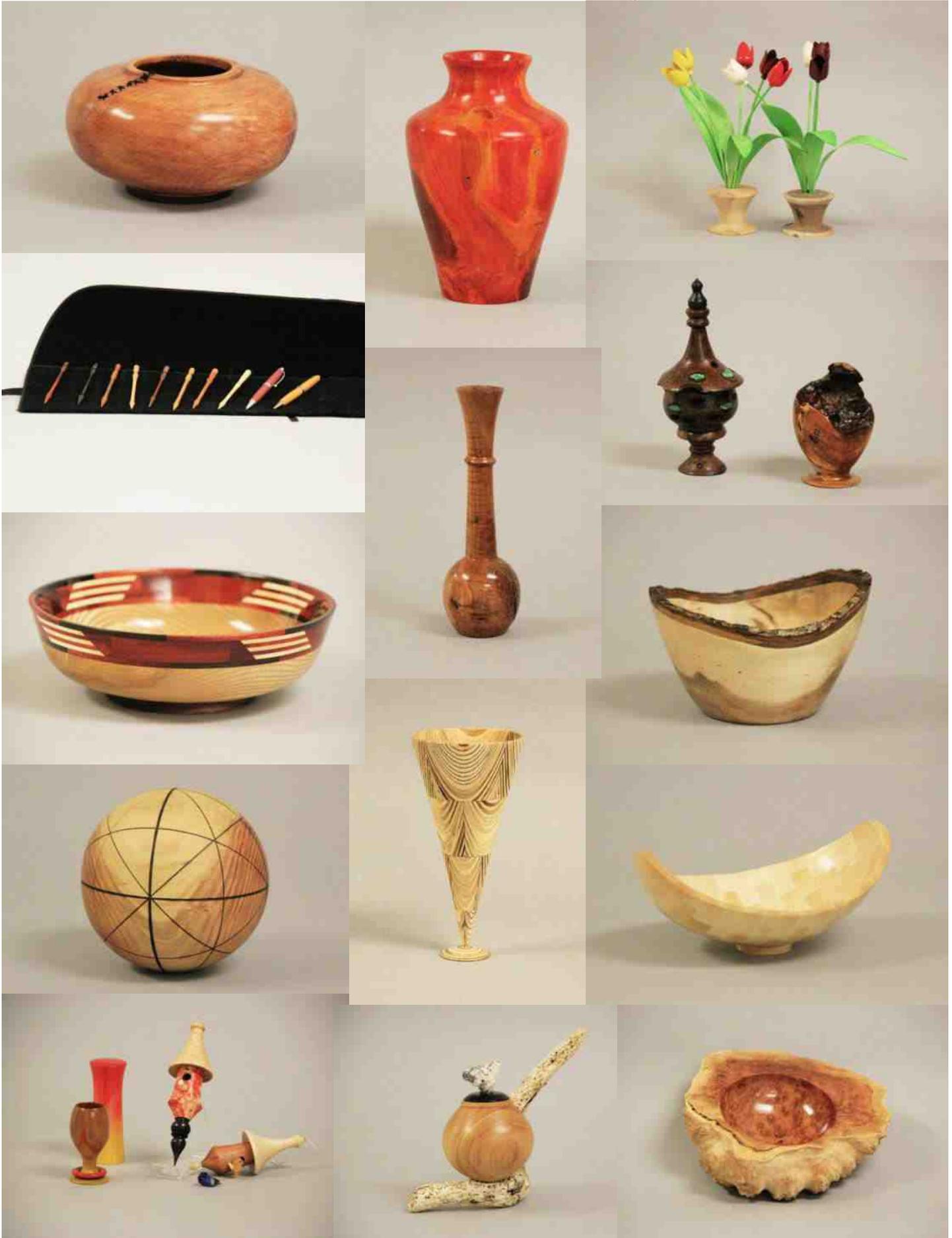
version of a nicely turned bird house ornament for the "Show and Tell" portion of the July meeting. Bill displayed examples of his Bird House Ornaments that included copper leaf on roofs, houses made with exotic wood, delicate finials and intricate shapes Bird house ornaments seem to be quite popular



among beginners and even more experienced turners. Bill attended the recent AAW symposium in St. Paul, Minnesota, and commented that the Dale Nash session was very well received with over 200 attendees.

Show and Tell Items





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Please check appropriately below

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New Member

City: _____

Returning Member

State: _____ & Zip: _____

e-Mail Newsletter (\$30.00)

e-Mail: _____

Snail Mail Newsletter (\$35.00)

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? _____



Next Meeting Details
Topic: "Air-brushing for Woodturners" Eric will demonstrate techniques to enhance bowls with color through air-brushing.
Speaker: Eric Holmquist
Date: Thursday, July 7, 2011 6:30 p.m.
Learn & Turn
5:00 to 6:25 p.m.
Topic: " <i>Napkin Rings</i> " ***Please bring Spindle tools.***
Leader: Reid Gilmore

Minutes 6/2/2011 **Eric Holmquist**

Attendance: ~30

President:

Reid Gilmore ran meeting on behalf of Charlie

Discussed passing and services for Ken Dubay

Upcoming Events:

Worcester Center for Crafts is having a Hot Night in the City event on July 21 from 5:00 to 8:00

Summer picnic at Charlie's place either August 6 or August 13. Slight preference for August 6, but no strong consensus.

Worcester Center for Crafts and Woodlands Museum craft show on October 1 (10:00 AM to 5:00 PM) & 2 (11:00 AM to 4:00 PM), outdoors at a location closer to Boston. CNEW will have booth to sell turnings. Contact Reid Gilmore.

Dave Eaton—Discussed the group outing to Old Schwamb Mill

Collected donations to Free Wheelchair Mission auction on behalf of Charlie. Several nice pieces donated.

Upcoming Outings:

Starrett – Thursday June 9 at 10:00 AM. Meet at 9:45 in Athol MA. Joel Schaunessy is contact at Starrett.

Hardwick Post & Beam – Date TBA

Norton Abrasives – Date TBA

Treasurer:

Absent

President's Message

Charlie Croteau

Thank you, thank you, thank you. You guys really came through in spades with your generous donations for the Free Wheelchair Mission. The folks in CA were really excited to get such beautiful pieces to auction off. The hand made wooden objects really give the Gala a warm personal feeling. You guys ROCK, and I can't thank you enough. We are certainly blessed to have such a great club.

I'll miss the next meeting as I'll be off in Montana meeting up with old college buddies and trying to paddle part of the Missouri river where Lewis & Clark went. Hopefully the Missouri will not be too flooded, though that is doubtful. Pick a date for our summer picnic and I'll look forward to seeing all of you then.

No time is ever lost sharpening a tool.

charlie

Editor's Note

Ron Rocheleau

I'm running out of articles for future issues of the newsletter. Why not take a shot at writing an article. Without your contributions, the newsletter will not be all it could be. I am expecting the August newsletter may be minimal and mailed / emailed early, as I will be on vacation.

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Learn and Turn:

Bill LeClerc – Bird Houses

Demo:

Frank White – Hollowing

Next Demo:

Eric Holmquist – Airbrushing

Show and Tell:

Reid Gilmore – Norfolk Island Pine Vase, mystery burl cup

Richard Hunt – Several Tulips, Natural Edge Bowl, Burl Bowl

Art Bodwell – Segmented canoe shaped vessel

Mickey Goodman – Cherry Hollow Form with Turquoise Inlay

Frank White – Ambrosia Maple Hollow Form, Manzanita Burl Box

M Smith – natural Edge Bowl

Eric Holmquist – Pierced and Airbrushed Floral Bowl, Airbrushed Dibble, Eastern Red Cedar Bowl (Repeat show, finished this time), Elm Bowl

Al Gilburg – Ebonized Vase, Teak Lamp

Bill LeClerc – Natural Edge Vase with Lacing

Dave Eaton – Dyed Maple Platter

Kevin Nee - Large Maple Platter

Buying Wood On-line

By Ron Rocheleau

Most of us look for every opportunity to get wood locally, for free if possible. There are many beautiful wood species available locally and many sources. If we can't get wood for free or if we want something special or perhaps from another part of the country or another country, local suppliers such as Downes & Reader in Stoughton, MA, (<http://www.downesandreader.com/>) or Highland Hardwoods in Brenton, NH (<http://www.highlandhardwoods.com/>), or Bad Dog Burls in Belchertown, MA (<http://www.burlsource.com/>) are great sources. D&R and Bad Dog offer complete online ordering and delivery.

But there are many species, especially exotic wood, that are generally not available from local suppliers. There are perhaps hundreds of on-line suppliers where you can

purchase a wide variety of woods, both common and unusual. Here are some links to a few I have tried: <http://www.westpennhardwoods.com/>, <http://www.exoticwood.biz/>, http://www.hearnehardwoods.com, <http://www.woodworkerssource.com/>. I'm sure you can do a Google search and find many, many more.

Then there is Ebay. I buy a lot of wood on Ebay and sometimes I score some really good deals. I've won a few auctions for a nice 6 bf bubinga board, a highly figured amboyna burl, and some black and white ebony for bottle-stoppers, and purpleheart, for only 99 cents each! That doesn't happen often but it's nice when it does. You can find wood for sale by searching the "woodworking" category on Ebay. You can buy anything from a pen blank to a truck load! A few of the sellers that I buy from frequently are "exoticwoods2000", "exotic-wood-n-burls", and "islewoods". They have auctions; usually at least once a week, and also have items you can "Buy Now". I tend to go for the auctions. There are few things I've learned about the auctions that may be helpful if you are bidding on Ebay. The first thing to know is that if you don't do some research on the price of the wood you are bidding on, you may easily overbid. Be sure to set a limit for yourself on the item or items you are bidding on and don't go over your limit. There will likely be a similar item in the same auction or the next auction, so be patient. Don't bid too early! If you start bidding early, say a day or two before the auction closes, you may quickly find yourself in competition and the price will escalate. Instead, set a "watch" on the item and wait for the end of the auction. I usually wait for the final 4-5 seconds before submitting my maximum bid. This has two effects: first, you may get the item for a much lower price, and second, it'll keep you from impulsively raising your bid because you will only get one shot at that final bid. You may also be outbid at the last second by someone else using the same strategy. There are some automatic bidding tools that can automate the bidding and may give you some advantage.

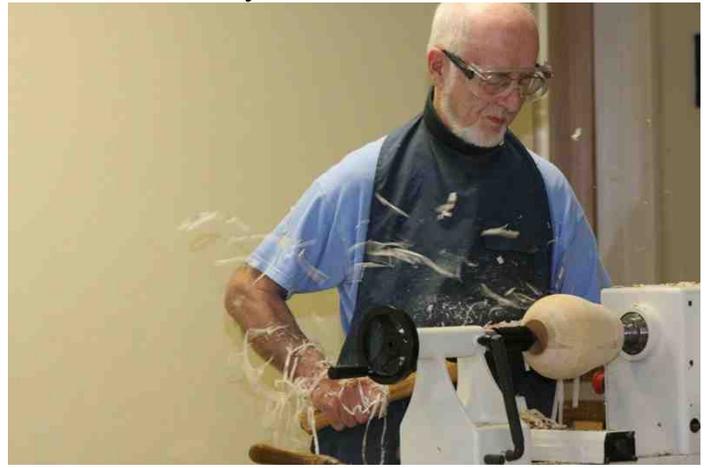
There is one more tip I have to save you some money when purchasing on Ebay. Be sure you not only know the value of the wood (or tools or any other item you might bid on) but also the total shipping cost. Many sellers list an accurate shipping cost, and if you buy multiple items, they will combine shipping and you will pay a fair, actual shipping cost. However, sellers are free to set the shipping price and some will really bump up the shipping cost to ensure they make a profit no matter what the final auction bid price. If you are careful, you can avoid the risk of a

surprise when paying the invoice for items you've won. I've had very good experiences with all the links I've listed. They combine shipping for multiple items, and charge minimal if any fees above the actual shipping cost.

So, if you haven't tried buying on-line before and you have some special project that you'd like to use a really nice exotic; perhaps an amboyna burl, or a piece of afzelia, or some ebony, tamarind, wenge, bloodwood, rosewood, padauk, cocobolo, or any of the thousands of species available, why not try a small purchase? You might just get a great deal on a beautiful chunk of wood!

Hollow Vessel Turning Demo

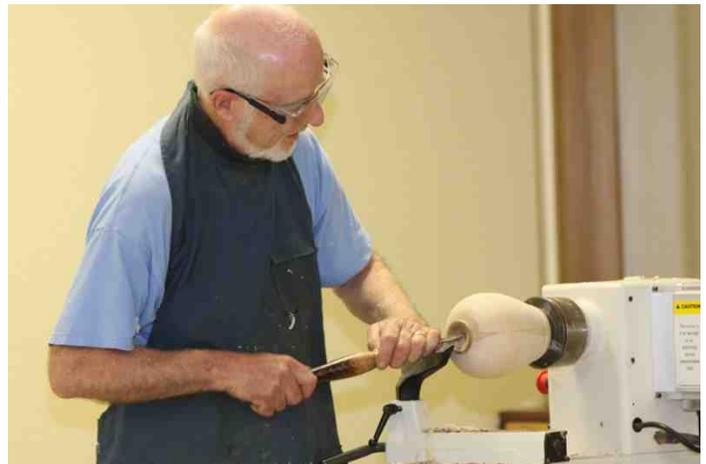
Speaker : Frank White



Finish the outside contour



Getting Started—Roughing between centers



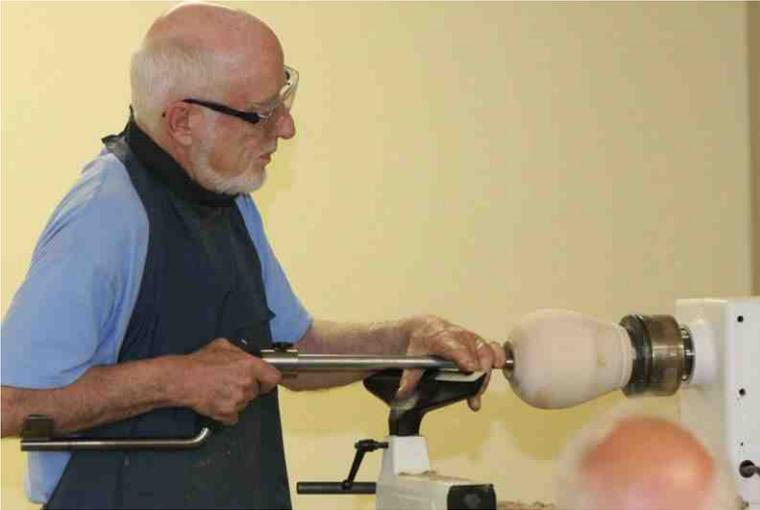
Starting to hollow. Prepare the area around the opening.



Mount tenon on chuck and Rough Shaping the Vessel



Drill a hole to establish maximum depth and provide access for hollowing tools.



Hollowing is complete but outside sanding and finishing to be done later.

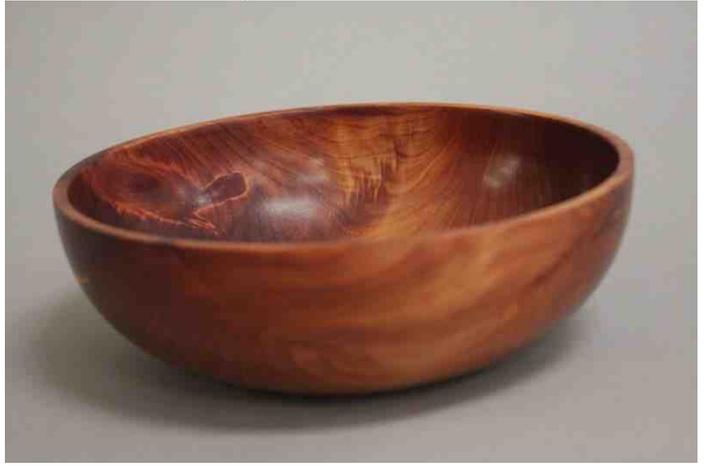
Continue hollowing, removing saw dust as progress is made.



Vessel remains on chuck for later finishing.

Show and Tell Items









Donations to Wheelchair Mission



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Please check appropriately below

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City: _____

Returning Member

State: _____ & Zip: _____

e-Mail Newsletter (\$30.00)

e-Mail: _____

Snail Mail Newsletter (\$35.00)

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? _____



Next Meeting Details	
Topic: "Hollow turning".	
Speaker: Frank White	
Date: Thursday, June 2, 2011 6:30 p.m.	
Learn & Turn	
5:00 to 6:25 p.m.	
Topic: "Bird Houses". The "Learn N Turn" will start around 5:00 PM. Participants are urged to bring a small (3/8 in.) spindle gouge.	
Leader: Bill Le Clerc, assisted by Richard Hunt,	

Minutes 5/5/2011

Eric Holmquist

Attendance: 50

Visitor:

Jerry Jokum

Jay Shuttle

Katie Shuttle

Bob Burke

Carl Hoolihan

Secretary:

Charlie reported that Bob Howland passed away.

Free Wheelchair Mission will have their annual big auction in July. Bring donations in for the June meeting.

Demo by Jimmy Clews

Treasurer:

Here is the treasurer's report for March, April and May combined for the newsletter.

Starting Balance: 4585.56

Income: 2122.57

Expenses: 2283.82

Closing Balance: 4474.31

Upcoming Events: (copied from May newsletter)

July demo on Airbrushing by Eric Holmquist

Worcester Center for Crafts craft show on October 1 (10:00 AM to 5:00 PM) & 2 (11:00 AM to 4:00 PM), outdoors at a location closer to Boston. 10x10 booth \$350, 10x15 booth \$500. Tent needed. Several members interested in participating. Reid Gilmore is organizing this.

President's Message

Charlie Croteau

Finally the nice weather has made it to New England! Sadly, however one of the nicest woodturners I have ever had the pleasure of meeting has passed on, Ken Dubai. He will be very much missed by all as he was a great teacher of the art of turning, a generous man not only with his time and talents but with pieces he made to Free Wheelchair Mission. I will miss Ken most of all for his great sense of humor.

If folks would like to donate a piece to Wheelchair Mission, this month would be the best time to bring it to the meeting as we will be sending another package off to California for their annual meeting. This year will be their 10th anniversary and we CNEW and other clubs have helped them give away over 600,000 wheelchairs. Yes, six hundred thousand! Thanks for all you folks have done to make this happen.

Turn safely,

charlie

Editor's Note

Ron Rocheleau

I'm running out of articles for future issues of the newsletter. Why not take a shot at writing an article. Without your contributions, the newsletter will not be all it could be. I am expecting July and August may be minimal and mailed / emailed early, as I will be on vacation.

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Created with	



Field Trips:

Starrett – in the works

Hardwick Post & Beam – in the works

Norton Abrasives – in the works

Jimmy Clewes Demo

By Ron Rocheleau

The May 2011 meeting of CNEW welcomed renowned woodturner Jimmy Clewes. A self-proclaimed Scottish transplant from England and now living in Las Vegas, Jimmy shared his wit and knowledge as he demonstrated several turnings. This article will only capture bits and pieces of Jimmy's demo from my notes, but I've included as many pictures as possible.

Jimmy started by explaining that he is not a "purist" woodturner. It isn't necessary to use the latest gadgets or even necessarily a specific tool for a specific task. M42 cobalt steel will hold its edge longer. "New" steels are mainly a marketing ploy to get you to buy more tools.

The first demo was an end-grain vase from a pear log. By the way, when selling a vase make sure you describe it as a "vaaz", because you'll get more money for a "vaaz" than for a vase!

The log was mounted off center to avoid a split at the bowl bottom. The first step is bringing the log to round. Jimmy started with a series of "V" cuts, turning at 1350 RPM, to quickly bring the log into balance. Follow with paring cuts



using the tip of the tool to get to round, holding the tool near the tip, like a pencil for better control. Jimmy prefers a dovetail chuck rather than a serrated chuck. Turn a tenon to fit the chuck, then reverse and mount in chuck with speed set to about 2000 RPM. Even Jerry demonstrated what to do with all those nice ribbon shavings!



Now you need to make light cuts, small cuts, faster. Big cuts are slower and will lead to a catch. Start hollowing with a 1/4" bowl gouge with a standard grind. Follow with a Munroe hollowing tool, with a capped small cutter or similar tool. Jimmy advised that Mike Jackofsky's are the best on the market now for hollowing. Jimmy demonstrated how such a tool simply cannot get a catch! (I bet I could get a catch with it!)

Then back to 1/4" bowl gouge for inside finishing cuts. When it starts to chatter, move to a bigger diameter gouge. Use the tip and bevel to avoid chatter. Always helps to start with a nice piece of wood, like pear. Remember to mist water spray onto the wood if it starts to





flex. Wet sand if the wood is green. 120 grit sands like 180 grit when wet because it'll build up a slurry. Keep the walls an even thickness all the way to the bottom. If you don't, the stresses in the wood will eventually cause it to split.



The next demo Jimmy attempted was a clam shell box. Jimmy started turning round at 1200 with a spindle gouge because the wood was dried. After bring to round,



cranked the speed up to 2300 for smoother cuts. Jimmy used a flat edge paring tool to make the end flat and size

the tenons. If the "timber" is something special, you might want to use glue blocks instead to not waste the wood.



Keep the tip of the 1/4" spindle tool sharpened. Use calipers to find the approximate diameter for mounting

gouge to make the shape of the bottom match the top. A few



minutes to finishing cuts, and Jimmy had a perfect clam shell box with a nice fit!



the top to the bottom. Shape the top. Then mount and



shape the bottom. The fit is critical so take your time and make very, very fine cuts when making the fit. A press fit will hold the top to the bottom. Use 1/4" bowl .



Following the demo, Jimmy generously signed and awarded the "vaaz" to a very appreciative young enthusiast.

Miscellaneous Pictures from the Jimmy



I found Jimmy's demonstrations both educational and a lot of fun. It was hard to capture all the "nuggets" of insight, but I hope I captured enough to give you a feel for what the event was like. Jimmy is a down-to-earth, friendly, and entertaining teacher of an art he clearly loves to share with others.





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



Next Meeting Details	
Topic: Renowned guest woodturner, Jimmy Clewes , will demo turning techniques. No business meeting this month so Jimmy can start at 6:30. \$5 fee per person to attend.	
Speaker: Jimmy Clewes	
Date: Thursday, May 5th 2011 6:30 p.m.	
Learn & Turn	
5:00 to 6:25 p.m.	
Topic: <i>No Learn & Turn is scheduled for this month.</i>	
Leader:	

Minutes 4/72011 *Eric Holmquist*

Attendance: 33

Visitor:

Greg from West Boylston

Secretary:

Minutes of previous meeting accepted.

Received an offer from Woodturning Magazine (The UK magazine) for discounted subscriptions for club members (new subscribers only). Instead of the normal price of £63 (which equals to about \$100 based on March exchange rate) for 12 issues, you would only pay £37.80 (\$60) - a discount of 40% only available to clubs' and associations' members!

Treasurer:

Technical difficulties prevented reporting of finances, will report next meeting.

External VP:

Jimmy Clewes at May 5 meeting, \$5 a head, demo starts at 6:30 with no business meeting.

Kirk Deheer will demo in September.

Internal VP:

June Learn & Turn will be performed by Bill Leclerc

June demo on Hollow Forms by Frank White

July demo on Airbrushing by Eric Holmquist

Worcester Center for Crafts craft show on October 1 (10:00 AM to 5:00 PM) & 2 (11:00 AM to 4:00 PM), outdoors at a location closer to Boston. 10x10 booth \$350,

President's Message

Charlie Croteau

May is finally here, let's hope the nice weather will come with it. Now is also the time when many folks get out the chain saws to trim trees and clean up the yard. Hopefully several member will bring in some wood for the swap. Seems like we go in cycles on wood. Feast or famine.

This month we won't have a regular business meeting, so you won't have to listen to me drone on and on. Jerry Sambrook has brought in a top name turner so we can sit back and soak it all in.

Hope to see you Thursday.

charlie

Editor's Note

Ron Rocheleau

I'm running out of articles for future issues of the newsletter. Why not take a shot at writing an article about a turning technique, as you start a new project you could document the whole experience, maybe a review of a new tool you just got, or anything of interest to the club? Throw in a few pictures if you can so we can see what you are saying. Thanks in advance.

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10x15 booth \$500. Tent needed. Several members interested in participating. Reid Gilmore is organizing this.

We need a Learn and Turn photographer, we got a volunteer, I think it was Arnold Paye, but not sure.

Librarian:

New mostly flat board DVD donated by Charlie C

Russ Fairfield videos will eventually be donated by his estate.

The old paper library (books / magazines) has gone missing.

Wood Swap:

Several items sold via Silent Auction ran by Gene Spadi

Field Trips:

Bad Dog Burls - Saturday April 16. Rob Doyle will provide a BBQ (the meat portion) CNEW members to provide the rest of the stuff, drinks, salads, snacks etc.

Old Schwamb Mill – Saturday May 14. \$5 a head plus \$150 from CNEW to pay to have a demonstrator there to run the equipment.

Starrett – in the works

Hardwick Post & Beam – in the works

Norton Abrasives – in the works

New business:

Dominic Leroux's new meat store open at 624 Main Street, Holden MA. 10% discount on purchases of \$20 or more for paid CNEW members.

Reid Gilmore has a Jet 1236 lathe available for a new turner with no lathe.

Show and Tell: (ed. Pics follow and at cnew.org)

Art Bodwell: Segmented Urn and Tubular Sculpture

Richard Hunt: Banksia Pod boxes and some Antler pens

Dominic Leroux: Segmented platter

Buzz Haws: Segmented Pedestal Bowl

Eric Holmquist: Pierced / Airbrushed Bowl, Box Elder Bowl, Eastern Red Cedar Bowl

Jerry Sambrook: Several Bowls (Walnut, Apple, Black Locust, Maple, Monkey Paw), Weed Pots, Red Oak Plate

Reid Gilmore: Textured Rim Bowl and Hollow Form

Paul C: Ambrosia Maple Cookie Jar

Al Gilburg: Dyed Platter, Pet Urn, Ambrosia Maple Bowl

Frank White: Ambrosia Maple nested bowls and Hollow

form

Rick Angus: Three bowls

Rex Baker: Walnut bowl (his first bowl)

Demonstration:

Jerry Sambrook demonstrated aspects of advanced pen turning including between centers (instead of mandrel), acrylics and closed end pens.

Simplified Tool Making

By Jim Kephart

The first thing I must do, like Norm Abrams in New Yankee Workshop series on PBS, is to warn you about shop safety. An active wood turning shop has more than normal amounts of very combustible materials. Wood dust and shavings are not a fire marshals dream environment for using open flame torches. I recommend you either clean your shop, or take your tool making outside or to a more fire safe area. This does not necessarily say that your garage with its gasoline cans and lawn mowers is a safer area. Use some common sense and examine the area before proceeding. It is also a good idea to keep a bucket of water available and or a large fire extinguisher. Oh, and like Norm says, remember the safety glasses. Other items like leather gloves etc. may be advisable if you plan on doing a lot of this sort of thing. One additional rule from an old chemistry teacher, "Hot things look like cool things."

The principle is relatively simple, you heat a good piece of steel until it becomes non-magnetic (i.e. a magnet will not stick to it), then quench it in the right material. It will harden. The problem is that it is usually too hard for practical use. It is too brittle for our use; any shock and it will shatter leaving a broken grainy surface between the two or more pieces. So to make the steel handle shock and stresses better, we have to temper or remove some of the hardness, in hopefully a controlled manner.

What you need to make a couple tools: pliers fire proof backdrop preferable, firebricks (avoid regular bricks they may explode if damp) magnet torch propane or better still map gas torch safety glasses, fire safe area to work quenching bucket with either old automobile oil, or water as appropriate steel prefer high carbon or high speed steels a fine file to test hardness after grinding wheel Set up a fireproof backdrop in a safe area. I used to use a map gas torch to heat metal being held in a pair of pliers, but most of the heat just blows by the tool and is wasted. I now use 3 fire bricks set up to form an "L". This helps to hold and reflect the heat back to the metal being heated (see below). □ Set up a bucket with the correct quenching material. You may ask what is the difference. Some steels

call explicitly for either oil or water hardening. Some oil hardening steels may develop fine cracks in sections thinner than the main piece of metal (like knife edges) if quenched too quickly, so oil may be preferred. During oil quenching, the oil may catch fire on the surface, which is easily blown out. In any case, hot metal in cool oil will smoke profusely and smell up the house for hours. So now, I usually use water or quench outside. Unless you are making edge tools with the edges forged versus ground, water should work fine for most materials.

Using the map gas or propane torch, heat the tool evenly until it glows red. At this point any bending should be done with pliers and bench vise. If the tool must be drilled or otherwise rough machined, the steel should be allowed to cool very slowly, this is called annealing. It will leave the material soft enough to drill or file.

If it seemed to get harder from annealing you may have found a weird material called air hardening steel. I found some the hard way. After the shape has been formed (see sample below), the tool must be hardened. Reheat the tool to red heat then start checking the material to see if it sticks to a magnet. If it has become non-magnetic, quench the tool in the bucket of oil or water by swirling the tool continuously until the tool stops sputtering. Once the tool is safely cool enough for handling, it should be tested with a fine file to determine if it is hard enough. If the steel is a good high carbon steel and was heated/quenched appropriately, the file should just skate over the surface of the newly hardened tool. If the file bites into the tool and removes material, the steel is either not hardenable or was hardened incorrectly. At this point the tool is too hard to be used as is for most applications and should be tempered or softened slightly.

The principle calls for a reheat of the tool to about 300 to 400 degrees Fahrenheit. This can be done by baking the tool in your home oven for an hour or more depending on the thickness of the metal, or reheating with a torch. Someone at the 1993 Symposium suggested using a "Fry-Daddy" deep fat fryer with vegetable oil. Until I find one at a tag sale, I dip the tool in water, then heat it until the water boils off, then guess. If it is a thick tool, I'll wait 10 to 15 seconds more, if it is a thin 1/8 inch or so, I'll remove it sooner. Quench the tool as before. Now all that is left is to grind whatever cutting or scraping surfaces required to finish the tool and glue it into a handle. Handles, well now maybe that's another article.

The only way to determine if the above worked is to use the tool, if it holds an edge without shattering, you did good. Found steel is always hard to determine what it is

and if it will harden. High carbon steels can be identified by the spark pattern formed in the air by test grinding. Other steels which are special alloys may work well but may require methods different from above. If the steel is purchased from a supply house, the material hardening temperatures etc. will be known. Unfortunately, unless you get some one like Al Bugby with his metal working furnaces it is tough to measure or heat to exact temperatures formulas. Other books exist on the topic and describe how to judge temperature by the color of the steel in a darkened room. Anyway the above process will work with a lot of materials with fair success if you are willing to experiment and that is just what most hobbies are an excuse for. Sources of materials: drill rod can be oil or water hardening allen wrenches, (prefer long arm) may be used as bent scrapers without hardening or tempering old high speed steel drills long shanks (if bending is not required, may be used as is) old screw drivers steel test with file (useless extra screwdrivers in sears sets.) flea market stuff (test with file) do not use hardware store steel rod (low carbon steel will not harden well) Wholesale tool supply (in Mass.), 800-343-1008 Production Tool Supply 800-362-0142 McMaster Carr MSC ENCO Jim Kephart

Eric Holmquist's Open Shop

By Dave Eaton

This bright Sunday morning I had the pleasure to visit Eric Holmquist on a CNEW open shops visit. Eric had opened his shop in February for the CNEW club members but there were a few of us who end up not being able to make that particular day. Knowing that we are interested in visiting, Eric graciously offered to meet for an open shop visit on some other date. So a few weeks later I showed up along with Jerry Sambrook. At first glance walking into Eric's garage shop you'll see various equipment, and then inside the basement shop he has more equipment, primarily a milling machine. After seeing all this, I took a look at his gallery area.

Recently Eric's work has been transitioning from the "round" bowl work that we all do towards something which is offering him a bit more excitement. He mentioned that if he sold his work, perhaps he would still be interested in round bowl crafting, but since he does not actively sell he said "there are only so many bowls you can give away to family and friends". Now, I'll have to agree with him on that. I've given away my share of bowls to family, friends, neighbors, my dentist, or other people who would take them, and even a few to the wood fireplace-Gods that were bit imperfect. Because of this,

Eric has been dabbling in various surface embellishments. One of these that has been prominent at recent 'Show and Tell' at CNEW meetings has been his piercing, maybe married along with some airbrushing. Many of the objects in the gallery were airbrushed and pierced bowls, as well as



some smaller objects with pen-burning designs and some airbrushing or color enhancement. Eric has been getting very nice finishes

on his artwork as can be seen by the various colors as well as the very smooth surface.

For finishing, Eric is using a multitude of products common to us as woodturners, but specifically he is focusing on Bush Oil brand boiled linseed oil and polyurethane of a wipe-on variety. He even had something which was new to me, a polyurethane made from whey or milk. This is an all organic finish which he says "looks just like milk when you open up a can". I'm skeptical about the water based finishes and maybe even more close-minded to this new organic milk polyurethane, but having inspected a bowl that Eric had finished with this product I can say that, had I not known it was water-based I would have never been able to tell you.

Getting down to some woodworking business, we all collected in Eric's garage area where most of his tools and equipment exist. In the wood working area, Eric has a standard assortment of woodworking machines such as tablesaw, bandsaw, router table, drill press, chainsaw, and a Nova DVR lathe. There are also a few cabinets full of hand tools and a bunch of bins full of wood, some of them labeled for specific types of projects, and then there's a small metal lathe. I believe he mentioned that the small metal lathe, about the size of our woodworking mini-lathes, normally spends most of its time inside the basement shop in the room which houses his milling machine and other tool needs. When he has visitors he'll bring the small metal lathe into the garage shop to allow more room for people to gather around



and see the work that can be done on it or participate in making something useful.

Eric set Jerry up with a Red Oak bowl blank and Jerry started working on a shallow bowl or dish which was ultimately going to be destined for project goodwill. Eric had also asked me to bring examples of work or items that might be of interest regarding metal working activities and so then he and I began discussing the "issues" that I had brought. These were a 1) wide spindle gouge which I was having trouble finding a swept back grinding jig for, 2) a drill bit extension that had a small hole in one end to accept a small bit, but I wanted to use it with a 5/8 inch Forstner bit, 3) a couple of Sorby spiraling and texturing tools which I am playing around with (both the large and small), and a couple of other tool tips mounted in and 3) a shaft with a ball-bearing in them... my attempt to build my own texturing tool. After discussing some of these projects he decided the first project that we would tackle would be simply boring out the end of the 12 inch long drill-bit extension to accommodate the Forstner bits for me. My goal is to be able to use a larger Forstner bit on my big holes for peppermills that are deeper than I can currently cut without an extension. Eric made simple work of this problem by mounting the extension through the headstock in his metal lathe, securing it with a three jaw scroll chuck for metal work just as we would do with our wood operations, and drilling out the end of the rod. We enlarged the diameter using a Jacobs chuck inserted into the tail stock Morse taper.



After dispatching this problem, we next looked at making a duplicate tool shaft for my Sorby micro-spiraling tool. The tool is a nice little device and comes

with a full handle and cutter setup already assembled but also has a second unmounted cutter, which in order to use requires that you dismantle the handle and remove the existing cutter and swap it out. Simply making another steel shaft would extend the accessory cutter ability and allow it to spin freely - as the purchase angle does seem like a fairly straightforward opposition.

Eric grabbed a piece of 303 stainless steel rod of the appropriate diameter and using a metal cutting bandsaw, lopped off about a 6 inch length of it. He mounted this material in the lathe in an identical manner as

previously discussed and surfaced the ends. Next he reduced the diameter on a portion of the rod down to the same as that as to mirror the shape my sample - to allow swapping just the handle from one spiraling cutter assembly to the other.

Next we needed to cut a slot along the end to mount the horizontally spinning cutter head. For this process we started

on using Eric's milling machine, which is a Grizzly model capable of milling parts of to nine or 12 inches in various dimensions. Of

course here we were simply looking to mill a slot in the end of what looks like a "Sharpie marker" size piece of steel rod. Between using a slot cutter which looks like a

miniature table-saw blade and then finishing up with a center cutting end mill to widen the hole or slot to the perfect size to accept the spiraling texture

cutter wheel. After that we drilled a hole in the end for a 10-24 bolt to secure the cutter to.

Meanwhile back at the Nova DVR lathe, Jerry had finished the turning and began to apply Bush Oil finish, which as I understand, is a more refined type of boiled linseed oil. Apparently this finish behaves like regular boiled linseed oil but will not darken or yellow the wood



color quite as much as standard boiled linseed oil finish does. The bowl that Jerry turned looked pretty neat and next thing you know he was putting Eric's vacuum chucking to

work and was cutting the very bottom of the bowl. After finishing this, he did a good job at brushing off Eric's



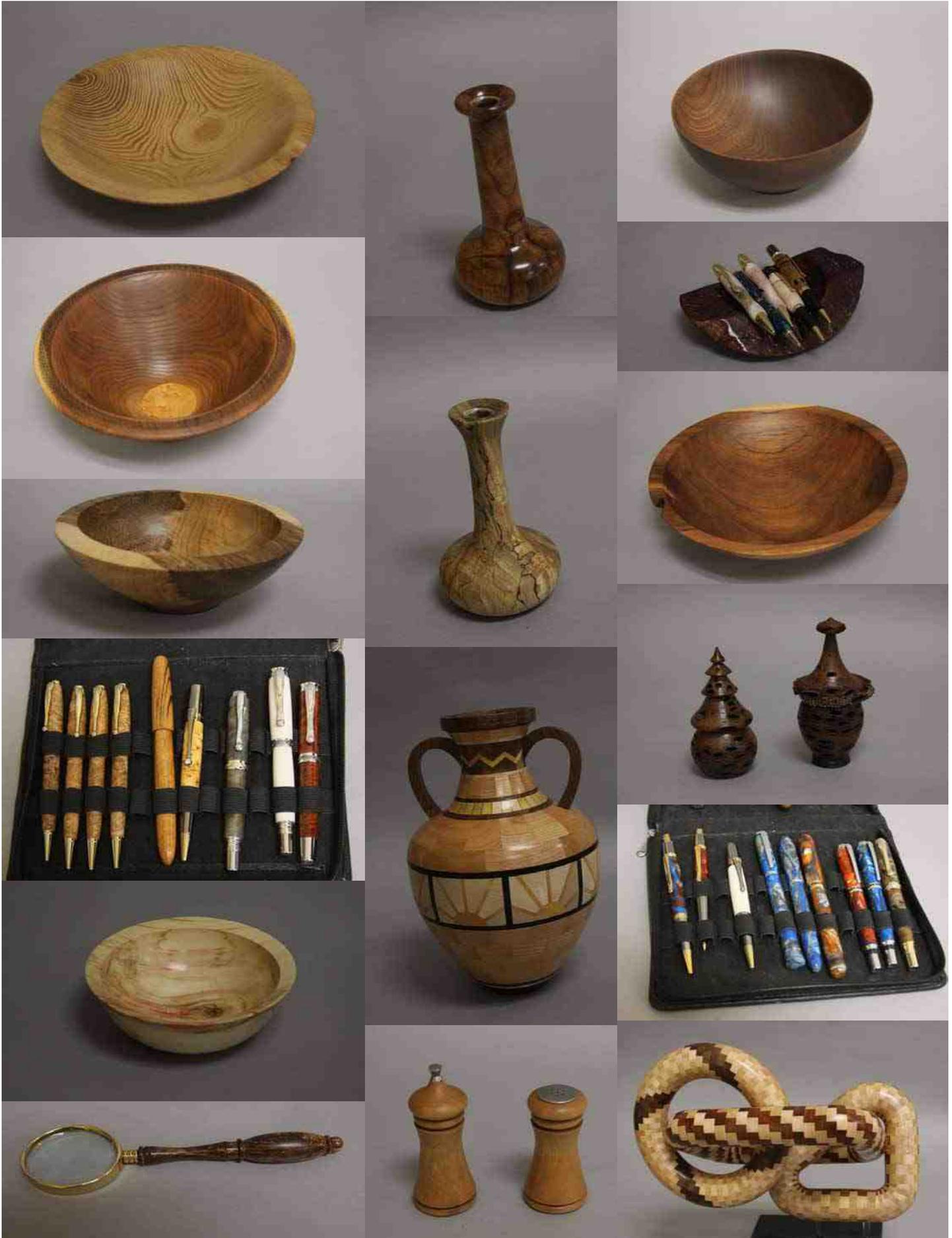
bench-top of all the chips and debris that were made and then vacuumed it up. Somewhere after he started, I guess he sucked up a big chunk of wood and immediately shut the dust collector off. The wood might have travelled down the dust collection system only to get jammed up in the machinery. As a true soldier looking to stop the problem before it caused damage, Jerry grabbed the bull by the horns and it seems he just reached down into deep dark ductwork quickly and skillfully retrieving the errant block of wood without any further dismay.

Throughout the day we sat around at moments and talked about things like; finishes, art, sanding and staining materials, metal and their properties, wire burning or pyrography, airbrushing, paints, tools, the club, Eric's upcoming demonstration at the Central Connecticut Club doing superglue finish on pens, and probably a few more topics. As dinner time approached we decided it was time to quit for the day, so Jerry and I departed from Eric's house and went our separate ways back to our own humble shops to perhaps put a little of what we learned to work on new projects.

The day spent with Eric's was quite interesting. I got a bona-fide tool handle and also left behind a spare cutter for Eric to build his own tool of the same type. I now see that Eric has indeed widened his hobby activities from simply woodturning to woodturning-with-embellishments, as he has now become somewhat accomplished in the pyrography, painting and piercing. He also seems to be well grounded in basic machining of metal. In fact there are several neat little tools or trinkets that Eric has made as accessories for our wood lathes, especially for mini-lathes or pen turning. If you have any ideas for a product or a problem that you need solve which you could use a metal "Smith", give Eric a buzz as he may be able to help you or may be interested in pursuing the idea as a small invention. He is quite a talented gentlemen and I was very happy to have been able to spend a day in his shop.

Once again as always, I urge everyone to get out and visit another's shops. You WILL learn something new, and if you have the right attitude you'll have a bunch of fun and maybe find out that you have more in common with this new friend than you had expected.





Membership Application

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Treasurer, Central New England Woodturners
c/o Mike Peters
3 Forge Lane
Sutton, MA 01590

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

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Name: _____

Please check appropriately below

Street: _____

New Member

City: _____

Returning Member

State: _____ & Zip: _____

e-Mail Newsletter (\$30.00)

e-Mail: _____

Snail Mail Newsletter (\$35.00)

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? _____



Next Meeting Details
Topic: "Closed-end Fountain Pens" . Learn how to make a closed end pen with a flair!
Speaker: Jerry Sambrook
Date: Thursday, April 7, 2011 6:30 p.m.
Learn & Turn
5:00 to 6:25 p.m.
Topic: "Making Whistles" with Frank White. Frank will have 6-7 predrilled banks for learn and turn participants. Plan to be there no later than 5:15 PM
Leader: Frank White

Minutes 2/17/2011 *Eric Holmquist*

Attendance: ~35

Visitors:

Glen and Anna LePage

Treasurer:

Starting Balance: 4585

Income 1503

Expenses 1174

Closing Balance 4914

External VP:

Seeking suggestions for 2013 demonstrators

Internal VP:

Steve Resnik will demo turning segmented Tulips for March. Proceeds for \$5 tulip kits to go to Project Goodwill

Jerry Sambrook will demo extended pens for April

Looking for volunteers to help with Learn and Turn

Project Goodwill:

Nothing to report

Aime Lafosse Estate:

Large 20" General Lathe still for sale

Donated several books and AAW magazine collection, will be auctioned off over time

Fitchburg Art Museum:

They are interesting in having us do a show next year. More details to come.

President's Message

Charlie Croteau

Dear Members,

The snow is falling again, hopefully the last gasp before nice weather. We have lots of events shaping up for the club. An April 16th trip to Bad Dog Burls in Belchertown with picnic. The Old Schwamb Mill in Arlington on May 14th., Plus a trip to Starrett Co. in Athol on June 9th.

We will also be kicking the tires on having a PIZZA PARTY at the May or June meeting, so give this some thought. Will it make it easier for some who are traveling? Keep the ideas coming, the main thing is that we as a club have FUN, meet folks of like minds and learn something new.

Looking forward to seeing everyone on the 7th.

charlie

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March Demonstration—Turning a Tulip	5
Show and Tell Pictures	6-7

Club Store:

Anchor Seal is in stock at \$10 a gallon

New pen kits in stick (Sierra / Wall Street II style)

Wood Swap:

John Mills brought in a lot of kiln dried wood for a combo of raffle and silent auction

Frank White brought in a bunch of fresh cut Ambrosia Maple logs

Library:

3 new DVDs added

Several books put in Silent Auction

Excursions:

Bad Dog Burls – April 16 – Rob Doyle will provide hot food, we provide the rest

Schwamb Mill – May 14 - \$150 chapter expense plus \$5 a head. They will provide a craftsman to operate the oval turning equipment

Post and Beam Shop in Hardwick – under investigation

Other:

Dominic is hoping to open his new store the day after St. Patrick's Day.

Lathe Raffle at April Meeting!

Reid Gilmore announces a special raffle of a used Jet1236 Lathe. This lathe is about 10 years old and was used by Reid until he purchased a larger lathe in 2005. Since 2005, the Jet1236 has been used by Reid's wife (Beth Weiner). The current price for a JET 1236 is \$849.99 from Woodcraft. The JET 1236 lathe is a good starting lathe for someone who wants to do small projects. The lathe is in working, but used condition. His intention is that this lathe should be donated to a CNEW member who does not have a lathe, and does not have any immediate plans to purchase a lathe. Plan is to raffle off this lathe (\$1 a ticket, 1 ticket per person, proceeds to CNEW) to eligible participants (no current lathe). The lathe can then be picked up by the winner at Reid's house. Any CNEW member that cannot be at the April meeting, but would like to have a ticket in the raffle should contact Reid Gilmore by phone (508-603-1248) or by e-mail.

CLUB FIELD TRIPS:

BAD DOG BURLS (Belchertown, MA) April 16th, 2011

Join in on a return visit to Rob Doyle at Bad Dog Burls for a day of perusing burls and neat woods, maybe buy

some too! Rob has many different burls from around the world but focuses on those from Australia Like Red Mallee. Join in for a fun day and free lunch. Burgers and dog will be served but members are encouraged to bring side dishes to share. Starts around 10am - but come any-time later if needed. *Address:* 26 Barton Ave. Belchertown, MA 01007 *Ph:* (413) 213-0248 *Web:* <http://www.burlsource.com> email: burls@burlsource.com

OLD SCHWAMB MILL (Arlington MA) May 14th, 2011

CNEW will visit the longest continuously operating mill site in the Western Hemisphere to learn how a skilled woodworker (David Graf) runs the machinery and turns an oval frame like was done a century ago in the workplace, atmosphere and tradition of the past. This will be a walk through history as we watch a oval picture frame being made at this living industrial museum that listed in The National Register of Historic Places since 1971. The cost of the tour and demo is covered by CNEW but there will be an additional mandatory donation of \$5 per person to cover the tours, talks on the Mill. Starts tentatively at 10am. *Address:* 17 Mill Lane at 29 Lowell St. Arlington, MA 02476-4189 *Ph:* (781) 643-0554 *Web:* <http://www.oldschwambmill.org> email: info@oldschwambmill.org

Tale of a Reformed Tool Sharpener

By Ray Harrold

Despite Arkansas stones, Japanese slip water gouge stones, and a bunch of Norton stones, I hate sharpening.

As an amateur furniture maker, I've off and on used spindle turning. Wanting to expand my skills, I took a turning class at the Worcester Center and later joined CNEW to further my education. With Dave Eaton's input, I bought a new lathe suitable for my needs.

I still had the "sharpening problem." I bought the Wolverine system and it sat idle for a couple of years. Finally, I decided to set up a sharpening station. Again, Dave came to my aid when I asked to see his sharpening set up.

In two hours I came away with boards that I could use for my set-up, a class, hands-on sharpening experience, as well as ready-to-go sharpened tools. Thanks, Dave.

Editor's Message

Ron Rocheleau

Editing the newsletter has been fun, mostly because I've received some good articles from a few generous contributors. Dave Eaton has really gone the extra mile to submit a steady flow of articles. You can write an article,

too! A paragraph or two or multi-pages with photos. Whatever you contribute will be greatly appreciated by me and all the newsletter readers. Give it try.

Blacksmith demonstration at the Blackstone Valley school of crafts

by Dave Eaton

On a bright cool and windy fall day, this new craft school hosted a four hour demonstration by Dick Sargent who is a well renowned blacksmith in the New Jersey area. Dick spent the day teaching us how to construct a small mini-forge in order to both heat metal for making tools as well as cool them in the appropriate manner for the right hardness to use in wood turning related tasks. After introductions were done by our hosts Richard Chiros and Steve Butler, we got down to business. Dick started off by passing out a sheet of paper with instructions on how to make a mini-forge from a common everyday mailbox found at Home Depot or other supply stores. The mailbox is a very thin steel type which is cut in "half" about 2/3 to 1/3 with the one third of it being the opening with a door which is discarded. The rest of the shell offers a fairly sturdy enclosure for the forge. Forge's like this, Dick said, could certainly exceed the 2000°F heat range which would normally be sufficient to both heat tools for forming as well as the heat treating process.

Dick's target was to use this shell lined with special materials that will withstand high heat and power the device with a standard propane gas torch. The first thing he needed to do was to drill a hole in the side of the mailbox in a place which would allow the nozzle of the torch to be inserted into the forge. He then took some "Kia" wool and lined the cylindrical inside roof and the sides of the mailbox. This fabric which is easily cut with standard scissors was measured to go up one side of the mailbox, across the roof or top, and down the other side for an internal barrier against the high temperatures. Another piece was cut perhaps 6" x 14" to cover both the bottom and the rear of the mailbox. This provided a fully insulated interior for the forge with about 1-1/2 inches of this special heat resistant material. Next Dick placed a white brick inside the kiln on the bottom onto

which the metal to be heated would sit. This white brick was a special type of heat resistant brick unlike the type which most people are familiar with which line their wood stoves or chimneys. It was extremely lightweight, almost the weight of Styrofoam. Dick needed to make a notch in one of these in order to allow us a type of "door" for our forge. Through the small opening or door, our work piece could be inserted with any extra long portion of material sticking out. It was neat to see Dick cut a small rectangular notch in the middle edge of the brick with a standard hacksaw. The material cut very fast and very easily and upon inspection turned out to be fairly brittle as well, such as you might expect from, say a piece of very "dry sea coral".

The last thing to do was to put all the pieces together and turn on the heat. Dick placed the forge on a table with one white brick at the front and the "door" brick on top of it pretty much enclosing the overall opening of the forge. Into the side hole he placed the nozzle of the propane torch just shy of sticking through the heat resistant material by a small amount. If the nozzle were to be extended to far into the high heat environment it may overheat and damage the tip or cause the flame not to form properly. Dick was using

propane for this demonstration however he commented that map gas could be used successfully and would be appropriate if even higher temperatures were desired. The torch that Dick had was a Benzo-matic torch which screwed onto the propane gas cylinder and provided a push-button start as well as a flow control knob to help regulate the size of the flame. Once the flame of the torch was lit and the forge began to heat up Dick reduced the gas flow to about one third of maximum and we sat back for a few minutes to have a little chat.

At that time our congenial hosts Richard and Steve, with a little help from their wives, broke out the barbecue grill and hotdogs so that we could have a mid-day feast space complete with freshly baked chocolate



chip cookies and cold soda. This was a nice break from standing around watching Dick show his skills in the quite cool November morning. We also took a tour of the building and equipment of Rick's shop in which he and Steve are developing and running the craft school.

After we had enjoyed lunch we went back to work. Dick took a standard mill file and heated it to a very red hot glow. He took the file out and we saw that the last 4 inches had turned red-hot. He placed it on an anvil and began striking it repeatedly with a blacksmith's hammer. While rapidly cooling, the metal was slightly flattened and tapered with notches pounded into the side so that the end of the chisel now approximated what you might call the shape of a woodworking chisel. Dick placed the metal back in the forge and reheated the file again. It was quite surprising that once heated to a red hot glow that the extremely hard and brittle metal of the file could be so easily formed with just a simple anvil and hammer. As a result of heating the file it became extremely malleable. To further refine the shape of the tool that Dick was trying to make he again removed the red-hot steel from the forge and placed it on a forming block. The block had an indentation which was a half round about 3 inches long and 1 inch in diameter. He placed the metal on top of this groove and used the pointed part of his blacksmith's hammer to punch the metal into the groove, thereby taking on a shape such as that of a roughing gouge or deep spindle gouge. What he ended up with, after just a couple minutes of manipulating the steel, reheating it and finalizing the shape, was a small 1-1/2" wide spindle gouge shaped tool ready for final sharpening. All of this was made from a simple mailbox, some heat resistant flexible material and bricks, and a propane torch along with an anvil and a hammer... and of course a file.

In addition to showing us how to build the forge, during the day Dick also managed to educate us a little more on heat treating the metal so that it may be used in our woodworking efforts. Taking the very brittle and hard file and heating it was the first step in making the steel malleable so that we could reform it into a shape which we desired. Of course having made this metal so soft and malleable now made it impractical for us to use for work since it would no longer hold a sharp edge for any

appreciable time. Taking the metal back to its red-hot stage and quenching it rapidly in water or another suitable medium, would harden the steel back to a very strong but possibly brittle state once again. This very hard steel would hold a very sharp edge but possibly might chip during use or break along its length due to its fragile nature. We therefore need to slightly soften the material to get the best of both worlds for the tool as we require it to be. Making the tool somewhat softer will allow it to flex under stress instead of breaking, while not allowing it to become so soft that the hardness of the materials cutting edge would suffer as well. This is a unique process and the subject of very in-depth discussion.

Dick's demonstration was this in a nutshell; a lesson in heating the metal, forming it and then quenching it so that we had a brittle "tool". Next tempering the material and then heating the shank of the material back several inches from the [cutting] area which you wish to keep hard and allowing the rest of the shank to be softened, or annealing the metal. During the later process, we heated the shank a ways back from the cutting edge and as this red-hot area cools the heat in the steel begins creeping away from that spot both towards the handle and towards the cutting edge. Once a straw-yellow color is observed close to the cutting tip, the tool is once again quenched so that no further molecular transformation of the steel occurs. This phenomenon is important to us as toolmakers in order to produce items capable of doing work for us and which may last some time.



Overall this was a very fun and entertaining day with a good bit of education resulting from Dick's mini-forge demonstration, his processing of a standard file into a useful wood turning tool and his lighthearted dissertation about metals and the simple blacksmithing that we did. The emerging Blackstone Valley craft school seemed to be a great place to hold this event and I look forward to the next demonstration that they will hold there. Thank you to Dick, Steve, Rich and wives for a great day and generous hospitality.

Check out their website at:

The Blackstone Valley School of Crafts

7 Depot St., Grafton, MA 01560 413-717-5062

blackstonevalleyschoolofcraft@gmail.com

Dick Sargent has demonstrated and taught workshops nationally. He has been a professional blacksmith for over 30 years and has owned and operated his own forge since 1986. His focus is on high end architectural work.

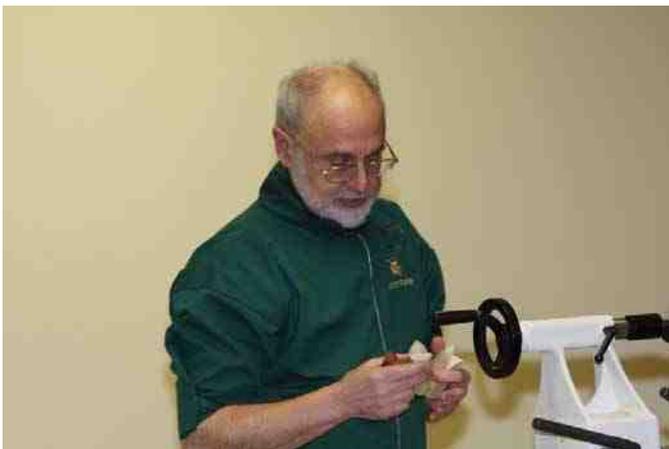
Starting in a small shop, in Vermont, he worked with Frank Grapes. In 1973 Dick and partner Tony Millham, started Star Forge in Newport, Rhode Island. For 2 years they produced a prodigious amount of reproduction hardware for period homes sponsored by the Newport Restoration Foundation. Following that experience, Dick started his own shop in VT and sold his hardware through his own catalog. In the early-90's he also began producing forged elements, as a subcontractor, for other shops (Catalpa Gate Co. in Putney, VT, for one).

From 1996 until 2004, Dick was the Shop Forman and Blacksmith for Roslyn Metalcraft, a busy railing shop on Long Island, NY, where he produced railings for stairways and balconies. See more: http://www.petersvalley.org/who/dick_sargent.htm

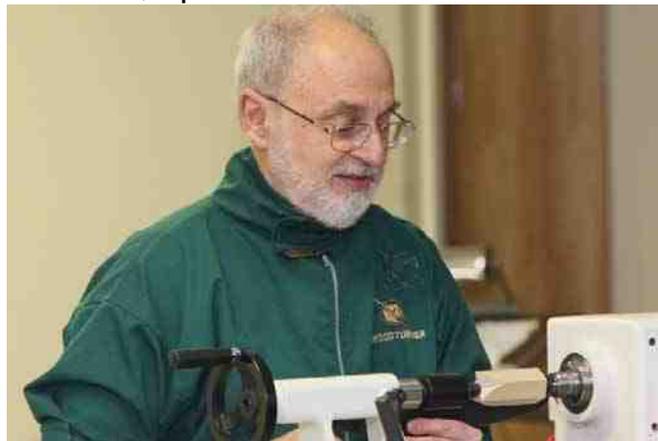
March Demonstration—Turning a Tulip

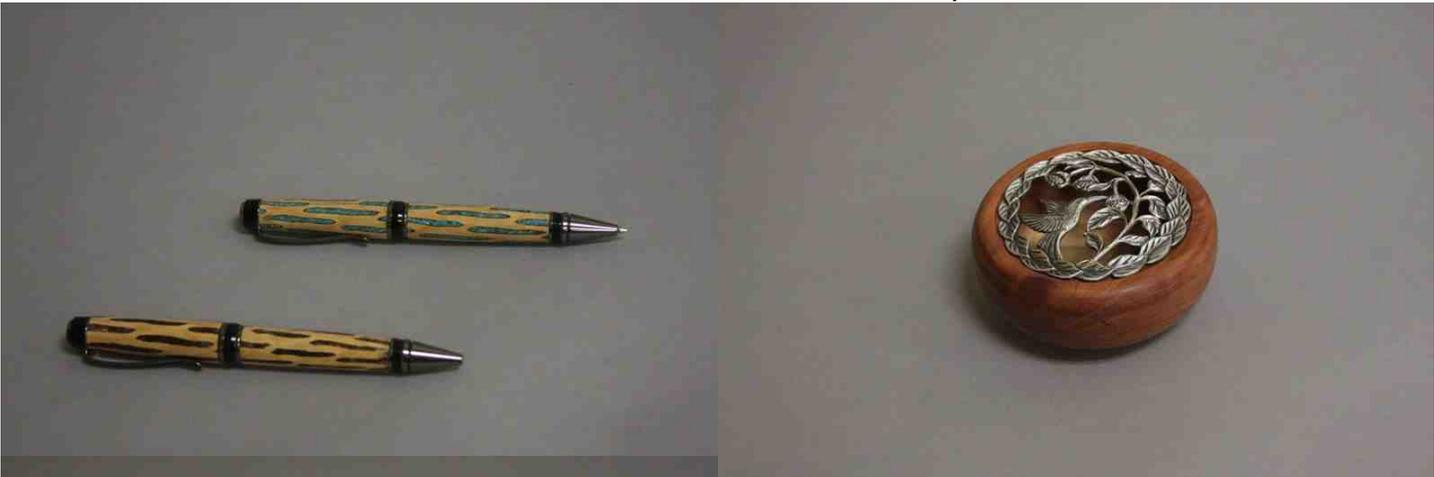
Speaker: Steve Reznek

After explaining the process for constructing the three and four petal blanks, Steve selected a three pedal to begin the turning demonstration. Proper centering is important.



Next step was rounding off the blank. After deciding whether an open or closed tulip is desired and marking for depth, the inside of the tulip is hollowed. Measure the inside depth and allow enough for the bottom and shape the exterior. Leave a tenon with a diameter large enough to drill out for the stem. Sand inside and out. Steve used a drill bit to hollow out the hole for the stem. Finish as desired. The final product is a reasonable facsimile of a tulip. Just in time for spring!





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Sutton, MA 01590

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Name: _____

Please check appropriately below

Street: _____

New Member

City: _____

Returning Member

State: _____ & Zip: _____

e-Mail Newsletter (\$30.00)

e-Mail: _____

Snail Mail Newsletter (\$35.00)

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? _____



Next Meeting Details
Topic: "Turning Tulips": Steve will demonstrate the steps to use in turning a tulip! Turning samples will be available for \$5 and will include a "how to" write up. There will be 20 kits available on a first come first serve basis. Proceeds will go to the Project.Goodwill.
Speaker: Steve Reznek
Date: Thursday, March 3, 2011 6:30 p.m.
Learn & Turn
5:00 to 6:25 p.m.
Topic: The Learn N Turn for the March meeting will feature a "Ring Stand" . Reid Gilmore will be the instructor assisted by Richard Hunt. Learn N Turners should bring spindle gouges. The Learn N Turn will begin soon after 5:00 PM.
Leader: Dave Eaton

Minutes 2/17/2011 Eric Holmquist

Attendance: 35

Previous minutes were accepted

Treasurer Report

Starting Balance: \$4313

Income: \$ 594

Expenses: \$ 594

Ending Balance: \$4907

Treasurer observed that the numbers did not make sense and will provide correct information

Jerry Sambrook reported on upcoming big name demo's

May 2011 – Jimmy Clews

Sep 2011 – Kirk Dehier

May 2012 – Malcolm Tibbets

Reid Gillmore reported on the Woodworking Show at the Big E. It was well attended, and Craft Supplies USA provided several \$10 gift certificates. Springfield Channel 3 news had a reporter there who interviewed me. The bottle stopper turning is me, the hollow form turning is Frank White.

<http://www.cbs3springfield.com/news/local/Thousands-Come-to-Big-E-for-Woodworking-Show-113854229.html>

Ray Aslin suggested that in comparison with Central CT Woodturners, our booth was not very impressive. The principle element that CCW had was lightweight shelving and lighting for a large collection of turnings. Ray will investigate upgrading our look and the feasibility of transporting our existing shelving to future shows.

"It is time to pay dues!"

President's Message **Charlie Croteau**

There has only been a short time between meetings this month. Hopefully March's meeting will be full of good cheer and educational things.

The Yankee Wood Swap at my shop went well. Everyone ate too much between the pizzas, grinders, shrimp, cheese, cracker, etc. Good thing we had enough fine wine on hand to wash it all down. Tough being an American! The strange thing that happened at the swap was that nobody traded the wood they picked out. Everyone was glad to get the pieces they picked and didn't want to trade. I ended up with some 2" thick cherry, and yellow wood, some thinner black walnut and big leaf pine burl. A very nice haul indeed, why would I trade??? I think the fact that nobody traded is a testament to the generosity of our members.

March is upon us, can spring be far away?

Keep turning.

Charlie

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Charlie reported nothing new on the Project Goodwill front.

Dave Eaton reported on two upcoming field trips

Bad Dog Burls – Mid April (2nd or 3rd week)

Schwamb Mill – May 14th. A motion was passed to pay \$150 to have a craftsman there to demonstrate the oval frame turning equipment operational. There will be an additional \$5 a head cost.

Steve Resnik will demo turning tulips next month. He is selling pre-cut tulip blanks ready for turning for \$5. Proceeds to go to Project Goodwill.

Sierra / Wall Street II style pen kits are now available in the club store.

There are 6 new DVDs in the library

Bill Leclerc suggested getting the AAW symposium demo DVD. Bill will provide further details at next meeting.

Vermont Natural Coatings provided me with a free pint of their Whey Protein based waterborne Polyurethane which I have tried out. This product gives nice results.

Arnie Pay is starting a Scroll Saw club.

Moving the Control for a NOVA DVR 3000

by Mickey Goodman

I have recently acquired a NOVA DVR 3000 wood lathe. The lathe has the control attached to the headstock, which is inconveniently located when something goes “wrong” and you have to stop the lathe since you have to move in front of the spinning piece of wood in order to either stop the lathe or to change the speed. Ideally, the safest placement of the control would be towards the tailstock end of the lathe as many of the newer lathes are configured. I am also a left-handed turner and for some applications it would be easiest to be able to work from the opposite side of the lathe which makes it much more inconvenient to get to the controls as the lathe was designed.

I just came back from a workshop a few months ago where I used a Robust lathe which has a moveable control using an electrical cable as the tether to allow placement of it almost anywhere you want.

I figured if Robust can do it, why can't I retrofit my DVR to do the same.

I spoke to Teknatool's US representative, who, on my behalf, made the call to New Zealand where the lathe is manufactured, and they informed him that it can be done

by purchasing a ribbon cable, for my lathe which is a 26 pin wire with two female connectors to match the connectors on the lathe and I could make my own cable. They said they have tested it to a length of 1 meter without signal loss. The connectors are “snap together” connectors that can be assembled without special tools. You can use a vise to assemble the connector to the wire.

The most expensive part of this project was the freight from the company selling the parts. My total out of pocket cost was about \$25.00.

If you are interested in doing so here are a few pictures and what you need to do:



Unscrew the four Philips Head Screws which attaches the Control to the headstock of the lathe.



Once you unscrew the control from the headstock you will see a cable coming out of the headstock that then plugs into the control. If your lathe is like mine, you will see a ribbon cable with a plug at its end that plugs into the control. You can access the cable end on the control without

taking anything else apart.

You could have another type of cable instead of the ribbon cable. The Teknatoool rep said on the later models they used a four wire connector. That would have been a lot easier had they had that type of cable instead of the ribbon cable.

If it is the ribbon cable, like mine, you can purchase the ribbon cable and connectors from www.YouDoltElectronics.com. The connectors were made by Philmore and are IDC Dual Row 26 Position 100 Spacing No. 70-4226 and cost \$1.68 each. I saw in the listing below which is from You-do-It's catalog, that the number was 70-4326 but on the part delivered was 70-4226. Talk to the folks there and they can figure out which is the appropriate number for the piece.

Following is an excerpt from "You-do-it" Catalog" Page 26.

MULTI - CONTACT CONNECTORS

INSULATION DISPLACEMENT CARD EDGE CONNECTORS

FEATURES:

- 14, 20, 26, 34, 40, & 50 Contact available
- Contacts adjust to compensate for P.C. board thickness
- Contact design assures positive connection, assures long cycle life and good self cleaning wipe on P.C. pad.

INSULATION DISPLACEMENT DUAL ROW CONNECTORS

FEATURES:

SPECIFICATIONS:

- Contact Resistance:** 30m ohm max. at DC 100mA
- Insulator Resistance:** 1000m ohm min. at DC 500V
- Current Rating:** 1 Amp Dielectric Withstanding
- Voltage:** AC 500V for 1 minute
- Operating Temperature:** -55°C - +105°C
- Contact:** Phosphor Bronze
- Housing:** PBT & 30% Glass Fiber (UL 94V-0)

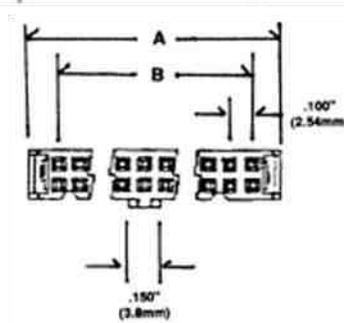
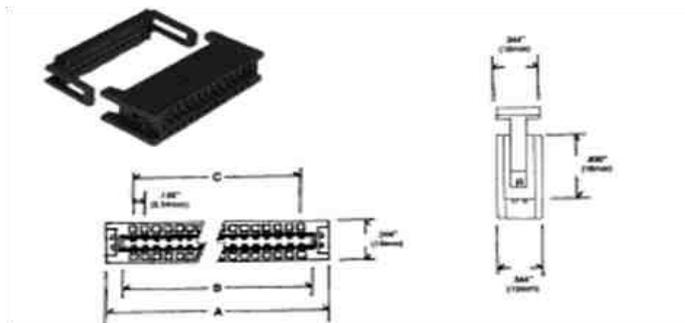
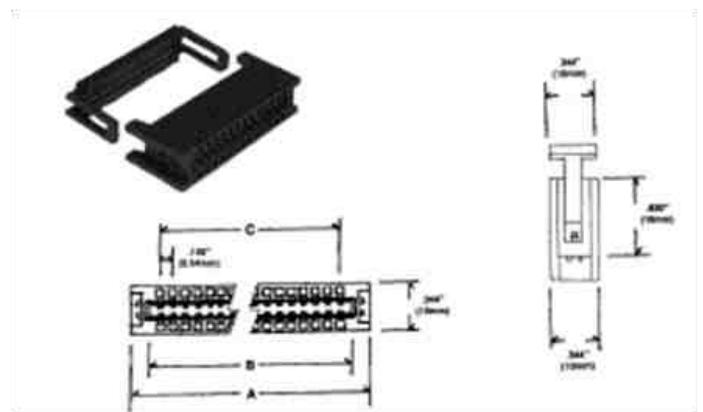
***NOTE: Metric dimensions in Parentheses**

Part No.	Position	Dimension		
		A	B	C
No. 70-4314	14	1.073 (27.26)	.816 (20.72)	.600 (15.24)
No. 70-4320	20	1.374 (34.90)	1.127 (28.64)	.900 (22.86)
No. 70-4326	26	1.673 (42.50)	1.416 (35.96)	1.200 (30.48)
No. 70-4334	34	2.073 (52.66)	1.815 (46.12)	1.600 (40.64)
No. 70-4340	40	2.373 (60.28)	2.115 (53.74)	1.900 (48.26)
No. 70-4350	50	2.873 (72.98)	2.616 (66.44)	2.400 (60.96)

- 6, 8, 10, 12, 14, 16, 20, 24, 26, 30, 34, 40, 50, 60, 62, 64
- Fully interchangeable with competitive models
- Easily removable molded cable strain relief
- Meets Mil-C-83503 Specifications
- 100" Spacing

SPECIFICATIONS:

- Contact Resistance:** 30m ohm max. at DC 100mA
- Insulator Resistance:** 1000m ohm min. at DC 500V
- Current Rating:** 1 Amp Dielectric Withstanding
- Voltage:** AC 500V for 1 minute
- Operating Temperature:** -55°C - +105°C
- Contact:** Phosphor Bronze
- Housing:** PBT & 30% Glass Fiber (UL 94V-0)



CNEW Skew: Volume 24; Number 3, March 2011

The cable was also made by Philmore and is the appropriate 26 pin cable to fit in those connectors and costs about \$5.00. It should be noted at the time I purchased the cable they only had 34 pin cable so I purchased that cable and removed the 8 excess wires I didn't need.

A word to the wise, the connectors are cheap so buy at least 2 extra connectors so if you happen to screw one up you won't have to call them back and purchase two additional connectors, like I did, and have to pay their flat \$10.00 shipping cost again.

When I spoke to the Teknatool guy, he told me that Teknatool made an extension cable for him to use when he was repairing lathes and that they tested the cable to 1 meter without an loss of signal. I made mine to about 4 feet but wished I made mine to 5 feet so that I could attach my control to my tail stock and have it slide all the way to the end of the bed extension. If I had to do it all over again I would have made my cable 5 feet. If there is signal loss at 5 feet then cut off a foot from the cable and use one of the extra cable connectors for that end.

Now to connect the connectors to the ribbon cable. Make sure that the Red wire is at the appropriate position on the connector. You can figure that out by looking at the old cable. Once I got the position set and ready to squeeze the connector shut, I used my bench vise and slowly tightened the vise until it was closed. I then put the "U" shaped cap on the connector. Once you have the connector installed you can't take it apart. Be careful when installing the connector; that is where I screwed up and damaged a connector and had to go purchase extras.

You now have to remove the "old" ribbon cable and replace it with the cable you just make.

Teknatool has a very good set of directions as to how to replace the ribbon cable. It is written very well and the only change I would make, as directed to me by their US Rep, is that in order to remove the circuit board you don't have to remove the headstock from the lathe as directed in their instructions. Just turn the head stock so that one of the four corners is facing towards you and with an Allen wrench remove each of the four screws from the bottom corners of the headstock. There will be room to remove them.

The direct link to the instructions is: <http://www.teknatool.com/products/Lathes/DVR/downloads/Changing%20the%2026%20Pin%20Ribbon%20in%20the%20DVR.pdf>

Of the entire project, removing the screws is probably the

biggest "pain" to get done since it is not that easy to get to them. It can be done, since I did it and, in my opinion, well worth the trouble. See the pictures to see where they are located.

As I understood from the Teknatool US Rep, some of the more recent models have other than ribbon cables and the location of the cables might be in a different spot on the board. The cable could be on the front of the board rather than at the back of the board like my lathe. Check to see where it is attached on the board before you remove the four screws. If it is at the front of the board; all the easier for you and you probably won't have to remove the screws holding the circuit board to the headstock. Also you might have a different type of cable and connector as mine. If it is different, take a digital picture of the cable and connector and the guys from You Do It Electronics will help you match the appropriate cable.

I happened to have a shrink-tubing that I used to cover the ribbon cable. I rolled the ribbon cable into a tube and ran it through the shrink-tubing to give me extra protection for the cable and attached the tubing to the "foot" of my lathe ways to keep it out of the way. See pictures.

Once you have replaced the cable you should remove the back cover of the control which is attached to the head stock. Four screws hold it in place and you should then replace it on the back of the "U" control with the four screws you originally took off to remove the control from the head stock. I then used magnets from a few old hard drives I had at home, so that I could attached the control to the side of my tail stock.

Once I relocated the controls to the tailstock I was able to utilize the headstock by making a few brackets which I screwed to the headstock utilizing the four screws originally attaching the controls to the headstock and also made a few removable shelves which hold my CA glue and various spur drives. I am also including a few pictures of my shop made lathe stand for those who are interested. If you have questions, feel free to contact me at MGoodman@tiac.net; I would be happy to help.

An "Open Shop" afternoon with Reid and Beth *by Dave Eaton*

It's often said that "variety is the spice of life." I believe this saying rings true in our woodworking experiences as well. Seeing different techniques and methods as well as experiencing other turners styles can often lead us to visit new areas of related matter that we may not have otherwise gone to.

Recently I had the pleasure of having a fellow wood turner open the door to his home and warmly welcome me in for a day of just such experiences. Reid Gilmore and his wife Beth opened their shop to me and a couple other CNEW members in February 2011 when hosting an "Open Shops" visit. On that Sunday, Richard Hunt, Bill LeClerc, Reid, Beth and I started the day with a fresh hot pizza lunch along with Brazilian shredded spiced-chicken pastries. During lunch we chatted about what each other had been doing recently and some events in the wood turning world which were of interest. Around this time we took a small tour of Reid's fine home and perused some of the perhaps 100 artful items scattered about the living room gallery. Reid is an accomplished turner as well as is his wife Beth, each making objects such as bowls, bottle stoppers, pens, vases and fascinating segmented pieces with intricate feature designs. Unknown to me before this was the fact that both Reid and Beth are also gifted flat-wood workers, so proved by their having built several of the objects which furnish their home including a grand TV stand and entertainment center complete with a gallery display cabinet on the periphery.



After lunch Reid brought us into his shop which is located in the basement of the house. Upon entering I noticed that he had the commensurate "woodworker artifacts", all in their proper places as would be expected, including a bandsaw, table saw, jointer, various clamps, piles of wood, miscellaneous jigs and fixtures and of course a wood lathe. Actually there were two wood lathes. It was apparent that our hosting duo not only cohabitate together in harmony but are also able to turn as a husband and wife team simultaneously. Getting down to business, Bill and Richard voiced interest in some of Reid's small hollow ornaments. I know Bill makes small birdhouses and sea urchin ornaments like Reid had in the gallery and Richard expressed interest in the small ornaments he saw, having made a few himself. I also have interest in these items but what caught my eye was that I noticed Reid had used a Banksia pod to make an item or two and

so I inquired about things I could do with the Banksia pods I have. I have to admit, I have had little luck figuring out what object to fashion them into so far.

With this input from his visitors, Reid quickly decided we should make a small hollow ornament body out of a Banksia pod to start the turning day off. That sounded quite logical. He first drilled a hole in a small piece of Banksia pod and mounted it on a dowel glued onto a waste block. He then mounted all this into a four jaw scroll chuck. Reid said using a dowel not only helps to secure the piece and locate it well centered, but also helps you know when you are at the depth necessary to have completed the hollow ornament body. Reid started the rounding and hollowing then presented the spindle gouge to Richard who continued the process. Bill snuck in on the lathe for a moment or two as Richard continued his work. Once the body was completed and hollowed to depth, we stood in awe at this small 1-1/2 inch diameter piece of "wonder" that only took four wood turners to create.

Next up Reid demonstrated how to patinate gold-leaf and copper-leaf foil. He used various chemicals such as Barium Sulfate, Potassium Sulfate and a few others on the imitation gold-leaf and copper-leaf, which had been previously applied to a flat board substrate and sized with a red colored Japan paint. I guess the Japan paint helps the colors of the foil be uniform as well as providing a good substrate for the gold-leafing glue to adhere to. We experienced various levels of "patina-success" by mixing up some dried powder chemicals with water and applying the wet chemical onto the metal surface in a small batch of areas either by droplet or by paper towel then waiting some time. Reid was sure to use rubber gloves while handling these chemicals as they are not necessarily nice to the human skin. I might also mention that they are not necessarily pleasing to the human olfactory center either since most of these smell wound up just like sulfur (otherwise known as the "rotten eggs" smell), which Richard... said smelled like his shop... for some reason. Perhaps he is just very fond of Boston Baked Beans! Of all these chemicals we tried, a couple such as the Barium Sulfate did turn the copper-leaf a considerable blue or red or green hue in the areas affected, while the gold-leaf, though affected somewhat by the concoctions, seemed much more impervious to any drastic surface color or texture changes.

After trying our hand at patinating these metals we decided that a small Banksia pod weed-pot with a plastic liner was next on the agenda. Reid produced a half of a banksia pod about 4 inches in diameter, complete with its "gnarly and nasty" looking holes, and proceeded to mount

Jacobs chuck with a #2 Morse taper onto the tail stock of the lathe and drilled a hole deep enough for the three inch tall plastic test tube. Reid removed the weed pot from the lathe



and started to do a little hand sanding - which is when I picked up a short, one inch dowel and put it on the lathe to spin up a small finger top for Richard who asked me to "do some turning"... So I did. The little top came out nicely and I hope Richard - as you read this - you still know where it is... How about give it a quick spin in memory of our fun day? In order to chuck up the banksia pod such that the tenon could be turned into a nicely finished bottom, Reid took the novel approach of using the Jacobs chuck on the morse taper and inserting it into the headstock with the drill bit still in place. Carefully mounting the banksia pod onto the drill bit, he brought up the tailstock to the vase bottom and proceeded to turn the small tenon off. He also rounded over the base and made a small decorative foot to finish out the banksia pod in total. We added a small bit of Waterlox finish to the pod then inserted the liner for the final time and declared success in our adventure. That was my day, hanging out with some wood turning friends in Reid and Beth's humble abode over in Upton Massachusetts.

On a closing note: Once again I urge anyone and everyone, if you are at all interested in having some fun, socializing a bit, or learning a few new techniques or tricks; Go to another person's house and spend a few hours there. It doesn't matter whether you are the best turner in the world, or the worst... you definitely have something to offer! Even those "less advanced in skill" often bring out a tidbit or two of information which even the most advanced turner sometimes doesn't know (or remember!) As somebody who enjoys frequenting others' shops and having visitors to my shop, I can certainly attest to the fact that it doesn't take the most seasoned expert to teach me a thing or two! So, even though "CNEW Open Shops month" is officially in February, why not consider opening your shop for a day regardless of what month it happens to be. You will have fun.

Demo—Turning a Bowl from a Board

By Dave Eaton

Dave Eaton demonstrated how to turn a bowl from a board. We will have lots of pictures on the web site so make sure you check them out. Here's Dave with the finished product.



Pictures from Show & Tell



Check the web site for turner credits and more pictures.





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c/o Mike Peters
3 Forge Lane
Sutton, MA 01590

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



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Sutton, MA 01590

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Name: _____

Please check appropriately below

Street: _____

New Member

City: _____

Returning Member

State: _____ & Zip: _____

e-Mail Newsletter (\$30.00)

e-Mail: _____

Snail Mail Newsletter (\$35.00)

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? _____



Next Meeting Details
Topic: <i>"Tall bowl from thin board"</i> : An efficient method of developing a ~4" tall bowl from a standard ~1" thick board by cutting slanted concentric rings and stacking them.
Speaker: Dave Eaton
Date: February 3, 2011 6:30 p.m.
Learn & Turn
5:00 to 6:25 p.m.
Topic: <i>"Pull String Top with handle"</i> : Learn to make a great toy top that spins like crazy when you load it into an easy to make handle and pull a string to launch it. *** Please bring Roughing, Parting, Spindle and Skew tools. They will be quickly re-sharpened for you if needed. *** Starts at 5pm <u>sharp!</u>
Leader: Dave Eaton

"It is time to pay dues!"

President's Message

Charlie Croteau

We got through our first meeting just fine. Thank you to everyone who stayed on point. Makes my job easy. I'll be teaching in Boston on the 3rd so Reid will be in charge.

February is the month we visit shops. I'm planning to have my shop open on Feb. 6th at 1:00 for a Yankee Wood Swap. This should be a fun gathering where we can eat lots of good things that are bad for you and have some laughs sitting around the wood stove. The idea will be for each participant to bring a piece/chunk of wood worth \$5.00 or more wrapped in a bag or whatever. We'll do a Yankee swap and see who ends up with what. Hopefully there will be some fierce trading. Bring a chair and something to share for eats.

"No time is ever lost sharpening a tool."

Charlie

Minutes 1/06/2010

Eric Holmquist

Visitors / New members

Jeremy

Bill Oliver

Victor

Bill Ledger (Old member returning)

Charlie requested that all officers should provide me with upcoming event notes to ensure that nothing important is missed in the minutes. The officers were reminded to renew their AAW membership for 2011 if they had not already done so. To maintain our AAW chapter affiliation and insurance, all officers must be AAW members.

There were no prior minutes to accept.

Treasurer report:

Beginning balance	\$4238
Income	\$2825
Expenses	\$2750
Ending balance	\$4313

There was no external VP report

The Woodworking Show will occur at the Big E grounds from January 14-16. Rick requested volunteers to staff the booth, and needs someone to bring the club mini lathes. We will have a 10x20 booth.

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Show and Tell Pictures	6-7

Reid indicated a need for more Demos and Learn & Turn events to fill out the year.

There are new Malcolm Tibbits DVDs donated to the library.

The paper (books, magazines) library will be silent auctioned piecemeal over the next several months.

At a recent auction our members work to raise funds for Project Goodwill, \$3800 was raised.

The piece that CNEW will submit to the AAW will be a feather vessel by Frank White. A motion was passed for the chapter to pay the entry fee.

We need to finally get to making the improved dolly / cart system to move the large club lathe. Dave Eaton is working on this.

Several members had expressed interest in Avocado wood. Eric Holmquist discussed the idea with his supplier in California who is willing to mill and ship Avocado wood to us. Contact Robert Abbott at Hilltop & Canyon Farms, Carpinterea, CA. (805) 450-4163 or (805) 450-5751

February is open shop month, volunteers to host open shops so far are:

Reid G Sun February 20 at 1pm
Dave E Sat Feb 12^t & Sun 13 from 10am to 4pm.
Eric H Sun February 13 from 9am to 4pm (Using a metal lathe and milling machine to make woodturning jigs/tools)
Charlie C Feb. 6th at 1pm for Yankee Wood Swap.

Charlie will not be at the next meeting, so Reid or Rick will run that meeting.

Charlie thanked John Mills for providing the wood for the evenings silent auction and thanked Gene Spadi for his diligent efforts for years to provide wood.

Charlie will organize trips, details to follow:
Oval turning shop, Smith College – wood museum
Dave Eaton is organizing trips to a) Old Schwamb Mill (Oval Frame shop) targeting March and b) Bad Dog Burls in April.
Dominic will open a new meat store in Holden.

Al Gilburg showed off a new Sorby tool for cutting the internal grooves for Crush Grind pepper mills.

Body Position at the Lathe: Don't Forget the Shoulders

By Joe McGill

Al's article last month about proper positioning at the lathe got me to think about the topic. A quick Internet review revealed that the general consensus calls for the lathe spindle height be level with the elbow. However, this seems to apply mainly to spindle turning, as others recommend a height 1" to 2" inches lower for bowl turning, and even lower for hollowing. While most of those who write on the topic do not address body posture while taking the measurement of elbow height, one Internet author suggests that you stand with your left hand draped over the right shoulder with the fingers wrapped around the shoulder, and then measure from there. Ellsworth takes it a step further in his "Ellsworth on Woodturning" when he points out that one needs to take the body measurements while cognizant of the position of the knees. He points out that one needs to stand with the knees flexed as they are when actually turning in order to get an accurate measurement, and cautions not to do so with the knees locked or the height of the elbow will be higher than actual. While this is very good advice and Ellsworth spends considerable time discussing positioning and wear and tear on the torso, no where have I found a reference to the shoulders.

I have been practicing Forrest yoga for a number of years. As it is the only type of yoga with which I am familiar, I do not know if other types of yoga place as much emphasis on shoulder position, but Forrest yoga places significant emphasis on the shoulders in most of the yoga positions. The emphasis is on moving the shoulder blades down the back, and strengthening the muscles that envelop the shoulder blades. When setting up my lathe height I took the measurement with my shoulders low down my back and this resulted in about a 2" difference in elbow height. Also, while turning I consciously attend to the position of my shoulders, making sure they are as far down as possible, never hunched toward the ears. While not certain, I attribute this position to a complete absence of muscle tightness in my torso regardless of how many hours I spend at the lathe. Now, if I could only solve the problems of foot cramps the day after six or so hours of turning!

Editor's Notes

Ron Rocheleau

Take some time to share your knowledge, ideas, or book/DVD reviews with the club by writing an article for the newsletter.

Buzzing around the sawmill

by Dave Eaton

A couple months ago I had the pleasure to go to Buzz Hawes house to join him and Dominic Leroux for a wood cutting party. He and Dom were using a wood miser sawmill to cut wood from Buzz's enormous pile of logs. When I arrived on this Saturday around midday I was greeted by both Dom and Buzz and an old CNEW friend I hadn't seen for a while, Paul Charbonneau. The first piece of wood I was going to see Buzz cut was going to be a wonderful piece of butternut. The log of wood was approximately 16 inches in diameter, and perhaps 14 feet long. While I chatted with Paul, Buzz drove his forklift over to his pile and once positioned next to the log, Dom reached over to the chain hanging from the forks and positioned a pincher log tongs onto the log. As Buzz raised the forklift front end, the chain lifted the log well off the ground for transport over to the sawmill.

proximately 10 seconds. A lot quicker than I could've done with my chainsaw. Next Buzz used the machine's hydraulics and Dom's muscle power to rotate the log 90° and repeated the process to make another flat on the log. The procedure continued until all four sides of the log had been trimmed and it was turned into a rough cut, square, long timber. The next step was simply to set a new depth of cut on the sawmill and continue the process with ease. Buzz cut several flat wide boards approximately 5/4 thicknesses. He also quickly cut me a few 4 x 4's of the same butternut wood. This all took perhaps 30 min. from the time I showed up.



Having the right equipment as we know is half the battle. Once the log was near the sawmill, Dom cut it in half with a chainsaw so it would fit easily into my car in about 5 foot lengths once processed. With one section on Buzz's sawmill, he expertly manipulated the hydraulic controls to position the log in place for best sawing. He next started the big, big bandsaw blade on the sawmill and proceeded down the log to cut a flat on one surface. The process of cutting the length of this six or so foot long log took ap-



CNEW Skew: Volume 24; Number 2, February 2011

It became increasingly clear to me as I continued to add more and more wood to my car's trunk and backseat over and over again that I had to stop Buzz from cutting and Dom from helping me load my car. I had a generous load already. Funny thing... Dom kept chuckling as he added to my load of wood... maybe there was something I was missing?



Once we were finished for the day, I ended up getting even a few more pieces of walnut stuffed into my car just to fill up some of the vacant airspace that Dom thought I should not have. I then drove away waving out the window to Buzz as I left, my car's engine groaning against the weight of my newly acquired wood which was now on its way towards joining my collection at home and sit for a drying period before use. Thanks again Buzz and Dom for all the beautiful wood and an enjoyable day!



Remember CNEW members; Buzz and Dom have offered any club member all the wood they want if they would just show up on some Saturday like I did. I was lucky enough to receive not only the butternut, but also some beautiful yellow birch and some deep dark brown walnut. I knew these gentlemen had very generous hearts but on this day the springs and shocks and fully loaded trunk and back seat of my poor car certainly proved it.



After the wood cutting I got a quick tour of Buzz's house and shop where he has a collection of marvelous bowls, some other woodworking pieces of art, and a basement workshop complete with a Voisey Buse-36 heavy duty lathe. These lathes are awesome for making anything from precision smaller turnings to massive bowls given their excellent design and manufacture as well as their hefty weight of ~1,200 pounds.





**Pictures from Rick Angus'
Chucking Methods Demonstration**



Success!



Making a jamb chuck to hold a bowl by the rim.



Chuck holding reinforced with clear plastic wrap or packing tape to ensure chuck will hold during bottom shaping.



Positioning and holding the bowl for bottom turning.



Setting up a vacuum chuck.

Pictures from Show & Tell



Art Piece By Reid Gilmore



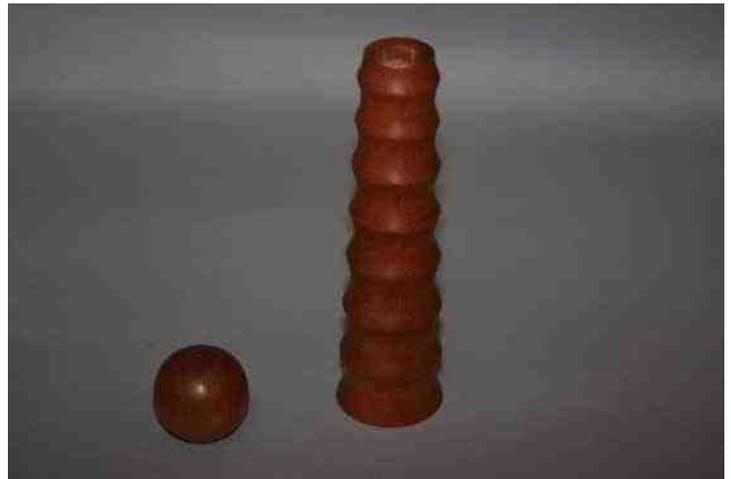
Bird's Nest by Frank White



Natural Edge Bowl By Jeremy



Bowl By Alan Gilburg



Pepper Mill by Alan Gilburg



Serving Dish by Charles Zucker



Segmented Plate by Steve Reznek

Bleached Bowl by Steve Reznek



Wand by Peter Wilcox

Pierced Bowl by Eric Holmquist



Turned Pyrography by Frank White



Club Treasures from the Past

Table by John Mills



LAST WEEK'S WINNER

NEW ENGLAND

Dave Eaton,
Wavy Vessel

Show your fellow woodworkers
what you can do – We all benefit
when we share!

– Graham Blackburn

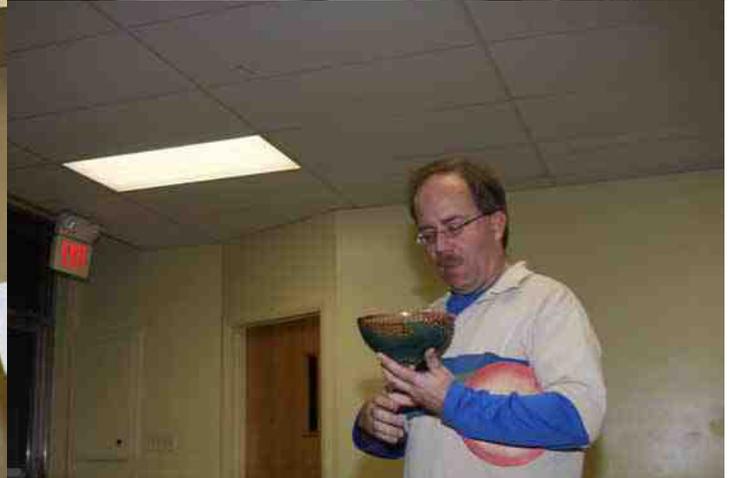
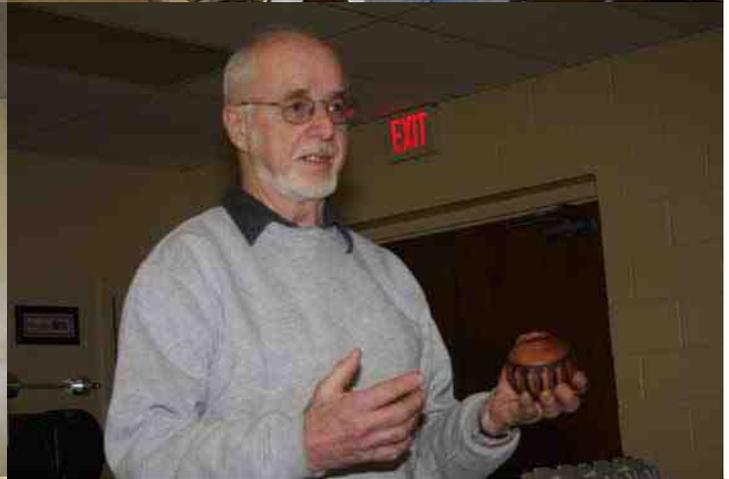
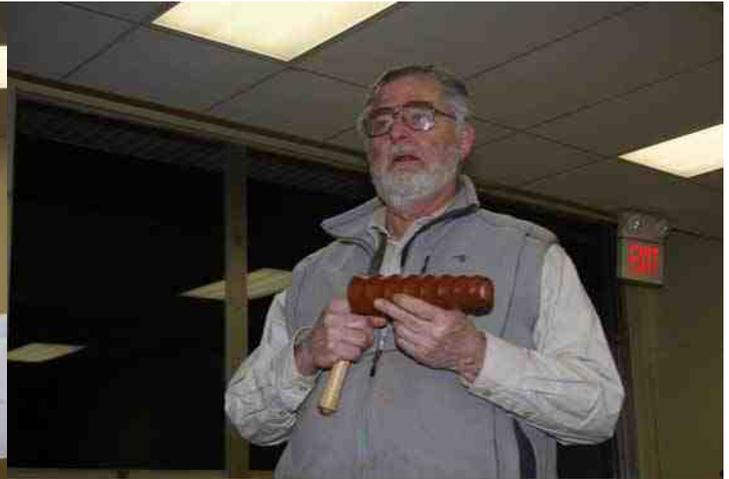
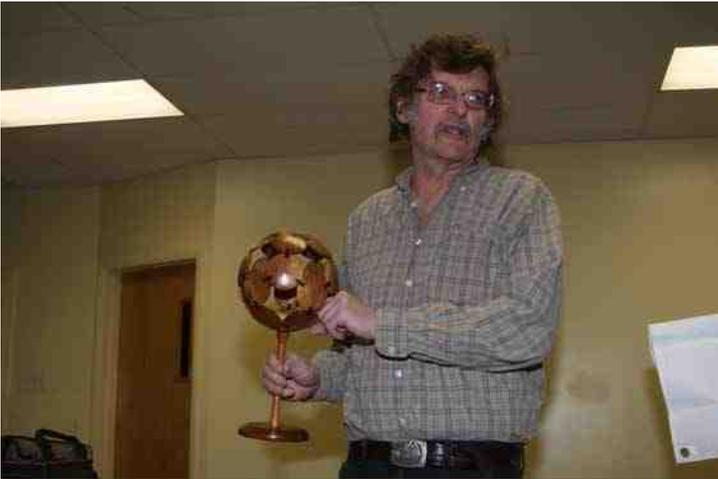
Dave Eaton won 1st prize at the recent New England Woodworking Shows "Show Off Showcase" with a Tall Baltic Birch laminated ring segmented vase, titled "Very Wavy Vessel"! He will be doing the demo on how to make this type of object next meeting too.

Congratulations Dave!

Someone from CBS 3 Springfield stopped by to interview Eric Holmquist at the Woodworking Show on Sunday.

See the video at: <http://www.cbs3springfield.com/news/local/Thousands-Come-to-Big-E-for-Woodworking-Show-113854229.html>

The bottle stopper turning is Eric and the small hollow form turning is Frank White.



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Please check appropriately below

Street: _____

New Member

City: _____

Returning Member

State: _____ & Zip: _____

e-Mail Newsletter (\$30.00)

e-Mail: _____

Snail Mail Newsletter (\$35.00)

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? _____



Next Meeting Details
Topic: Rick Angus will demonstrate finishing a bowl by creating a foot from the tenon used when cutting the inside. Rick's intention is "to demonstrate the cutting process once and a number of holding techniques including: rim jam chuck, compression jam chuck, Cole jaws and vacuum chuck (if I can get one prepared in time."
Speaker: Rick Angus
Date: January 6, 2011 6:30 p.m.
Learn & Turn
5:00 to 6:25 p.m.
Topic: TDB
Leader: TBD

President's Message **Charlie Croteau**

Happy New Year,

I'm really looking forward to the year ahead. I think we have a great slate of officers to help keep the club growing. Jerry and Chris, did a super job keeping things on track and bringing in big name turners to keep the education level high. I'm confident that Rick (Who know just about everybody in the turning world.) will bring in some fun presenters, and Reid will keep us in the loop on the local and internal goings on.

Some things to be thinking about is whether we want to do some more field trips. I'm just looking at a guide book of "Woods of the World" from Smith College where they have 178 different species on display. That's more than my own collection in the cellar!

Whatever we do, let's have a great year.

Charlie

Minutes 12/02/2010

Tim Elliott

New/visitors:

Bill Oliver, newly moved to Massachusetts from North Carolina.

Don Pillsbury

After our traditional December pot-luck, Rick Angus called a very abbreviated business meeting.

CNEW will participate in the Woodworking show at the Big E fairgrounds the weekend of January 14-16. Several shifts of volunteers will be needed to ensure that we collectively cover all show hours. Volunteers named in advance to the show organizers typically get free show admission. Rick asked members to either sign up tonight or plan to sign up at the January CNEW meeting.

Rick noted that starting January, longtime CNEW member and outgoing secretary Tim Elliott plans to move his AAW home chapter to the *Granite State Woodturners*, closer to where he lives.

Mary Maguire asked if there was any interest in creating an online CNEW fan page on *Facebook*. Discussion was short. There were no objections, but Mary seemed to be the only one present who understood how to create this. She will follow up with CNEW webmaster Dave Eaton.

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Some Thoughts and Tricks for High Gloss Finishes

By Steve Reznek

The business meeting was adjourned and we moved on to our annual gift-swap.

Program: Pot-luck and gift swap

Attendance: 29

Show & Tell:

Buzz Hawes brought in two large segmented bowls for display, but did not discuss them

Editor's Notes

Ron Rocheleau

This edition of the CNEW Newsletter marks my first attempt at this. I hope you will be patient with me. Joe McGill has been enormously helpful in getting me started, answering my questions, and giving me ideas. Thanks for everything Joe. As of a few days ago I had almost nothing to fill the pages of the newsletter. I send an email to the club mailing list and several people stepped forward with articles. Thank you Steve Reznek and Alan Gilburg. You are all invited to share your knowledge and experience with the rest of us by submitting an article, short or long, for future newsletters. This is one of the most important benefits of CNEW, to learn from each other.

Upcoming Events

In January, our club will have a booth at The Woodworking Show, Friday to Sunday, 14-16 January to promote the club and demonstrate woodturning to the crowd.

For coupons to save \$2 on admission to the Woodworking Show, discounts and freebies, check out this link:

<http://cms.thewoodworkingshows.com/cms/Coupons/tabid/215/Default.aspx>

In February, we have our traditional open shop visits. A few members of the club open their shops for a day, afternoon or evening of fun for club members. It's a great time to see someone else's tool arrangements and learn a few tricks. Each shop does something different and it can be anything related to woodturning. I have been to many and enjoyed them all. Think about volunteering your shop for this event. Don't feel that you need to be an expert at woodturning to have fun at this event. Anyone with an interest in turning is qualified. In fact, as a beginner, you could have an event at your shop where you ask experienced woodturners how best to set-up in your space. It's all about helping others with woodturning!

High gloss finishes have a number of disadvantages. They take a lot of time. And I mean a **lot** of time. Our recent demo'ers used friction polish and completed their sanding **and** finishing in about five minutes. Forget that!! Another problem is that high gloss finishes lose their gloss over time. Like any piece of fine furniture, turned pieces require touch ups every once in a while. I guess you should think about pieces with high gloss finishes as art, and not as anything useful. So do you warn your customer or assume that the fading will be so slow that he or she won't notice? Of course you could assume that the customers would have the good sense to wax the thing every year or so.

One more thing and it is perhaps the important point. If you want to show all, and I mean **all**, the scratches in your sanding job, use high gloss finish. As Will Hunt says, "The first one or two coats are just to show you what you missed". And as Frank White said, "Finishing takes three times as long as turning". He must have been thinking of high gloss.

OK. So why bother? There are a couple of possible answers. Perhaps your spouse thinks you do not spend enough time on our hobby. Perhaps you are a driven perfectionist. Perhaps you are a sucker for a challenge. Or perhaps you really do like the look of beautiful wood.

This article is not meant as a complete "how to" in high gloss finishing. There is a pretty good video in our library on sanding and finishing. If you want a detailed discussion take a look at it. I learned from it. But in this article I do want to tell about two products that I have found quite useful. And one that is sort of useful at least at times.

Before I talk about these two products, let me first cover two points from the numerous ideas in the video. The first is that you should sand slowly. If your object is revolving when you sand it, make sure it is turning pretty slowly, and if you are using a power sander make sure it too is turning slowly. Of course you can go too slowly; nothing happens if nothing moves at all. The second point is that you

should remove the dust after sanding with each grade. Do not leave the coarser dust and grit on the object when you go to the next finer grade. And of course be sure to wipe off that last coat of dust before applying the first coat of finish.

The two products that really helped me are CrystaLac and Abrasive Wool. The one that I only use occasionally is Micro-Mesh. Micro-Mesh is a set of nine, soft cloth backed sanding sheets. The coarsest is 1500 grit and the finest is 12000. Among other things it is used to polish erosion out of plastic airplane windows. First the good news. It really works! If you go through the nine grits, you get a good, glossy finish. If you stop at five or six sheets, you get a good satin finish. Now the bad news. Even though they tell you that you can wash out the dust "for longer life", I have found that you can only use a sheet a few times. The sheets do not wash out whether you use them in wet or dry sanding. And the stuff is expensive, about two dollars for a small sheet. I do use the system to solve one problem. If I have achieved a really nice finish, but I have made a small defect like a scratch or a piece of lint at the end, I polish the spot out with Micro-Mesh.

OK we are finally at the point where I give the two tricks that have helped me. The first, discovered by Will Hunt, is what to do when you have large opened grained wood. I have used many different woods that can have quite large pores, for example mahogany, walnut and bloodwood. Normal sanding sealers or finishes either require numerous coats or simply don't make it. But there is a product that does – CrystaLac. It looks like snot, but it really works. It doesn't color the wood at all and it fills the pores. Rockler carries it. It is a dispersion of very fine silica in a finish. (I think the finish is an acrylic, but they don't tell you.) You have to really smear it on, let it dry and then come back and sand it down. It dries quickly and you should use something like 180 grit to start sanding. Please note as it says on the tub, the high silica content means that you don't want to breathe the sanding dust. You can use breathing filters and/or wet sand. You don't need this stuff on maple or cherry, but for open grains it works miracles.

The second trick is a sanding material called Abrasive Wool. It is a non-metallic steel wool. You can find it on the web from at least two vendors – Beall and Woodworker's Source. It comes in three grades and they give

you the grit equivalence for each grade. The finest grade is equivalent to, but much better than, 800 grit sand paper. The really great thing about the abrasive wool is that it picks up the dust and doesn't clog up easily. I almost always use the finest grade before my last coat of finish. It works great. By the way the rule about removing the dust after each sanding holds as true for the abrasive wool. One question might be, "Why not use steel wool?" One answer is that if you leave any small specs of steel in your finish, they will eventually rust and look lousy.

These are the two tricks – CrystaLac and Abrasive Wool – that have helped me with high gloss finishes. Of course there are still problems. One of which is that my source of urethane oil has dried up. Now I have to find another "go-to" finish.

LATHE POSTURE

By Alan Gilburg

We hear lots of advice about holding tools at the lathe, but little about body posture. I have had to learn this the hard way. And maybe my experience can benefit some of you. For the past year or more I have been noticing that my right hip has kept getting sorer and sorer. In the last few months I have been limping and had to stop taking walks.

After many visits to my chiropractor and a massage therapist I learned that the condition is in the muscles, not the bones. So, what could be causing this increasingly painful condition? After a well-administered dope slap I began to see that I was creating this condition by the way I was holding my body when working the lathe. After all, I spend a good 2-3 hours at my lathe nearly every day.

I have a Nova DVR-XP and generally swivel the motor 22.5° so I can face my bowls square on and use my body fully in hollowing out the bowls. In the process I had been cocking my right hip out as I used my body to guide the gouges. I asked my chiropractor if this could be causing my problem. Another dope slap! He gave me a couple of stretching exercises and I left determined to address my posture problem.

In the last month I have become very conscious of my posture at the lathe and no longer cock my right hip out. I

.keep my body square to the lathe with my knees slightly bent. After about 3 weeks I no longer walk with a limp and my hip is clearly healing.

Lathe Safety Guidelines

From AAW Website

(Ed. It never hurts to review safety guidelines, so to start the New Year thinking about safety as we enjoy woodturning, here are some recommended guidelines from AAW.)

1. Always wear safety goggles or safety glasses that include side protectors. Use a full faceshield for bowl, vessel or any turning involving chucks and faceplates.
2. Fine particles from a grinder and wood dust are harmful to your respiratory system. Use a dust mask, air filtration helmet, proper ventilation, dust collection system or a combination of these to deal with this serious issue. Be especially mindful of dust from many exotic woods, spalted woods or any wood from which you notice a skin or respiratory reaction.
3. Wear hearing protection during extended periods of turning time.
4. Turn the lathe "off" before adjusting the tool rest or tool rest base (banjo).
5. Remove chuck keys, adjusting wrenches and knockout bars. Form a habit of checking for these before turning on the lathe.
6. Tie back long hair, do not wear gloves, and avoid loose clothing, jewelry or any dangling objects that may catch on rotating parts or accessories.
7. When using a faceplate, be certain the workpiece is solidly mounted with stout screws (#10 or #12 sheet metal screws as a minimum). Do not use dry wall or deck screws. When turning between centers, be certain the workpiece is firmly mounted between the headstock driving center and tailstock center.
8. Make certain that the belt guard or cover is in place.
9. Check that all locking devices on the tailstock and tool rest assembly (rest and base) are tight before operating the lathe.

10. Make sure the blank is securely fastened.

11. Rotate your workpiece by hand to make sure it clears the toolrest and bed before turning the lathe "on". Be certain that the workpiece turns freely and is firmly mounted. A handwheel on the headstock simplifies this process of spinning the lathe by hand before turning on the switch.

12. Be aware of what turners call the "red zone" or "firing zone." This is the area directly behind and in front of the workpiece—the areas most likely for a piece to travel as it comes off the lathe. A good safety habit is to step out of this zone when turning on the lathe, keeping your hand on the switch in case you need to turn the machine off. When observing someone else turn, stay out of this zone.

13. ALWAYS CHECK THE SPEED OF THE LATHE BEFORE TURNING IT ON. Use slower speeds for larger diameters or rough pieces, and higher speeds for smaller diameters and pieces that are balanced. Always start a piece at a slower speed until the workpiece is balanced. If the lathe is shaking or vibrating, lower the speed. If the workpiece vibrates, always stop the machine to check the reason. As a starting point, consult your operator's manual for recommended speeds for a particular lathe. Make sure the lathe speed is compatible with the size of the blank.

14. Exercise extra caution when using stock with cracks, splits, checks, bark pockets, knots, irregular shapes, or protuberances. Beginners should avoid these types of stock until they have greater knowledge of working such wood.

15. Hold turning tools securely on the tool-rest, holding the tool in a controlled but comfortable manner. Always contact the tool rest with the tool before contacting the wood.

16. When running a lathe in reverse, it is possible for a chuck or faceplate to unscrew unless it is securely tightened or locked on the lathe spindle.

17. Know your capabilities and limitations. An experienced woodturner is capable of lathe speeds, techniques and procedures not recommended for beginning turners.

18. Always remove the tool rest before sanding, finishing or polishing operations.

19. Don't overreach, keep proper footing and balance at all times.

20. Keep lathe in good repair. Check for damaged parts, alignment, binding of moving parts and other conditions that may affect its operation.

21. Keep tools sharp and clean for better and safer performance. Don't force a dull tool. Don't use a tool for a purpose it was not designed or intended.

22. Consider your work environment. Don't use a lathe in damp or wet locations. Do not use in presence of flammable liquids or gases, and always keep a fully-charged fire extinguisher close at hand. Keep your work area well lit.

23. Stay alert. Watch what you are doing, pay close attention to unusual sounds or vibrations - stop the lathe to investigate the cause. Don't operate machines when you are tired or under the influence of drugs or alcohol.

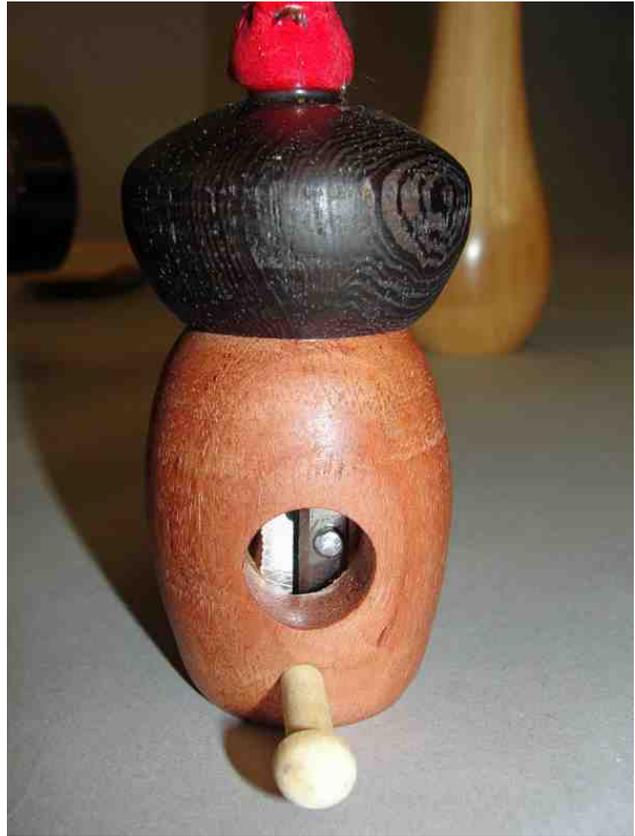
24. Guard against electric shock. Inspect electric cords for damage. Avoid the use of extension cords.

25. **Never leave the lathe running unattended. Turn power off.** Don't leave lathe until it comes to a complete stop.

26. A significant number of accidents to woodturners occur while using saws, especially band and chain saws. Learn and follow the safety guidelines for these machines before operation.

Holiday Party Show and Tell Pictures

(No descriptions available.)



Holiday Party Gift Swap Pictures!





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 Mike Peters
3 Forge Lane
Sutton, MA 01590

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

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e-Mail Newsletter (\$30.00)

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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? _____