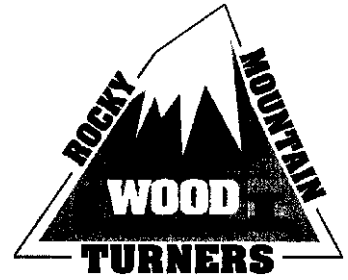




Rocky Mountain Woodturners
*A chapter of the American Association of
Woodturners*
February 2012 Newsletter



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Next RMWT Meeting

The next meeting of the Rocky Mountain Woodturners will be Thursday, February 9, 2012 at 6:30 PM. The meeting will be at the Loveland Woodcraft store. We will have a demonstration by Jim Burt. His demonstration will show how to make a heart shaped box. The wooden hinge will be described but not demonstrated. Spin off ideas will be discussed as time allows.



RMWT Activities

Message from the president for RMWT February 2012 newsletter:

A reminder for AAW members for a vote (hopefully yes) to approve the merger of the "old" AAW with the "new" AAW Inc. to establish the AAW's non-profit status in Minnesota. Details are available on the AAW website.

It's with great pleasure to announce that we will be returning to the Woodcraft store. Many of you met the new owner, Wayne Lousteau, at the last meeting, and he's very enthusiastic about

our return. The issue of discounts has not been resolved yet, but I will continue to work with Wayne to seek a benefit for our club members.

We are looking for anyone who has printing/design experience. The Symposium committee is looking to design a “permanent” flyer, with individual symposium details as an insert. We want it to have a professional look and are therefore looking for someone with experience in media design. This is practical and will save tremendously on printing costs. Please contact Allen Jensen, Dale Bonertz, or myself.

We are also looking for hosts for Symposium demonstrators, please contact Allen or Dale. The Symposium Committee is also looking to have a curator, artist, and collector panel for the instant gallery this year. The theme for centerpieces this year is a vessel, no larger than 6” x 6” x 6”. Let your imagination run wild. We would like to have the vessels done and submitted prior to the symposium, to make the committee’s job easier. The committee is also entertaining an early pickup of registrations on the Friday afternoon preceding the symposium, and a possible “mingle with the demonstrators” mixer or dinner afterwards. If you have ideas for the symposium, please contact the committee.

Respectfully yours,

Pete Herman

Regular RMWT Meeting – January 5, 2012

Election of Officers for 2012

Ron Thompson, representing the Nominating Committee, reported on the actions of the Committee. They were satisfied with the progress that had been made with the existing officers during the past year. The Nominating Committee nominated the current set of officers for re-election: Pete Herman – President, Drew Nichols – Vice President, Frank Amigo – Treasurer and John Giem – Secretary. There were no nominations from the floor. The officers were re-elected to serve another term unanimously by the Membership present.

Woodcraft

The new owner of Woodcraft, Wayne Lousteau, was introduced to the membership. He told us about his background and some of the plans for the Loveland Woodcraft store. He invited us to return to Woodcraft for our meetings. He was well received.

A motion was made and passed to move future RMWT meetings back to Woodcraft.

RMWT Board Meeting

The RMWT Board met on January 9, 2012, at the Dazbog in Loveland. The meeting was called to order at 6:55 PM. Present were Pete Herman, Allen Jensen, Drew Nichols, Frank Amigo, David Nittmann and John Giem.

In honor of **Doc Thode**, a donation of \$250 will be made to CERF (Craft Emergency Relief Fund and Artist Emergency Resources)

The **RMWT Goals for 2012** are:

- Complete and obtain non-profit status for RMWT. This will enable us to obtain grants to accomplish some of our larger long term goals.
- Complete the revision of the RMWT By-Laws, present them to the membership and have them approved.
- Review the equipment needs for RMWT, including the Symposium, and develop the appropriate plans.
- It is desirable for RMWT to have our own permanent facility. Need to obtain non-profit status. Develop long term plans directed towards this goal.

RMWT needs to establish a working **relationship with Woodcraft**. Some of the issues to be refined are:

- Guidelines on space allocation and equipment storage.
- Insurance
- Demonstrators being able to sell their products within Woodcraft
- RMWT Member discounts for purchases at Woodcraft
- Coffee, should/can RMWT supply their own coffee for meetings?
- Possible special demonstrations and workshops held at Woodcraft.

There will be a **Wood Bank work day** in April. The primary date is April 21 with a backup date of April 28 just in case we have some bad weather. We will start at 10:00 AM with a chainsaw safety demonstration and discussion by Allen Jensen. The objective is to sort out the wood in the Wood Bank and get it better organized. The 'bad' wood will be separated out and be put in the firewood pile. The 'good' turning wood will be properly stacked and labeled. After the clean-up is completed we will chow down on brats and hotdogs hot off of the grill. Afterwards, you will be welcome to stay, visit and share information. This is also a good time to get help with any woodturning challenges you have. More information will be available later. Questions, call John Giem, contact info below.

We had a discussion as to just what **insurance coverage** we have via AAW. What RMWT sponsored events are or are not covered? David Nittmann has the contact information for John Hill. He was the primary AAW representative dealing with the insurance company.

Lifetime Membership in RMWT was discussed regarding selection criteria.

- We would like a volunteer to develop a document to be posted and maintained on our web site. The document would list the RMWT Lifetime Members along with a short biography to capture why they have been so honored.

The **Instant Gallery** was discussed regarding how to improve participation so as to help the members to improve their skills and confidence.

- The Board would appreciate suggestions as to how we can improve the Instant Gallery.

Rocky Mountain Woodturner's Budget

	Budgeted 2011	spent	Budget 2012
Demos	3,200.00	3,137.34	6,550.00
EOG	5,600.00	5,396.00	5,600.00
Library	600.00	280.58	600.00
Wood bank	600.00	850.00	600.00
AAW dues	200.00	192.00	250.00
AAW symp	250.00	382.32	400.00
Trailer reg./exp.	50.00	45.31	150.00
Office sup.	50.00	0.00	100.00
Aud./Viz.	2,500.00	1,106.13	2,500.00
Total	13,050.00	11,389.68	16,750.00

The RMWT Symposium has a separate budget and\ checking account.

The Board meeting adjourned at 9:25 PM.

Announcements

Wood Bank

Currently the Wood Bank has a good selection of wood, the varieties change frequently. We received a **fresh deposit of Maple this week**. There are several large highly figured pieces in this collection of maple. Call John Giem to arrange a time to come by pickup your wood.

Remember, John can cut the wood for you if you do not have a chainsaw.

If you have a lead on possible wood for the Wood Bank, call Vince Wilson, Jerry Sherman, or John Giem (Contact information below)

A set of guidelines are being developed by Jerry Sherman and John Giem for the Wood Bank. These Guidelines are intended to promote safety, to help keep the wood lot clean and neat

and to reduce the efforts needed to maintain the Wood Bank. When finished, a copy of the guidelines will be posted at the wood lot and in the Newsletter.

The Loveland Recycling Center called telling us that a large amount of Maple has been brought in.

Woodturner Bumper Stickers

Drew Nichols has bumper stickers (put them on your rear window) with the Rocky Mountains in the background and 'Woodturner' in the foreground. Drew will have them at the next meeting for your purchase, \$2.00 each.

RMWT Symposium

Mark your calendars for the **14th Annual Rocky Mountain Woodturning Symposium** on September 8 and 9, 2012. Go to <http://www.rmwoodturningsymposium.com/> for more information. Be sure to check back often. The web site will be updated as the details are finalized.

Carving class

J Paul Fennell will be giving a carving class in the Amigo workshop the week before the Rocky Mountain Symposium. He is an excellent carver and by the end of the week you will be doing excellent work. No carving experience is necessary in order to sign up. Dixie Biggs was here for a carving class last year and it was attended by students who had never done any carving before. Without exception, everyone was amazed by the carving they could all do by the end of the class.

Class fee is \$400 for the week.



His web site is www.jpaulfennell.com.

For more information or to sign up for this carving class, contact Frank Amigo. (His contact information is below.)

RMWT Dues Submit your \$40 dues payment to Drew Nichols. To help you understand 'what you get for your money' look at the 2012 budget above.

Facebook

Cindy Drozda and Hoyle Curtis have set up a Facebook page for the Rocky Mountain Woodturners. This will be a good way to promote RMWT and our Symposium. Cindy indicated that we are all ready getting visits from around the country. Visit the site and participate. Invite your friends to visit also. To get started, on our website, www.rmwt.org, there is a link that will take you to our Facebook page.

Library

The Library Committee and the Board is requesting all members to go through your DVDs looking for any that belong to RMWT. There is a significant amount of money tied up in those missing DVDs. We suspect that with the holidays and the moving over to the Ranch, these DVDs have been forgotten or misplaced. Please return them so that other members can utilize them. The Library Case and other RMWT equipment is being moved back to Woodcraft on Saturday, February 4. You will again be able to return videos by inserting them into the slot in the Library Case when you visit Woodcraft.

Performing Critiques (opinion)

I, John Giem, in my engineering work, have learned that if I want to improve a product or process then I must be able to measure it to gauge any improvements (or errors). I view woodturning the same way. If I want to improve my woodturning, techniques and design, then I must be able to measure my progress. One way to do this is to bring items to the Instant Gallery and hopefully a 'trained' person will be available to critique my work, give me feedback and I can learn from the experience. One of the problems with this approach is that we only have a few people trained in critiquing the work. If only these few people do all of the critiques, then we get in a 'rut'. As I understand it, critiques are made up of two parts, Fact and Opinion (may not be the correct term). The Fact portion can be measured with a 'ruler'. It is the quality of the turning, the finish and other physical properties. The Opinion portion is more in the way the person 'relates' to the design. I see it as the old saying 'Beauty is in the eye of the beholder'.

I perceive that RMWT would benefit by more of our members being trained in doing Critiques. Personally, I believe that it would help me to enhance my woodturning skills, both in technique and design. This skill within our membership would also help with the critiques for the Instant Gallery.

I have been talking to David Nittmann about putting together a training class or workshop to teach more of our membership how to do critiques. We have several other trained members that could assist in putting it together. There have been no decisions or commitments at this time. If you would be interested in learning these skills also, contact David Nittmann or John Giem.

If there is enough interest, I will try to pull together the necessary resources, schedule and how it could be funded.

McNaughton Bowl Coring System

Reported by John Giem

Presented by Dale Bonertz

At the regular meeting of the Rocky Mountain Woodturners on January 5, 2012, Dale Bonertz demonstrated how to use the McNaughton Center Saver system to cut multiple bowl blanks from one large piece of wood. Dale works with Dan Bailey to provide kiln dried bowl blanks for other woodturners. Using the equipment he has in his single car garage shop, Dale estimates that he has cored over 3000 bowl sets. Dale timed himself during one of his recent work sessions. Starting with a blank that has been shaped and with a tenon, he mounted it on the lathe, faced it off and cut out the first bowl blank in five minutes. To accomplish this level of efficiency and throughput, he has done a lot



of investigation and experimentation to develop an efficient and effective process.

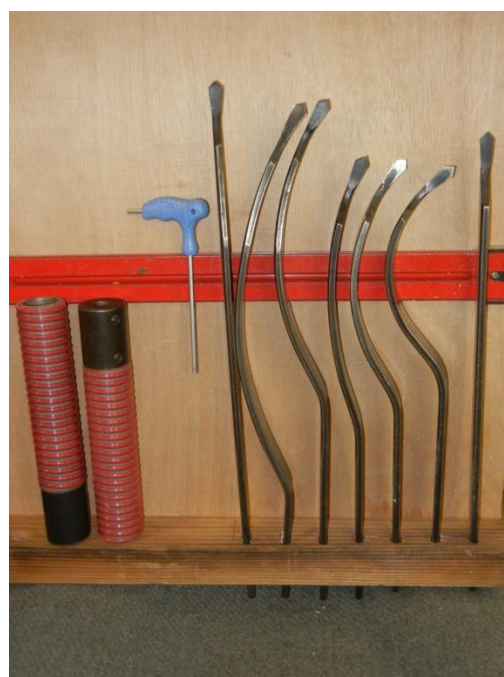
Before the demonstration, I spent the better part of a day working with Dale to learn how to use the McNaughton Bowl Saver system. Consequently, the information in this report is a combination from the demo and our work session. In addition to the photos from the demo, there are also photos from my system used to illustrate some of the details.

Dale makes his own handles

to get the 'feel' he likes. The handles supplied by McNaughton are too long and heavy for his comfort.

For learning to use the system, he recommends using green Elm, the wetter the better. After you have mastered the system, other woods can be utilized. He recommended that I should to obtain 10 or 12 blanks and core them. It is best to do as many as possible in as short of time as possible, within reason. The practice will shorten the learning curve and increase confidence and skills.

Background and principles of operation -The coring out of



the blanks is accomplished by using a curved bar with a cutter on the end, to cut a circular kerf into the larger wood blank far enough that a bowl blank can be extracted. Instead of the conventional process of making a bowl that converts all of the interior wood into shavings, the coring process can produce one or more additional bowls. This is particularly important if you are using expensive or highly figured wood.

The shape of each of the curved cutting bars is like an arc section of a circle. The curved kerf cut is also circular and obviously of the same radius as the cutting bar. The difference in the bars in the system is the differing radius at which they are shaped and the length of the curved section. The bars are designed to reach far into the kerf being cut by having a large vertical dimension to withstand the large stresses; the longer the reach required, the larger the stresses, the larger the vertical dimension needed.

The long reach beyond the 'tool rest' generates large forces, too much for the user to control without aid. Instead of using a conventional tool rest, a special turret is used. A series of posts are provided along one edge. The cutting bar is placed between the appropriate set of posts during usage and are thereby supported to prevent twisting from the cutting forces. Different sized spacers are at the bottom of each slot and are sized so that the appropriate cutting bar is even with the top of the posts.

On the side opposite to the posts there is a support structure that goes over the cutting bar when is in use. By keeping the cutting bar up against the support, all of the cutting forces are absorbed by the turret. For older systems, the support is T shaped with open sides. The newer systems have an enclosed square support along with a crossbar through the bottom which can be used to support the cutting bar to keep it raised to the top of the support.



Reviewing, the cutting bar is shaped in an arc of constant radius which cuts a kerf of constant radius. The turret traps the cutting bar absorbing the cutting forces and keeps it from twisting.

The path that the cutting bar follows when cutting its kerf is determined by the curvature of the bar, the location of the tip at the surface of the wood and the angle of entry relative to the surface when the cut is started. Once the cut is started, the curved kerf guides the advancing cutting bar in an arc the same radius as the curvature of the bar. One of Dale's big contributions is his procedure to set the angle of the initial entry so that the bottom of the cut winds up at the proper location.

Getting ready and setting up - Before we start cutting, let's be sure our cutter is sharp. The cutting tip is a layer of carbide laminated on top of the steel bar. Older McNaughton cutter bars used a square

cutting tip. The newer units have a pointed cutting tip. All sharpening is done on the front surfaces not on the top surface. If the tool is very dull, then sharpen it on a grinder like you sharpen a parting tool. Touch the base of the heel on the grinding wheel and rotate the tool to bring the top cutting edge up to the grinding wheel. Using a light touch, stop when the sparks just start to come over the top of the cutter. Be sure to keep the steel under the cutting edge sloping back and concave not convex. If the cutting edge is not too dull, then grinding is not needed. It can be touched up by honing the front surface with a coarse stone or equivalent. Stroke only in an upward direction leaving a burr on the cutting edge.

Next we need to set the height of the turret. One of the challenges is that we have is the need to switch often between the regular tool rest and the turret. We want to easily come back to the correct height for the turret when it is returned to the banjo. There are two ways to accomplish this. The first is to use a locking collar around the stem of the turret. When the turret has been adjusted to the correct height, lower the locking collar down against the banjo and lock into place. The locking ring must provide a very tight grip on the tool post since it may be subjected to large forces during the coring. The second way is measure the distance between the bottom of the turret to the top of the banjo. Cut a spacer (pipe, tubing or similar) to this length and put it around the tool post of the turret. Reinsert the turret into the banjo and verify that the cutting tip is correctly positioned. Using either the locking collar or the spacer, the turret can be easily remounted at the correct height. The spacer method seems to be more robust but has the disadvantage of easily coming off of the tool post when the turret is switched out with the tool rest.



To adjust the height of the turret, place your longest cutting tool in the turret between the appropriate posts. Verify that the top of the cutter bar is even with the top of the posts. Place the rear end of the cutter bar, opposite the posts, within the support structure and raise it up against the inside of the top. On older turrets, the support structure is shaped like a 'T' with the cutter captured under the top cross bar. In the newer systems, the support structure is shaped like a rectangular ring that the cutter bar must be inserted through. With the cutter bar handle raised as high as the support will allow, change the turret height so that the cutting tip is at or slightly above the center of rotation. Lock the tool post in position and apply your choice of type of height repositioning method described above. Be sure to verify that the clamp or spacer positions the

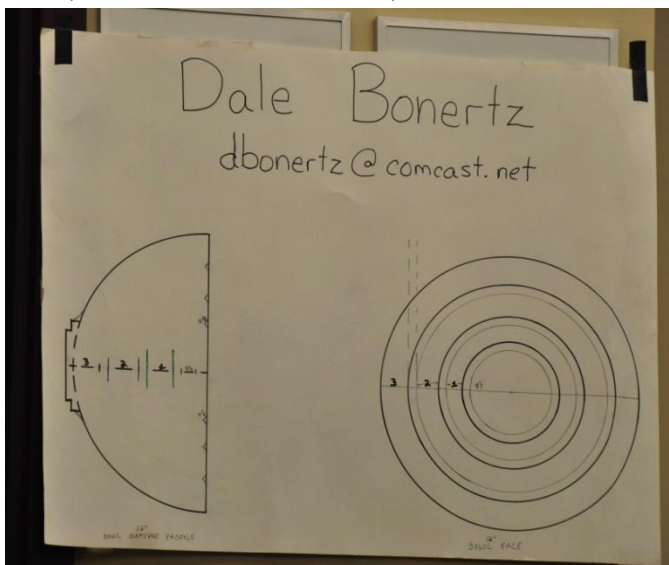
tip of the cutter at or slightly above center.

Once this setup is done, it should be stable with usage with all of the cutter bars. It should not be necessary to readjust very often. Periodically, check the vertical height of the turret just to be sure it is OK. If you have problems while coring, verify that the height setting is correct and has not moved. There are large stresses involved and if anything has been overlooked, things can and will move.

When cutting large blanks of wood and in particular with a coring system, the turning speed must be reduced especially until balance is achieved. Most lathes that use electronic speed control also have stepped pulleys on the motor and spindle within the headstock. It is desirable to keep the motor rpm as high as possible for efficiency and cooling. To achieve this, disconnect the power and move the belt to the smallest pulley on the motor and the largest on the spindle. When tensioning the belt it should be snug but not overly tight. This reduces the stress on the bearings and can also act as a 'clutch' when a catch occurs, i.e. the belt can slip reducing the risk of damage.

The ten percent rule – When roughing out a green or wet bowl blank, the wall of the bowl blank is usually turned to a thickness of ten percent of the diameter of the bowl blank. This is usually thick enough for most types of wood to allow truing up the walls of the bowl when the dried and warped bowl blank is remounted later for finial shaping and finishing. The walls of the rough turned bowl should be uniform in thickness to even out the stresses created during drying and to minimize the risk of cracking. For various reasons, the 10% rule is just a guideline and does not work for all types of wood. There are a lot of different strategies for drying or curing green bowl blanks which is beyond the scope of this report.

Mount and prepare the turning blank – Using a previously prepared turning blank, place its tenon in the scroll chuck and clamp down tightly. Verify that the blank's tenon is fully inserted, held solidly and properly centered for maximum strength and to minimize wobble and vibration. While coring there will be a lot of noise, stresses and vibration generated which can easily dislodge a poorly mounted blank. Also, if the tenon is too small, it can be broken off.



Face off the surface of the blank making it smooth, flat and perpendicular to the axis of rotation. Stop the lathe and start laying out the sizes and positioning of the bowls to be cored out. Note: after gaining some experience, these steps will almost become automatic and quickly implemented. As your 'eye' is developed, you will be able to mark off the bowls and spacing easily without a lot of 'precision measurements'.

1. Measure the diameter of the bowl currently being laid out and mark the wall

thickness on the surface of the blank (10% rule). This defines the inside surface of that bowl. Example, the bowl measures 12 inches in diameter, ten percent of 12 inches is 1.2 inches for the wall thickness. This defines the inner surface of that resulting bowl blank.

2. To allow for the width of the cutting kerf, make a second mark three eighths ($3/8$) of an inch inside the 10% line. This defines the outer surface of the next bowl. The $3/8$ inch for the kerf with is the average width of the cutters on the various bars.
3. Holding a pencil on the marks, rotate the blank to extend the two lines around to the opposite side of the blank.



4. Repeat steps one through three until all bowls have been defined and marked.

5. Cut a Vee for the starting groove at each of the kerfs identified for separating the bowls.

6. From overhead, look straight down onto the blank (may need to use a stool) and sketch a line from the base centered above the spindle and extend it to a point on the rim directly above the center of the bowl. From the base, move up this line and make a mark at the intended location of the outside of the bottom of the

bowl.

7. Using the layout marks on the face of the blank, measure the intended thickness of the bowl's wall. Now, looking down from above, mark the expected position of the inside of that bowl. Be sure that you are looking straight down, measuring and marking while keeping the ruler level and parallel to the axis of rotation and not measuring along the curved surface of the blank. If you can lock your spindle while doing this markup, it keeps the blank from rotating making the process easier.
8. Repeat the above layout for each of the nested bowls so that the location of the inner and outer surface of each bowl is identified and marked both on the face of the blank and the top outer surface.
9. From these markings, measure the estimated depth of the inside of the inner most bowl blank and proceed to hollow it out.
10. To aid the setup for the inexperienced, lock the spindle with the bowl interior surface position marks at the top or 12:00 position.

11. Using a straight edge, at the 9:00 position for each starting groove, draw a line straight up and place marks at the rim identifying the inner and outer surface of the kerf to be cut. Looking down from above at the top center of the blank, there are a series of lines marking the edges of the kerf which will be inner and outer surface of the still buried bowls at their bottoms. Along the outer rim of the blank, there is another set of lines that mark the inner and outer surface of the bowl at the face of the blank. As experience is gained, the turner will not need to draw these lines, instead the tool bar can be lined up with the starting grooves. Remembering that the kerfs cut by the cutting bars will be circles, we have just identified two points of the circular paths for each kerf.
12. Now select the cutter to cut out the first bowl. We are interested in the amount of curvature, the radius, and the length of the cutting section. Looking down from above, place the curved cutter over the blank and select the one that gives the 'best' shape for the curvature for the bowl. Also verify that it is long enough. When the tip of the cutter is at the center line, the bend where the curve stops and the straight handle section begins should be far enough out from the face of the blank to allow for the turret.
13. The larger cutters are wider resulting in more chip generation which will necessitate more frequent chip removal.
14. Again looking from above, using an underhand grip grasp the handle of the tool with the right hand. With the left hand, grasp the tip of the cutter with the thumb and index finger. Rotate the entire cutter counterclockwise following the path of the kerf to be cut. Be



sure to keep the cutter above the starting groove where it crosses the edge of the blank.

Stop when the end of the cutter is at the edge of the blank aligned with and at the depth of the starting cuts. Look down the length of the handle and see where it is pointing. Identify an 'aiming point'. Repeat several times to verify and refine the aiming point.

15. Loosen the banjo; place the cutter into the turret with the tip in the starting groove. Point the handle at the aiming point identified above moving the banjo and turret as needed. For strength and stiffness, keep the base of the banjo at about 45 degrees to the axis of rotation. While the tip of the cutter is in the starting groove, the turret should be positioned back from the end to the point where the cutter bar reaches it full height. Lock the banjo into place.

16. Let's start cutting. Set the lathe speed at around 800 rpm, if that is not too fast causing

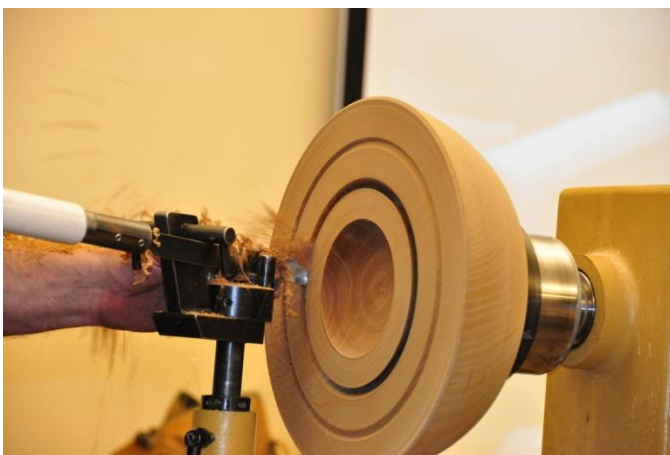


excess vibration, but don't turn it on yet. Position the tip of the cutter at the surface of the starting groove and look down the handle and point it toward the aiming point. Turn on the lathe; use your left index and middle fingers to keep the cutting bar against the guides toward the center. Advance the bar and start cutting. Expect more noise and vibration than with other turning methods. The right hand is applying a force along the axis of the handle only. Once the kerf is correctly started, the cutting bar will naturally follow the correct path or arc. Any attempts to 'guide' the cutter with the right hand will do just that, it will guide the cutter either too deep or too shallow resulting in a thin



bottom at best or a funnel at worst. Let the cutting bar do its job.

17. Initially, the chips will freely come out right into your face. (You are wearing your face shield aren't you?) As you get deeper, it is necessary to remove the cutter to clear out the



chips. Remember that the cutter and the kerf are curved and you cannot just pull the cutter straight out but you must move in an arc.

18. When you stop the lathe, for whatever reason, there may be chips remaining in the kerf. The lathe may have difficulty restarting if the trapped chips are just above the cutter bar. By rotating the bowl and moving the chips away from the bar, the resulting gap will allow the motor to start up without that loading. Usually, when starting in this manner, the motor will not be stalled and the chips will clear easily.
19. Sometimes the bar just seems to stop going in even with increased pressure on the handle. One possible cause is a chip getting stuck between the cutting edge and the wood. Back the tool out of the kerf and clear the chips. Another possible reason for the cutting to stop can be that the bevel under the cutting edge is rubbing on the wood preventing the cutting edge from contacting the wood. One reason could be the turret is set too high keeping the cutting tip too high above the center. The other possibility is that when the cutter was sharpened, the steel below the cutting edge is not relieved enough, i.e. its slope is not shallow enough and needs to be ground further back. The other potential cause would be that the steel under the cutter is not concave but is convex enough to hold the cutting edge away from the wood. Again, regrind the steel below the cutting surface.
20. Depending upon the cutter you are using and the depth needed for the kerf, you may reach a depth where the turret restricts further insertion. The cutter bar transition from curved to straight should not pass between the guide posts restricting advancement. With the lathe stopped, release the banjo and with the cutter inserted into the kerf as far as possible and still mounted in the turret, move the turret closer to the face of the blank. Be sure to leave clearance between the turret and the bowl blank for the chips to easily exit the kerf while turning.
21. While cutting, look into the kerf at the top of the blank and look down at the curvature. It should be curving following the curve of the inside of the bowl. The curvature of the kerf combined with the straight handle of the cutter bar pointing to the position of the tip; try to verify that the kerf will go where you want it to go. If in error, some corrections in cutting direction can be achieved by backing up some and using the handle to apply a bias pressure on the tip. Pushing the handle toward the lathe causes deeper cuts and pressing outward on the handle makes shallower cuts. Be careful, irregular or stepped sides of the kerf may make it difficult to eject chips.
22. Sometimes the side of the tool bar will rub against the outside of the kerf near the entry point. The friction can cause heat and scorching of the wood. Pull the bar out of the kerf and then re-enter the kerf placing the tip of the cutter against the outer edge of the kerf and remove a small amount of wood. Continue entry tapering off the cut leaving a smooth surface. Resume cutting.
23. If the chips being ejected are too hot, the cutter may need to be sharpened. Resharpener the cutter as described above.

24. When first starting the cut, the wood is mostly side grain and cuts relatively easy with a light feed force. As the cutter gets deeper, the cutter will transition from side grain to cutting into end grain. When this happens, the cutter may feel like it is being pulled in and is hard to control. Slowing down the lathe speed helps to improve control.

25. The sound of the cutting may change when the bowl's support is narrowing down and is approaching release. Upon stopping, if the bowl can be flexed with thumb pressure, it may be ready for separation. Using the heel of your hand, bump the edge of the bowl breaking it loose. If the bowl does not come off cleanly and is held by some remaining fibers, twist the bowl to break it loose. If you just pull the bowl straight out, the fibers may tear and damage the surfaces of the turnings.



26. To turn a tenon on the newly released bowl, place the rim of the bowl inside the cavity from which it was just removed. Apply light pressure using the tailstock and live center to hold it in place. Place the tip of the tool bar perpendicular to and near the base of the bowl so that it can



be used to gauge the positioning of the bowl. Slowly rotate the bowl by hand while observing the gap between the tool rest and side of the bowl. Find the position where the gap is the largest. Using a wooden mallet or woodblock, gently tap on bowl on the opposite side from the toolrest to reduce the size of the gap. If you are at the widest part of the gap, only go half way.

27. Tighten up the tailstock and cut the appropriate sized tenon.

28. Repeat steps 15 through 23 as appropriate until all of the bowls are removed.

29. Upon separation of each bowl, he marks it with the type of wood and the date and places it in a plastic bag awaiting the drying and curing process.

Upon finishing the coring process, check each bowl and verify that they have fairly constant wall thickness to minimize cracking during the drying process. (Drying or curing wet or green projects is outside the scope of this report.)

A frequent misconception is that by using a coring system, the shapes and design of the bowls that can be turned from these blanks is restrictive. That may be true in some cases. Dale dries his bowl blanks in a special kiln, the humidity and rate of curing is controlled to minimize the damage to the blanks.

Consequently, he can make the wall thickness of his bowls thicker than the 10% rule which allows more flexibility in the final turned bowl.

Some turners do not double turn their bowls, i.e. rough turn green, dry and then return the dry blank. Instead, those turners will turn their bowls to the 'final' shape and configuration. This gives additional flexibility in the wall thicknesses that are cut. During the drying process, the bowls are expected to warp which adds to the 'personality' of the finished piece.

Is it really worth the expense of purchasing the McNaughton Bowl Saver or similar tool? In my case, I have found that after making the effort to turn 8 or 10 sets of cored bowls, Dale's recommendation, (not all successful) I have gained a lot of confidence. Recently, I grabbed a nice block of wood and started turning a bowl (for me it is relaxing and stress relieving). When I reversed the blank to turn the interior, I found it natural to grab the McNaughton tools and extract a bowl from the center instead of converting it to shavings on the floor. My wife tells me that two bowls are better than one.

RMWT Meetings and information

President: Pete Herman
(970) 663-1951 home
(585) 259-9486 mobile
Peter.Herman@comcast.net

Vice President: Drew Nichols
Shop Tours
(970) 566-4662 home
(970) 224-4850 mobile
dcnichols2004@msn.com

Treasurer: Frank Amigo
efamigo@msn.com

Secretary & Newsletter: John Giem
970 223-0844 home
970 227-6618 mobile
jgiem@comcast.net

Wood Bank
John Giem, Chairman and Wood Lot
Manager
(see above)

Vince Wilson, Scout & Liaison with Tree
Surgeons, (970) 430-0961,
vwildonco@msn.com

Jerry Sherman, Collection
(970) 631-2984 mobile
(970) 484-2619 home

RMWT Program Director
David Nittmann
303 579-6744
david@davidnittmann.com

RMWT Webmaster: Hoyle Curtis
Hoyle.curtis@gmail.com

RMWT Symposium
General Coordinator: Allen Jensen
970 663-1868 work
970 776-6452 mobile

Vendor Coordinator: Mide Davis
Mikeldaviasllc@msn.com,

Program Coordinator: Trent Bosch
trent@trentbosch.com

Registration Coordinator: John Giem

970 223-0844 -- home
970 227-6618 -- mobile
igiem@comcast.net

10% RMWT Member discount with some exceptions

Wood Emporium
618 N Garfield Ave
Loveland, CO

Sears Trostel Lumber & Millwork
1500 Riverside Ave
Ft. Collins, CO 80524
970-482-1928
970-482-9895 Fax

Woodcraft – Loveland
3718 Draft Horse Drive
Loveland, CO 80538
Phone: (970) 292-5940
Fax: (970) 292-5939
Loveland@woodcraft.com

Rockler's in Denver – You have to show your membership card.

Clubs and Member's Websites

Rocky Mountain Wood Turners
www.rmwt.org

AAW – American Assoc of Woodturners
www.woodturner.org

Trent Bosch
www.trentbosch.com

David Nittmann

www.davidnittmann.com

Cindy Drozda
www.cindydrozda.com

John Lynch
www.johnlynchwoodworking.com

Curt Theobald
www.curttheobald.com

Katherine Kowalski
www.KatherineKowalski.com

Want your Website Listed? Contact John Giem, Editor.

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Our Club, RMWT, is known around the nation because we have some of the best turners, nationally known demonstrators and best teachers of Basic, Intermediate, Advanced and Specialty turning right here in our own back yard.

Trent Bosch Woodturning Workshops

Workshops are held in Trent's studio in Fort Collins, Colorado. There is a maximum of four people in each class, which allows for lots of individualized instruction. The cost is \$500 for the 3-day intensive workshop and \$650 for the 4-day. Meals are also provided at no extra charge. His studio is also equipped with the highest quality equipment available for your use. For detailed information on workshops visit www.trentbosch.com or contact Trent via email or phone.

Trent Bosch
Trent Bosch Studios Inc.
trent@trentbosch.com
970 568 3299

Lee Carter operates the **Rocky Mountain School of Woodturning** in LaPorte,

Colorado. He offers classes in Basics, Intermediate and Advanced. Lee also offers private tutoring. Seven different brands of lathes are available.

Call Lee Carter at 970-221-4382 to sign up or have him answer any questions.

e-mail LLJTC4X4149@CS.COM

Curt Theobald offers three-day workshops in Segmented Woodturning in his studio in Pine Bluffs, Wyoming.

Call Curt Theobald at 307.245.3310

E-mail cwtheobald@wyoming.com

Website is www.curttheobald.com

John Giem, Woodturner

Individual or small group woodworking instruction customized to the needs of the student. Offering both woodworking on the lathe and combined with regular power tools. Classes are held in John's studio in Fort Collins, CO, which is equipped with a complete set of woodworking tools. Contact John to discuss your interests and needs.

jgiem@comcast.net

(970)223-0844, home phone

(970)227-6618, cell phone

Katherine Kowalski is a Woodturner & Contemporary Artist, offering private/small group instruction in woodturning technique, as well as specialized classes in hollow forms, bowl, fine spindlework, and color theory/technique. (All levels of instruction are available). Classes are held at Katherine's studio in Cheyenne, WY.

Email: katherine@daystarhandworks.com

Cell Phone: 307 220-0130

Web site: www.katherinekowalski.com

Woodcraft has classes for beginners in woodworking, shop safety, intro the machines, bowl turning, pen and pencil turning, hollow forms, Christmas tree

ornaments, tool sharpening, etc. Please check out the classes being offered at web page

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