



A Chapter of the American Association of Woodturners

December 2010



Christmas Party

Maine Woodturners Christmas party

Erskine Academy cafeteria

located in the main building downstairs.

Pot luck supper—bring a favorite dish to share

Yankee Swap—to participate bring an exchange gift

Wednesday - December 15 at 7 P.M.

MERRY CHRISTMAS



The Guy That Works in My Shop

By Ken Shepherd

This month the “Guy” is Santa. He has been meaning to get all the Christmas things done EARLY, but that didn’t work out. Now it is crunch time. All siblings, aunts, uncles, nieces, nephews, their kids, and his kids expect to get a “turned something”. Oh yeah, and his significant other also expects! That is quite a count! He learned early on, don’t do napkin rings. It sounded so simple. He had about 25 people on his list. After the decision was made, he was told that you CAN’T do just one. They come in a set of 4, with one sibling wanting a set of 8. And – they must be different for everyone on the list. Also each one had to have a means of figuring out which one belonged to an individual. That is 104 different thingies! In addition, when he was beginning, a jug of Tung Oil seemed like a good finish to use. He forgot to find out if it had drying agents in it. That was when he didn’t understand finishes and their drying (still doesn’t). Each family got a different design, some flat, some round, some with different beads, some with different coves etc. Within the design each one had 0 lines, or 1 line, or 2 lines, or 3 lines so they could be differentiated. After putting on the Tung Oil he kept the drying rack of 104 pieces in the shop which was only heated to 40 degrees at night. They needed at least two coats which took a week each to almost dry. Never again!

The Guy that works in my shop hopes that everyone will have a

Merry Christmas as well as a healthy and Happy New Year

Ken's Hint of the month

Keep it warm. I now use Wipe On Poly by Minwax. I like to think that my pieces will last forever (fat chance!) but I have found that oil finished pieces need to be redone in a year or two. Wipe On Poly is oil based and resistant to things like alcohol where a lot of my pieces are used in conjunction with a cocktail – like peanut bowls and bottle stoppers. They are still subject to kids playing catch and puppies chewing on them. I have also found that to dry any finish, it is better to keep the pieces close to “room temperature”. Finishes and paints don’t dry well at 50 degrees or lower (like in an unheated shop). Once the pieces get dry enough to handle I bring them into the house for overnight. 24 hours is enough to set the finish and then sand & another coat the next day.

Secretary's Report

By Tom Raymond

Maine Woodturners Meeting Notes November 2010

The November 2010 meeting of Maine Woodturners The November 2010 meeting of Maine Woodturners was held on Wednesday the 17th at Erskine Academy in South China , Maine. About 45 members and 4 guests were in attendance.

President Ken Shepherd opened the meeting at 7 PM with an announcement that there would be a free raffle and a kiln auction tonight. He referred back to last month's meeting about a change to the Bylaws to allow free club admission to the faculty and students of Erskine Academy. Burt Truman spoke about this change and then made the motion that the Bylaws be modified as needed. The motion was seconded and then a vote was cast making the change possible.

Because of Gene Beaupre's resignation as Vice president, Ken advised that we have to come up with a new candidate soon. There will be more discussion at the next meeting.

The December meeting will be a party with a Yankee Swap at the Erskine Cafeteria. Anyone attending should bring a gift. The date was not mentioned.

Bill Housley has extended an Invitation to members to visit his shop in the future to experience his Rose Engine lathe in operation. Bill lives in Limerick. Anyone interested (a show of hands indicated about 8 interested) should contact Ken Shepherd .

At 7:12 Ken introduced Dave Lancaster as tonight's demonstrator turning a cherry platter. The demo ended at 8:30 PM then Dave announced that he will demonstrate again in Jan. on a Saturday on how to prepare wood for turning.

Joan Coleman handed me a thank you note from Eugenia Hammond and a thank you letter from the Belgrade Fire Department for the clubs donation of \$50 in Raymond Hammond's name. The money will go towards a piece of equipment to be used for fire and rescue in memory of Raymond Hammond.

Ken oversaw the Show and Tell table until 8:55 PM then raffled off about 10 Craft supplies discount certificates. The final act of the evening was Ken as the Auctioneer of a Kiln owned by Ken Keoughan which brought in \$35 for the owner. The transport was being done by the writer.

Tom Raymond, Sec.

Graeme Priddle

From Whangarei, New Zealand, Graeme Priddle started his demonstration with a geography lesson and a history tale on where he comes from physically and artistically. Using several rhetorical questions he answered the who, what and why of his life.

He left us hanging on the phrase, "Why I make it?."

Using short narrative stories about his passions for culture, his environment and his production life, Graeme opened up his introspective world of being a turner, an artist and a craftsman.



"Whatever I am trying to express; I look for the design element."

"Looking at the object and then finding things that relate to the object of interest. Taking the complex lines of an object and reducing them to simple impressions that suggest the complex arches and furrows and edges in the object."

"Very simple lines that express the simplicity of the story."

"To me there has to be a story."

By example: He has a complex image in his mind and he wants us to guess what it is;

Drawing a rough oval and encouraging the group to guess what he sees about the oval.

Adding to the oval he places two lines about 2/3 up from the bottom and suggests these are the eyes of the face he has in his mind.

Look at the person next to us; can see within the complex lines, folds and textures of the face the simple lines.

So, when you reduce the complex features to simplified lines the viewer can see a representation of more depth and tone.

Then there lies the story of the design and the narrative to what this design represents. Priddle's object lesson about working and design process put most of us on the edge of our chairs waiting for the next tidbit of knowledge. This came shortly after the question was asked about "What kind of woods do you use?". This led him to discuss his three basic principals for turners.

First, a woodturner should know about the grain of the wood. Knowing the type of wood is important but knowing the nature of the grain and how it is laid out in the timber and how to make the cuts to achieve a successful design. He questioned us about short and long grain, uphill and downhill, side grain and end grain.



Continued on page 5

More to the point of the question Graeme answered, "I use...the kind of woods that are appropriate for the task." This led us back to a more in-depth understanding that a complex timber blank with lots of character should have a simple design. Conversely if you have a complex design then you should keep the wood character simple. (Pretty timbers simple design and complex design keep the wood simple)



He reasoned that a complex wood and complex design give the viewer too much information to process.

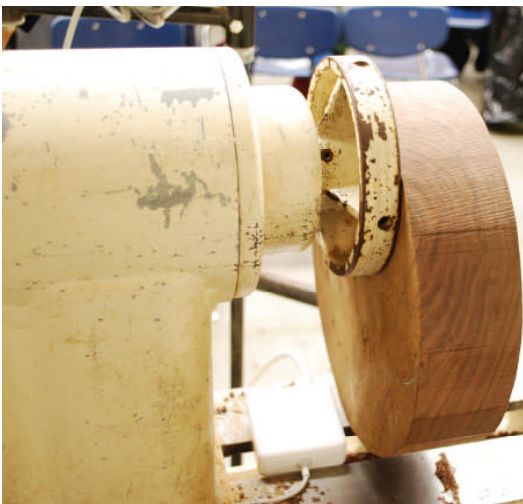


Graeme's second basic principal was to have sharp edges. He hand grinds his tools and later during the day explained the how and why of his sharpening method. He was saying that keeping sharp edges and the angles and degrees and length of side wall and all the twenty other things that go into sharpening a tool did not matter as long as you are happy with the cuts you are making. His suggestion was to continually practice sharpening and turning so the body can develop muscle memory through the reparative process. Doing this should become natural and free flowing.

Lastly, the bevel was presented as the third principal of woodturning. Control of the bevel is in the hands of the turner. These basic elements of turning are the cornerstone to where one starts to expand and explore away from the basic timber blank and into the realm of design and art.

"After ten years or more of production turning I now want the design to be the feature of the bowl not the wood and then to tell the story of the design.

That my friends was just in the first hour of a day long presentation. Oh, yeah did he make shavings as we sat wide eyed watching him place a blank off center on a face plate and begin to turn his signature piece. Ever mindful of safety the front row seemed to duck and part when a catch was made or an unfamiliar sound occurred in the turning process. But, after several hollowings were made and the piece started to take shape we began to see the why of the method as well as the how he did it.



Graeme Priddle demo -continued from page 5

After lunch, more design options were shown and demonstrated from burning to coloring and a combination of the two where exhibited. Graeme took his time explaining the efforts he uses in getting the right tool for the right effect. Many times he'll make his own wires for burning and reshape a tip for carving or invent whatever is needed to finish his design.

Follow this web site for a detailed look at making a burner from a battery charger as well as the handle and wires. <http://www.woodturnersresource.com/extras/projects/priddle/WoodBurner.html>

This was a day well spent in understanding how an artist develops his skill and training while maintaining a close connection to his culture and environment. Take a while to review the DVD. The insight on his sharpening alone will set you to wonder why you hadn't thought of how to do that.

Whew, back to finding the right tool for the design,

Chuck



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*We now have 4 woodturning groups
in Maine. Stop by, visit and make
new friends*

**Up There
Woodturners of
Aroostook County**

1st Wednesday of the month
At members shops
in the Houlton area

For more info contact
Paul Porter
pgporter@mf.net

Western Mountain Woodturners

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

For more info contact
Gary Rowland
growland@myfairpoint.net

Southern Maine Woodturners

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

For more info contact
Damon Harmon
damon7@maine.rr.com

September 1986

From the first issue of The Journal of the American Association of Woodturners



THE STORY BEHIND OUR LOGO

In last June's Newsletter, we announced that Carolyn Kinloch-Winkler (Member no. 313) had won our contest for the AAW logo. Then, we said that we would formally unveil it in the first issue of our Journal. Now, you have all had a chance to see it on our cover.

I asked Carolyn to write and tell us something about how she developed the logo. This is what she wrote:

"First, the circle seemed obvious for a woodturners' association. Next, I considered a variety of tools, but the gouge seemed to make the most consistent curls, and I wanted a curl inside the circle. I chose for the focus the act of turning rather than a turned object, because I saw the purpose of the organization to be the sharing of practical and artistic information between all types of woodturners, and not necessarily the sale of turned objects in the art market. With all that in mind, I tried to keep it simple. And voila -- what you see is what I got!"

Thanks, Carolyn. We think you did a GREAT job.

The A A W annual symposium

June 24-26, 2011

Saint Paul, Minnesota



DEMONSTRATIONS

December 15
CHRISTMAS PARTY

*Erskine Academy
South China*

January 19

Mark Irving

Turning a peppermill

February 19

David Lancaster

"The Complete Bowl"

All day Saturday demo

May 21

Marilyn Campbell

Kincardine, Ontario

*These are the demonstrators
confirmed to date—more
great demos in the works*

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

Message from AAW

Cindy Bowden named Executive Director



Cindy Bowden, a long-time museum administrator and a leader in the international craft community, has been appointed executive director of the American Association of Woodturners (AAW), the association announced today. Bowden, who will assume her new duties on January 3, 2011, has been executive director of the American Museum of Papermaking at Georgia Institute of Technology in Atlanta for the past 17 years. She also is currently president of the World Craft Council North America.

"We are delighted to bring a person with Cindy Bowden's exceptional administrative talents and knowledge of the craft field into a defining role within this organization," said Tom Wirsing, president of the AAW Board of Directors. "She not only has the know-how to manage an organization of nearly 14,000 members but also will bring significant fundraising credentials to our work."

Founded in 1986, the AAW is one of the largest craft organizations in the nation and will observe its 25th anniversary in 2011 at the group's annual symposium in Saint Paul next June.

"Cindy Bowden's appointment concludes an international search effort that encompassed a wide range of outstanding candidates," said Warren Carpenter, AAW board member who heads the transition committee. "She will take over at a time of new growth and energy within AAW, and her exemplary management abilities and operating style will be tremendous assets in meeting future challenges."

At the American Museum of Papermaking at Georgia Tech, Bowden solicited grants from foundations and individual donors to establish an endowment, expand exhibition space, and organize traveling educational programs around the world.

The AAW seeks to foster a wider understanding and appreciation of lathe-turning as a traditional and contemporary craft and a form of art among the general public and amateur, part-time, and professional turners. Membership in AAW brings a variety of benefits, including a bimonthly magazine, insurance coverage, scholarships, national symposiums, educational opportunities for newcomers and youth, and a website where turners can display and market their woodturnings.

The annual symposium, to be held June 24-26, 2011, in Saint Paul, will include live presentations, an auction of selected woodturnings, an instant gallery showcasing current woodturning craft, a rotation of how-to and hands-on demonstrations, the world's largest trade show of commercial woodturning vendors, and a youth training center

Totally Turning 2011

Saratoga Springs
New York

*Saturday and Sunday
March 26 and 27, 2011*

*Brought to you by
The Adirondack Woodturners Association*

DEMONSTRATORS

RICK ANGUS
ANDY DIPIETRO
JOHN FRANKLIN
GILES GILSON
GEORGE GUADIANE
KURT HERTZOG
DALE NISH
PAUL PETRIE
RICHARD RAFFAN
JENNIFER SHIRLEY
CURT THEOBALD

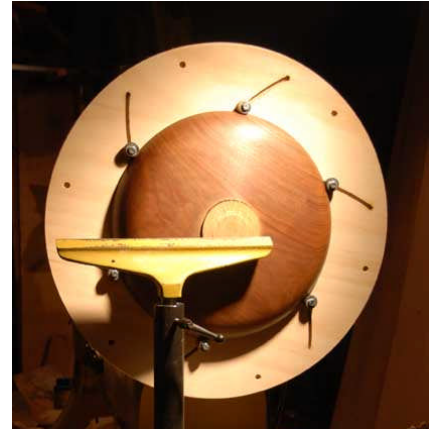
THERE IS AN INSTANT GALLERY AS WELL AS A TRADE SHOW

<http://www.totallyturning.com/>

The longworth chuck

The brain child of Australian turner Leslie Douglas Longworth, who brought it to his club and died shortly after. His club published it and has been kicking around in the Internet ever since, here it goes once more.

I used $\frac{3}{4}$ " MDF and $\frac{3}{8}$ " plywood scraps that were in my shop. Both of the same size and are worked simultaneously. First establish a center, then draw several circles, the outermost one is the biggest circle you can draw in the boards, then one inch in, draw another, this is the outermost edge of the slots to be cut. Then another one to be the smaller edge of said slots and the last one, the perimeter of the faceplate to be used.



Draw a faint diameter over all the circles, using dividers, divide the outer and inner edges of the circles that limit the slots, the original had four slots, I made mine with 6, so the radius divides the circles in 6, now using the dividers, trace arcs using the 6 points in the larger circle as pivot point draw arcs tangentially from the inner circle to the outer repeat for all 6 slots, look at the pictures, easier to understand using the eyes than the tongue.

Using my baby router mounted on a strip of plywood, using a screw as a pivot cut the slots. Use clamps to maintain both pieces firmly together, as soon as you have a slot cut, insert a bolt with washers and nuts and tighten firmly, when all slots are cut, take out all the bolts, reverse one of the boards and reinsert all the bolts, but this time they go through a wine cork predrilled, use washers on both sides of the boards and cork, 3 per bolt.

Install the faceplate, I did both glue and screw. Using a jigsaw, cut the outer circle and drill a few finger holes to actuate the jig, I actually use 2 short dowels with a tenon that fits the holes.

You are done! Mount on the lathe.

It is for light work, cleaning the foot of platters or bowls. I did use $\frac{1}{4}$ " bolts, but perhaps I will change that to $\frac{3}{8}$ " fine thread, I did use corks from wine bottles, but as it was taking to long to drink the wine and use the cork, I cheated and as soon as I had 3 corks, halved them and installed them. They work ok but not great, now I am in the market for test tube rubber stoppers, the ones with a hole for tubing, something taller than what you see and a lot bigger at the top than at the bottom. Tighten slowly and evenly so the work remains on center.

You will need a dedicated faceplate and screws, 6 bolts and nuts and 18 washers. The beauty of it is that it is self-centering.

Some thoughts:

With a very sharp tool, cut shallow grooves every $\frac{1}{4}$ " and pencil them so they are very visible, fill the whole work area of the chuck with circles, they will help you place and keep the piece centered, as the corks or lab stoppers are soft and squeeze, is easy to go off center.

Some sources for test tube stoppers:

<http://www.indigo.com/science-supplies/gph-science-supply/rubber-stopper.html>

http://www.carolina.com/jump.do?itemType=HOME_PAGE

<http://www.mcmaster.com/#tapered-rubber-plugs/=9rze01>

