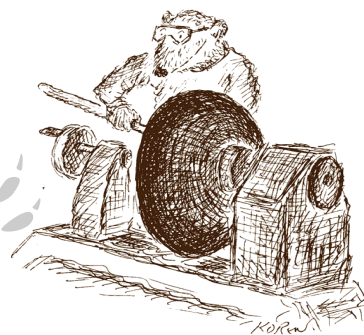


# WOODCHUCK CHATTER



December 8, 2008

Volume 5 issue 12

## THE NEWSLETTER OF WOODCHUCK TURNERS OF NORTHERN VERMONT

An Affiliate of American Association of Woodturners

[WWW.WOODCHUCKSVT.org](http://WWW.WOODCHUCKSVT.org)

### Woodwork From The Heart

At the November meeting, Bob Bouvier came to us with two heart-grabbing stories. The "Good Humor Cart" in the hospital children's ward is effectively no longer a project for us. The medical experts there are worried that wooden toys, even though they are permanently given to each tot, might be carriers of contagion. This year's project will instead be given to one of the "toys for tots" program. We may divert our toy project to another place next year. It's certain that what one administration deems unacceptable may be the shining star for another.

The other story? "JP", a 11 year old from Jericho is desperately ill. He would love to have a wooden chess set. Bob is willing to co-ordinate the Woodchuck effort to turn one for him. Since we may not be able to produce a chess set quickly enough, Ted was asked to buy one. We have 2

volunteers that I know of willing to do chessmen. It would be an easy, loving project if a few more worked on it. We may not be able to complete the project in time, but there will be other children needing the feeling of care we can give.

The chess set was bought by Ted, sent to me and delivered to the hospital today.

"I would still like to believe that we, as a club, might build a set for possible future donation. I am willing to organize the effort if we can get perhaps 6+ willing helpers."

Bob.....



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### A Functional Video Library?

Last year, Arny took over responsibility for the video library. He spent lots of hours transferring one title after another to DVDs so that we could have a master set and a loaner set. The idea was to protect the originals against loss or damage, and to have all videos on DVDs, rather than some on tape.

Problems started to show up very quickly. Members were returning some DVDs with notes that they wouldn't play to the end. The problems could have been incompatible software or hardware. Perhaps Arny didn't use a diskette that

was compatible with all types of DVD players.

Since Arny was already doing two big jobs for the for the Club, putting out "Chatter" and producing the Club Membership Directory, the Board decided that his further work on DVDs was not going to produce a functional library in a reasonable time frame.

#### Help us improve the DVD lending library:

The Board asked Mickey Palmer to take over the library. Mickey has some experience and enthusiasm for video production, and was willing. The originals are

now in Mickey's hands, and he's going through the "loaners" to see which ones work.

We'd like to have them all work, but need to pin them down first so here's a plan:

- 1) Borrow a DVD from the library
- 2) Watch the entire DVD then send our vigilant librarian, Mickey, a note indicating whether the copy worked properly or not: [mickey1026@comcast.net](mailto:mickey1026@comcast.net).
- 3) After that, borrow another then repeat instructions from step 2.

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We've been looking at craft shows this year, mostly for items for our newly bought camp up in Derby. It's been a real lesson in merchandising. Cil browsed all sorts of booths. I'm most interested in woodcrafts, particularly turnings. I was most interested in the quality and design of furniture, utensils, and, of course, bowls & pens, There are some really good workers out there. Some of the work, I hate to say, was so good it could have been machine made.

The quality of the booths varied a lot. The neatest, best lit booths attracted the most attention. The booths with some goods in position to be handled looked as if they were doing well.

At the Stowe fair, there were few turners; one had the most spectacular large segmented/inlaid bowls I've ever

seen. One turner was a bad example for the rest of us. He sat at the front of his booth, blocking access. When we were there, he was chomping on some snacks and staring coldly around. His bowls were thick, clumsy looking, dull finished. He had an interior booth in the tent, and didn't bother to order electricity, so his wares were hardly visible. Maybe that was a good thing. I suppose if his stuff was cheap, they probably sold reasonably well, anyway.

We visited the Handcrafters' Fair in S. Burlington and said howdy to Joe Laferriere & Toby Fulwiler, both of whom had very nice goods and attractive booths. According to Toby's article, he had a good show & was pleased with his first outing.

The demo Ralph gave on re-shaping a bowl gouge was a real home run for me. When I

got home, I checked my favorite gouges and found that the cutting edges were not continuous curves. After re-shaping and re sharpening, I made some of the smoothest, prettiest cuts ever with those tools.

Larry Rice called me t'other day with a request for a demo on finishes. That's great feedback! We will do something about it in February. See the next "Chatter" for more details.

About a possible new meeting place: We are probably the farthest from Woodchuck Headquarters of anyone, here in Randolph. It may take longer for some folks due to back roads, but Fairfax & Hinesburg are no longer than 20 minutes travel time more for us than to Shelburne. The difference may be difficulty getting supper along the route.

Arny

From The President's Burrow

December's best to you all. For me, to put the two words 'December' and 'best' together is an oxymoronic concept, as this is when my self-diagnosed 'seasonal disorder' kicks into high gear! This is Vermont, it is what it is, and we all cope in our own way. I put full spectrum lighting in my shop.....it helped, a little.

Although we have no meeting this month, there still some things of which to talk about.

Firstly, I'm giving a big 'THANK YOU' to Ralph Tursini and Bill Walsh for an excellent demo and presentation at our November meeting. Arny will have a report and some pix elsewhere in "Chatter", so I will just comment here that it was a tremendous effort on their part to help us be better turners by having more finely sharpened tools. In addition to the Shelburne Craft School grinders, they brought in several of their own, giving us both a good overview and demonstration of the techniques and principles, and a

chance for some one-on-one instruction using our own tools that we brought in. I think we all went home with a little better sense of how to keep our tools in top "fettle". The demo reinforced for me the fact that our monthly programs are really at the heart of what our club is all about.....the sharing of knowledge and resources.

One on-going issue for your board, and the club as a whole, is where we will be holding our meetings in the New Year and beyond. Joe Powers and his colleagues at the Shelburne Craft School have been most generous to us this past year in offering their facility to us, but it is increasingly more of a problem for us to find consistent time slots that don't conflict with their programs. That coupled with the fact that they plan to terminate their turning classes and will be selling their lathes, making it even more problematic for us to hold our demos.

A couple of weeks ago I went up to Fairfax to meet with



Bob Fletcher and Carina Driscoll, the owners of the Vermont Woodworking School, and Burt Steen, the owner of the property to which they are now in the process of moving. At that point it was still very much a 'work in progress', but when completed, it will have 20,000 square feet of space available in a spectacular restored nineteenth century barn.

They were very receptive to the idea of having "Woodchucks" gathering there on the third Thursday of each month, and will have two lathes available for us to use for demos. It really is a tremendous possibility for the club, and we are most grateful to all involved with the school. They should be ready for us just about the time we plan to wind things down in Shelburne.....late Win-

(Continued on page 7)

## Greetings from Skunk Hollow

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'Holiday Greetings' to everyone, from Skunk Hollow!

As usual, I am a busy Woodchuck, making lots of chips and dust, and occasionally producing a credible bowl, plate, or vessel in my "always chaotic" studio.....where I finally have had to turn on the heat! Last month my focus was on my last show of the year, the Jericho "Art & Artisans" Holiday Festival. This is my second year of membership in this great little group of twenty local artists of very rich diversity. We were blessed with good weather.....which is to say, no blizzard! which produced a steady stream of visitors all weekend long. This is the 15th year for the event, and it again surprised me with the results most vendors were reporting. I increased my total business from last year by over thirty percent, it representing nearly one-third of the total sales for Skunk Hollow Studios for the entire year!

One thing I am learning from my recent shows.....and gallery sales as well.....is that it is very hard to anticipate the "taste" of the buying public. That is, what sold last year may not "fly" as well this year. My southwestern and textured "basket" pieces which have been well-received in the past, are now not moving too well, but those with a bit more of a contemporary "flavor" seem to. So, of course, I am always trying to come up with new ideas and designs, sometimes successfully, and sometimes adding to my oft-noted seconds pile! (which will later get cleaned up and go into the Open Studio Weekend bargain bin!). I am enclosing a few pix of recent efforts.

I always welcome visitors at my Jericho studio, so don't hesitate to come on out! As my schedule is anything but regular, call ahead first.....802-899-3059!

Cheers,

Russ Fellows



### In House Demos:

**January 15th: Round Table. Members bring their techniques, tools and share ideas.**

**February 19th: Finishing demos**

**March 19th: Preventing over use injuries; Making an ergonomic tool handle**

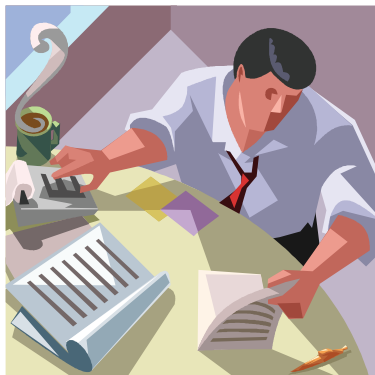
**April 16th: TBA.**

**May 21st: Michael Mode?**

**June 18th: "Green" practices or a guest speaker from away.**

## Treasurer's report

Balance Forward	\$2017.53
<b>Income</b>	
Dues	60.00
Raffle	40.00
Anchorseal	50.00
Woodstock Booth	
Reimbursement	145.80
Hat sales, (7)	49.00
<b>Expenses</b>	
Donated chess set	\$57.90
Balance Forward	\$2304.43
<i>Ted Fink</i>	
<i>Treasurer</i>	





# First Craft Show: Toby Fulwiler's Journal

## Woodchuck Mentors

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

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

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

*Ralph Tursini: Spindles & bowls, vacuum chucking.  
802-899-6863  
Tursini@pshift.com*

*Ted Fink: Bowls, spindles, & boxes.  
802-985-2923  
jantedfink@gmail.com*

*Russ Fellows: Segmented vessels.  
802-899-3059  
skunkmen@together.net*

*Bill Walsh: tool sharpening  
802 482 215  
billiriquois@yahoo.com*

## Set Up.

Unloading the booth materials from my pick-up for the Sheraton four-day Vermont Handcrafter Holiday Show: seven 7-foot cedar posts, three 10-foot metal conduit pipes to connect the posts, seven panels of burgundy drapery to hang from the conduit, portable track lights, three black Costco folding tables, and some collapsible shelving built from plywood and painted black. Then the boxes of 107 wooden bowls. It's my first craft show, so I'm amazed to watch fellow handcrafters set up a dizzying variety of stalls made from all sorts of materials, creating a virtual "booth city" in a matter of hours in the second-floor ballroom. In two hours my booth is up, so I'll return early next morning to arrange the bowls for the Noon opening.



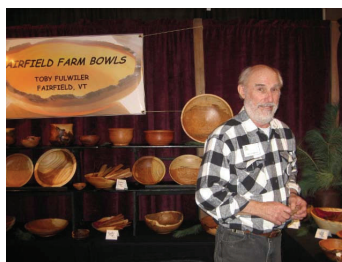
## Thursday.

Craft show begins with spotty traffic and me alternating with Laura sitting in our one tiny chair or wandering the aisles looking at the wares of 130 Vermont vendors selling every imaginable craft, but only two other bowl turners, Joe and Russ, sharing one first-floor booth. My 8 X 10 booth, with tables and shelves and 51 bowls on display is pretty tight, and when there are no customers and no questions, time passes slowly. By mid-afternoon I've sold a few cherry "toaster tongs" (\$10/ea), one larger "salad tongs" (\$20/ea) and a few cards of apple buttons for knitters (\$15/ea. Late afternoon, I sell my largest bowl (15" spalted maple) to a neighbor looking for a unique Christmas present for a daughter who has everything. It's the only bowl I sell all day—are they priced too high?



## Friday.

Returning to the Sheraton early, I make adjustments. I include "salad tongs" with six large bowls to sell as combinations and lower the price on selected bowls to sell at odd figures (\$48 instead of \$55, \$98 instead of \$105). Again the day begins slowly, with lots of lookers, few buyers. Toaster tongs and button cards move well as stocking stuffers. I've consulted with two veteran Woodchucks about pricing my bowls fairly—too low undercuts other turners; too high, nothing sells. The bowls on display begin at \$30 for 3" cherry bowls and range up to \$245 for the 15" salad bowl; most bowls are between \$65-\$135. It's the longest day, beginning at ten, concluding at eight. Friends bring Mexican take-out food for supper, by which time people have actually been buying bowls; we're feeling better, and I sell enough bowls by the end of this second day to make back expenses (jury & entry fees at \$540, booth construction \$600). Whew!



## Saturday.

High traffic and high expectations. By now I'm making friends with other artists in the neighborhood—we watch each other's booths to take breaks, share information and gossip, and vent in unison about the recess-

sion and its effect on the sales of arts and crafts. I trade a small sumac bowl with neighbors for a salsa-sized clay pot and a maple bowl for a woodcut—so, the bowls pay their way. My daughter brings sandwiches for lunch, and the day ends mercifully early, at 6:00 instead of 8:00. Sales better than Thursday, not as good as Friday.



## Sunday.

Driving back and forth from Fairfield to Burlington is taking its toll. Caring for two dogs means we can't stay overnight, as many vendors do. For four straight days we've put the rest of our life on hold to staff the booth. However, this Thanksgiving show is the culmination of a summer and fall making bowls, and since I am making a modest profit, it completes my transition from English Professor to small businessman. Instead of making a living with my head, teaching and writing, I now make some of my living with my hands, cutting, turning, sanding, and sealing. Today, Laura stays home, and my daughter Megan joins me in the booth—she, like me, an academic learning to be an entrepreneur. At day's end, I box up ten bowls for Depot Street Gallery—Steve says the ski season rocks and he has no bowls. My insights: that while you don't sell your whole inventory at one show, a large inventory helps sell the bowls that do sell. And that the steady sales of small items (tongs and buttons) not only adds up, but makes the craftsman feel successful.

## Takedown.

The show ends at 5:00 and in about an hour "Craft City" disappears as vendors rapidly de-

*(Continued on page 7)*



Monthly Meeting 11/20/2008



Meeting called to order by Russ Fellows.

We made a round of Introductions including a few new members.

### Meeting Location

The first three Thursday's for 2009 are still planned for the Shelburne Art Center. After that is still up in the air. Russ met with the folks at the Vermont Woodworking School in Fairfax. They would welcome the group there. More discussion to follow in January.

### AAW –

National symposium will be held in Albuquerque, New Mexico – June 26-28 2009.

For something a bit closer **Totally Turning** March 28 & 29, 2009 will be in Saratoga Springs, NY For more info check out the web site: <http://www.totallyturning.com/>

Another regional offering is the NH Turning program at Pinkerton Academy.



Another reminder that we are always looking for content to be submitted for the chatter – it makes Army's job a lot easier – THANKS!

The deadline to sign up for the Vermont Crafts Council Open Studio weekend is coming up soon.

Ted showed the new turning CD's and a book on segmented turnings for the club library.

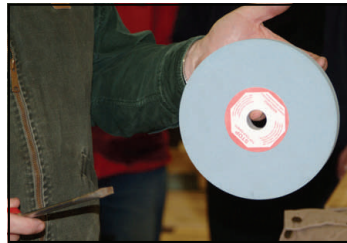
### Raffle



### Show & Tell



### Demo: Ralph & Bill on tool sharpening.



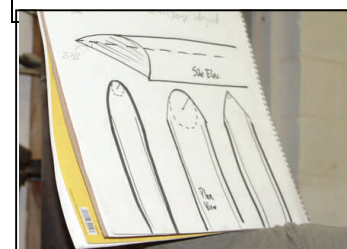
A sound grinding wheel will make a clear sound when tapped; a cracked wheel will not. Check before mounting.



Using the One Way diamond dressing jig to true the stone (Craft Supplies #130-4075, \$65.99)



1. Ralph showing the common profiles of side-ground gouges.



2. Showing a good (L), too wide (C), and too sharp (R) point on a profile or spindle gouge.



3. The Ellsworth grinding jig. (Craft Supplies # 066-0160, \$44.99) sets up for a good side grind on a bowl gouge.



4. The Vari-Grind jig (Craft Supplies #130-4150, 48.99), is a versatile tool for a variety of grinds on bowl & spindle gouges.

## November Meeting continued.



5. The Vari-Grind, together with the Wolverine Sharpening system, (Craft Supplies # 130-4100, \$85.99) produces excellent stability and a repeatable profile.



7. Now over to the right side.



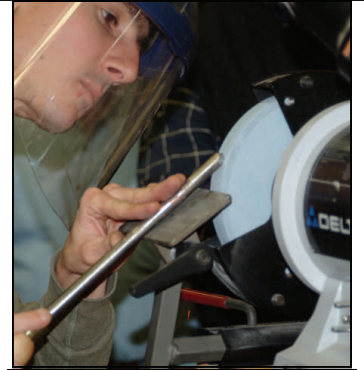
6. Rocking the gouge over to the left side, maintaining control to get a smooth curve from end to end of the cutting edge.



8. A final honing of the edge. Tools may dull a little quicker when honed, but produce a cleaner cut. Alan Lacer sells this diamond slip stone for about \$80.



Ralph starts setting the gouge & jig up to copy an existing setup. With the jig angle at a guessed position, he moves the base arm until the side angle of the gouge rests fully on the stone. He then sets the angle of the jig arm so that the stone and nose angle match. Repeat as necessary so both the arm length and jig angle duplicate the desired grind.



“Truing” the arc of the cutting edge. Lay the gouge flute side down on the flat guide. Bring the nose of the gouge in contact with the rotating stone. GENTLY, pull the tool toward yourself, allowing the stone to grind down the uneven curve, a little at a time.



Now shape the gouge and put the proper edge back on it.

## January Demo

The January 15th, 2009 Meeting at the Art Center Woodshop in Shelburne will feature our annual roundtable 'show and tell'. This is your opportunity to educate and/or amuse your fellow woodchucks with things you have learned this past year in the realm of woodturning. This may include, but not be limited to, your successes, your failures, tools or techniques you have discovered, unique pieces of wood, tales of woodworking adventures, injuries, near mishaps or amusing anecdotes. Come prepared to share and learn!

## February Demo

Show & Tell Revisited! This month, we would like members to bring in a demo piece of work. The idea is for you to share with us your finishing techniques and materials past the sanding stage. Turn a bowl or whatever, sand it to your final grit, and stop there. You could do bands of your finishing steps (Band 1: bare wood. Band 2: sealed and filled. Band 3: first coat. Band 4: Final coat.) or do it all at the meeting.



(Continued from page 4)

construct booths, box up wares, and run up and down stairs to pack trucks, trailers, and vans in less chaos than I expected. The Empire Ballroom is once again a clear, carpeted space. In the end, I sell 35 bowls, 29 tongs, 22 cards of buttons, and leave the Sheraton feeling successful and exhausted. I've truly enjoyed this new experience. At the same time, I know I do not have the inclination or energy to join the craft show circuit on a regular basis. My booth is portable and paid for, however, so maybe adding a summer show makes good sense, and I'll plan to return next year to the Handcrafter show.

Toby Fulwiler



## From The President's Burrow—Continued

(Continued from page 2)

ter or early Spring, 2009.

About the only caveat to this location is its distance from some of the membership. We all have had to drive some distance to meetings in the past, so whatever our next location turns out to be, it will be more miles for some Chucks and fewer for others. It is a decision your board will make, but we would very much like some feedback from the membership on this! To help you all "fix" this location in your thoughts I have calculated some distances from various points around the area. The actual location of the property is approximately two miles west of Cambridge on Route 104, just over the Fairfax town line. It is 28 miles from St Mike's College, 18 miles from the Richmond exit (#11) off I-89, 23 miles from St Albans, and 24 miles from S. Burlington. There are other spots we are looking at as well, and your board strongly urges you all to let us know if you think you might have a potential location in your town of which we may not be aware. If you have not received an email from me or Arny recently concerning my newly constructed club mailing list, it is because you have somehow slipped through the cracks.....and we want you "back"!! Please write me at [skunkmen@together.net](mailto:skunkmen@together.net) or [skunkmen@gmail.com](mailto:skunkmen@gmail.com). and I will get you added to the "master" list. Thanks to all who helped in getting this list assembled and corrected!!

In my last column, and then again at the last meeting, I spoke about the upcoming turning symposium over in Saratoga Springs on March 28 & 29, 2009, sponsored by the Adi-

ronack Woodturners Association. Although I have never attended, I gather it is a "grand affair" in the turning world, and also a part of an even larger woodworking show, billed as "the largest of its type in North America"! Quite a bit of interest in going over to this event was expressed at the last meeting by several Chucks. I plan to, and think it would be nice to have a representation from our club. I will talk about it a little more at our next meeting in January, but by then it could be a bit late to get accommodations close by, so I am starting a list of those interested. Please send me a note if you are interested. Obviously it is not binding, but just a start at some early planning, that we can fine tune later. To get more information go to their website [www.totallyturning.com](http://www.totallyturning.com).

Another quick plug for Vermont Wood Net: Several of your fellow Chucks sit on the board of this excellent networking organization designed to help those in the woodworking and forest products industries. You do not have to be a professional woodworker...there are many hobbyist members...to gain from a membership in this group. It is a great resource for all kinds of goods, services, and educational programs, including a quarterly meeting with demonstrations held at different area shops. Check it out at: [www.vtwoodnet.org](http://www.vtwoodnet.org).

You are all tired of hearing me mention this, but sorry, I am going to continue to do so! Please keep in mind that we are always looking for ideas for articles for "Chatter". It does not have to be big, glitzy, or profound! It can be something you have seen that might be of interest to your fellow Chucks, or maybe a

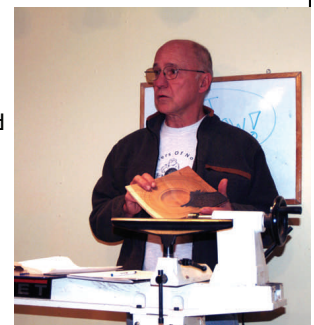
recent personal experience related to your woodworking pursuits that you would like to share. It can be funny....it can be serious! Please send anything, including pix, that you feel might have some potential, to our stalwart editor, Arny Spahn ([apspahn@comcast.net](mailto:apspahn@comcast.net)), or if it is in "hard copy" form, bring it in to the next meeting. We have received praise and kudos for our fine newsletter! Let's all help Arny out in maintaining this high standard!

I have a similar plea to all the membership for ideas for future meeting programs and demos. Your board welcomes both input and critiquing of our efforts. We can't present something if we aren't aware of it being of interest to you. Send a note to any board member or bring it up at a meeting! Thanks!

Our next meeting is January 15th and is our annual 'round table', where everyone that wishes to do so can talk about a recent discovery, triumph, disaster, whatever you want. It is always a fun and lively meeting and good for more than a few laughs! Hope to see many of you then!

On behalf of your entire board of directors, we wish a warm, safe, and joyous holiday season to all of you! See you in the New Year!!!

Russ Fellows



Much information was presented at the excellent sharpening workshop last month. Best of all was the chance to try hands on. Following are comments on some questions I heard. Given that my students often want to spend an entire day working on sharpening, it is no wonder a few questions were unanswered in the short demo.

It was noted that the grinding jigs do not control the shape of the working end of the turning tool. They do control the angle of the bevel to the flute surface and how that angle changes as you move around the cutting edge from side to side. Shape is controlled by watching the edge change as you grind. To do this you must watch in a very focused way through a clean shield with clean safety glasses. The light must be strong and preferably coming from both sides of the tool. The motion must be smooth so that the curve of the bevel flows evenly and is exactly the same on both sides. There are exceptions for some bowl gouges, but spindle gouges must make the same cut right and left (turning a bead) therefore must be symmetrical. With good light at the grinder and holding the tool up to a strong light often, you can get the curve correct to within a few thousandths of an inch. It helps to have the grinder at the same height as your lathe. The motions are similar, especially when free-hand grinding.

When cutting inside a bowl the bevel angle at the tip must allow the cutting edge and the heel of the concave bevel to contact the surface from rim to bottom without the tool touching the rim. If you have a small radius curve inside the bowl the bevel angle will need to be larger. For a shallow dish or saucer, the angle at the tool end can be smaller. Try this with small and large radius cuts in cardboard to see how it works.

For the final finishing cut inside a bowl I use a tool with a convex bevel. I sharpen it with a fine (320P grade) 1 inch sanding belt. The radius of the convex bevel is a little smaller than the smallest radius in the bowl. It

only touches the surface at the cutting edge and a tiny bit behind the cutting edge, giving me the smoothest cut with the most control. The wing or front edge of the side of the flute is within 10 degrees square with the axis of the tool, and gives me a high side rake (shearing angle) and the ability to cut a surface with no tear out.

Since we are not apt to have a bowl gouge for each curve, the general practice is to sharpen it for the smallest radius we are apt to cut. This results in the 60 to 80 degree recommendations seen in many references. The larger this angle the harder it will be to get a clean cut. Remember the quality of the cut surface improves when there is a smaller bevel angle presented to the wood, a higher side rake angle, a smaller feed into the wood for each revolution, a shallower depth of cut, and a higher surface speed moving past the edge. In addition, the factor I find most often at the root of poor surface quality is a dull edge.

Note that a cutting edge may be ground to a very small angle (20 to 30 degrees) and still be dull. Sharp means the surface of the bevel and the surface of the flute come together so that their intersection has no width and is smooth. The edge is dull if not ground until both surfaces meet or if rounded over from wear. This rough meeting is smoothed further by honing with finer and finer "stones". It can be refined further by buffing. Although useful for some carving tools, because of relatively rapid dulling while turning it is generally not worth the extra time to buff. It also slightly rounds the bevels at the edge which can give less control of the tool and make it more difficult to touch up the edge with the hone.

Some use the edge right off the grinder. A light touch with a fine and cleanly dressed wheel will give an edge that cuts wood or grass or fingers. But, there is still a small burr. When touched to the turning the shredded bits of metal making up the burr will be bent or stripped away. If honed even a little I feel the cut quality is improved and the edge will stay sharp longer. There may be a slight time advan-

tage in some production situations while making roughing cuts. However, these cuts are a chance to practice cutting smooth attractive curves. Practicing the oft repeated sharpening will allow you to keep the surface of the hone moving in a smooth motion around the tool end while always touching both the cutting edge and the heel of the bevel. It really does take practice to do this the same each time and to increase your speed.

I noticed that many of the tools brought to the meeting had been shaped and honed on the outside bevel, but not in the flute. If you look closely at the surface of the flute you will see fine (and sometimes not so fine) grooves from the milling and/or grinding. If not removed they make a rough cutting edge because each groove makes a nick in the cutting edge where it meets the bevel. The good news is that the flute only needs to be smooth at the cutting edge. I use round or tapered diamond files and spend a little time on the flute until there is a narrow band of smooth metal just behind the cutting edge. Watch for the odd scratch or groove deeper than the others. They are the ones that take the time to remove just like the single deep scratch in a bowl. Once done, the normal removal of the burr while honing will keep the smooth surface moving back as fast as the tool shortens from wear.

I hope all of you will take the trouble to check guards on your grinders and add them if missing. The small plastic shield will not protect you from flying metal or an exploding stone. Always use a face shield large enough to protect your neck as well as your eyes. I have been told that there were over 3000 people blinded by grinder mishaps each year before OSHA was put in place.

Time and space are gone again. Please feel free to call and/or come over if you are having trouble with this most fundamental of turning skills.

Richard Montague  
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## Tips from a Wise Woodchuck

Regarding November's session on sharpening. It was advised by the demonstrators to use a fine slip stone to de-burr the inside of the gouge after sharpening. There is the potential to add a micro-edge on the inside if the slip is not always drawn parallel to the inside of the flute. I prefer to use a coffee can (plastic of course) that has been filled with sawdust (I prefer saw dust rather than bowl cuttings). One simply plunges the tool several times in to the sawdust and, voila, the burr is gone and no damage to the edge. If the dust gets too loose simply tap the can on the table top to firm it up. This works for me, but I leave it to the other chuckers to evaluate in their shop.

Happy turning, Ron Bauer.



## Opportunities & Classifieds

### The Newsletter of Woodchuck Turners of Northern Vermont

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## Policy on AAW Liability Insurance

Members of WTNV who are giving public demonstrations are covered by the AAW-sponsored liability policy under the following conditions:

You must be a member of AAW and WTNV.

The event must be “sanctioned” by WTNV. That is, you must notify the Treasurer, who will provide a copy of the cover sheet for the policy. You must also notify the editor of Chatter so you can be listed in Future Woodchuck Sightings.

The demonstration must have wood turning as the main subject.

## Policy On Borrowing The Club Lathe and Tent

This is the policy which was formulated at the October 2004 Board meeting. It was first printed in the October 2004 Woodchuck Chatter.

The primary goal in buying these tools is to have good equipment available so we can demonstrate in public, thereby attracting new members and recruiting would-be turners.

All members in good standing (paid up dues) are eligible to bor-

row the equipment primarily for demonstration purposes. We may borrow the equipment for ONE WEEK at a time. The Treasurer is responsible for knowing where the equipment is at any time; therefore the borrower is responsible to sign the equipment out—by phone or in person— and back in.

The lathe and its parts are a unit. Don't ask to borrow only the chuck or other parts.

The borrower is responsible for transporting the equipment to and from its storage location. The

borrower is responsible for returning the equipment in excellent condition with all its parts intact.

The borrower is responsible for any liability rising from the use of the equipment.

Only club members may operate our lathe to avoid litigation by untrained turners.

The Chapter has first dibs on all equipment so that we can show our stuff at public events.