



Central Connecticut Woodturners

A Chapter of the American Association of Woodturning

Dedicated to the Advancement of Woodturning



May 2010

Next Meeting

Tuesday May 25th
7PM

Tim Elliot
CT Valley School of
Woodworking

Kip Christianson
Wednesday June 2nd
9AM-4PM
CT Valley School of
Woodworking

Upcoming Events

Sunday May 23rd
1PM-4PM

Jim Kephart's shop
85 Hillard Ave.
Manchester

AAW
National Symposium
June 18-20, 2010
Hartford, CT
Www.woodturner.org

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Deadline for the next issue is June 10th.



Tim Elliott was fascinated by his first exposure to wood-

turning in 7th grade shop class. This interest lay dormant for about 10 years before Tim was offered a chance to buy a rickety entry-level lathe for about \$100. Since then, there's been no looking back.

He began chip carving on his work as a simple way to create an engaging public demo at craft fairs without the hassle of lugging a lathe

Meet Tim Elliot

into his booth. It didn't take long to realize that this sort of embellishment could change undistinguished straight-grained material into something more individual and interesting. Tim creates one-of-a-kind turnings ranging from utilitarian tableware to delicate hollow forms. He is well-known for decorative chip-carved embellishments on his more elaborate pieces. These can be repetitive geometric motifs or organic forms, sometimes incorporating interactive elements such as mazes or hidden shapes. His turned-and-carved style is now widely recognized.

Tim Elliott is a member of the Central New England Woodturners (cnew.org) and a juried member of the League of New Hampshire Craftsmen (nhcrafts.org). Tim will demonstrate chip carving and discuss how one might get started.



Come see Kip Christiansen on June 2nd

Kip W. Christensen is a Professor of Industrial Design in the School of Technology at Brigham Young University in Provo, Utah.

He primarily teaches furniture design and construction, but is also an accomplished and well known woodturner. Christensen's work is housed in numerous collections, both public and private. He has been an invited presenter for numerous workshops, conferences and symposia includ-

ing the American Association of Woodturners National Symposium, the Alan Batty Woodturning Symposium (United Kingdom), the Utah Woodturning Symposium, Turn West Symposium (Canada), Craft Supplies USA and Arrowmont School of Arts and Crafts.

While he is best known for his lidded containers, he is also comfortable working with bowls, vessels, spindles and production turning. His work is characterized by clean lines, pleasing proportions and fine detail. He has pioneered the use of elk and moose antler as

a medium for artistic turning. Kip also is co-author of Turning Pens and Pencils.

On Wednesday June 2nd, from 9-4, Kip will be doing an all day demo. Come join us at Connecticut Valley School of Wood working for a day of woodturning with Kip!





Show off with the best looking shirts around! Rick Meier has gotten permission from AAW to use this year's logo with our CCW logo to create a truly one of a kind shirt. The 2010 AAW symposium logo on the left side and the CCW logo on the



right sleeve. There is a variety of colors to choose from, but the wine color shows the logos off the best! They are \$38.95 each.

The Finest & Bravest located at 104 Hillard St. Manchester 860-432-3492 (across from Jim Kephart's shop).

AAW News

Volunteer Opportunities are needed in most areas:

- Demo Room Assistant
- Youth Turning Assistants
- Instant Gallery (registration not required)
- Auction Assistants (registration not required)
- Spouse Craft Room (registration not required)
- Registration
- Merchandise sales and
- Packet stuffing (registration not required)

We are also looking for a coordinator to supervise taking the auction items down to the banquet area. Then after the banquet pack the items up for transportation.

Registration is required to attend the symposium demonstrations. Spouses are welcome to volunteer where registration is not required. For information about the symposium please visit our website.

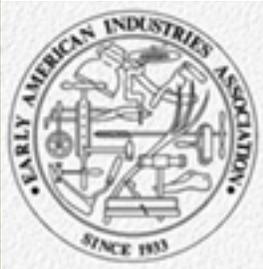
Early registration cut-off date is May 15th.

Please contact Buster Shaw (bustershaw@sbcglobal.net), the Symposium Liaison and Volunteer Coordinator, for assignments. Volunteers get to know the demonstrators and meet fellow AAW members, greatly enhancing their symposium experience. Get involved!

The Equipment Room needs your help. Many of the demonstrators are from out of town and unable to bring some of their turning supplies. Al Moltz has a list of items that are needed. We are looking to BORROW them from you. Jim Kephart has a label maker that we can use to put your name on your stuff.

AAW website has discount parking passes!!!
www.woodturner.org

Early American Industries Association



The Early American Industries Association is an organization of about 200 members from across the country

and around the world. This year they were holding their annual meeting from June 2nd through 5th at the Hilton in Mystic, CT. Along with the usual tours and talks from members, there will be a 'tail-gate' tool sale on Wednesday June 2nd starting at 2PM, and antique tool auction on Friday June 4th and the annual EAIA dealer tool sale Saturday June 5th. Admission is free.

(www.EAIAinfo.org)

Some information about EAIA:

- EAIA was formed as a non-profit educational organization over 75 years ago. They are a leader in preserving historic trades, crafts & tools.
- Their quarterly journal *The Chronicle*, has been published since 1933.
- Every summer students of all ages participate in a week-long program of various workshops.
- Since 1978, EAIA has made over 100 research grants
- Their bi-monthly newsletter *Shavings* is filled with meeting notices, auctions, sales, ads and short sto-

ries.

- Free admission to the Mercer Museum in Doylestown, PA.
- Discount on publications from Astagal Press

New Members!!!

Harry "Chip" Elliot
Manchester, CT

Jerry Sambrook
Southwick, MA

This is Part Two. Part One is in the April 2010 issue.

~~Gil Hite,

Turning 70

Then there was that log with such symmetry that one could not mistake the pattern of red spikes for other than an exploding star, a Super Nova (4)! Several variations on this theme have been turned.



A 2" slice cut horizontally from a log was mounted on a vacuum chuck and rounded off on both sides (contour gauge) to form a discus. The bottom was sanded flat with a disc sander and 180 degrees from this base, a hole was drilled to accept a glass vase insert. To complete the allusion, two 1" stemmed bloodwood buttons, to resemble the insipient black hole, were turned and glued into holes drilled into the center of each face. It was finished in the usual way.



When one of the faces of a similarly turned discus was sanded flat and the other turned to accept a black, metal, spiked cup called a frog, the allusion of a Super Nova (5) vase was again complete. Water will cause the wood to crack unless the frog is perfectly sealed in with System Three Epoxy. The turning was finished in the usual way.

A third, more engaging variation on this theme was prepared from a 3" slice of Box Elder. This was cut into two 1 1/2" "slices and each was mounted on the vacuum chuck with the inside faces of the original 3" slice facing outward. They were turned convex to the exact same thickness, diameter, and contour then reversed on the chuck and hollowed out leaving 1/4" walls. The insides of the two shells were refinished with polyurethane. They were glued (Titebond) being careful to line up the spikes, and clamped together gently to dry. After sanding the hollow discus, a line was burned to hide the glue line. The top of the vase was formed either by sanding off a "U" with a drum sander or by sanding a slant. The latter required that the table of the disc sander be tilted about 45 degrees. The disc was then forced into the sander. The bases, created at 0 degrees as above was closed by affixing duct tape over the holes and pouring in System Three Epoxy to a depth of about 1". After curing overnight, the tape was removed and the bases were sanded. The vases (see picture 8 for example) were finished in the usual way.

The last variation proceeds much like the third except that one face of the hollow discus, which is to be the base of the lidded bowl, was sanded or turned to a 2" wide flattened surface. A 3" disc was turned out of the center of the top face and set aside. A holly cap was prepared for the hole. The saved disc was turned about 1/4" smaller than the holly cap and was glued into a depression cut in the holly cap. A bloodwood button was added to the cap and this was embellished with a brass door pull to resemble the X-ray beam emanating from the area just outside the incipient "black hole" (button) - the inner ring representing the "limit of stable orbits" and the holly rim representing the "accretion disc". The cap was fitted to the hole. The turnings were finished as usual (6).



Now – what do you do with a log that totally lacks symmetry? That is, when all of the spikes and splashes of color are on one side of the log. I didn't ponder this for too long before I just decided to throw the log away. Lazy fellow that I am, it never got done. It just sat, and sat, and sat. I could make pens and similar items out of this wood, I thought. And I did. Nice too! Having cut off all the uninteresting half of the log, I was left with a 24" tall semicircle. On second thought, if nature would not provide the symmetry I wanted, why not make it myself? After cutting a 4" semicircle horizontally through the log, this was sliced into two 2" pieces and book matched. The glued pieces exhibited nearly perfect symmetry! They were turned and finished as described in the third (hollow) and first (solid) variations, respectively.



You simply won't believe what I found in turning two vases. One side of the solid vase has the spalting imprint of Wylie E. Coyote (7) my favorite, daffy character from the Roadrunner cartoons. The other face has the imprint of poor Wylie after he hit the canyon floor!

Please see **Box Elder** / 5



Wood of the Month

Chechen aka Poison Wood (*Metopium brownii*)

Grows: Central America and Mexico.

Health risks: The toxins have the same effect as poison ivy.

Description: Dark & deep reddish brown with lighter & darker stripes. When plain sawn it can resemble rosewood.

Properties: it is a hard and heavy wood. It does have a tendency to chip but does not blunt tools. Pre-

drilling is required. Polishes to a high luster.

Typical Uses: Used for furniture, cabinetmaking, turning and musical instruments.

****NOTE****

Being acquainted with this tree is important because if you get the tree's sap on your skin, it may itch, develop a rash, and even break out in running, scar-leaving blisters. Like its cousin Florida Poisonwood (*Metopium toxiferum*), it produces

urushiol, which causes severe contact dermatitis on one's skin when touched; therefore it should be handled with care, or avoided entirely.

Poisonwood belongs to the Poison-ivy or Cashew Family, the Anacardiaceae.



Salt and Pepper Grinders

1. Select wood or make a laminate about 2 1/2" square and 1" longer than the grinder shaft. 7" long for a 6" grinder
2. Scribe a circle on one end of the turning blank to just fit the blank. Using a band saw cut the four long corners off just missing the scribed circle leaving an octagon shaped turning blank. This saves some turning time.
3. Center on lathe and turn round. Make sure the base end of the blank is square to the blank. Decide how long to make the top and base. I like the top to be about 2" long.
4. Cut a tenon below the top about 5/8" long and just over 1 1/16" in diameter.
5. Separate top from base leaving the tenon on the top. I use a Japanese pull saw.
6. Mount the base in a chuck with the base end out. Center it with the tail stock into the indentation made by the spur drive before fully tightening down the chuck.
7. Mount a 1 5/8" Forstner bit into a Jacobs chuck in the tail stock and drill a hole recessed about 1/2" inch deep.

8. Mount a 1 1/16" Forstner bit into the Jacobs chuck and drill a through hole into the base. I use a 6" long extension for the bit. If you are making a 10" or longer grinder you may want to drill halfway then turn the base around and drill from the other end. This will help ensure the hole is centered from both ends. Before removing the base, make sure the bottom of the base is square and smooth.
9. Mount the top in the chuck and drill a 1/4" hole through the top. Finalize the tenon diameter so it fits smoothly into the 1 1/16" diameter hole in the base.
10. Mount the base in the chuck using the tailstock to make sure it is centered before tightening the chuck. Put the top into the base with the tenon fully seated then bring the tail stock up to put enough pressure on the assembly so they both turn when the lathe is on.
11. Make sure the assembly is the right length for the grinder shaft. Take a bit off the top if necessary.
12. Turn the grinder to your choice of shape. You can check the internet to see what shapes others have chosen.
13. Sand to at least 220 grit. I finish by hand sanding in the direction of the grain to remove the radial scratches.
14. I Beall buff with Tripoli to further



- check for scratches. Install grinder mechanism. Use a 1/16" dia. drill for screw pilot holes.
15. Apply your choice of finish. If using a wipe on oil finish. I recommend at least three coats. I always use the Beall Buffing System including wax as a final step

Tools I use:

Stub center drive, Live tail center, Chuck, Bowl gouge, Parting tool (for tenon), Skew chisel, Japanese pull saw, Sandpaper 80 – 220 grit attached to foam sanding pads. (From Klingspor), Philips screwdriver, 1/16" drill bit, 1/4" drill bit, 1 5/8" Forstner bit, 1 1/16" Forstner bit, 6" long bit extension, Jacobs chuck (for Forstner bits)

Hardware:

I always use Premium Salt and Pepper mechanisms from Craft Supply.

See <http://www.kenswoodgifts.com/turningtips> for all sketches and more great tips.

From page 3 **Box Elder**

The hollow vase contains the features of my favorite of all foods, Baked Stuffed Maine Lobster (8) in Technicolor yet! The other face is kind of helter-skelter. Just the kind of mess you would expect after you picked the lobster clean, as I do!



Book matching has also proven useful in revealing a variety of nature's fauna, such as a Butterfly. The possibilities seem limitless.

A November delight consists of a large 14" salad bowl so rife with color and burl, including a red spike resembling a turkey bone, that it begged to be called "A Festive, Autumnal Salad Bowl" (9). It was turned and finished on a glue block. It was awarded first prize and was sold at the 2008 Wood Show in Springfield, Massachusetts, the first show in which it was entered. Does it sound like I'm having fun? I am! Yet, my penchant for naming my turnings endears them to me. But, the shop rent must be paid. And so, if you had listened and watched closely, you would have heard a quiver in my "thank you" and seen a tear in my eye as patrons of the arts walked joyfully away with every last one of the nearly thirty Box Elder turnings made the past eight years. Ambrosia maple offers much of the same potential for innovation and discovery. I hope this article will arouse your interest in these remarkable media.



Mini Monthly Club Challenge

This month's club challenge was Wooden Boxes.

April & May challenge pieces will be donated to the AAW's local charity - Give back to the Community. The local charity is the Hartford Children's Hospital

See the results!!!

For the May challenge: Wooden Toys!

*****Tops must not be able to fit in a toilet paper tube*****



Joe Borcynski
Albert D'Antonio
Eric Holmquist
Lyle Kerr
Howard Loos
Rick Meier
Mike Prasino
Ken Rowe

Photos by

Lynda Zibbideo

Final thoughts.....

From Walter McMahon aka Club Librarian:

Our June meeting is at CVSW, where we house the club's library. If you have borrowed any books, magazines and or , videos, please return them. We have a big library that is available to all club members. It is a great resource for new or experienced turners. To make it available for all, we need you to return your borrowed items. Thank you.

~Walt McMahon

Remember if you are working on the club collaborative, please bring your finished piece(s) to the May meeting (5/25 at CVSW) for a final assembly. IF you are unable to finish or work on the item that you signed up to do, please contact Larry Graves-Douville as soon as possible, so that we can continue on with the collaborative.

This is your newsletter! Your contributions will make this newsletter first rate. Share your turning experiences. Help others accomplish that which you have learned, either by learning from others or techniques you have developed.

Tell others about the tools you find useful and explain how to use them.

The editor will be pleased to help you put your article in final form is you wish.



Central Connecticut Woodturners
c/o Lynda Zibbideo
158 Reynolds Dr.
Meriden, CT 06450



~ Legal Stuff ~

The Central Connecticut Woodturners (CCW) was founded in 1994 to support the needs of woodturners in the central Connecticut area. Its purpose is to promote a higher standard of excellence in woodturning by providing an ever expanding source of information and resources to its membership. Memberships are calendar basis from January 1 through December 31. Annual dues are \$35 or \$20 for six months or less.

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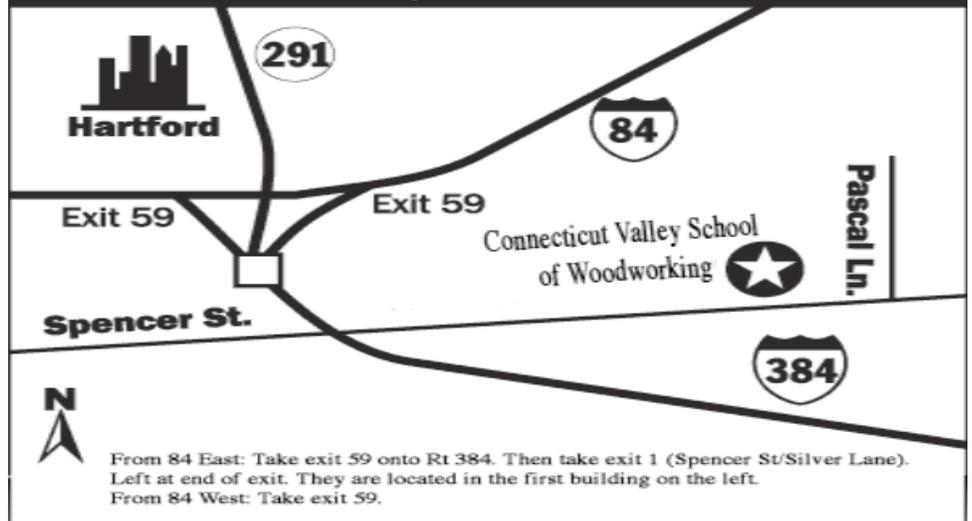
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Webmaster: Nutmeg Web Service

www.nutmegwebservice.com

MANCHESTER, CT



Central Connecticut Woodturners - Membership Information

New: Renew:

Name: _____

Business Name: _____

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Dues (\$35) payable to:

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c/o **Alan Moltz**

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