



# Central Connecticut Woodturners

A Chapter of the American Association of Woodturning

*Dedicated to the Advancement of Woodturning*

[www.ccwoodturners.org](http://www.ccwoodturners.org)

**September 2006 Issue**

## President's Corner:

Here it is time for the September newsletter. I haven't seen most of the CCW members since the Summer Picnic at Ken and Mary Dubay's. Thanks again Mary and Ken for a wonderful day. I always have a good time at the summer picnic. I enjoy learning something new for the demonstration and this year was no exception. Rick Angus and Jeff Lavine gave us wonderful ideas and techniques to try on the lathe. It is always a pleasure to see as many CCW members and spouses and guests from other clubs at the picnic. One person I enjoy talking with and look forward to seeing his work is Michael Silver. He does fabulous work with segmented turned pieces of art. I am amazed when I see his pieces and wonder how much time and effort went into each one.

The Central Connecticut Woodturners as a club are exactly like one of Mike's pieces. Every piece of wood fits together so that it makes the shape and determines the outcome. Every piece of wood offers a unique place in the total shape and beauty of the piece. Every member of our CCW club offers a unique place and determines the outcome of our club. The beauty of our club is a group coming together and offering our own unique skills.

## Renew Your AAW Membership Online

[www.woodturner.org](http://www.woodturner.org)

-John Lorch

As you may have noticed, The American Association of Woodturners has created strong incentives to renew your AAW membership or sign up as a new member through their newly redesigned internet website. The incentive includes the chance to win a Powermatic 3520B lathe (including \$400 in shipping costs).

The incentive is designed to relieve the keyboard entry burden that accompanies paper applications. When you type your name, address and phone number online AAW, our parent organization, is spared the financial responsibility of entering the data manually and there is no chance of errors in the annual AAW directory of members.

For those who do not have internet access there will be a laptop connected to the AAW website and technical assistance available at the September CCW meeting. If you wish to use this service for renewal you will have to bring the Renewal Form that was included in the poly bag with the Fall issue of American Woodturner. That form includes your login and password. You will also need a valid credit card.

If you are not already a member of AAW we hope you will consider joining. And while you are online, don't forget to vote for your favorite candidates for the AAW Board of Directors.

If you have questions about AAW membership please call John Lorch at 860-646-2621.



## Next Meeting:

Sept. 26 @ CVSW  
Turning frenzy to  
support "Toys for  
Tots"

Bring your tools and  
scrap wood to turn  
tops and other small  
toys.

Starts @ 7:00pm

## Upcoming Meetings:

**Sunday, Oct. 22**  
(All Day demonstration)

@

Bolton Woodturning &  
Turning 70  
featuring

**Cindy Drozda**

**Sunday, Dec. 10<sup>th</sup>**  
**Holiday Party**

Visit the **Connecticut Valley School of  
Woodworking's** web site at:

[www.schoolofwoodworking.com](http://www.schoolofwoodworking.com)



Cindy Drozda

## Cindy Drozda

Appearing Sunday, Oct. 22 @ Bolton Woodturning & Turning 70

"Working with wood is like breaking open a geode and discovering hidden treasure!" - Cindy Drozda-

When Cindy Drozda went to high school in Acton, Massachusetts in the early 70's girls just didn't take shop class. That certainly didn't stop her from becoming a nationally renowned wood artist and one to the most sought after woodturning demonstrators in the country. In fact, it appears that a challenge like that only fuels Cindy's determination and imagination.

Since moving to Boulder, Colorado, Cindy has developed a body of work that is the envy of most woodturners. She is known for fine, crisp details and pleasing forms. The unique signature style of her lidded containers often includes a jewel hidden under the lid to reminds us of the treasure that life reveals when we make the effort to look deeper

within. Cindy admits to the hints of Asia and the Middle East that are apparent in her designs, and she also cites pre-Columbian pottery as an influence. "But" she says, "The wood itself has a lot to say about shape and proportions." She enjoys the challenge as she pursues a balance between the inherent splendor of the burl grain and the more subtle beauty of the vessel shape. When asked about her sources of inspiration she claims, "Well ... the thought process starts back in my childhood and it's been a constant evolution ever since."

Cindy is an internationally recognized demonstrator and her woodturning workshops are in high demand at woodturning clubs around the country. Her educational philosophy is simple: "If woodturners are athletes, then the class is a training camp, and I am the coach!

"I also passionately believe that if we woodturners will all share our secrets, that we all will grow and that the quality of wood art will improve as each artist's work improves. My goal for every class is to learn more than I teach".

Cindy Drozda will conduct a demonstration workshop on Sunday, October 22, 2006 at shop of Mike South, Bolton Woodturning, in Willimantic. This is a rare opportunity for CCW members to meet one of the today's premier turners and discover of her unique philosophy of the art of woodturning.

Please don't miss it.

- John Lorch

(\*The images accompanying this article are from Cindy Drozda's website and were produced by Tim Benko. Cindy's quotations are from her website and an interview published in the June 2003 online version of Woodworker's Journal.)



## Amistad in Halifax

I was touring Halifax, Nova Scotia with my wife and kids in August and as we walked along the Halifax waterfront, surprise, surprise--there was the freedom schooner Amistad

I spoke briefly with Captain Eliza who informed me that she had just presented several Iroko bowls turned by CCW members to the committee who had hosted the Amistad in Halifax. She also advised me that one of John Lorch's pieces had been donated to the Maritime Museum where it will be displayed (Congratulations, John)

Later that day we saw the Amistad set sail with 3 Nova Scotian youths who joined 3 Connecticut youths as the Amistad furthered its mission of bringing people of different backgrounds together.

- Albert D'Antoni

# Turning a Green Wood Open Bowl

-Rick Anges

The steps described below are those that I use for preparing cross-grain (grain running across the cylindrical axis of the bowl) bowls from logs. I apply these techniques when preparing a finished bowl from wet wood (and allowing it to shrink and distort during drying) or when twice-turning a bowl (first turning the wet log blank to a rough bowl with overly thick walls, allowing it to dry, shrink and distort and then remounting it and cutting it to final dimensions.) This technique can be applied to bowls with their rims originating either near the center of the log (conventional) or the bark (natural edge). In this demonstration, a conventional bowl was turned using wet rather than dry wood to minimize small particles of airborne wood fibers.

## Controlling the Grain Pattern:

It is my desire to control the grain pattern in the finished bowl; this was demonstrated by discussing the steps required to prepare a bowl with a highly symmetrical (bilateral) grain pattern—one that looks the same side-to-side when the bowl is viewed from the top or bottom, i.e., the growth ring pattern, viewed from the end grain, show (1) rings of uniform thickness, (2) the pith line running through the center of the rim and (3) about the same number of rings on each end of the bowl.

This process begins with choice of the log (or at least choice of the visualization of the orientation of the blank within the log). For this simple bowl, the three symmetry aspects are controlled with three deliberate steps. Firstly, the end grain of the log is viewed and a longitudinal cut is made through the pith such that the growth ring thickness is uniform throughout this "half-log" segment. This is illustrated in Figure 1 by the vertical cut line (cutting this log along the horizontal line would produce a bowl blank with growth rings of uneven thickness form side-to-side).

The second symmetry feature, keeping the pith line centered is simply a matter of choosing to place the drive center on the pith line of the blank. The third feature is assured by positioning the tail center so that, the pith line is perpendicular to the axis. This step is done most easily on a bowl blank that has been cut to a cylinder on the lathe, as the freshly cut grain lines are easy to see.

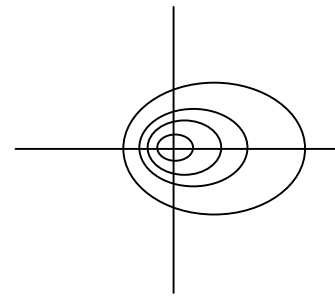


Figure 1: End-Grain View of Log

## Overview of the Turning Process:

The bowl was made in three steps, each requiring a separate mount on the lathe: turn the outside of the bowl between centers; remount the blank in a scroll chuck and turn the inside and rim; remount the nearly finished bowl in a jam chuck (gripping the rim) and turn the foot.

## Turn the outside of the bowl:

Cut and orient the blank for desired growth ring pattern in the bowl as discussed above—in this example, the highly symmetrical conventional bowl. Bisecting the log to give a blank with uniform grain ring thickness and positioning the drive center on the pith line is critical; the location of the wood contacting the tail center is not critical, as this easily can be remounted mid-way through turning the outside profile for fine adjustment.

Turn a cylinder or the crude outside profile of your bowl. For this example, make the rim the largest diameter portion of your bowl. Examine the growth rings on the end grain and choose an early grain ring that can be identified on both endgrain portions of the roughly rounded blank. Move the tool rest near to the blank in this region. Rotate the blank so that one such ring is very near the toolrest and mark this location on the toolrest (pencil works well and easily is removed). Rotate the blank one half turn so that the ring of the other side of the bowl is now near the toolrest. Mark the toolrest as before. The difference between these marks (in the direction of the rotational axis) is approximately the amount by which the blank needs to be adjusted to get the two identical grain rings to appear in the same place in the rim.

Loosen the quill of the tailstock enough to allow repositioning of the tail center point on the blank. While keeping the drive center in it's original position in the blank, move the blank so as to bring the grain ring in question to the midpoint of the two marks on the toolrest. The motion of the tailstock mounting point should be along a horizontal line. A cup center is useful here as small adjustments can be made without the center point reorienting the blank to the original position.

Continued on page 4 ...



On additional orientation step may be taken. Rotate the blank one quarter turn and find a late grain ring near the foot of the bowl that can be clearly identified on both sides of the blank. Bring the toolrest close to it and mark as before. Rotate the blank a half turn and mark the opposite late grain ring. Adjust the tail center position as before taking care to move the blank along a horizontal line. Note that the two repositioning steps are perpendicular to each other.

In three-dimensional space, this process sets the center of the bowl along the Z-axis and makes adjustments in the X- and Y-axes to assure maximum symmetry. These three steps control the three axes; no noodling around is necessary.

With the axis of the bowl now fixed (defined) it will not be changed even though the bowl will be remounted two more times. To assure that each time the project is remounted, it is mounted on the same axis we need a good reference. The first reference is a tenon (in the portion that will be the foot of the bowl).

Turn the final outside profile and, create a tenon at the tailstock end (for remounting the blank while cutting the inside of the bowl). If using chuck jaws with multiple teeth (such as those made by Oneway) make a cylindrical tenon with a square shoulder perpendicular to lathe axis. (If using dovetail jaws, adjust the cylindrical tenon shape to a cone section that matches the profile of the jaws.) Be certain that the length of the tenon is slightly less than the depth of the chuck jaws; this assures that the square shoulder can fit tightly against the face of the jaws. The faces of the chuck jaws are the reference surface on the lathe (running perpendicular to the lathe axis) and the shoulder on your developing bowl project is the reference that you just cut perpendicular to the axis. Mounting the reference surfaces against each other is your method of assuring coaxial remounting of the project.

#### **Shaping The Rim And Hollowing The Bowl:**

Mount the tenon in the scroll chuck jaws, assuring that the tenon is gripped without touching the inside face of the jaws and that the shoulder is tight against the reference face of the jaws; tighten the jaws enough to securely grip the stock. Rotate the blank by hand and look for run-out; feel the outside edge as you hand rotate and feel for run-out. Feeling is generally more accurate than looking, as it is not influenced by color variations.

If the amount of run-out is tolerable to you, cut the inside of the bowl and shape the rim. If not, you can try remounting the blank on the reference surface, looking for bits of dust and such that caused you to deviate from running true. If you are not satisfied with the remount, cut a new outside profile. Clamping the tenon more tightly than required can compress the wood fibers and this compression often is not symmetrical about the bowl axis, leading to the blank not running true.

Using a bowl gouge with the appropriate grind angle for the depth of your bowl, begin removing wood from the interior of the bowl to a depth that will allow shaping the rim. Cut the rim to the final shape and then continue hollowing the bowl until you are satisfied with the wall thickness and inside profile.

When the interior is completed, you are ready to remount and turn a foot. Since the rim is now running true to the bowl axis, it can be used as a reference surface.

#### **Turning the Foot of the Bowl:**

Remove the bowl from the scroll chuck and remove the chuck from the lathe. Mount a faceplate with a medium density fiberboard (MDF) face at least slightly greater than the rim diameter of your current project. Cut a mortise with an ID equal to the OD for the bowl rim. A large inside/outside caliper is useful for transferring the dimension to the jam chuck. A homemade sliding pin gauge similar to a mortise-marking gauge works well too. With out either of these, you can cut a mortise a bit too small and incrementally enlarge it until you have a tight fit. Jam the rim of the bowl into the mortise; the friction provided by the tight fit is adequate to drive the rotation of the bowl. For safety, you can wrap saran wrap (about 2 - 4" wide, sold as "flat twine" by moving companies and purveyors of fine woodworking tools) around the rim and jam chuck to prevent the bowl from flying out of the mortise.

The tenon that served you well during the rim shaping and hollowing is no longer of value and can be converted into a foot. This mount allows clear access to the tenon without using a tailstock. Shape the foot as desired.



### ~ 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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## Veteran's Day - Freedom Pen Turn-A-Thon Saturday November 11<sup>th</sup>

Once again Woodcraft will support this annual Veteran's day project. We would welcome anyone to join us and help this worthwhile cause. We hope to receive support from Central Connecticut Wood turners as in past years. Woodcraft will supply all materials and lathes, all collected pens will be immediately distributed to U.S. Troops overseas through the organization's founder, SawMill Creek. SawMill founded this program in January of 2004, more than 59,000 customized pens have been created and sent to members of the armed forces on a regular basis. The all volunteer effort was launched by members of the SawMill Creek Woodworkers Forum as a way to remind troops far from home that they are not alone.

Our staff at the store would like to invite any and all members, it's a great time to recruit new club members. If anyone has any questions, please give me a call- Warren Blessing @860-647-0303.

### Classified Ads

**Delta Midi lathe** with extension - almost new condition Comes with a custom table with lockable wheels. Asking \$450. Aline Hoffman (860) 742-6696 (bahoffman@earthlink.net)



**Ginter Stopper Kit** - Bob Ginter's stopper kit is now available on-line at: <http://www.ginterenterprises.com> the price is \$5.85 each.

**12" RIDGID #WL1200 wood lathe** 1/2HP, 4 speed, bowl diameter 12", 37" between centers, #1 morse taper, heavy duty stand. \$225 or B/O. Call Mark Krob @ 860-436-2163

**12" Craftsman wood lathe** 1/2HP, 4 speed, 4 speed, bowl diameter 12", 37" between centers, 4 pack of tools. \$100 or B/O. Call Lynda or Chris Zibbideo @ 203-686-1207



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### Central Connecticut Woodturners - Membership Information

New:  Renew:

Name: \_\_\_\_\_

Business Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Dues (\$35) payable to:  
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