




A monthly newsletter issued by:  **DETROIT AREA WOODTURNERS**

Happy New Year!

January 2010

Inside this issue:

New board members New look	1
Presidents Message and Book review	2
Demo recap	3
Member profile	4
calendar	5
Photos	6/7 8/9
articles	10/11 12/13

New Board Members Elected!!

In an unusual twist, this terms board members were chosen by way of a unanimous vote as no office had multiple entrants.

So your new board breaks down like this:

President:

Russell Holmes

Vice President:

Dennis Montville

2nd Vice President:

Bill Meyers

Secretary:

Chet Bisno

Treasurer:

John Sabina

Congratulations to all, we salute you!



As we move forward, we would like to say so long (not good bye) to the exiting board members, who've left their previous positions for various reasons.

For your commitment and dedication, we are truly grateful and have a better club as a result of your having served.

Thank You!

New look to the newsletter

As you can see, we've made some changes to the newsletter...**again**. In an effort to give it a personality and consistent look, we are trying different formats from different sources. Please feel free to contact

me with comments and suggestions in our pursuit to make your newsletter a first class publication.

Keep in mind that as we continue to provide the best quality newsletter our club deserves, it is only as good

as the content provided by its members. Your support is greatly appreciated and hope to find ourselves in the next few months so that you know what to expect from your newsletter.

Glenn

President's Message

As you look at the pictures in "American Woodturner", it seems that when the sanding is done, your piece is only half done and it is the canvas for the decorating to begin. Are you going to carve ?, texture ?, color ?, or burn ?, or do all of them. Some of the magazine photos don't even look like turnings anymore.

Your Board has decided that all of us need a little push to move us all to the next plateau in turning. Embellishing your Work. Fortunately we have some very talented turners that are willing to share their skills and artistry and help us along. Every month, we will demonstrate another means of embellishment.

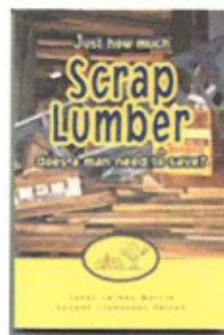
DAW will try to plan some "hands on" workshops for our Turnathon in June. I am looking forward to the demo....Russ

Book Review by Loel Gnat

While on vacation this summer going through antique/gift shops in North Iowa, a book caught my eye. "Just how much SCRAP LUMBER does a man need to save?" by Janet Martin and Suzann Nelson

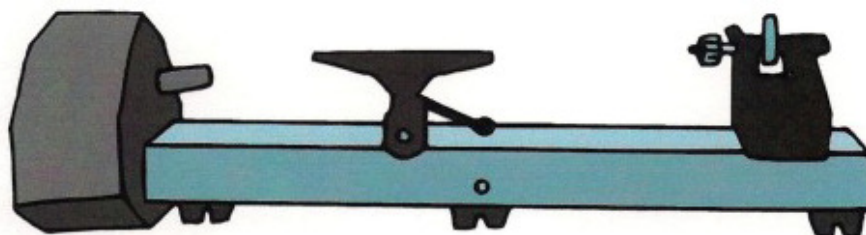
Just the title says it's funny, and it was very humorous. The book starts out with chapter one "We can blame Noah" being the first scarp lumber pile was the left over from disassembling the Ark. From there it progresses comedically through history, such as separate chapters on how men and women used scarp lumber during the depression. In the back of the book is a "cross wood" puzzle. Being it's written by two women of course it's biased

(with comedy) against men, but we need all that wood! It may /may not add comic relief in your household. This may make a great gift for the spouse. Only \$10.95 @



**They also
have caps and T-
shirts !**

<http://www.ruralroutebookstore.com> .



Demo Recap: The **rose** engine and its possibilities



A demonstration for the Dec 20, 2009 meeting of DAW

by Vince Hellmann

It is interesting to find ways to embellish various project we have turned. Using a Rose Engine to create decorative patterns on turned objects is one of those ways. At least four of us in the Detroit Area Wood tuners are building Rose Engines and we thought a simple introduction at the DAW meeting might be interesting. So, I hope you enjoyed it and found it interesting.

The demonstration followed this outline:

1. What is a rose engine and what can it do?
2. A simple demonstration of patterns that are easily generated with a four lobed

cam.

3. Making cuts on a flat surface using Corian as the work piece. (One way to make coasters).

4. Generating a Basket Weave on the exterior of a cylindrical piece (12 lobe cam)

5. Changing the

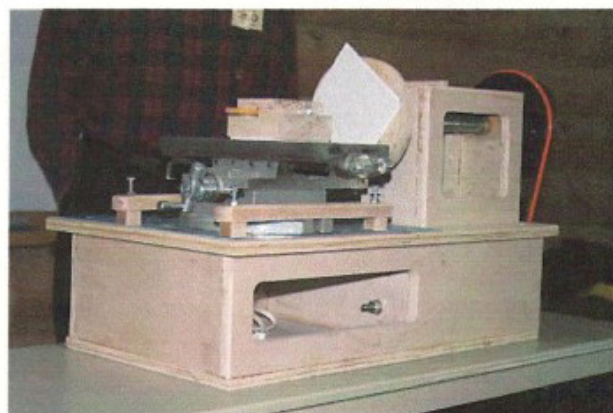


orientation of the cutter to modify the pattern generated.

Item 1 above can be simply answered by describing a machine that utilizes a slowly rotating part mounted onto a movable spindle that brings the object undergoing work into contact with a cutter in a fixed position.. There are a variety of ways the cutter can be mounted and driven and there are a couple of ways the spindle can move. The most common method of moving the spindle is

to use a cam (rosette) and follower (rubber). There are unlimited possible rosette designs. In this demonstration we used a four sided rosette and a 12 lobed rosette.

Description, drawings and build instructions for the specific Rose Engine design that I built and used for this demonstration can be



found online by using Google or another search engine to find "MDF Rose Engine". But be careful, this could open Pandora's box for you and you may find yourself spending a lot of time learning about Rose Engines and potentially building one.

Items 2 through 5

above are difficult to describe in a short article. Let's just say that we were able to show some of the characteristics of the machine and what it can do and we demonstrated that one of the things I need to work on is fixturing for cutters. I intend to build a cutting frame (examples also can be seen online) that

should eliminate vibration and enhance cutter positioning options.

If you would like to talk about this more or you would like to see the machine more closely, contact me. I'm in the AAW book and you can find me on the DAW roster.

member profile:
David Blacker



David grew up in the thumb area of Michigan and learned at an early age to make parts to repair farm equipment. This helped lead him to earlier trades as a tool maker and Bridgeport programmer for 15 years. After moving from the country, he now works in the medical warehouse management field and lives in Sterling Heights with his wife, Kathi, with whom they have three children.

He has a passion for tools, collecting some but mostly just smelling out great finds at estate sales, garage sales, as well as through Craigs list, etc. He finds great deals, picks them up, sometimes he upgrades what he has and sometimes offers them to others, often for the price he paid. His collection of tools are diverse, including well, just about anything having to do with woodworking you might ever need. He has multiple brands and versions of the same tools, preferring the variety for the different functions they perform. Most noticeable is his collection of hand planes but one might also notice his 4 lathes, 3 scroll saws, milling machines, etc. Ask him about a tool and he will probably be able to describe a unique circumstance of how it came to be his.

David has been a DAW member for four years, joining because he had already been familiar with metal lathes and wanted to learn to turn the more forgiving material. He has always been a woodworker, and has many file cabinets (meticulously organized) of back issues from 9 different subscriptions to magazines, mostly related to wood working.

He started making pens, tops, etc. and has graduated to turning most anything, but you can see a preference to making toys, threaded gadgets and functional items. Many of his turnings are in the hands of other owners as he gives many away as gifts. He gives some of his projects to his hunting buddies, like duck calls and bullet pens as part of a ritual gift exchange.



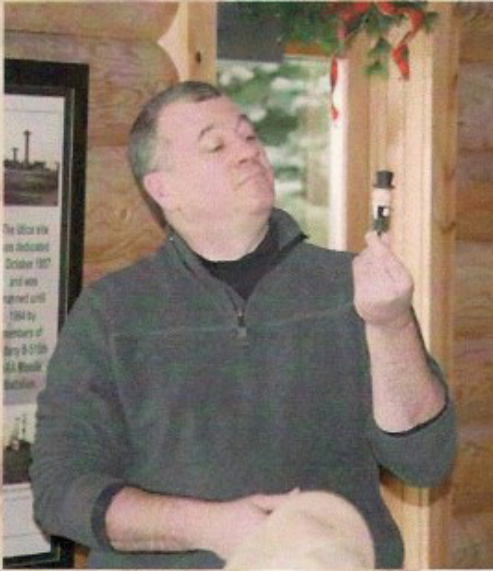
The above photos are of the same scrollwork from a different view, one view is a sax, the other a music cleft.



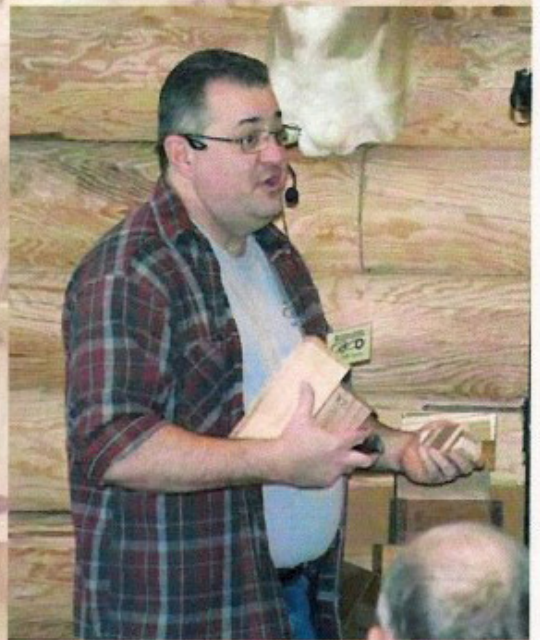
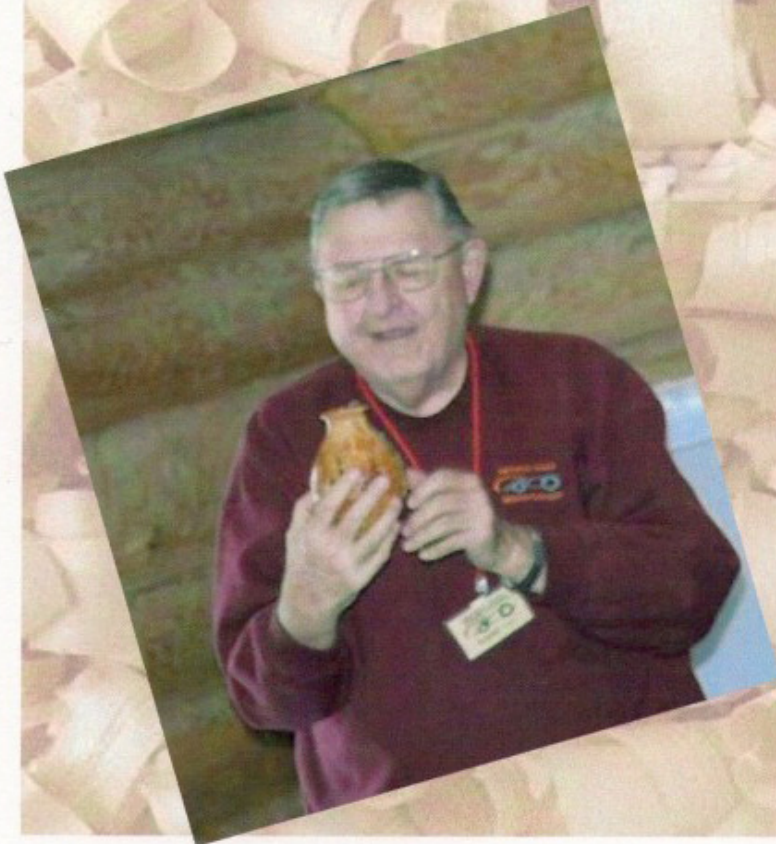
January's Demonstrator will be Bob Daily

Bob is one of our most successful woodturners. His work is so recognized that the art shows solicit him to participate in their shows. Bob and his wife go to shows throughout the mid west and sell his turnings. Bob will share his bowl turning techniques as he turns for us.

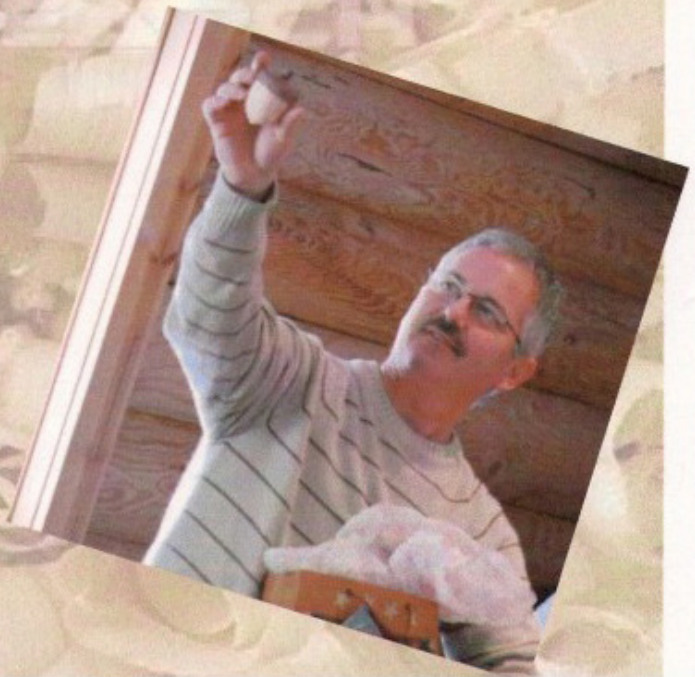
Christmas Gift Exchange Photos



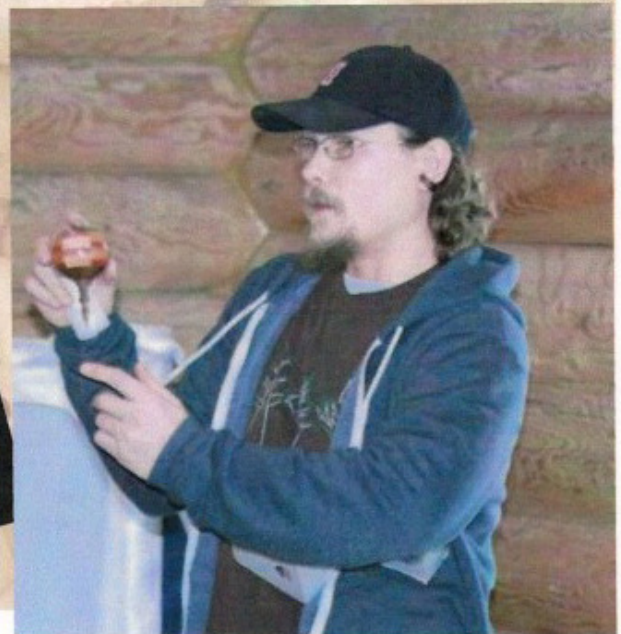
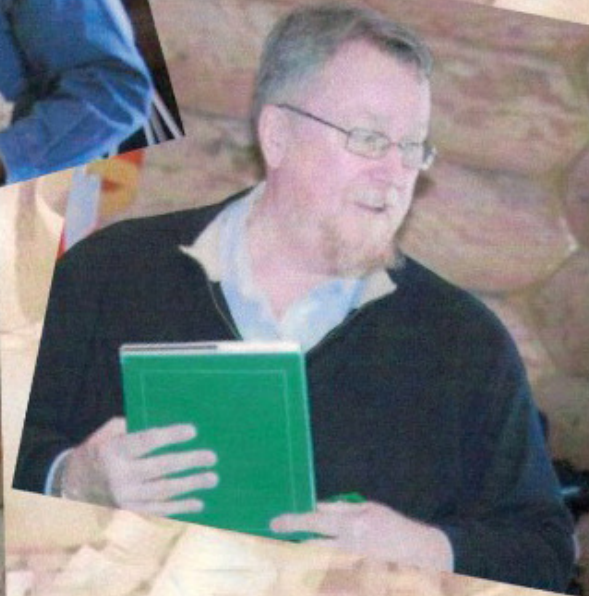
Photos by: Dean Griffith



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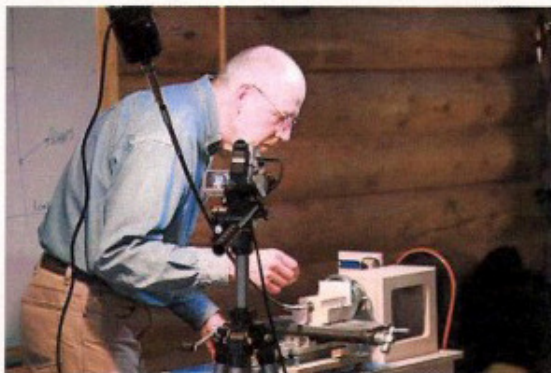


Photos by: Dean Griffith





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Maple Medley—An Acer Showcase

at the AAW 2010 Symposium in Hartford, Connecticut.

This will be the major juried exhibit at next year's Symposium in Hartford, June 18-20, 2010. They are looking

for entries made from the many varieties of the Acer genus that showcase the strength, quality or character

of Maple as a material. Above all, be creative and imaginative. Following the symposium opening, the

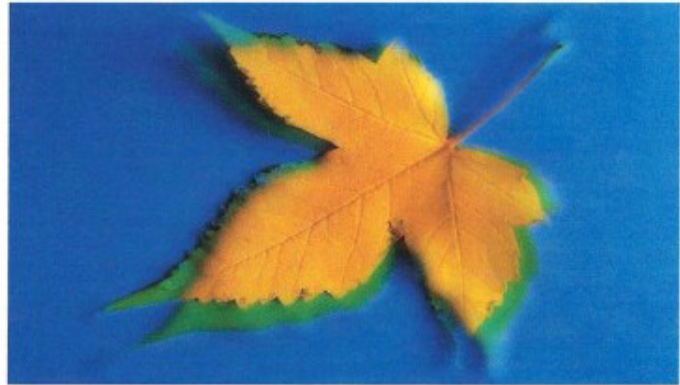
show may travel before heading to the AAW Gallery of Wood Art in Landmark Center, St. Paul, Minnesota.

As many as three items may be submitted, but only one will be chosen for inclusion in the showcase. Items must be for sale.

The deadline date for initial photographic entries is February 8, 2010. The application

process is demanding and lengthy. If anyone wants to enter a piece, I advise you to begin soon. See the AAW Website for the rules

and the application process and forms at: woodturner.org/sym/sym2010/Maple/



Time is running out, so get those lathes turning!

Tell us about it

Let us know if you have your work being shown in a venue or if you had a significant sale or order of your work. It's always a good feeling when we can go to a show or tell someone we know who did that piece. You can email or phone any officer or contact the newsletter at: gmccullough79@comcast.net or call 248-495-0694.

Reminder:



Don't forget to save your tree, or rescue one from a closed tree stand or the road side for the Christmas challenge next year. If you would like more information, please see last months Shavings newsletter for the details.

What I look for in my own bowls or anyone else's. by: Steve Wilson

I'd like to open up a discussion on the design and aesthetics of bowls and other turned forms.

The first thing and maybe the most important thing to look for should be discernable from more than ten feet away; that is proportion. It's also easier to see proportion when viewing the bowl in silhouette, for instance, on a shelf at eye level with a lit background. This reduces the distraction of grain, color and segmentation. Does the diameter relate to the height and is the size of the foot small enough for the type of bowl I'm looking at? If the bowl is to be functional then the foot diameter should be about $\frac{2}{5}$ the bowl diameter. If the bowl is bark edged or otherwise decorative, then the foot diameter should be $\frac{1}{3}$ of the bowl diameter or even smaller. This should also relate to the height of the bowl, if the bowl is particularly tall the foot size may need to increase in order to meet the idea of proportion.

The shape of the bowl should be considered second. The outside curve or form of the bowl should smoothly transition from foot to rim; no lumps, no bumps. If anything can be generalized, from the modern turning heroes and from all the past great turners and potters, it's that simple forms are strong forms. By strong forms I mean in the design sense. Decoration can be added to the bowl in the form of beads, grooves or carving to enhance a form but if the form is weak no decoration will hide that fact.

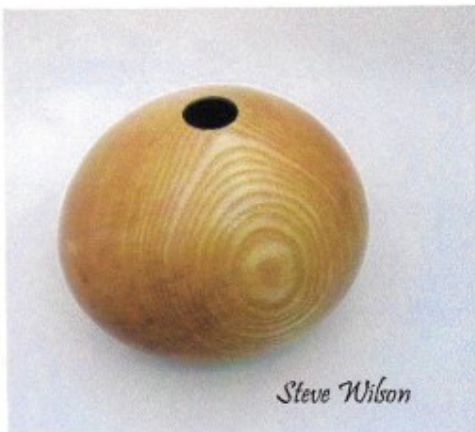
Analyzing the shape of the bowl at the lathe is not so easy. I use a spot light aimed at the bowl and a black background. In order to keep the wood grain or color from distracting, I also use a light shining on a white background to view the bowl in silhouette.

If the wood has particular grain or color or if the bowl is segmented, it is even more important that the form be simple and strong, to show the wood off better.

Good grain, color or saw work can't make up for weak form.

The third consideration is how the inside form relates to the outside form. Being able to turn thin wall bowls is a good skill to learn, but for the overall appeal of a particular bowl, slavishly making the inside curve follow the outside curve is a misdirection of the design. The inside curve should be related to the outside curve; but not identical to it, unless of course the bowl is to be pierced. This allows for a little more thickness to play with at the rim and the foot.

Balance is also something to admire in a well turned bowl. The bowl should be light without feeling fragile. That means that the rim has a little extra thickness, the wall thins in the middle and the foot has a little more mass. Neither the top, nor the bottom feels heavy.



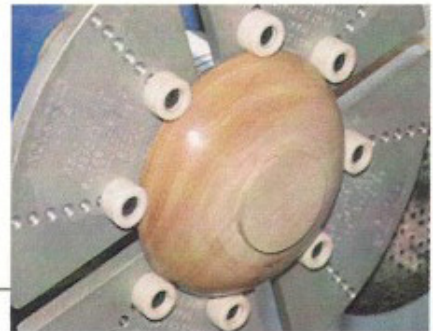
The fourth thing to consider is the rim. The rim can be viewed as the soul of the bowl. A well executed rim that transitions nicely from the inside curve to the outside curve will take a bowl a long way toward good design. Now consider the foot of the bowl. Does it relate to the over all form? Is it too short, too tall, too big or too small? Is it cylindrical, conical, swept out, swept in or absent? The wrong foot doesn't hurt a design so much as the right foot can help take a design to a higher level. Related to this is how well the bottom of the foot is turned. Keep it neat, keep it simple, but give it the same attention to detail as the rest of the bowl.

Help with your Cole Jaws by: Loel Gnadt

A tip I picked up at the Turning 2009 (Ohio Valley Wood turners) by a demonstrator, solving a problem when your work piece ends up being an in-between size. When your grips/pins don't grip or don't grip enough in either of the two closest positions. Find a rubber hose with the I.D. equal to the O.D. of the grips/pins. Then cut the hose to the length of your grips/pins. If you use a band saw to cut the hose, use a wood dowel inside the hose. The second problem Cole jaws help, is a newer product, Long Soft Jaw Pins available from

Penn State Ind. These are a set of 2.5" long pins with rubber exterior. If you used Cole jaws before, you found being limited to about 1/2" holding area on an end of your work, can be very restrictive to your project's designs. Although meant for a different brand, I used them very effectively on my Super Nova chuck Cole jaws. I was even able to turn some hexagonal shaped vases. I did find however, if you don't have the tailstock up while your removing wood, the work piece slowly vibrates its way out. They go for \$25.00 for a set of 8 (Just out

is a review of this product in Wood Magazine, Dec/Jan issue. P.82)



AAW Logo Contest Starts

Logo Contest

Help us with AAW's 25th anniversary celebration by entering a design for a special logo! This logo will be used for our anniversary events and for the 2011 symposium in St. Paul.



A special committee will select the most appealing, appropriate, and eye-catching design. All AAW members are encouraged to submit ideas; anything from a sketch to a well-crafted design will be considered. The AAW reserves the right to modify designs when preparing the final artwork.

Entries must be submitted or mailed by February 28, 2010. Submit electronically to inquiries@woodturner.org or mail to AAW, 222 Landmark Center, 75 5th St W, St. Paul, MN 55102-7704. ■

Detroit Area Wood turners is a member of the American Association of Wood turners (AAW).



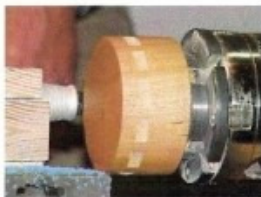
Wood Turners Walking Around

Anecdotes, Comments, Overheard Conversations

At the December 2009 meeting, in the course of the gift exchange, one gift recipient mentioned that he was going to get “that comment” at home. When pressed for details, he said that his wife was going to say “why can’t **you** turn anything that nice”. At least four of the audience members in earshot around me immediately said that they had also heard that same or a similar comment.



When I first started turning, after I bought my first lathe, several club members came to help me set it up. I now had a lathe, a faceplate, a live center, a spur center, and 8 turning tools. At that point, my entire inventory of additional power tools consisted of a table saw and a power drill. My wife said to the other club members, “Now he’s all set, right? He won’t need anything else?” I think we all simultaneously burst out laughing.



photos on this page by: Ruby Cler

A fellow turner related that he has purchased shop equipment without his wife’s knowledge. He bought a new band saw and told the folks delivering it to get it there by 1:00 pm. Well, they didn’t get it there until 4:00 pm and his wife got home from work about 4:30 pm and found him with box remnants all over the driveway trying to put his new band saw into his shop. “How much did that cost?” She asked. “\$100”, he replied. She harrumphed and went into the house. A while later he purchased a large standing drill press (with all the fixin’s) and explained to the delivery people about what had happened the last time. This time, the delivery was made by 1:00 pm, and the drill press was neatly placed into the shop, like it had been there all along. Two weeks later, his wife walked into his shop, and noticed the new drill press. She looked at her husband, said grumpily “I suppose that was \$100, too”, turned away, and walked into the house without another word.



Shortly after I started turning, my wife asked me, “Where will you get the wood you need?” Do any of us turn enough to be worried about running out of wood? Does your wood pile grow or shrink?

D.A.W. Equipment User Program by: Ron Sztumerski

Just a short note to remind Club members of the D.A.W. Equipment User Program. As a D.A.W. member in good standing, or equivalent, you may request the use of one of the Club's three loaner packages, for designated periods of time. At present, Club members may request the Club's Jet Mini Lathe package, Turning Tools Package, and Art Fair Package. The Club encourages first time turners to request the lathes in conjunction with our mentoring program. This linking gives the new turner the opportunity to receive one on one instruction, and then be able to practice what they have learned at home. Individuals looking to purchase a new or used lathe may consider requesting a lathe to give them a reference point in what to look for in a lathe. The Turning Tool Package complements the mentoring again. It allows the member the experience of hands on use of the basic turning tools, used in the mentoring program. The art fair package is geared to aiding members interested in offering their work for sale. It gives the member the opportunity to experience the marketing of his / her

work, and get a feeling if they might consider doing it on a larger scale. All requests for the Club equipment go through the Asset Manager. He / She Keeps a list of all use requests, and coordinates the scheduling. Storage of the equipment is the responsibility of the current assignee, until the next assignee is scheduled.

The Asset Manager will inform the current assignee of the name, phone number, and e-mail address of the next scheduled assignee. He / She will also inform the next scheduled assignee the name, phone number, and e-mail address of the current assignee.

It is the responsibility of the current and next scheduled assignee to coordinate the transfer of the equipment at a convenient time and place, for both parties. The two parties must reconcile the transfer of equipment by verifying that all the components of the package are accounted for. The assignee relinquishing the package must notify the Asset Manager when the transfer is complete.

The replacement of any missing components is the responsibility of the assignor. If you would like to request the use of any of the Club's equipment packages, or have questions about Equipment User Program, you may contact the Asset Manager as follows; Ron Sztumerski 248-689-56

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