Maine WoodTurners

A Chapter of the American Association of Woodturners

May 2009

"OPEN MIC NIGHT"

Several of our members will give "mini demos"

SHARPENING

VACUUM SYSTEM

LAZY-MAN PREPPER

SAFETY DRIVE CENTER

FACE PLATES

PYROGRAPHY

SANDING

"THE SKEW"

DONUT CHUCK

RMD DEVELOPED ??

BEALL THREADING

A COOL PROJECT

Mark your calendar for Wednesday, MAY 20th and learn some neat tricks and simple solutions

Speaking Of...

BY ANDY HOYT

Howdy Group.

You'll have to forgive the shortness of my column this month. It's taken Brian until now (7PM on May 17th) to remind me what I've known I had to do for a month. And now that it's the eleventh hour I find myself glued to the computer screen and unable to tear myself away from watching our guys repair the Hubble Space Telescope. This in turn has had me thinking of those grainy back and white images from a mere forty years ago when Neil Armstrong and Buzz Aldrin took a short walk into history. At the complete other end of the technological spectrum is that last night I watched a four hour long video about Lewis and Clark, their corps, and the Voyage of Discovery. A trip no less spectacular than those of the Apollo Program

Right now you're likely wondering what all this might have to do with turning. The answer, of course, is not much; but the discourse has gotten my fingers tips (all two of them) back in touch with the notion of typing. And I've already made it about a third of the way through my allotted word count.

Of a significantly more local nature, I'd like to ask everyone to bring in to the meeting this week a small lump of a local wood species that we will be sending to the South Coast Woodturners in Oregon. These are the kind folks who sent us a huge box of Myrtle Wood last fall; and it's definitely time to repay the favor.

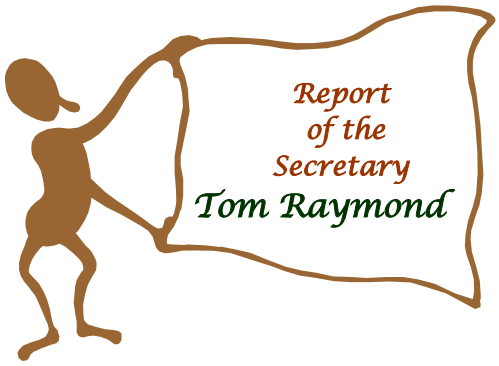
And speaking of other clubs, Phil Brown is off on an undertaking of massive proportion. He's now in Norway with friends preparing to ride motorcycles through numerous European countries with the ultimate goal of a short ferry ride to Great Britain and a quick hop over to Cornwall where he hopes to meet up with John Brooks of the Treknow Woodturning and Carving Club. Yup – Phil may be considered our first foreign ambassador. He's carrying some club provided trinkets and beads with which he hopes to win favor with the Cornwall natives.

Here's a friendly reminder -- the submission date for pieces to be entered for the CFC's Maine Wood 2010 is August 7, 2009. That slightly less than three months – don't say I didn't tell ya.

Our June demo is still somewhat up in the air, but I believe I have it worked out such that we're to be treated to a professionally conducted session on chain saw safety. That may sound a bit on the dull side, especially to those who consider themselves highly familiar with, and skilled in, the use of these tools. But that's where complacency sets in often resulting in severe damage to the saw, not to mention your bodies. I urge all to attend. And bring anyone in your family who you feel could learn something as well. The club will be paying for this presentation, but admittance will be free.

Okay – back to the Hubble.

Andy



The Maine Woodturners April 2009 meeting was held at Erskine Academy in South China Maine on the 15th of April. About 45 members and guests were in attendance.

President Andy Hoyt opened the meeting at 7:05 PM. He advised that at the June meeting, members would get a piece of wood to create a turning of their choice. Ken Shepherd is going to obtain the wood from the Thomas Moser factory. The results of the turnings will be displayed at a meeting in the future.

Mark Irving brought in a small box made from Myrtle that was sent to the club from a club in Oregon. Andy suggested we reciprocate and sent some Maine wood to the Oregon club.

Andy advised that he does not have a demonstrator for the June meeting. He is planning an open mike night for the May meeting and has 5 or 6 people lined up already and could use more. He also said that there are only 65 openings left at the sixth New England Woodturning Symposium scheduled on May 23rd from to 5 PM. Mark Irving will demonstrate box making at this show.

Election of a Treasurer and Secretary are scheduled for the May meeting.

Andy introduced new members and guests. Burt Truman advised that anyone that joins the club now pays half price until renewal in November.

Gary Kitchen offered free wood on Friday this week in Oakland between 10 and 12 noon. A chain saw is available but cut your own.

Damon Harmon brought in a Rose Engine he constructed for the members to see.

Andy gave Mark Irving a certificate for tonight's demo on making small boxes. The demo started at 7:17 and ended at 8:40 PM. There were many items for Show and Tell but it never got off the ground.

The meeting ended at 9PM.

Tom Raymond, Sec.

Mark Irving Demo

Mark is an old hand at the demo business. His unassuming manner and quick wit make him a popular demonstrator throughout the Northeast. Tonight he'll be using the MWT as a sample audience for two upcoming events; the New England Woodturning Symposium and a class presentation at the Woodturning School in Damariscotta, Maine.

Mark's opening remarks were to share with us the helpful hints from past demonstrators that have affected his woodturning, "I got this from John Jordan: Take the nicks out of the tool rest. You can't make a straight cut on a nicked tool rest." He had already prepared the large tool rest and proceeded to make short strokes with the file across the top and edge of the small rest. He added a little wax to smooth the movement of the tools during his cutting.

After this maintenance introduction, Mark quickly set about the task of creating a "Winnie the Pooh Honey Pot" from a birch block. Mark likes loose fitting lidded boxes because you don't have to worry about it "two weeks later when the wood changes and you can't get the top off or it just pops off in your hand…"

Placed between centers the birch is roughed out with a bowl gouge (Irish grind) because a roughing gouge sends the chips, bark, dirt and grit right back into your face and body making a mess. The bowl gouge is placed at 45 degrees, rubbing the bevel and moving from left to right forces the debris away from the body, the headstock and the wood sample.

- Start slow and increase until it vibrates then reduce the speed.
- Look over the top of the piece to see the profile develop.
- Inspect the wood for imperfections. Concentrate and be safe.
- Use a sharp tool.

Each end gets a tenon made with a peeling cut from a skew chisel. This cut is quick and results in straight edges for the chuck to mate with. An inspection of the wood for defects and Mark eyeballs a third of the length and starts a parting cut. Half way through he stops; removes the piece form the lathe and finished the cut at the band saw. He warns us about how the piece might roll into the blade and catch. "Push the wood slowly through the blade." he says.

The bottom is turned first with the larger piece and the lid is fitted from the smaller section. "Although I know people who make the cover first and then the bowl. I just do it this way." he stated.

Back at the lathe he chucks up the larger section and trued the work. The work goes easier with a balanced sample in the lathe. Moving the tool rest to about 1/16th of an inch from the project Mark starts shaping the box using a spindle gouge. Making the first bead at the top requires a sharp tool. Another John Jordan tip - a dull tool rides over the bumps and imperfections while a sharp tool cuts through the problem. Looking over the top at the opposite edge from the tools rest helps to define the shape. Small flat spot can be seen using this technique. Looking over the top against a plain matte colored surface helps identify the clear shape of the piece.

Continued on page 5

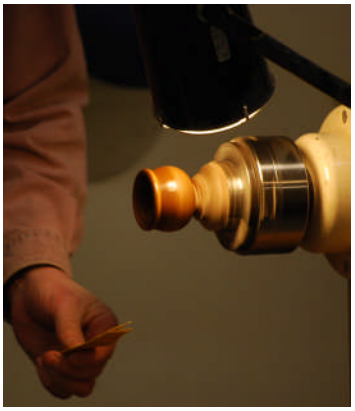
Mark Irving—continued from page 4

Mark hooked his pinkie finger underneath the tool rest to stabilize the tools. Much like Peter McCrea did last month in hooking his finger over the work to stabilize it from vibrations.
The "Pooh Pot" starts to take its final shape.

A homemade handle with a 3/8" drill bit attached establishes the depth of the pot and a Johannes Michelesen gouge is used to hollow out the small box. Mark took a few minutes to praise the Michelesen gouge and the Michelesen grind. He stressed that the use of this tool required the tool rest has to be at the correct height.

Cutting from the center to the edge Mark quickly relieves the box of its inner wood. To make the relief for the top he uses a scraper with the tool rest a little above center. This scraper has been tapered and sharpened on the side and is flat at the top but with a less than 90 degree angle in relationship to the tapered side. The reason for the oblique angle is to avoid scraping on two edges at once. He uses both the side and the end to make the ridge cut.

Next is the round nosed scraper with the tool rest a little below center and using very fine cuts to define the interior. Mark cautioned us to, "Try to avoid making ridges. Taking a big cut could create a catch and then you have to take that out." Using a sharp skew laying flat against the rest Mark scrapes the rim with a side to side movement to clean the rim.



Sanding is next starting with 120 grit paper and moving through the abrasives to 400. The course grits are to take the ridges off. Mark applied a wet sanding technique using 400 grit with the Watco Danish oil. This combination makes slurry that acts as a sanding sealer filling in the tiny voids made by the gauges or the sanding. Then Mark parts the bowl off and makes a jam chuck to finish off the bottom of the bowl. When placing the piece in this jam chuck use a small rubber mallet and strike (tap) the bottom edges of the bowl, not the nub in the center, to firmly set the bowl into the chuck.

Sanding and finishing it takes two minutes. It looked so easy but the slow delicate touch with skew and the modified tapered scraper required patience, concentration to detail and coordinated eye and hand movements.

The top is made from the smaller matching piece by truing the end and turning down to the inside edge of the rim. Mark placed the pot onto this turned piece and used the tip of his skew to indicate the exact width of the cover. Mark hogged out most of the wood for the top knob before parting because the less he had to remove when the top was in the jam chuck the better is would stay in the jam chuck. He made the jam chuck from what was left on the chuck by using the modified scrapper to make a tight rim for the cover to be forced into. Thinking ahead on how to get the top off the jam chuck Mark used his drill bit to make a hole completely through the wood so he can use compressed air to unseat the cover. His rim was just a little unstable for him and he applied another trick to jam it in really tight. Paper towel was used as a shim to decrease the diameter of the rim and to add friction to the two mating pieces.

Making very light cuts with a finishing gouge Mark completed the knob, sanded and finished the cover with the 400 grit wet sanding slurry. The DVD is available for you to see all of the tricks and quick repartee between Mark and the MWT. Mark Irving listened to his woodturning teachers. He applied their knowledge to his woodturning craft. And we are thankful for him in passing on his insight, enthusiasm and experience.

Enough form here. Back to the Maple burl.

Chuck Seguin

Demonstration Schedule

May 20, 2009 — *Members night*

OPEN MIC NIGHT

May 23, 2009 — *Sixth New England Woodturning Symposium*

Pinkerton Academy, Derry, NH

June 6, 2009 (limited number of seats available) — Rose Engine Demonstration

Fred Armbruster's Shop

June 17, 2009 — TBA

June 26 - 28, 2009 — *23rd Annual AAW Symposium*

Albuquerque, New Mexico

meetings are held at the Industrial Arts shop

Erskine Academy

309 Windsor Road (route 32), South China, Maine

Our regular meetings are the third Wednesday of each month
(except July and August there are no meetings)

Show and Tell Photos @ 6:30

Demo @ 7 PM

More Maine Woodturning Meetings

Western Mountain Woodturners
2nd Wednesday @ 6—9PM
Dixefield High School

Southern Maine Woodturners
1st Wednesday @ 6:30-8:30 PM
Rockler, South Portland

AAW Newsletter winners for 2009

First Place (TIE)

Chicagowoodturners
http://www.chicagowoodturners.com

Montgomary County Woodturners
http://montgomerycountywoodturners.org

Third Place

Greater Vancover Woodturners Guild
http://www.gvwg.ca

AAW Website winners for 2009

First Place

Montgomery County Woodturners
http://montgomerycountywoodturners.org

Second Place

Westbay Woodturner Society
http://www.westbaywoodturner.com

Third Place

Woodturners of the Virginias
http://www.woodturnersofthevirginias.org

Go online and check them out.

There were 23 newsletter entries and Dale Larson said "This is one of the most difficult jobs I've ever had. A good share of the newsletters are publication quality."

Check this out!

The information below was taken from the web site
www.nativemanzanitaburl.com

Manzanita Burlwood

Northern California Manzanita is a very slow growing bush, seldom reaching 5 foot tall. Indiginent to the Northwestern Plateau of California, these rare burls form at the base and can take a hundred years to form a med size burl. The burls seldom reach 25" in diam.

Unlike the Southern California burl, our native burl is rock free, highly figured and more vibrant in color. Intricate grain patterns grow due to the high elevation, slow growth and volcanic soil.
Manzanita Burl is a very rare hardwood. We harvest only the fire ravaged forest where the burls were dozed while fighting the fires, and logging areas. We are involved with a community effort to reforest and proceeds from the sales of burls go toward this effort.

Manzaita Burl is a rare and unique hardwood with distinctive charactrtistics. Its brilliant spectrum of colors, crimson red. pink, gold, browns, provide an elegance to any decor and gives an heirlom quality to every project.

They are symetrical round or pear for bowls or vases, also tall cylinder for candlesticks.

Burls are available in grades:

#1 and #2

and by size

#0-1-3 inches ($1.80)

up to #8—18-20inches($151.00)

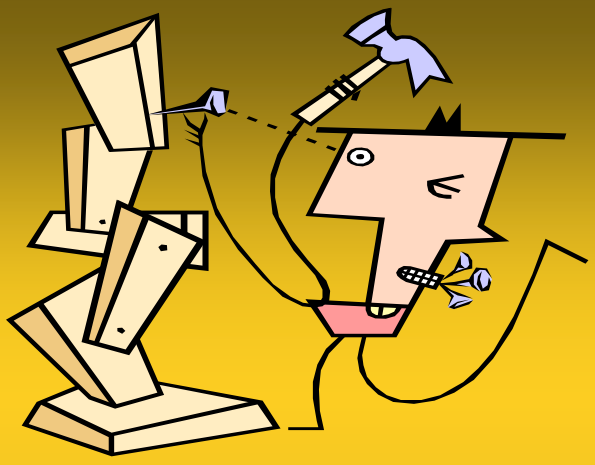
You can also buy them by the

pallet weighing about 450 pounds

Tee Shirts & Sweat Shirts

Tee shirts and sweatshirts are now available at our meetings. A cabinet has been secured so that storage is now possible at Erskine Academy. All sales are cash or check. Most sizes and colors are in stock.

The price for all shirts regardless of size is $12 for members and $15 for nonmembers. This price includes Maine's 5% sales tax.
Sweat shirts are now available with the same size range. The colors are almost identical. The price for these sweat shirts is $24 for members and $28 for non-members



If you're not failing every now and again,

it's a sign you're not doing anything very innovative

May 2009 AAW Board Letter

From Mary Lacer …

Over the years I have received a lot of feedback from members and local chapters across the country. One topic that generates a great deal of interest and many questions is how to introduce youth to woodturning since it is no longer offered in most schools. How can we spark their interest and desire to learn? What opportunities are there to make contacts and how do we get started? So I thought I would use my May message to share ideas and information that I have put together in programs that are working, combining the spirit and experience of local chapter members.

As a side benefit you might also get some new members from parents, grandparents, caretakers, neighbors, etc. involved, since they will be bringing the children to the woodturning demonstration, hands-on instruction or special events. Some children's and art organizations within your local area, that your chapter can pursue to get children interested in woodturning, are:

Middle, Junior and Senior High Schools * Boys and Girls Scouts * Boys and Girls Clubs * 4-H Clubs * Private schools * Home schooling * After school programs * Classes for troubled youth in special programs * Church youth groups * Technical colleges * Art Institutes * Children's Museums * Art Centers * Galleries * Libraries * Craft shows in City Parks * Art crawls * Airport displays

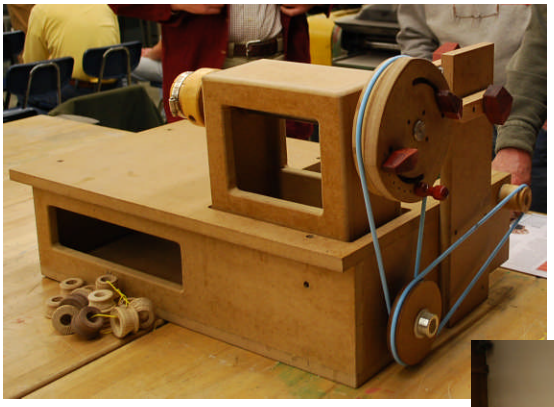
To start the process, check with club members for additional contacts, where they work and other groups they are involved with in your local area. Exhibits and displays of woodturnings are a visual attraction and can be effectively used to take the education process to the next level. Think of it in action steps: grab their attention with exhibits and live demonstrations, get them involved in hands-on classes and then continue with project accomplishments and a club meeting.

The youth are our future

Go to the AAW web site and read Mary's message in its entirety—*good food for thought*

{ information on this page taken from AAW website}

APRIL MEETING PICTURES









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2008 - 2009


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Finishing materials

A lacquer is a solid, dissolved in a solvent that evaporates after application, that can be re-dissolved by a solvent at any time. A varnish is a material that changes to a solid after application, so any solvent or thinner used for its application won't dissolve the cured finish.

Shellac is a lacquer. It's food safe - in fact it's used for candy coatings. It can be refined and dewaxed (blonde), just refined (orange) or raw ('button lac'). It's cheap, seals wood well against humidity changes, is easy to apply with a brush, repairs easily, and takes a polish. (If you are making a table top, shellac is not the material to use - it re-dissolves in alcohol (beer/wine spills), whitens irreversibly with moderate heat (hot food), and melts with high heat.) It is not as environmentally friendly a product as it once was - it is now collected by stripping the bark from the East Asian trees on which lac bugs live and shipping it off to be dissolved in industrial solvents, instead of being scraped renewably off the bark every few years and dissolved in local grain alcohol as it used to be.

Tung oil is a varnish. Squeezed from tung nuts (Aleurites fordii), a renewable resource, it oxidizes on exposure to air and becomes a solid resin by polymerization. It has been used for at least a millennium in China in its raw state . Like shellac it seals wood well against humidity changes, is easy to apply with a brush, and repairs easily. It brings out the natural color of wood better than shellac. But, it's more expensive, requires more coats, and is harder to put a fine polish on.

Linseed oil, from flax seeds, is also a varnish - our ancestors used it for farm implements, not fine furniture, and that's where it belongs. There are many excellent modern lacquers, and varnishes made from phenolic, alkyd and urethane resins, Water-based varnishes are health safe, but difficult to apply so they stay clear and don't seal wood well against humidity changes either.

A dye is a colorful molecule dissolved in a solvent - transparent, so wood shows through it. The most widely used wood dyes are aniline. They dissolve in water, are available in every color of the rainbow.