



Established 1987

First Woodturning Club in New England

Next Meeting

April 9, 2015

5:00 PM

Learn & Turn

Free For All

Richard Hunt

Demo

Mike Souter (ART)

TBD

President's Message



We have just drawn Open Shop Month to a close. This year I visited Mike Smith's and Michael Peters shops and held one of my own. I had a great time and learned a few new things, such as some folks use the left side of a bowl gouge while others use the right. Don Pillsbury showed me how to use my air brush system and Michael Peters had us work out his Oneway coring system. The conversations, stories, and food were great. However, the one thing that baffles me though is why Open Shops are not more popular with the club. By my rough estimate, the three open shops were attended by only 10 club members, with two of us attending all three. For whatever reason you did not attend one this year, rethink it for next year. You do not need a large or well-appointed shop to host one, just a pot of good coffee. To attend one, all you have to do is set aside some time to hang out with fellow turners, take a turn, or not, on a lathe, and maybe share some experience, or learn a new thing or two. Come on, give it a go next year!

In other news, the April meeting is scheduled for April 9 **not April 2** and Joe Ruminski is the featured turner. There will be no learn and turn and the business meeting will be short, also, no show and tell. As was emailed to folks and presented at the March meeting, it looks like CNEW along with ART and the South Shore club will be showing items and doing a demonstration at the Arnold Arboretum of Harvard University in October. More new to follow on that.

Be well, keep making shavings. *Joe*

Editors note: Subsequent to this letter Joe Ruminski had to cancel due to a family medical issue. A regular meeting will be held April 9th. See notice, page 2.

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Minutes March 5, 2015 Meeting

Art Bodwell, Secretary

- Attendance approximately 35, 8 guests
- Treasurer-End February balance \$4,593
- Richard Hunt-Learn & Turn-see schedule
- Internal VP-Steve Reznek-July meeting will be 7 lathe extravaganza

Steve discussed organizing a committee to recruit new members. Suggested a data base is needed, follow up calls to interested parties, organize outside demonstrations,

contacting past members who have not renewed. Howard Shpegel will Chair committee

- External VP-Mike Smith-3/14 will be trip to Willard Clock Museum
- President-Discussed more Arnold Arboretum information regarding display of turned art. October 24th/25th. Reception Friday night. CNEW, ART and South Shore clubs, approximately 15-20 pieces per club. Club pieces will be selected by penny vote in August meeting.
- Demo was Frank White installing collar on hollow form

Month	Learn N Turn	Demonstration
April	Richard Hunt-Free for all	Mike Souter
May	None—Outside Demo	Doug Thompson
June	Mickey Goodman - Tops	Rick Angus - Sanding outside
July	None	Turning Extravaganza
August	None	Arboretum Selection
September	None—Outside Demo	Mike Mahoney
October	Joe McGill - TBA	Reid Gilmore—TBA
November	Mike Smith - TBA	TBA
December	Christmas Party	Turning Extravaganza

Please Notice This



Joe Ruminski has canceled his April 9th demonstration at CNEW due to a family medical issue. He hopes to be able to reschedule at a later date. A regular CNEW meeting will be held on Thursday, April 9th, with a learn and turn at 5:00 pm and business meeting starting at 6:30 pm as usual.

Audacious— The Robert Bohlen Collection



I attended the opening of “Audacious”, the Bob Bohlen woodturning exhibit at the Peabody Essex Museum on February 21st. The exhibit runs thru June 21st. His collection is one of the top collections of wood turning art in the country. You may remember, we had the opportunity to view his collection last summer at his home/museum.

My response is just a visual overload of great woodturnings. There was so much there and tastefully displayed that I could have spent hours going through and spending time at each piece. This exhibition should be on your Spring Bucket List to attend.

For me the opening day was the most exciting. Bob arranged for Stuart Mortimer, from the UK, Binh Pho and Ron Gerton demonstrates all afternoon. Stuart Mortimer, in my estimation, is one of the top Woodturners in the world. He is known for his hollow forms and his triple twist stems. I first saw Stuart when he was a presenter at my first AAW Annual Symposium. I was awe struck then as I was again on Saturday when he demonstrated his talent. We all know Binh Pho and his work and like Stuart, is a great turner. I didn't know of Ron Gerton before. He is the turner who made the cornucopia shaped turning that was sliced and reassembled next to Bob's front door. An outstanding piece! Ron also made the woman's torso wall hanging of wood shavings that was hung at the entrance to Bob's kitchen. To watch these guys work was well worth the afternoon. Folks, don't miss this exhibit - *By Mickey Goodman*

Robert and Lillian Bohlen are the largest collectors of art from wood. Several New England turning clubs have visited their home in North Andover where they have housed their collection. The universal reaction to the visit was amazement. They gave over eighty items to the Peabody Essex Museum in Salem.

If you have never seen the Bohlen collection, or even if you have, I cannot recommend strongly enough that you go. The opening day lecture talked about the history of this type of “wood art” in the US. The point was that it was an outgrowth of turning. As we all know, straight forward wood turning has evolved to add such things as segmenting, carving, coloring and alternative materials. The Bohlen's have assembled the outstanding examples of all aspects of wood art. Not all of the Bohlen's collection is related to turning, but all most all of the objects in the Peabody Essex show are. A few do not involve turning, but the carving was obviously inspired by round forms. I remember only one, a carved dog, which seemed to have no connection to turning.

The segmented, colored and carved pieces are truly amazing. There is also an Elsworth piece that is both colored and pierced. Who knew that he did that kind of thing as well? Binh Pho is represented, including one of his pierced forms that has been cast in glass.

An overall impression, besides the excellent artistry and craftsmanship, is the size of the items. With very few exceptions, each piece is very large, too large to have been turned on anything less than a 24”X36” lathe. Many of the pieces required an even larger lathe. A hollowed burl with many gaps and holes must be three feet across. Of course the artists are professionals, with professional equipment.

Two pieces are off-axis turnings that have been hollowed. I cannot figure out how either of them was turned. If they were in fact a single piece of wood and turned, not carved, the guy is a genius. If they were carved, he is truly a master craftsman. When you go, you will not regret it. - *By Steve Reznek*

Miniatures

Steve Reznek

A note on safety: Making these miniatures involves cutting “V” shaped groves into square prism and a “V” shaped spline to fit in the groves. For the groves in one case I use a table saw with a fence and in the other a table mounted router and fence. For the “V” shaped splines I use the table saw. Never use a table saw unless two sides of the prism or board are flat and perpendicular. Be sure to use the router table safely.

My interest in miniatures started with three things. Some years ago my family had a vacation in the Southwest. I liked the shapes of the Indian vessels we saw in various museums and gift shops. Next, someone in ART let me try his EZ hollowing tool for tulips. It worked very well. Finally Jerry Sambrook demonstrated small scale hollowing at the Fuller Craft Museum. His shapes were great, similar to the Southwest pots and I was hooked. Joe McGill also demonstrated making small hollow forms at the December “Have a Try” meeting.

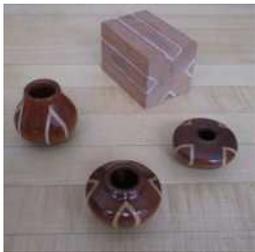


Figure 2

The first figure shows three small pots. The two smaller ones are maple and about an inch and a half in diameter. The larger one is about three inches and is cherry. The other bowls are of similar sizes.

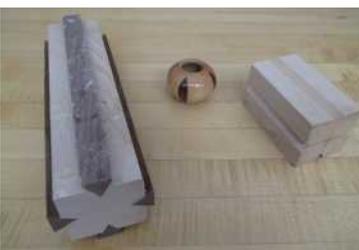


Figure 3

Of course, I could not leave well enough alone and had to start experimenting with “segmenting” or rather angled inlays. (Are dados square by definition?) So far the inlays have been vertical, but I have also started to experiment with two approaches with horizontal inlays. You can have two approaches for cutting the “triangle” groves in the faces of a square prism piece. The second figure shows the result of the first method, using a table saw to cut a 90 degree groove. The third figure shows a 60 degree groove.

You start with a square piece of wood; in this case about three and a half inches wide and maybe a foot and a half long. Be careful that the square cross section is really square. Mark lines on the square face that show you the half-way point on each face. Next mark how deep you want the “V” cut to be. Finally draw a 45 degrees line from the tip of the “V”. Set your table saw at 45 degrees, with the blade very far down. I am careful that insert plate is flat with the rest of the saw surface. And I use a Wixey angle gauge to be sure the angle is 45 degrees. If you set the blade too high, you will cut beyond the tip of the “V”. It can be a little tricky to know where the top of the cut will be, so try to be sure the blade is “too” low. The left-right-center of a combination blade’s teeth helps here. But many ripping blades also have the left-right-center pattern.

At this point it helps to number the four long faces of your piece and label one end “A” and the other “B”. Rip each face along an edge of the drawn “V” with the blade at 45 degrees. Always start with the same square end leading into the saw blade. Now reverse the ends so that the end that was trailing into the blade now leads. Rip the four faces. If you have not set the blade too high the sides of the “V” will not meet. You now raise the blade just a little bit and repeat. Make the first four cuts, turn end-for-end and make the last four cuts. The “V” gets a little deeper. Raise the blade a little bit again and make the eight cuts. The numbers on the faces really help you remember where you are in the eight cuts. You slowly sneak up on the depth of the



Figure 1

“V” until the tip is a really nice sharp point. But try not to run out of patience and go too far.

The next step is to cut the four “V” shaped inserts. The blade is already at 45 degrees. Start with a squared up board. The width of the board has to be at least twice the depth of the “V”. For safety in ripping the “V” insert make the board six or eight times as wide. The height of the board can be either less than, equal to, or greater than the height of the “V”. If it is greater than the height of the “V” the insert will be above the face of the square. If you want to cut a second “V” groove, the raised insert will make the piece unstable on the table of the saw. So make the height of the insert a little less than the height of the “V”. You cut the insert by making one 45 degree cut. Then you flip the board and adjust the fence so that the next cut gives the insert a sharp point and the height you want. Drawing a pencil line with a triangle helps.

Glue in the four “V” inserts. Next cut a length of the prism about 2 and a half or three times as long and the prism is wide. You are now ready to turn.

The alternative is to use the router table to make a 60 degree groove. (Of course you can use any angle you want for which you have bit, even 90 degrees.) Align the point of the 60 degree cutter to the center of a face. Decide how deep you want the groove. Then rout each of the four faces. You may want to take more than one pass to get the depth you want. The problem is that the cutting speed at the tip of the router bit is zero. That means that the bottom of the “V” groove is not sharp, but slightly rounded. I use either a single edge razor blade or an Exacto knife to sharpen up the tip of the groove. Cutting the “V” spline is the same except that this time you tilt the table saw blade by 30 degrees from perpendicular (i.e. 60 degrees from the saw table).

Why fool around with the two “V” groove angles? You don’t have total freedom to decide how long and how wide you want the inlaid feature to be. The 60 degree “V” will give you a narrower “tear drop” and the 45 degree one will be wider. You control how long the “tear drop” is by how deep the “V” is. But as you set the depth of the “V”, you also set how close the “tear drop” will come to the center axis and therefore you affect the maximum size of the lip of the bowl.

Safety Lesson

Reasons why not to use cheap tools!!!



Well first you have a 200 lb burl and need a crane to lift and fasten to the lathe and then have a 1600 lb lathe wobble across the concrete floor while trying to rough turn the burl to somewhat round. Then very

quickly the burl is not attached to the lathe and is running up your chest. Like an idiot you try hold it down, trying to restrain it, pushing it back to the lathe, hitting the lathe, then running back up your chest again. It was like an instant bitch slap, woke me right up. So the moral of the story is if it says made in China, Think... Is your life worth it? But look at the money I saved! **Todd Heino**



MAKING A COLLAR FOR A HOLLOW VESSEL

Frank White

Turning and hollowing wood that has a higher moisture content is much easier than using seasoned wood. The drawback is that as it dries the piece will probably distort and lose its original concentricity. There is also the risk of cracking. I usually try to achieve a relatively uniform wall thickness throughout the vessel, then do as much power sanding as possible as soon as it is hollowed, apply a coat or two of finish, and put it in a closed paper bag. This generally works in my unheated barn which has good air circulation. If there is waste wood at the bottom of the piece that will be turned away, cut a groove with a parting tool at the bottom end of the vessel to relieve stresses that may result in checking. Don't cut this groove so deep that the piece will be unstable when remounted on the lathe. Once I feel that it is sufficiently dry, after a week or two, I finish it off with an added collar.



*Butternut & ebony
With finger size opening*



*Box elder warped
while drying in*

TRUING UP THE TENON & RE-CUTTING OPENING

You will need to re-center the piece before remounting it on the lathe. True up the tenon, realign the piece to the horizontal axis of the lathe, and re-cut the opening in the top.



*Turn a cone shape as a
mandrel to fit into top*

1. Select a piece of wood for the collar and cut to a circular form on a bandsaw, if available. Drill a small hole, about 3/32" dia., through the piece of wood to provide centers for mounting. This is best done with a drill press if one is available, but can be done by hand if you are careful.



*Mount vessel between
mandrel and live center*

2. Mount the vessel in the chuck and determine whether it is parallel to the lathe axis. It is often possible to insert large cone center into vessel mouth to help realign. If not, adjust as best you can.



*Hole has been re-cut to
a circle*

3. Once the piece is realigned, begin re-cutting the top hole to a circle. A parting tool works, but be careful because the tapered top edge of the tool continues to cut after the tip has passed through the wood. A skew laid on its side with the long point doing the cutting also works but may be best for fine fitting.



*3/8 bowl gauge sharp-
ened to a point*

I use an old-fashioned “diamond point chisel,” cutting with the left side of the triangular tip-parallel to the ways. I also use it to flatten a ring around the hole to seat the shoulder of the collar.

Remove chuck with the vessel locked in the jaws from the lathe.

TURNING COLLAR INSERT

The size and shape of the collar insert are important considerations, but so is the color of the wood that you choose. The size is to an extent predetermined by the size opening in the top of the vessel, but you should try to avoid having the collar overpower the vessel itself, or conversely, too small. The color should be compatible with the color of the vessel.

1. Select a piece of wood for the collar and cut to a circular form on a bandsaw, if available. Drill a small hole, about 3/32” dia., through the piece of wood to provide centers for mounting. This is best done with a drill press if one is available, but can be done by hand if you are careful.

2. Mount blank between centers. I use the dead center from my Delta lathe as the drive center. It works as a safe drive but more importantly allows me to remove the piece from the lathe repeatedly to test fit the tenon to the opening in the vessel without losing concentricity. Turn tenon to appropriate size and cut a flat concentric to the tenon to match the flat cut adjacent to the vessel mouth. This will ensure a close-fitting joint between collar and vessel.



Checking diameter of tenon on bloodwood plug



Turning hole in plug with sharpened point gouge

3. Glue blank into vessel. I prefer Titebond II for this application but also use medium CA with an accelerator. Bore a hole in the collar by your preferred method. I use a 1/4” spindle gouge in end-grain wood, or a 3/8” bowl gouge sharpened to a point in side-grain. I find it more convenient than setting up a drill bit in the lathe or even in a drill press. Flare the top of the opening so that it no longer looks like a drill hole. If the hole is large enough to insert a finger, flare the bottom of the hole and blend the collar with the adjacent shoulder of the vessel to create smooth transition. Flaring the bottom end of the hole affords a better visual effect.

4. Next bring up the tailstock with a cone center for support while shaping profile of the collar. Many different profiles are possible, but an effort should be made to proportion it to the vessel itself.

5. Try to blend the shoulder of the vessel to make it look concentric with the added collar. Use a power sander with the lathe running at a slow speed (assuming a variable speed lathe) to follow the eccentric pattern of rotation. Power sand high spots with the lathe stationary and then run both sander and lathe to blend the area. Sand and finish.



Shaping a collar with a 3/8 gouge



Finished vessel with stippled ring around

6. I often create a fairly narrow ring defined by grooves around the base of the added collar that I can later stipple. This textured ring helps conceal any irregularities that may occur in the joint with the body of the vessel, but it also makes a nice visual transition from the body of the piece to the collar of a different wood.



Collar not quite tall enough for height of ves-



Butternut & Wenge with small flared opening

Sometimes I leave a raised band that I can carve.

SHOW & TELL



Paul Occhipinti



Larry Z—Student



Richard Hunt



Larry Z—Student



Mike Smith



Larry Z—Student



Richard Hunt



Bob Kennedy



Richard Hunt



Larry Z—Student



Richard Hunt



Larry Z—Student



Guillermo Madick



Todd Heino



Larry Z—Student



Frank White



Larry Z—Student



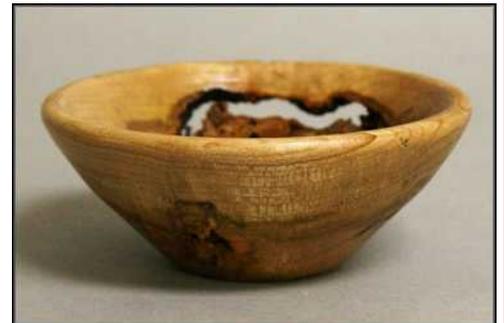
Steve Reznick



Rick Budney



Larry Z—Student



Todd Heino

Central New England Woodturners

A Chapter of the American Association of Woodturners



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Membership

To join or renew membership, please complete the form below and a check made payable to CNEW and bring it to a CNEW meeting, or pay online at the CNEW website under "join/renew" or mail to: Treasurer, Central New England Woodturners
c/o Todd Heino, 148 Howe St, Natick, MA 01760

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 Todd Heino
148 Howe Street
Natick, MA 01760

Annual dues: \$30 including e-mail delivery of newsletter (\$40 as of March 2015)

Name: _____
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Please check appropriately below

- New Member
- Returning Member
- e-Mail Newsletter (\$30.00)

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? _____
