



## Long Island Woodturner's Association Newsletter

June Issue

June 18, 2022

Featured Speaker: Keith Tompkins

Finials and Footed Boxes



*LIWA is a chapter of the American Association of Woodturners. Our purpose is to foster a wider interest and appreciation of woodturning on Long Island and in the Metropolitan area.*



**Upcoming Meeting Schedule for 2022.** All meetings run from 9:00 am to 12 noon on the 3<sup>rd</sup> Sat of the month. Dates subject to change. Live meetings are held at Northport High School (154 Laurel Hill Road, Northport, NY) and are also available via Zoom. Links will be sent to all members in good standing.

July 16 at Bob Urso: Summer BBQ

August 21 at Steve Fulgoni: Summer BBQ

Sep 24: TBA

Oct: 15: TBA

Nov 19: TBA

Dec: 17: TBA

### **Club Officers for 2021**

President:	Barry Saltsberg	(516) 349-1914	<a href="mailto:woodartist@optonline.net">woodartist@optonline.net</a>
Vice Pres:	Paul Permacoff	(631) 261-7207	<a href="mailto:classakid@aol.com">classakid@aol.com</a>
Secretary:	Barry Dutchen	(516) 443 5342	<a href="mailto:bdutchen@gmail.com">bdutchen@gmail.com</a>
Treasurer:	Tony Fuoco	(631) 255-3956	<a href="mailto:sandman0830@aol.com">sandman0830@aol.com</a>
Chair of the Board:	Ken Deaner	(516) 239-7257	<a href="mailto:ggoosie@aol.com">ggoosie@aol.com</a>

### **Members at Large**

Steve Fulgoni  
Jodi Gingold  
John Kowalchuk  
Jim Maloney  
Pete Richichi

Thanks to Jodi for her filling in as photographer.

### **Summary of Meeting**

A note to remember Bob Fentress on behalf of all the members of the Club (thank you, Ken Deaner):

*Bob Fentress, a longtime member of the Long Island Wood Turners Association, passed away recently. He was our Club photographer for many years. Bob recently demonstrated making colorful bangle bracelets. That was quite a feat for a 92-year young member. Bob's family all sported his beautiful bracelets. I spoke to his wife at his wake. She told me that Bob loved attending our meetings and they both enjoyed our dinners and summer picnics. I will always remember Bob's demo on the use of sharpening stones to hand sharpen skewers. He was a master in their use. Whenever I asked him how he was he would say "vertical." This was the Fentress sense of humor. He will be missed.*

Barry reminded everyone that June 26 is the Symposium in TN, and the Mid Atlantic Symposium is Sept 23-25 in Lancaster, PA.

Smocks are available for \$45.00 from Charlie. Beads of Courage containers are being collected, although no firm date has been set for delivery. We need a volunteer to take on the role of photographer.



**Treasurer's Report**

Please send your dues check to Tony Fuoco @ 7 Jody Court Shoreham, NY 11786

**New Attendees**

Bob Lindstadt

**Show-and-Tell**





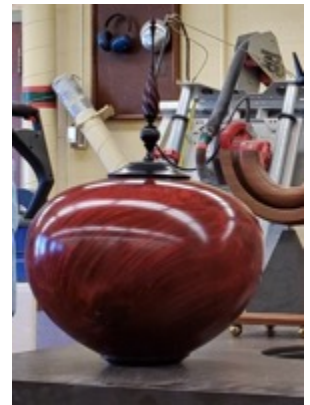


## Main Event

Featured Speaker: Keith Tompkins

### Finials and Footed Boxes

Finials:



Keith began by telling us that straight-grained wood is best, and it is easier to turn these when the wood is green. More mass allows the lathe to run faster without vibration. If you want to increase the speed of the cut, rotate the tool so it is more open. Chuck the blank as seen in the photos and bring up the tailstock for support. Keep the spindle gouge on the centerline. Touch the tool to the wood and raise the handle until it starts to cut. Continue to round the blank by transferring your weight from one foot to the other, rather than moving your feet. When the blank is round, remove the tailstock.

If, as you are cutting, the tool skitters backwards, it is likely the tool rest is too high. Readjust and continue cutting. Bring the end of the wood blank to a rounded "point". Repeat for the other end of the blank.

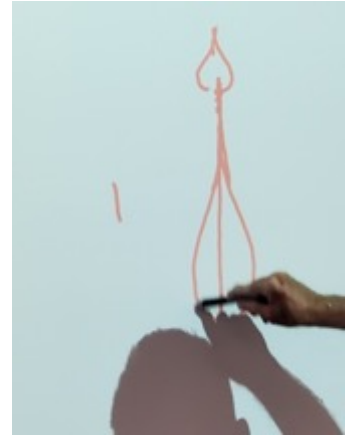




Keith reminded everyone how important it is that you have a clear picture in your mind of the result – a drawing is a good starting point. A design idea for finials is to have a large diameter next to a small diameter as it gives visual interest to the piece. Also, avoid any straight lines. Instead use flowing curves, not circles – use ellipses.

If you are planning on a step at the bottom, use a skew to create a clean, sharp definition. Keith called it “touch and feed”. Begin sanding at 220 or 320 grit. When done, part off the finial using the skew and parting tools to create the tenons.

To create flutes, divide the piece into 6, or any number of sections by placing a mark at the top and bottom of the piece. Draw 6 lines across to connect each intersection. Carve along the resulting spiral. Do this prior to parting. If your lathe has an indexing function, use it.

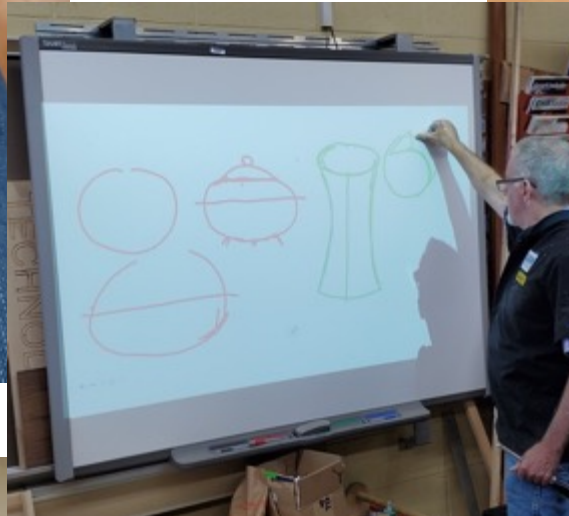




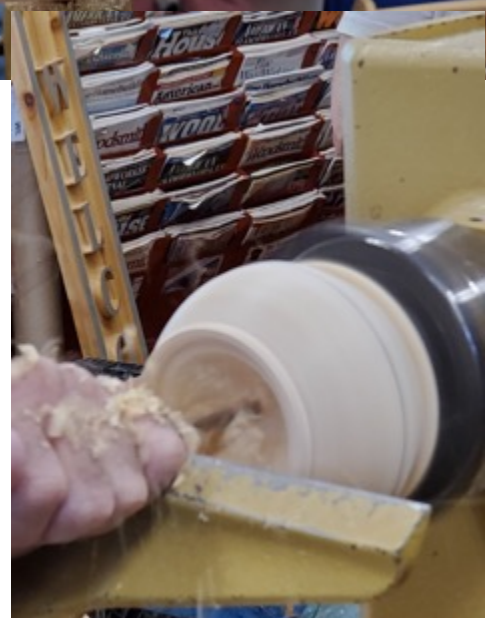
## Boxes with integrated feet:

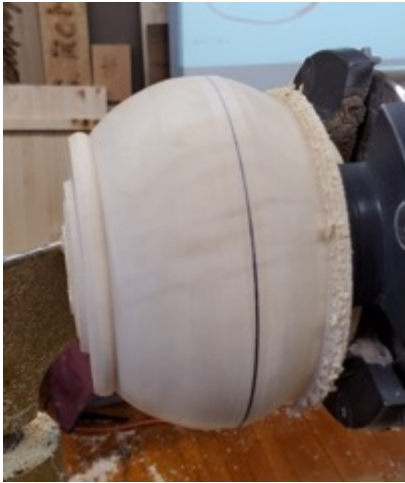


Start with a 6" blank and use the tailstock. Create a tenon on each end of the blank. Layout the box base and box top on the blank. Decide and mark where the "emphasis point" (largest diameter) on the box bottom will fall.



Part the two sections. Put the tenon from the bottom section into the chuck. Use the tool to clean up the tail end. Continue to remove wood, beginning at the "emphasis point" towards each end. A nice touch is the create a bead at the top end and continue it around to the "inside".





Use the skew as a scraper to remove wood from tail end inside to create a flat spot for the lid to rest. Use the spindle gouge with swept-back wings to hollow the box out. Following this, use the skew as a scraper (ie a negative rake scraper) to refine the inside.

Keith used a burner-ball tip combo to texture the lip of the bowl.

Creating the feet:

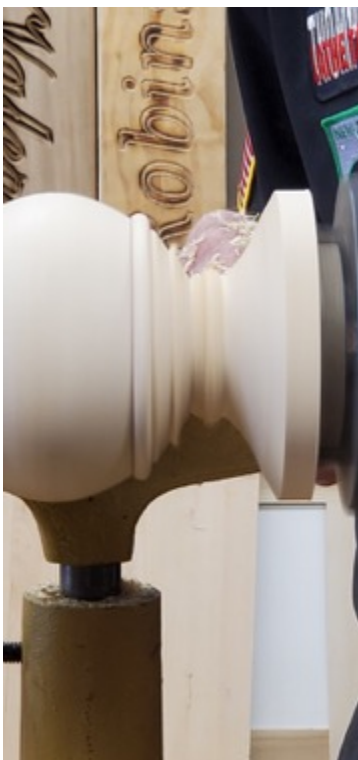
Reverse the box and reinstall it on to a jamb chuck, turning a small foot. Now Keith divided up the foot into the sections that would eventually become feet and sections that would be removed. Keith used tape to



sketch out the sections, ensuring that the feet would be the same size. Keith used a Dremel tool to grind away the areas to be removed (he also suggested using a coping saw,



or power carving tool).







The next step is to file and sand. He glues sandpaper to strips of veneer to get firm, but flexible sanding devices. Keith then turned the box to remove the center 'nub'. Keith added decorations to the bottom section and sanded it.

Next, Keith used the jamb-chuck to mount the top of the box and turned it. He aimed to get the lid and the box to flow as a pleasing shape.



Keith showed several gouges which he designed, constructed or re-ground.







other. After it was completed, the piece was cut in half and carefully glued together. The pictures show the amazing result.

Keith displayed several intriguing pieces.

Afterwards he demonstrated how they were made. Beginning with a plate, he incised grooves into the surface. The highs were left, the valleys removed, while leaving one wall thicker than the



After lunch, Keith talked about the process he uses to create the designs he created. Mostly, he says to try something, even if it does not come out as planned, try it again. Each time will teach you something you can use to improve the next one.



Example: Keith turned a bowl the “normal” way (uphill), resulting in torn grain. Next, Keith changed the direction and angle he held the tool (downhill), and the grain was not torn (see the picture) and the video at 3:08.