

Established 1987

First Woodturning Club in New England, AAW #26

**Next Meeting
Oct. 5th, 2017
6:30 PM**

**Learn N Turn
Richard Hunt
Starts at 5:00 pm**

**Demonstration
TBD**

President's Message March, 2017

President's Letter, September 2017



I am going to miss the show at the Arnold Arboretum this year and will especially miss seeing the pieces selected displayed there. As Bob said to me as we were leaving after the last meeting, CNEW members sure do produce some fine turnings.

Watching the selection process triggered a few thoughts. I noticed that the voting line queued up to the right and made their way down the length of the tables. I found myself wondering if this caused some members to run out of pennies before they got to the far end. Perhaps next year we should arrange the tables around the room rather than on a straight line, thus solving a problem that may not exist.

Another thought I had concerned how I judge pieces. I do not know about you but often I only have an inkling that a piece I produce is great, nice, or passible. I readily recognize when they are dog-turd ugly. My wife is a very good resource for assessing my work but only after the piece is off the lathe when it is too late to make corrections. What I need to develop better is the ability to assess my work while it is still on the lathe and what I can do about it to improve it. I spoke at length with Rick about this shortly after the meeting and he will be undertaking a project at one of our meetings where the topics of form, volume, proportion, etc. are discussed. He mentioned that perhaps showing some items that went wrong would be a good teaching moment and I told him I had plenty of pieces that would fill that need.

Special thanks to Ben for his help in setting up the pieces for judging, working with members, and helping to tabulate the results. Each of the past three years he has had good ideas and a great help in making the judging go smoothly.

I went to a gallery reception in Lexington last weekend where Steve had a few of his items on display. Truly impressive.

Remember, for the Arboretum show a lot of help is needed. We will need someone to help Rick do the setup, two folks to do a demonstration, one on each day, and at least four folks to oversee sales. Mike and Michael have volunteered to do the take down. Please do what you can to help make that weekend a success.

Be well and keep turning. See you in November for the club elections.

Joe

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Minutes , 2017 Meeting

Mike Smith, Secretary

President: Joe McGill

Learn N Turn: None

Int. VP

Attendance: ?

President Joe McGill oversaw the voting for the Arnold Arboretum show

Treasurer report read and accepted.

Dave Eaton demonstrated making turned boxes with multiple inset lids

Homemade Milk Paint Recipes

How to make Milk Paint

1870 Milk Paint Formula

1 Quart skim milk (room temperature)

1 Ounce of hydrated lime by weight

(Available at building centers. Do not use quick lime, as it will react with the water and heat up. hydrated lime has been soaked in water then dried.)

1 to 2 1/2 pounds of chalk may also be added as a filler.



Hy-
as

Stir in enough skim milk to hydrated lime to make a cream. Add balance of skim milk. Now add sufficient amount of powder pigment to desired color and consistency (Pigment powder must be lime-proof). Stir in well for a few minutes before using. For best results continue to stir throughout use. Apply milk paint with a cheap natural bristle brush. Allow project to dry sufficiently before applying next coat. Extra paint may be kept for several days in the refrigerator, until the milk sours. Double or triple the recipe for paint. Allow to dry thoroughly 3-4 hours before use. For extra protection, give paint a coat of oil finish or sealer. Color may change – test in inconspicuous area.

PRICE LIST

CA GLUE, ALL THICKNESSES _____	\$5.50
ACCELERATOR	
SMALL PUMP _____	\$5.50
LARGE PUMP _____	\$8.00
6 OZ AEROSOLS _____	\$8.00
10 OZ AEROSOLS _____	\$12.00
PEN KITS _____	\$5.00
BUSHINGS _____	\$4.00
ANCHOR SEAL one gallon _____	\$10.00
SANDING DISC all grits 2 & 3 INCH 10 for _____	\$2.00
SANDING PAD HOLDER	
2 " _____	\$4.00
3 " _____	\$5.00
SANDING REPAIR KIT 2" & 3" _____	\$1.00
SANDING PAD CUSHION 2" & 3" _____	\$2.00
BEES WAX _____	\$1.00
MASON JAR of BRASS _____	\$5.00

Hello CNEW Members,
this is the updated Price List of items usually available at the CNEW meetings.

If you would like to make me happy Please bring some empty 1-gallon containers for Anchor Seal.
If you would like to make me REALLY HAPPY. PLEASE, PLEASE,
Bring exact change or small bills.
Thank you, Kevin Nee
Store manager

12 Ways To Add Texture With Tools You Already Have

A big part of adding texture to your work with tools you already have, is looking beyond their typical use. Sure, your nail set was made to set nails, but it can also be used to create small dimples in wood. A chisel was made to pare small surfaces and remove small chips of wood, but it can also be used to create slightly faceted, uneven surfaces. I'm not encouraging you to abuse tools, or use them in a dangerous or careless way. Just keep your eyes open to what a tool can do for you in terms of adding texture to a surface.

This list is by no means exhaustive; it's just a starting point to introduce woodworkers to what can be done if you cross the tools you likely already have in your workshop with a little outside-the-box thinking. I didn't even mention how spokeshaves, hand planes, carving knives, blow torches and other tools can also be used to add gorgeous texture to wood.

Best Use: Works well in most woods. Can be time consuming if texturing large areas. Great for creating small to medium sized areas of focus.

What to do: If your nail set is old or has been abused, you will have to smooth its sides and end in order to create a cleaner, rounder hole. A belt sander is great for this simple task. Use either a light tap with a mallet or hammer for a shallow dimple, or a heavier hit for a deeper, more pronounced effect. If you're finding you are getting lots of chipping and splintering space the dimples slightly further apart. Different diameters of set will give varied looks.

Effect: Great for creating an even, light texture to fill in smaller areas. Can be spaced evenly or randomly.



Best Use: As long as the gouge is sharpened correctly, it will work nicely

in most woods. Heavily figured or very hard woods may pose a challenge, especially if the gouge isn't extremely sharp. Very soft woods will also crush with a less-than-razor-sharp gouge. Works quick enough to cover large surfaces in a reasonable time, especially with larger gouges.



What to do: Though passes generally work best cross grain, working parallel to the grain is possible with care. If an extra-deep groove is needed, multiple passes may be required. With firm footing, use both hands to control the gouge. Practice will give a good feel for how to produce the size and depth of groove you're looking for.

Effect: Shallow grooves can feel quite delicate, while deep grooves are a very dramatic addition to a project.

Best Use: Works great in most woods to create a textured border, or can be used to texture larger surfaces.

What to do: Used similarly to the nail set and awl, except the grooves work best when oriented parallel with the grain of the wood. Cross-grain grooves have a tendency to split the grain and cause splintering. Sharpening the tool may improve cross grain work. Strike lightly for almost imperceptible results, or heavily for deeper, more pronounced grooves.

Effect: Narrow but long triangular grooves are left in the woods surface.

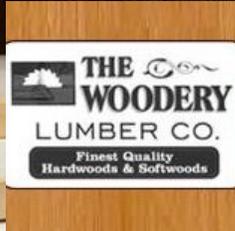


Best Use: Works best on softer woods, but can be used on medium density species as well. Works great near an edge of a workpiece to produce a border as the head of the screw or bolt will not permit it to be being used anywhere but the edge. Removing the head is also an option.

What to do: Hold the screw or lag bolt in one hand and a hammer in the other. Be sure to keep your fingers out of the way of the hammer, as you will likely be holding the screw or bolt fairly close to where the blows occur. With one finger referencing off the edge of the workpiece, slowly move the screw or bolt along, using quick hammer blows to press the threads into the wood. You will likely notice small flats on the threads, where the hammer is hitting the threads. Keep those flats up or the textured marks will vary slightly.

Effect: Small marks add slight texture to a surface. You can change the effect by holding the screw or bolt at an angle to the edge, as well as striking the screw or bolt near the center or one end.

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You'll find almost **50 species** of domestic and imported woods, rough or milled, for the most demanding projects. From Ash to Zebra wood, we've got the lumber for cabinet makers and hobbyists alike.



Best Use: To create a subtle, even texture on flat or round surfaces. Texturing large areas will be time consuming. Though results depend on bit selection, this technique works well on most species.

What to do: Systematically move the bit over the workpiece, creating small cuts directly beside one another.

Effect: Bit selection will determine the type of texture left, but a tight, simple texture will likely be the result.

Best Use: Deeper texture can be added on softer woods. Great for texturing smaller areas.

What to do: Adjust the temperature to produce the type of effect you're looking for, then touch the pen tip to the wood's surface to add texture. A random or even pattern can be created.

Effect: The effect depends partially on the tip used, but generally speaking a small round or linear mark is burnt into the wood, creating a small recess in the wood. The texture effect is fairly light, and comes with a visual effect of the dark-burnt area.



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Best Use: Works well in most woods. Much less subtle than many other forms of texture. Best for medium to large areas, but can be used on small areas in experienced hands.

What to do: Practice on some scrap as an angle grinder works very fast. Move the tool across the workpiece in a sweeping motion. Experiment with different speeds, angles, etc. to produce a variety of effects. Make sure you're familiar with power carving before starting.

Effect: A heavily textured, wavy surface is left. Slightly different surfaces can be produced using different cutting attachments, or manipulating the grinder certain ways.

ROB BROWN

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This article started out detailing six ways texture can be added using tools you already have, but once Brown got going it was hard to stop. Texture is Brown's caffeine.



Central New England Woodturners		
Statement of Cash Flow		
2017	Sept	YTD
Beginning Cash Balance	8,642.08	6,936.84
Receipts		
Membership Dues		1,807.02
Supply - Store		652.31
Wood Swaps		1,006.00
Video Rental		225.00
Craft Shows		-
Donations		400.87
Demo Receipts		-
Total Receipts	-	4,091.20
Disbursements		
Supplies - Store		629.38
Craft Show		189.46
Demonstration		200.00
Donations		-
Insurance		500.00
Web Site		30.16
Office Supplies		61.77
Postage and Delivery		-
Rent	60.00	540.00
Bank Fee		-
Sales Tax		295.19
Tax Filings		-
Total Disbursements	60.00	2,445.96
Net Change to Cash Balance	(60.00)	1,645.24
Ending Cash Balance	8,582.08	8,582.08

Central New England Woodturners

A Chapter of the American Association of Woodturners



Officers for 2017

- President:** Joe McGill , Sudbury, MA 978-443-5322, joemcgill96@gmail.com
- External VP:** Rick Angus, Moosup, CT 860-564-3660, rick.angus@gmail.com
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- Videographer:** Bob Pacini, Holliston, MA 508-429-7759, rpcpo78@msn.com
- Club Store Manager:** Kevin Nee, W. Boylston MA 508-835-4301, kpni@charter.net
- Big Name Demo Coord:** Rick Angus, Moosup, CT 860-564-3660, rick.angus@gmail.com
- Club Project Coord:** Steve Reznek, Concord MA 978-287-4821, stevenreznek@gmail.com
- Membership:** Ralph Viscomi, Boylston, MA. 617-513-1680, rviscomi1@verizon.net
- Webmaster:** Dominic Ryan, Littleton, Ma. 617-347-1383, m.dominic.ryan@gmail.com



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: \$40 including e-mail delivery of newsletter

Name: _____

Street: _____

City: _____

State: _____ & Zip: _____

e-Mail: _____

Telephone number _____

Please check appropriately below

New Member

Returning Member

e-Mail Newsletter (\$40.00)

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? _____