

NEXT MEETING
APRIL 22

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ASSOCIATION OF REVOLUTIONARY TURNERS

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WWW.REVOLUTIONARY-TURNERS.COM

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PRESIDENT'S COLUMN

Tops, tops, and more tops. Tops on the brain. Tops off your lathes. Tops for kids. Did I mention tops. Seriously though, we have a good start to our Community Service Program. Last month a number of people brought in tops to donate. We had an excellent tops turning demo by Mike Green. Joanne Van Pelt has a couple of children's hospitals signed on. Hopefully everyone will make this a priority for the year and each month we see an increase in the number of tops brought in to give to kids deserving a little sunshine in their hospital stays. Please make tops a minimum of 1 3/4" diameter for safety reasons

Many other activities have either occurred or are planned for the future.

- Many members participated in a great field trip to the Old Schwab Mill
- Detailed discussions with "name" turners about a demo have occurred. Luke Mann seems to be the leading candidate. I did see him do one at Pinkerton Academy and was impressed.
- The autographed Raffin books will be raffled off as a set. Tickets are \$10 each. We'll sell tickets

over the next 3 meeting so everyone has a chance to get in on the action.

- Anchor seal is in and will be available at our next meeting.
 - A fun project is scheduled to kick off at the next meeting. Come, hear the details and sign on to participate if you like.
 - A Critique Night will take place based on a favorable response at our last meeting. Planning, critical to having it be a worthwhile event, is underway.
 - Based on some member's inquiries, board meetings will be open to the general membership. We must limit this to 1-2/meeting.
- Please remember this is your club. Input on the things we are doing or not doing is always welcome.

- Ken Lindgren

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
Anchorseal	1gal	\$7.00

3" Velcro backed sandpaper discs

- 80 to 400 grit 10/pack \$2.00

MARCH MEETING MINUTES

Ken Lindgren called the meeting to order at 7PM. New member Jeff Kuehl was introduced. Welcome, Jeff.

Sharon Green brought in goodies this month. Thanks, Sharon. April will be Donna Banfield's turn.

Donna spoke about her day of demonstrating at Pinkerton Academy on 3/8. She demonstrated for 7 periods, 2 bowls per period, working quickly with the Ellsworth gouge. Donna and Frank Movitz will be returning to Pinkerton on 4/5.

Congratulations to Angelo lafrate, who has been appointed to the AAW board.

Ken mentioned 3 safety articles and a Bonnie Klein article on tops. See Ken for details.

The AAW is running a survey of AAW members through 4/15. See the AAW website www.woodturner.org. The AAW is also soliciting volunteers for 4 -5 hours per month. If you have a unique or unusual burial urn, the AAW is looking for information for an article. They have also added an obituary section to the website.

Andy Osborne mentioned the glue and sandpaper that the club offers for sale.

John Moore said that he is donating two Ellsworth-style hollowing gouges to the club auction. Thanks, John.

The club has acquired a new drum of Anchor Seal, though it is not yet decanted into the gallon jugs. The club is also looking for more gallon jugs.

Ken mentioned a request he had for a Policeman's Night Stick in cocobolo.

Member Beth Ireland is mentioned and pictured in a Boston Globe article on workshops.

Ken has a vacuum gauge for sale. See him for details.

Bobbi Tornheim mentioned the field trip to Old Schwamb Mill, which has since been held. It was an excellent event. Look for an article in this month's newsletter.

Bobbi reiterated the challenge to make an interesting and unusual top, something difficult. She is also working on a top-turning night. The club may participate in a fair in Newburyport in June, though not definite at this time. More to follow.

Joanne VanPelt spoke about the Tops for Children program. Initially, tops will be going to the North Shore Children's Hospital, in Salem. Tops should be simple but decorative, and must be non-toxic, since they will be going to small children. They can be decorated with colored markers. They should also have a minimum diameter of 1 3/4", for safety reasons, to prevent young children putting them in their mouths. We will be tracking tops donated, by member, for a few months. The results will be posted on the website monthly, and the leader will get his or her picture on the site. Joanne has also developed a form that can be used for a tax deduction. I'll be posting the form to the website, or send me an email if you need a copy.

Woodcraft manager Wayne has generously donated an autographed 3-volume Richard Raffan book set to the club. A vote was taken, and members were overwhelmingly in favor of keeping the books as a set, rather than splitting them up. The set may be raffled off at \$10 per ticket. An announcement will be put in the newsletter and website when a decision is made. Thanks to Wayne for this generous donation.

Peter Priestner said that the club has about \$1600 in the bank, and has recently replenished the glue inventory. We have also acquired new Alan Lacer and Nick Cook videos.

Dick Vose said that there are currently 29 members who have not paid their dues, and they will soon be moved to "inactive" status. Dick also mentioned that Barbara Clorite-Ventura is serving as Assistant Librarian and keeper of the books and videos.

Peter Teubel indicated that Woodcraft is currently offering the 5/8" Glaser gouge. They also have the Glaser 3-way screw chuck at \$110. Peter also mentioned that he is putting a review of a steady rest / spindle support in the newsletter. It's a bargain at

“ Woodcraft manager Wayne has generously donated an autographed 3-volume Richard Raffan book set to the club. “

MARCH MEETING MINUTES (CONT.)

only \$40. See the newsletter for details.

Ken will be hosting the summer outing at his home in Norwood on 7-17. He has a pool, and he challenges members to make something that floats.

A critique night was discussed, where constructive criticism of member's work is given. This could be based on the member's level of experience. Verbal reviews would be limited to 3 - 5 minutes each. Another option is anonymous written reviews. There was an article on critiquing in the last issue of the AAW magazine, American Woodturner. The board will discuss at the next meeting.

Also mentioned was the possibility of having a "big-name" turner speak and demonstrate at the club.

Robin Cain spoke about the Yahoo chat site, art_woburn, which is a good communications tool. It has a way to post files and pictures, as well as a "chat" feature.

SHOW & TELL

Ron Pouliot showed a spalted-ash box with a tight-fitting lid.

Devon Thibeault brought in a steady jig/rest specially designed for slender turnings, as demonstrated by John Moore last month.

Dave Eaton had made an eccentric duck and an assortment of tops, colored with crayons.

Dennis Daudelin showed a thin-stem goblet, a segmented pepper-grinder, and some pens.

Steve Resnek brought in a segmented tray.

Bobbi Tornheim had some highly-decorated tops and earrings.

Bill Rawls(?) brought a bowl of "bo-dark" (sp?), which he says will darken in time and develop striation. Dennis mentioned that walnut sapwood turns brown as it dries.

Derrick Tepaske brought in an old "Nepal?" milk-bucket of turned wood.

Jeff Kuehl brought a bowl of curly maple finished with tung oil and wax applied with the Beale buffing system.

Dennis said that Formsby's is the best tung oil he's used.

Ken showed a bowl from a piece of wood acquired from Angelo lafrate. It was manually scalloped on the edge and burnt. There was a split filled with Inlace, with the edges of the split scorched to create a black border line.

Mike Green had a beech hollow form with voids, finished with Water-Lox tung oil, which Peter Teubel mentioned Woodcraft sells in 2 ounce packets. Mike also had a birdseye spalted maple low bowl, and a box elder bowl, turned twice.

Peter Priestner had made a round-nose scraper of M2 drill-rod.

Peter Teubel showed a bowl of honey locust that he had turned wet and yet it had not warped. Peter also had a bowl of Chinese elm that he had burnt and allowed to cool to avoid heat checks. Peter stressed the importance of turning the vacuum chuck off when scorching. His bowl was also finished with yellow aniline dye and rust red auto primer.

Jeff Souter brought in a walking stick of poplar, made with a skew chisel. He also had 2 narrow spindles with captured rings, a goblet with carved stem and ring made with a Dremel tool, as well as a threaded box. He also mentioned a new magazine called Woodturning Design. See Jeff for details.

John Moore showed what he called his "Janet Jackson" hollow form. When it came off the tenon as he was turning it, he discovered it had no bottom!

DEMO

"King of Tops" Mike Green demonstrated his method for making tops, particularly geared towards the club's Tops Program for children.

“ .A critique night was discussed... “

MARCH MEETING MINUTES (CONT.)

First, Mike spent a few minutes at the blackboard discussing his technique. He rough-turns a 2 ¼” square x 7” long blank, held in a scroll chuck, and this will yield 2 tops. He turns the top with the bottom facing outboard, away from the headstock. Most any wood is suitable. Cherry is a good choice.

Mike turns on the left end of the tool-rest, to avoid interference with the rest of the blank. He starts with a roughing gouge to get to a cylinder, then the bulk of the turning is done with a 3/8” spindle gouge, and parting is done with a skew chisel.

When first starting the demo, Mike seemed to be having a bit of trouble with the tools, and initially thought the chisel was dull. After careful study and research, he determined he’d get better results with the lathe running in the forward direction!

First, Mike cuts the bottom of the top to maybe a 30 degree pointed shape. Then he moves to the inside and clears away around the handle, starting at the corner nearest the headstock and moving in diagonally. He often makes an ogee shape on the top surface, with a small lip above that.

Towards the end, Mike uses his finger in back of the wood as a steady rest. He pinches the developing handle of the top between thumb and second finger around the tool-rest, often bracing his entire body on the lathe. He starts with the tool at a low angle, and finishes horizontal. He starts on the edge and turns the gouge as he goes.

Mike takes lighter cuts towards the end, and his tops are generally not sanded or finished, just burnished by the tool itself. He parts the top with a small skew chisel, point down, and sands the end of the handle briefly.

Mike says he can make a top in 60 seconds, once he gets into high gear. I’ve seen him work, and I don’t doubt it.

Thanks for an interesting demo, Mike.

The wood swap took in \$32, and John Moore’s hollowing chisels were sold at silent auction.

The meeting was adjourned at 10:00 PM.



Textured Elm
Peter Teubel



Textured Elm
Peter Teubel



Honey Locust
Peter Teubel

“...he determined he’d get better results with the lathe running in the forward direction!”

TURNER OF THE MONTH - GARY BASHIAN

By Bobbi Tornheim

Many of us in ART know each other previously from various wood venues. And then a few of us just walked into a roomful of strangers, attracted by a common interest in

turning. Much to his credit, Gary Bashian responded to a notice of our club at Woodcraft, stepped in to a meeting soon after, and at the earliest opportunity stepped up to a position on the Board. As recording Secretary, Gary does a bang up job keeping records of monthly gatherings, board meetings, and special events. Let's find out what else he does.

Staring out In Norwood, Massachusetts, Gary enjoyed working with wood on his own, producing a few pieces of furniture. As a computer programmer, back in the day when you could write your own ticket, Gary enjoyed traveling and was able to change jobs several times in different places. He did three stints of employment in Saudi Arabia. Actually, that is where he started turning!

Apparently, there were not a whole lot of fun activities for a single western man in Riyadh. No discotheques, no beer, and no woodworking. According to Gary, hobbies of any kind are looked down upon there. Working with your hands, if you can afford not to, is considered low class. And besides, there is pretty much no wood in Saudi Arabia, so casual tinkering doesn't happen much. Here is an excerpt from a description that Gary wrote about how he got his turning career going.

"I had been doing flat woodworking off and on since about 1990, and built several furniture pieces over the years, as well as a few smaller items. From 1998 to 2000, I was living and work-

ing in Saudi Arabia, where it's not practical to have a shop full of woodworking tools in an apartment. But it is possible to do small-scale woodturning. All you need is a small lathe, a few chisels, and a small handsaw, right?"

"So one year when I was home for Christmas, I ordered a Carba-Tec mini-lathe from Penn State Woodworking, along with a set of small chisels. I checked the lathe as luggage on a flight from Boston to Amsterdam, then on to Lisbon. I drove around Lisbon for a week with this thing in the trunk of a rented Fiat. Then I flew from Lisbon back to Amsterdam, to Dhahran (eastern Saudi Arabia), and on to Riyadh, where I was living. The customs inspectors along the way all asked what this big box was, and one of them even made me open it."

"Back in Riyadh, I found the chisels were too small to be of much use, and just happened to stumble on the one place in the city than sells turning chisels. They carried Two Cherries, a good German chisel, but they spoke little English, and couldn't help much. I bought two spindle gouges, a scraper, a parting tool, and a mortising chisel (yikes!), though I really didn't know exactly what they were. I figured I'd just try a few and see how they worked. Actually, the mortising chisel made a pretty good roughing gouge!"

"They worked reasonably well, though I really had no idea what I was doing, and was getting a lot of catches. I figured the chisels needed sharpening, so I bought a bench grinder - 3450 RPM, cheap 6" grey wheels. And the only wolverine I had ever heard of was a cross between a raccoon and a possum. Needless to say, the sharpening didn't go too well. I was eventually able to make two small cups, which I still have, but found the whole experience and lack of any guidance pretty frustrating. I really could have used the mentor program then!"

As a new member of ART. Gary discovered our wonderful mentoring program with our talented Mike Green and his lovely cohort Sharon. Gave his turning career a much need reboot, you better believe!

Gary currently enjoys making bowls, hollow forms,

"...I bought two spindle gouges, a scraper, a parting tool, and a mortising chisel (yikes!)."

TURNER OF THE MONTH - ? (CONT.)

and segmented turnings. He is currently playing with some Dymondwood scraps that he picked up at our wood swap, gluing them into a ring sandwiched by wood swap ash.

Gary was mighty impressed with our Old Schwamb Mill outing and has given some thought to how they got that lathe to make oval turnings. Actually, he has been back to the Schwamb Mill site since and I expect him to be right in there helping to get our August Event to go smoothly. (That was a plug)

Gary has no plans to return to Saudi Arabia anytime soon, or ever, so his wood turning interests should be easy to satisfy. We sound like a good match, Gary and ART, don't you think?



“ Gary has no plans to return to Saudi Arabia anytime soon...”



FIELD TRIP TO OLD SCHWAMB MILL

By Gary Bashian

On Saturday, March 27, about a dozen ART members visited the Old Schwamb Mill, in Arlington. This is a picture frame mill now operating as a historical museum.

Manager Ed Gordon was good enough to show our group around the facility. The mill has been operating since 1861, initially by water power from a stream out back, with a mill-pond where the parking lot is now. Then it was steam-powered until 1954, and electric since then. There are about 8 or 10 large commercial-type machines inside, powered by shafts suspended from the ceiling and connected by large leather belts. I also saw a Delta Unisaw and a Makita planer, but I don't believe they were ever water-powered!

The mill was opened in 1861 by the Schwamb brothers, originally from Germany. They made oval picture frames, very popular at that time, and later moved on to rectangular frames. They used walnut, maple, and cherry from New Hampshire and Maine. It was delivered by the Lexington-Arlington Railroad, which ran nearby. Wood was stored in a barn on the property, and dried in a kiln housed in an adjacent shed. There is also a steam turbine in the basement of the barn. The mill building itself consists of three sections, connected together. The "office" portion on the right dates from 1883. There is a three-story finishing building on the left. The center section was once used as a spice mill. It's a fascinating old place with tons of character. The sanding room has period notations on the walls. First snow in November, 1880-something, etc. As you might imagine, the heavy equipment is all on the first floor. At the peak of production in the 1920's, the mill employed 30 people in each of 3 shifts, and was making 200 frames per week.

The mill closed around 1969-70 due to labor problems. The site was purchased by a trucking company, and the buildings were to be torn down. At this point, local resident Pat Fitzmaurice stepped in and saved the mill, converting it to a historical museum.

Now on to the good stuff! There are several big, old,

wood-working machines in the mill, mostly driven by those leather belts. I saw a wooden electric table-saw, a belt-driven table-saw with built-in sliding cross-cut sled, and a finger-joint cutting machine. Also a large band saw, drill-press, horizontal-boring machine, and a belt-driven scroll-saw. When they changed to making rectangular frames, they made their own profile cutters. They still have hundreds of them in a cabinet on the wall, along with samples of the profiles they cut. There is also a large pattern-makers lathe, but I'm not sure what it was used for. We also saw a gluing table, with band-clamps permanently attached to the table at six gluing stations. Mill staff formerly made their own hide-glue.

The most interesting part, and the heart of the oval-frame making process, is the eccentric faceplate lathe. Imagine a stationary bowl-making lathe, with a thick wooden faceplate, oval shaped, maybe 3 - 4 feet across. There is a stand-alone tool-rest in front of the faceplate. Now picture a two-way cross-slide mechanism between the headstock and the faceplate. The sliding mechanism oscillates as the faceplate turns, so that a given point on the frame, where the cut will happen, is always aligned with the same point on the tool-rest. Since you have a large reciprocating mass, the lathe shakes somewhat and is quite loud, despite the heavy iron construction.

Here's how the process to make oval frames works. First a template is made using an ellipsigraph. This is a board with two intersecting slots with sliders. The two sliders are connected by a bar which oscillates in an oval pattern as it is rotated. The size and shape of the oval depends on where on the bar the pencil is placed. Then the pattern is traced onto wood, and four pieces are cut on the band saw. These are then joined with the finger-joint cutting machine, and glued at the gluing table. You now have a rough oval-shaped frame, which is mounted on the faceplate of the eccentric lathe. There are guide lines on the faceplate to aid in alignment. The profile of the frame is made with a scraping cut. Then it's just a matter of sanding and finishing.

“ The most interesting part, and the heart of the oval-frame making process, is the eccentric faceplate lathe. “

FIELD TRIP TO OLD SCHWAMB MILL (CONT.)

Currently, the mill makes about 50 frames per year. The small oval frame, about 11" x 15", is around \$200. The medium size is \$600, and large frames are \$1000 or more. The mill has made frames for Presidents and the Queen of England. Their lathes are the only operating eccentric lathes in the world. They also run an 8-minute video about the mill and the frame-making process.

Dave Eaton and I took plenty of pictures. I've included a few here, and I believe all of them are available on Dave's website eaton9999.com/art. Thanks, Dave.

The mill conducts live demonstrations Tuesdays from 10AM - 2PM. They are having an open house Saturday 4-17 from 11AM - 3PM, with live demonstrations, refreshments, etc. You know where I'll be on that day!

There is a store across from the mill with a good selection of reproduction Shaker furniture and kits.

The mill is located on Mill St., which is the first right off Lowell St., off Mass. Ave. on the west side of Arlington. Be careful, there is another Mill St. off Mass Ave., closer to the Rt. 60 intersection in Arlington center. I should know.

Thanks to Bobbi Tornheim for arranging a fascinating field-trip, and to Ed Gordon for showing us around!



“ The mill conducts live demonstrations Tuesdays from 10AM - 2PM. “

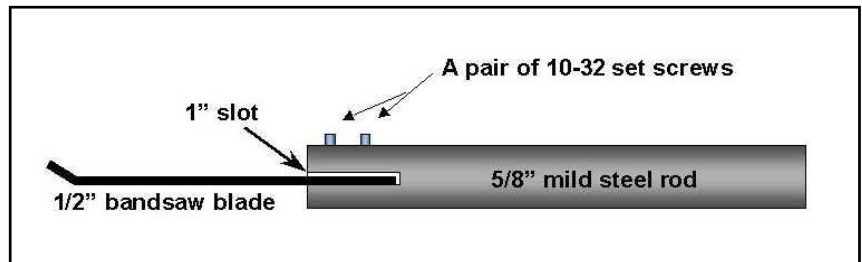


NOTES FROM THE 'NET

Homemade Chatter Tool

By John Trant

With your offered information, I quickly made an excellent chatter tool as illustrated in the picture below. I cut a 1" slot into the end of a 5-1/2" length of 5/8" mild steel rod (Home Depot) using a thin cut-off blade. I drilled and tapped two holes for a pair of 10-32 set screws to hold the chatter blade. I used a pair of screws to prevent the chatter blade from rotating within the slot. The chatter blade was made from a 2-1/2" length of a 1/2" bandsaw blade. I ground off the teeth, ground a triangular tip and bent it up about 15 degrees. I tried it out and it works great!! I will reduce the length of the rod so that I can attach a wooden handle to make it a bit more attractive. It took less than an hour to fabricate, test, and modify.



Laser Depth Finder

By Gary Bills

Here is my version of the laser bowl depth finder. The 2X8 base is rabbited to fit the ways. The 1/2" PVC pipes are both moveable in and out through the 2X4. This shows finding the bottom. Then the assembly can be removed and with a ruler, find the distance between the inside bottom and the outside bottom.



NOTES FROM THE 'NET

Another Laser Depth Gauge

By Dave Smith

I was turning a natural edge bowl and needed to determine the inside depth of the bowl before parting it off. I have a shop made depth finder that is OK when the bowl rim is uniform. But the uneven rim of a natural edge bowl requires a different measuring device. So I commenced the "noodle dance" to come up with an alternative method for measuring the inside depth of a bowl and transferring that depth to the outside of a bowl. I was considering a mechanical device when I saw the laser light I purchased with the Laminate Pro software program. It was then that I had, what Tom Peters calls, "A blinding flash of the obvious." It only took a couple of minutes to set up the whole system. A drill chuck is placed into the tail stock with a 1/4" socket extension of sufficient length to reach the bottom of the vessel being measured. Any suitable rod that fits into the drill chuck will work. I chose the 1/4" extension because I have a selection on hand and the male end is not larger than the shaft so it will seat properly in the chuck. The laser light's magnetic base is attached to the tail stock. Next align the laser beam with the end of the extension.

Note that my camera took the red out of the laser light beam which appears as a white dot in the photo.

Move the tail stock until the extension contacts the bottom of the bowl. The laser light will indicate the depth of hollowing which can be conveniently marked on the outside. This method is more accurate than sighting along dowels and trying to mark the bottom of a vessel.

I purchased the laser light from www.woodturnerpro.com for \$50. I used the light because I had it on hand. The magnetic base and goose neck is very convenient for mounting and aligning when needed. A similar light and base is probably available elsewhere. I mention Wood Turner Pro as a convenience to the reader. I have no financial connection with Wood Turner Pro.



NOTES FROM THE 'NET (CONT.)

Marketing Your Work

By Russ Fairfield on Woodcentral.com

The Chat Room topic last night was "Marketing Our Woodturning". I would summarize the discussion with the following 11 items. If have missed something, or if anyone wants to argue the points, please do so.

1. QUALITY SELLS

Make sure you are ready. Get your work critiqued in a private session. Use an expert woodturner whose opinion you respect, or an artist in another medium. Pay for it if you have to. Enter your work in every exhibition that has comments and critique available. Listen to what is said, even though it may be by someone other than another woodturner. Comments from someone who does not understand woodturning can be the most valuable because they represent the people who are BUYING our work. Their opinion may be more valuable to us than that of even the most "expert" of woodturners.

2. IF YOU DON'T TOOT YOUR OWN HORN, NOBODY ELSE WILL

We have to market woodturning and what we make. Get out there and sell yourself. A simple way to do this is to enter every exhibition that is available, whether it be AAW chapter, art group, or whatever. Many galleries will host a contest as a way of discovering new artists. There is usually no or minimal cost. Investigate, individually or as a group, the possibilities for a display at library, City Hall and other public buildings, airport, post office, commercial building, University.

3. WEBSITE

Set up a website. The buying public expects you to have one. Having a URL is a useful way to show your work to a lot of people. It is the best \$10 -20 a month you will ever spend. The website is your resume. Art fairs and galleries are starting to use the artist's website as a verification of their work. It is the only way you will get many galleries to look at your work. Many art fairs are starting to use the website instead of

slides for jurying their shows and exhibitions.

4. FOLLOW THE MONEY

You have to go to where there are customers with money who are willing to spend it. We often hear that selling art is like selling real estate, and the three (3) factors are location, location, and location. This is the same as saying, "Follow the money."

5. TAKE ADVANTAGE OF THE "HOME MARKET" FIRST

There IS a market close to home, but you may have to look for it. It may not be large, and it may not be high-dollar, but it is a good one for the woodturner to develop their turning skills, their display, and their selling personality. These are the Church bazaars, school functions, smaller galleries, furniture stores, home decorator stores and consultants, real estate sales people who buy gifts for their home buyers, gourmet cooking shoppes, etc. I could also include architects and custom home builders. The list goes on. The real estate people are a good market for weed pots (weeds have to be included) and bird houses. Expand to a larger market when your skills and art start outgrowing this local one. You will know when that happens. Never abandon this market because there will be times that it is all you have.

6. JOIN YOUR LOCAL ARTS COUNCIL (or whatever the group is called)

These are the art patrons of the community, and you are an artist. These are the people who are selling and buying art in your community. There is no better way to get the attention of a local gallery or entry into the local art fair. There is a lot to learn about the market for art from them, and they will always promote one of their own.

7. DONATIONS TO CHARITABLE ORGANIZATIONS

This one of the most neglected ways to promote our work. It is tax deductible at full retail price, we don't even have to be there, and it is FREE. These organizations have fund raising sales and auctions. The big charitable event of the year here is

“ There IS a market close to home... “

NOTES FROM THE 'NET (CONT.)

Hospice. People with money pay for the opportunity to buy things there, and usually at inflated prices. This places your work in front of people who will be buying. If it is a popular item at an auction, those who were out-bid will come calling.

8. DON'T FORGET THE SECONDARY MARKET

There are more places to sell turned wood than galleries, art fairs, and craft fairs. Many of them will demand a lower commission or fee. Home and commercial decorators, and specialty stores for home and office furniture, housewares, kitchen and gourmet, gifts, and jewelry. There is good money in selling humidors through tobacco shops, and salad bowls through any store selling specialty oils and spices. Be innovative.

9. DON'T FORGET THE LITTLE ITEMS

Sometimes smaller is better. You might find that the same wood can be better used for making 10 weed-pots than one (1) large bowl. Many galleries that are filled with high priced items will welcome things of lesser value. The same goes for your booth at the art fair.

10. HIGH ENTRY FEE ART SHOWS

These are listed last, because they should be considered only after all of the above has been realized. It can be true that, the higher the entry fee, the higher the potential for greater sales; but not always. Tread lightly into this market. Scout these shows for one or more years before entering. Look at the other woodturners, see what they have, and see what they are selling. If they are doing well, they are your competition because they will be back next year.

11. WHOLESALE SHOWS

These can be a profitable venue for the woodturner, but one that should be considered only if you are ready to fill orders in quantities of 100's, have items that can be sold profitably at 60% below retail price, and you are ready to have an employee.

Value of Your Work

By George Saridakis

Part of the perceived value are tangible items such as business cards and boxes and bags with your name on them.

A larger intangible value is that customers who purchase our work are "buying" a piece of the "craftsperson/artist", so your "story" is a large part of what cause them to open their wallets. In my case, the story is a little bit of technical, but mostly what "inspires me to pursue my efforts.

I have had customers say to me at shows - "It was so nice to put a face to the name of the work I bought at a gallery several years ago" and "... I bought a piece of yours before you became 'someone'".

Customer comments have reinforced the image that educating my customers about how and why I create my craft/art is the most important aspect of discussions with them when they visit my booth.

"...educating my customers about how and why I create my craft/art is the most important aspect ..."



Mulberry
Peter Teubel

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

APRIL 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: Vacuum Chucking by Peter Teubel

9:00pm-9:15pm

Break

9:15pm - 10:00pm

Wood Swap

MONTHLY SHOP TIPS

Drill Fix

Got a noisy Sioux or Milwaukee angle drill? You probably need a new rear bearing. This is a common problem with these drills when used for sanding. Save yourself some money and replace it yourself. Part number you need is EE 1 1/2 2RSM3GSR. Any bearing dealer or distributor should be able to supply you with one for around \$12.

OTHER EVENTS

Tuesday, April 27, 10am - 4pm

Peter Teubel will be teaching "Vacuum Chucks in Turning" at his workshop in Milford, MA. Students will learn how to make their own vacuum chucking system for a fraction of the cost of commercial units. Peter will be demonstrating how to machine/assemble the rotary bearing unit to work with any lathe that has a hollow spindle (each student will take home one completed unit). Students will then turn and assemble three different vacuum drum chucks. These custom made drum chucks can even be used WITHOUT a vacuum system as a superior friction drive chuck. Cost is \$130.

Wednesday April 28, 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 May 16, 10am-4pm

Peter Teubel will be teaching "Sharpening for the Woodturner" at the Woodcraft store in Woburn, MA. If your woodturning tools aren't cutting the way you think they should, spend the day learning how they should be shaped, how to get them that way, and how to put that sharp edge on them. This class will cover tool geometries, grinder selection, grinding wheel selection, available jigs and fixtures, grinding and honing techniques and more. Students will learn how to sharpen scrapers, bowl and spindle gouges, parting tools and skewers, using various jigs and methods. Bring your dull turning tools because everyone will spend time on the grinder practicing what they have learned. Cost is \$75.

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

VENDOR NEWS

Sorby Stebcenters

Woodcraft Store in Woburn

This is the real deal...the ORIGINAL Stebcenter. The center point is spring loaded so you can mount your spindle work without turning off your lathe. Simply advance your tailstock pressure to depress the center point and engage the serrated ring to drive your piece. Available in 1/2", 7/8" and 1 1/4" sizes.



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 Reznek - 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.”**



Association of Revolutionary Turners

“ G E T I N V O L V E D ”



“ Hmmm. It was round when I started...”

2004 MEMBERSHIP DUES

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

APR 22 MEETING

- **Demonstration:** Vacuum Chucking by Peter Teubel
-

~ 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: Ken Lindgren
(781) 762-4066
kenlindgren@norwoodlight.com

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

Vice President: Joanne Van Pelt
781-365-3473
sweetpeanh@yahoo.com

Treasurer: Peter Priestner
(978) 256-4648
ppriestner@comcast.net

Secretary: Gary Bashian
(978) 266-1068
garybashian@hotmail.com

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

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

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