



A Chapter of the American Association of Woodturners

February 2011

David Lancaster

The Complete Bowl

David's demo will cover the entire process of turning a bowl —from laying out that lump of wood in the wood pile to the finished product that will sit on your table .

February Demonstration

Saturday February 19th 9AM

Repeated again on

Sunday February 20th at 9AM

Advance reservations suggested !

Contact Ken Shepherd

David wanted every attendee to get the full benefit of this demonstration so he offered to do a second workshop in an effort to keep the group small.

blank layout — mounting on the lathe — turning techniques

"how to — why — why not"



The Guy That Works in My Shop

By Ken Shepherd

That guy has been trying to figure out how to make this snow look round! If it was round, his imagination would be letting him deal with it in a recreational state, rather than as a chore! Also smaller tools, like gouges, could be used rather than the big and heavy shovels.

Even though we had lots of snow still coming down all day on our January meeting, our stalwart natives came out to see Mark Irving do a peppermill, while providing lots of entertaining and useful hints. Much thanks goes to Mark, that without the aid of a dog team and sled, managed to arrive on time through the blizzard. We were all glad to see him because the backup plan for the evening's entertainment might have been the club officers singing, whistling and doing a dance contest!

Ken's Hint of the month

I don't know how many ways there are to find the center of a piece of wood to get it on the lathe. There is probably more than a zillion!

Sometimes I am concerned with having straight grain for spindle turning, like making a thin stemmed goblet. In that case I trace a grain line from one end to the other so that the two centers end up on the middle of the same growth ring at each end – making a straight grained piece when I am done.

Another of my favorite quick and easy ways is to use a combination square. First, it is easiest to clamp the piece of wood on its end (like in a vice). Then set the length of square ruler (that sticks out of the miter bar) to approximately one half the diameter or width of the end of a piece of wood (a lot of times by eyeball!). Hold the square across the piece and draw a line, flip it over and do it again from the other side. Typically the two lines don't coincide. If they are a long ways apart, you can make a small adjustment to the length of ruler and do it again. What you have then is a pair of roughly parallel lines on both sides of the real center. It doesn't matter if the ruler is set too long or too short, it still works! Do the same thing from the top and bottom of the piece. Then you will see a small square in the middle, or a small rectangle if the wood is not nice and balanced. That's your center that can be center punched to go into the drive or tail stock end. Do the same thing for the other end of the wood. If this little square is too big for your purposes, you can make a small adjustment to the length of the ruler and do it again. This is a self-correcting way to find the centers. It allows for dividing the diameter or width by two and messing up the math. It also allows for width of your pencil point. You can get this method to be very exact (by going back with fine adjustments of the ruler length), or leave it a little sloppy to get the desired accuracy you need for this particular project.

By the way, it also works for finding the middle of a board to rip it down the middle!

Secretary's Report

By Tom Raymond

January 19, 2011

President Ken Shepherd opened the meeting at 7:04 pm. He announced that the Board of Directors had met earlier at 5:30 pm and made the following announcements.

The election of a vice president was held with Brian Libby receiving the necessary votes to be elected.

The club has purchased a new digital still camera with an added memory chip to use during the monthly meeting, during demonstrations, for Show 'n Tell and for general club photography. Don Caron will be the caretaker of this equipment.

A thank you letter from Lorna Prescott widow of Lee Prescott was read.

David Lancaster was taping a woodturning segment for the Martha Stewart show for broadcast 1/21/2011.

David Lancaster is the featured demonstrator for Saturday Feb 19, 2011 meeting, Titled: "Bowls A to Z".

Those interested in attending should RSVP Eugene Beaupre (pixes@aol.com).

Greeting were extended to new members and visitors

Mark Irving started his peppermill making Demonstration at 7:12 pm.

Mark hosted the Show'n Tell.

The meeting adjourned at 9:04 pm.

Submitted by: Chuck Seguin, acting Secretary

Board of Directors Meeting

On Wednesday January 19th 2011, the Maine Woodturners held a Board of Directors meeting at 5:30 PM at Erskine Academy prior to the regular meeting at 7 PM.

The Following members were present: President Ken Shepherd, Treasurer Burt Truman, Andy Hoyt, and Dennis Curtis. The following were absent: Sec. Tom Raymond, Sheila Wiken, and David Lancaster. Brian Libby, Don Caron, Chuck Seguin and Lanny Dean also attended the meeting.

The purchase of a faceplate to make an outboard hand wheel for the large Erskine Academy One Way Lathe was approved.

The purchase of a digital still camera for Show and Tell and other activities was approved.

The Board members approved a plan of upcoming Lancaster demo funds to go for the next phase of Video coverage. Dennis Curtis will get prices and a list of equipment.

Jaques Vesery has applied for a grant of \$1500

If a boom is built for video work, by Lancaster, approval of cost must be reviewed before proceeding.

The Board approved a donation of \$100 to the Center for Furniture Craftsmanship to co sponsor Maine Wood in 2012.

The Board approved a one time scholarship for two Erskine Academy students to attend the Lancaster demo.

Library fees on rentals were discussed then it was tabled until the librarian can be involved.

Scholarships to the Woodturning School were discussed. It was decided to wait and see how the Southern Maine Woodturning club has benefited by this.

The members discussed the proposed Center for Furniture Craftsmanship All Maine Woodturners show in 2012. We are not sure why CFC benefits our clubs but the concept of a special show should be further explored.

Tom Raymond, Sec

MARK IRVING

Turning a Peppermill

January 19, 2011 Demo

We all know Mark Irving is a Past President of the Maine Woodturners and is an instructor at the Woodturning School. But did you know that Mark is a shoot from the hip, tell it like it is even if you don't like the answer type of guy? Well after viewing this DVD of Mark in action you'll come to appreciate him for those fine human qualities too.



Over the past nine years Mark has made a few (dozen) peppermills for family and friends. Tonight's demo was his refined process using a Red Oak blank for his peppermill. He also displayed several of his peppermills including a laminated peppermill and unturned laminated block. Mark says that, "Kim Dailey supplies the peppermill kits at a good price and good shipping rate. So, I like to support our local Woodturners."

It take a 12" blank to make a 10" peppermill. Placing the blank between centers and truing it up Mark cuts a tenon on each end. The tailstock tenon is made with a skew and the drive side is made with a parting tool. The Bottom piece is 8" so measure 8 1/8" from the end do not include the tenon . Use a thin parting tool to separate the Top from the Bottom at the 8 1/8" mark. To clean the end grain use a skew to make the peeling cut necessary to slice through the grain to leave a face with a clean sharp surface.

Now I thought this technique was a little dangerous and made that point to Mark. His instructions where clear and his demonstration of the method was flawless as well as his conclusion to take your time and practice the cut and practice again before attempting it on a end grain chucked 8" from the headstock without a tailstock support. When Mark was making the facing cut to the top he had a "forward move-



ment of the tool just a little faster then I expected". A little more discussion focused on the way the tool should be held and how the placement of the hands and body would **probably** prevent an injury. As well as the normal safety equipment used while turning.

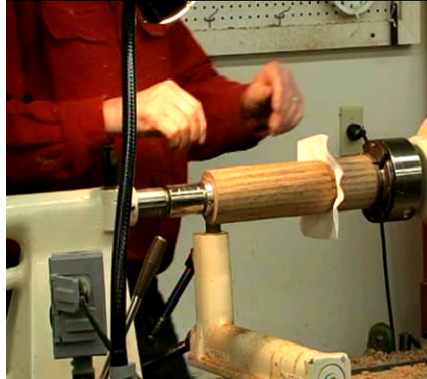
*As a side note: I found a Shop Notes Vol. 8 Issue #44 March 1999 Page 12 article that detailed the same process of making the **FACING CUT** with drawings and a picture of how to take the 1/32" sliver from the end grain.*

Continued on page 5

Mark Irving demo -continued from page 4

Next came the boring out of the Bottom for the grinding mechanism and then a through hole to the top for the storage of the pepper seeds. The Bottoms insides are complete and the Top is chucked on the ONE WAY Lathe. This 2" piece gets a tenon to match the hole at the top end of the Bottom and is faced off using the skew method shown earlier.

The process calls for the Top to remain in the chuck and the Bottom placed on the top's just made tenon so a jam chuck is created to turn the peppermill between center.



"When you match up the grain and start to turn you can lose sight of where the two pieces come together." , Mark explained as he placed a paper towel over the Top tenon and snugged up the Bottom to create his jam chuck. He uses that white line to help define the shapes he wants (a cove or bead or a vee at this line. He also creates the bottom shape first so if he does score or mar the Top he still has plenty of wood in the Top piece to make changes and adjustments.

Because he turns the two together he can see the total shape of the peppermill as it develops and how the curves flow into each other. His designs are usually from what looks good to him and making clean sharp edges, beads and coves. Sharp tools are a key in turning the fine line at the transition Top and Bottom.

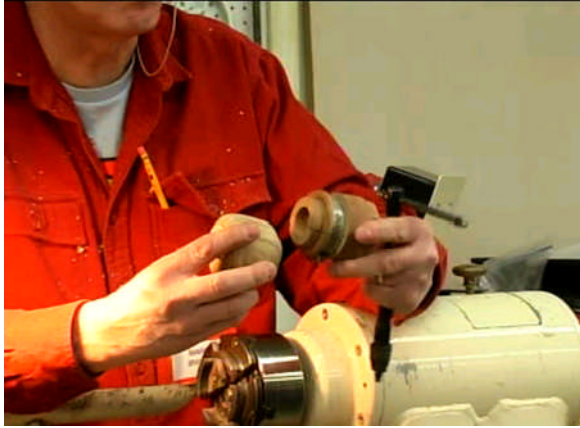


After sanding the piece remove the Bottom with the Top remaining on the lathe. Make a divot for the drill bit for the through hole and the Rod Plate. Then make a shallow recess on the small tenon about half the thickness of the Rod Plate. Leaving this proud of the wood will protect the tenon from breaking if the mill is dropped or abused.

Continued on page 6

Mark Irving demo -continued from page 5

To complete the Top , Mark removes wood at the chuck side and continues to shape the Top. After parting it off he takes his specially made jig (a home made collet chuck) to hold the tenon of the Top and finishes the Top to the correct height and ends with sanding the Top.



Mark said ,“When rechucking you usually are off somewhat... in this case we’re off about 1/32” so to combat this flaw you need to slow (400 -500 rpm) the turning down. Start your cut from the outside edge, find the bevel with the detail gouge and ride it in to the center.” There you have the Peppermill from Mark Irving.

Now I’m going to try the facing cut and make a few of those handy collets.

Back to the shop,
Chuck Sequin



**MARK
IRVING
MILLS**



Jacques Vesery

February 26 & 27, 2011

Saturday & Sunday 9:00 a.m. - 5:00 p.m.

This weekend course introduces participants to making beautiful wooden bowls on the lathe, starting with green wood. Through demonstration and one-on-one instruction, Jacques teaches correct use of the bowl gouge. Instruction covers wood selection, mounting wood on the lathe, gouge sharpening, and safe methods of effective turning.

Stephen Gleasner & Jacques Vesery

March 26 & 27, 2011

Saturday and Sunday 9:00 a.m. – 5:00 p.m.

This intermediate-level, two-day course is designed for people who are familiar with the basic mechanics of turning and want to begin exploring the aesthetics, too. With the benefit of two highly creative and skilled instructors, students learn to "sketch" in wood by turning lots of forms quickly, then to "edit" with the lathes off. Discussion centers on what makes a form sing and what makes it flat. Then comes more turning and more critique, as participants practice switching gears from the right-brain passion of making to the left-brain calculation of the editing table. As Stephen says, "We will have fun. We will learn from each other how to be verbal about a non-verbal thing."

For more information go to

http://www.woodschooll.org/2011/community/index_2011.html

Maine Woodturners Officers

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Newsletter

Brian Libby
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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

Pigments and Dyes

In woodworking, we use two primary types of colorants: pigments and dyes.

Pigments are very small particles that reflect colors. Because they are particles, they will actually stop light from passing through, if there are enough of them. Paint, which is opaque, is made from pigments. If you apply paint to glass it will block the light coming through the glass. Pigments are usually manufactured, but there are lots of natural ones. Red ochre, French gold ochre, and burnt sienna are all earth pigments. These pigments were originally made from very finely ground colored soils, soft rocks, soot, and charred bone. Most pigments in current use are manufactured, but earth pigments are still readily available.

Dyes are different from pigments. They are not small particles, but are molecules, which are infinitely smaller. If you completely dissolve a dye in water, light will still pass through the water. This is because molecules of dye do not block light, they absorb some colors and let others pass on through. Generally speaking, most natural dyes produce very limited color intensity. This is unlike the bright manmade dyes we commonly use to color fabric and sometimes wood.

Just because something is a natural product does not mean that it is necessarily non-toxic. For example, the pigment Paris green is based on copper and is extremely poisonous. It's even used as rat and bug poison. Natural does NOT equal safe, all the time. Be sure to always wear protective gloves and eye protection, even if you think what you are doing is fairly safe.

Another important note is that some processes are not predictable. For example, you can apply an iron and vinegar solution to oak and get very different colors. They may range from silver gray to dark brown. Each tree seems to react differently. You will need to experiment on scrap first.

Totally Turning 2011

Sarasota Springs New York
March 26 and 27, 2011

Go to [totallyturning .com](http://totallyturning.com) for more info

DEMONSTRATIONS

Advance
reservation requested
Contact Ken Shepherd

February 19

David Lancaster

"The Complete Bowl"

Saturday demo

Demo will be repeated on Sunday February 20th

March 16

Ann Prescott

Fundamentals and new tools

April 20

Al Mather

Getting down to business with the skew

May 21

Marilyn Campbell

Kincardine, Ontario

Saturday demo

June 15

Still 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 *Cindy Bowden*

The annual symposium will be near headquarters in Saint Paul. The symposium will include educational activities and enjoyable days dedicated to learning, teaching and sharing. I am particularly looking forward to the demonstrations and talks from a variety of woodturners and authorities in the field. This is our opportunity to meet with the experts without having to travel all over the world. One of the things I like the best about symposiums is connecting with old friends and building new relationships with people who share enthusiasm for woodturning. Our symposium conference hotels are offering discounts for you, your family and friends. There will even be complimentary buses circulating between the venues and hotels to save your energy for the symposium.

Saint Paul has a large number of lovely parks and walkways along the Mississippi River to explore if you want a little more exercise. This is a great vacation venue for families, even those members who have not experienced the joys of woodturning. Optional tours showcasing Saint Paul, Minneapolis and Stillwater will be available for you and your family. We have been able to get discount tickets to see the King Tut exhibition at the Science Museum of Minnesota, make your reservations when registering for the symposium on our web site.

Our wonderful journal, "*American Woodturner*" has inspired me to learn more about woodturning. I love reading the articles and drooling over the photographs and can always dream that someday my work will look that good.

Our members are very important to us and we want your opinions and suggestions. Please feel free to email me or any of the staff. If you are interested in joining our committees and working with outreach, education, or any number of topics, please contact us.

I look forward to seeing you in Saint Paul in June.

Cindy Bowden
AAW Executive Director



The American Association of Woodturners will celebrate its 25-year anniversary in 2011 at the St. Paul symposium. One of the many special events there will be an exhibition, *Turning 25 – A Celebration*. Each chapter of the AAW is encouraged and welcome to enter this exhibit. The exhibit goal is to have every AAW chapter represented and for each chapter to enter a lathe-turned work that exemplifies and represents that chapter.

FINISHING

What finish can be put over Mineral Oil?

This question has been around for many years. There are those who say nothing will work over Mineral Oil, and there are those who say that they do it all the time. As we would expect, the answer is somewhere in between.

Mineral Oil is a petroleum product. In the simplest of terms, it could be described as highly refined and edible lubricating oil. As such, it does not dry when it is applied to the wood. Mineral Oil is soluble in all petroleum based thinners and turpentine, and therefore, any finish that uses these same solvents can be put over it. Lacquer, shellac, varnish, and drying oils will absorb any Mineral Oil that is already in the wood into the new finish, and there will be no adhesion problems.

However, there is a penalty. The Mineral Oil acts as a "plasticiser", and the new mixture will cure to a softer finish than if it were used alone over bare wood. How much softer will depend on how much Mineral Oil is present. And, the softer finish will deteriorate with age much faster than if it were applied over bare wood.

If you are willing to accept this compromise, then the answer is yes, a finish can be applied over Mineral Oil.

The Five Rules of Sanding

Rule 1 -

Sandpaper is a cutting tool, keep it sharp and keep it clean.

Throw it away when it gets dull. Don't use worn-out coarse grit as a substitute for finer grit. Worn-out 120-grit is just that, and it cannot be used as a substitute for 280-grit.

Rule 2 -

Remove all tool damage and torn grain, and repair the surface with as coarse an abrasive as necessary to do the job - BEFORE moving through the finer grits...

Rule 3 -

Sand through all of the grits progressively.

A good rule of thumb—1.5 times the grit you are using equals the next grit to use (i.e. $100 \times 1.5 = 150$)

Rule 4 -

Remove all of the scratches and the sanding dust from the previous grit before going to the next finer grit.

Rule 5 -

Slow is good. Heat is the enemy.

SAFTEY CORNER

Stand up Lazarus! Said JC...

No Bible talk here, it is a tale of physics.

Last march a hurricane downed a colossal spruce tree not far from our house. The root ball, rather the root disk, was about 16' in diameter and just a hair off vertical, so a cut just in just the right spot should make the root section stand up. After looking it a number of times, just long enough so my brain figured out the total mass of the root disk and an equivalent mass of the trunk so there was perfect balance, and then make "the" cut right there.

1.11.11 was the date.

As the trunk in the spot where I needed to make the cut was way up, I had to cut several sections at 18", dictated by my wood burning stove, some to stand up and others to position under the trunk so if my judgment was wrong, it would prevent the whole shebang from coming down and perhaps hurting me. Another consideration was if the section that remained on the ground was to shift south due to the position of the boughs supporting it. So I did all the prep and as "the spot" was still too high, I did a cut 18" further out than needed, where I could stand on the ground standing on the north side. When I finished the cut the root disk side went slightly down, and the remaining section moved south as envisioned.



Another section of the top part was taken off to have an escape route just in case, and then others to have two to stand on. At this point I went to get the camera and did snap a couple shots, then the moment of truth. I made the cut in "the spot," and the section fell, but nothing happened. I stood there panting for several minutes and looking. As nothing happened and I was dehydrated, I started to walk to go get some tea. "Tic, tic," I heard and turned to find the stump vertical! The thing weights several tons and did not make a sound other than that "tic, tic!" I was expecting a WHAM! and the earth to shake, but nothing, and I did not see it going up...



I have no cognition of all that computing the brain did, just call it an "educated guess" as I have done others, but nothing this massive.

The stump is 3 feet across at ground level.

There is a tremendous amount of stored kinetic energy on the root balls; they kill people, so if you work on one be extremely careful. If the tree is removed and the root ball stays, it can come down anytime and hurt or kill persons or animals, if you remove the tree somehow push the root ball down so it does not hurt anybody

Article from Jorge Castañeda

FOR SALE

Wadkin Patternmaker's Lathe

The lathe will turn 42 inches between centers, 12 inches over the bed, 9 inches over the tool rest, and 2 feet in the gap. It has #2 Morse taper holes in spindle and tail stock. Nose is threaded 1.375"-6.

Included are two adapters, one is 1"-8, the other is 1.25"-8. Also Included are two 6" diameter, and two 5" diameter faceplates for the inboard end of the spindle and one 8" faceplate for the outboard end of the spindle. Outboard turning rest is included.

Drive motor is 1-1/2 hp, 220 3-phase via flat leather belt. Spindle speeds are 3150, 1500, 750, 330.

Lathe is in great condition and is available for the bargain price of just \$3000.00.

If purchaser arrives in York, Maine with truck I can load the lathe.

The seller, [Fred Armbruster](#), can be reached for questions at 207-363-2524 or via [email](#)



Rockwell Lathe

This is a 1970's vintage Rockwell Heavy Duty Variable speed lathe featuring 36" between centers with a 12" swing.

The motor is a 3/4 hp non-reversing has a removable bed plate and an outboard steady rest.

This is the heavy unit with full cabinet and large castings.

Asking \$1450 or best offer.

Interested parties should contact [Greg Briggs](#) in Jefferson, Maine



Rockwell Lathe

Model 46-111 with metal stand
1/3 hp motor
36" between centers and a 10" swing
Good condition, except for a broken banjo

It's yours for just \$100

Contact [Jim Grimes](#) in Camden for more information and/or to coordinate acquisition.

