NEXT MEETING
MAY 26

MAY VOLUME 4, ISSUE 5

ASSOCIATION OF REVOLUTIONARY TURNERS

MAY 18, 2005

WWW.REVOLUTIONARY-TURNERS.COM

INSIDE THIS ISSUE:

PRESIDENT'S COLUMN - GARY BASHIAN

May 2005

Well, it's Sunday night and we just wrapped up an excellent demo and workshop program with Al Stirt. On Saturday Al covered general bowls and platters, then a slide show, and finished with painting, carving, beads and coves, and spiral fluting. Then on Sunday, 8 workshop participants got to try out what they had learned. Several of us also took Al to dinner Saturday night, and an great time was had by all. Of course, a few of us almost fainted from starvation while Al and host had wine and cheese at home, but we won't talk about that! Seriously, thanks to Dietrich Kulze for putting together such a good event on short notice, and to Ken Ledeen for hosting Al during his stay with us.

As we mentioned last time, we're going to be doing something a little different for the May meeting. We will devote almost the entire meeting to an extended demo with Irene Grafert. Irene is a Danish turner specializing in surface decoration, in particular coloring, texturing, and metal and epoxy techniques. Check out her website at www.woodturndeco.com. There will be a few quick announcements at the beginning, and the usual Wood Swap at the end, but Irene's program will be the majority of the session. An event not to be missed!

It seems that I have become the ART Lost and Found Department. Last month it was Peter Priestner's bag. This month Dietrich Kulze's shirt (don't ask!). Why can't people lose things OF VALUE? Like maybe Donna Banfield's Oneway 2436 lathe, or Peter Teubel's new truck? I'd give it back. In a few weeks.

Come to the next meeting to find out which ART member grew up in the same neighborhood as Al Stirt!

I was recently doing some sanding without any protection from the dust. When blowing my nose afterwards, I knew I needed protection. A dust mask or powered, sealed face mask with fan should be used when doing any high-volume sanding. A dust collector is a good idea, as well.

See you next time.

Gary

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
Accelerator w/pump	2oz	$3.00
Anchorseal	1gal	$7.00

2" & 3" Velcro backed sandpaper discs
- 80 to 400 grit 10/pack $2.00

APRIL MEETING NOTES:

April Meeting Minutes:

by Donna Banfield

On Thursday, April 28, 2005, we welcomed two new members to the club, Fran Tessicini and Chuck Calvin.

Tom Lienhard volunteered to bring the food to the next meeting, so we won't starve.

Bobbie Torheim agreed to take the club turning for the wood chain. When she returns the piece at the May meeting, may we expect to see some exceptional detailed work on the turning? (This is something that Bobbie is very good at)

Al Primm and Peter Priestner took the next pieces for the wood chain.

Mike Green volunteered for the next ship visit. This is something that we kinda got out of the habit – but is a very valuable tool for those learning. Let's hope that we'll see more of the shop visits in the near future.

Tom Lienhard volunteered to host the club picnic at his house on the north shore, in Winthrop, MA. He also gave us an update on the club clothing from his friend at Elite Embroidery. There is typically a set-up fee of between $100-200, depending on how much artwork and graphics there is (which Tom tells us may be waived). Our club logo will cost $75.00 for set-up. We can expect a rough estimate for polo shirts to be $10-12 and baseball style caps to cost $9-12.

David Elsworth is coming to the Cape Cod for a woodturning demo on June 11 & 12.

An inquiry was made about volume wood purchase from Gilmer Woods. A vote of hands indicated an interest – they have a $100 minimum purchase.

Upcoming Events –

Al Stirt will be coming next weekend (May 7 & 8), for a 2 day demo. On Saturday he will spend 6-8 hours with a focus on turning green wood and bowl turning. The cost for this day is $20.00. Sunday will be a hands-on workshop limited to 8 people, where they will spend time turning platters and finishing with surface treatments. The cost for this day is $50.00. The workshop will be a Middlesex Community College.

Al will be staying with Ken Ledeen, but anyone interested in taking Al out to dinner on Friday, Saturday or Sunday night, it would be a fantastic opportunity to share woodturning.

Irene Gafert will be demonstrating at the May club meeting, turning platters. We plan to devote the whole meeting to this demo.

We'd like to have an AV system set up for this, and Tom Lienhard may be able to help us out. He started a new job, marketing audio/visual equipment. Tom recommends a wireless clip microphone system, which is rechargeable, ($220.00), a good basic sound system, a 20" or 27" flat panel screen for viewing, and a DVD burner. Derrick TePaske and Dietrich will get together on this with Tom to hammer out the details.

On the treasurer's note, we just paid for the new club Jet mini lathe (we now have 2) and a drum of anchorseal. We have roughly $3,700.00 in the bank.

We don't have plans to videotape Al Stirt right now, but if MCC has the equipment, we might be able to.

Other ideas that were discussed as future club events:

- A woodturning race, timing members in how fast they turn tops, or egg cups – maybe at the club picnic?

Club members bring their problems to a meeting, like "How do I do this?"

Dave Gillette brought in a very large piece of sugar maple for a silent auction. Members interested in the wood sign their name and list the amount they're willing to pay for the wood. All proceeds for the auction benefit the club. John Moore was the final bidder to take home the wood.

The Southshore turning club has a woodturning swap; member write their name on dollar bills and put them in a 'kitty'. A dollar bill is drawn and whoever's name is on the dollar wins the turning. The winner then makes the next turning the following month. Mike Green offered to turn the first piece for the next meeting, but then Mike Souter volunteered to donate the turning he brought in for Show and Tell, a white oak goblet. Donna Banfield was the lucky winner.

Tom Lienhard brought a piece of driftwood he rescued, which we identified as Box Elder by the telltale red streaks. This was cut into three pieces and went into the wood swap for the end of the night.

APRIL MEETING NOTES:

Devon's report on the Timber Recovery project: he brought thirteen 3-4 ft. long sections in his van. He and Peter Priestner cleared all the nail heads on a very rainy wet Sunday. The next session will be to clear the char from the remaining timbers. This date is not scheduled yet.

Bobbie Tornheim reminded members that the Lexington Guild's show ends on Saturday, April 30. There is also a Weaver's Guild showing at the Center as well.

In our top's program Peter Tuebel and Gary Bashian turned about 70 tops to be donated to children.

Goblets by Mike Souter

Ken Lindgren reminded us that the Center for Furniture Craftsmanship, in Rockport, Maine has the traveling AAW exhibit. This consists of roughly 30 nationally known turners whose work is being displayed. If you get the chance, don't miss this one.

Dick Vose, our club librarian reports that we have added new videos: Myron Curtis Architectural Turning, the 3 tape set of the AAW Symposium in Providence, and the CD of the AAW Journal.

Peter Priestner tells of a new organization, Crafter's LTD., a non-profit organization to help promote crafting, now has new limited trial memberships available at it's co-op craft shop at The Mill in North Chelmsford. The only accept high-quality hand crafted items. If you're interested, call (978) 251-0551 for more details.

Show & Tell

Red Oak lidded box turned by new member in the ambassador program with veteran member, Ron Pouliot.

Tom Lienhard turned a black walnut ink well with a matching quill pen (we won't identify the species of bird, which protected).

Tom Leinhards Walnut inkwell

Bobbie Tornheim showed a footed cherry bowl using the lye/Easy-Off oven cleaner method for aging the finish. She turned the 'feet' by first turning a tenon at the bottom of the bowl, then drawing three rings. She then sanded the wood away to reveal the three feet.

Bobbi Tornheims Bowl

Andy Osborne turned a burl bowl using 2 coats of urethane oil finish.

Mike Souter brought in a Box Elder goblet.

Al Faul brought a turning he made from the Douglas Fir timber of the First Baptist Church fire. He warns everyone – don't try to put it in a chuck, the wood is very temperamental and kept flying out.

Mike Green showed a winged bowl turned out of a piece of crotch Red Maple, which is still a work in progress.

The new turner's challenge for next month is to turn Western Red Cedar, donated by Dietrich Kulze. Fran, Tom and Lee took the wood.

Anyone interested in getting their hands on some Elm, Dick Robinson, 143 Elsinore, Concord, MA has an Elm tree cut down in his yard, and is yours for the taking. (978) 369-1881.

Al Fauls Douglas Fir timber bowl

The club made a profit of $269.00 from the wood swap, the wood-turning swap and the silent auction.

NOTES FROM THE 'NET—COMPILED AL PRIMM

Medieval and Renaissance Lathes

by
Thomas Rettie

The lathe is an ancient tool, dating at least to the Egyptians and, "known and used in Assyria, Greece, the Roman and Byzantine Empires."[1] The earliest depiction of a lathe comes from a Ptolemaic tomb painting[2] . Primarily a tool of tradesmen known as "turners" or "throwers" (the term "bodgers" came later), the lathe was also used by pulley makers, seal makers, wheelwrights, chairmakers, joiners, pewterers, bell founders, and others. Early evidence of wood turning in England dates from the 4th to the 7th century[3], and by 1180 there appears to have been a turner's guild established in Cologne, Germany[4].

There are several reasons why this simple machine has been in use for thousands of years. From a practical point of view, the lathe can easily produce truly round objects, invaluable in making wheels for carts and parts for mills and pumps. Turned spindles can also be easily assembled into complex objects such as chairs, beds, tables, etc. This same machine also simplifies the making of woodenware for eating, drinking, and storage. From a more aesthetic perspective, turning can create a sort of surface decoration impossible to achieve by hand alone. The combination of mechanical simplicity, versatility, and decorative appeal has made turning a steadily practiced trade throughout European culture.

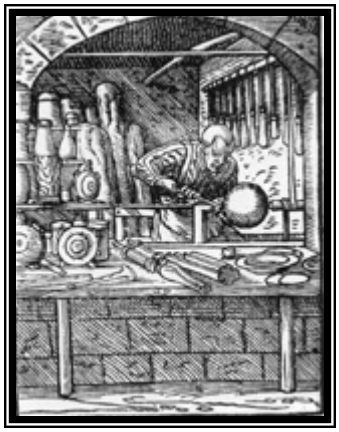
The idea of the lathe is simple: a piece of wood is made to turn on an axis while a sharp tool cuts or scrapes the wood into a desired shape. In the 17th century, Joseph Moxon described it as,

Any substance, be it Wood, Ivory, Brass, etc., pitcht steddy upon two points (as on an Axis), and moved about on that Axis, also describes a Circle concentric to the Axis; And an Edge-Tool, set steddy to that part of that Aforesaid Substance that is nearest the Axis, will in a Circumvolution of that Substance, cut off all the parts of Substance that lies further off the Axis and make the outside of that Substance also Concentrick to the Axis... This is a brief Collection, and indeed the whole Summ of Turning...[5].

One of the earliest reliable references to lathes is Theophilus' "On Divers Arts," probably written in the 11th century by a metalworker named Roger of Helmarshausen. In this treatise, he mentioned two lathes. The first is a hand-cranked lathe for turned heavy bell cores. The other is a pewterer's lathe, which he describes as "set up in the same way as the one on which platters and other wooden vessels are turned.[6]" This lathe is pulled by "a boy," presumably pulling back and forth on a cord wrapped around the piece being worked. Such reciprocol motion is charactistic of most early lathes, particularly those used in woodworking.

Medieval European turners favored a design called a "spring pole" lathe. In this form, a frame, usually of sufficient height for the turner to stand, holds the piece being turned between two upright posts (called *poppets* or *puppets*) on sharp metal points (called *centers*). One end of a cord is attached overhead to a pole or similar "springy" mechanism to provide recoil. The cord is then wrapped around the piece to be turned and attached to a foot treadle. The turner cuts on the down stroke, and then lets the spring pole power the return motion. Later variations of the design incorporated a lever arm so the spring pole could be mounted to the base of the frame instead of overhead, or replaced the pole entirely with a bow mounted on upright posts.

The spring pole design proved versatile. It could be made light and portable, important to craftsmen who might travel to where raw materials were plentiful. It was relatively easy to build and required few parts that the turner could not himself make. There are drawbacks to this elegant design however, such as relatively slow turning speeds and limitations on the size and weight of the object that could be turned. Yet despite these limitations, the spring pole lathe would remain popular well into the 19th century among chair makers and other traditional crafts.



NOTES FROM THE 'NET—COMPILED AL PRIMM

One of the most detailed illustrations of a possible lathe appears in the late 15th century Medieval Housebook of Wolfegg Castle. Unlike the lighter designs seen elsewhere, this frame is heavy, low, and includes a large adjustment screw of the sort seen in later lathes (perhaps the earliest example of a screw used in a workbench). It's similarity to a carver's bench illustrated in a 16th century woodcut by Hans Sebald Beham suggests that this style of frame was shared by both turners and carvers.

The majority of lathes illustrated throughout the Medieval period are spring pole lathes, though not all. An important advancement to lathe design was to convert the reciprocal "back and forth" motion of the pole lathe to a continuous rotation. Such an arrangement allows for faster turning speeds, enables longer and heavier objects to be turned, and makes more efficient use of the turner's labor. It also allows for the use of a flywheel, a mechanism that stores energy and provides a consistent speed and torque during the return stroke of the treadle. There was probably little incentive for wood turners to invest in this relatively complex and expensive technology, but other trades (such as pewterers and bell makers) had need of just such abilities.

The basic knowledge of how to transfer reciprocal motion to rotary motion was known through much of the Middle Ages. Water-driven saw mills used cranks and connecting arms to transfer a wheel's rotary motion to a reciprocating sash saw(7). However, such engineering is complex and requires more engineering skill and capital investment than the more traditional spring pole design. It also usually requires specialized parts, such as cranks and bearings. It is unclear when continuous rotation lathes first came into use, but the earliest illustrated examples of these rotary mechanics being applied specifically to a lathe appear in the sketchbooks of Leonardo da Vinci.(8)

In the late 15th century, da Vinci drew three simple machines together on a page. The first is clearly a lathe that uses the flywheel, though only for inertia; the treadle is connected directly to a cranked drive shaft and thus would turn only as fast as the operator could pump. The second is a sash saw driven by a flywheel. In the third, da Vinci depicts a treadle attached to another flywheel, but this one uses a drive belt connected to a smaller pulley to step up the speed. This arrangement allows for much faster turning speed and a less frantic pace for the operator. The function isn't exactly clear, but it resembles a gem cutter's wheel illustrated later in the 16th century. It is not clear if da Vinci's lathe is for woodturning or for use in metal working.

It is likely that da Vinci did not wholly invent the designs he drew, but rather sketched or improved on existing mechanics that he observed; da Vinci's sketches went largely unknown until long after the flywheel treadle lathe was documentably in use(9). Continuous rotation lathes appear to be common by 1568 when Jost Amman's "Book of Trades" illustrated pewterers and bell makers using great wheel lathes to turn their wares. Almost exactly the same lathes are illustrated 200 years later in Denis Diderot's encyclopedia of trades and industries.

I have found very little evidence that wood turners used continuous rotation lathes prior to 1600, though pewterers and other metalworkers clearly did. In 1550 a lawsuit was brought against "old Peverell" because the noise from his "tornyng whele" was annoying his neighbors; but it is unclear if Peverell was a wood turner. The lack of continuous rotation lathes may have been due to the higher cost, the adequacy of pole lathes, or it may have related to guild restrictions. In urban areas such as London, guilds (or companies) restricted the tools and techniques that a craftsman could use. Even so, there were numerous disputes over who was entitled to use a lathe, and efforts to settle the dispute through company charters met with limited success.(10) Among rural craftsmen, restrictions were less stringent and individuals were more at liberty to practice multiple trades (or at least use their tools).(11) Among those craftsmen who observed guild restrictions, the work of a turner was marked by round mortises and tenons, pegged or wedged in place.(12) The cutting of square mortises and tenons was reserved for joiners, who might contract out the turning for a piece or, if skirting the restrictions, hire a turner to work in his shop or simply turn it himself

A significant market for the turner's labor was in household furniture. One of the most popular forms of turned furniture was the three-legged stool. In this design, three upright posts are joined by connecting rails and support a solid seat. No early examples of this common form seem to have survived, but it is frequently illustrated in the homes of both peasants and the well-to-do. An early 16th century inventory refers to "Tryangle stolys for my Lord," including "thre fottyde stooles, torned, the scetts of them of blake lether...."(13) A more elaborate variation, usually called a backstool, extends the rear post up to form a back rest. When spindles are inserted between the back crosspost and the front uprights to form arms, it becomes a full-fledged chair. Examples of this design have survived from the 17th century

APRIL DEMO: KEN LINDGREN : BOWL GOUGES AND TECHNIQUES

Ken Lindgren

By **Donna Banfield**

The following is a summary of the demonstration by Ken Lindgren on April 28, Using the Bowl Gouge and Techniques. While it may contain some direct quotes from Ken, it is not word for word, and the author may have taken some creative license in the translation.

"The only way to become a better woodturner is to spend hours in front of the lathe. You can't teach "feel" for when something is working right, so you should search out mentors to help you.

Ken demonstrating use of the Elsworth gouge – the flute is facing up.

This is the 'Ken Lindgren' approach to bowl turning, and everyone else might do it a little different. If you take one or two things home as tips after this demonstration, I'll be happy.

First a few things about Safety:

Safety glasses – don't use them. They don't really offer much protection. Better to use a full-face shield. In my own shop, especially when sanding, I use a full respirator shield, which includes a breathing filter. There are a few available, not cheap, but consider that wood dust has been declared a known carcinogen. And it's the particles that you never see that cause the serious problems. Cellulose doesn't break down easily, and can remain in your lungs. You should use this type of filter in addition to dust collection.

I recommend the use of gloves. Dry wood gets hot as it comes off the gouge and it will hurt the back of your hand, and I also use ear protection.

Everything I do starts with a log. You'll need some tool to cut the log to prepare it for turning. You can use either a gas or electric chain saw. If you're turning a bowl, you'll need to split the log. The worst way to cut it is from the end grain down, or from the top down. Set the log on it's side, and secure it to keep it from rolling, and cutting the log into two halves will be much easier.

Now you have a piece or wood with corners on it. You'll want to get rid of these corners, or you'll spend a lot of 'donk' time getting the wood round. Using anything round, like a coffee can lid, attach it to the half log as a guide to round on the band saw, or with your chainsaw.

Use of a face plate is the most secure way to mount wood to your lathe. Bringing the tailstock and quill up also keeps the wood securely on the lathe. Remember to tighten the set screws on your faceplate, especially if your lathe motor reverses.

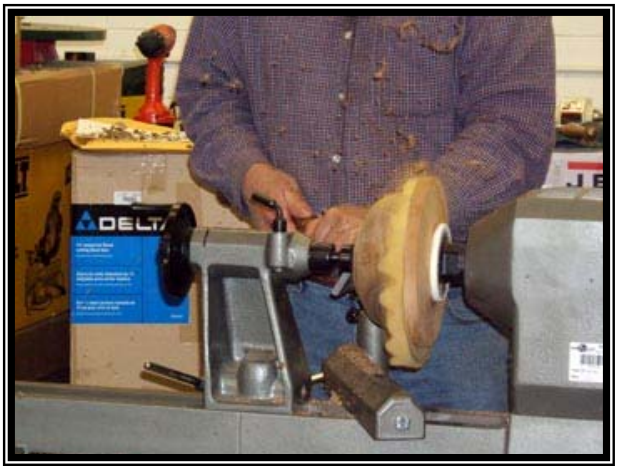
I discovered that the more I turned, the longer my tool handles got. Longer handles can be braced by your forearm, hip and body.

Ken begins by knocking the corners off of the wooden log blank.

The Elsworth grind is preferred for 95% of my turning. Some simple rules apply – keep the flute up until the wood is round enough to ride the bevel. Before turning on the lathe, spin the wood to make sure the blank clears the toll rest and banjo. Begin at a slow speed and increase from there.

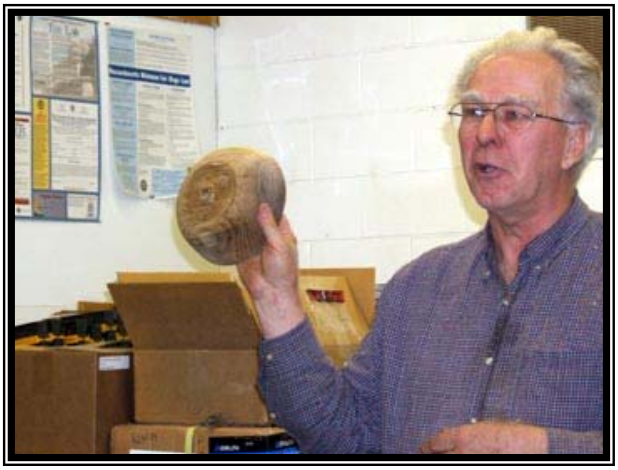
APRIL DEMO: KEN LINDGREN : BOWL GOUGES AND TECHNIQUES

photo of Ken cutting the wood with the Elsworth



Bring your tailstock up when using a jam chuck

Finishing bottoms using jam chuck method



When using a jam chuck, what's left is a small nub to be sanded away

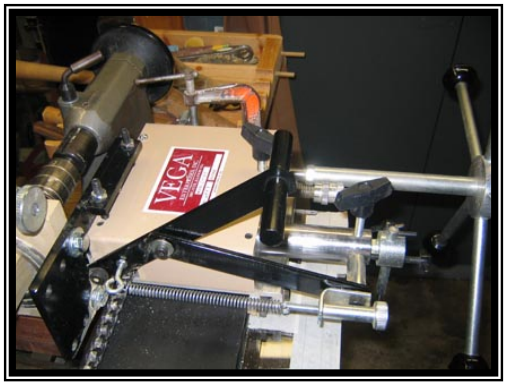
A VISIT TO MIKE GREEN'S SHOP

SHOP VISIT

Gary Bashian visits Mike Green for a demo of the Vega Duplicating Rig

I got an email from Mike Green a while back inviting me to his shop to see his Vega Duplicating setup. This is an attachment which mounts to the front of the lathe, for reproducing spindles such as staircase balusters, chair or table legs, and also for architectural work.

The basic unit is a track which mounts to the front of the lathe, with a large wheel with handles for moving the carriage left and right, and a lever for moving the cutter in and out. The sliding cutter assembly has a stylus which follows a template attached to the front of the unit. The entire duplicating assembly must be adjusted dead parallel to the bed of the lathe.

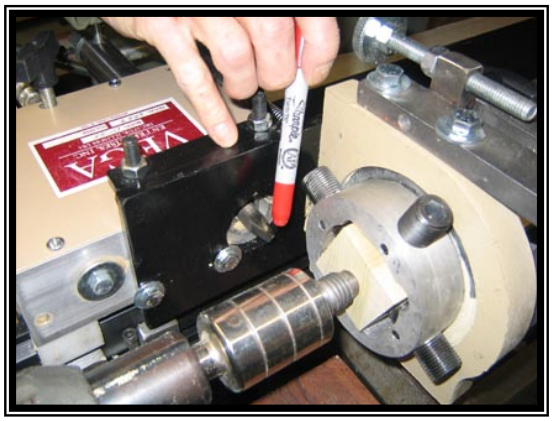


Carriage close-up

Mike has the Vega D-48 Professional model, with the optional sliding steady rest. This is a slender turning attachment which mounts to the duplicating head to prevent long, thin turnings from whipping around, much as a conventional steady rest would. Imagine a giant bearing, with 4 adjustable fingers mounted on the inner race. The fingers are adjusted so they just touch the wood, the entire inner throat spins with the piece, and the whole thing slides along the wood as the cut proceeds. This is known as a "cat-head" in machinery terms. There is also a pre-cutter which knocks off the corners in advance of the main cutter.

If using the steady rest, Mike suggests waxing the wood so the rest moves easily. He also recommends using the steady rest to locate the centers, rather than pre-marking the centers.

A cup-and-point type tailstock center is recommended. For the template, Mike uses ¼" plexi-glass 4" wide by 48" long. To make the pattern, he mounts the original spindle between centers and installs a pencil where the stylus normally goes. Then he follows the shape of the original, which copies the pattern to the template, which he then cuts out with a reciprocating saw or bandsaw. Mike notes that the geometry of the stylus and template can be a problem, especially on sharp inside corners. A large stylus will move easily over the template, but won't get into the sharp corners and introduces a degree of distortion on curved sections. A small diameter stylus is more accurate, but may move with a jerky motion and bind on the template.



Close up showing sliding steady rest, Mike indicates cutter

Mike finds that hand-sweetening is generally required after using the duplicator. He does this on the back side of the piece, with the lathe running in reverse, to avoid having to remove the duplicator to make way for the tool rest. For thin pieces, he uses the Oneway roller-type steady, as the sliding steady rest only works on square pieces.

Mike was good enough to let me try the rig on a staircase baluster he had set up. The motion is typically advancing the carriage with the right hand, while moving the cutter in and out with the left. Each cut should remove no more than ¼" of wood, with lighter cuts towards the end to

Mike operates the duplicating rig

A VISIT TO MIKE GREEN'S SHOP

prevent tear-out. I cut the balusters with a maximum finished diameter of about 1 ¼" in 3 passes. If using the steady rest, the work must be done in sections no more than 3" long, otherwise the wood won't be square and the adjusting fingers won't have anything to rest against on the second pass.

Thanks to Mike for inviting me over and taking the time to go over the fine points of the Vega. I've said it before -- I think shop visits are a great way for people to get together, have some fun, and maybe even learn something. The program can be a structured "mini-seminar", an informal presentation such as this, or just a few people getting together to turn. I'd like to see the club do more shop visits this year.

Gary Bashian

A close-up of the unit in action. Note partially-cut section

Mike hand-sweetens a baluster after duplicating

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

* Woodturning Projects with Nick Cook Volume #1
* Woodturning Projects with Nick Cook Volume #2
* Son of Skew by Alan Lacer
* Range Rider Hat by Johannes Michaelson
* Luke Mann Demo August 2004

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

"Spirit of Wood" show - 10/23, Middlesex Community College, Bedford, sponsored by New England Woodcarvers, primarily a carving event, being expanded to include woodturning (demonstrations, competition, selling), CNEW also participating

LINKS OF INTEREST

MAY MEETING AGENDA

Irene Grafert demo – the majority of our May general meeting will be devoted to an extended demo with this Danish woodturner who specializes in surface decoration – coloring, texturing, epoxy and metal techniques.

We will have a few quick announcements at the beginning, and the usual Wood Swap at the end

MONTHLY SHOP TIPS

“ Send your tips to Al Primm for publication in our Monthly Shop Tips section! “

OTHER EVENTS

Events not sponsored by the club:

David Ellsworth - this legendary woodturner is coming to Cape Cod Woodturners 6/11 - 6/12, registration forms sent out

Utah Woodturning Symposium, 6/16 – 6/18, Provo, UT, large national event, similar to AAW symposium, Registration $220 (through 4/30), $270 (5/1 – 6/1), 801-422-2021, www.utahwoodturning.com

Jean-Francois Escoulen - this well-known French turner specializes in high-end multi-axis turning, is coming to Ocean State Woodturners, details TBA

Totally Turning Symposium 10/15 - 10/16, Empire State Plaza Convention Center, Albany, NY

VENDOR NEWS

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.

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

"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.

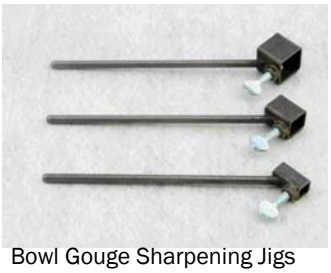
Get perfectly side ground edges on all your bowl gouges. Improved, easy to use gouge sharpening jigs. No matter what the sizes of your gouges, there is a sharpening jig to give you that perfectly ground edge. For use with the Wolverine or similar grinding aid. Three sizes to properly fit all gouges:

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 our monthly meetings.

" Classified ads are free for members . Just send your ad to Al Primm. "

Association of Revolutionary Turners

"GET INVOLVED"

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

Vice President: Dietrich Kulze III
(508) 897-2100 dietrich@kulze.com

Treasurer: Derrick TePaske
(508) 626-4999
go.den@verizon.net

Secretary: Donna Banfield
(603) 537-0182
donnaturns@aol.com

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

Supplies Coordinator: Mike Souter
978-356-4750
mss2468@aol.com

Newsletter Editor: Al Primm
(978) 649-9097
firesho@comcast.net

2005 MEMBERSHIP DUES

Dues for 2005 are now due. Please have cash or check ready at the meeting.