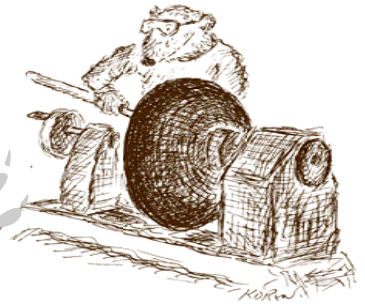


WOODCHUCK CHATTER



WWW.WOODCHUCKSVT.org

December 12, 2011

An Affiliate of American Association of Woodturners

Volume 8 issue 12

The Newsletter of Woodchuck Turners of Northern Vermont

With Contributions By the Upper Valley Woodturners

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November Meeting Notes by Toby Fulwiler

MINUTES OF WOODCHUCK MEETING, November 17, 2011
7:00 Newly elected president, **Nick Rosato**, calls the meeting to order. He asks that we say more than just our names, including what brought us to turning in the first place, so lots of good and previously unknown stories are told: some of us have been turning for just one year—others for approaching fifty!



7:20 Nick's announcements include:
No meeting in December .
Dues of \$25 due in January,
Looking for volunteers for February round-robin demos,
March will feature Nick demonstrating 'square platter' turning,
April features **Russ Fellows** and 'offset turning.'

7:25 After successfully profiling **Joe Laferriere** in the November Chatter, **Arny Spahn** asks for volunteers for the December chatter for which **Jim Holzschuh** commits.

Barry Genzlinger recruits volunteers to demo at the VHC Sheraton Hotel show, and both Joe Lafierre and Jim Holzschuh volunteer.



7:35 **Ted Fink** announces it's time to request DVD orders for the next year. He also explains that the club lathe is still in need of repair, but should be ready for the January meeting.

Arny asks for more newsletter contributions and solicits the January profile, for which Russ volunteers.

Ted conducts the Monthly Raf-

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Being Mentored—And Mentoring—Are Part of Becoming a Woodchuck

You probably came to your first meeting of the Woodchuck Turners of Northern Vermont to see what we did and to see what you can learn along the way. You may not have owned a lathe at first, or didn't know how to use your tools and hoped to pick up skills by looking.

That's why we established mentoring for members. You can find the list of mentors on P. 4. Give one or more a call and talk about what you need. These mentors are glad to arrange meetings with you. They will work with you until you are comfortable with the skills you're working on. And, there is no fee. Sessions can be at your shop or theirs.



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December is my least favorite month of the year. The weather shifts from “crisp Autumn” to “chilly & damp”. If I needed to do outside work, I wouldn’t want to. I’d get a red, drippy nose. Whatever foot gear I had on would be the wrong ones for the day. I would shiver in a light jacket or sweat in a winter coat. My hat would slip down over my eyes or, if I wore a watch cap, the knit would slowly shrink up until the cap was just on top of my head like a tall, small yarmulke.

Prepping for Christmas is supposed to be exciting because you are decorating the house, preparing your gift list, writing Christmas cards, and making the last of your for-sale items. Folks of other religions than Christian are drawn into imitation the way a crowd is turned into a mob. The excitement is catching, even if you don’t know what it’s about.

Some years, I just don’t catch the excitement. When I don’t, I’m just as happy to sit and read, or go downstairs and fiddle with a project. That doesn’t mean I’m not happy for others, and it doesn’t mean I’m grouchy.

I have some new pen kits I’m working with. They are not the usual inexpensive twist pens, but click pens, fountain pens, and rollerballs. I am also zeroing in on a favorite hollow form I can enjoy making. With a nicely figured wood, I can be happy to sell them, especially if Cil doesn’t make them a favorite of hers.

Getting just the right finish for these small items is a “crusade”. Small items call for a shiny finish in my opinion. I don’t want it to look like plastic, but I want it to add depth to the surface. The right finish should hold up to a lot of handling for pens especially. Hut’s and Mylands’ finishes both tend to

wear off after a few months, regardless of how many coats I can reasonably put on. I wonder if spar varnish or wipe-on poly would go on well, dry quickly, shine well, and be more durable? I guess I’ve got to try them. Any other suggestions for a glossy, durable, quick-drying finish would be greatly appreciated.

My latest experiment is with small boxes. I am just starting one to see what kind of tools work well. I probably used the wrong kind of wood for this one, some oak. My gut feeling is that open-grain woods like oak, ash, and some mahoganies, are going to look disproportionately rough on smaller objects. Oh, well. This will at least help me refine my tool use. I’m already getting a little better cutting coves and beads.

So, we’ll see you all in January!

Army

The President's Turn

I led my first meeting last month. It seemed to go well. I generally tried to not make eye contact with the audience and instead focused on a random object in the back of the room. In particular a knot in the ship-lap that resembled a one-eyed owl. I rode this technique like the bevel of a 1/2” bowl gouge on the inside of a 16” cherry bowl. And I think the results were pretty smooth. I stumbled some. And there was a little bit of tear out when I forgot which topic was next on the agenda, so a voice from the audience saved me. Thank you, mysterious one. (My guess is Russ.)

My favorite aspect of our club is the community. We congregated to hear stories

from one another and to discover new ways to shape wood into our own creations. I have learned techniques from demonstrators that have proven to be extremely useful and of which never would have entered my thoughts otherwise. Of particular note was a technique from Ralph Tursini a number of months ago about sanding bowls while they’re stationary. He uses a pneumatic drill with a soft sanding pad on the end to attack particular areas of the bowl without having to sand the entire circumference. I was accustomed to only sanding while the workpiece was spinning, which when I think about it may use more sandpaper than necessary. And takes longer, too, in some cases.

Another wonderful aspect of the club is hearing about wood harvests, which are what I call events in which a hand-full of men wearing at least one article of Carhardt clothing, each attack a pile of logs with chainsaws, and with the intent of making objects of art and craft the likes of which we don’t even know yet. They may end up delicate and beautiful with a nice green salad. We all know the feeling of looking at a log and wondering what is inside. Sometimes we grin knowing there’s something special. Other times we have thoughts of tossing the chunk into the fire because it’s defective, maybe has too many knot holes or something. But then again,

(Continued on page 8)

I stuffed my car with several bins of wood-turned inventory, some folding tables, a mini lathe, and a dollar coffee from the Citgo station down the road. About three hours into the trip to New York City I began to feel the weight of a six hour journey. I flipped through radio stations for something relaxing. I came upon a radio station playing King Harvest's *Dancing in the Moonlight*. This track goes down smoother than your average acetaminophen and works just as well. I cruised the rest of the trip with a half-moon grin on my face.

One way to turn that grin upside down was to try to navigate the Lincoln Tunnel at 4pm on a Thursday evening. Every Lexus, Audi, Mercedes and Bentley in New Jersey was trying to squeeze into the two-lane tunnel which exits in Manhattan. The Javits Convention Center was just on the other side of the tunnel. I could drive a golf ball across the river and pretty much ping it off the Javits' sign. That's how close I was. According to my GPS, I had less than a quarter inch to go and that was zoomed in all the way. I had plenty of time to get to the loading dock which was closing at 6pm. I was so close that I could get to that loading dock within two hours if I were sleepwalking, but not stuck in this traffic. I rolled out the other side of the tunnel 2.5 hrs later. Good thing I didn't have any coffee, because Porter doesn't put his Potties in tunnels. .

I drove up to the security guard at the loading dock gate at 6:30pm and he wouldn't let me unload my vehicle.

"Nope. We're closed," he said and looked away.

"Where can I park?" I asked.

He shrugged his shoulders.

"Can I park right here?"

"No," he said condescendingly.

"Where's the parking garage?"

"There aint one."

No parking garage at a convention center. Hhmm. At a moment like this breathing deeply and slowly was important.

I drove around the convention center looking for a parking spot on the street. I turned right onto a street and got stuck in more stand-still traffic. Sat there for another 15mins and then a sprightly little Audi came zooming in the breakdown lane alongside the traffic and decides to pull into the traffic in front of me. The woman used what I would describe as an aggressive maneuver and by this time of the night I had plenty of practice and nearly mastered the art of NYC aggressive maneuvering. So I nudged forward. She didn't back down so I nudged a bit more. Eventually we both nudged enough and traded some paint. At this point the King Harvest's *Dancing in the Moonlight* had long warn off and I was in need of a heavy dose of medical-grade Al Green or Marvin Gaye.

This sprightly female New York specimen immediately got on the horn to the police before I had a chance to assess the damage, which fortunately turned out to be nothing more than a paint-trading affair. Regardless, I didn't want to get

tagged with running from the scene of an accident so I waited the 45 minutes for the traffic unit to arrive. And then waited the 30 mins for the stiff-faced cop to write up the report. I asked the cop what she wrote in the report and she told me I had to go to the police headquarters the following day to pick up my own personal copy. And not until then would I know what was written.

"Can't you just tell me now?" I asked.

"It's in the report," she said.

"Did you write the report?"

"Yes."

"Well, what did you write?"

"Did you hear what I said?" she inquired.

"Yes. You wrote the report, which I think means you know what the report says."

She didn't take to that too well.

"Did you mention anything about damage?" I asked. "Because I don't think there is any."

"I wrote down what you told me and what she told me."

"What did she tell you?"

"It's in the report."

I found a parking spot in the rear of the convention center. It took about 10 minutes to walk to the front of the building. It was cold, which proved to be an effective way to cool my personal engine. I found the lady who was in charge of the show, Amanda, and told her about my adventure. You see, even though the

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Treasurer's report November 2011

December 2012 Treasurer's Report

Balance Forward	\$1924.75
Income	
Dues	390.00
Raffle	44.00
Silent Auctions	28.00
Woodstock	52.00
Expenses	
DVDs #5 + S&H	165.02
Balance Forward	\$2273.73
Ted Fink, Treasurer	

The board of directors of WTNV gratefully acknowledges receipt of 2012 dues from the following members :

Bob Bouvier, Dave Buchholz, Tom Dunne, Ted Fink, Russ Fellows, Barry Genzlinger, Kevin Jeness, Sherb Lang, Bob Martin, Mickey Palmer, Michael Perron, Harvie Porter, Nick Rosato, Arny Spahn, Priscilla Spahn, Bob Zelif.

(Scott Bennett, Dick Montague, Michael Mode and Al Stirt are lifetime non paying members)

Dues for 2012 are \$25. Checks should be made out to "WTNV" and sent to Ted Fink, 136 Davis Ave.; Shelburne, VT 05482.

Please note: The following privileges are only available to dues-paying members. Video library use, mentoring program, Klingspor and Hartville Tool discount lists, bulk purchase discounts, Woodstock participation.

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
Montague-turn@hotmail.com
Groton

Ralph Tursini: Spindles & bowls, vacuum chucking.
802-899-6863
info@vermontwoodturning.com
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Ted Fink: Bowls, spindles, & boxes.
802-985-2923
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Russ Fellows: Segmented vessels. 802-899-3059
skunkmen@together.net
Jericho

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

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

loading dock was technically closed, artists could still stay late unpacking and setting up their booths. The 6pm deadline was a union thing. They are the gatekeepers of the bay door. They decide what comes in and out and at what cost and at what time. She thought I might be able to unload through the bay door because it was still open. But it would depend on the union leader. According to the show spec sheet, the union was supposed to be paid upwards of \$50 / half-hour to help artists unload. There was a free option to unload your vehicle, but because I was late I missed that too.

Amanda escorted me to the union leader who was distinguished by his clipboard and pen. He sighed upon our approach knowing work was imminent. Amanda spoke with conviction and determination. She knew I could unload within 15 minutes if I were allowed to bring my car in and no union guy had to help. This drew from the union leader an even deeper sigh that resonated through the concrete floor.

I saw union workers sitting at a card table in the back of the convention hall. They were wearing matching union navy-blue trousers and button up shirts. Sleeves rolled up to their elbows. A few of them chewing on something chunky that caused their mouths to open wide and close very slowly.

I felt like cracking a bad joke, but that would have been unwise. Amanda schmoozed a bit more and finally the union leader was won over and I didn't have to pay for union assistance.

I went out back and got my car and drove into the venue right to my booth location. The union leader nodded to one of the workers even though we

agreed I didn't need assistance. Apparently that nod translated to, 'Walk as slowly as possible to this dude's car and help him unload. Make like you really want to help him. But before you get to his car, stop and talk to like four or five other union guys as a stalling tactic so you don't actually have to help the dude unload his car. And then when you get to his car tell him his bins are heavier than union workers are allowed to lift alone because we got standards about preserving our lower backs and such.'

So after a long night I finally unloaded my car and began looking forward to a beer. Who am I kidding. Beefeater, up.

The show itself, which was called the American Craft Show, was a high-end two-dimensional art show with mid to high-end crafts. Strange, but there were no vendors selling herb dips and bbq sauces. This was the second year the show was in operation. The first year included a 'rustic furniture' section, which was such a hit that they didn't bring it back. In its place they had The Great Nude Project, which was quite tantalizing to be honest. Part of the program included a live nude painting demonstration that was ongoing throughout the show. They encouraged attendees to pick up a pad of paper and some chalk, pencil, paint, or whatever and go to town painting the nude female form sitting all contorted on a pedestal. Funny, but I noticed that you could almost see the demonstration from the line to get coffee.

I'm not too familiar with the Manhattan scene, but gathered some intelligence from my neighboring vendors. The general consensus was that the attendees were not as educated as expected with a

New York crowd. For instance, my neighbor was a photographer and won Best in Show for his simplistic designs, which were rather difficult to achieve. But he didn't sell much at all. I'm sure there were other factors that resulted in this outcome, but it was agreed by many that the crowd wasn't there.

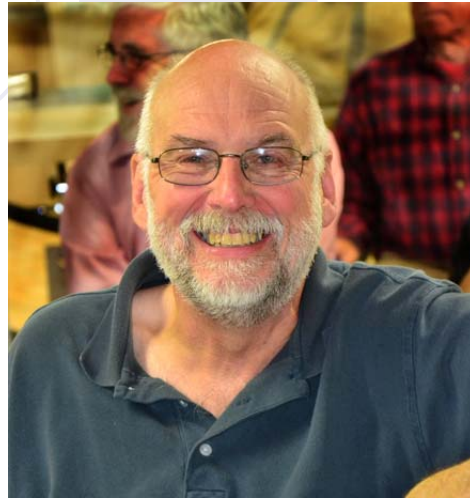
I was fortunate enough to stay at a friend's apartment on Amsterdam and 89th street, one subway train from the venue. He quipped that Manhattan was a Jewish town. (He is Jewish too, by the way.) And that people were going to try to barter like an American in Tijuana. He was dead on. The first five customers asked if the price was the best I could do. I said, "If you buy two I'll cover the tax." All five said, 'Na' and nothing more. Friday and Saturday were moderate days. Steady sales with nothing to rave about. Sunday came along and it was dead from 10am 'til about 2pm. I pretty much gave up on the show and then all of a sudden people were buying. I had non-stop customers from 2pm until the show closed at 4pm, the likes of which I have never experienced. I had a line. Couldn't believe it. When it all ended I was glowing. I stretched my arms above my head and was thankful for a moment of quietude. Then I had to pack up my car. I'm not going to go there because it would result in another two pages of text. But I will say the venue turned off the escalators and had one small elevator for the load out. I did get to triple park outside the venue on 11th avenue, which was oddly thrilling. There were so many horns blaring it seemed like we were experiencing a fire drill in a narrow hallway.

Nick

My wife, Ellen, and I currently live in South Hero, VT where we raise Angora goats and Alpacas on our little piece of heaven—called Yellow Dog Farm. Living on a farm and raising animals is nothing new to me as I grew up on a farm in Western New York. I have lived in Vermont since the mid 1970's when IBM decided to move me from Colorado. I retired from IBM in 1993 and almost immediately went back to work at the IBM plant in Essex Junction, working for Manpower as a personnel supervisor. I retired from Manpower in 2002 and started working for C.I.D.E.R. in South Hero. C.I.D.E.R. is an acronym for Champlain Islanders Developing Essential Resources, Inc. and is a small human services organization that provides services for seniors and persons with disabilities. I currently work part time for C.I.D.E.R. and spent the rest on my time managing the Grand Isle Art Works gallery and running the farm. We started our little farm in 2005 by buying 3 pregnant female Angora goats. Within two years we had more than would fit in the shed that I initially built so I added a 24'x30' two story barn onto the shed. In doing so I also built into the barn a small workshop where I have my wood-working tools (and heat).

My wife Ellen has a son who lives in Charleston, SC and I have a son and daughter. My son, his wife and his son lives in Hinesburg, VT and my daughter, her husband and three sons currently live in Naples, Italy. Her husband is a commander in the navy and as such they have lived in several beautiful places in the world over the last twenty years. My wife Ellen, a three time graduate of UVM, is the Information Systems and Curriculum Director in the Essex Town school system and an avid knitter—hence her attraction to the fiber animals.

I am a graduate of Alfred Tech, in Alfred, New York studying Electrical Technology and Northeastern University in Boston where I was enrolled in an Industrial Technology and Business curriculum. Both of these areas of study lent themselves well for working for IBM, where I was a manufacturing and quality engineer, computer programmer and graphics designer. For C.I.D.E.R., where I am still working, I am the Program Coor-



inator—which means I get all the jobs that the Executive Director does not want. This includes billing, designing wheelchair ramps, tracking client usage of our services, web design and maintenance and some dispatching.

As I said earlier, my parents owned a farm located in Western New York, 45 minutes east of Buffalo. Growing up on a farm I learned quickly you had to be both mechanic, agriculturalist, veterinarian, and craftsman. My father taught me that having never done a specific task was no reason to not do it. Just jump in and learn by your mistakes. Case in point, is the barn that I built. I had never built anything as large, but I needed a barn. After reading several “how-to” books I ordered the materials and 9 months later I had a barn. I am quite proud of the fact that other than the 350 pound, 24' 6"x6" pressure treated timbers that Ellen's son helped me set in the ground and the metal roofing to top it all off, which required two people—I built it all by myself. Once completed, I needed to populate the workshop with tools—once again proving the age old adage that every new project is a tool buying opportunity. A 14" band saw with 6" riser and a Powermatic 3420B rounded out the “already owned” smaller power tools. The Powermatic was step up from the old Dunlap lathe that I had been using. It had belonged to my dad and was beginning to show its age (as we all do). My dad was a part-time woodworker as well as a farmer. I began to use his lathe when I was in high school, making small objects for gifts and science fair projects. His

father was a cabinet maker, working for the Pullman Car Shop in Buffalo, NY. So I guess it was inevitable that I would have sawdust running in my veins.

It is certainly my intent to someday take some lessons on how to use the tools properly but till then I will just flail away at the wood as if I knew what I was doing. I have watched several videos describing various techniques; however just listening to other turners discuss problems and solutions seems to help as much as anything.

As we raise fiber animals my turning projects run the gamut of all different types of tools for fiber artists. These include niddy noddies (for winding yarn into a skein), nostepindes (for winding yarn into a center pull ball), buttons, yarn bowls, knitting needles, beads, and drop spindles. I also turn, when I feel more creative or artistic, salad bowls, lidded boxes, vases, spinning tops, and more decorative items. Most of the items I make are sold on line on our ETSY shop, at craft shows and sheep and wool festivals and at the Grand Isle Art Works gallery—which my wife and I own. Someday, when I really retire for the last time and have more time to devote to turning, I would like to learn more about hollow forms and the work of David Ellsworth. I am intrigued by his work and how he can create something so thin by working through such a small hole.

It seems that there is not enough time in the day or week to do anything else but work at C.I.D.E.R., take care of the animals and gallery-sit. I suppose that at some time in the future when I leave C.I.D.E.R. I might have time to sit and read or explore a new hobby. Till that it seems that my days are already filled to overflowing.

I appreciate belonging to the turners group as I always learn something new from every meeting. Everyone is so willing to share and answer questions. There is never the feeling of anyone holding back information due to a sense of competition.

Jim

(Continued from page 1)

fle with 3Craft Supply gift cards, a butternut burl, small maple burls, and a roll of 100 grit sandpaper. Twenty-one people ante in and most seem pleased with what they win.

7:45 **Show and Tell** commences with the following presentations:



Russ presents his latest coffee mugs, two in a handsome box, which he calls "Arkansas Travelers" because made from Arkansas walnut.



Tom Dunne wows us with two fragile cherry burls and explained the tricks such as wood bridges used to hold them together while turning.



Jim Holzschu shows an ornamental cherry vase, a crack filled with green malachite, which he turned for a neighbor.



Bill Walsh passes around his new Thompson gouge handle.



Ted shows three textured cherry bowls, passes around his "veining tool" and confessed to turning a nice house bowl because of a too-thin bottom.



Toby Fulwiler asks about the speckled maple 'mystery wood' that nobody else could identify either.



(Continued on page 7)

(Continued from page 6)



Greg Drew demonstrates his invention of a vice to hold bowls for sanding once off the lathe.



Nick Rosato showed his ring holders along with square spalted wood platters.



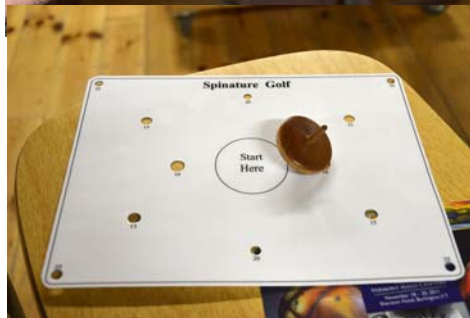
Barry Genzlinger ended the session showing his copyrighted "Spinature Golf" game that uses his carefully turned tops spinning into holes on sheet of plastic paper.

8:45 Evening feature: Turning Tree Ornaments

Harvey Porter shows his spindle spiral ornament;



Sherb Lang presents the first lidded box he made, retrieved for this meeting from his father.



Arny shows a delicate ornament turned four years ago;

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Toby shows disks he turns with wood-burned tree images and sells at craft shows and galleries; Dave Buchholz presents five different ornaments turned over the years including 1) a simple spindle, 2) a wooden bell, 3) a tree-top angel with wings, 4) a Santa Claus, and 5) a nativity scene with many turned pieces.

The President's Turn continued

(Continued from page 2)

who is to say it's defective? Some people see shapes and textures in that material.

There were two such events this past month. Russ Fellows hosted a harvest at his home and shop in Jericho. I was unable to attend, but heard the bounty was plentiful. Russ has invited folks to his place on many occasions and pretty much always has something to eat and or drink available upon arrival. The last time I visited Russ a couple months ago was in the evening after I had a long day of turning. Russ was in his shop roasting coffee beans and the aroma woke me like the morning sun. He introduced me to a wonderful little household machine that roasts coffee beans which he keeps in the shop. You can add your own flavorings

and such. Just the smell alone provided a sense of alertness. I could go for one of those some days.

Micky Palmer also organized a harvest. He had a connection in South Burlington for a beautiful cherry tree. He invited the club and about six of us showed. Denny was the owner of the property and had a four-wheeler with a nice flatbed to haul the heavy chunks roadside. Those who attended got some beautiful cherry with a few surprises. I was turning a chunk which came from the base of the tree and ran into two 3" long screws and a bullet. Ha! A bullet! I do recall that Denny was wearing camouflage while he was maneuvering that four-wheeler.

Events like these are a benefit of being a part of the club. It's not always easy to

convince your buddy to help cut up a tree and haul it to the truck if he is not a turner. It shows how we think collectively. For instance, how to process a log into manageable sizes. We wield our chainsaws from their sheaths and make noise that penetrates the valley. He with big saw stands on top of hill. And not too long its bada bing, bada boom, load up the trucks and head home. Then you have to unload alone. Great. Now what to do with those ridiculously heavy chunks of wood piled in the driveway. Double great, now they're covered in snow.

Happy turning!

Nick

- 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) Forest Products Associates, (www.forestproductsassociates.com), 75 Oak Hill Rd, Greenfield, MA, 01301, 413-772-6883. Located just over the line south of Brattleboro, this old family-run business has a great inventory of U S and imported lumber, and a big burl and exotic section as well. They are Vermont WoodNet members and are nice folks to deal with.
- 3) Northend Hardwoods, 31 Adams Dr. (off Williston Rd just before Industrial Ave) Williston VT, 802-864-3037. A full range of U S and imported woods, cabinet grade plywood, and a new department for turners with lots of thick, dry stock to choose from.
- 4) Sutherland Welles Ltd., No. Hyde Park, VT, 800-322-1245. (www.sutherlandwelles.com). Right here in our own back yard, they make the best Tung oil products in the U S. Call with an order and it goes out the same day!
- 5) Bad Dogs Burl Source, (www.burlsource.com) They are down in Belchertown, MA and have an incredible inventory of Australian and North American burls. 413-213-0248
- 6) Johnson Lumber, Route 116 in Bristol, VT. 802-453-4884. Another good "local" source for hardwood lumber of all kinds.
- 7) www.exoticwoodsusa.com. They offer a 15% discount to any member of an AAW chapter. Type in 'exoticwoodsusaaw' in the coupon code box.
- 8) 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/>
- 9) 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.
- 10) Woodturning Videos and eBooks by Steven D. Russell <http://www.woodturningvideosplus.com/>. This website is full of tips & instructions for turners.
- 11) Mike Jackofsky—hollowing tools. www.mikejackofsky.com. Also sells thru Craft Supply.
- 12) A website that sells only sanding supplies. (<http://www.2sand.com/>) Their prices are great and their service is super fast.

CA Glue in stock with Russ:

Thin, medium, thick:

2 oz.....\$4.58

8 oz.....\$15.20

16 oz.....\$25.75

Reminder: 2012 Dues will be \$25. This is the first increase in 10 years. Dues can be paid by check payable to "WTNV" and sent to Ted Fink; PO Box 850; Shelburne, VT 05482.

New DVD additions to our video library:

AAW National symposium Technique Videos

Disc #1 Todd Hoyer: Turning Crotches

Michael Hosaluk: Bending wood

David Sschweitzer: Fluted Hollow Forms

Stephen Hatcher: Inlaid Imagery

Kirk DeHeer: Natural Edge Bowl

Disc #2 Ray Key: Pagoda Box

Alan Lacer: Making a Hook Tool

Jerome Blanc: Bowl with Acrylic Inserts

Steve Worcester: Hemispheric Hollow Forms

Chris Stott: Inlaid Boxes

Making A Hollow Vessel, Mike Jackofsky

Creating Two Piece Hollow Forms, Brian McEvoy

Heirlooms; Making Things That Last, Mike Mahoney



In House Demos:

January 18th: Annual Round Table . Subject: What I Learned Last Year

February 15th: 3 or 4 station Demo— Subjects TBA.

March 21st: Square Platters and Other Shapes—Nick Rosato

April 11th: Board Meeting at Russ's Home

April 18th: Offset Turning—Russ Fellows

May 16th: Sandwich Plates— Ted Fink

June 20th: Spinning Tops—Joe Laferriere

July 18th: TBA

August: Picnic. Date TBA

Classified Ads

I've restored a giant, 1948 Craftsman jig saw, 100 lbs. of solid cast iron, complete with motor and new belt & blades (see attached photos).

Despite its weight and power, vibration is still pretty strong, so I don't use it for small items--which is what I wanted it for. If you have use and space for such an old timey machine, I'll pass it on if you'll pick it up!

Best, Toby Fulwiler



Wanted! Accessories for my Jet Mini Lathe! Now I need a live center and a chuck. I found a mini & need attachments for it. Got some to let go of???

Toby 827-3779

For Sale:

A barely used (25 hours at the most) Delta 46-700 variable speed lathe. I also have four decent Sorby tools. I have attached pictures of both.

The lathe is 12", 3/4 HP motor, variable speeds from 500-2000 RPM and comes with the stand.

The Sorbys include parting, skew and 2 gouges.

I have not fixed a price but am thinking along the lines of what is available today with comparable function/features. My preference is to sell the lathe/stand/tools as a set. At a minimum I wish to keep the lathe and stand together.

Keith Gaylord <ekeithgaylord@gmail.com>



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.