

NEXT MEETING
OCTOBER 27

SEPTEMBER VOL. 4, ISSUE 9

ASSOCIATION OF REVOLUTIONARY TURNERS

SEPTEMBER 28, 2005

WWW.REVOLUTIONARY-TURNERS.COM

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SAFETY TIPS

- Always wear a face shield!!!
- Make sure your tailstock is **LOCKED** before turning on the lathe!!!
- When you have to chase your lathe around the room, you're turning speed is too high.

PRESIDENT'S COLUMN - GARY BASHIAN

September 2005

We wrapped up Marshfield Fair last week. After a bit of a slow start, and a lot of work, I think we had a good event, overall. Hopefully those that participated had some fun, heard some good music, and maybe learned a thing or two. We passed out plenty of fliers, and maybe the South Shore club will pick up a few new members, as most of the passers-by seemed to be from that area. Thanks to everyone who helped out.

As many of you know, we had asked the members to chip in and donate pieces which are given as gifts to Marshfield staff. It's things like this that help insure we are welcome back every year and sometimes earns us favorable treatment. However, there wasn't much response, and Dave Eaton had to donate 6 bowls of his own. We were really hoping for broader participation so that the load is shared more evenly.

Sales at fairs have been declining for us recently, and I'll try to address the causes for that in a separate article in this month's Newsletter.

Peter Teubel recently sent out the announcement for Topsfield, and I encourage everyone to participate, especially if you weren't able to get down to Marshfield. For those that don't know, Topsfield is a country fair similar to

Marshfield, though perhaps a little larger and more varied.

A few weeks ago I picked up a half-dozen hats with our new logo, and these were quickly gobbled up at Marshfield. We bought a half-dozen polo shirts, and most of these sold quickly at the September meeting, with orders for several more. The new business cards came out great, too.

There has been a feeling among some members that our meeting space at Woodcraft is cramped and unsuitable. This board, and previous boards, have discussed this more than once, and the conclusion is always the same: "Stay where we are". In order to get broader input from the membership as a whole, I'll bring this up at the October meeting. Anyone who would like to see us move to a different location should plan to attend.

It seems my role as the ART Lost and Found Department continues. This month I picked up a pair of sunglasses and a skew chisel at Marshfield. Contact me to claim.

Think about what you're doing. If it seems dangerous, find a better way to do it.

See you next time.

Gary

MEMBERSHIP HAS ITS PRIVILAGES...

CA Glue & Accelerator Available

Thin CA Glue	2oz	\$4.00
Medium CA Glue	2oz	\$4.00
Thick CA Glue	2oz	\$4.00
Accelerator w/pump	2oz	\$3.00
Anchorseal	1gal	\$7.00

2" & 3" Velcro backed sandpaper discs
- 80 to 400 grit 10/pack \$2.00

Our Sales at the Fairs and Some Ideas for Improvement

Our Sales at the Fairs and Some Ideas for Improvement

Anyone who participates in selling at the fairs knows that our sales have been declining last year and this year over previous years. I'd like to discuss what I see as some of the reasons for that and what we might do about it.

At Topsfield, our sales have gone from \$8000 in 2003 to about \$4500 in 2004. In 2003 we had a large indoor space, and in 2004 we had a smaller outdoor shed, as management tried to put all the craftspeople together. Marshfield is similar. Our space has remained the same, as sales from gone from about \$3500, to \$2800, to \$2300 this year. Prowse Farm is a smaller event, but it was canceled this year due to a change in management, and its future seems uncertain, at best. I have heard it said that fair sales are down generally. This may help to explain our results, but still it's small comfort.

Here are some things I noticed at Marshfield, and some ideas for improvement:

1. The booth was filthy! Being outdoors, and with turning just a few feet away, there was dust and dirt all over the tables and shelves. If we're asking people to spend their hard-earned money on our goods, the area must be clean. Sharon's black table covers look great, but they show the dirt and have to be kept clean.

2. I may catch some flak for this, but I really think women make better salespeople for our kind of product. The customers are mostly women, and the dynamics just seem to work better. I've said many times we could sell more if we could only clone Sharon Green!

An exception to this is if the customer can meet the artist who made the item. Many people enjoy meeting the maker and finding out something about the piece and how it was made. I was talking to a customer at Marshfield about one of Ken Lindgren's pieces. She had some interest, but I don't think she would buy. Ken happened to be there, and I asked him a question about the piece. I stepped aside and let the artist take over the conversation, and the lady eventually bought a \$225 piece from Ken. Don't under-estimate the value of salesmanship and personal contact.

3. A greater variety of pieces would also help. I saw mostly bowls, pens, bottle-stoppers, Xmas ornaments, goblets, and a few hollow forms. How about turned bird-houses, ornamental angels, simple flutes? Perhaps even more than variety, a few big, flashy pieces grab people's attention and get them into the booth. I noticed that the ball-and-cup toys got plenty of attention, but few buyers. Perhaps that's the function of some pieces – attention-getters that may lead to sales of something else.

4. We might also work on "co-operative relations", placing pieces with other vendors in a related line. Dietrich brought some honey-dippers to the bee-keepers across the way selling home-made honey, and the first batch sold quickly.

5. Pieces could also be displayed better. Simple pedestals or bases to elevate a few pieces create some height variation. These don't have to be anything fancy, even just a log cleaned up and turned flat. Tiered racks for smaller pieces is another idea.

Hopefully I've given people a few ideas and some things to work on.

The non-selling membership has made clear they don't want to hear about selling-related topics. That's why I put this in a separate article. I welcome email or other non-meeting discussion of sales-related issues.

Gary Bashian

ART – Marshfield Fair Report 2005

By Dave Eaton

paid \$1,200 alone for their 8' x 8' space plus \$50 for lights!

The Marshfield Fair was once again a success for the club and its membership.

Of course we must be doing a good job. Remember though, that we go a long way toward promoting good relations with the man-



This year 25 members participated in Demo-ing and Selling over the ten day show. Total sales were just over \$2300, a bit lower than last year but still respectable especially given the poor economy of late. Members received \$1900 and the club collected \$360 in cash and supplies based upon a 15% commission rate. Supplies included durable sales necessities (cash box, calculator, etc) consumable sales necessities (slips, bags etc) and other hardware and equipment (wood, tarps, fans, etc). We have many

left-over consumable items which can be used for future events as well as all of the durables and equipment. This positions the club so we are not reliant on using members' equipment for our sales activities, excluding of course a "big" lathe.



agement by interacting with many of them - including providing each of the key players with quite a few significant gifts over the week. This helps us get space, free lumber, signs, tables, chairs, ladders, etc. It was a big disappointment to me that only a very few members cared to donate items to this need. I personally gifted 6 saleable quality bowls myself. I also know Dietrich added to the "pot" and there was also one unknown item with carving that we finished up and gifted away. I think Dick Vose helped on this? Next year perhaps we can do better!

The fair management was again quite pleased with our booth interest by the public attending the show as we almost continually had a demo with at least several on-lookers. Gate and parking passes were provided free and they gave us a limited number of guest passes for family or others. We enjoyed 33% more room this year, setting up an 8x8 ft "tent" next to our usual booth area, which we used as both an extended selling area and members sitting "lounge". This is advantageous since it allows members a place to congregate and relax away from the main sales display section. We should be able to enjoy this privilege again next year per their comments. Please remember this 36' x 12' space would cost \$4,000 including electricity if we were not demonstrating as a fair attraction. Our neighboring vendor this year



Thanks again to everyone who helped out and enjoyed the fair as well. We all make this an event to enjoy and even get rewarded by a little profit here and there. Many thanks to the setup and take-down crews, to super-sales person Sharon, to Gary Bashian and Dave Eaton for behind the scenes efforts and Dick Vose for use of his tools and lathe.



ART – Marshfield Fair Report 2005

Sales Details:

Category	Qty	Sales \$
Misc	5	58
Vase	2	60
Bottle stopper	10	68
Ornament	13	78
Pen	4	109
Toy	35	121
Platter	3	163
Unknown	19	653
Bowl	19	1,003
Total	110	\$2,316

Price	Qty items
5.00 &less	51
10.00	15
15.00	6
20.00	5
30.00	11
40.00	5
50.00	1
60.00	4
70.00	4
80.00	1
90.00	3
100+	3

SALES	\$2,512	
MA Taxes	119	
Card Fees	64	
Member Payouts	1965	84%
Club Proceeds*	364	15%

*Note: About 3% of sales went into club treasury as cash; balance covered expenses and losses due to cashiering errors, excluding uncollected taxes or fees.

NOTES FROM THE 'NET-COMPILED AL PRIMM

BASICS of SHARPENING

by Harley Refsal

STROPPING:

Remember- stropping IS sharpening. This is a common misunderstanding. The polishing compounds used on strops are micro fine abrasives - they cut metal. A standard leather strop with good compound and good technique is all that is needed to keep most tools sharp for a long time. There are a myriad of compounds on the market.

Products like jewelers rouge and tripoli are soft and slow cutting - some carvers use them. I would rather see carvers use materials that are meant for polishing hard steel. This requires a fast cutting, yet super fine, polishing compound. Examples - green chromium oxide, white or grey aluminum oxide stainless-steel polish (Zam, Fabuluster, Dico etc. - available from hardware stores, lapidary and carvers' catalogs). These materials give a mirror polish with little effort.

However, because they cut so efficiently, careless stropping can easily round and ruin a tool's edge. The secret is careful stropping with good materials.

When stropping flat-ground tools like the Harley knife, lay the tool flat on the leather strop, polishing the whole surface with solid pressure. The tool's edge will compress slightly into the softness of the leather - this will sharpen the microscopic bevel at the edge. Using a few strokes, pressing firmly as you strop either side, should be enough to bring a slightly dull tool back to razor sharpness.'

Years ago I started using wood as a strop; for this a medium hard and even grained wood like basswood works well. It is especially good for hollow ground tools, or any tool not having a micro bevel.

When stropping or honing knives - start the stroke with the pressure at the bottom of the blade and slightly raise the handle as the stroke reaches the tip.

Is your brand of stropping compound working well? Try this: After applying a fresh coat of compound, the very first stroke of the tool should leave slight black streaks on the strop, and mirror polish on the tool. If it leaves only a slight dull grey color on the strop, the compound is too soft (not removing enough metal).

If the tool is left dull or scratchy looking, it is too course a

polish. If stropping isn't working well for you, here are possible reasons:

- A). The tool needs honing (see next section).
- B). Your compound is too slow cutting.
- C). The strop is too hard to compress enough to sharpen the microscopic bevel or you are not able to press hard enough). In either case, raise the back of the tool very slightly off of the strop - this will put all of the pressure on the edge.
- D). If stropping rounds over the edge too quickly, and you have followed the other directions, then likely the strop is of too rough or too soft a material - go to a harder or finer leather, or to smooth basswood as a strop. You should be able to press quite hard, while stropping, without rounding the edge. It's better to take a few strong and careful strokes than a lot of light careless ones.

HONING:

The tools I produce are such that they rarely need honing! But when to hone? Hone when the microscopic bevel is getting too large or too blunt (stropping no longer easily brings the tool back to razor sharpness), or when there is a nick to remove.

To hone, lift the tool only slightly off the back (not at all if it is a hollow ground tool). This will keep the edge thin. Stop honing either side when a very tiny burr is raised on the entire edge. Feel this burr by stropping the tool lightly against a finger. Remove this burr with a super fine hone, or with your strop, but use the strop for the finished edge.

Which Hone?: Fine diamond, ceramic, fine india, arkansas, all work well. Do not use a coarse carborundum bench stone, unless the edge is damaged badly. I do not recommend using any power grinding equipment.

IS IT SHARP?

There is only one test that I know of that can actually tell that a tool is sharp (shaving hair means little - a tool that is full of nicks can still shave hair). I

I learned this test from a Japanese furniture maker. Take a piece of clear red or white cedar (pine or basswood will not work well for this), cut or split it to a piece about 1/4" x 1", like a thick paint stick, and take a long slicing 30 degree angled cut across the end grain. Look very closely at this

BASICS of SHARPENING

you have a perfect edge (all knives I make pass this test before I sell them).

Even the tiniest microscopic ding or nick functions like a little bulldozer - It will leave a tiny whitish streak of crushed fibers across the cut surface.

If the entire cut surface is dull, crumpled, or broken looking, than the entire edge is dull and acts even more like a bulldozer. See if a few strokes of stropping will fix this, if not than start with a hone.

On the other hand, if an edge is too thin and has no microscopic bevel, its fragility will also be shown by the cedar. The hard part of the cedars' growth rings will microscopically damage an edge that is too thin. To strengthen the cutting edge ever so slightly, keep stropping with good compound, slightly lifting the back of the edge off the strop only if necessary.

SHARPENING SPECIFICS

BASSWOOD CARVING KNIVES (Harley, Stubby and Detail)
Because of the width of the blade and the high quality of the steel, I am able to shape these blades especially thin (12 °), this results in knives that cut wood very easily. However, twelve degrees is too thin for the final cutting edge, so I add, microscopically, a little heavier bevel.

In sharpening, the goal is to keep this microscopic bevel as small as possible, and yet maintain the thinness of the blade. The thinness gives them great ease of cutting, however this means they should never be used to pry or lever wood. If you eventually need to hone one of these knives to re-establish the edges' shape - be sure you have added a micro-bevel at the edge to strengthen it. A few strong strokes on the strop with the back lifted should do it.

HOOK and SLOJD KNIVES I polish the entire inside of the blade, thus I recommend never honing it - that would only scratch the polish. Instead, to remove the burr created when the outside bevel is honed - take a 1/2" dowel, rub a good sharpening compound on it, and laying it perpendicular to the steel, stroke away from the cutting edge on the inside.

If you are carving a particularly hard or abrasive wood - a way to toughen the edge is to create a micro bevel on the inside. Hold the dowel at an angle to the edge, 30 degrees is good,

and stroke once or twice going away from the edge.

Don't overdo it!

To strop the outside bevel - take the same compound, rub it on a piece of fine grained wood like basswood, and stroke backwards - stropping the outside bevel of the tool in a sweeping motion to fine sharpen the outside. (Some folk carve a groove for the curve to fit into).

After many sessions of carving/stropping, carving/ stropping, the edge may become slightly rounded (more from using leather than from using wood strops) - this is when it's time to use a fine hone on the outside bevel to re-flatten the edge.

I find there is better control if the stone is mounted and the whole body makes a sweeping motion with the tool, rather than taking the stone to the tool. This is true for stropping as well. After honing, always do the outside and inside stropping, and the tool should be like new.

KOLROSING KNIVES

These are made of M2 high speed steel so they rarely need even stropping. You may use a leather strop, but I prefer to just rub compound on a piece of basswood and use that for a strop. These tools are unusual: they need a fairly blunt angle because the cut must be shallow to allow the tool to make very tight turns. If you find the cut is still too deep, then use a fine hone to thicken the bevel a bit.

DETAIL KNIVES Strop these on leather or wood, you may fine re-shape the little back angle on the back side of the tip with a fine hone to suit your type of work. Good luck! - let me know if you have any difficulties. ©2002

MEDIA LIBRARY

Current Video Inventory:

- * *Turning Wood with Richard Raffan*
- * *Turning Boxes with Richard Raffan*
- * *Turning Projects with Richard Raffan*
- * *Bowl Turning with Del Stubbs*
- * *Skill Building Projects with Mark St. Leger*
- * *Sharpening Fundamentals*
- * *Turning Projects from Scrap with Bob Rosand*
- * *Natural Lipped Bowls – Ken Bullock*
- * *Wooden Bowls on a Budget – Ken Bullock*
- * *Rude Osolnik – Dean of American Woodturners*
- * *David Ellsworth Tape #1*
- * *David Ellsworth Tape #3*
- * *David Ellsworth Tape T*
- * *Skew Chisel with Alan Lacer*
- * *Turning a Salt & Pepper Mill by Holtham*
- * *1996 AAW Symposium - Techniques*
- * *1997 AAW Symposium - Techniques*
- * *1998 AAW Symposium - Techniques Vol #2*
- * *1998 AAW Symposium - Techniques Vol #1*

- * *1999 AAW Symposium - Techniques Vol #1*
- * *Vessels of Illusion by Trent Bosch*
- * *From Tree to Table by Mike Mahoney*
- * *Woodturning Wizardry by David Springett*
- * *Woodturning - A Foundation Course*
- * *Mike Darlow DVD set*
-> Available on VHS tapes
- * *Woodturning Projects with Nick Cook Volume #1*
- * *Woodturning Projects with Nick Cook Volume #2*
- * *Son of Skew by Alan Lacer*
- * *Range Rider Hat by Johannes Michaelson*
- * *Luke Mann Demo August 2004*

Current Book Inventory:

- * *Woodturning - TIME/LIFE Book*
- * *The Fine Art of Small-Scale Woodturning*
- * *Fundamentals of Woodturning by Mike Darlow*
- * *Woodturning Methods by Mike Darlow*

“If anyone would like to donate any ORIGINAL videos (no copies), please contact any of the club’s officers. ”

CLUB EVENTS

["Spirit of Wood" show](#) - 10/23, Middlesex Community College, Bedford, sponsored by New England Woodcarvers, primarily a carving event, being expanded to include woodturning (demonstrations, competition, selling), CNEW also participating

[Topsfield Fair](#) - 10/1 - 10/10

LINKS OF INTEREST

OCTOBER MEETING AGENDA

Club Update & Business Meeting Demo: To be announced.

Show & Tell

Demonstration or Scheduled Program

Wood Swap

MONTHLY SHOP TIPS

OTHER EVENTS

Events not sponsored by the club:

[Totally Turning Symposium](#) 10/15 - 10/16, Empire State Plaza Convention Center, Albany, NY

[Rude Osolnik Exhibition](#) Fuller Craft Museum in Brockton, 10/22 - 2/19/06

[Desert Woodturning Roundup](#) 2/18 - 2/19/06, Mesa, Arizona. Sponsored by Arizona Woodturners Association

“ Send your tips to Al Primm for publication in our Monthly Shop Tips section! “

VENDOR NEWS

A.R.T. MENTORING PROGRAM

Our Mentoring program is designed to help the novice as well as the intermediate turners in the club. Take advantage of the Mentors listed below. They've all agreed to spend a few hours with anyone to help the beginner get started or the intermediate to advance their skills. All it takes is a phone call to make an appointment.

Mike Green - Lowell, MA
 978-459-8308
 mgreenburl@juno.com

Frank Movitz - Marblehead, MA
 781-631-4411
 gwpb@attbi.com

Derrick TePaske - Belmont, MA
 617-489-0169
 go.den@verizon.net

Steve Reznek - Concord, MA
 978-287-4821
 reznek@aol.com

Jack Grube - Londonderry, NH
 603-432-4060
 jackgrube@aol.com

Dietrich Kulze - Billerica, MA
 978-663-5241
 dk3@reuse.com



**“All it takes is a
 phone call to
 make an
 appointment.”**

CLASSIFIEDS

Look! No Batteries Required...Ever Again! Batteryless, 110 VAC Powered Laser Pointer for those deep hollowing jobs. Plugs into any standard 110 VAC outlet. Use with deep hollowing systems such as the Jamieson, Kelton, Oneway, Pro-Forme, Dave Reeks, homemade, etc. varieties.

Price: \$25.00 each.

Get perfectly side ground edges on all your bowl gouges. Improved, easy to use gouge sharpening jigs. No matter what the sizes of your gouges, there is a sharpening jig to give you that perfectly ground edge. For use with the Wolverine or similar grinding aid. Three sizes to properly fit all gouges:

Size:	Prices:
Small (up to 3/8" dia.)	\$12.00 each
Medium (3/8" - 5/8" dia.)	\$12.00 each
Large (5/8"-7/8" dia.)	\$12.00 each
Set of all three:	\$30.00 (Save \$6.00)

Ultra-Thin Kerf Parting Tool. Blade is only 0.050" thin to give those wood saving and grain matching cuts. Overall length approximately 9-1/2" with comfortable handle for good control. Made from hardened High Speed Steel for a lasting edge and stiffness.

Price: \$20.00 each.



110 VAC Laser Pointer



Bowl Gouge Sharpening Jigs



Ultra-Thin Parting Tool

Please add \$5.00 Shipping and Handling to your order (no matter the number of items ordered being shipped to the same address at the same time).

To order, please make checks payable to Peter Toch and mail to:

Peter Toch
6565 Fairway View Trail
Roanoke, VA 24018

For questions or further information, please contact Peter Toch at (540) 774-4152 or ptoch@adelphia.net

* NOTE: These items are also available thru Mike Green at our monthly meetings.

“ Classified ads are free for members . Just send your ad to Al Primm. ”



Association of Revolutionary Turners ~ LEGAL STUFF ~

“ G E T I N V O L V E D ”

The Association of Revolutionary Turners (A.R.T.) was founded in 2001 to support the needs of woodturners in eastern Massachusetts. Its purpose is to provide education, information, and organization to those interested in woodturning. We meet on the 4th Thursday of every month at the Woodcraft Store in Woburn, MA. Memberships are on a calendar basis from January 1st through December 31st. Annual dues is \$20 per person.

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2005 MEMBERSHIP DUES

Dues for 2005 are now due. Please have cash or check ready at the meeting.