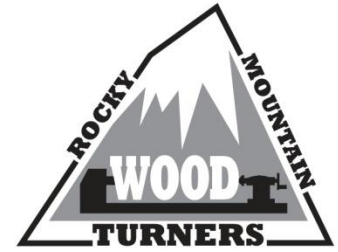




Rocky Mountain Woodturners
*A chapter of the American Association of
Woodturners*



July 2012 Newsletter

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Next RMWT Meeting

The next meeting of the Rocky Mountain Woodturners will be Thursday, July 5, 2012, at 6:30 PM. The meeting will be at the Loveland Woodcraft store.

Hi All members, this month's meeting features 6 youth, the future of woodturning. One of the purposes of our club is to promote woodturning to the youth of our community. Please come out and support this group of young people willing to share what they have learned. Thanks from your program director.

David

General Meeting

At the regular RMWT meeting on June 21, 2012, a motion was made and seconded for RMWT pay for the AAW Symposium registration and banquet fees for the RMWT Board Members. After a short discussion, the motion passed.

It was announced that the RMWT made a \$500 dollar donation to Arrowmont to help purchase a lathe useable by wheelchair bound persons. Arrowmont School of Arts and Crafts is located in Gatlinburg, Tennessee and is considered one of the major contributors in the advancement and education in woodturning arts.

It is recognized and encouraged that the meeting and visiting with friends is an important part of our gatherings. But, when people continue their conversations during the conduction of business and the demonstrations, it makes it difficult for others to hear and understand. If you desire continue talking with your friends during business, PLEASE have the courtesy to take your conversations out of the meeting room.

RMWT Board Meeting

The Board met at 6:30 PM on June at the Wild Boar in Fort Collins, CO. Present were; Pete Herman, Drew Nichols, Frank Amigo, John Giem and David Nittmann.

The meeting opened with a discussion of the vote by the membership on the proposal of RMWT paying the fees for the AAW Symposium and Banquet. It was observed that a lot of the attendees at the general meeting did not vote on this issue. Also, the attendance at the meeting was relatively low. These factors, along with other considerations, makes the Board members a bit uneasy about this issue. It was decided that another vote will be held at the regular October meeting to reaffirm the membership's approval for payment of these fees. Note that this is for fees only, no transportation or lodging. The Board will also provide the membership with more documentation on the issue.

The Wood Bank is running low on wood sealer. It is recommended that we switch back to Sealtite 60 from the Sealtite 30 that we are presently using. Since we last ordered wood sealer, Woodcraft has been purchased by Wayne Lousteau. Before making any orders, it was decided to talk with Wayne to inform him of what we have been doing and explore other alternatives.

When Wayne took over Woodcraft at the first of the year (2012), we had some discussions with him regarding the RMWT. This resulted in our returning to Woodcraft for our regular meetings. In general, our interaction with Woodcraft has been quite positive. To promote communications and explore common interests, the Board is going to ask Wayne to attend one of our Board meetings. He will be the first item on the agenda so that he can leave at his discretion.

As a reminder, all RMWT Board meetings are open sessions. This means that any member of the RMWT may attend any of the Board meetings. Normally, the Board meetings are held at 6:30 PM at the Wild Boar in Fort Collins on the first Monday after the general meeting of the RMWT. Due to the summer hours of the Wild Boar, the summer meetings will start at 6:00PM instead of the regular 6:30. If you have any concerns or questions you are encouraged to talk to one of the Board members and/or attend one of the Board meetings.

RMWT Activities

Wood Bank News

Currently, we have in the wood bank a good supply of Elm and Locust with smaller amounts of Russian Olive, Maple, Walnut and Hickory. We also have a large amount of firewood cut stacked and ready for you to pick up. (Stock up before the heating season.) As you know, these woods are available free of charge but you will need to go to John Giem's to get it. Please call ahead, 970 223-0844 - home, 970 227-6618 – mobile.

Unique training classes available.

J Paul Fennell will be presenting a carving class in Frank Amigo's workshop the week before the Rocky Mountain Symposium, September 3 to 7. He is an excellent carver and by the end of the week you will be doing excellent work. No carving experience is necessary in order to sign up. Dixie Biggs was here for a carving class last year and it was attended by students who had never done any carving before. Without exception, everyone was amazed

by the carving they could all do by the end of the class.
Class fee is \$400 for the week His web site is www.jpaulfennell.com.
For more information or to sign up for this carving class, contact Frank Amigo. (His contact information is below.)
There are still openings for this amazing opportunity.

Terry Martin will present an all day demonstration at Woodcraft on July 7th from 9 AM till 4 PM. There will be a \$20 fee per person. Go to www.terrymartinwoodartist.com to see examples of his turnings and carving. Terry will be at the RMWT meeting on July 5th to explain more about what will be presented and to answer questions. He will turn some, carve some, and use a PowerPoint presentation to further discuss his body of work. He has written many articles for the American Woodturner and is an excellent presenter

During 30 years of professional turning, Terry Martin has worked as a production turner, participated in around 100 exhibitions all over the world, written two books, numerous catalog essays, and nearly 300 magazine articles on turning-related subjects. For seven years he was Editor of Turning Points, the journal of the Wood Turning Center, and for nine years was Contributing Editor for Woodwork magazine. He curates and reviews exhibitions, reviews books, speaks at wood symposiums, and teaches woodturning. Terry's turning travels sometimes take him around the world several times a year. All this time Terry has been a dedicated photographer, recording all his woodturning experiences. Terry has created a PowerPoint presentation that offers a glimpse into all of these adventures: the turning, the travels and the people. Terry will also discuss the process of assessing woodturning and related art – two separate fields that are often confused, but which require completely different criteria.

Thin Natural Edge Bowls with Piercings

Reported by:
John I. Giem



On April 21, 2012, Phil Lackey demonstrated to the Rocky Mountain Woodturners his techniques for turning and piercing thin vessels and natural edge bowls. During his demo he presented a wealth of information that will help us with our work.

- Wet wood will warp too much making the bowl resemble a pretzel, it doesn't look very good. He likes to use what is often called standing dead Aspen. It is dry enough that he does not need to be too concerned about warpage.



The bark is removed before it is turned.



- When turning thin bowls, like he does, you should be ready to accept a lot of failures, they tend to come apart easily.

- If the bowl is too thin it does not have a very pleasing appearance.

- When cutting the tenon on the bottom of the bowl, he used a simple U shaped piece of thin wood, a template, with the spacing between the legs being the desired width of the tenon. A straight edge was used to verify that the flat at the bottom of

the tenon was really flat. If the straight edge can be rocked then the surface is not really flat and must be fixed or the jaws of the scroll chuck will not hold it correctly.

- Aspen usually has some chipping and tearout and must be sanded to the final thickness.
- When shaping the bowl near the natural edge rim, it will chip out the rim if the gouge passes up beyond the edge. To prevent this chipping, cut the other way. Start with the gouge above the rim and carefully cut down toward the base.
- He uses a Strong Hold chuck.
- By using a curved tool rest, he is able to keep it close to the surface being shaped thereby achieving better tool control and cuts.
- When hollowing out the center of the bowl, do it in stages, shaping the sidewalls as you go. At each deeper stage, blend in the sidewall from the previous stage. Trying to backup to a previous level will result in disaster; the walls are too thin and weak. The sidewalls were cut to about 1/8" thick.
- A small double ended bowl caliper is used to check the uniformity of the wall thickness. A small rubber tip is placed over one leg of the caliper where it touches the outside surface of the bowl. Without the rubber tip, the caliper may scratch the surface which would then need repair.
- Back lighting the bowl to monitor the wall thickness has its own problems. The color of the wood will change from the rim down to the base with the changing orientation of the wood fibers. This may mislead the turner on the true thickness of the walls.
- Keep the edge/wall thin where it will be pierced letting the wall thicken down toward the base.



- Accurately determining the thickness of the base is critical and not simple. Phil made himself a special fixture to make it easier. He described it as being in the shape of a large U. On one leg is attached a laser pen that is pointed at the tip of the other leg. In usage, the plain end is placed at the bottom of the bowl. The laser light from the pen easily shows where the inside surface is located.
- Scrapers are too dangerous to use on the sidewalls. In some cases, they may be utilized on the inside bottom.
- He does not do any sanding until the bowl is finished. Turning bowls this thin is risky and he does not want to invest a lot of effort sanding it just to have it blow up later.
- After finishing the turning of the bowl, he then sands it to the final thickness. During the sanding process, the wall near the rim may get too thin or rounded off. After all sanding is completed; a craft knife is used to trim around the rim to make a crisp flat edge of uniform width. Any chip outs or thin spots are carved away to leave a consistent crisp edge. The rim is then lightly sanded making it smooth and flat.

- A common drawing compass is used to draw a pair of lines, a band, on the outer wall following the contours of the natural edge rim. He does not go all the way to the rim but leaves a gap. The separation of the compass legs is adjusted as desired. Placing the pivot leg on top of the rim, the end with the pencil is placed on the outside of the sidewall. As the compass is moved around the bowl, the pivot leg follows the curves of the rim and the line drawn on the sidewall follows the profile of the rim. By doing this a second time with a different spacing a band is formed within which the piercing will be done.

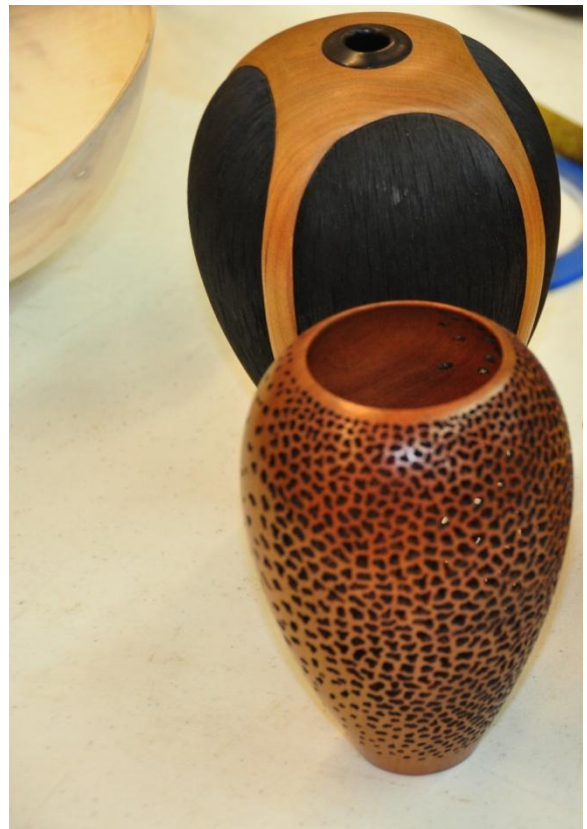


- For doing the carving/piercing, an air turbine power carver is used. It is adjustable but the speed used is around 350,000 rpm. Slower speed carvers do not work as well as the high speed units. Sometimes used dental drills can be found on eBay.

[Note: To understand the better cutting with higher speed, think about the surface speed of the cutter as it passes across the wood, not in rpm but in feet per second. (Surface speed = circumference X rpm = pi X diameter X rpm.) As the diameter of the cutter decreases, the rpm must be increased to maintain the surface speed and consequently the cutting efficiency. JIG]

- He uses a #699 carbide cutter to do the piercing work. New bits cut too clean and fast. A dull bit is preferred as it slightly scorches the edges of the cuts enhancing the appearance.
- Several factors are involved in getting good looking piercing around the rim of the bowl.

- The sidewalls of the bowl must be uniform top to bottom in the area (the band) to be pierced.
 - Slightly dull bits are preferred since they will slightly scorch the edges of the piercings.
 - The bit must be perpendicular to the bowl surface
 - Be consistent in the cuts leaving spacing between them.
- Use good dust control, mask, fans with filters, etc.
 - After the piercing is completed, use a stack of fiber disks/brushes on a rotary carver to remove the fuzz left on the surfaces of the bowl.
 - When making a thin hollow form, place a series of piercings from top to bottom within the area to be pierced. Do not place them in a straight line as they will be too obvious in the final pattern. When doing the final hollowing of the vessel, the piercings provide direct visual indicators of the wall thickness.
 - Before texturing a surface, sand it smooth first. Any irregularities will usually show through the texturing. To make the texturing appear to have depth, start texturing with a white stone in a rotary carver. Use curves in the tool movement, not straight lines. The final step is to use a wood burner to place additional fine lines in the texture.
 - Automotive detailing tape can be used to make flowing curves for defining edges of the texturing and for painting. Be sure that it is firmly pressed into the wood to prevent wicking of paint under the tape.
 - When texturing a hollow form use the detailing tape to define the curves and different zones. Define the lines by cutting along the tape with a rotary carving tool or chisel. Relieve the background wood up to the defining cut and then texture in the defined spaces.
 - When texturing, do not use straight lines but keep them curved.
 - Keep the texturing lines crisp by keeping the tip of the burning tool clean and sharp. He uses 600 grit wet/dry sandpaper glued to a block of wood.
 - Before painting the textured area, check/reapply the detail tape and be sure it is firmly pressed down. The remaining open areas can be masked off using masking tape or painter's tape. At the edges, the masking tape is overlapped onto the detail tape.



RMWT Meetings and information

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Treasurer: Frank Amigo
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Secretary & Newsletter: John Giem
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970 227-6618 mobile
jgiem@comcast.net

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Manager
(see above)

Vince Wilson, Scout & Liaison with Tree
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vwildonco@msn.com

Jerry Sherman, Collection
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970 776-6452 mobile

Vendor Coordinator: Cindy Drozda
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Program Coordinator: Trent Bosch
trent@trentbosch.com

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

10% RMWT Member discount with some exceptions

Wood Emporium
618 N Garfield Ave
Loveland, CO

Sears Trostel Lumber & Millwork
1500 Riverside Ave
Ft. Collins, CO 80524
970-482-1928
970-482-9895 Fax

Woodcraft – Loveland
3718 Draft Horse Drive
Loveland, CO 80538
Phone: (970) 292-5940
Fax: (970) 292-5939
Loveland@woodcraft.com

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 well 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 to 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