Mainiac Woodturner

Monthly Newsletter of the Maine Chapter of the AAW
Vol. 45 Number 3 November 2005

Kim Dailey Turns a Pen
7 p.m. Wed. November 16

Kim Dailey and his beloved family—he got a chance to realize just how beloved when the four of them survived a terrible car accident this fall.

Kim Dailey, President and founder of Western Maine Woodturners, also owns a woodturning business at his home on "Notta Road" in Carthage. In the spring of 2000, he thought he was going to turn bedposts for his two adorable daughters, and ended up making pens instead.

Kim's passion for woodworking and commitment to the community he grew up in led him to start a woodturning club at nearby Dirigo High School. The club meets monthly on the second Wednesday of the month—Kim and our prez Mark have arranged to trade demos for their respective club members this month.

Kim will be concentrating on his first woodturning passion, pens. He also makes salt and pepper mills, bowls, bottle stoppers, ornaments, pens, pencils or letter openers and anything else wooden that spins. Kim shows at the Sugarwood Gallery in Farmington, and has his own website where you can see more of his work, www.daileywoodworking.com

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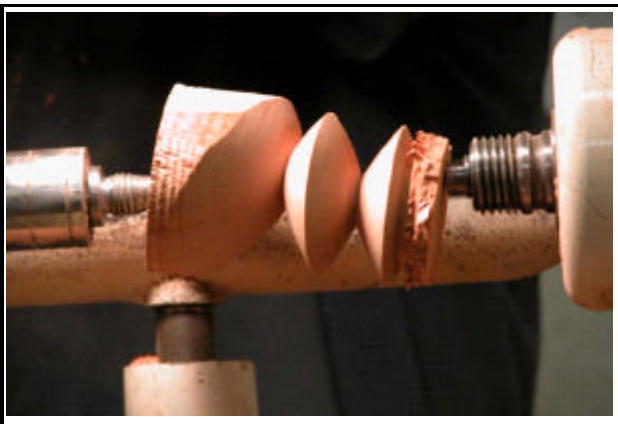


Michael Hosaluk had a lot of exciting things to share with members at his October demo. See p. 3

Classified Ads

Wanted to buy: I'm looking for a used lathe (to keep the cost down). I would prefer a Oneway, preferably a 20" or larger, but would settle for a 1640, should the price be right. Please contact Mark Irving.

For sale: General Lathe, model 260, purchased from Dave Lancaster a few years past. Contact Chaplain Warren S Doersam
Director of Maine Prison Ministry
Vision New England
207-722-3761 mpm@nepm.org

Have a Lathe to Sell?? Albert Kolodji in Yarmouth is looking for a used lathe with a 16" or better swing in good to excellent condition. Call him at 846-1066.

OneWay Dealer: For anyone who hasn't caught on through the jokes constantly being made at meetings, Dave Lancaster (445-4758) is a OneWay dealer and would be glad to help anyone interested in ordering tools or lathes carried in their catalog.

September minutes By Tom Raymond

The October 2005 Maine Woodturners meeting was held at Erskine Academy on Sat. October 8th. Vice President Peter McCrea opened the meeting at 9:04 AM. He announced that the $30 dues are due and should be paid to Treasurer Burt Truman at this meeting or the Nov. meeting. You can also mail your dues to Burt at 85 Second street Hallowell, ME 04347.

There were 31 members and guests at this meeting

Ken Shepherd is collecting for lunches at this meeting.

Peter announced that there will be a Bowl Turning Master class at Round Top Sat and Sun, taught by David Lancaster on Oct 22 and 23 for 6 students which is a good opportunity to improve your technique. Call Ken Keoughan if interested at 832-6538. The fee is $325.

Peter introduced Michael Hosaluk as today's demonstrator. Michael is from Saskatoon, Saskatchewan, Canada. Mike started his demonstration at 9:08. After a break for lunch, the demonstration ended at 4 PM
Tom Raymond, Sec.

Club members gave Michael Hosaluk rapt attention at the October demo.

Announcements

Don't forget the Klingspor 10% discount on all non-powered merchandise to all members of the Maine Woodturners.

Round Top Center for the Arts in Damariscotta is offering classes in woodturning. Taught by some of our own members! Check out their web site at www.roundtoparts.org.

Future Demonstrators:

Xmas party – December 2005
Tom Raymond– January 2006
Mac Ray - February 2006
Peter Asselyn - March 2006
Need to fill this in. - April 2006
Tool Making? – May 2006
? - June 2006

Michael Hosaluk

By Peter McCrae

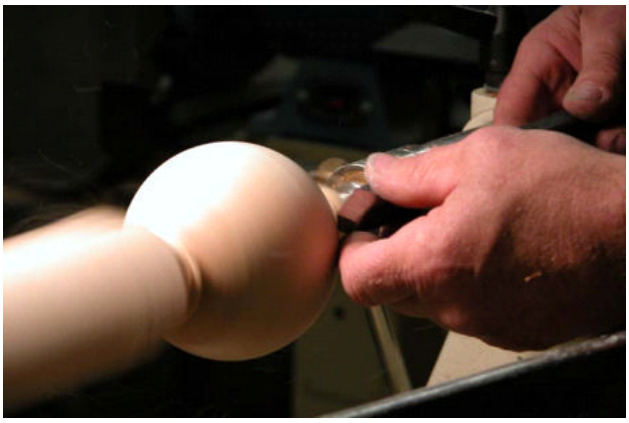
Michael Hosaluk is a internationally recognized wood artist and one of the major forces behind the surface design focus in contemporary woodworking.

Michael's work today goes far beyond the lathe on its path to exhibitions, private collections and the marketplace, but earlier in his 30-year career he fed a family of six with professional spindle turning! It was from this broad background in woodturning fundamentals that Michael engaged a group of 31 members at the October 8th day-long Maine Woodturners demonstration in the Erskine woodshop.

Michael Hosaluk (photo by Jorge Castaneda)

"Nothing is hard in woodturning- its just focus." (i.e. focus on technique, materials, details, form, etc, etc, etc) This statement by Michael might be misinterpreted by some into thinking mastery of craft by 'shortcuts' is possible.

I was clear throughout the day that our demonstrator was confidently in charge of his craft.



Free hand shear scraping

Like many professionals, Michael's basic tool set is not extensive- a roughing gouge, a skew and a detail gouge. The latter tool is preferred as fits his work and its mass allows stable cuts into recesses with long overhang from the toolrest. A double bevel for clearance in tight recesses is desirable, as is frequent honing after jig grinding with flat and 1/2-round diamond hones.

"Beads and coves are basic cuts in spindle work and should be mastered first", leading up to a ball (sphere) exercise, which Michael believes is good for eye-hand-form training.

A handle consisting of a series of linked beads terminating in a tenon which will later be fitted with a hollow turned fruit" (think of a rattle form-factor) can be made more interesting if the handle has a curve to it. Michael achieves this curve by wrapping the turned handle with water-saturated cloth and "microwave on high for two minutes". The hot and malleable handle is then clamped in a wood form to cool and dry, the curved shape of the form being the re-

sult.

Tenons are quickly formed with an open-end wrench with the upper jaw ground to a chisel edge- an old spindle turners trick.

Offset turning, where the axis of rotation is altered several times during the creation of an object, can create some startling shapes- particularly to those eyes attuned to classical spindle designs. Cup center drive and matching tail center cup provide the optimum way to achieve these forms.

An attention-riveting demonstration was the creation of a spindle-bowl combination, which started with the turning of a ball on one end of a bandsawn form. The handle, consisting of linked beads, coves, etc is turned on the other end of the form. The length of the handle, measured from the center of the ball, must be less than the swing dimension of the lathe. A hefty jam chuck is then fitted to a face plate and shaped to accommodate the ball, with the handle projecting at an angle (75° to 80° off the lathe axis) from the jam chuck via a slot in the side of the chuck. The handle end just clears the ways of the lathe when the turning of the cavity in the ball next happens- very carefully! Michael added a "flag" of duct tape to the end of a handle as a visible and audible reminder of the handle's proximity. Two grinds of bowl gouge are required to finish the spherical cavity to the desired 3/16" wall, with a relatively blunt profile best for the bottom quadrant of the piece. The 1" wide slot in the jam chuck allows measurement of bottom wall thickness during excavation as well as removal access with a pry bar. The handle could be shaped ("2 min on high") before further decoration.

The hook tool Hosaluk uses for hollowing. (Photo by Jorge Castaneda

End-grain hollow turnings were demonstrated in cherry with the form being one of Michael's "fruit", rather like a small cucumber. The external form was established except for the area of the transition to the chucking tenon, which was left more massive to guard against vibration. After the workpiece was chucked, the piece was center-drilled to 5/8" and hollowed with 3/16" square HSS scrapers epoxied into 3/8 or 1/2" diameter rod holders. The straight end tool does most of the work, with the angled tool used for the awkward bit at the neck, although this is obviously a function of the overall form of the item. The lathe is used in reverse rotation with tooling ground "backwards" to achieve comfortable work/tool angles without fatigue. A tapered jam chuck is used as a drive for the neck of the piece to allow turning the tenon off , between centers, and completing the form's exterior. Natural edge hollow forms can be friction-driven by a dowel reaching to the interior surface of the hollow form.

Hollowing with a hook tool.

In the segment involving surface decoration Michael stated "Paint can strengthen design" and "Taking materials and adding form and color (one can) create something new and

wonderful" , but "You can't rescue bad form with paint." "Achieve a strong form, then decorate." Goldenpaints.com was claimed to be the best site for education about paints and pigments.

The inside of a bowl can be removed with great speed by an expert like Hosaluk. (photo by Jorge Castaneda)

Woodburning, often on gessoed surfaces, allows one to concentrate on the surface design while hiding or toning down wood grain and color. Natural wood regions adjacent to applied ornamentation sectors can be valid design elements. A woodburned line will capture the flow of paint and prevent bleed-out. Some painting is done in the lathe, especially where rotation enables the design.

As if to bring us back to a more familiar place Michael turned a bowl, using tailstock assist for safety. Final exterior tooling was a shear scrape using a 120° diamond point tool with a 45° bevel held in a trailing attitude free of the toolrest. Regarding the bowl interior, emphasis was placed on a continuous sweeping cut from rim to bottom using the blunt grind gouge. Bowl wall thickness should be considered as a design element. There are no absolutes.

The chuck foot was turned into a profile which enabled three feet to be formed at roughly 120° intervals on the bottom of the bowl with the use of saw, rotary burr, and rasp. A profile gauge ensured that the revealed bottom exterior matched the side profile flawlessly. Handles could have been implemented using the same techniques.

The finale of the day was Michael's signature multi-sectioned box, which has an organic twisted appearance which seems to defy its origin on a lathe!

Hook tools were used to create conical cavities in two dry end-grain hardwood blanks. Male tenons on one half were joined to female sockets on the other half and then the complete assembly was turned between centers to a form which tapered to a blunt point at each end. The external form now matched the internal cavity. Angled saw cuts across the diameter at multiple locations were now made and the cut faces trued with a lathe-driven

First steps of shaping Hosaluk's signature box. (Photo by Jorge Castaneda)

After the lathe work, the box is cut apart at odd angles and reassembled.
(Photo by Jorge Castaneda)

MDF 120 grit sanding disc. Sizing consisting of 50% Titebond glue in water was applied to the cut surfaces and, when dry, the joints were glued one at a time, with texturing and/or surface decoration applied to the inside cavity surface as each joint was created. Glue (Titebond) joints were "wrung" together with a twisting motion until the joint "made up", hopefully at the dry-fit registration marks one had previously remembered to install! By assembling the piece with rotation of the angled cuts, a twisting curl soon becomes apparent. The male-female join is not glued, but eased gently with abrasive to allow access and rotation of the two components. The external form is shaped with disc sanders, rasps, drum sanders, etc and is typically post-textured by bleaching, sanding, wirebrushing, rotary power carving, woodburning, pigmenting, etc, etc to achieve the desired effect. The finished result is a truly remarkable work of art from an amazingly creative mind.

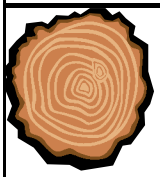
As Michael said "Once you transcend materials and techniques and let yourself loose….." Thank you, Michael Hosaluk , for showing us that creativity has no bounds.

And thanks to Jorge for his picture-taking and Peter for his great write-up and everyone who contributed to this great demo!

Teamwork makes a club!

A finished box and the ready-to-file, sand, and texture version on the right.
(Photo by Jorge Castaneda)

As the Wood Turns: President Mark Irving



I heard that Michael Hosaluk put on a great demo for us last month. Anyone ask any questions? Just curious.... I couldn't make it but I'm sure it was an informative session. Usually at these things, I pick up some new technique or learn about some new tool that would make turning more interesting. Not that it isn't interesting enough already. Why would we be doing this stuff otherwise? But to keep anything interesting always requires that we try new things and not get stuck doing the same things over and over. And I think that's true for any endeavor, whether it's 'lathing', as some of my non-turning friends call it, or some activity such as carving, or boating, or any number of things.

Even skiing. One Saturday, many years ago, when I was a young man, I remember going up to Pleasant Mountain for a day of skiing with a bunch of friends. For you young'uns, that's the former name of what's now called Shawnee Peak, located in the western Maine town of Bridgton, somewhere up near Fryeburg. I don't know what was wrong with the old name of the mountain, but that's another story.

We were skiing mostly over on the East slope, which is on the left side looking up the mountain, getting to the top via a tee bar, (that's old 'get up the mountain' technology for you young'uns again. You would probably have to check out a museum to see one of these things today. No chairlifts on this slope.) racing down to the bottom and riding up to do it all over again. And again. And again. Don't get me wrong. this is a lot of fun. But we were kids and were always up for doing something new or different. So we decided to build a jump.

Back in those days, they sorta frowned on that kinda stuff, cause you could get hurt, sue the mountain, and probably end up paying exorbitant prices for tickets. Well, we didn't worry about that. We built the jump up near the top of the slope so we could use it just after getting off the tee bar. We had been using it for a while and a crowd was beginning to gather just to watch us jump. We would line up and go one at a time and see who could jump the farthest or highest. Or look the best. Style counts for a lot in this game.

That was when I decided it was time to do something different. A tip drop was just the thing. Now, for those of you who don't know what that is, a tip drop is when you get high enough in the air off the jump and then you point your toes straight down. Remember, there are skis on your feet. And in the old days, they were pretty long. You have to get pretty high to do this thing. And then you have to have enough time to get your toes back up because after you jump, landing is unavoidable. I also thought I'd yell "momma" while in midair. I guess it just wasn't enough that I just do the tip drop.

So there was the crowd. And there went the first guy. And now I'm heading for the jump ready to execute my tip drop. Oh, and I forgot to tell you. I'd never done one of these things before. (I didn't say I was smart, just young.) I got up in the air, dropped my tips down, yelled momma, was looking cool, and then realized at that very moment I didn't have enough time to get my tips back up. The jump doesn't actually take more than a second or two from take off to landing. But there seems to be enough time for a zillion thoughts to go through your head when you know disaster is inevitable. Thoughts like "I'm gonna look like an idiot" or "I wonder if I'm gonna break anything".

I proceeded to catch the tips of my skis on the snow and due to the rules of physics and gravity, which say "If you catch your tips you're going to do a face plant", I did just that. Catching your tips starts you on a forward rotation that pitches your face instantly into the snow. Time for another zillion thoughts while your face is careening down the mountain pushing up snow banks on either side. Now you're thinking "when am I going to stop sliding so I can brush myself off and get out of here?" or "I'm just demonstrating the expert version of the beginners snowplow".

Snow is entering every opening in your clothes. It's going down your neck, pants, socks, mittens, sleeves and anywhere else that you don't want it. Your hat is back up the hill and your skis have come off and headed down the mountain where someone is trying to retrieve them. And your poles are bent. Ever try to bend an aluminum pole back to straight? You might as well just cut it in half. All you can do is get up, tell everyone you're ok, ignore the laughter that follows, brush off the snow, and continue down the mountain. And maybe try it again next trip back to the top after buying new poles. I don't even remember if I tried any more jumps that day.

I don't know what this really has to do with woodturning, but it was just an example of how trying new stuff can be exciting. Of course you should be careful about it too. If you're gonna do this on the lathe, be sure you have all your safety equipment on. And I suggest you don't try something you've never tried before if you're in the middle of a demo!

See you on the 16th.

Keep the bevel rubbing
Mark

Maine WoodTurners

MEMBER AAW

Nov 05 issue

85 Second St.
Hallowell, ME 04347

Return address requested

Coming Events:

Kim Dailey, Turning Pens, Wed. 7 p.m. Nov. 16

Next month: the Annual Christmas Party

Directions to Erskine: From Augusta, take Rt. 3 east for 12 miles. At the blinking light take a right onto Rt. 32. Go approximately 2 miles. Take a right at the end of the cemetery. The school is the first driveway on the left. The meeting is in the woodworking shop. (From the south and east take Route 17 to 32 N. In about 9 miles at the top of a hill, Erskine Academy will be on the left. Turn onto the street at the north side of the school grounds. The woodworking shop is the first building on the left.)

The club always welcomes new members. To join, send $30 to:
Burt Truman
Maine Woodturners Treasurer
85 Second St.
Hallowell, ME 04347
One good turn deserves another!
Or just introduce yourself at a meeting and pay Burt then.

Become a Member of the Maine Woodturners!

Name:
Phone:
Address:

Email: