Maine WoodTurners

A Chapter of the American Association of Woodturners

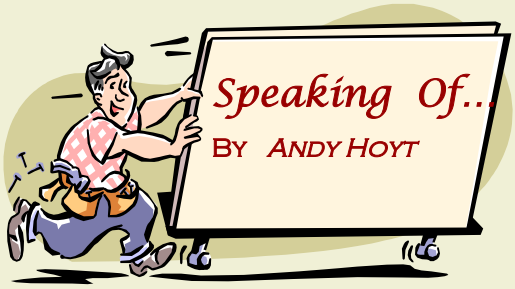
APRIL 2010

April 21 Meeting

The Three Amigos—2010

Tom Andy Peter

The 2010 Three Amigos will demonstrate turning a mail box post that was inspired by Alan Lacer



Hello again sports fans,

Over the years, I've come to think of, and refer to, our monthly gathering as a demo. Which means that last month we had a No Demo Demo, at least in my head anyway. But despite what it was called, last month's meeting was a resounding success. The generous and excited participation from so many of you filled my heart with warmth; and the club's bank account with $489. We also learned a lot of new stuff. Thanks to all.

I'm not sure yet if that money should simply go into the general fund, or be earmarked for something special. I'd like to hear from any of you who have an opinion. Perhaps we could acquire some new gear like another video camera; or a tool for Erskine; or donate it to Life Flight; or something else. Speak up!

As I write this Damon Harmon's "Mind Bender" is enroute to our friends in Great Britain. Our contact there, John Brooks, says that the return piece will be along in the near future. Can't wait to see what it might be.

Dennis Curtis reports that fifteen of you participated in his Anchor Seal acquisition; and more importantly, that the stuff arrived at his house the other day and will be distributed at Wednesday night's meeting/demo/session/whatchamacallit.

It's time to elect two new chapter officers and we'll be doing this soon. My term as your president will expire in June, as will that of vice president Ken Shepherd. Nominations may be presented during our April and May meeting, and the actual casting of ballots will take place in May.

Speaking of May (phew! I finally got that in) our mystery guest demonstrator is all set to take us on an around the world whirlwind tour of color in turning. This will be done with slides and an actual demonstration of techniques. Should be fun, and colorful!

Don't forget that in June we have two meetings, both with turners from away. Dave Barriger will go first on Saturday June 12th and he'll be doing some natural edge work. And the on the 26th we'll have the honor of meeting Denise DeRose who will be turning purses. Yup – purses. You can learn more about what they do by visiting the Woodturning School's web site.

But before we get to those, we'll have to suffer through an agonizing session with the Three Amigos. Peter McCrea has it completely scripted down to the nanosecond; Tom Raymond has his skew finely honed; and I'll be trying to sober up. Should prove interesting.

See you there, muchachos.

Andy

MAINE WOODTURNERS ——— MARCH 2010 MEETING

There are a number of fantastic opportunities that happen at this open forum meeting other then the donuts, bagels and coffee. Several of these opportunities turned into teaching moments which attest to the uniqueness of our members. From the newest member to the seasoned past president; if you asked a question someone had a reasonable and well thought out answer. Off the cuff and unrehearsed answers that rang true and accurate to hit the bulls eye on the question.

Here are just a few of them.

Just before the auction of the wood burls Peter McCrea asked for a wood mallet and then started to whack the burls with the mallet. Why use mallet on the wood Peter? He paused and answered to hear the sound that finds the soft spots in the wood. All at once the room became quiet except for the mallet striking the burls and the echo of the woods reply.

I may not know a lot about wood and each trees individual hardness or grain texture but any kid growing up playing baseball and using wood bat knows the sound of the bat striking the ball and just by the sound tells you if its hit solid or a foul. So, thanks Peter for the great tip on listening to the wood to find the solid parts.

A few moments later Mac Ray placed his hands on several pieces and turned them around and hefted them and looked at the end grain patterns. Someone asked him, "What are you looking for?" As if in a whisper to his neighbor he replied "I'm checking the size and shape of the burl." Size to see ahead of time if his equipment will be able to work with this burl and what has to be done to prep it for the lathe and shape to see it there is anything inside this burl that itches his creative juices. Somehow he is asking us to step back a ways and review what the burl is and just dream a dream of what the burl could be; a platter, a plate, a bowl, a vase or firewood.

Ken Shepard then seized the teaching moment and explained to the gathering in brief small sentences that even I could understand what a burl is, how it happens on a tree and how to start working with it.

The piece should be 3 times the length of the project to start and then cut down to size (band saw or chain saw) to protect against checking and cracking. He said much more then this but I ran out of space on my arm to write it all down.

In the end, Ken's said "after you've done 100 or so then you'll know what you're looking for…" This comment brought a chuckle and head nods from the 100 or more burl turners in the group and a scratch of the head with a deep sigh from the 100 and less burl turners. For myself, I have done one burl project that I thought was a fine effort.

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Proxy Secretary's notes for March Meeting of the Maine Woodturners

The Maine Woodturners March 2010 meeting was held at Erskine Academy in China, Maine on Wednesday March 17th, 2010.

President Andy Hoyt called the meeting to order at 7:03 PM. Andy gave the group a sober dose of reality by reading a March 9th Bangor Daily News article about a 56 year old man whose body was found in the woods in Whitting, Maine. Apparently, he had slashed his leg twice with his chainsaw and died at the scene. It was just a few months ago we had our chainsaw safety meeting.

The meeting was attended by 28 members and guests. Andy asked four new faces to introduce themselves to the group.

Dave Barden thanked the Maine Woodturners for their generous contributions to the Erskine Academy Senior Class Benefit Auction and will share at a later time the amount raised at the auction.

The MWT has been asked by the Maine Wood Carvers to again help in providing the transition adapters for the EAGLE CANE Project; for more information see the web site, or call Gary Kitchen or Burt Truman.

The AAW June 2010 Symposium in Hartford is just around the corner: Andy took a hand count and suggested that someone may want to coordinate ride sharing to and from Hartford and possibly sharing hotel rooms.

President Hoyt then chaired the rest of the night's activities starting with a "Clear the Cabinet Auction" which was followed by the selection of the exchange piece that will be sent to the Treknow Turners in Great Britain. Damon Harmon's "Mind Bender" was chosen for this honor by a hand vote of the members present.

The night concluded with an auction of wood from Yarmouth's famed "Herbie" tree, which was donated by Peter McCrea. We then auctioned off numerous pieces of cherry burl that had been generously donated to the club by Don Bassett of Weeks Mills. Lanny Dean also donated several pieces of wood – several nice thick slabs and half a cherry log.

In all, the various auctions raised $489 for the club.

The meeting adjourned at 9:05 PM.

Submitted by Chuck Seguin (with edits by Andy Hoyt) on behalf of Secretary Tom Raymond

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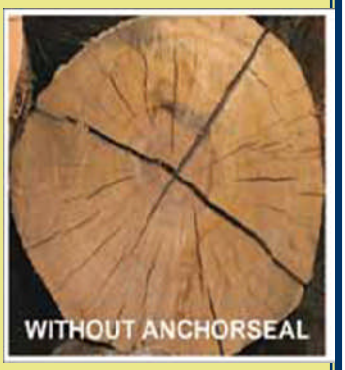
Then Dennis Curtis shared with us a future purchase of Anchor Seal for him and others. This lead to a newbie asking about the product and a lively discussion on the value of the product or similiar products and how and when to apply them to a green wood project.

Should the ends of a fresh cut log be coated with Anchor Seal? How else should I use anchor seal? Or what else can I use it for?

"Yes (after turning) rough coat entire piece for 3 months to a year before returning fine tune and finish the project" said John Ramsey. Overall the resulting answer was that it helps prevent the wood from drying out to quickly. This quick drying usually results in warping, cracking and checking of the wood before the final turning and finishing.



Just as Andy was about to wrench back control and get back to the agenda in hand a new guest asked about how to sharpen his tools. It seems that our members are real experts in how to sharpen and hone the tools of our tradecraft. It seems also that we are not shy about sharing (telling) with anyone about how and why we sharpen the way we do it. Just look at some of our demonstrators in the past months; Alan Lacer; Donna Banfield, Johannes Michelsen and Peter Tracey all spoke about the necessity of having clean sharp tools that provide better cuttings, a safer cutting environment and less sanding.

A meeting like this one is an opportunity see the real dynamic and diversity in talent of our members. I just like being the fly on the wall.

Time to start burl number 2.

Chuck

Two of our future Demonstrators will also be at

Woodturning School

Damariscotta, Maine
www.woodturningschool.org

Dave Barriger
Turning Green Wood
June 13 & June 14, 2010

"Turning Green Wood".

Denise DeRose
Handbags Off the Lathe
June 22 thru 25, 2010

Make a wooden purse.

Show and Tell

A few of the members in attendance

May 18

Mystery Demonstrator

Think COLOR

June 12

Dave Barriger

Apoka, Florida

EXTRA DEMO

June 18 - 20

AAW
Annual Symposium

Hartford, CT

June 26

Denise DeRose

Oakland, California

"Turning hand bags"

JULY
AUGUST

Summer Break

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

Binh Pho's April 2010 message from the AAW Board

Artsy and Conventional

I am in my second year on the board now, and this is my second newsletter. In my first newsletter last year I expressed my excitement about the POP (Professional Outreach Program) rotations at the Albuquerque symposium and I promoted the POP program with much enthusiasm. The AAW was offering new opportunities for our members. But I was caught by surprise with responses from a few members at large who said that they were not interested in the POP program and might not attend the symposium as a result. This, despite the many other rotations packed with woodturning and plenty of wood chips flying.

Admittedly I am an artsy kind of guy. I love all forms of art, but most of you probably don't know that I still teach the beginner class in Chicago. I always begin the class with spindle turning, then follow it with sharpening and bowl turning. That is where we all start. But do we stop here? Half of my beginner students have joined the Chicago Woodturners Chapter; some stay at the intermediate level, but some have become very good and want to go further. I also demonstrate and teach surface design around the world-it's just a fancy name for the artsy stuff that we can apply to the surface of our turnings so we can transform a bowl to a piece of art. Ironically, in this surface design class I get many students who are beginners.

The AAW is the biggest craft organization in the world. It consists of a diverse group of people with many skill levels and a variety of different needs. The most obvious benefit for an AAW member is the journal, but in my opinion the thing that makes the AAW such a world-class craft organization is our willingness to share our techniques. This spirit of sharing seems to occur more in woodturning than in any other medium. Without this sharing our journal would be very thin indeed with little new material, our symposiums would have far fewer rotations, and we wouldn't be at 13,600 members and counting. Sharing the technique of turning a salad bowl is done in the same spirit as sharing the techniques of embellishing it; we do not separate artsy and traditional woodturning.

I view the AAW as inclusive, not an organization of them and us! We can all enjoy our sharing spirit and be happy and have fun at the symposium. The truth is that the beginners, the intermediates, the hobbyists, the production woodturners, the artsy folks, the professionals, and the collectors all make the AAW possible and we all have a place in the symposiums and in the journal. The AAW is a very big tent, and we strive to make sure there is plenty room and excitement in it for everyone. The beginners need someone to teach them the skills and something to look forward to; the professionals need to teach classes to make a living; the artsy need to be there to inspire the hobbyists and the intermediates.

Go to AAW website for complete message

Patience and wisdom

Gluing Tip

When clamping wood—use the right size clamp.
Too much pressure will squeeze out most of the glue and weaken the joint !

The Maine Woodturners selected a piece to exchange with Treknow Turners in Great Britain.

Damon Harmon's "Mind Bender" was chosen for this honor by the members present.

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2009—2010

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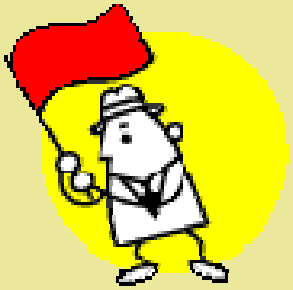
AAW Annual Symposium 2010

Hartford, CT *- June 18 - 20*
Connecticut Convention Center

Register before May 15 and get the lowest registration price !



Did you order Anchorseal from Dennis Curtis ?

It will be delivered at the April 21st meeting

Jacques Vesery

creates new work for “National Treasures” exhibit

Artist/ Sculptor Jacques Vesery [Damariscotta, Maine] has completed a piece which will be part of “National Treasures” a special exhibition of wood art created from historic materials opening March 18th, 2010 at the Architectural Digest Home Design Show in New York City. Presented by William E. Jewell of Historical Woods of America and co-curated by Vesery, this unprecedented art exhibit will include works by twenty internationally known artist.

Vesery’s creation titled “ A Fascination With Cherry Trees” is primarily made of cherry from George Washington’s estate, Mount Vernon in Virginia and represents many aspects of our first President’s life. The Artist’s inspiration comes from his own history and connection to Washington as well. Vesery attended George Washington Elementary School in New Jersey, one mile from the route that General Washington took in 1776 just prior to his famous Delaware River crossing . He also served four years as a Submariner in the US Navy and was stationed on the first Fleet Ballastic Missile Submarine..... The USS George Washington SSBN 598. It seemed fitting and appropriate that he work with the following materials for this event.

The seven inch tall by four inch diameter classic vessel form, made from the cherry, has been carved, textured and painted to create the illusion it has grown into this shape. Bark, lichen and maps are all made on the surface of this single piece of wood. Vesery has replicated a drawing by Samuel Vaughan, an amateur architect from England and a great admirer of General Washington. This detailed plan of the house and grounds from sketches and notes Vaughan made in his journal during a six-day stay at the plantation in 1787 was later presented to Washington as a token of his esteem. On the opposing side of this form is a map which represents Washington’s life as a Surveyor and Mapmaker. The original drawn by General Washington depicts the surveyed properties of his five farm and mansion estate on the Potomac River.

The vessel’s top is made of several pieces of wood, one being Horse Chestnut planted by Washington. He planted thirteen trees in downtown Fredericksburg, VA to represent each of the existing colonies. The trees provided shade for his mother and sister as they walked to and from each other’s houses. The last of these trees was reclaimed by Historical Woods of America and distributed to several artists including Vesery. The final is similar to one found within the compound at Mount Vernon and is made of African Blackwood to represent Washington’s quandary with slavery. During the 1700’s Southern Plantations used slave labor as did Mount Vernon. During the Revolution Washington became increasingly conscious of the contradiction between the struggle for liberty and freedom versus the system of slavery. As President, he believed that slavery was wrong and against the principles of the new nation, but felt he could not speak out against it, as he believed this would tear the new nation apart, which it did seventy years later. In his will, he arranged for all of the slaves he owned to be freed after his death which included the continued care and education of former slaves, support and training for all of the children until they came of age, and continuing support for the elderly. Witih the top is a painted sky as it might be painted on a vaulted ceiling or viewed from the mansion’s cupola. It is the small window to a bigger world

From the Professional Outreach Program (POP) March 2010 eNews