



# Greater Vancouver Woodturners Guild

130<sup>th</sup> chapter of the  
American Association of Woodturners



Newsletter

Vol. 2 Issue 10

July 2001

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## President's Column

*Art Liestman*

We've nearly completed our second full year. I'd like to thank all of the volunteers who hold various elected or appointed positions and those who have contributed in other ways. As an organization of volunteers, our success is directly related to the amount of effort put forth by the members. We have come a long way in a short time and we should be pleased with our progress.

In September, as you know, we will be relocating to a new meeting space: the Sapperton Pensioners Hall at 318 Keary in New Westminster. To get there from Highway 1, take the Brunette exit to the south. Turn west on Braid (first stoplight) and then turn south on Columbia. Keary is the street on the south side of the Royal Columbian Hospital. The Hall is just west of Columbia on Keary.

## September 26, 2001 Meeting:

Focus on Fundamentals –  
(starts at 6:30 p.m.)

Main Speaker – John Elliot of Woodcut  
Tools

**Meeting at Sapperton Pensioners Hall  
318 Keary, New Westminster**

Membership dues are payable at the September meeting. If you can't attend the September meeting, we would greatly appreciate receiving your dues by mail. Please send your cheque for \$30 payable to the Greater Vancouver Woodturners Guild, c/o Don Hoskins, 3676 Kelly Road, Belcarra, BC, V3H 4R4.

We need someone to take over the editorship of the newsletter. I will be unable to continue to do it after this issue. Please contact me as soon as possible if you are willing to volunteer.

Don't forget the President's challenge for September – something with a natural edge.

## Meeting Food Providers – Reminder!

We ask that the following members please provide some food for the September 26th meeting: **Dave Armatage, Ryan Austman, Fred Baldwin, Marco Berera, Myrna Berera, John Bese, Brian Billington, Don Bishop.**

Your contributions are much appreciated.

**June’s Instant Gallery**

*Art Liestman & John Flanagan (photos)*

There were only a few contributions to the instant gallery in June. I brought in a couple of pieces including “Humpty” – the first in a series of jigsaw puzzle vases. Bruce Campbell showed off an impressive large vase in English walnut with carving and burning plus some aniline dye and a bowl enhanced by carving. He also brought in the demonstration piece that was turned by Jack DeVos and finished by Bruce Campbell.



**Goblet by “Ace” Dawson**



**Art Liestman’s “Humpty”**



**Bruce Campbell Hollow Form**

Making up for the shortage of gallery contributions, we had a wealth of entries in the “small bowl” President’s challenge. Doug Schop’s maple bowl featured a burned ring while Ross Pilgrim’s maple bowl had no burned ring. Ace Dawson contributed two maple bowls, one with a stand. Al Koehn showed off a nice cherry bowl. Bill Kennedy brought a yellow cedar burl bowl and a maple/walnut polka dotted bowl! Don Hoskins showed off a tagua nut bowl and a walnut bowl with a natural edge. David MacDonald’s tiny bowl had a small bead at the rim. Bruce Campbell went exotic with a bowl and a vase in African blackwood and another bowl in verawood. Finally, Keith Greffe amazed us with SIX bowls – all of which were laminated from many layers of various woods. Way to go guys! Keep up the good work.



**Small Bowls from the President’s Challenge**

Ace Dawson brought in a nice goblet with captive rings. Doug Schop contributed an acacia bowl, remarking that acacia is hard on tools. Ross Pilgrim contributed an elegant bowl in dogwood.



**Some of Keith Greffe's small bowls**

## **Main Presentation – Neno Catania**

*Doug Schop*

Neno didn't start out to be a woodturner, he worked laying hardwood floors for 10 years and when he was laid off he decided to try something else. He made jewelry boxes, small bowls and mirrors, etc. Then he found a book in the library that showed how to make bandsaw boxes. Neno made those for a while before getting bored with that decided to look at other types of woodworking. He had seen bowls being sold through galleries and thought there must be something to this and began what he calls, "Firewood turning".

Neno says the beauty of doing "Firewood turning" is if you blow a bowl it's only a piece of firewood. But he also sees natural edge bowls as art when they are finished. He displayed some examples of his work and he has truly developed a style of his own.

One of the several bowls Neno displayed was turned from a burl and it retained the teeth that are found under the bark of some burls, it was as thin and light as paper.

"Maple and birch bark comes off too easily, alder bark seems to stay on very well," Neno says.

The finish on the display bowls was a mixture of Natural oil (Safeway or Windsor Plywood) and just wax. They had a soft glowing finish that related well to the natural edges.

"Wood can be obtained from tree surgeons, neighbour's yards and even from the wood exchange where lots of wood shows up with the bark on," Neno says.

Neno explained how he examines the wood and cuts it in half, he rough cuts the wood to as many pieces as he can then seals just the ends with wood sealer to reduce cracking. "You can get two bowls from one round of a tree, he says, and the best time to cut the tree is in the winter when the sap is down, it helps the bark stay on."

After roughly bandsawing it round, the wood blank is mounted with the bark against the headstock and the tailstock brought up against the other side.

Neno used only basic spindle gouges and a roughing gouge, and mounts a small spot light behind the blank to allow him to see the horizon of the bowl as it turns. He starts with a roughing gouge and roughs the bowl to shape. He may have to move the position of the tailstock, as he wants the natural edge to be even on the top of the bowl. He stops the lathe to check the "Danger Point" of the wood that is the area from the bark to 1/2" into the wood. The blank is turned with a tenon for the chuck and is then switched and mounted in the chuck.

Continuing the bowl Neno sheer scrapes the inside top edge of the bowl. He keeps the tool rest very close to the work to prevent tool chatter.

Leaving a lot of wood in the centre of the bowl until he gets the edge down to the thickness that he wants allows stability while working on the outer edge Neno says.

He then power sands the inside edge with a drill mounted 2" sanding disc, natural oil is applied with a brush as he sands and then its time to power sand the outside of the bowl before cutting the rest of the inside out of the bowl. The remaining inside wood is removed 1" at a time from the bottom of the bowl. Then the inside sanding is completed.

The bowl is jam chucked to allow removal of the tenon and complete the bowl.

A great demonstration, and the president was so impressed he has made a natural edge bowl the President's challenge for the meeting in September.

Thanks, Neno!

## Don Derry Demo and Classes

*Art Liestman*

We have arranged for Don Derry of Ellensburg, Washington to visit us in September. Please note that this is BEFORE the September meeting, so you won't have a meeting to remind you about it! There will be more information and pictures in the next newsletter, but mark your calendars now.



**Don Derry**

Don Derry has been a woodworker for the past 35 years, concentrating on woodturning since 1994. He spent several years doing the craft fair circuit producing pen and pencil sets, turned boxes and

earrings. But the bread and butter product of his line turned out to be Christmas ornaments, selling almost 500 ornaments per year. In 1999, he quit doing craft fairs to focus totally on artistic studio wood turning and he is now known for turning large state-of-the-art hollow forms of wood that are brightly colored and polished to such a high optical luster that they are often mistaken to be fine art glass. Interestingly, the wood turning techniques that he learned doing Christmas ornaments have served him well as an artist.



**Two of Don's Hollow forms**

On Saturday, September 15<sup>th</sup>, Don will demonstrate the tools and techniques that he has developed to produce featherweight Christmas ornaments. His style of hollowing and spindle work is fast, consistent, easy to learn and unorthodox. Not only are the tools larger than you would expect for such delicate work but he uses a reverse rotation of the lathe (clock wise) to do the hollowing. There will be a \$25 per person fee to attend the demo.

On Sunday and Monday, September 16<sup>th</sup> and 17<sup>th</sup>, Don will teach a two-day hands-on class called

“Sharpening the eye”. This class will focus on developing a better eye for shapes and will involve a lot of turning. There is a \$250 per participant charge for this class which is intended for non-beginners.

On Tuesday, September 18<sup>th</sup>, Don will offer a one-day hands-on class on making Christmas ornaments. There is a charge of \$125 per participant for this class.

If you think you may be interested in the classes, please let me know as soon as possible to ensure a space!

## SUMMER SHOP CRAWL

*Art Liestman*

Following on the success of last summer’s shop crawl, we again are inviting members to attend weekend events at several shops during the remainder of the summer. These events are free and members are encouraged to drop in between 1 and 5 pm and to stay for the whole thing or for just for a few minutes. This is a good opportunity to see some other shops, pick up a few new ideas, and to get to know your colleagues better.

Here’s the schedule:

**Sunday, July 29 – Steve Hansen** - 12957 Glengarry Crescent, Surrey – open shop – 585-0638.

**Saturday, August 4 – Art Liestman** - 2044 Palliser Ave., Coquitlam – hollowing with the Jamieson stabilizer. 939-3843

**Sunday, August 5 – Martin Thorn** - A field trip to Squamish! To get to Martin’s place, take highway 99 to Squamish. Turn off at Cleveland Street (watch for the MacDonald’s) and head south. Cleveland stops at a T intersection with Vancouver Street. Turn right on Vancouver Street (now going west) to 3<sup>rd</sup> Avenue. Martin’s shop is at the southwest corner of the intersection of 3<sup>rd</sup> and Vancouver. 892-6302.

**Saturday, August 11 – Bruce Campbell** - 803 Baker Drive, Coquitlam – open shop and info on dust collection. 469-0221.

**Saturday, August 18 – Bob James** - 205 E. 19<sup>th</sup> St., North Vancouver – open shop. 980-9192.

**Saturday, August 25 – Colin Delory** - 19251 76<sup>th</sup> Ave., Surrey – jigs for segmented turning. 576-1172.

**Saturday, September 8 – John Bese** - 10041 157<sup>th</sup> St., Surrey – open shop. 581-8807.

## Bowl Gouges - The Story of the Superflute

*A personal view by Roy Child*

Ask ten turners what a bowl gouge should be like - style of grind, shape of handle - whatever and you will get twelve different answers. This confuses beginners and makes a fool out of any egotist wanting to lay down woodturning dogma. To me this is part of the fun and is what makes my personal view as valid as anyone else’s.

Ever since I was in my teens I was interested in the design of gouges and the steel from which they are wrought. I used to come back from school and rough out a few green elm bowls maybe twenty, to earn my supper and pocket money. It was hard work and differences in the shapes and the quality of the steel used in the different bowl gouges I used were very noticeable.



In those days (1966) gouges were all forged by hand and came in all shapes and sizes. They were all carbon steel as HSS gouges were not yet available. They had to be reground often and I used up quite a few. This is a typical section of a carbon steel forged gouge. I began to experiment with a view to making the gouge last longer between sharpenings and also

cut better. I epoxy glued some high speed steel toolbits into steel shafts and ground them to various flute shapes by hand with a cutting disc.

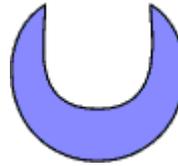
Some years later I returned from a brief career with the Marconi Company and did some serious experimentation with gouge shapes. This is the flute section I came up with. It worked really well for me. It has a large radius at the sides blending into a small radius at the bottom of the flute. I had a good friend with an engineering business and he was able to mill out some gouges to my design from round section material. The idea of milling gouges out of the round instead of forging was new at the time - at least it was to me. I used some Government surplus carbon steel which kept a wonderful edge. I have no idea what the analysis of the steel was to this day - it was sold to me as "tool steel". The gouges were taken to a heat treatment specialist in Harlow, Essex to be induction hardened. It was fascinating to see the process. The gouges were suspended in the middle of a coil protruding from one end of a huge box the size of bus. Inside the box were



enormous glass valves generating the radio frequency power which, within a couple of seconds made the flute end of the gouge glow bright cherry red. The clamp holding the gouge was precisely controlled by a timer so that the gouge was released the moment it reached the correct temperature and it was allowed plunge vertically into a tank of quenching liquid - soluble oil and water I think. Every gouge was hardened just right and then tempered. The next job was to take them home and clean them up and sharpen them ready for sale - we sold hundreds by mail order ("we" being Peter Child & Son). I still have a few left. Once the rust is cleaned off they keep a good edge and perform almost as well as high-speed steel.

We soon progressed and made a few in high speed steel but at this point Henry Taylor Tools came into the picture. They asked to make the design in Sheffield from M2 high-speed steel and they called it the "Superflute". Only Barry Martin could think of that name - something to do with keeping B sharp! The name of course has stuck

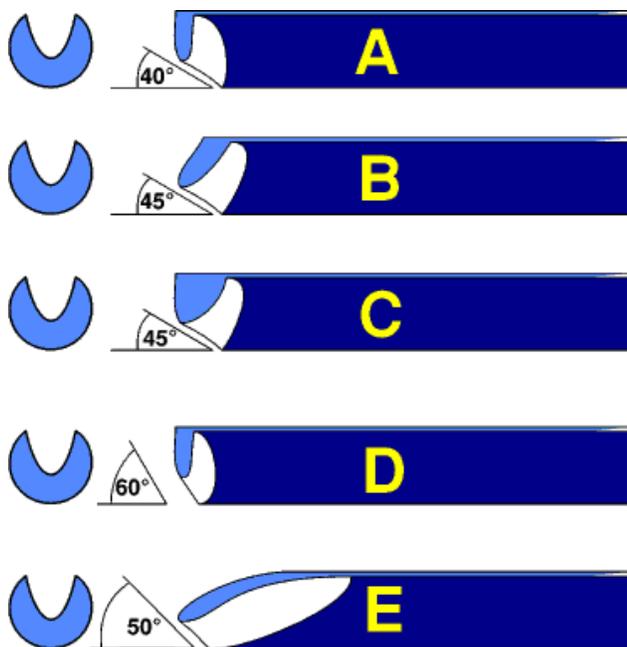
and these gouges have been made in thousands ever since.



Shortly after the Superflute was launched quite a few gouges with a flute section like this came onto the market. It has two straight side walls with a single radius at the bottom. Soon the old forged gouges were forgotten and the shape on the left became the "traditional" shape and the Superflute was the alternative section. Now everyone makes gouges by milling them out of round section material.



So what's good about the superflute shape shown here on the left? The idea is that the large radius at the side of the flute cuts like a large gouge (say a 1/2" gouge) but if you twist it a little and cut with the small radius at the bottom of the flute you get the same cut as you would with a small gouge (say a 1/4" gouge). As the large radius blends gradually into the small radius you can, at will, vary the radius of that bit of the edge that is in contact with the wood. You have more control over the cutting than you would have with a traditional gouge and you can achieve a higher standard of finish. The small radius at the bottom of the flute stabilises a full cut too. This makes the gouge easier to control when hollowing a bowl and easier to control at the difficult entry point at the edge of the bowl where the bevel is initially rubbing on fresh air.



The catch is that this only works if your gouge is ground straight across like (A). This does not cause me a problem as I like my bowl gouges ground this way and this is why the original "classic" HS1 superflute is supplied ground dead straight across. I know that woodturners love to experiment and now, years after the superflute was first made, most turners are asking for gouges with the wings ground slightly back like (B). This is fine but it partly negates the advantage of the flute shape. However the superflute remains the most popular flute section and it is fortunately very adaptable. The variety of styles of grind people use is remarkable. Remember- if it works for you then it is correct!

What style of grind do I favour? Well I like to have two gouges - one is ground straight across and the other is ground well back with a short bevel at the tip (almost like E). Now do you spot the deliberate mistake? The bottom picture shows the long grind tool as supplied by the manufacturer - which I think is wrong. Instead of the 50-degree angle at the tip it should be 80 degrees. If you get a chance, watch John Jordan's video on "bowl turning" to see exactly what I mean and how the tools are used to the full.

So what about the other shapes "C" and "D"? Well "C" is an asymmetric shape which is useful if you are restricted to using the handle of the gouge horizontal - as on a non pivot head lathe where you cannot get the handle down and you want to hollow into a bowl. The left hand wing is ground away a bit to let the other wing do the cutting. The gouge is used on its side with the ground-away wing at the top. "D" is useful on deep bowls where it is difficult to get round the corner inside the bowl where the side walls join the base. The short bevel enables you to rub the bevel and control the gouge.

*Updated 29th June 1999. Copyright 1999 Roy Child*

If you think anything I have written here is wrong or you want me to add something to correct the facts please contact me.

### Notes of Interest

The following website has lots of information on trees and their leaves:

<http://www.orst.edu/dept/ldplants/index.htm>

If you did not get the missing pages for the Russ Fairfield handout, please contact David Broomhead at David Broomhead 533-1142(home), 724-2751(cell), or [broomhead@telus.net](mailto:broomhead@telus.net).

David is also assembling information on safety. If you are aware of any good articles, please forward the information to him at the above phone numbers or email address.

## Upcoming Events

*Fred Baldwin – Education Coordinator*

October 24 – Keith Greffe will give us a demonstration on segmented plates using a Cyma curve technique that interlocks segments with the previous segment.

November 28 – Again this will be a collaboration of turners (John Bese, Marco Berera, Steve Hansen & Rich Schmid) who will be demonstrating Xmas gifts. If you have any ideas and would like to see them demo please let me know.

December – Group demonstration to be arranged.

January 23, 2002 – Art Liestman will demonstrate how he turns a vessel, then carves and dyes or colours the outsides of vessels.

February 27, 2002 – Ron Graham of the Mt. Vernon chapter will present how he does segmented and inlaid bowl.

March 27, 2002 – Threaded boxes are the theme and Bruce Campbell will turn the lid and bottom of a box then show how he cuts the threads.

April 24, 2002 – TBA

### **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)  
 Members at Large – Ted Fromson (876-0267),  
 Andrew Forrest (990-9667),  
 Fred Baldwin (224-5788)  
 Focus on Fundamentals Coordinator  
 Bruce Campbell (469-0221)  
 Education Coordinator – Fred Baldwin (224-5788)  
 Librarian – Larry Stevenson (438-3947)  
 Wood Exchanger – Phil Laliberte (936-2995)  
 Food Chief – Rich Schmid (538-7012)  
 Digital Photo Guy – John Flanagan (939-0942)  
 Acting Newsletter Editor – Art Liestman (939-3843)  
 Webmaster – Mark Bese (markbese@home.com)

May 22, 2002 – Bowls can have handles – really - and John Bese will take on this challenge.

That's all so far. For future meetings if you have any suggestions please give me a call – (604) 224-5780 or email me at [fbaldwin@telus.net](mailto:fbaldwin@telus.net).

## CLASSIFIEDS

**FOR SALE** - Teknatool TL 1200 Swivelhead lathe - 8speed (200 - 3600 rpm), 1 HP Baldor motor, cont. rated, like new, 2 beds - 44in. and 60in., 16 in. over bed, 20+/- in. outboard. Spur centre, live centre and 6in. faceplate. \$600 - contact David Broomhead 533-1142(home), 724-2751(cell), or [broomhead@telus.net](mailto:broomhead@telus.net).

**FOR SALE** - Vicmark vl300 short bed lathe. It will turn 24" swing and 14" spindle length. It has a 1 1/2 hp variable speed ac motor. It was purchased new about 3 years ago for about \$3600 US with shipping I will sell it for \$2600 US with two extra tool rests. Steve Pulver, 5561 Maple Way, Blaine, WA 98230, phone 360-371-3318, or [s.pulver@worldnet.att.net](mailto:s.pulver@worldnet.att.net).

## 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

Lee Valley Tools (Vancouver) 261-2262 and [www.leevalley.com](http://www.leevalley.com)