

NEXT MEETING
JANUARY 22

JANUARY - VOLUME 3, ISSUE 1

ASSOCIATION OF REVOLUTIONARY TURNERS

JANUARY 19, 2004

WWW.REVOLUTIONARY-TURNERS.COM

INSIDE THIS ISSUE:

TURNER OF THE MONTH	2
MEDIA LIBRARY	5
JANUARY MEETING AGENDA	5
CLUB EVENTS	5
NOTES FROM THE 'NET	5
MONTHLY SHOP TIPS	10
OTHER EVENTS	10
HOW'D THEY DO THAT?	11
VENDOR NEWS	13
MENTORING PROGRAM	13
CLASSIFIEDS	14

PRESIDENT'S COLUMN

What a great year we had! Several new members, successful selling venues, great demos., not to mention the camaraderie. I'm looking forward to this new year and what it will bring.

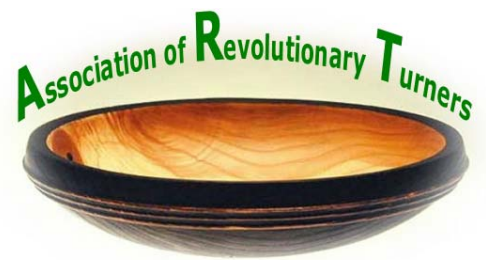
But the time has come to pass the gavel, so to speak. I've served for a year as president of this fine club, but its time to step down and let someone else take the reigns for a bit. I thoroughly enjoyed my time in office...leading the club to new levels. I will always be available to any board member if needed. I am still willing to serve as Newsletter Editor, if you'll have me...

Our annual December Open Turning Meeting was rousing success (as usual). Thanks go out to Dave Hutchins and Ken Lindgren for their generous donation of Walnut blanks for this event. I will be talking to the management of Woodcraft to try and make this a bi-monthly or quarterly event.

- Peter Teubel



Box Elder Burl
Peter Teubel



SAFETY TIPS

- Always wear a face shield!!!
- Make sure your tailstock is LOCKED before turning on the lathe!!!
- When you have to chase your lathe around the room, you're turning speed is too high.

MEMBERSHIP HAS ITS PRIVILAGES...

CA Glue & Accelerator Available

Thin CA Glue	2oz	\$4.00
Medium CA Glue	2oz	\$4.00
Thick CA Glue	2oz	\$4.00
Black Medium CA Glue	2oz	\$6.00
Accelerator w/pump	2oz	\$3.00
Accelerator Refill	2oz	\$2.00

3" Velcro backed sandpaper discs
- 80 to 400 grit 10/pack \$2.00

TURNER OF THE MONTH - BOBBI TORNHEIM



You all must have known that this would happen sooner or later. The person I selected as Turner of the Month still hasn't returned my call or e-mail. Either they are shy

or in Florida. It's too cold to drive hither and yon at this late date, so, with hours before that deadline, I choose myself as the ideal dependable back up.

Like many women, I had zero woodworking background in high school shop and no seminal moments hammering wood in the basement with Mom. The first time I heard the word "lathe" was thirty years ago during a tour of a woodworking shop owned by a furniture maker friend in Cambridge. I asked what this enormous industrial sized machine did, and upon hearing the answer, desperately wanted to be taught to use it. I just needed to make bowls.

William Brouwer was kind enough to show me how to faceplate a chunk of wood and gave a quick lesson on bowl-turning. I was accustomed to running Scanning and Transmission Electron Microscopes for a living, along with Freeze Fracture devices, Sputter Coaters and whatnot, so the idea of using a simple lathe didn't faze me. I was allowed to come and go as I pleased on week ends, working alone without any sort of instruction. It didn't occur to me to find a book. Oddly, I noticed that instead of getting better as I practiced, I was getting worse.

One day Will popped into the shop as I hacked away. He mentioned that for reasons he didn't understand, he paid a higher rate of worker's compensation insurance for lathe users than on any other piece of equipment in his shop, and he had some pretty scary looking cutting machines lurking about. After he left, I had a catch so deep that my almost finished bowl ripped right through the side.

Images of jugular veins (mine) severed by gouges danced through my head. I unscrewed my ugly, ruined bowl and left. Something was wrong.

Fast forward twenty-five years. I am now selling Real Estate in Lexington, and my proprietor, Marge Weertz, is showing me around her historic home on Lexington Green. The family room has shelves filled with dozens of beautifully turned items. I compliment her on this amazing collection and she says, "Oh, Joe makes those at the Guild across the street".

Joe was her then eighty-year-old husband who I had seen briefly delivering supplies to the office. "Do you think he could teach me?" I asked. "I don't know." she replied, "Ask him". So I did. The guild had two lathes, side by side. Joe was willing to keep an eye on me during the afternoon hours that he kept during the week if I was able to show up. Initially, Joe didn't seem enthused, and for a year I tiptoed around trying not to ask too many questions. Lately I found out why. We were talking about my interest in helping people learn to turn. Joe announced "Of all the people that were so interested in learning turning from me, not one ever stuck with it. I wasted a lot of my time". "But Joe" I asked, "How about me?" "Except you", Joe admitted. "Only you."

In my new life as a turner, I wanted to make really big bowls, and would get pieces of rough logs from landscapers cutting down trees. In the beginning the regulars at the guild would roll their eyes when I hauled in my finds. Later, when my "art" started selling for hundreds of dollars, the eye rolling stopped.

During my first months of turning at the guild, someone mentioned that dogwood was one of the prettiest pink toned woods that they had seen. I called the local arborist, Matt Foti, asking him to tell me when he got some dogwood in. Matt told me that dogwood of any size or amount just didn't come along. A few weeks later, he called to say that he was looking out his window at a truckload of dogwood trunks and where did I want them dropped. So I learned to turn on dogwood, one of

" You all must have known that this would happen sooner or later... "

TURNER OF THE MONTH - BOBBI TORNHEIM (CONT.)

the trickiest woods to deal with, and it's been downhill ever since.

Eventually, my preference became large cherry bowls, as large as my sixteen and a half inch swing lathe would allow. Of course, I will try any wood and will do my best to find a design to showcase what is special about each piece. I have developed no style but rather look for, as we say in real estate, "the best possible use". Ash inspires me to bleach and dye. Black walnut inspires extreme natural edge. Dogwood requires classic shapes to show off its piebald heartwood-sapwood variations. For large cherry pieces I seek an execution that will be light and simple to counterbalance the size. I prefer not to purchase wood but to see what trees are coming down in my neighborhood.

I think about the difference between art and craft and find that I have no interest in the "craft" aspect. I turn for myself, and though I might eventually sell my products, they are made to please me first. If someone wants several of the same pieces made, I immediately lose interest. I realize that if I needed to make a living doing this, I would have to change my attitude - though maybe not. In seeking that "best possible use" formula, I have created a mantra that helps me make decisions about shape and treatment - If the wood is beautiful, keep it simple.... If the wood is simple, make it beautiful.

Being, as I call myself, a "delicate flower" I suffer from the problems of a lightly built woman trying to sling around unwieldy chunks of lumber. Recently, I was able to convince my husband Jerik to join the Guild and assist in the hauling, sawing, and roughing of the bigger stuff. That's been a great help. When I do get tendonitis and need to back off the big stuff for awhile, I downgrade to my little basement Delta midi-lathe and make captured ring baby rattles, boxes, ornate goblets, and other little stuff that can be dispersed as gifts or thank-you's. Generally, I do not give away my bowls except as a first return to the donor of a significant amount of wood. I was advised early on that if you give your work away, you have told people what your time is

worth. That has stuck with me as I take the extra time to get the shape just right or sand out every trace of tear-out.

Lately, I have discovered how to swap wood nationwide. When a friend or member of my family goes somewhere, I contact the local AAW and find someone who would like a big piece of wild cherry in exchange for something local in their area. That is how I obtained several pieces of Norfolk Island Pine, and am expecting a swap to go through to Hawaii in the next few weeks. A little Milo, Koa, Kamani, or Monkey Pod please.

I now have a reputation for turning in town, and have been asked to make a few mallets out of the old spruce from the USS Constitution. Very chippy and inappropriate wood, I might add, but using a skew lightly made it happen. A local builder occasionally asks me to replace a custom turning for an older home, and I am about to make rosewood wedding rings for a couple. Time is my problem. With two offspring in college, turning has to be sandwiched in between selling Real Estate. Fortunately, the Guild is almost across the street from my office, and with a good self-vacuuming I can go back and forth between office and woodshop.

Although Joe Weertz, now eighty-five, remains my best woodturning buddy, I get additional inspiration from several of the crew at ART and CNEW. Derek Te Peske started me on hollowing, Sy Levine showed me how to set up spiral work, and I have my eye on Mike Green to get over my fear of the Ellsworth gouge. I love the aspect of teaching and sharing that characterizes our club meetings. It is a pleasure to pass on techniques that I have learned or developed, and a delight to add new tricks to my own repertoire.

And yes, after all this time, I finally realized what I had been doing wrong thirty years ago in William Brouwer's woodshop that caused my turning to become more and more difficult. In that twenty minute introductory lesson, Will had failed to mention the word "sharpening" even once. I had not a clue....

" Eventually, my preference became large cherry bowls... "



TURNER OF THE MONTH - BOBBI TORNHEIM (CONT.)



“ I now have a reputation for turning in town...”



MEDIA LIBRARY

Current Video Inventory:

- * *Turning Wood with Richard Raffan*
- * *Turning Boxes with Richard Raffan*
- * *Turning Projects with Richard Raffan*
- * *Bowl Turning with Del Stubbs*
- * *Skill Building Projects with Mark St. Leger*
- * *Sharpening Fundamentals*
- * *Turning Projects from Scrap with Bob Rosand*
- * *Natural Lipped Bowls – Ken Bullock*
- * *Wooden Bowls on a Budget – Ken Bullock*
- * *Rude Osolnik – Dean of American Woodturners*
- * *David Ellsworth Tape #1*
- * *David Ellsworth Tape #3*
- * *David Ellsworth Tape T*
- * *Skew Chisel with Alan Lacer*
- * *Turning a Salt & Pepper Mill by Holtham*
- * *1996 AAW Symposium - Techniques*
- * *1997 AAW Symposium - Techniques*
- * *1998 AAW Symposium - Techniques Vol #2*
- * *1998 AAW Symposium - Techniques Vol #1*

- * *1999 AAW Symposium - Techniques Vol #1*
- * *Vessels of Illusion by Trent Bosch*
- * *From Tree to Table by Mike Mahoney*
- * *Woodturning Wizardry by David Springett*
- * *Woodturning - A Foundation Course*
- * *Mike Darlow DVD set*
-> Available on VHS tapes

Current Book Inventory:

- * *Woodturning - TIME/LIFE Book*
- * *The Fine Art of Small-Scale Woodturning*
- * *Fundamentals of Woodturning by Mike Darlow*
- * *Woodturning Methods by Mike Darlow*

"If anyone would like to donate any ORIGINAL videos (no copies), please contact any of the club's officers."

CLUB EVENTS

- * No club events yet scheduled



Ken George
Amur Cork

JANUARY MEETING AGENDA

Remember to bring in some wood for the wood swap to help support the club!

6:30pm–7:00pm

Arrive early for some social time and please remember to park across the street at the Fleet ATM parking lot.

7:00pm–7:45pm

- * Club business
- * Announcements
- * Show & tell. Bring your pieces in for discussion

7:45pm to 8:00pm

Break

8:00pm–9:00pm

Demonstration: Turning Gavels by Frank Movitz

9:00pm-9:15pm

Break

9:15pm - 10:00pm

Wood Swap

NOTES FROM THE 'NET

Finishing the Inside of a Bowl

by Al Hilton

- 1) A scraper with using an extremely light shear scraping technique. If there's gouge marks, there's enough room there to carefully get them out.
- 2) As much sandpaper as you can get ahold of. No need to go to 600 grit. <g> If there's gouge marks, then you haven't done a good enough job at 120 grit anyway.
- 3) A heavy coat of epoxy smoothed out. Maybe it'll obscure the gouge marks enough to fool the eye and if it's smoothly applied, it'll at least feel smooth. There are those pourable epoxies that you can use too.
- 4) Flocking. Hey, if it's good enough for the bottom of bowls for some people...
- 5) Rocks. Fill 'er up and call it "art"
- 5a) Glass (see #5)
- 5b) Marbles (see #5)
- 5c) well, you know what I mean.
- 6) Make another turning that'll fit inside. Attach them together. Amaze your friends
- 7) Lightly scruff it with something to hide the gouge marks or make them part of the "design". Maybe a wire brush or something similar? If it's good enough for John Jordan ... <g>
- 8) Carve it. Doesn't need to be much, just add more "gouge marks" to make it look like it should be there. If you can't hide it, SHOW it. A lot like "if you can't move it, paint it".
- 9) Paint / Stain / Burn it. Make it dark enough so you can't see it. Never underestimate the power of black paint.
- 10) Put a hole through the side at the top. Run a wire through it. Hang it up above your lathe. Admire your fine work on the outside. Remember that there's always TWO SIDES to the wall of a bowl. Take care of both. <g>

So, You Want To Turn Fulltime...?

\$30/hr shop rate might sound pretty good, but you should realize that you may spend only half your working time in billable hours. There's time spent with clients if you do custom work, maintaining relationships with galleries if you go that route, and time spent at shows. There's time spent doing bookkeeping, maintenance, marketing, and procuring stock (you won't believe the mountains of wood you are going to need if you turn all day every day). There are expenses including self-paid "benefits."

Then there is the productivity issue. You need to do professional quality work and you need to do it very quickly. You can only raise your prices so far, and you can only work so many hours. After that, the only way to give yourself a raise is to go faster. For example, I read an interview with Richard Raffan where he echoed what Chris Stott once told me: that anyone with basic skills can make a turned box in an hour and a half, but if you want to make money at it you need to have another one sitting on the shelf every 20 minutes all day long. That really takes the fun out of it for a lot of folks. I happen to enjoy that myself, but not everyone does. Then there are the vagaries of business. About half my galleries have gone out of business in the last 2 years. That probably isn't typical, but it can happen. David Ellsworth once remarked during a demonstration that you can be on top of the turning world when suddenly the market changes and your stuff no longer sells and you have to try to find a new niche if you can. There's no guarantees.

Yet another consideration is the self-employment issue. If you are a one-man company, you wear a lot of hats, and you need to be at least competent at nearly all your roles or suffer the consequences. Marketing and sticking to a schedule are my two personal demons, and believe me, I pay the price for it. If turning was very profitable, I think the top names would stay home and turn, not be out there teaching, selling tools, or writing books and making videos. It seems like nearly everyone has a side-line, even if it is turning related. That should tell you something.

“ Never underestimate the power of black paint. “

NOTES FROM THE 'NET

I think the bottom line for most people is that turning is a great hobby but don't take it up as a profession unless you have an overwhelming compulsion to turn, turn, endlessly turn.... Having said that, I like to see people pursuing their dream, and for me at least, the satisfaction is enormous. Best wishes on whatever you decide.

Mike Paulson
Fort Collins, CO

=====

My advise on becoming a full time woodturner is when you get the feeling, go into a dark room and put a black bag over your head and wait for the feeling to pass. Then get on with your real job that pays the bills. Having said this I have always told my sons that if you get up in the morning and don't want to go to work CHANGE YOUR JOB. I had been turning for some 20 years as a hobby, but I did this 7 years ago and I have not regretted it, but it is bloody hard work.

In the beginning I was making over 1000 bowls plus all the other stuff fruit vases etc a year. Over here in the UK finding markets was the hardest job, over in the states it might be easier as you seem to have a different attitude to turning and you do have a lot of chimney pots as my old dad use to say .Also there is the health risk, DUST is a major factor. Although you can take precautions against dust it still is dangerous and must not be taken lightly when you are mass producing articles.

Having said all this I would not go back and I now have a wonderful life as Steve says I teach demonstrate and write and sell my tools, but I still get a real buss from cutting up a tree in somebody's garden and producing what I like to think is a work of art that somebody wants to buy. Oh, by the way I do now earn a reasonable living.

Dave Reeks

=====

I have worked as a part time turner and still do. I was going to work full time at turning but a church needed me and persisted and it becomes a long story so now I am a part-time turner selling in craft

markets, gift shops and galleries. If you want to make money at painting, paint houses. If you want to make money at turning, turn spindles. I can sell a lot more kitchen spatulas than bowls and as far as one of a kind fancy burl pieces, well... I turn mushrooms. Sometimes I turn mushrooms for three days straight at an average of three to four minutes a mushroom. The first one was fun. I am not a pen turner but when I get an order I turn fifty to a hundred. C\$15.00 retail for a slim line means you have to be fifteen minutes from log to finished product. Quality has to be high. Most of the full timers I know have wives with other jobs. Ken Bullock seems to do well but he has a lock on a market that provides him with hundreds of potential customers a day at Kings Landing Historical Park. He also turns out high quality quickly. There is a big difference between hobby and full time. If it is your difference, find a market and go for it.

Darrell Feltmate
Truro, NS, Canada

=====

Some thoughts on this include:

- 1) Have a spouse who is supportive emotionally as well as financially of your effort
- 2) Make a business plan and test it against reality
- 3) Realize it will take longer to do everything in your business plan than you originally estimate
- 4) Buy most of what you need for your business before you quit your day job and fill a business savings account with more than you think necessary for those start up items you did not think about and also your operational costs for the first couple of years
- 5) Be prepared to seriously undertake full quality control (assessment, analysis, and improvement) of all your processes (woodturning and all the rest) because you will need to be able to increase already high quality work while decreasing production time, and wear multiple hats efficiently at the variety of tasks it takes to be a successful small business person

“...if you get up in the morning and don't want to go to work CHANGE YOUR JOB! “

NOTES FROM THE 'NET

6) Realize that you need to develop an understanding about marketing and develop a realistic marketing plan which includes developing high quality publicity and marketing collateral

7) Be prepared that you may initially start working at \$10/hr (count all the hours of every aspect of your business) and that it will take both time and lots of effort to be able to double or triple that.

Having pointed out my thoughts, let me say that I don't regret in the least giving up my hi-tech job of 28 years to follow my dream of working wood and having my own business.

George Saridakis

Sharpening Bandsaw Blades

In a recent posting, I commented that I resharpen my bandsaw bands on the saw. Many of you have emailed me, asking for the details of this. It is quite simple and does not require a lot of time or effort. Most of us just replace the bands when they become dull. However, in a production environment the frequent replacement of bands can be quite expensive.

When I first started turning full time, I quickly learned that I could dull a bandsaw blade, (not Timberwolf blades) very quickly. Cutting wet timber and species with a high silica content, (especially with the bark still attached) dulls the band in short order. I looked at having the bands resharpened professionally, but the cost was nearly the same as a replacement band. :-O Therefore, I began to investigate ways to resharpen the bands myself. Every way I discovered required too much time, effort or money. Most of the sharpening shops just laughed when I said I wanted to resharpen the band... ON THE SAW! I think one guy is still laughing and rolling around on the floor. :-)

There is not too much room to work under the guides and I wanted something that was quick, small, lightweight, simple and reasonably accurate. After crashing and burning with the sharpening shops, I had just about given up. I can still hear them laughing. A few days later, I lucked into several truckloads of Ash,

Pecan-crete and Elm. However, I only had one band left that was still sharp and I knew it would not last long with bloody Pecan-crete. Yes, I could have just bought some new bands, but being born in the year of the rat made me want to stretch a little more life out 'em.

I poured over every tool I had in the shop, looking for ideas to sharpen the band. Then it hit me... KA-Ching, the Dremel moto tool! Its small size and lightweight, high RPM motor was just what I was looking for. At first I tried to use the flat abrasive stones which worked, but did not last very long. Then, I tried the thin abrasive cut-off wheels and my problems were solved! They are quite durable and maintain their flat face well after repeated usage.

So, here is the specifics:

First: I unplug the saw and put on a full face safety shield and an appropriate respirator to handle any of the metal dust that is generated. Then, I set up a good strong light (100 watt) that illuminates the bandsaw blade clearly. I use an adjustable height stool to sit on that allows me to have my eyes inline with the cutting "zone". Next, I fully rotate the band and check for cracks or other damage. If anything shows up, I throw the blade out. I only resharpen bands that are free of defects for safety reasons.

Then, I mount a thin abrasive cut-off disk onto the appropriate mandrel and chuck it into the moto-tool collet. I resharpen the band ON the saw, with the tension set just enough to keep the band straight, whilst I am rotating it. With my left hand, I advance the band by hand as each tooth is resharpened. My right hand controls the moto-tool, (mine is variable speed) which is set to the lowest speed. As each tooth is resharpened, the band is rotated a bit to bring the next tooth into position.

The teeth on the bands are set in a particular way, depending on the type of band and its intended usage. Some teeth are straight inline with the body of the band, others curve right or

“...I quickly learned that I could dull a bandsaw blade... very quickly. “

NOTES FROM THE 'NET

left. As I resharpen the teeth, I rotate the end (flat face) of the abrasive disk so it matches the direction and curvature of the tooth. I touch the flat part of the wheel lightly to the top of each tooth, making sure the contact sharpens all the way to the end of the tooth. I repeat the process for each tooth, making sure that the wheel contacts and follows the top of the tooth correctly (this is very important). I want the resharpened surface to feather into the shape of the tooth.

Since the resharpening process creates a bright polished top on the tooth, it is easy to tell where you started and thus, where you need to stop. My bands are 150" long and it takes me less than five minutes to complete the process on a 3TPI band. Obviously, my resharpened bands are not as good as "new" or even professionally resharpened bands. However, they ARE sharp afterwards and allow me to continue cutting with a minimum of downtime and expense. I can usually get about 8-10 resharpenings out of a blade before I pitch it in the rubbish bin. I also pitch the abrasive disk after it has been used to resharpen 8-10 times. I would not use these resharpened bands to make any critical cuts. You cannot duplicate a professional sharpening by this method, but it works well for rough cuts and non-critical cutting (gross resaw work and corner removal, etc).

When I first started doing this, I was resharpening cheap no-name bandsaw bands. Later, I switched to Timberwolf bands which stayed sharp significantly longer. I now resharpen my Timberwolf bands as well and find that they stay sharp longer after resharpening than the cheap bands I was using before. This has allowed me to consume only seven bands in the last three and a half years. In a production environment where the bandsaw is used extensively, this is quite remarkable, IMHO. Not to mention the fact that I get eight to ten times the life of every band.

It does take practice to get good at this (what in turning does not) but, when you do it can save you a lot of time and money. You need to have a good eye and develop a fluid accurate motion with your wrist.

Steven D. Russell

=====

Enough is Enough

We often wonder why some top-name turners don't participate in the various woodturning forums on the Internet. Well, someone pointedly asked **Richard Raffan** this very question. Below is a short excerpt from his response:

" And then if woodturning is your profession, your work, and you're like most people, you'll want to get away from shop talk after hours. I find teaching trips are very intense and solid turning talk or action every waking hour, so I'm happy to get away from turning whenever I'm at home."

" I've now retired from full production work and have sold most of my wood. I've kept small stuff for boxes and small bowls, but I've worked in dust and noise for 30 years and have had enough of filthy jarrah dust and bowls with holes pretending to be art (never my scene, although I've had to go along with it) - in future I'll make what I want to make rather than what the market demands."

Good ol' Richard! He doesn't mince words, does he?

=====

Termite Tool in Green Wood

I've found that intentionally clogging the Termite tool helps to keep you turning instead of unclogging. I only use the largest tip (#3?). What I do is cut a small slice off the end of a 3/8" dowel rod, maybe 1/8" or a little smaller and drive it into the hole of the termite so that the top of it is flush or lower than the cutting edge. This forces the shavings to go around the head instead of through it so there is no need to stop to unclog shavings. The cutting head is then similar to the Supercut and Monroe tools. I found the clogging to be unacceptable without the plug.

Ray Manning

" Later, I switched to Timberwolf bands which stayed sharp significantly longer. "

MONTHLY SHOP TIPS

Filling Voids

by DJ Delorie

Use hot glue to build a "wall" around the spot you want to fill. Fill the well with brass shavings. Put tape over the well to seal it. Shake the piece for a while. Remove tape and add CA (don't try to remove excess shavings!) Then turn the excess off.

You might want to try this with slow CA, putting the CA in before the shavings. Then the excess should just pour out. I'm not sure if this would fill the hole or just line it though.

Or, after filling the well, use a

pin or needle to press the brass into the crack. Pack it in tight and CA it.



Ken George
Oak Burl

OTHER EVENTS

Tuesday, January 22, 6pm–9pm

Peter Teubel will be teaching "The Art of Pen Turning" at the Woodcraft store in Woburn on . In addition to making a European designer pen in class, all students will take home 2 addition pen kits (complete with wood blanks), a set of pen bushings, and a complete set of pen turning tools. Cost is \$80.

Sunday, February 1, 10am - 4pm

Peter Teubel will be teaching "Vacuum Chucks in Turning" at the Woodcraft store in Woburn. In this class, you'll learn how to make your own vacuum chucking system for a fraction of the cost of commercial units. You will be "machining" and assembling the rotary bearing unit, turning an adapter to match your lathe's hollow spindle, and turning/assembling a vacuum drum chuck. In addition, all students will take home all the materials necessary for making two additional drum chucks of different sizes. These custom

made drum chucks can be used without a vacuum system as a superior friction drive chuck. Cost is \$130.

" Send your tips
to Peter Teubel
for publication in
our Monthly
Shop Tips
section! "

HOW'D THEY DO THAT?!

"Sunday Afternoons with the Laidlers"
Andi Wolfe

Peter, the texturing for "Sunday Afternoons with the Laidlers" was accomplished using a 6A woodburning pen. The texturing pattern is thousands of tiny (very tiny!) squiggles done over the course of many individual sessions (I'm a very patient person when it comes to surface enhancements).

The leaf and vine motif was burnt in with a razor-sharp 10A tip in the medium temperature range, whereas the texturing motif was done at a low temperature. The painting was done after all of the carving and texturing was complete.

What you can't see from the picture of the vessel is the interior texturing, which was done by heating metal nuts to red hot and then using them to burn out the interior. There's a .pdf file link on my articles page called, "Playing with fire" where I describe that process. The download is of the December 2002 newsletter from the Central Ohio Woodturners, which is where the article was published.

Andi Wolfe

www.andiwolfe.com

* More of Andi's work can be seen at her web site and at the Del Mano Gallery.

“ What you can't see from the picture of the vessel is the interior texturing... “

DECEMBER OPEN TURNING EVENT

All photos courtesy of Donna Banfield



VENDOR NEWS

Jet Mini Lathe Deal

Woodcraft

The Jet Mini lathe is on sale for \$199.99 (no further discounts apply). At that price, pick up two (they're small)! Availability may be limited because Jet is dumping them to make room for their new variable speed mini lathe.

Nova 3000 Discontinued

Woodcraft

The Nova 3000 lathe is now discontinued and will no longer be available from Woodcraft. However, the Woburn store does have **two left** in stock. If you are considering a Nova 3000 lathe, this may be your last opportunity to get a new one locally.

A.R.T. MENTORING PROGRAM

Our Mentoring program is designed to help the novice as well as the intermediate turners in the club. Take advantage of the Mentors listed below. They've all agreed to spend a few hours with anyone to help the beginner get started or the intermediate to advance their skills. All it takes is a phone call to make an appointment.

Peter Teubel - Milford, MA
(508) 662-4932
pteubel@comcast.net

Mike Green - Lowell, MA
978-459-8308
mgreenburl@juno.com

Frank Movitz - Marblehead, MA
781-631-4411
gwpb@attbi.com

Derrick TePaske - Belmont, MA
617-489-0169
go.den@verizon.net

Steve Rezek - Concord, MA
978-287-4821
reznek@aol.com

Jack Grube - Londonderry, NH
603-432-4060
jackgrube@aol.com

Dietrich Kulze - Billerica, MA
978-663-5241
dk3@reuse.com

David Vaughn - Reading, MA
781-944-3389
janvaughn@comcast.net



“All it takes is a phone call to make an appointment.”



CLASSIFIEDS

Look! No Batteries Required...Ever Again! Batteryless, 110 VAC Powered Laser Pointer for those deep hollowing jobs. Plugs into any standard 110 VAC outlet. Use with deep hollowing systems such as the Jamieson, Kelton, Oneway, Pro-Forme, Dave Reeks, homemade, etc. varieties.

Price: \$25.00 each.

Get perfectly side ground edges on all your bowl gouges. Improved, easy to use gouge sharpening jigs. No matter what the sizes of your gouges, there is a sharpening jig to give you that perfectly ground edge. For use with the Wolverine or similar grinding aid. Three sizes to properly fit all gouges:

Size:	Prices:
Small (up to 3/8" dia.)	\$12.00 each
Medium (3/8" - 5/8" dia.)	\$12.00 each
Large (5/8"-7/8" dia.)	\$12.00 each
Set of all three:	\$30.00 (Save \$6.00)

Ultra-Thin Kerf Parting Tool. Blade is only 0.050" thin to give those wood saving and grain matching cuts. Overall length approximately 9-1/2" with comfortable handle for good control. Made from hardened High Speed Steel for a lasting edge and stiffness.

Price: \$20.00 each.



110 VAC Laser Pointer



Bowl Gouge Sharpening Jigs



Ultra-Thin Parting Tool

Please add \$5.00 Shipping and Handling to your order (no matter the number of items ordered being shipped to the same address at the same time).

To order, please make checks payable to Peter Toch and mail to:

Peter Toch
6565 Fairway View Trail
Roanoke, VA 24018

For questions or further information, please contact Peter Toch at (540) 774-4152 or ptoch@adelphia.net

* NOTE: These items are also available thru **Mike Green** at the monthly meetings.

“ Classified ads are free for members . Just send your ad to Peter Teubel.”

Eucalyptus Burl for Sale

Angelo lafrate just got in a 600 pound shipment of eucalyptus burl. The price is \$4.00 per pound and runs in sizes from about 18" dia to 24" dia burl caps and 4" thick slabs that are 3' x 2'. He's willing to cut some of it up into smaller pieces. Sample can be viewed at www.tamarindwoodturning.com.

Contact Angelo by e-mail, telephone (401)-829-8293 or plan a visit to his shop in Rhode Island (Just be sure to call ahead to arrange a visit).



Association of Revolutionary Turners

“ G E T I N V O L V E D ”

~ LEGAL STUFF ~

The Association of Revolutionary Turners (A.R.T.) was founded in 2001 to support the needs of woodturners in eastern Massachusetts. Its purpose is to provide education, information, and organization to those interested in woodturning. We meet on the 4th Thursday of every month at the Woodcraft Store in Woburn, MA. Memberships are on a calendar basis from January 1st through December 31st. Annual dues is \$20 per person.

President: Peter Teubel
(508) 662-4932
pteubel@comcast.net

Internal VP: Mike Green
(978) 459-8308
mgreenburl@juno.com

External VP: Dave Eaton
(508) 653-6364
dave@eaton9999.com

Treasurer: Andy Osborne
(781) 769-6070
simpnat@msn.com

Secretary: Bobbi Tornheim
(781) 862-4359
tornheim@rcn.com

Asst. Secretary: Sharon Green
(978) 459-8308
mgreenburl@juno.com

Librarian: Richard Vose
(978) 667-7589
rvose@netway.com

All material copyright ©2004 by the Association of Revolutionary Turners. Reproduction or use without permission is frowned upon, while asking for permission and giving us credit is encouraged!

How Long Does It Take To Make One Of Those?

A Woodturners Poem by:
John A. Styer, The Lathe-meister

Do you mean...
not plant the tree, but find the wood,
just 'see' the piece, (as if I could)?
to find a highly figured burl,
a crotch, an eye, or pearly curl?
And once I spy it, perhaps buy it,
inventory, store, and dry it?
Then saw or cut it, possibly I kiln it'
glue, imbue with fill, or drill it?
You mean, that once I'm satisfied
it's stopped the warps, checks, cracks, once dried?
And mounted on the lathe, to turn it,
(which takes much practice, just to learn it;
and then employ a gouge, or two,
or use a skew, which I don't eschew,
to mold it, shape it (what's your pleasure?)
by all means, I'm sure to measure,
then sand it smooth, please wear your mitts,
from coarse to fine, 10,000 grits,
then braze, or burnish, paint, or polish,
(the goal: enhance, and don't demolish)?
Is that your question, start to end,
how long's that path, its way to wend?
Or do you merely want to know how long it turned?
Ten minutes, or so.



2004 MEMBERSHIP DUES

Dues for 2004 is now due.
Please have cash or check
ready at the January meeting.

JAN 22 MEETING

- Demonstration: Turning a Gavel by Frank Movitz
- New Officer Elections