



Volume 32, Issue 2, February, 2018

The CNEW Skew

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Established 1987

Next Meeting

March 1st 2017, 6:30 PM

Learn N Turn

5:30 PM

Frank White, TBD

Demonstration

Steve Reznik

Segmented turning

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President's Message February, 2018

Reid Gilmore, Upton MA



Spring is just around the corner here in CNEW territory. I was driving into work on Friday and noticed several maple trees in Grafton that had been tapped to collect sap for syrup making. Last week CNEW members collected wood at the Arboretum without having to deal with freshly fallen snow.

In past years, February through April was open shops season on the CNEW calendar. At the March meeting, we will be asking for volunteers to host an open-shop sometime this spring. Since we are a month late getting started on open shops this year, I suggest we schedule them for March-May, depending on the dates picked by the host. I will host an open shop sometime in late April.

If you have never attended an open shop, I urge you to do so, as they are a great opportunity to try out a new tool or technique. I've learned something useful as every open shop I have attended. As in past years, it would be great to have some photos from each open shop that can be added to the newsletter.

Be Well and Keep Turning,

Reid

*(Reid Gilmore's
Show n' Tell)*



CNEW MENTORS

Below is a list of members willing to spend time with other members to promote education and skill building by sharing their knowledge. Anyone interested in being "mentored" by a more advanced or seasoned turner please contact one of the members below:

Rick Angus

Moosup, CT

rick.angus@gmail.com

Joe McGill

Sudbury, MA

joemcgill96@gmail.com

Kevin Nee

West Boylston, MA

kpni@charter.net

Mike Smith

Hopkinton, MA

whitehallwt@verizon.net



Minutes February 1st, 2018 Meeting

Frank White, Secretary

Attendance: 30 members +/- 5 guests including James Bishop (West Brookfield) and John Early (Fitchburg).

2018 dues are payable now.

Rob Pacini reported that as the new treasurer he is in the process of changing over the CNEW account from Todd's name to his.

Ben Cline as Internal VP indicated that he is looking for volunteers to demonstrate at meetings. Steve Reznek is scheduled for the March meeting with a PowerPoint presentation on segmented work, and there is the possibility of a demo by an Arbortec representative sometime. August & December are all set with regularly scheduled special events. The remaining seven months are presently wide open for the rest of the year. He is also looking for suggestions for demonstrations that are not run-of-the-mill, such as how to tune up a lathe, finishing and dyeing (coloring, that is) techniques, selling your work. Give us your thoughts. The July meeting date will probably be moved back a week because the 1st Thursday is July 5.

Richard Hunt is also looking for people to lead Learn & Turn sessions. These are the hour-long, hands-on opportunities that precede most meetings. Rick Angus led the Feb. session. He needs between 6 and 8 volunteers to guide novice turners on simple projects and/or basic skills.

Rick Angus As External VP has arranged for a demo on segmented turning by the President of Western Mass Woodturners, who uses a sled for cutting segments. Date to be determined. He is also talking with above-mentioned Arbortec about a demo date. The Woodworking Show in West Springfield last month had an inauspicious start with the Rikon lathe failing to run. Rikon will furnish replacement parts at no cost to Rick to be used as needed to repair the lathe. As there were other issues with our setup at the show, a committee is being formed to make recommendations on how to make our booth and presence at such events more professional. Committee members include Ralph Visconti, Jim Williams, and Paul.

President, Reid Gilmore, reported on an unsolicited gift of \$2000 to the club by Anne Pfohl Kirby. Should we give her a woodturning in appreciation? Reid will check with Joe McGill to see if gift has already been acknowledged.

Pick up of wood at the Arnold Arboretum is scheduled for Tuesday, Feb. 13 at 10:30 AM. Virgil, Mike?, and Howard volunteered with their pickups. The wood can then be obtained at their houses or will be brought to a meeting. Hopefully, some will be used for Arboretum show in the fall.

At a meeting in December with representatives from each of the 3 turning clubs involved Arboretum staff presented suggestions for making the next show (Friday-Sunday, October 5-7, 2018) more effective for the public. Their agenda:

- A. Greater focus on education about woodturning and less emphasis on sales.
- B. Better coordination among clubs for the weekend, esp. in area of sales. CNEW needs to resolve its problems with using charge card reader.
- C. Each club to supply 6 pedestals each; coordinate for consistent design.
- D. A display table with elements to illustrate different stages of making a bowl from cut off round to finished bowl.
Mike Smith has offered to make this; Steve a segmented version of making a bowl.
- E. Demonstrations need to be interpreted either by demonstrator or by a 2nd person.
- F. Outdoor demonstration to be shared by all 3 clubs.

(Minutes continued on page 7)

As the world turns “Show’n tell”



Hollowing, (from February Meeting Demonstration)

by Frank White, Hollowoods, West Brookfield MA

Objective: show process of shaping and hollowing an apple round, (4" d. x 5" l.) into a small hollow vessel and, if time permits, adding a bloodwood collar.

Tools: a) *Roughing gouge* and $\frac{1}{2}$ " *spindle gouge* for shaping outside as this is essentially oversized spindle turning.

b) "*Stewart*" *hollowing system* which consists of arm brace handle and 3/4" d. bars that fit into socket in end of handle: a straight bar w/1/4" cutter, a curved bar w/1/8" cutter mounted in articulated holder, a curved bar w/a flat scraper. About the only hollowing system on the market in the 1990s and what I am comfortable using. Not markedly different from the Sorby system, or the John Jordan tools except that he has replaced the armbrace handle.

c) Other tools: a long electrician's drill bit mounted in wooden handle, 3/8" bowl gouge sharpened to a point, old "obstetrical" calipers. The small, ball tips don't scar the wood.



Process: Mount turning blank between centers with top end toward tailstock. Begin rounding up with roughing gouge and turn a round tenon on bottom end to fit into scroll chuck. Because this is a short blank, keep in mind that the tenon will become part of finished vessel. Can use a parting tool to form the tenon although I often use the pointed bowl gouge for this purpose.

Mount piece in scroll chuck and continue shaping with roughing gouge and spindle gouge. My roughing gouge is sharpened to a fairly shallow angle so can be used like a skew chisel for smoothing; can also be aggressive! Because I am right-handed, I often find it easier to use the spindle gouge when rounding over the top end of the vessel as the smaller cutting edge is less likely to dig in. At the same time it is harder to create a smooth surface with the spindle gouge.

In shaping the vessel, try to create a pleasing profile with a fair curve from top to bottom. Because workpiece is so short, I can only cut part of outside profile without running my gouge into the chuck, which is a definite no-no. I have to leave a ring of unturned wood in front of the chuck to be removed later. Also remember that the tenon is going to be incorporated into the finished form so try to visualize the outside profile all the way through the chuck to the bottom of the tenon. In a vertical piece like this keep the largest diameter above the midline of the vessel to avoid the "middle-aged slump." Of course fundamental design precepts like these are meant to be broken and often are with great success.

When satisfied with shape, move on to the hollowing process. Begin by cutting a "dimple" in the center of the top end to help center the drill when making a pilot hole. I use the pointed 3/8" bowl gouge for this purpose; the pointed end of a skew works just as well. Next drill a pilot hole to provide working space for the hollowing tools and to establish the depth to which you want to hollow. You can use a drill bit in a Jacobs chuck mounted in the tailstock to make pilot hole. I find

the hand held electrician's bit more expedient especially since you usually have to remove the tailstock to do hollowing.



Time to begin hollowing. Start with the straight bar mounted in the arm brace handle and open up the drill hole to about 1" so it is large enough to accommodate the curved bar with the $\frac{3}{4}$ " d. articulated holder. Position tool rest a couple inches in front of the workpiece and at a height that places the cutter at about the center line of the workpiece. If you have a short bed lathe as I do, or one with a movable headstock, stand at the end of the lathe, tuck handle of hollowing tool comfortably into your side and move the tool with your body rather than your arms

Simply insert the cutter into the drill hole and make short cuts to the left by pulling gently with your left hand, which is the bar at the tool rest with a couple fingers in front of rest and thumb and 2 fingers behind rest; swing the handle of the bar slightly to the right. No death grip needed! Repeat these lateral cuts progressing toward bottom of vessel. If you get comfortable with this process, you can sometimes cut more efficiently by pushing cutter into the

Stop the lathe regularly to remove shavings and sawdust which build up and interfere with the cutting action; they can push the cutter out of the wood or even heat up from friction to cause cracking. Use a vacuum cleaner with a flat nozzle, or an air compressor, if you have one. In a pinch you can rake out shavings or remove the piece from the lathe and shake them out. After enlarging hole a few inches deep w/straight cutter, it is often easier to switch to curved bar with articulated cutter to create space to manipulate the tool and for shavings to accumulate.

When using the curved bar, you need to move the tool rest far enough back from the end of the workpiece that it supports the tool on the straight part of the shaft and not the curved. Otherwise, you won't be able to control the tool as it tends to grab and roll to the left.



Reenter the tool into the workpiece cautiously to avoid a catch. Also, raise the handle ever so slightly so the cutter is below the center line of the turning. If you are careful, you can use the tool as a gentle probe to feel for the shoulder where you left off cutting.

With the cutter set at about a 60 degree angle, enter the tool into the hole in the workpiece and begin removing material just under the rim. The technique is still the same except that with the tool rest moved farther back you place 4 fingers of your left hand on the shaft in front of the rest with your thumb around the hollowing tool and the rest, thus creating a fulcrum. Again no death grip necessary. When cutting, pull gently with the four fingers of your left hand while moving the handle slightly to the right with each cut.

Proceed to open up space in the top part of the vessel to a wall thickness of about 1" and remove shavings as needed. You can then return to the straight bar and continue to open the hole up to the bottom. Switching back to the curved bar, continue cutting away material so that you have a relatively consistent wall thickness throughout the interior of the piece.

Check the wall thickness. You can make a rudimentary pair of calipers out of a piece of heavy wire. Bend it into a U-shape with legs long enough to reach the bottom of the vessel. Make a small loop facing inward on each end. Check space between tips and run one tip on inside wall of vessel. Space between outside wall and other tip shows wall thickness and uniformity. I use the obstetrical calipers with "soft" tips because their shape and length accommodate most of the forms I make.

To get under the rim and shoulder angle the cutter at 90 degrees or even further. Continue hollowing and checking wall thickness until you've achieved the desired wall thickness. I usually make a few lateral cuts and then carefully drag the cutter back to smooth the area just cut and keep repeating this process.

If the piece will not have a separate collar, may want to clean up the inside wall with the scraper to satisfy aspiring proctologists who will stick their fingers in the hole checking for smoothness. Handle scraper carefully as the wide cutting edge catches easily, particularly at the bottom of the cavity. Tilt scraper slightly so that it meets the wood below center line and raise it gently until it cuts. Take very light cuts.



Hollowed cherry vessel with rosewood collar; surface textured with swag panels and painted with black gesso. by Frank White

Because of time constraints the vessel was not completed in the demo. In short, completion of the piece involved cutting and fitting a bloodwood blank in the top and then drilling and shaping the blank. Once finish was applied, the vessel was reversed with a waste piece held by the chuck inserted into the top end and the bottom end supported by tail center. The exterior was turned to finished shape, the bottom flattened, and the piece finished and waxed. Perhaps this is the subject for another demo?



Hollowed cherry vessel with carved bracket fern; surface is textured and painted with black gesso. by Frank White

Summer Intensive Wood Turning Class at the Eliot School

By Ralph Visconti, *Warmth of Woods Designs*, Boylston MA

Like many fledgling turners, I attended a few 1 day classes at various Woodcraft stores in MA. My skills were progressing, but not quickly enough for me (who would have thought a wood turner would be impatient). After I had been turning for about 3 years the days of constant catches were long gone, but most of my turnings still had to be harshly sanded into submission to get rid of grain tear out. Back then I would be happy starting to sand a bowl using 120 grit paper (I hate to admit having to start a couple of pieces at 60)! I needed help beyond an intro course.



After looking online for reasonable priced local training offerings I found that the Eliot School, in Jamaica Plain held a one week long intensive class on wood turning called "Wood Turning: Bowls and Beyond" (it's now called "Wood Turning Week"). The class ran Monday – Friday from 8:00am to 3:00pm and was taught by Ken Lindgren, who is a professional wood turner and a member of ART (Association of Revolutionary Turners). The focus of the class was on faceplate turning and even hollowing (for those with the desire and skills to do so).

The class size was limited to 8 students of varying skill levels from first timers, a couple of people who had turned for 1 year, to me with 3 years of experience. The lathes are Jet minis (like the one we have at CNEW), and one General midi lathe. The turning tools were provided to those who did not have any (I brought my own). The class was completely about turning and did not cover tool sharpening at all so Ken handled the sharpening. Since I brought my own, and knew how to sharpen them, I was able to do it on my own using the Wolverine jig they had on the grinder.

On the first day, class started with Ken introducing himself and asking everyone about their experience with turning as well as their goals coming out of the class. He then went over the basics of safety, lathe operation/terminology, and using bowl gouges (A-B-C). Then Ken gave us small bowl blanks and turned everyone loose!

During the first hour of turning Ken came over to my station to watch me turning. After a couple of minutes he said "OK you're safe and basically know what you are doing" then proceeded to spend more time with the first timers who were deep in the throes of learning how NOT to present a gouge to a spinning piece of wood!

Later that morning, Ken returned to my workstation and watched me turn some more. He immediately noticed that I was getting chatter, along with washboard ripples, on the bowl I was turning. He pointed out that I was not only riding on the bevel I was pushing in (hard) on it making the cutting edge skip over the rings while the bevel crushed the fibers of the softer wood. Showing me how to ride on, as opposed to pushing on the bevel, coupled with slowing down the rate of my cut, did wonders for smoothing out the surface. And that was only on the first day!

The structure of the class was short periods of lecture about design, tool usage, different cuts interspersed over the day and a LOT of turning. Out of a 7 hour day (with a 1 hr. lunch break) we turned for a good 5 – 5 ½ hours every day. For the majority of the class Ken was constantly walking around the class observing what and how you were doing, then offering suggestions for improvement and answering any questions you had.

(Continued on page 7)

Summer Intensive (continued from page 6)

When providing feedback he always showed folks the proper way to perform what they were attempting to do. Often if it was something of import that the entire class would benefit from he would call everyone over to that workstation and show everyone the technique.

But for me one of the key things I learned from Ken during the class was shear cutting and shear scraping. Ken knew I wanted to stop sanding my work into submission and showed me the proper way to perform those two cuts. I literally practiced them both for almost 2 hours straight by making a bowl using predominantly finishing cuts instead of roughing cuts. The class was the perfect opportunity to learn and practice this skill versus trying to create a finished piece. Gaining that skill allowed me to finally relegate my 80 grit (and lower) sandpaper to the bottom drawer of my workbench!

At the end of the second day, after I had just about finished my second bowl Ken asked me what else I wanted to learn. At that point I had never created a hollow form and said I would like to try that. The next day he brought in his personal hollowing tools for me to try and showed me how to use them. I spent the day working on a small (5" x 5") hollow form. Unfortunately, due to a medical situation, I could not attend the last two days of the class. But Ken did graciously invite me to his studio where I could pick up the pieces I had left at class, talked and he answered a couple of lingering questions I had.

I can honestly say that even just attending 3 out of the 5 days of this class was well worth the money (if I remember correctly the total cost was less than \$500). Ken is an excellent turner and great teacher. He is there to guide you in taking the class where you want it to go for you. This is NOT a hard structured class. If I had any negatives to say (and it is not a big one) is that parking around the Eliot School can be challenging at times.

If you are a beginner or novice, or want to try something you have hesitated to attempt on your own, and you can take a one week "vacation" - this weeklong intensive workshop is an excellent class. Getting away from all the distractions at home to stand in front of the lathe for a solid 5 – 6 hours every day was great. Having the opportunity to be tutored by a master turner, have the time to adequately practice and learn new skills, have fun, improve the quality of your work, and increase your personal enjoyment of this art form us turners are addicted to..... Priceless!

February Minutes (continued from page 2)

Steve announced that CNEW members, himself, Eric Holmquist, and Rick Angus, will be demonstrating at the New England Woodturning Symposium, Derry, NH on May 12. Check out their website for lineup and registration details. Also Totally Turning, Saratoga, NY, March 24 & 25. Consider attending one or both.

Eric put out a plea for newsletter submissions—relevant shows and exhibits, monthly member profiles, other info.

Steve urged further attempts to approach technical schools about woodturning demonstrations to raise interest in the field among younger population. Several members agreed to reach out to schools in their areas. AAW also promoting this effort.

Mike said that old Jet lathe which he is storing should be offered for sale w/ caveat that needs work.

Member cards will be distributed once most member dues are paid.

Respectfully submitted,
Frank White, Secretary





CNEW Member Profile

Mike Smith,

Just having fun!!!!!!



*"Urn with finial" by
Mike Smith*

Mike was born and raised in Westborough MA and for the last 35 years has lived in Hopkinton MA. He works as a machinist for the Westboro Machine Company that is a family business. Mike turns "metal during the day to very tight tolerance and then at night I turn wood to whatever the wood wants to be." He enjoys hiking, being in Maine, being in the woods anywhere and antique cars.



*"Box Elder vase"
By Mike Smith*

How did you get started?

I started turning in 1977. A friend showed me Dale Nish's book Creative Wood Turning. Three weeks later I bought my first lathe.

What's your favorite piece you've done? What do you like about it?

I have a vase that I turned last year from a piece of big leaf maple burl that my wife and I really like. It has what I consider a pleasing shape and some really nice figure in the wood.



*Natural edge vase
By Mike Smith*

What's your favorite moment/story in woodturning?

I would have to say that one of my favorite moments was when I sold my first piece. Not because of the money but just the idea that someone who didn't know me thought my work was worth owning.

What's your design process?

I tend to just wing it and dive right in. But if I have a really special piece of wood, like the big leaf maple burl I mentioned above, I will sketch out my idea and see how it might look when turned.

Who/what inspires you?

I am inspired to keep turning by the mystery of what is inside the next piece of wood. Also, I have been very fortunate to have met and become friends with some talented wood turners, many of which are members of CNEW. They help me to stay fascinated by woodturning.

If you could describe your work or you in just three words, what would they be?

Just having fun!!!!

Mike at his Oneway lathe in Hopkinton. Last year one of Mike's hollow forms received first place for segmented & hollow forms at the Totally Turning conference.



Some Cool Turning Websites

General

American Association of Woodturners— woodturner.org

Central New England Woodturners—cnew.org

Woodturners Unlimited—woodturnersunlimited.com

Woodturning Online—woodturningonline.com

Woodturning Basics—woodturningbasics.com

Individuals

David Ellsworth—ellsworthstudios.com

John Jordan—johnjordanwoodturning.com

Cindy Drozda—cindydrozda.com

Jacques Vesery—jacquesvesery.com

Alan Stirt—alstirt.com

Mark Doolittle—markdoolittlestudio.com

Ashley Harwood—ashleyharwood.net

Where to buy stuff

Woodcraft—woodcraft.com

Packard—packardwoodworks.com

Craft Supplies USA—woodturnerscatalog.com

Wood Carvers Supply—woodcarverssupply.com

The Woodturning Store—thewoodturningstore.com

CNEW STORE PRICE LIST

CA Glue \$5.50
(all thicknesses)

Accelerator

Small pump	\$5.50
Large Pump	\$8.00
6 oz Aerosol	\$12.00

Pen Kits \$5.00

Bushings \$4.00

Anchor Seal \$10.00/gallon

Sanding Disc

All grits, 2 and 3 inches	10 for \$2.00
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Sanding Pad Holder

2 inch	\$4.00
3 inch	\$5.00

Sanding Repair Kit

2 & 3 Inch	\$1.00
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Sanding Pad Cushion

2 & 3 100 NCH	\$2.00
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Bees Wax	\$1.00
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Mason Jar of Brass	\$5.00
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Highland Woodworking—highlandwoodworking.com

Rockler Woodworking—rockler.com

Save the Date

Saturday & Sunday, March 24 & 25, 2018. **Totally Turning 2018**. Saratoga Springs, NY. totallyturning.com.

Saturday, May 12, 2018, **9th New England Woodturning Symposium**, Derry, New Hampshire.
gnhw.org/symposium/2018.

June 14-17, 2018. **American Association of Woodturners National Symposium**, Portland, Oregon.
Woodturner.org/page/2018Portland.

October 5-7, 2018, **Arnold Arboretum Woodturning Show**, Boston, Arnold Arboretum

Central New England Woodturners

A Chapter of the American Association of Woodturners



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 Rob Pacini, 28 Skyview Terr, Holliston, MA 01746

Officers for 2018

President: Reid Gilmore , Upton, MA 508-603-1248, reid.gilmore@umassmed.edu

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Videographer: Fraser MacMannis, Mendon, MA 508-309-0754, fmacmannis@gmail.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 Visconti, Boylston, MA. 617-513-1680, rviscomi1@verizon.net

Webmaster: Dominic Ryan, Littleton, Ma. 617-347-1383, m.dominic.ryan@gmail.com

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 Rob Pacini

28 Skyview Terrace

Holliston, MA 01746

Annual dues: \$40 including e-mail delivery of newsletter

Name: _____

Please check appropriately below

Street: _____

New Member

City: _____

Returning Member

State: _____ & Zip: _____

e-Mail Newsletter (\$40.00)

e-Mail: _____

Telephone number _____

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? _____