



VOLUME EIGHT—ISSUE 8

April, 2006

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NEXT MEETING

May 24, 2006

Sapperton Pensioners' Hall
318 Keary St., New Westminster.
Meeting starts at 6.30

Forum on Form & Finish:

Bring in a completed piece and receive valuable input from other turners.

Focus on Fundamentals:

Marco Berera —Mounting Systems III, Jam chucks, mandrels, glue, two sided tape...
Bruce Campbell—Quick Finishing

Main Event:

Claudia Hayward—Using Your Bowl Saver

May Food Providers:

Stan Clarke, Dennis Cloutier, Gary Cormier, Wayne Cornet, Frank Cullis, Allan Cusworth

PRESIDENT'S COLUMN:

Bruce Campbell

Many thanks to Kerry Deane-Cloutier and Dave Martin for their presentations at the meeting in April. Kerry did a great job of showing how she makes friction fit boxes and Dave provided us a wealth of information about managing the dust in our shops. Thanks to you both.

Before the meeting started last month Sue of the Loving Spoonful Society gave us a brief talk about their semi-annual Empty Bowl Project to raise funds to provide in-home food to individuals and families coping with AIDS. We can help by turning 5-6 inch bowls to be used in the event. If you need some dry bowl blanks I have donated a number of them that can be picked up at Island Woodcraft any time during store hours (10-6 Tues-Sat.). If you take a blank please finish it and donate it to this worthy cause. Bring your finished bowls to our next meeting and put them in the President's Challenge. If you wish to donate larger items they will be used in the Silent Auction part of the event.

A number of people attended Andre Martel's all-day demonstration on turning with his unique hook tool. The next day six of us were luck enough to take his class and get the chance to refine our skills with his tools. It was an enjoyable visit, Andre. Merci beaucoup.

Just a reminder of the July 1st demonstration and class by Jean Françoise Escoulen. Mr. Escoulen specializes in off-center turnings (check out his excellent web site at <http://www.escoulen.com>). There are still some spaces available in his class on Sunday so contact me directly if you want to take it.

Finally, the President's Challenge for June will be the one we pushed back to allow for the Empty Bowl bowls. In June the Challenge is "What if I..." I encourage you to think of unusual things to do to/with a turning.

Some examples are:

What if I shot the blank with a shot gun before I turned it (remember to use lead shot)?

(Continued on page 5)

SMALL PLEASURES—TURNING A SUCTION FIT BOX

Kerry Deane-Cloutier

Turning a suction fit box is one of those things that fascinates wood turners, but seems to leave the general public with but one question: what is it for? They never seem to understand when you say that it is just so cool. If anyone comes up with a better answer, let me know. The pleasure of a suction fit box is in the perfect fit of the lid. The way to achieve that is by attention to detail. The following are some tips that will help you achieve an attractive box with a perfect lid. To learn more, and for the actual steps involved, I recommend the book (and DVD) *Turning Boxes*



with Richard Raffan. The step-by-step guide below is reprinted from page 71 of the revised edition. I always have a copy of it posted by my lathe when I am making a box.

Wood Selection:

- Use seasoned, stable, straight grain, no voids, grain size appropriate to the size of the piece, avoid spalt.
- Straight grain allows you to make a good grain match on the lid. Keep in mind that at least 15 mm in the middle will be cut away/become the flange, and you do not want this to be obvious.
- A prominent grain pattern gives the piece some interest.
- Small grain usually works best.
- Ink lines in spalted wood become too interrupted, and the weakness of the wood may cause it to fail while on the lathe.
- This is a good place to use exotics as only a small piece is needed. I like to start with a 3"x3"x6" block.
- Good woods include She-oak, lacewood, and olive. Burl is problematic due to the voids.

Turning cuts and chucking:

- The tools: roughing gouge, skews, scrapers (square ended and round), spindle gouge, parting tool (narrow).
- Getting a clean cut: when roughing the blank try finishing cuts with both skew and spindle gouge to see which one gives you the cleanest cut on that wood.
- Don't forget to cut the approximate size of the base flange prior to hollowing the base.
- Quick hollow using back hollowing - you CAN master this technique!
- Consider whether you can get your fingers inside to sand. Consider whether anybody else can get their fingers in to feel if you did not sand.
- Jam chucking practice: remember the fit is supposed to be temporary, not permanent. Use a single ply of pa-

SMALL PLEASURES: (cont)

Kerry Deane-Cloutier

per towel if the fit is sloppy.

Form, details and finish – things to consider:

- How do you want the joint to look?
- Proportions: should you visually move the joint up or down?
- The ease of opening the box: do you need some detail that makes it easier to get a grip on the lid?
- Using an even or odd number of beads or grooves. Size differences in beads.
- The flow of the piece under the beads.
- Ease the corners to avoid breakage later.
- The thickness of the base: you can take more off, but you cannot put it back on.
- What kind of finish: on the lathe or off? It needs to withstand handling.

Fitting the lid:

- The flange: make it long (at least 15 mm) and straight. Use calipers on the inside of the lid to make SURE the entire length is the same size.
- Use peeling and scraping cuts on the outside of the flange. Make it slightly fat in the middle.
- Consider the use of the box when deciding how tight you want the fit. Woodturners prefer a much tighter fit than the rest of the world. Remember that the base will not be anchored by the lathe when it is finished.
- Wood moves. If you can leave it overnight (or longer) before fitting the lid, do so. If it moves after you have taken it off the lathe, you can jam chuck the base again and scrape the flange or touch it up with sandpaper.



A Step-By-Step Guide to Turning End-Grain Boxes—Richard Raffan (reprinted with permission from the author)

1. Mount the lid blank and turn it true. Chamfer the end grain until it's slightly concave. (Skew chisel)
2. Rough hollow the lid. (Gouge)
3. Cut the lid flange. (Square-end scraper)
4. Check that the flange is cylindrical and refine as required. (Calipers)
5. Finish turning the inside of the lid. (Round-nose scraper)
6. True the lid rim (Skew chisel as a scraper)
7. Sand and polish the inside of the lid
8. Begin shaping the outside of the lid (Gouge and skew chisel)
9. Mount the base blank and establish the approximate diameter of the base flange. *Don't fit the lid now!* (Skew chisel for peeling)
10. Shape the inside. (Gouge and scrapers)
11. Mark the exact internal depth.
12. Part to the headstock side of the internal depth line. (Parting tool)
13. Sand and polish the inside of the base.
14. Refine the flange and fit the lid on tight. (Skew chisel for peel/scrape)
15. Roughly shape the profile. (Gouge)
16. Detail the join and refine the profile. (Skew chisel)
17. Finish turning the profile. Retain the headstock side of the parting cut. (Skew chisel)
18. Sand and polish the profile.
19. Fine fit the lid. (Skew chisel for peel/scrape)
20. Polish the flange.
21. Part off the base. (Parting tool)
22. Rechuck the base. (Skew chisel)
23. Turn the bottom to make it concave and check it with a straightedge. (Gouge or skew chisel)
24. Refine the profile curve near the base. (Skew chisel)
25. Sand and polish the base.

DAVE MARTIN: STAY HEALTHY – DUST COLLECTION FOR WOOD-TURNERS

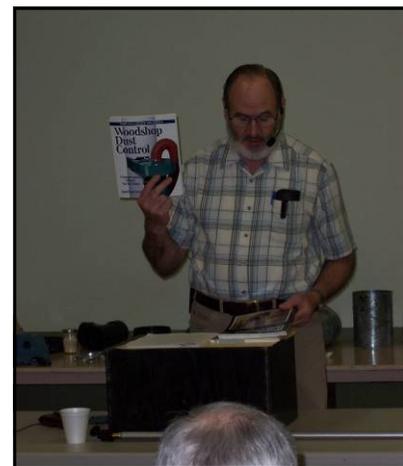
Kerry Deane-Cloutier

Dave normally teaches a four hour class on dust collection, but he attempted to squeeze the main points into a shorter presentation for the Guild. Dave knows what he is talking about here – his doctor told him that if he did not do something about dust control, he would not be woodworking much longer. Long term exposure to dust can be harmful, or even deadly. Dust can cause eye and skin irritation, dermatitis, respiratory problems and nasal cancer. Too much dust impairs the lung’s ability to exchange carbon dioxide for oxygen in the blood. The main concern is dust 1 to 10 microns in size.

Some woods, like redwood, mahogany and boxwood, have chemicals in them that repel insects. Common hazardous woods include beech, birch, cocobolo, ebony, purpleheart, rosewood, teak, black walnut, satinwood and iroko. Some of these are sensitizers, others are irritants. For more information, try Googling the words “toxic wood”.

The key points are:

- Keep tools sharp and make clean cuts. This means less sanding later.
- Keep the shop clean. Use a built in vacuum to take the dust out of the shop.
- Don’t use compressed air to blow the dust around.
- Leave your smock in the shop.
- Collect dust before it gets airborne. Dust stays in the air about 6 hours.
- Use closed rather than open shelves to make it easier to keep it clean.



There are six main ways of controlling dust. The table below lists them in order of priority.

Method	Advantages	Disadvantages
Central Dust Collectors	The most effective way to collect dust and chips from stationary machines. Will protect other people in your home. Cyclone (2 stage) styles are best.	Expensive. Duct work may have to be custom built, requires installation. Some are loud. 1 stage collectors become less efficient as the bag fills. If the top bag is a 30-50 micron bag, it is useless.
Shop vacuums	Compact, easily moved, excellent for use with portable power tools.	Not powerful enough for stationary tools. Noisy. Hoses clog easily, filters must be cleaned regularly.
Air-powered respirators	Essential for beards, room for glasses, do not fog up, continuous flow of fresh air is refreshing. Make sure the unit filters down to 1 micron.	Expensive, can be awkward to wear. Communication with others is a problem.
Disposable dust masks or reusable respirators	Inexpensive. Widely available. A good one is Dust Bee Gone (available online) but it is un-rated.	Must be well sealed to the face. Not effective with facial hair. May be uncomfortable for long wear.
Air cleaners	Removes fine dust with electrostatic filters. Easy to install – hang 1/3 of the way down the room, 12-18” from the wall. Can be built in.	Expensive to buy (2 are better than 1 – they create circular flow). Noisy. A secondary system – it is much better to collect dust at source.

DAVE MARTIN: STAY HEALTHY – DUST COLLECTION FOR WOOD-TURNERS

Kerry Deane-Cloutier

Bibliography

Books

Woodshop Dust Control: A Complete Guide to Setting Up Your Own System, (2nd Ed.) Sandor Nagyszalanczy, Taunton Press, 2002

Controlling Dust in the Workshop, Rick Peters, Sterling Publishing, 2000

Magazines

American Woodworker, October 2005, Issue #117, “How To Choose the Right Vacuum for Your Shop”, pp 64-69

American Woodworker, October 2005, Issue #117, “Soup Up Your Shop Vacuum”, pp 74-75

American Woodworker, January 2006, Issue #119, “Cyclone Dust Collectors”, pp 85-91 – Note: this article is well worth reading before you buy a cyclone

Index to Fine Woodworking – <http://www.taunton.com/cgi-bin/artresult-fw.cgi>

Search for articles using the keyword “dust”

Useful websites

Air Handling Systems – <http://www.airhand.com> - Click on “design info” then download “Air Handling Design Guide”

Oneida Air Systems: <http://www.oneida-air.com>

Woodweb Dust Collection Forum: <http://www.woodweb.com/cgi-bin/forums/dust.pl>

Wood Magazine’s Dust Collection Forum: <http://dgroups.woddmagazine.com/n/pfx/forum.aspx?webtag=airfiltration>

Products

Shop vacuums – Fein Turbo vacuum, Model 0-55-13 - Received “Editor’s Choice” award in June 2000 issue of American Woodworker. Be sure to add the one micron filter kit.

Ultra Electrostatic Air Cleaner – Air Cleaners Inc (ACI): <http://www.airclean.com/home/about.htm> - ph 800-727-1817

PRESIDENT’S COLUMN (cont)

Bruce Campbell

What if I cover the outside in glue and rolled it in sand?

What if I pressure cooked the blank in aniline dye?

What if You get the idea.

Have fun.

SUPPORT YOUR CLUB—VOLUNTEER

Merv Graham

Once again I am making a last minute plea for help at the Richmond Carver's show. We need volunteers to man the booth at the Richmond Carvers Show on May the 27th and 28th at the Steveston Community Center at 4111 Moncton St. Volunteers will gain access to the show without charge. Also needed are examples of the work we do, so dust off those pieces you have in the living room showing you friends how good you are and bring them out for our display. Particularly some of the novices. Pieces can be brought to the May 24 meeting or dropped off at the Steveston Community Center Friday evening from 4 till 8 PM or Saturday morning between 10 AM and 12. So pick a shift and come help your club and see a great collection of wonderful art put on by the carvers. At this point there are 8 people who have volunteered, only one person on each shift Sunday and there are still slots needing filled on Saturday. Sign up at the meeting on the 24th or contact me at mervgraham@shaw.ca or phone 604 272 3525.

TURNING 101 REPORT

Gerry Vickers

We started out with Neno talking about how to look at a bowl blank to determine which end would be best for attaching your wood worm or face plate. Both are mounted on the rim end as this will all be cut away as waste. We were then given tips on safety around a lathe. Some chose face plate mounting, others chose the wood worm.

Merv did a little talk & demo on sharpening spindle and bowl gouges, a little about the finger nail grind, the different types of sharpening systems and jigs, how they worked, and the one he preferred. Then Neno demonstrated the push and pull cuts, and when it was best to use each.

As we shape the outside of the bowl we should keep an eye on the horizon of the bowl to make sure we are getting the shape we want. Cut from bottom to rim 90% of the time. Remember the 1/3 to 2/3 rule when doing our foot. Once we had made the foot it was time to mount using 2" jaws. It seemed the ones that used the wood worm had a hard time unscrewing it as over time the green wood swelled.

Then we were shown different methods of drilling a depth guide for the bottom of our bowls. Rich Schmid dropped in to help with some mentoring for about an hour. Thanks Rich, your help was appreciated. Neno had us take our bowls down to about 1/2" thickness, then we were shown how he used calipers to get an even thickness from the rim to the bottom of the bowl. By rubbing the calipers on the inside of the bowl and watching the gap on the outside it showed where we still needed to do some tidying up to get an even thickness.

Now it was on to explaining how to end seal a bowl, the places that are critical to seal, and also different methods of drying. Paper bag and microwave drying and the process for each of them, how different woods warped and cracked. We were then given the chance to do it all over again with a new blank. It was amazing how everyone was able to perform much quicker and with more confidence.

We also had a visit from Gregg Parsons - I guess he wanted to see what happens at a 101 session.

On behalf of the turners I would like to thank Neno, Merv (Grumpy), Rich and Lorne Nelson for all the knowledge and skills that were shared with us today through your time patience and individual skills, and also thanks to the participants for sticking with it, and cleaning up after. It makes my job easier and gives me a feeling that it is worth continuing with these sessions. We have a great club. Fun was had by all. Keep it up folks, and thanks.

WHAT DIFFERENCE A DAY MAKES –JUST 6 LITTLE HOURS!!

Merv Graham

Several months ago I went to an internet chat line to find information on how to use a hook tool I was given. Much to my surprise our own Art Liestman answered with the words I wanted to hear. “Come to the Andre Martel class and seminar and you will learn.”

How true, and how impressive it is to watch a master at work. Andre took a rough oak log and demonstrated how efficient using the “up cut” with a bowl gouge and a hook tool are on end grain, producing ribbons of fiber. No more creating saw dust from end grain. Andre explained his evolution and the process of how he arrived at the techniques and tools he uses. To listen to the evolution of his personal form of the hook tool, through many dreams and sleepless nights, as he put it, was fascinating. The use of the skew gouge in finishing the surface was simply inspiring to say the least as André continued to make the lamp shade he was working on thinner and thinner, ‘til it met his standard. The audience patiently waited for bits of wood to go flying as the lamp shade self-destructed. A view of the samples Andre’s work showed the success he has with his tools and techniques; particularly the pair of goblets that were lighter than Kleenex

For years I have tried to master the “Raffan” up cut and was only successful at spraining my wrists and getting a well deserved smack in the chest with the butt end of my bowl gouge for trying such a difficult move. I read the books, watched the videos several times and still no success. As with all failed endeavors it got hung on the wall of shame with the rest of my misadventures. Now after attending Martel’s class I can hollow out an end grain box in short order, up cutting ribbons of wood.

Now the hook tool; dangerous; scary; and difficult were the descriptors I became used to in discussing this tool as I tried to find how to make it work. Again Andre came to the rescue, showing me how to make it work and the theory behind it. And now I can hollow to a 1/16 with no snags, catches or digs.

Andre demonstrated a lot of wisdom gained by experience, trial and error, and determination to make it work. He showed he wasn’t happy with just making the tool work but was only satisfied when he knew why it worked one way and not another. His use of the “skew gouge” as he aptly named it (a simple bowl gouge ground with straight sides) showed how he has evolved in his craft. It was remarkable to see how great minds think alike (as the saying goes) in that his skew gouge resembled one Trent Bosch has in his repertoire.

What a difference a day makes, just six little hours, in the amount one can learn by attending the classes and seminars put on by our guild. I have become a firm believer that there are two things necessary to improve our skills in our craft. First, I learned from a presenter at one of the first seminars I attended: practice, practice, practice. As the presenter said, when you have made 200 of a particular piece then you have mastered it and can move on. Second, I also learned from attending seminars: get help from those who have gone before. You can read books, watch videos and pontificate with colleagues, but you don’t really come to grips with new techniques and procedures without watching a master in action.

To those of the guild who don’t attend the seminars and classes, my advice to you is find out “what difference a day makes -- just six little hours”. Compared to the amount you will learn the price is insignificant.

Post Script: The only danger in attending is that your wallet would get lighter and your tool box heavier.



INSTANT GALLERY



Bracelets - Lance Rossington - Maple Cocobolo Koa
Oak - 3in x 1 25in



Clock - Al Koehn - Peruvian Walnut - 6in x 5in



Hollow Form - David Wagner
Maple Burl - 4in x 4-5in



Hollow Form - Larry Stevenson
Maple Burl Cocobolo - 5in x 14in



Salt Shaker N Pepper Mill - Al Koehn
Various Wood - 2in x 5in



Hat and Stand - Keith Hudson
Black Locust - 5in x 1in

INSTANT GALLERY (cont.)



Bud Vase - 2-5in x 4in - Mitchell Visser



Bowl - Kerry Deane-Cloutier - Birch Burl - 9in x 5in

PRESIDENT'S CHALLENGE (TEXTURE IT!)



Bowl - Claudia Hayward - Maple - 7in x 1-5in



Tops - Marco Berera - Maple - 1-25in x 1-25in



Goblets - John Weir - Maple - 3 to 4in x 4 to 8in



Small Bowl - Mitchell Visser - Yew - 5in x 4in

**CLASSIFIEDS:
FOR SALE**

Record Bowl lathe, used 2x, \$200.

Hosaluk style handle (1/2" and 5/8"), \$46.75.

Hollowing tools: 5/8" straight \$32.70, 5/8" bent \$46.75.

Bit sharpening jig \$18.70. (all plus 7% PST). Contact Marco Berera, 604-274-7594

INSTANT GALLERY (cont.)



Hollow Form - Larry Stevenson
Maple Burl - 10in x 5in



Bowl - Dennis Cloutier - Black Walnut - 13in x 5in

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