



GREATER VANCOUVER  
**WOODTURNERS**  
 GUILD  
 CHAPTER 130 OF THE AMERICAN ASSOCIATION OF WOODTURNERS



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Volume 9, Issue 4

January, 2007

**President's Column - Bruce Campbell**

Happy New Year to all. 2007 is shaping up to be a busy one with our AGM in February, a special exhibit of some of the Mason collection in Bellevue until April, the AAW National Symposium in Portland Oregon in June, our own West Coast Round-up in September plus our monthly meetings, our Turning 101 sessions, and several guest speakers. It looks like it will be a very active year

Behind the scenes, several Board members have been working extra hard to compile things. Thanks to Rich Schmid and George Leroux for compiling a comprehensive calendar of events for 2007 (soon to be on the web page). And thanks again for George's leadership pulling together a list of Guild assets so we can start to manage them.

Lance Rossington has stepped up to the plate as our nomination chair for the upcoming Board elections. Vice President and Treasurer are up this year, so if Lance approaches you please give it serious consideration.

Our speaker team (Marco, Steve, and Larry) have compiled an excellent list of speakers for 2007 as well. From what I have seen you will not want to miss a meeting.

There is a late breaking event having to do with Stanley Park. We are hoping to make a proposal to Vancouver Parks Board to turn some of the wood from the blow-downs into



**Instant Gallery:**

Divine Wind Series 2 - Larry Stevenson - Maple - 13in Dia - Lacquer

finished products that will be sold at a charity auction some time in the Fall. The proceeds will go to a specified project in the park. (See the following link for some incredible pictures of the damage: <http://www.flickr.com/photos/89152624@N00/sets/72157594426029306/show/>. Ed) Watch the newsletter and web site for more information.

Finally, remember that the Presidents Challenge is "Something with Wings". Hope to see lots of inspired items at the next meeting. See you there.

**Next Meeting: January 24, 2007**

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

**Double Speaker Night:**

**Art Liestman:**  
 Something New  
**Bill Smith**  
 Barley Twist

**January Food Suppliers:**

Robert Hobson, Bruce Hodgson, Kees Hof, Ernie Hooge, Don Hoskins, Sandy Howkins



**Yes ----- a Winged Bowl**

***“When you hear funny sounds, stop and check the blank”***



**Watch out for the ghost outline!**



**Instant Gallery:**  
Standing Puzzle - Art Liestman -  
Quilted Big Leaf Maple - Approx  
11 in x 13 in.

## **November’s Main Event: Merv Graham on Making a Winged Bowl - Kerry Deane-Cloutier**

Merv started with a discussion of suitable wood for a winged bowl, then moved into the turning itself. First drill the bark off the centre of the blank, then mount it at the head stock end by an expansion grip with the chuck. Bring up the tail stock for security. Pick a speed that will minimize vibration and rough it. Merv likes his 7/8” bowl gouge as a heavy gouge minimizes chatter. For safety, make SURE that you fingers do not stray onto the wood side of the tool rest. Do not put your tool rest too close, as this increases the risk that your fingers will wander into the danger zone.

He recommends using pull cuts, as it is much harder to find the edges of the ghost with a push cut. The trick is to come all the way out to the rim, so when you turn off the lathe you are not surprised to see a big hook there. For a drooping wing, start shaping it fairly early. Merv likes a clean, sharp angle at the bowl/rim junction, so that it looks like the bowl has been pushed up through the wing. Cut both up the bowl to the rim and in from the wing towards the bowl. Check the pith periodically to ensure that the wing will not come off while you are turning.

Establish a tenon at the tail stock end. Merv uses a Drozda-style pointy spindle gouge to form a dove tail. When you reverse the piece and chuck it up, make sure that it is holding! Using his 7/8” gouge, Merv uses pull cuts to rough the wing. Leave a lip at the extension of the bowl above the wing so you have wood to make the upper part of the bowl. Check to ensure that the top and bottom of the wing are parallel. Hollow the bowl, again, making sure that you do not wrap your fingers around the tool rest. Merv anchors the gouge both on the tool rest and on the edge of the bowl.

To finish the bottom of the bowl, Merv grips the rim with a large, modified Cole-style jaws that he made. Look to a future newsletter for an article on this.

Finally, keep safety as a priority when making a winged bowl. Your fingers are precious. Listen to the wood and what it is telling you. When you hear funny sounds, stop and check the blank, and keep checking periodically to ensure that the chuck is holding well.

Our thanks to Mr. Grumpy for this informative session.

## **Annual General Meeting Announcement** **Bruce Campbell**

The Annual General Meeting of the Greater Vancouver Woodturners Guild will be held on February 28, 2007 beginning at 7:00 PM PST. The agenda will be as follows:

- 1) Call to order
- 2) Motion to accept the minutes of the 2006 AGM

- 3) Financial Report
- 4) Election for Vice President
- 5) Election for Treasurer
- 6) Extraordinary motions
- 7) Call for Motion to Terminate

*(Continued on page 3)*

## Annual General Meeting Announcement (cont.)

Bruce Campbell

(Continued from page 2)

If you have any extraordinary motions to present at the AGM please prepare a written copy of the motion and deliver it to John Wier, Secretary by January 30, 2007. The motion may be emailed to [jweir@shaw.ca](mailto:jweir@shaw.ca), hand delivered to him at the January meeting, or mailed to him at:

John Weir, Secretary, GVWG, 3228 Harwood Ave, Coquitlam, BC, V3E 1T8

Please note that you must be a member in good standing of the GVWG to submit a motion, participate in the discussion at the AGM, or vote at the AGM.

## Dale Larson Demonstration: Kerry Deane-Cloutier

Dale Larsen finished off 2006 with a fantastic demonstration on December 2, 2006. He started with a discussion on cutting up logs into bowls blanks to maximize the potential of the tree. He reminded us of a few key points:

- never exchange volume for beauty, and
- cut from most valuable to least valuable

This talk finally clarified the subject for me, and was worth the price of admission even before the turning began!

Dale then moved on to roughing. Unlike many, he roughs between centres so that he can move the blank around. This allows him to position the growth rings where he wants them, cut out defects, and align the heartwood and sapwood. After this preliminary positioning is done, he cuts a tenon and shapes the bowl. Dale leaves the bottom thick enough to allow him to screw a face plate onto the tenon after the bowl is dry. He recommends removing all the bark, as it might stain the wood. He shear scrapes to leave a good finish, rounds the top edge to reduce the likelihood of a crack, then uses paste wax on the end grain. When it is done, he stick-

ers them in his shop, keeping a sharp eye out for cracks (which he CA glues then puts in a bag with dry chips) or mold (which he sprays with bleach and moves to the drying room for a few hours). Once the roughed bowls are down to 13-15% humidity he moves them to a heated drying room and takes them down to 6-7%.

Dale then moved on to finish turning. Some of the points I picked up were:

- if you mount the tenon on a face plate, you can mark the rim, and move the face plate slightly to maximize the size of the bowl
- turn the inside round, then you can measure the thinnest part and know how much material you have to work with
- assess the shape with the lathe running, so the grain does not distract you
- oiling or waxing before the final cuts leaves a very clean finish

Dale then finished off with a demonstration of turning spheres, the Christian Burchard way. Burl turns better than straight grain in this application. Some of the nicest ones are the 3 M's:

(Continued on page 4)



**Instant Gallery:**  
Vase - Len Sawyer - Yellow Cedar Acacia - 3in x 16in - Black Paint.

**“never exchange volume  
for beauty”**



**Instant Gallery:**  
Platter - Clayton MacGregor - Curly Maple - 14in x 1.5in - Walnut Oil n Buff.



**Instant Gallery:**  
Lidded Bowl - Bruce Campbell - Figured Maple - 5in x 5in - Sanding Sealer.



**Instant Gallery:**  
Denim Pine Bowl - Bruce Hodgson - 6in x 3in - Tung Oil

*“Despite his obvious mastery of the art and science, he presents with modesty and humour.”*



**Instant Gallery:**  
Christmas Ornaments - Merv Graham - Hut Friction Polish



**Instant Gallery:**  
Bowl - Allan Cusworth - Maple - 7-3/4 in x 3 in - Beeswax

## Dale Larson Demonstration (cont.) Kerry Deane-Cloutier

maple, madrone and mallee. The steps are:

1. Mount the stock and turn it round with a 1/2" bowl gouge.
2. Square up the end. The length and diameter should be the same.
3. Mark the centre and never touch it.
4. Rough it round by eye.
5. Turn two Morse tapers with cup ends, and put one in the head stock and one in the tail-stock. Purpleheart is a good wood for this.
6. Mount the ball, turning it 90 degrees, so the former 0 longitude line runs through the head and tail cups. Centre the sphere by measuring the distance between the tool rest
7. Turn off the two stubs, then tweak the position and turn off the ghost lines. Repeat this on at least 3 axes to round it up. Alternatively, use a vacuum chuck, which will centre it nicely.
8. Sand on at least 2 axes to finish it.

Dale finished off with a demonstration of beading a sphere, and a discussion on making a threaded sphere.

Dale is a great turner. Despite his obvious mastery of the art and science, he presents with modesty and humour. This was a day well spent, giving attendees a solid grounding in areas we need (but do not necessarily have), and also including a presentation of the more unusual and fun stuff.

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## New Sponsor: Vedder Mountain Hardwoods Jay Mapson

The Greater Vancouver Woodturners Guild has a new sponsor, Vedder Mountain Hardwoods. They donated 6 prize packages of turning blanks for the volunteers at the Competition last October.

Vedder Mountain Hardwoods caters to turners, carvers, furniture makers and luthiers. Their specialties include quilted, curly, spalted and coloured Big Leaf Maple. They also have large machinery to custom prepare any size and shape you might desire.

Having recently completed construction of their new showroom, Mike & Christina have extended an invitation for the guild members to attend their grand opening. They'll have their

shelves chock full of the best wood in the Fraser Valley, squared up, waxed and ready to be rough turned.

The opening will occur on Saturday, January 27th, starting at 10 am, continuing until 2 pm, at 4463 Simmons Road, Chilliwack, BC. Their numbers are 604-823-4396 and 604-823-4395 and their website is <http://www.veddermountainhardwoods.com/> Maps will be available at the January meeting.

## In Memoriam: Frank Sudol

### Bruce Campbell

I regret to inform you that world-renowned Canadian artist, wood-turner, and long time AAW member Frank Sudol died on December 13, 2006 at age 72. Sam Nelson of the Fraser Valley Guild learned the sad news while calling to settle details of a visit to the Guild that they were planning. Frank had been dealing with health issues for some time.

Frank was known for his beautiful thin-walled birch vessels distinguished by their filigree design, animal shapes and color. He was also a leader in the woodturning community and his work is prized by collectors world-wide. Frank demonstrated for many AAW chapters, regional and national symposiums and inspired many Woodturners, amateur and professional alike. Frank taught biology and science in

Taber, Alberta until his retirement in 1976. In the summers he worked as a naturalist in Waterton Lakes National Park. Many people have "Frank" stories ranging from his unique presentation style to his deep love of the outdoors - a theme often repeated in his work. He was an inspirational speaker. In one newspaper interview he shared his philosophy for being a successful artist. *"The message for my students is you will never be remembered for what you copied, but you will be remembered for what you created ... Once you reach inside, you will have original work."*

Lois, Frank's partner, says that in accordance with his wishes there will be no funeral.

## Attending SOFA Chicago:

### Art Liestman

I was excited to be able to attend SOFA Chicago in early November. SOFA is an acronym for Sculpture Objects & Functional Art - a biannual exhibition that occurs in New York in the summer and Chicago in the fall. The three-day Chicago exhibition had displays by 99 galleries from 14 different countries and attracted approximately 33,000 attendees over three days. It was massive! The galleries at SOFA are the top galleries in their respective fields and they bring their best work to the show. Many of the galleries featured glass or ceramics which were the most prominent fields represented. Several galleries had some wood art, but del Mano was the only gallery to focus on wood.

In addition to the exhibition, several lectures were scheduled and special exhibits (such as *The Presence of Absence: Contemplating the Void in Contemporary Wood Sculpture*) were open on the periphery of the hall. Many art and craft societies (including the AAW and the Woodturning Center) and several publishers of art and craft magazines had small booths at the show. There were ongoing glassblowing demonstrations hosted by the Corning Museum of Glass) and woodturning demonstrations (hosted by the Chicago Woodturners and presented by the Collectors of Wood Art) throughout the three days.

I was at SOFA as an artist represented

*(Continued on page 6)*



**Instant Gallery:**  
Terpsichorian Pair  
Art Liestman - Curly Maple -  
11 in

***"Once you reach inside,  
you will have original  
work."***



**Instant Gallery:**  
Denim Pine Bowl - Bruce Hodgson - 6in x 3in - Tung Oil



**Instant Gallery:**  
Bowl - Bruce Hodgson - Ash -  
10in x 5in - Tung Oil



**Instant Gallery:** Serpentine Pulley - John Weir - Aluminum - 3-1/2in x 1-5in - none.

**“If you ever get a chance to attend a SOFA exhibition, don’t miss it!”**



**Instant Gallery:** Standing Puzzle - Art Liestman - Quilted Big Leaf Maple - Approx 9in.



**Instant Gallery:** Bowl - Bruce Hodgson - Birch - 10in x 4in - Tung Oil.

## Attending SOFA Chicago (cont.) Art Liestman

*(Continued from page 5)*

by del Mano Gallery and as a woodturning demonstrator. My days were long with lots of standing and talking to people as they passed through the gallery. My two demos attracted local woodturners and other show attendees. The local club did a great job of organizing the lathes and running video cameras for us.

The exhibition itself was overwhelming. There were so many beautiful and inspiring pieces to take in that I felt like I needed a rest after walking down just a couple of aisles - too much information to process! Luckily, as an exhibitor, I could get in to the show before opening time. It was great to be able to walk around and see the exhibits with very few people around. I got to linger with some favorite

pieces and could see them up close. Still, I could have spent many more hours soaking up all of the inspiration. As I said, there wasn't a lot of wood art on display, but there was much inspiring work in other fields. So many ideas, so little time...

The show went late each night, so there wasn't a lot of time to do anything else. The most memorable evening was a late dinner outing in Chicago's Vietnam Town with (local host) Binh Pho, Don Derry, Steve Sinner, David Nittmann, and Kevin Wallace. Now that was fun!

If you ever get a chance to attend a SOFA exhibition, don't miss it! If you want to know more about the SOFA exhibitions, check out their website – <http://www.sofaexpo.com>.

## West Coast Roundup 2007 - Symposium Update Colin Delory

I would like to thank the following individuals who have agreed to be part of the symposium team and take care of one or more of the many activities associated with putting on a first class woodturning symposium. If you have any questions, or wish to volunteer your services for the various areas, please contact the following:

**Art Liestman**, who has done a great job of getting an excellent lineup of demonstrators.

**Fred Baldwin** will again look after our finances.

**Marco Berera** (with **Myrna's** help), will again co-ordinate and acknowledge registrations.

**Bill Olsen** will acquire and assemble registration documentation.

**Bruce Campbell** will take care of equipment and wood requirements

**Don Hoskins** will be the demonstrator liaison

**Allan Cusworth** and **Colin Delory** will look after marketing.

**Larry Stevenson** will again look after the A/V requirements.

**Merv Graham** will look after the trade show.

**Ross Pilgrim** will again take care of the Instant gallery.

**Rich Schmid** will look after the special events.

**Mary Kent** and **Gina Myhill-Jones** will look after the spousal program.

**Steve Kent** will again be our volunteer co-coordinator.

## West Coast Roundup Classes

### Art Liestman

A wonderful side benefit of hosting the West Coast Roundup (our regional woodturning symposium to be held in Richmond, September 7 – 9, 2007) is that we are able to offer classes with some of our demonstrators. In particular, John Jordan, Al Stirt, Betty Scarpino, and Richard Raffan have all indicated a willingness to teach some one day (or multiple day) hands-on classes during the weeks before and after the symposium. This is a great opportunity to learn from these exceptional instructors!

These classes will only be available to those who attend the symposium. Priority will be given to those who have helped in organizing the event and to GWWG members.

In order to work out the schedule for the demonstrators, we need to get an indication of how many days of classes we should arrange for each of them. Please think about which classes you'd like to take. I'll be making up a preliminary class list so that we can commit to the instructors.

Here's a bit of information about the classes that each demonstrator can offer. Some have given us some choices, so please think about which you'd prefer.

**John Jordan** (<http://www.johnjordanwoodturning.com>) is a leading expert on hollow turning and is known primarily for his textured and carved hollow vessels. John is willing to do a course on hollow turning, a course involving carving, or a course on exploring new ideas. Please let me know which of these interests you.

**Al Stirt** (<http://www.alstirt.com>) is known for bowls and platters that are decorated with carving and coloring. In a small class, different students can work on different projects. Possible topics are:

- Simple Open Bowl - focusing on roughing out bowls in green wood, drying & re-turning. Particular emphasis is placed on working with and aligning the grain to get a pleasing pattern from plain-grained wood.
- Fluted bowl - Using both green and dry wood to turn & carve a bowl. This includes methods of holding work for carving, use of a pneumatic chisel, & use of a sanding drum to shape wood.
- Turned & painted & carved platter- The decoration involves the use of the "sgraffito" technique of cutting through a colored layer to reveal a pattern formed by the color of the wood using both reciprocal and rotary power carvers.
- Textured square platter – Turning, carving & coloring a textured square platter.

**Betty Scarpino** (<http://www.bettyscarpino.com>) is known for her carved, textured and colored turnings. In Betty's hands-on class participants will work to develop their own unique approach to embellishing their turned objects through a series of design exercises. Betty will cover techniques such as bleaching, texturing, and coloring, but the emphasis will be on each person's particular style and interest.

**Richard Raffan** is perhaps the world's best-known teacher of woodturning. Hands-on workshops can deal with specific aspects of turning such as boxes, bowls, or turning for a living. Popular topics can include the small footed bowl, open bowl, rough turning and nesting, detailing facework, platter/tray, enclosed bowl without a foot, lidded bowl, working end-grain, box, and spindle turning.



**Instant Gallery:**  
Terpsichorean Pair  
Art Liestman - Quilted Maple -  
11in and 13in.JPG

***“Richard Raffan is perhaps the world's best-known teacher of woodturning.”***



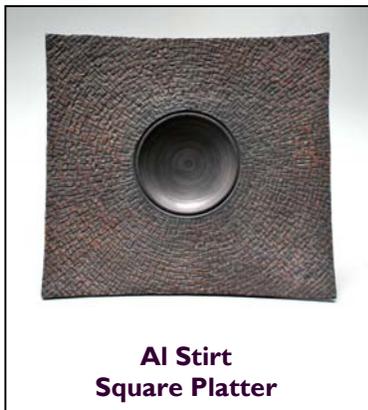
**President's Challenge:**  
Multi-axis Turning  
Trivet - Larry Stevenson - Maple  
- Sin Dia - Lacquer

## West Coast Roundup Demonstrator Profiles

### Kerry Deane-Cloutier



**John Jordan Hollow Form**  
Detail



**Al Stirt**  
**Square Platter**

Over the next few issues we will be presenting a bit of background information on some of the demonstrators we will have at the symposium. The first two are John Jordan and Al Stirt.

#### John Jordan

John Jordan is a woodturner from Antioch (Nashville), Tennessee. Known primarily for his textured and carved hollow vessels, John has been featured in nearly every major turning exhibition the past twenty years. His work has received numerous awards, and is in the permanent collections of many museums and corporations, including the Renwick Gallery of the Smithsonian, the High Museum of Art in Atlanta, the American Craft Museum in New York City, the Hunter Museum of Art in Chattanooga, the White House in Washington, the Los Angeles County Museum of Art, the Mint Museum of Craft + Design in Charlotte, the Fine Arts Museum, Boston in Boston, the Detroit Institute of the Arts.

John is in great demand as a demonstrator/teacher, traveling extensively teaching at universities, craft schools, turning groups and trade shows throughout the US, Canada, the UK,

New Zealand, Australia and Japan. His work is frequently seen in publications in several countries as well as articles written by him. He has also produced three woodturning videos, which have received very favorable reviews.

#### Al Stirt – Artist’s Statement

*“I consider myself a "bowl maker" more than a wood turner because, although the turning process fascinates me, it is the resulting bowl that commands my interest. From the earliest times bowls have had meanings for people beyond the purely utilitarian. The bowl as vessel has a resonance deep within the human psyche. I have always thought of each piece that I make as a composition, utilizing elements of pattern, line, weight, texture and form. Even in the most simple pieces I try to find a harmony of grain and shape. I seek a balance in my work between the dynamic and the serene. By playing with the tension created by combining the circle's perfection with the energy of pattern I am trying to make pieces that have life. I use patterns, whether created by grain structure or organic fluting & carving or repeated geometric shapes, to develop harmony in each of my pieces. I find myself always looking for a new means of expression within the turned form.”*

## Another Way to Turn a Sphere

### Bruce Campbell

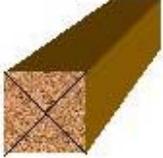
***“I consider myself a  
"bowl maker" more than  
a wood turner”***

All those that attended Dale Larson’s excellent demonstration in December will recall that he spent some time showing us how to turn a sphere. This triggered a memory of a conversation I had with Don Derry when he first came here to teach his Sharpening The Eye course. In Don’s class your first exercise is to turn a sphere free hand. It takes a long time and the sphere is well – not a sphere. The last project of his two-day class is to again turn a

sphere free hand. This one takes less than 15 minutes and is much closer to a sphere. But, unless you practice a lot it is still not quite “perfect”. So Dale’s method is widely used. But, earlier in 2006 we had another excellent speaker when Jean-Francois Escoulen demonstrated multi-axis turning. And that is when I got the idea to turn spheres using an Escoulen-like approach. Here’s how:

## Another Way to Turn a Sphere (cont)

Bruce Campbell

Step	Description	Diagram
1	Cut one end of a piece of square stock so it is square and then mark the centers. On the square end draw a line all the way across going through its center accurately	
2	Indent the centers (use a punch or awl) so you can mount the stock accurately to the marked centers	
3	Rough the stock between centers to the diameter of your sphere; skew it to a smooth surface	
4	Draw two horizontal lines across the surface starting at the ends of the line you drew in Step 1. If you have done everything accurately to this point your two horizontal lines should be exactly half way around the stock (180° apart)	
5	Mark a length on the stock that is exactly equal to the diameter; part both sides through being careful not to break the fibres. You may prefer to finish the part with a saw	
6	Now here comes the magic. On one end carefully indent a point where the horizontal line meets the rim. Orient the indentation toward the center of the sphere; repeat this procedure on the opposite side of the other end of the piece and then mount the piece back on the lathe in these two corner indents. You need to be careful not to crush the corners as you tighten the tailstock. I find it helpful to use a Steb center for this.	
8	Now when you turn on the lathe the shadow of a perfect sphere will appear. Using a spindle gouge simply turn down to the shadow. When the material is all removed the stock will look like this:	
9	The last bit on both sides of the sphere will come to a point. You need to cut this part on your own (free hand) or use cupped holders to remount the ball on a new axis and cut off the remainder (Dale's method)	
10	Done!	

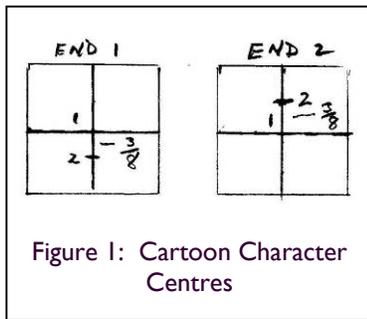


Figure 1: Cartoon Character Centres

**“SHARP TOOLS,  
GENTLE CUTS and as  
much safe speed as you  
feel comfortable with”**

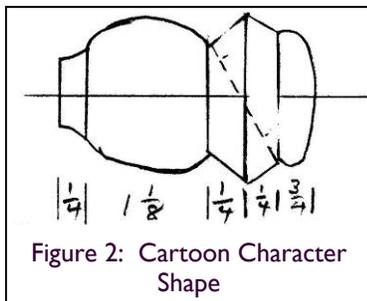


Figure 2: Cartoon Character Shape

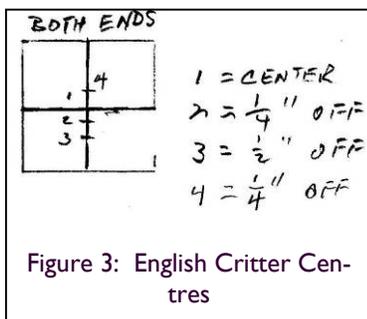


Figure 3: English Critter Centres

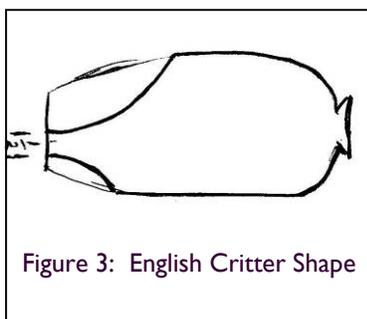


Figure 3: English Critter Shape

## Some Fun with Offset Turning Ross Pilgrim

Offset turning is spindle turning using more than 2 centers. This can be achieved by using a totally new axis or by staying with one point at one end and multiple points on the other end. With a little imagination and some caution you can try multiple centers at both ends, either on the same side of center or on opposite sides of center.

These 3 projects were demonstrated by Chris Stott at the Provo Utah Symposium a few years back. The write up is from my notes.

### Preliminary cautions:

Offset turning will cause a vibration in the lathe. It is best if you have a variable speed lathe and start slow, building up to a proper turning speed ( safe speed = dia x rpm = 6000 – 9000). If you have to change belts you may have to adjust as you change centers.

You can't rub the bevel on off-center turning so you need SHARP TOOLS, GENTLE CUTS and as much safe speed as you feel comfortable with.

You need either a cup drive, a 2 prong drive or a steb center, unless your offset is very close to center.

### Project 1 – Cartoon Character Box

Blank: 3"x3" x 5" / 9cm x 9cm x 14cm maple or cherry

- Find center of both ends calculated on a side to side basis not corner to corner (see fig. 1)
- Measure 3/8" to left of center on one end and 3/8" to right on other end.
- Turn as large a cylinder as you can.
- Cut chucking tenons on both ends
- Part off at 1.5" from one end.
- Chuck the long section (See fig.1)
- Hollow a 1" deep by Max 1" OD box in the long section. Give it a 1/4" long tenon.
- Sand inside of box and apply finish.
- Chuck the short section
- Hollow and fit the lid of the box to the base. tight fit
- Put the parts of the box together aligning the grain
- Mount the resulting cylinder between centers on the true center at each end.
- Turn the funky character shape on the outside. (see fig. 2)
- Finish with your favourite finish. Bees wax, Neutral shoe polish or Watco, or if you are really talented, airbrush in cartoon colours.

See what the funky shape looks like with a half turn of the lid.

### Project 2 – An English Critter

Blank: 3" x3" x 6" maple or cherry

Instructions are for a form but could also be made as a box.

- Find center of both end calculated on a side to side basis not corner to corner
- First axis is 1/4" off center on same side of the wood. (see fig 3)
- Smooth cylinder to 3 sides turned off and one flat side.
- Turn to an elongated egg shape with a 1 1/2" dia. x 3/8" long tenon on the tail-

## Some Fun with Offset Turning (cont)

### Ross Pilgrim

stock end.

- Second axis is  $\frac{1}{2}$ " off center on same side of the wood as axis 1.
- Turn the nose shape. Nose should be  $\frac{1}{2}$ " dia. finished.
- Move the tailstock end only to a third axis  $\frac{1}{4}$ " on the opposite side of center.
- Turn a cone on the tailstock end as the tail. part off if necessary
- Draw 2 eyes on the head end.
- Finish with your favourite finish.

### Project 3 – Female Form

Blank: 2" x 2" x 10" maple or cherry

- Find center of both ends calculated on a side to side basis not corner to corner.
- Decide which end of stock is to be the head.
- Mark one drive center (Head end) and 3 tail centers (see fig. 5)
- For best results lathe speed should be at 3000RPM with head and tail centers firmly embedded in wood and tailstock clamped tight. SAFETY FIRST.
- Mount blank on true centers with head end at tailstock.
- Turn a cylinder.
- Shape head and upper torso only (see fig. 6) sand smooth.
- Reverse the blank in the lathe, remounting on true centers.
- Turn the legs and feet (see fig. 7) sand smooth
- Move to Center 1 (see fig. 5) on one side of center). Turn the hips and rest of torso. Sand smooth. (see fig. 8)
- *From this point onward I have found it easier to move frequently between centers 1, 2 & 3 as you blend the shape of the figure, until you get it to your satisfaction.*
- Move to center 3 ( $\frac{3}{16}$ " on the other side of center). Complete the formation of the upper torso and neck. Sand smooth.
- Move back to center 2. Take off shoulders, shape head. Sand smooth.
- Turn off the lathe and hand sand additional shape into upper torso, hips and legs as necessary. If you are good at carving you could embellish at this point.
- Turn on the lathe and give it a final sand with 300 & 400 grit SP and apply finish.
- Part off at head end and finish feet on belt or disc sander.

## Drat Those Power Failures!

### Bruce Campbell

You are in the shop working away and suddenly you are plunged to darkness. You have been hit with another power outage. This has happened seven times in my area this winter. The first reaction is to find a light somewhere. If you have done some pre-planning you will have a flashlight in the shop - maybe near your fire extinguisher. But did you remember to turn off the machine? Most of our equipment have mechanical switches which are still "ON" even when the power goes off. When the power comes back on that machine will start back up with potentially dangerous results. So, turn the machine off and then go looking for a flashlight.

The same holds for the kitchen. If you have an electric stove be sure to turn everything off before leaving. Otherwise, when the power comes back on at, say, 3:00 AM, when you are fast asleep, the pots will boil dry and fill the house with a very bad smell.

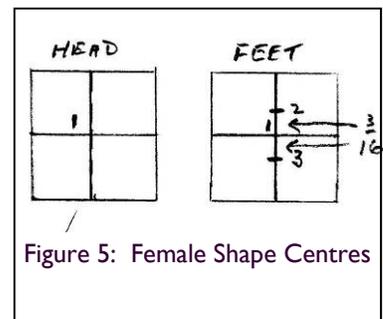


Figure 5: Female Shape Centres



Fantasy Character - Chris Stott

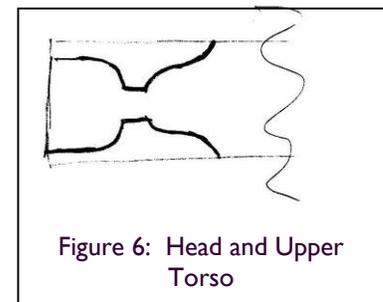


Figure 6: Head and Upper Torso

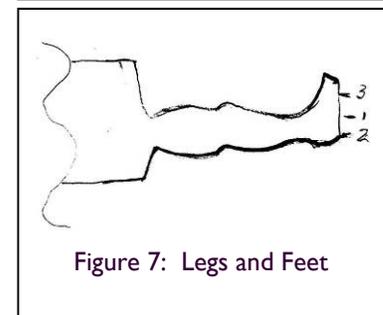


Figure 7: Legs and Feet

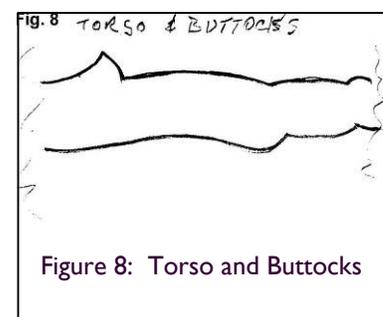


Figure 8: Torso and Buttocks



**President's Challenge:  
Multi-axis Turning**  
Off-Centre Thingee - Bruce Campbell - Mystery Wood - 5 centres - 2-5in x 6in - Krylon Paint.



**President's Challenge:  
Multi-Axis Turning** - Off Centre Bowl - Dale Harvey - Cedar - 4in x 1in - Lacquer Wax.



**President's Challenge:  
Multi-Axis Turning** - Snake - Marco Berera - 1-1/2in x 12in.

## Upcoming Shows Kerry Deane-Cloutier

There are many shows coming up that are soliciting your work.

**Out of the Wood Work 2007**, hosted by the Community Arts Council of Richmond. This is their 1<sup>st</sup> annual juried exhibition of wood working, and will be held at the Courtyard Galleria in Steveston. The show date is March 20 - April 30, 2007. Applications can be picked up from the Galleria at 150 - 3500 Moncton St., Richmond, requested by telephone (604-241-2790) or obtained from <http://www.richmondartscouncil.com>. The deadline for application is February 15, 2007.

The 25<sup>th</sup> **Filberg Festival** in the Co-mox Valley will be August 3-6, 2007. Jury information is available at <http://www.filbergfestival.com> (click on the Artists-Craftspeople link). The deadline is February 25, 2007.

The **Craft Association of B.C.** is hosting a juried exhibition at the Roundhouse Arts and Rec Centre in Yaletown - a really nice space! The show runs from September 11-26, 2007, and wood is one of the categories. Information and application forms are at <http://www.cabc.net/news/craftyear2007/craftyear2007.htm> or visit them at 1386 Cartwright Street, Granville Island, or call 604-687-6511. The deadline for entry is March 15, 2007.

The **Southern Alberta Woodworkers Society** is hosting the bi-annual 2007 Fine Works In Wood Exhibition. The show is in Edmonton from September 14 - 23 and in Calgary from September 27 - October 14, 2007. Applications are available at <http://www.saws.ca>. Submission deadline is June 23, 2007.



**President's Challenge: Multi-axis Turning**  
Turned Figure - Ross Pilgrim - Cherry - 1 and 3 Centres



**President's Challenge: Multi-Axis Turning** - Baseball Bat - Larry Stevenson - Maple - Tung Oil



**President's Challenge: Multi-axis Turning**  
Practice Multicentre - Merv Graham - Maple - 1-5in x 8in - None.

## Classifieds:

### For Sale:

Sears **3 HP air compressor**, 10 cfm, 220 V, purchased at Bese auction but dusted since then. Runs OK but makes scary noises and leaks some oil. Will exchange for a nice (ie. non-firewood) piece of wood. Contact Dennis Cloutier, 604-468-0605 or [dennis@runningdogwoodworking.com](mailto:dennis@runningdogwoodworking.com).

### SuperNova chuck and accessories:

This is the predecessor to the SuperNova 2 chuck and looks a lot like the G3 that is still for sale at KMS. It has no key, but would be great as a second chuck for somebody who already has one. SuperNova Chuck with 2" jaws and 1 1/4" x 8 insert \$85 (new \$160); 4" jaws \$30 (new \$55); 45 mm spigot jaws \$35 (new \$60); Cole jaws \$45 (new \$80). Or buy the whole lot for \$200. Contact Dennis Cloutier, 604-468-0605 or [den-nis@runningdogwoodworking.com](mailto:den-nis@runningdogwoodworking.com).

## Announcements:

The **Bellevue Arts Museum** is presenting Turning Wood into Art: The Jane and Arthur Mason Collection, 120 works by more than 40 artists from the collection of Jane and Arthur Mason. This exhibition was organized by the Mint Museum of Craft + Design and represents one of the most significant assembling of contemporary turned wood objects in America today. The exhibition runs until April 8, 2007. The museum is located at 510 Bellevue Way. More information is at [http://www.bellevueart.org/exhibitions\\_old/index.html](http://www.bellevueart.org/exhibitions_old/index.html).

**KMS Tools** is having a woodturning event January 20, 2007. All card-carrying GVWD members will receive a free bowl gouge.

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