

A Chapter of the American Association of Woodturners

Special Edition

I WAS NOT ABLE TO PUBLISH A NEWSLETTER IN JUNE.
A LOT HAS TAKEN PLACE SINCE THE MIDDLE OF JUNE SO HERE IS A SPECIAL SUMMER ISSUE.

Here is what's inside !

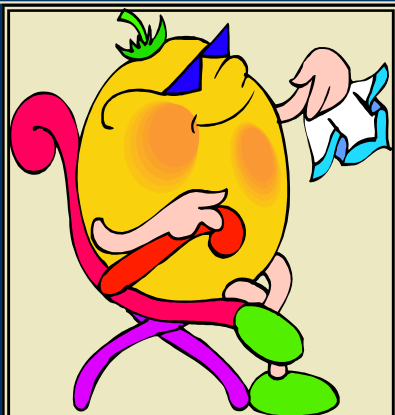
J. Vessery Demo

Eagle Cane

Lyle Jamieson

AAW NEWS

Andy's recap



Swan Song....
by Andy Hoyt

Greetings all;

We never had a chance to publish a newsletter in advance of our June meetings, so I'll try to do a bit of recapping for you. To say that June was a big one for woodturning in Maine is no understatement.

On Saturday the 12th we had Dave Barriger demoing for us at Erskine. That same day, Lyle Jamieson demo'ed in Dixfield for the Western Mountain Woodturners. The next day and also on Monday the 14th Dave taught a special course of instruction at the Woodturning School. Likewise, Lyle continued his demo in Dixfield on Sunday; and then taught at Kim Dailey's house in Carthage for a few days thereafter.

The following Friday there was a "small gathering" which took place down in Hartford, Connecticut. During the following week Denise DeRose taught a class at the Woodturning School; and then demo'ed for us on Saturday the 26th.

And preceding all this, the month began with the Southern Maine Woodturners holding their regular meeting during the first week. So yeah, those guys who found time to paint their house in June is a complete slacker.

For those of you who have taken the plunge and signed up on FaceBook please know that, thanks to Dennis Curtis, the club now has its very own page there. You can find a link to it at the bottom of just about every page on our web site. Please do your part to promote our chapter by sharing the new page with all of your FaceBook friends.

At the Board of Directors meeting which took place just prior to our May meeting, a few key items were agreed upon, and I thought I'd share the bullet points with you. A bit of this is already ancient history news-wise, but please bear with me.

- Ken Shepherd looking into the possibilities of the club exhibiting at the Augusta Woodcarvers Show and at the Common Ground Fair this fall.
- We're looking into acquiring a portable mini-lathe for the club so that we can demonstrate at these and other shows or events.
- We're looking into an additional video camera for still better viewing angles during our demos.
- It's been requested that when our meetings include a Show and Tell session, members restrict them selves to bringing a maximum of two pieces to share.
- And with regard to those pieces, it's common practice to pick up a turning to better experience it. That's usually just fine, but when you do so, please ensure your hands are clean.

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Andy—Continued

- We are gathering steam for participation in the AAW Turning 25 exhibition. The details remain sketchy at press time because the sketches for the project aren't quite finished. Suffice it so say that water, potwarp, color, and collaboration are just four of the eight or nine key words that describe the project



The wood carvers are once again in dire need of adapters for the Eagle Cane Project. Please do your part for our deserving veterans by spinning up your lathe and turn a few of these critically important cane components. Bring 'em with you to the next meeting and make sure they find their way into Gary Kitchen's hands.

Let me close by saying that it has been my honor and privilege to serve as your president these last two years. We had some fun on occasion; we had some amazing demonstrations pretty much all the time; and most importantly, we engaged in the simple act of sharing our passion for woodturning. You supported me most enthusiastically, and for that I'm most grateful. All I ask now is that you support Ken Shepherd in a like manner. When he steps up to the headstock in September, it's likely that his knees will be knocking and wishing he were just about anywhere else. I know I was two years ago. But if you're gentle and hold the rotten tomatoes to a minimum, I have faith that he'll take us all in new unexplored woodturning directions. That's what passing the torch is all about.

And speaking of headstocks, I think I'll go commune with mine for a spell.

Thanks, Andy



Adapters are needed !!

Eagle Cane Coordinator - Gary Kitchen

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2010—2011

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*There are two other wood-
turning groups in Maine.
Stop by, visit and make new
friends*

Western Mountain Woodturners

2ND Wednesday at Dirigo HS-Dixfield
Start time 6 PM

For more info contact

Kim Daily
kim@daileywoodworking.com

Southern Maine Woodturners

1ST Wednesday at Rockler- S. Portland
Start time 6:30 PM

For more info contact

Damon Harmon
Damon7@maine.rr.com

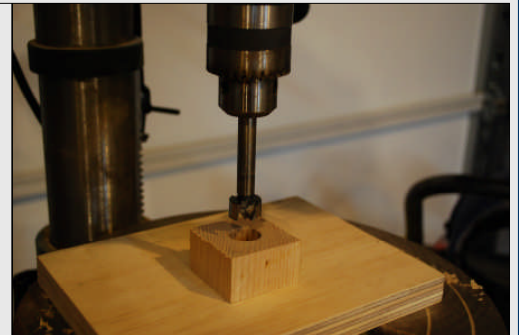
Eagle Cane Adapters

Another way to make adapters for the Eagle Cane.



From 1 3/4 inch square stock (or slightly larger) cut the blank to 1 inch.

Mark the center—then drill a 3/4 inch hole with a Forstner bit. This will be end grain so go slow



A face plate is used here- I used 1 1/2 inch # 10 screws to hold the block onto the face plate. Turn a tenon on the end that is 3/4 of an inch. The adapter blank will need to fit very snug but still able to take off with relative ease.



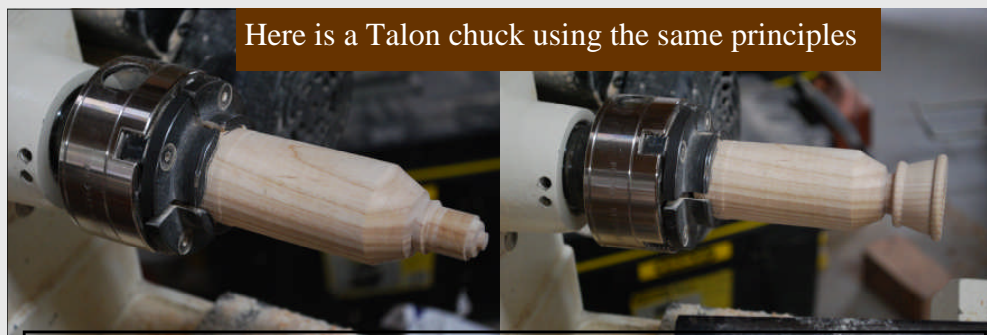
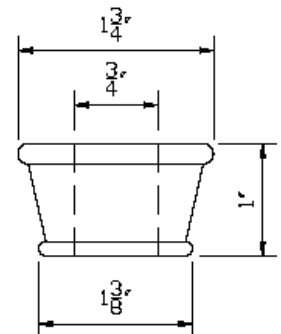
Here the block is mounted on the jam chuck



The block is now round and approximately 1 3/4 inch diameter.



Pictured here is the basic adapter. There can be variations to the shape but still need to be close to the dimension drawn to the right.



Here is a Talon chuck using the same principles

Above is a CAD drawing of the adapter. The top and bottom diameters can vary slightly.

The top of the cane shaft is 1 1/4 inch dia. so a bead slightly larger than the shaft is usually better. (The cane tenon is 3/4 inch dia)

Just like most projects there is more than one way to do it ! - *Brian Libby*

Lyle Jamieson

Hands-on Class

June 2010 at Kim Dailey's Shop



Thank you Kim for hosting the classes (and the work getting Lyle to Maine) and Lyle for his expert teaching abilities that created a great learning experience !

September 15

Challenge the Presidents

6:30 Show & Tell photos

7 PM Demo

October 30

Graeme Priddle

New Zealand

"Sculptural multi-centre hollowing"

Saturday 9AM

November 17

DUNNO YET !

December 15

CHRISTMAS PARTY

Erskin Academy

Another great year of Demonstrations coming !

Meetings are held at the Industrial Arts shop

Erskine Academy

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

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

Show and Tell Photos @ 6:30

Demo @ 7 PM

Important Message

Statement from Mary Lacer and the AAW Board of Directors

On June 21, 2010 the AAW Board of Directors requested the resignation of its Executive Director, Mary Lacer. This has created quite a controversy within the AAW, with many members unhappy with the decision of the Board of Directors. In retrospect, the Board of Directors agrees it could have handled this situation better, and regrets the divisions within the membership this has created.

Mary Lacer's supporters, who have adopted the name the Member Action Group (MAG), have launched a proxy initiative to recall the Board of Directors. Both Mary and the Board of Directors recognize this effort is dividing the AAW membership. Mary and the Board have agreed to stop the proxy drives and to cancel the August 28th Special Meeting. Mary and the Board have reached a mutual agreement so the AAW and its members can move ahead in a positive way. Mary has accepted the Board's offer for her to fill an advisory position to help with the training of the next executive director.

The Board acknowledges that Mary Lacer was not involved in any financial wrongdoing. The Board of Directors simply wishes to move the AAW in new directions.

Mary Lacer, AAW President Tom Wirsing, and the entire Board of Directors, hope that everyone on both sides of this controversy can "bury the hatchet", renew damaged friendships, and get on with the business of sharing our passion for woodturning.

J. Vessery Demo - color

Louis Nizer said "A man who works with his hands is a laborer; a man who works with his hands and his brain is a craftsman; but a man who works with his hands and his brain and his heart is an artist."

Into our meeting came an artist. Jacques Vesery. Right for the start of his encounter with us he laid down the ground rules; "It's not about the wood. It is about the color"; it's not about the turning it's about the color"; "it's not about the size it's about the color".



"It is not important that I am a woodturner. It's important that I can show you what I was thinking of in the finished item". Jacques is a sculptor. One who works at making the ordinary see extraordinary.



Within five minutes he had the group mesmerized into believing that a four inch high teapot was, because of the proportions and the color (that word again), over twelve to fourteen inches high.

Jack talked about the use of color to sustain the illusion of the proportion and how each layer of color added depth and the perspection of an added dimension to his work.

He told a story about not liking a piece and changing it colors from greens to reds. When it sparked the interest of a buyer, but the buyer wanted to know if he had the same piece in green. Jack response was it stays as it is. This seemed to reinforce Herbert Bayard Swope oft quoted remark, "I cannot give you a formula for success, but I can give you a formula for failure - which is: Try to please everybody."

Other insights to Vesery's thought process came with this statement, " How do you take a basic form and make it a more sculptural piece and have it keep its' utilitarian form."

His answer still remains through color and the use of textures on the piece. To create texture he burns in the features. This requires him to use a black base coat to even out the color and have a single color to start. Very much like a painter would start with a white flat matte on his canvas. He then starts layering his colors to create depth and highlights that give the illusion he wants to share with the viewer. The use of color allows him to create his illusion for the sculpture. Each new color is applied to add warmth, body and lift to the structure. To illustrate his point Jack wisely encouraged us to look at the demonstration slides and to question him on why and how he made his choices.



Continued on page 10

Vessery—continued

“Form first then before you do anything else. If you have an object that has a bad form don’t play with it, put it aside and work on something else.”

“After the form and the color.”

Working in his small shop, Jack stressed the desire to keep things neat and tidy. A place for everything and everything in its place. He works his craft the same way. Neat and tidy with careful preparation in planning ahead for how the unit is turned and chucked up; to what amount of wood to leave for power carving and sanding; to the color palette.

Each piece has a minimum of seven colors. Some of his work has tints and tone of thirty colors.

He also adds other materials such as translucent gem stones and gold leaf. Making the top the bottom and the back the front. To create the surprise for the viewer when the piece is turned over or turned around. For example: the bottom of the leather laced plate that has burned in the names of every major league stadium used in North America.

There is a multi dimensional concept to his work. It’s layer on layer of color to replicate nature in it’s native environment. It’s all about the illusion in presenting the form. Check out the two URL’s below and see more of Jacques Versery career.

A Jack tip: If you ever join a rim to a piece use a continuous bead of CA glue with no voids. Because CA is a brittle adhesive releases under lateral pressure at it’s weakest point. No one wants to pick up a piece from the top and just be holding the cover.

http://www.woodturner.org/community/pop/news/POPeNews_3_2010.pdf Page 6-8

<http://www.carolinamountainwoodturners.org/demonstrators/vesery/vesery1-2.htm>

Back to shave more wood,

Chuck

