



Greater Vancouver Woodturners Guild

130th chapter of the
American Association of Woodturners



Newsletter

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President's Column

Art Liestman

We have lots of interesting articles this month so I'll keep this brief. Thanks to all of the contributors! Don't forget – the President's challenge for November is to make a mallet for the shop.

Please note that our meeting in December is **NOT** at the normal time and place. Instead, we will have an excursion on **Saturday, December 9th**. The details are on page 7. See you there!

October's Instant Gallery

Art Liestman & John Flanagan (photos)

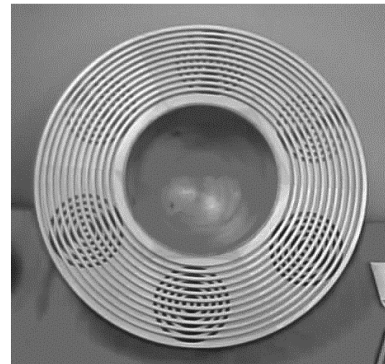
Again, we had a good instant gallery turnout in October. Thanks to all who participated.

November 22, 2000 Meeting:

Focus on Fundamentals – Larry Stevenson – Motors part 2 (starts at 6:30 p.m.)

Main Speaker – Marco Berera, John Bese, Ed Pretty & Rich Schmid
Turning Christmas Ornaments

**Meeting at Canadian Legion Hall
1025 Ridgeway Ave., Coquitlam**



Bowl by Marco Berera

Unfortunately, the only participant in the President's challenge was the President. I guess everyone else was too busy with the wood show.

Meeting Food Providers – Reminder

We have gone to an alphabetical rotation!

We ask that the following members please provide some food for November 22 meeting: **Stan Clarke, Mike Dawson, Bob Dechaux, Colin DeLory, Klaas Focker and Lorna Gray**

And for the January 24, 2001 meeting: **Keith Greffe, Lief Hansen, Steve Hansen, Amie Hillaby, E. Hooge, and Don Hoskins.**

Your contributions are much appreciated.



Bowl by Larry Stevenson

Canadian Woodturning Competition

Bruce Campbell, Co-Chair

The Canadian Woodturning Competition held at the Cloverdale Wood Show from October 20 to 22, 2000 was a great success. This was the first year that the GVWG hosted the event, and Andrew Forrest and myself learned a great deal which we will use to make next year's show even more spectacular.

There were three divisions – Novice, Intermediate and Open, plus an Excellence in Originality Award that was selected from all entries. There were over 80 entrants, most of whom belong either to the GVWG or the Fraser Valley Woodturners Guild; however, we had good representation from Vancouver Island and several entries from Ontario.

The judging took place on Friday morning, October 20. Our three judges were Rusty Harrison, a woodturner from Hornby Island, BC, Lewis Kennett, a potter with an extensive background in arts and crafts, and our own Sandy Dougal who is a retired furniture maker and an excellent turner in his own right. The deliberations took about 2 1/2 hours, and it was fascinating listening to the judges' comments and reasoning behind their decisions. I asked the judges to compile their comments and impression as a written article. Rusty served as editor and the commentary appears later in this newsletter.

I want to thank the members of GVWG and FVWG who helped out with the show. From start to finish our booth "worked" very well. Thanks to the hardworking ticket sellers who ensured that we had enough money to pay for the event. A special thanks to our sponsors, Cryderman Productions, Busy Bee, Lee Valley, KMS, Freud, Makita, Bosch, Summit Tools and Clapham's for their generous donations of draw prizes. And finally, a HUGE thank you to my co-chair Andrew Forrest who put in many, many hours in preparation time for the show. Andy, we would not have been able to do it separately and alone.

The results were as follows:

Novice Division:

1st (\$50) – Amie Hillaby - Cherry Bowl, 4" x 3.5"

2nd (\$35) – Keith Greffe - Spalted Poplar Bowl, 8" x 6"

3rd (\$15) – Keith Greffe - Sunburst Plate, 12" in Mahogany & Poplar

Honorable Mention – Amie Hillaby - Maple Threaded Box, 2.5" x 1.5"

Intermediate Division:

1st (\$250) – Colin Delory - Holly/Chestnut Segmented Vase, 20" x 12"

2nd (\$150) – Jamie Kealy - Spalted Maple Vase with Brazilian Soapstone, 8" x 6"

3rd (\$100) – Cornelius Regehr - Bubinga Bowl, 11" x 2"

Honorable Mention – Cornelius Regehr - Maple Burl Bowl, 10" x 3.25"

Open Division:

1st (\$750) – Herman Vanden Broek - Natural-edged Yellow Cedar Burl Bowl 24" x 6"

2nd (\$425) – Bob Gonzales - Maple Burl Bowl

3rd (\$225) – Bob Rollings - Pair of Segmented Plates with stands 12" x 3/4"

Honorable Mention – Herman Vanden Broek – Tall Quilted Maple Vase

People's Choice:

Colin Delory (\$250) – Holly/Chestnut Segmented Vase 20" x 12"

Excellence in Originality – Paul Wiebe – Juniper Hanging Vessel

Congratulations to all the winners, and thanks to all participants for generating such a wonderful display.

Judges' Comments

Rusty Harrison

The three judges of the Canadian Woodturning Competition were asked to sit down after the event and mull over and comment on our decision making process. I was given the job of writing up our discussion, and took some liberty to expand several of the concepts. We decided we would not comment on individual pieces, but would give a general description of how we approached the activity of judging, and on what principals we based our decisions. You will find nothing new here, just a reaffirmation of tried and true turning principals and common knowledge. Please remember these principals are most important to juried or judged work, but could and should apply to production work as well.

Meeting briefly before the event started, we decided each judge would go over all pieces in a category. We would then have a general discussion on each piece and pull forward those we each felt had merit. Once that was done it was a matter of eliminating work until we had just four pieces, 1st, 2nd, 3rd, and Honorable Mention. The categories were Novice, Intermediate, Open, and Excellence in Originality.

First we looked for the general impression each piece gave as they sat on the tables. Once a piece had been identified as noteworthy, it then became the job of each of us to verbalize why we felt the way we did about that particular piece. Picking up the piece and inspecting for

shape, quality of finish (both inside and out), and the purpose of varying thicknesses, would then reinforce our notions or give us pause for reconsideration.

SHAPE – Shape is infinite, but there are some basic principals that work more often than not. I recognize there are exceptions to all rules, and there are dangers in generalizations, but this is a good place to start. If you have a curved surface, maintain the symmetrical or asymmetrical curve without flat spots inside and out. Look hard at what you are producing for a common theme that links the lip with the shape and the foot. By that I mean it probably isn't a great idea to have a foot designed as a fat round bead with a rim that is thin and rectangular in profile. In open forms, design your rims so they direct the gaze of a viewer to the inside the vessel. This can be accomplished by bringing the form up from the base, then designing the rim to pull the viewer's eye around the lip and into the contained space. Shapes that look as if they are lifted and floating in space are generally more pleasing than those that look as if they have slumped into the table.

Intentionally flat surfaces should be without undulations, and bowls should have a clean curve inside, avoiding the annoying bump or hollow at the bottom. If you are placing lids on vessels, make sure the profile of the lid relates to the profile of the body, in both size and continuation of curve. Otherwise it gives the impression of two separate pieces, stacked, rather than one clean form.

Two common faults of hollow forms were too much width in the base, and wall dimensions being too thick in the lower part of the form. You don't want the vessel to look as if it is glued to the table. Inside, thin down the walls to be more in proportion with the rest of the vessel, and don't leave the spike in the center. Once again, the eye should travel the form without shooting off into space, and elements like lids, should appear to be part of the form, resulting in clean travel for your eye.

QUALITY OF FINISH – We did not take into consideration cracking, dents, or after finish scratches, as these kinds of things can occur during shipping. But that said, we paid particular attention to the quality of the surface, and the effects on the lines of the form. Sanding should leave no scratches and should eliminate all tearout; however, the most common fault I observed was over sanding. This problem results in crisp lines being obliterated, with the form being left with soft, rounded, somewhat malformed corners and elements. The area most likely to suffer was the foot, but finials, coves, and beads were also affected, with their forms becoming slightly oval. If you are adding beads and coves to the form, in profile they should be round and not oval.

The foot area should receive as much finish attention as the rest of the piece. I was surprised that a number of entries failed in this fundamental tenet. Another problem was the place where the form of the body meets the foot. This is a difficult place to sand, and often the body gets sanded down, leaving a rough little curve that rises back to the former tooled surface. Get in there with a freshly sharpened tool and shear scrape the curve away to blend with the new body level, remembering that it will marginally heighten the foot.

If you are placing elements onto the surface of your work, don't leave bulges of glue visible. Alternately, you might try making the attachments mechanical. If you are using paint, stain, or burning, clean up the border areas of bleed or miss-applied brush strokes.

I'll confess here that I am not a fan of layers of plastic covering the wood. I like the tactile experience that wood gives, and I like to be able to look at the piece without having to move it around because of glare. However, another judge stated he likes glossy finishes, and I can see his point, as it's an art in itself. So normally I would dismiss pieces covered in thick finish, but at this event I let it go, and stayed with the quality of shape. A problem with thick layers of

finish is the loss of crisp lines. If you do use a heavy finish, buff it out, don't leave swirls, sags, and/or drips.

Hollow forms need to be finished inside as much as possible. If I can get my finger in, I expect to feel sanded surface. What limited area I can see inside should be finished as well. The inside bottom needs particular attention and should have a nice sweep, with no nub.

Laminated pieces should not have expanded or lifted edges where the various contrasting woods meet. This was one type of turning where the amount of work was discussed and credit given in relation to the overall piece. I must say I have conflicting feelings on this, as it seems an added element of benefit per class, all things being equal. But then again, it also adds a degree of difficulty, so I guess it all evens out.

PURPOSE OF VARYING THICKNESS – The "purpose of varying thickness" was to take into account the need to leave wood thicker or thinner in specific areas for balance, visual expectations, and construction considerations. As an example, a bowl could be thicker at the rim, thinned down through the body and then thickened up again at the bottom.

Visual expectations are those implied by sight. Let's say you have a vessel with a thin wall construction and lip. It is evident the piece speaks of lightness. When picked up, it should feel as expected. Pieces that look heavy should be heavy; pieces that look light should be light. I am only pleasantly surprised when the piece is lighter than it looks. It is definitely a one-way street.

There is a design and construction consideration at work here as well. If we are producing large practical forms, like bowls, they should be able to be picked up and moved about when full of some liquid or solid. If the vessel is a back breaker when empty, how on earth is a person going to move it when full? It's also important to design these vessels with a way to pick them

up without having them slip from your hands, and this means a good, solid rim area, designed for gripping and lifting.

EXCELLENCE IN ORIGINALITY – This category was for those pieces defying and/or extending the traditional shapes and forms. The final decision was relatively easy, as there were so few entries that qualified for this class. I expect the work in this area to grow, and think it would be a good project category for groups to get into. We looked for all the same principles to apply.

I hope you have found this informative, and urge you to get into the details at your club meetings.

The judges consisted of two turners, Sandy Dougal and myself, and one potter, Lewis Kennett. Lewis was pleasantly surprised at how similar the judging criteria were for both the ceramics and turning disciplines. I would also like to thank those responsible for asking me to judge. It was enjoyable and I learned a lot. Thank you.

P.S. – I had an e-mail from Richard Raffan and he advised me of a system he learned from Vic Wood. I quote, “You award points on a 1 to 9 scale with no 5, so you can’t sit on the fence. You award points for technique, design, detail, overall impression, fitness of purpose, and gut reaction.” I include this, as it seems like a good system to me. You may wish to consider it for club discussion and a basis for future judging.

Focus on Fundamentals – Electric Motors

Larry Stevenson

This Focus on Fundamentals was the first of two parts on Electric Motors. To have a basis to understand how motors work we began with some of the concepts and principles of electricity such as Ohm’s Law and electromagnetic induction. A water model analogy was given to help people understand the

electrical terms with sometime quite easy to visualize. We then discussed definitions of dynamos, motors and generators. The different types and characteristics of DC motors showed us just how different electrical connections can give us different torque and speed curves. Speed control was covered and we looked at what sort of DC motor is used on lathes today. The permanent magnet DC motor is used extensively today for lathes and other power tools. We then talked about AC power and were introduced to more terms such as impedance and its three forms: resistance, capacitive reactance, and inductive reactance. Phasor diagrams (vector diagrams) and power factor were discussed. This gave us a basis to understand the principles of AC Motors. We learned that with AC motors that we require a rotating magnetic field and an analogy of a restaurant sign’s perimeter lights was given. With a 3 circuit string of lights it is easy to visualize rotation and this led into a discussion on 3 phase motors.

My objective in these two talks is to enable everyone to find something that will help them with better understanding of motors especially the practical side, i.e. “What sort of motor should I buy?”, “Why is this happening to my motor?”, “Why am I constantly burning out motors on my...?” etc. Unfortunately without some technical stuff it is impossible to understand the basics of motors.

Part 2 will cover single-phase motors and should of interest to everyone. We will look at “Useful Things We Should Think About” when we are installing or operating motors. We will look at all the hype about horsepower. This will give you a basis to make informed decisions when spending your hard-earned cash. And last but not least we will discuss “Troubleshooting Motors”. All pretty exciting stuff I know but hang on to your hats it all comes next meeting. I guarantee you that someone will find out about a possible fire hazard in his or her shop just waiting to happen. So, stay tuned!!

A booklet of both talks will be available later as I know that this is a lot of information to digest in the time allotted.

Main Presentation – Turning a Watch

Ross Pilgrim

In October, I showed how to “turn a watch”. Since the project contains other woodworking skills, the topic of the evening could really be “developing an idea” or “some useful things I learned along the way”. The original watch idea was published as a bandsaw project. The project demonstrated is remotely similar and shows what can be done to enhance an idea. The introduction of the lathe allows the body of the watch to be transformed from a basically flat cutout to a three dimensional piece with relief or texture. Adding stack lamination of multi colour woods to the blank from which the band is cut makes the finished product significantly more attractive than the original idea. The enhanced “watch” which either hangs on the wall or buckles for sitting on a table or desk was developed as a nice retirement gift for a friend. When a potential contract to sell to the gift shops on the Alaska cruise arose, I developed a production process which allowed me to reduce my production time from one day for an individual watch to about 45 minutes each produced in a batch of fifty.



Lessons in turning:

The turned watch body is made from a block of any wood with a nice figure or grain. The block is 3.25 by 4.5 by .75 inches. For appearance, turning is done to both sides of the block. In the

first few the block was glued or taped to a faceplate to turn the front side and then removed and mounted on a jam chuck to turn the back side. At that time blocks of .75 inch stock were being *cut to roughly* 3.25 by 4.5 inches and centered for turning by finding the center of the block and using the live center of the tailstock to align the block onto the faceplate. This method would consume most of an hour per watch body, fine for a single special gift but unacceptable for producing for sale.

The production time evolution resulted in making a jig (rectangular jam chuck) for the faceplate with a 3.28 by 4.53 by .5 inch cavity centered in it. All blocks were then *cut to precisely* 3.25 by 4.5 inches. This left 1/32 clearance to slide the block in and out of the face plate cavity and eliminated the need for double sided tape to hold it in. Once the face is turned the block can be flipped and either a jam chuck or a self centering chuck used to hold the piece for turning the relief on the back surface. The self-centering chuck is both faster and gives more consistent results.

The hole for the clock insert according to the supplier is to be 2 and 3/8 diameter cut with a forstner bit to a depth of .5 inch. My experience is that a slight runout on the drill press and a pass of the sandpaper will make the hole too large and the insert will fall out of the hole on slight jarring. I cut the holes on the lathe to 2 and 5/16 by 5/8 deep. It is also less time consuming since it is part of a series of cuts rather than a separate operation. In cutting the holes consistently to 5/8-inch depth I made a mark on the parting tool at 5/8 inch so I don't have to stop and measure.

For those who have a chatter tool (Bonnie Klein demo) I found that mounting a 3/16 boring bar cutter (see July news letter on making tools) in place of the chatter cutter makes an excellent tool for shallow parting or depth cutting. It holds a sharp edge ten times longer than my stock parting tool.

Turning or sanding a spinning rectangular block can be dangerous! Watch those spinning wings when finishing the back side using either the jam chuck or the self-centering chuck. To keep fingers away while sanding I use a sanding block of 1 inch rigid foam insulation which has some give to it and keeps the fingers away from harm.

Other lessons:

-The lathe can enhance any number of projects designed for other tools... let your imagination go!

- I took a seminar with Nick Cook, a professional wood turner, at which he stated that the market is much larger and easier for a line of reasonable quality production turnings that sell for under \$35 than it is for high quality individual pieces. I have found this to be true and have been able to “pay for my hobby” with this level of work. To sell at this level requires a production line process – do the same step on 12 or 25 pieces before moving to the next step. Boring but it works. My developments on the watch prove this point.

- Knowing the “impulse buy price points” of you market will help you sell or alternatively minimize the disappointment if you are trying the Craft Fair markets. Women will impulse buy good looking or unique things up to \$20. Likewise men will buy up to about \$35. Gallery lookers have a price point of \$65 for impulse buying and over that will “think about” the purchase.

Conclusion:

If you never turn a watch, hopefully the thoughts and ideas will stimulate you to be more innovative or at least use some of the ideas on your next project.

Upcoming Events

Fred Baldwin – Education Coordinator

Guest presenters for upcoming meetings are as follows:

SPECIAL MEETING - Saturday December 9, 10:00 a.m. – Woodturning Demonstration at Vernon Liebrant's shop at 3807 Cabrant Road, Everson, WA.

Vernon is a professional bowl turner - selling up to 300 bowls a year and some of his bowls are over 3 feet in diameter. Vernon will demonstrate turning a large bowl, his drying and sanding techniques, as well as discuss the characteristics of the various woods he that uses.

The demo will start at 10:00. Driving time from Lynden to his place is 20 minutes and 15 minutes from Sumas. Anyone who wants to bring a lunch and stay longer is most welcome.

Thanks to Bill Smith for the directions and the map. I will have my cell phone with me - 812-4972 and Vernon's number is 360-966-5183, in case you get lost

1. If crossing at Aldergrove, near Lynden, continue straight south on 539 (the Guide) for approximately 4.3 km. Turn left on Badger Road – this is the first light. Go east 12.5 km to Highway 9, which is the first light and there is a school on the northeast corner. Turn right (south). You are now on Highway 9 to Everson.

2. If crossing at Huntington, (Sumas) follow Cherry Street South to the first stop sign and, turn right on Highway 9. The Highway goes southwest and west and becomes Badger Road until the first light, about 7km. It then turns left (south at the Nooksack Valley High school). Now you will be on Nooksack Road or Highway 9.

From this point (if you went either via Linden or via Huntington), go 5 km right through

Nooksack to a stop sign. Turn left and go over the tracks - stay straight - and you are now on South Pass Road. Go 2.5 km to Goodwin and turn right (there is a mill on the either side of Goodwin). Go south on Goodwin 2.9 km to Cabrant and turn left on Cabrant. Take the second gravel driveway on the right about 0.4 km up Cabrant. Vernon's house is the first one on the right. Go by his house and take the first driveway on the right to his shop.

We will discuss car pooling at the November meeting. If you need a hand interpreting my directions please call me 224-5780

January 24 –Cornelius Regehr on finishing.

February 28 –Scott Belway (Fraser Valley Woodturners) on turning a bowl with a scraper.

March 28 – Martin Thorn from Squamish – will either demonstrate his cedar burl balls or turning beaded boxes.

April 25 – Rob Prinse (Mt Cheam Woodworking) will give a discussion on local woods, how to identify them what turns well, and drying characteristics.

May 24 – Doug Black (Island Woodcraft Supplies) will demonstrate turning small items for sale and will answer questions on wood turning tools.

June 28 – Neno Catania on bark edged bowls.

For future meetings, if you have any suggestions, please give me a call at 224-5780 or email me at fbaldwin@direct.ca.

CLASSIFIEDS

WANTED: An upgrade from my old Rockwell Beaver. Please contact Brian Murphy at (604) 858-8083 or at Bmurphy@dowco.com. Thank you!

FOR SALE: 36" Beaver lathe with unattached motor. Each has a 4 speed (varied size pulleys).

GVWG Officers, Appointees, and Volunteers

President – Art Liestman (939-3843)
 Vice President – John Bese (581-8807)
 Secretary – Dave Martin (521-8327)
 Treasurer – Don Hoskins (939-6808)
 Member at Large – Ted Fromson
 (876-0267),
 Focus on Fundamentals Coordinator
 Bruce Campbell (469-0221)
 Education Coordinator – Fred Baldwin
 (224-5788)
 Librarian – Dave Armatage (936-0705)
 Wood Exchanger – Phil Laliberte (936-2995)
 Instant Gallery Managers – Marco Berera
 (274-7594), Sandy Dougal (931-5952)
 Food Chief – Rich Schmid (538-7012)
 Digital Photo Guy – John Flanagan (939-0942)
 Newsletter Editor – Amie Hillaby (273-9408)
 Webmaster – Mark Bese (markbese@home.com)

It was mounted on a workbench so there is no stand. Asking \$100.00. Contact Bruce Campbell for further information.

FOR SALE: Two lathes –#1 is a TL 1500 with a 1 1/2 x 8 tpi spindle, 1 1/2 HP DC motor with controller, and accessories that came with it plus outboard attachment and stand. #2 is a homemade Bill Hutchins construction lathe with a 1 1/2 x 8 tpi spindle, 3MT in headstock and 2MT in tailstock. Included is a 3MT to 2MT reduction sleeve. Contact Don Hoskins at 939-6808 or at dhoskins@istar.ca for more information.

THANKS!

A special thanks to the following for donations, expertise and help:

KMS Tools (Coquitlam) 522-5599

Mount Cheam Woodworking
 (Chilliwack) 795-9297

Neufeld Brothers Hardwoods
 (Chilliwack) 795-7886

Shadow Wood Too (Kerf's Wood Cream)
 (Bellingham) (360) 738-3369