

Woodchuck Chatter

The Newsletter of Woodchuck Turners of Northern Vermont

An Affiliate of American Association of Woodturners

Website: WWW.WOODCHUCKSVT.org



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April 17 Meeting At CVU

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Directions to CVU: From the NW, exit I-89 at Exit 14 (Burlington) and head east on Williston Rd. (Rte. 2) for 1.2 miles. Turn right onto Hinesburg Rd (Rte. 116). Proceed 9.7 miles to CVU Rd., turn left at the light and CVU will be on you left at 0.4 miles. From the East: Exit I-89 at exit 12 (Williston/Essex) Turn left onto Rte. 2A (St George Rd.) and proceed 5.0 miles. Turn left onto Rte. 116 and proceed 2.1 miles to CVU Rd. Turn left, school is 0.4 miles on left. After turning onto driveway, take immediate left. Drive around the left side of the building to a parking lot with large garage door and exterior

dust collection system. There is a door beside the garage door to enter the woodshop. Ted Beebe is our featured demonstrator this month. He has both an interesting method of removing the tenon from the bottom of bowls and some ideas for better sanding. He's tired of seeing poorly sanded bowls with tearout still evidenced, uneven finish, and other flaws in his own work. He has developed methods to get rid of those flaws and wishes to show us those methods. We have seen some of his work in Show and Tell with flawless finishes which prove his point.

March 20 Meeting -Harvie Porter

President Jay Bailey called the meeting to order at 6:55 PM. Attendees introduced themselves. There were 28 in attendance.

Reminder: Dues must be paid by April 1 if you want to take advantage of the club discount at Klingspor and Hartville Tool.

Russ Fellows has invited the club to his house in Jericho again, for the May meeting.

Total Turning Symposium is at the end of April in Saratoga, NY.

Congratulations to Janet Collins for

being appointed to the board of AAW.

There were 18 participants in the Raffle.



(Continued on page 5)

Woodchuck Sighting Ted Beebe has Best of Show in Florida

The story of Ted and his guitar(s) is now quite well known, but maybe you have not seen this picture? It was a day for the Woodchuck Turners of Northern Vermont to be proud of one of their own! In addition to the Best of Show, Ted also garnered several other ribbons, and now, thanks to the piece in the latest edition of the AAW journal, (Page 50, April 2019 issue) the story of his Solo cups is known across America! I had asked Ted back in the Fall to come up to Sarasota to talk to our club about the guitar. I intentionally scheduled it for after the Southeast Wood Art Expo (2019 Southwest Florida Woodcarvers, Inc. Wood Art Exposition & Competition), in hopes of being able to introduce him as the winner of "Best of Show"! He gave us an excellent account of how he made it, putting a lot of emphasis on how his technique could be utilized for other projects, assuming, quite rightly, that not many in the audience would run back to their shops and start a guitar, but they might put some of his tips and ideas to work for their own projects. He also talked about his solo cups and natural edge segmented bowl, the same bowl he brought in to show the Woodchucks last summer. Soooooo, once again, congratulations Ted, for the awards, the inspiration, and the amazing creativity you have shown, and continue to do so!

Russ Fellows



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Lately, I've been going down into the shop and working on a run of pepper mills. I bought a variety of kits from Penn State and my object was to make some for the annual Chandler Christmas Craft Fair and some for the dining room here. Along the way I also got a couple of orders and decided to make one for our own table. We had a plastic one dating from the 50's all this time—disgusting that I'm making mills for everyone but our own table!

The wood I'm using is quite varied, maple, mahogany, myrtle, oak, and some multi-layer laminated wood blanks. Generally, I can get to the shop for just a few hours a day and get from raw wood to one fully turned mill a day, with cleanup and other chores filling in the time.

I have 5 mills finished, ready to have the kits inserted and the last two bored and ready to go on the lathe. I learned something recently. I try to sharpen my tools before I turn the lights out and go upstairs. I missed doing that one day, I guess. I had the hardest time turning a maple blank! It just would not cut easily! So, I went back to the grinder. I use a CBN wheel and the Oneway Wolverine jigs, by the way. After about 5 minutes of work on my 3 working gouges, I was back in business. The maple cut like it should. Fascinating, the difference between a gouge which had been used and one which is newly sharpened! It really doesn't take much time when you have the jigs set up and you are happy with the angle you have your tool ground to. I would probably go crazy if I had to experiment with different grinds for different woods. My philosophy is that a shallow, sharp spindle gouge is workable for most spindle work. If I need finer work, I pick up a smaller spindle gouge.

I generally use one bowl gouge ground (I think) about 55-60 degrees for most of the work with another gouge ground at about 85 degrees for the interior bottom of bowls. Again, they get sharpened at the beginning of a job and whenever they give me trouble.

About our asking for input

When the Woodchuck Board gets together twice a year, a good part of the meeting is to set programming for the rest of the year. We want to make it interesting, entertaining and educational for the members. It's a given that many of the members have done whatever we present. It's also a given that many of our members are eager for whatever we can show them.

That's why we put out the question. At this meeting, we want to concentrate on what the members would like most to see demonstrated.

We got lots of good answers and we will work on presenting as many of the various programs as we can. There will be some basics and some advanced work.

Incidentally, the latest issue of the American Woodturner has several how-to articles ranging from using the skew to making a fantastically intricate turned and carved art piece.

The Journal is a real showpiece of fine wood art and technique. Lots of it is way over my head. Some of it I can aspire to and some of it is at the level I'm already capable of. I admit I don't read the journal cover to cover. I don't take many woodworking magazines because I'm not interested in general woodworking right now.

Need some tutoring?

I have a thought for all of us Woodchucks. Just thought of it, as a matter of fact. I'm going to try it myself when I go to the workshop, even before I finish those last two pepper mills sitting on the bench.

Put a chunk of wood on the lathe. If you do a lot of bowls, pick a square maybe a foot long and mount it between centers. Sharpen whatever you have - roughing, spindle, small bowl gouge, —whatever.

Now, round the blank off and start making coves and beads. Do that until the stick is full. Wipe them off and start over again with different tools. Keep doing it until you are either happy, the tools are dull, or the stick has nothing left.

Or, mount a bowl blank and work on that. Try different shapes on the rim. Try different tools—have a round-nose carbide tool? Try that instead of a traditional bowl gouge. Try scrapers. Try whatever hollowing tools you have.

Try re-doing the interior until you can get a perfect bottom without a dimple or a bump.

When you are afraid you will end up with a funnel instead of a bowl, figure out how to reverse mount it and finish the bottom perfectly to make it a showpiece. Then start on another bowl.

Instead of “making a project”, just spend a few hours developing skills. Think that might be helpful?

Army

Balance forward

\$4535.49
 Dues \$175.00
 Raffle \$36.00
 Misc. (cup & pens) \$86.50
 CA glue \$25.00
 Total Income \$322.50
 Pen demo expense \$69.45
 Balance ending \$4788.54
 Karen Drennen/Treasurer

Reminder: Unless you have paid your annual dues by April 1st your name must be removed from the discount list.

Dues through March 2019

The Board of Directors of The Woodchuck Turners of Northern Vermont gratefully acknowledges the payment of dues from the following members for **2019**:

Jay Bailey, Ted Beebe, Dale Bergdahl, Chris Bishop, Brad Blaisdell, Joyce Blaisdell, Dave Buchholz, Sal Chiarelli, Janet Collins, Karen Cutler, Mike Deweese, Brad Dinwiddie, Karen Drennen, Andrew Duling, Tom Dunn, Joe

Fortin, Toby Fulwiler, Joe Gaines, Barry Genzlinger, George Gibson, Dan Gleason, Susan Gleason, Jim Goodwin, Rick Hamilton, Peter Hebert, Linda Hollingdale, Jim Holzschuh, Brad Jackson, Joe Laferriere, Luc Lefebvre, Chris Lumbr, Bob Martin, Tim Montgomery, Ted Nelson, Mickey Palmer, Mike Papin, Harvie Porter, Larry Rice, Sam Sander-son ,Edwards Smith, Arny Spahn, Cil Spahn, Marilyn Stolberg, Adam Wager (44)

(Scott Bennett, Russ Fellows, Ted Fink, Dick Montague, Michael Mode, Nick Rosato, Hav Smith and Al Stirt are Hon-orary Lifetime members, (8)

If you have paid your dues for the year but do not see your name listed here please contact me to correct that error of omission.

Snowflake2017@comcast.net

Dues for 2019 are \$25. Checks should be made out to "WTNV" and sent to: Karen Drennen, 12 Winters Court, Swanton VT 05488

Please note: The following privileges are only available to dues-paying members: Video library use, mentoring program, bulk purchase discounts such as CA glue and Anchor Seal, Klingspor and Hartville Tool discount lists, (to remain on the discount lists dues must be paid by April 1st each year). Mention the club to get your discount.

New member:
 Susan Gleason (same info as Dan Gleason)

Attention: If you paid dues at the January meeting and do not see your name listed, please contact me. I am missing one name. I have CA glue. If you need any, please contact me!

Woodchuck Sightings—Russ Fellows

Our timing was perfect! Harvie arrived on his bike just before 4:00 in the afternoon, a week ago, and I pulled in a few minutes later on my bike. Huge difference though, he had pedaled, I had the assistance of well over 100 horsepower! It seems likely this Woodchuck arrival rec-



ord will stand! It was nice to welcome him to "Skunk Hollow South".....and for one day, bicycle odyssey waystation! I showed him to his room so he could clean off a couple layers of road grime, and we relaxed with a cool drink while I gave him the short studio tour. I had planned a meal, but at the last minute an invitation from the neighbors came in, so we enjoyed a delicious repast, cooked by others!

Because he had a short ride planned for the next day, we were able to spent some time in my studio, where I could show him some of my latest projects. It was so nice to welcome yet another Woodchuck to my Florida home! The list is growing, and the invitation is a standing one! Should any of you be thinking of a Florida trip, add Sarasota to the itinerary!

The Woodchuck "summer campus" will be open for the May meeting. I'm looking forward to seeing you all again!

Best Wishes,
 Russ Fellows



Show and Tell:

Toby Fulwiler showed some bottle cap catcher bowls. Edwards Smith showed a wooden cup of butternut. Brad Jackson showed a bowl made from a box elder burl. Ted Beebe showed a segmented turning that looked like a stack of Solo drink cups. Karen Drennan shared a vase turned from a branch of Norfolk pine. Dave Buchholtz showed platters with 3-D artwork on the rim of the platters, one of ash and one of walnut. He also showed two platters with colored hemispheric cavities around the rim created with a plunge router and painted. Andy Duling shared a bowl turned from an ash crotch. Bob Martin showed a device for turning the end of a dowel.

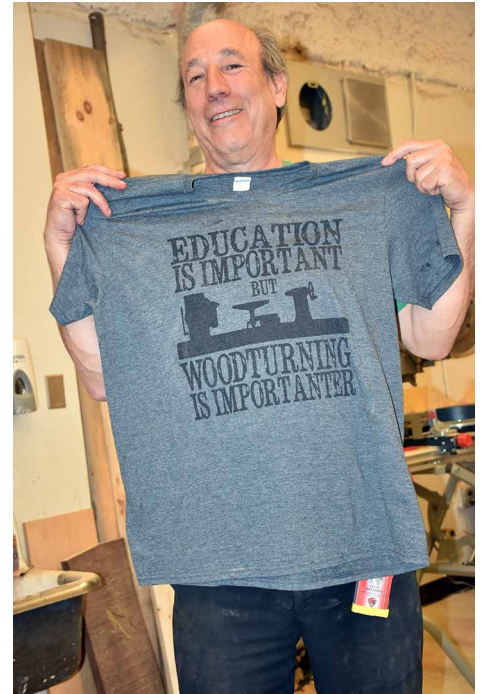
The meeting then adjourned for Janet Collins' demonstration on treenware.



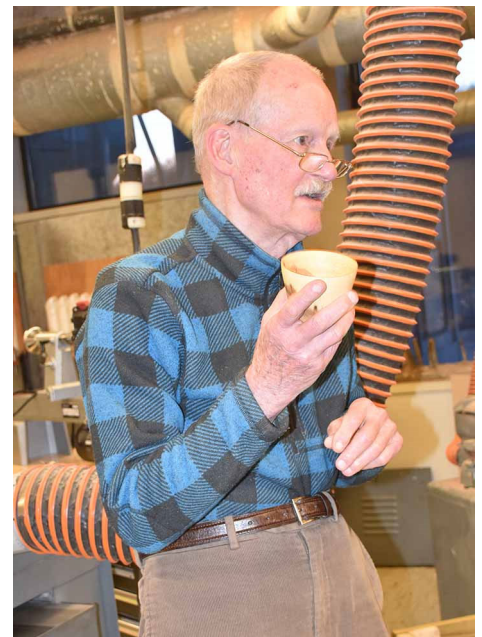
Passing the bowl for the nightly raffle.



Toby's tower display of bottle-cap catchers. Turns 1 no-sale into 2 good sales!



His T-shirt tells it all.



Edwards' treen cup.



Jay calls us to order.



Brad's box elder burl bowl.



Ted showed this mock stack of Solo cups and his guitar at a show in Florida. Both won ribbons. The cups won a blue & the magnificent guitar got a red. Can you believe?



Karen showed a live edge candle holder.



She also showed a vase—from a Norfolk pine.



Dave is experimenting with a variety of types of decoration to complement his platters all finished with spar varnish



(left) Andy Duling & his ash crotch bowl

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Bob's device for turning the end of a dowel. It goes right through the headstock and is drawn tight by the wooden handwheel.



Here is a jig for preparing blanks on a bandsaw. It uses a pin to center the blank.



By clamping the jig to the table, the jig can be tilted and conical blanks can be taken out.



Here are two blanks made with the demonstrated jig.



Edwards Smith's wooden cup



Janet started off by showing us illustrations from a magnificent book, "Treen for the table", a collection of wooden ware from many eras and countries. There were many forms and many decorations, ranging from porringers to tankards and goblets and egg cups.



This delicate tool is a hook used for carving out small vessels.



A walnut egg cup.



A small goblet, illustrating the grace of design capable of treen.



Yes, we might challenge ourselves to make either a wooden egg, an egg cup, or both for the next meeting!

(continued on page 9)



Wooden spoons of many sizes and types are possible on the lathe. Much of the form can be turned (right) then the bowl carved using hooks or gouges.



It's not far from a wooden blank to a spoon with the right tools.



Many of these vessels were made on pole lathes. The reciprocating action of the pole lathe made possible some forms which are difficult to duplicate today.



Two examples are these handled porringers. Janet will show how it's done on a modern lathe.



Another example of fine treenware shows the graceful shape and thoughtful decoration provided by passionate crafts persons.



For a porringer, Janet mounts up a round of mahogany and forms a tenon.



Remounting it, she quickly forms the outside, making a base and starting the double rim.



Here, she has the outside bowl shape nearly defined, the foot taking shape, and is working to undercut on the underside of what will be the handles

(continued on page 10)



Janet has reversed the bowl and hollowed it out.



She's scribing the handles. The handles should be with the grain, not across, for strength.



The waste has been band sawn. The rim has been sanded and textured. She's now using a carving tool to refine the curve on the handles.



OK. Let's start on a goblet. A billet is mounted between centers and rough turned. Grain is parallel to the bed.



A tenon has been cut. The blank has been portioned; cup, stem, & base. The cup starts to be formed and hollowed.



The outside of the cup is refined and the inside is thinned down to final thickness.



We start on the stem, pleasingly proportioned into 3 parts.



A little work to balance the base.



Time to part it off.



And there you have it. A nicely proportioned, pretty goblet with pleasing decorations in only 20 minutes or so on the lathe!

Dave Buchholz is the spotlight artist of the month at TAUNY.ORG, which is the Traditional Arts of Upper New York in Canton, NY

Folkstore Artist Spotlight Exhibit
David Buchholz
April 6-27, 2019



Woodchuck Sighting: Joe Gaines Teaches The Gleasons!!

I would like to share the wonderful experience that my wife Susan and I had at the club meeting that featured the pen demo.

Susan asked if she could tag along with me to the meeting and hoped to learn how to make a pen. She wanted me to go first, so I did. I started roughing the blanks with some really easy going instruction and coaching. I waved Susan over, "Come on, give it a try" and she did. This was her very first time on a lathe and she was a little nervous. Just like me, she received easy going instruction and coaching from several of the veteran club members. The atmosphere created by the club members who were instructing was very welcoming and very conducive to learning.

She was able to finish the pen and was very excited to take home the "prize" she created.

Joe Gaines was one of the club members who helped with coaching Susan. He invited us both to his shop for some personalized instruction.

We took Joe up on his kind and generous offer. Joe has an amazing wood shop that is well equipped and highly organized. He provided all of the supplies and tools needed to make a pen. This time, I had Susan jump in and start from the beginning. Joe is an extremely patient and easy going teacher who instills confidence in the student with every step of instruction. Susan seemed more and more comfortable around the spinning lathe as she progressed making the pen. I learned a lot by watching up close. The pen turned out awesome and Susan was super delighted with the results.

We lost track of time learning



Joe explaining the pen process.



Roughing the pen.

with Joe. This was truly a memorable experience, spending time with Joe that we are both grateful for.

Susan joined the club and I purchased a small Rikon 75-105 lathe that she can call her own. We are both very thankful for all of the club members who provided the pen demo and friendly instruction. Thanks again Joe for all of your time and kindness!!! We are looking forward to the next club meeting and making pens at home!

Thanks!

Dan & Susan Gleason



Susan's second pen!

A summary of an eight-week experiment Andrew Duling



(that didn't show anything)

In early February I turned a bowl from a large white ash crotch that contained a couple of large knots. With my experience of working with ash as a fire wood I know how easily ash splits. I was concerned that the bowl would crack, maybe even split in two. I wondered if I put a healthy amount of bees' wax and mineral oil solution on the bowl immediately, would it slow the drying time down enough to avoid any catastrophic cracks.

I did just that and placed the bowl in a paper bag on the shelf above basement stairs. Later that same day I began to wonder how much the beeswax and mineral oil would slow the drying time down. There was really only one way to find out, an experiment. I turned a similar sized bowl out of the same white ash log, I put it in a paper bag and placed that bag next to the other one on the shelf above the basement stairs. At this point I should note that the second bowl was not turned from crotch wood,

it has pretty regular straight grain and was a little over an inch and a half smaller than the waxed bowl. Before I went to bed that night, I got both bowls out and weighed them. Over the next eight weeks I weighed the bowls whenever I thought of it. This turned out to be 15 times total.

Results

The waxed bowl lost 9.9 oz, whereas the unwaxed bowl lost 8.8 oz. No surprise there that the larger bowl lost more weight, but what was surprising was that both bowls lost weight at about the same rate. When I added 12 oz of weight to the results of the unwaxed bowl then the resulting data looked nearly identical.

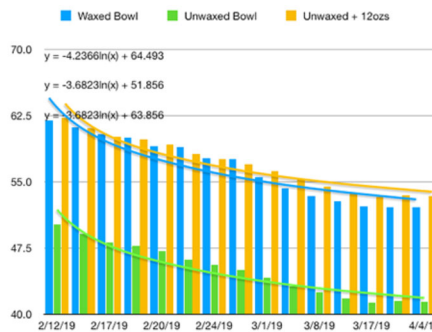
At this point my math skills ran out, so I called my wife's aunt Laurie. Aunt Laurie suggested that I calculate and compare the derivative of the logarithmic regression that the computer had calculated for me. Not really wanting to do calculus, I asked her if she had any simpler ideas. She thought for a second

	Waxed Bowl	Unwaxed Bowl	Unwaxed + 12ozs	Percent Difference
2/12/19	62.0	50.2	62.2	0.3
2/14/19	61.2	49.1	61.1	0.2
2/17/19	60.4	48.1	60.1	0.5
2/18/19	60.0	47.8	59.8	0.3
2/20/19	59.0	47.2	59.2	0.3
2/22/19	58.9	46.2	58.2	1.2
2/24/19	57.7	45.6	57.6	0.2
2/25/19	57.6	45.0	57.0	1.0
3/1/19	55.5	44.2	56.2	1.3
3/5/19	54.3	43.2	55.2	1.6
3/8/19	53.4	42.5	54.5	2.0
3/12/19	52.8	41.8	53.8	1.9
3/17/19	52.2	41.3	53.3	2.1
3/25/19	52.1	41.5	53.5	2.7
4/4/19	52.1	41.4	53.4	2.5
			Average % Dif	1.2%

and suggested that I calculate a percent difference, and then average the percent difference. I could handle that. The average percent difference between the waxed bowl and the weight adjusted unwaxed bowl data was a mere 1.2%

Conclusions

The collected data did not show a significant difference in the drying rate between the waxed bowl and the unwaxed. Having said this, the waxed bowl didn't develop any major cracks. Some small cracks did form that I CA glued. Maybe the wax did help these cracks remain minor or perhaps the amount I checked on the bowls during their weigh-ins allowed me to catch the cracks before they became major. Either way both bowls are going to finish up nicely.



Once you have learned to turn a bowl from a chunk of wood you want to begin to explore what constitutes a good design from that blank. We chuckle about new wood turners creating a design similar to a dog feeding dish. A dog feeding dish is well designed for its purpose and that is not to tip over and spill the contents as a dog puts his nose and mouth in the dish and pushes food against the rim so he can grasp it. Therefore it is considerably wider at the base than the rim.

Yet we would like to rise a step above designing dog food bowls. I had an artist who had looked critically at my earlier turning attempts give me some very good advice. He said there are three design elements in any vessel. They are the rim, the body and the base. In well designed vessels they should all bear a harmonious relationship to each other. What that relationship is you have to determine yourself. Just using mathematical formulas won't work well in many cases.

In general, as a starting point, the base should be perhaps a third of the diameter of the rim. Smaller than that makes the bowl look delicate but it tips over easily. Wider than makes a very stable vessel but it looks the opposite of delicate, that is, heavy and dull. Superimposed on that ratio of rim to base are many other factors which means that a rigid formula will not give the desired result all the time. Perhaps you want a piece to convey strength and stability. A wider base is in order. If you want to convey lightness then a smaller base is called for. If you want the vessel to appear to float, then a small foot at the base will give the illusion of lift like the vessel is floating since the foot is hidden under the curve of the lower part of the bowl.

For those who would like to go more deeply in to bowl design I highly recommend a book by Richard Raffin, a well known turner and teacher from Australia. The book is [Turned-Bowl Design](#). It has gone through more than one edition and is available at book sellers and often in catalogues marketing wood turning tools.

In a previous post I discussed one

way of shaping the body of the vessel. This was the calabash, or gourd-like design, employed so successfully by artisans in Hawaii using just coral to shape native woods. It is pleasing because it is a shape we see in Nature frequently. Undoubtedly it is a shape dictated by natural laws and these are universal principles that are used over and over in creation.

We like what we know and when we see what we know the recognition produces an emotion of pleasure in us.

In this post I would like to discuss another pleasing shape. That is the ogee curve. This is just a term used in the past to describe the S curve. A highway that curves to the left and then to the right is a common example of this curve familiar to all of us. We are also intimately connected to it when we learn to write the letter S. In bowl turning we tend to stretch the S out by the ends to make the curves more gentle.

In this example of a thin cherry bowl



there is a slow, even unfoldment of the curve from the base to the rim.

In this Russian olive bowl the curve



is rather tight at the base and then expands more slowly as it approaches the rim.



In this example, from a natural edge bowl from a very old red oak tree, the middle portion of the curve is greatly extended to give the vessel more depth. Notice how the perfect symmetry of the ogee curve contrasts with the irregular shape of the natural edge rim from which the bark has been removed.



In this ash bowl the top and the bottom of the ogee curve are so tight that it might be missed. The top of the curve is almost concealed by the overhanging rim and the bottom of the curve is lost as it briefly tucks into the tiny foot.



In this this cherry bowl the s curve flows very slowly from the base to the rim producing a shape that invites you to pick it up and hold it. Hopefully these few examples will inspire you to start experimenting with the ogee curve and start producing beautiful vessels.

D. Edwards Smith

edwardssmithfinewoodworking.com

- 1) Lathrop Maple Supply, Hewitt Rd, Bristol, Vermont, 802-453-2897. With a newly expanded inventory area, Tom has a fantastic supply of local and imported wood. His new division, "Exclusively Vermont, LLC, specializes in high quality Vermont lumber and mill products and FSC stock is available.
- 2) Hayley Wood Products in Colchester. (<http://www.hayleywoodproducts.com/>).
- 3) Sutherland Welles Ltd., No. Hyde Park, VT, 800-322-1245. (www.sutherlandwelles.com). Right here in our own backyard, they make the best Tung oil products in the U S. Call with an order and it goes out the same day!
- 4) Johnson Lumber, Route 116 in Bristol, VT. 802-453-4884. Another good "local" source for hardwood lumber of all kinds.
- 5) www.exoticwoodsusa.com. They offer a 15% discount to any member of an AAW chapter. Type in 'exoticwoodsusaaw' in the coupon code box.
- 6) Griffin Exotic Woods These folks came up in a search for something else, and I ended up buying a couple things from them. Their prices were fair and the service was good. <http://www.exoticwood.biz/>
- 7) Sinclair Mill Works in North Danville VT <http://www.sinclairmillworks.com/home.htm>. 802-748-0948. He specializes in figure Vermont species. His prices are very reasonable.
- 8) Mike Jackofsky—hollowing tools. www.mikejackofsky.com. Also sells thru Craft Supply.
- 9) Business cards and other printed goods: Vistaprint.com
- 10) Laser engraving—Maple Land Mark Woodcraft. 800-421-4223 They are in Middlebury. www.maplelandmark.com
- 11) Les Dougherty & Susan Curington Owners, North Woods Figured Wood North Woods,. LLC PO Box 808 Forest Grove OR 97116 [800-556-3106](tel:800-556-3106), [503-357-9953](tel:503-357-9953) www.nwfiguredwoods.com offers lifetime 15% discount on any website wood purchase. Use "WOODTURNERS" coupon code at checkout. www.nwfiguredwoods.com
- 12) Paw Prints Printing WWW.paw-prints.com 802 865 2872 Gregory Drive South Burlington, VT 05403
- 13) Your NEW colored plywood source. trethaway@comcast.net. Has scraps of colored plywood for resale. Listed on eBay as scratch10to12. *(That's an email address. Try it.)*
- 14) The Tree House, hardwoods & mill shop. Native woods, priced from \$5.00. 1891 Williston Rd., 802-497-3530. www.treehousehardwoods.com
- 15) Suffolk Saw of New England, Jeff & Danielle Mellott; 33 Gaudet Dr., Belmont, NH, 03220 877-550-7297

Tom Dunne Turns A Burl

Arny: I am sorry that I'm going to again miss the Woodchuck's meeting this month, but here is a sequence of pics of a piece I just turned from that wonderful silver maple burl tree from Burlington that George provided us almost two years ago. Tom



Classified Ads

Free To Members

In House Demos:

All demos and dates are tentative until they appear on Page 1 of the newsletter.

April 24th—Board Meeting—
At Morgan Orchards , Strode
Independent Living Center in
Randolph Center—Hosted by
Arny & Cil Spahn

Woodchuck Mentors

These Woodchucks are able and willing to help other Woodchucks wanting some hands-on instruction.

Craig Hall: Bowls, spindles, & hollow forms.
802-644-5344
craighall@hotmail.com
Cambridge

Dick Montague: General turning, all aspects plus tool sharpening.
802-584-3486
Montagueturn@gmail.com
Groton

Ralph Tursini: Spindles & bowls, vacuum chucking.
802-899-6863
info@vermontwoodturning.com
Cambridge

Russ Fellows: Segmented vessels.
802-899-3059
skunkmen@gmail.com
Jericho

Bill Walsh: tool sharpening
802-839-6332
billiriquois@yahoo.com
Northfield

Greg Drew: Tool skills. Finishes.. Portable mill & chainsaw work.
802-527-6207
personal-woodsmythe@yahoo.com
Georgia

Nick Rosato
The Sculpted Tree
802-999-2976
nickrosato@gmail.com
General turning

WTNV Liability Insurance

Liability Insurance Policy

As of April 2013 we are covered by a liability policy with the following limits:

Each occurrence: 2M; Damage to rented premises: 1M; Med expenses: 10K;

Personal injury: 2M; General aggregate: 4M; Products aggregate:4M.

The Hartford; Agent; Michael George:
(317) 735 4072; mgeorge@amj.ins.com

This policy covers all members at all

WTNV events.

If you are demonstrating, this policy will not cover any claim if you are being compensated either by commission or sale of your turnings. In other words, this does not serve as an individual business policy.