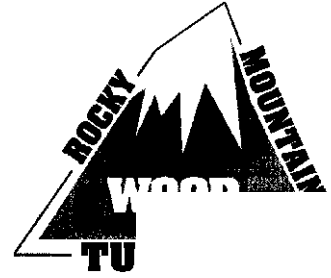




Rocky Mountain Woodturners
*A chapter of the American Association of
Woodturners*
December 2011 Newsletter



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Next RMWT Meeting

The next meeting of the Rocky Mountain Woodturners will be the Christmas Party, Thursday, December 8, 2011, at the Beach House Restaurant and Grill, 125 S. College, Fort Collins, CO. We will start gathering at 5:00 with the food being served at 6:00 PM. The food and drinks (non-alcoholic) will be provided. The restaurant will have a bar available for those wanting an alcoholic beverage. Although the restaurant is providing all of the needed dinnerware, we are encouraging attendees to bring their own wooden plate(s) that they made. We are also encouraging you to bring a desert to share.

Note: RSVPs were due to John Giem last Monday, November 28.

RMWT Activities

RMWT Board Meeting

John I. Giem

The RMWT Board meeting was held at 7:00 PM on December 7, 2011, at the Wild Boar. Present were Pete Herman, Drew Nichols, Frank Amigo, John Giem, Allen Jensen, Dale Bonertz, and David Nittmann.

Update on 501(3)c certification:

- Frank Amigo has almost finished with the financial reports that are needed.
- We still need to do an inventory of our asses along with costing.

The meeting locations for January and February were discussed. It was decided that we would continue to meet at the Ranch for the near future. Allen Jensen will take care of reserving the rooms.

The **Educational Opportunity Grant Committee** has been reorganized for the coming year. The committee members are Elizabeth Amigo, Donna Cunning and Lloyd Jenkins. The chairperson is Elizabeth Amigo.

Dale Bonertz presented the plans he and Allen Jensen developed for promoting and growing the Symposium which was followed by a general discussion of the Symposium and future growth. The AAW has stopped giving out the membership data needed for mass mailing. We are developing alternate means for getting the word out. Dale is submitting an application to the AAW for an EOG in the amount of \$1500. These funds would be used to pay for advertisement of the Symposium in the American Woodturner.

The Board adjourned at 8:45.

Wood Bank

With this latest snow storm, did any of you have a power outage and get cold wishing you had some wood for that fireplace? If so, then we have a deal for you. The Wood Bank has a large amount of **fire wood** for your winter comfort at no cost. If you can use some fire wood, please come and get it and build up a reserve for that next storm. This **free fire wood** is not restricted to RMWT Members only, so bring your friends and neighbors with you and help make room for fresh turning wood.

Currently the Wood Bank has a good selection of wood, the varieties change frequently. We received a **fresh deposit of Russian Olive** the week. Call John Giem to arrange a time to come by pickup your wood. Remember, John can cut the wood for you if you do not have a chainsaw.

If you have a lead on possible wood for the Wood Bank, call Vince Wilson, Jerry Sherman, or John Giem (Contact information below)

A set of guidelines are being developed by Jerry Sherman and John Giem for the Wood Bank. These Guidelines are intended to promote safety, to help keep the wood lot clean and need and to reduce the efforts need to maintain the Wood Bank. When finished, a copy of the guidelines will be posted at the wood lot and in the Newsletter.

Announcements

Coming soon – updated **Educational Opportunity Grant** information and applications. Start thinking now about next year. Watch for the applications soon!

Basket Illusion

John I. Giem
November 3, 2011

David Nittmann presented a demonstration on his signature Basket Illusion to the Rocky Mountain Woodturners on November 3, 2011. He works on the principle “If you are not on the edge, then you are taking up too much room”. His demonstration leads me to believe that he is on the ‘cutting edge’ in his work as an artist and woodturner.



- The process of generating the Basket Illusion on a turning is broken up into three steps:

- * Cutting
- * Burning
- * Coloring

- When David started developing the

Basket Illusion, beading tools did not exist. So, he made his own beading tools.

- He uses a diamond hone to dress up the center flute and all sides of the tool so that the cutting edges are crisp and sharp.
- When asked about the angle at which the tool is sharpened, David carefully explained that the grinding angle depends upon the Turner’s design needs. The end of the tool is milled with a groove that is round, like a section of a circle. By changing the grinding angle, the profile of the cutting edge can be varied from a near semi-circle to a parabolic shape.
- In usage the beading tool is presented to the wood such that the bead profile seems to be perpendicular to the turning surface. To accomplish this, the tool handle is dropped slightly so that the tool

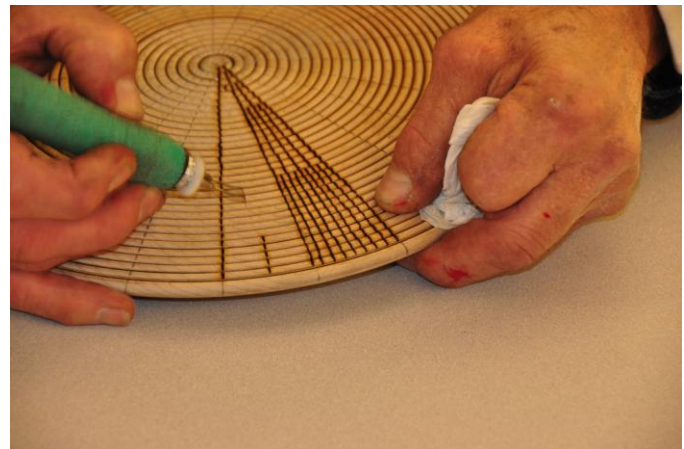
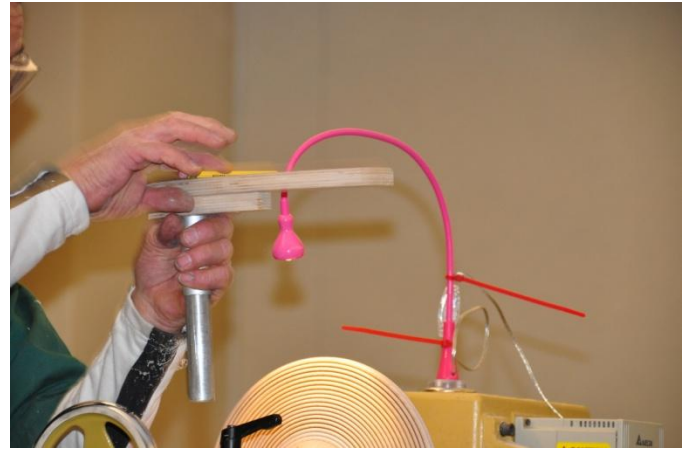


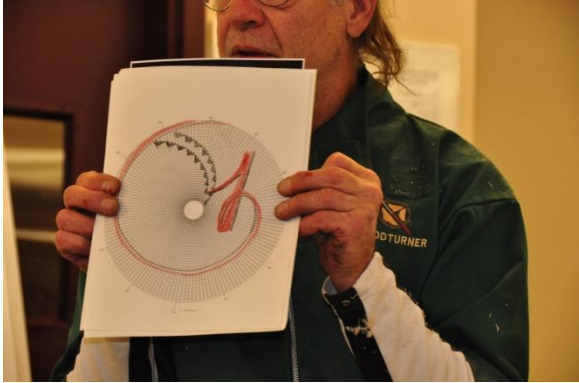
is sloping upward. He wiggles the handle slightly side to side to aid the cutting. If one were to just push the tool straight in, it will result in tear out of the wood grain.

- He used soft maple for this project. He generally uses kiln dried lumber, furniture grade with a moisture content of 6% to 10%. It is difficult to get blanks for large platters, larger than 24 inches.
- For bowls, he usually uses a screw center.
- On a true woven basket, the first or outer bead is larger than the others. So, he uses a large beading tool for the first bead at the rim of his work and uses a smaller bead for the rest of the surface. He usually works from the outside inward. The beads should be smooth and uniform in depth and shape. He closely inspects the beads for flats and tearout. After fixing any problems the turning is reversed on the chuck and the second side is beaded. When he got close to the center, about 5 beads or so, moved to the center and formed a 'bulls eye' not a donut. He then worked outward toward the other beads. It could be seen that the two groups of beads would meet with a mismatch. David 'biased' his beading tool so that the beads came out correctly. Imperfect beads can be hidden if they are not at the center or outer edge.
- When beading be careful not to cut too deep. There is the risk of the cuts from both sides meeting in the center and the form would come apart.
- He listens for vibrations or other unusual noises. He then stops and checks for tearouts or other problems. After sharpening his tool, he resumes turning.
- To emphasize the valleys between the beads, he used 150 grit cloth backed sandpaper to burn the bottom of each valley. The paper was deflected into a curve to fit within each valley. Greater than 150 grit becomes too thick and less than 220, the paper becomes too flimsy. He indicated that when a breakthrough between the two sides occurs, it is more often during the sandpaper burning.
- A jam chuck was used to hold the turning while tenon was removed and the beading was finished. Fiberglass reinforced packaging tape was use to help hold the turning in the jam chuck. The blue painter's tape is not strong enough to be reliable. After all of the diagonal taping was finish, a couple of wraps of tape were applied around the rim in a clockwise direction to prevent the air from ripping the tape off.



- David made a flat tool rest out of wood to help in marking the divisions on the surface. This Powermatic provides indexing of 15 degrees. Using the flat tool rest and a pencil, marks were drawn from the center out to the rim at each index position. Radial lines were scribed every 15 degrees from the center to the rim on both sides.
- Using the pencil lines as guides, a series of radial lines are burned into the wood. The lines between the 15 degree lines were positioned by eye.. He started with a center line half way between two of the 15 degree lines, and then halved the spacing for each additional line. Note that not all lines are drawn all of the way into the center but stopped before the lines started to blend into each other.
- He is able to burn 2000 marks per hour.
- Using Faber-Castel pens from Germany, he colors in the 'squares' to implement his design.
- David gets his inspiration for his designs by observing the world around him. When he sees a form that is of interest, he will record it via a photo or sketch in a notebook. He then sketches variations of the original design changing the shape, orientation, colors, etc. When the design begins coming together he switches to using a computer. With it he can make renderings of the project with textures and colors. When he is satisfied with the design, he will then go to the shop and bring it to life.





RMWT Meetings and information

President: Pete Herman
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Wood Bank
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Manager
(see above)

Vince Wilson, Scout & Liaison with Tree
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Jerry Sherman, Collection
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(970) 484-2619 home

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RMWT Symposium

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Vendor Coordinator: Mide Davis
Mikeldaviasllc@msn.com,

Program Coordinator: Trent Bosch
trent@trentbosch.com

Registration Coordinator: John Giem
970 223-0844 -- home
970 227-6618 -- mobile
jgiem@comcast.net

10% Guild discount

Wood Emporium
618 N Garfield Ave Loveland,

Sears Trostel
1500 Riverside Ave
Ft. Collins, CO 80524

Rockler's in Denver – You have to show
your membership card.

Clubs and Member's Websites

Rocky Mountain Wood Turners
www.rmwt.org

AAW – American Assoc of Woodturners
www.woodturner.org

Trent Bosch
www.trentbosch.com

David Nittmann
www.davidnittmann.com

Cindy Drozda
www.cindydrozda.com

John Lynch
www.johnlynchwoodworking.com

Curt Theobald
www.curttheobald.com

Katherine Kowalski
www.KatherineKowalski.com

Want your Website Listed? Contact John Giem, Editor.

Learn From the Best...

Our Club, RMWT, is known around the nation because we have some of the best turners, nationally known demonstrators and best teachers of Basic, Intermediate, Advanced and Specialty turning right here in our own back yard.

Trent Bosch Woodturning Workshops

Workshops are held in Trent's studio in Fort Collins, Colorado. There is a maximum of four people in each class, which allows for lots of individualized instruction. The cost is \$500 for the 3-day intensive workshop and \$650 for the 4-day. Meals are also provided at no extra charge. His studio is also equipped with the highest quality equipment available for your use. For detailed information on workshops visit www.trentbosch.com or contact Trent via email or phone.

Trent Bosch
Trent Bosch Studios Inc.
trent@trentbosch.com
970 568 3299

Lee Carter operates the **Rocky Mountain School of Woodturning** in LaPorte, Colorado. He offers classes in Basics, Intermediate and Advanced. Lee also offers private tutoring. Seven different brands of lathes are available. Call Lee Carter at 970-221-4382 to sign up or have him answer any questions. e-mail LLJTC4X4149@CS.COM

Curt Theobald offers three-day workshops in Segmented Woodturning in his studio in Pine Bluffs, Wyoming. Call Curt Theobald at 307.245.3310 E-mail cwtheobald@wyoming.com Website is www.curttheobald.com

John Giem, Woodturner

Individual or small group woodworking instruction customized to the needs of the student. Offering both woodworking on the lathe and combined with regular power tools. Classes are held in John's studio in Fort Collins, CO, which is equipped with a complete set of woodworking tools. Contact John to discuss your interests and needs.

jgiem@comcast.net

(970)223-0844, home phone

(970)227-6618, cell phone

Katherine Kowalski is a Woodturner & Contemporary Artist, offering private/small group instruction in woodturning technique, as well as specialized classes in hollow forms, bowl, fine spindlework, and color theory/technique. (All levels of instruction are available). Classes are held at Katherine's studio in Cheyenne, WY. Email: katherine@daystarhandworks.com Cell Phone: 307 220-0130 Web site: www.katherinekowalski.com

Woodcraft has classes for beginners in woodworking, shop safety, intro the

machines, bowl turning, pen and pencil turning, hollow forms, Christmas tree ornaments, tool sharpening, etc. Please check out the classes being offered at web page

www.woodcraft.com/stores/store.aspx?id=56