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

Volume 10, Issue 2 **October, 2007**

President's Column - Bruce Campbell

As I write this two exciting events are upon us and will be over before our next meeting. Binh Pho will have been and gone and the Cloverdale Wood Show will have finished for another year. To say that I am excited to see Mr. Pho would be an understatement and I hope that there will be a hall full of people to enjoy his demonstration. This year we choose to put the West Coast Woodturning Competition on hold as everyone prepared for our Symposium. Instead we have focused our efforts on organizing an exhibition of work. I hope you participated. Over the next 12 months we will review the competition and re-launch it in a new way in 2008.

We have been offered the chance to display turned work in the Port Moody Arts Center Blackberry Gallery during November. The Board decided that this should be an inclusive event exhibiting work from a complete cross-section of our members. We need 20 pieces, so we are asking you to bring one or two pieces to the October meeting and from those we will select 20 for the show (maximum 1 per member). Your piece must be for sale and you must deliver it to the Port Moody Arts Gallery on the date the show is set and retrieve it after the show (dates to be announced at October's meeting). And remember, we are looking for pieces from a range of members, from relatively new turners to those who are more experienced.

Please participate.

The President's Challenge for October is "Re-Turn It". You have two choices. Either rework an old piece or turn a second copy of a piece. If you rework an old piece take pictures first and write down what you want to change. Then, make the changes and bring the new piece and old pictures to the meeting. If you choose to make another version, again write down what you want to change in the second piece, make it and bring both pieces to the meeting.

Platter - Rich Schmid - Maple - 14in x 4in - Cranberry Acrylic & Salad Bowl finish

Finally, the challenge for November is "Turned Toys". There are lots of wonderful toys that can be turned. Do a little research, have a little fun and fill the table in November with toys. Perhaps between now and then we can find an appropriate place to donate them for kids-in-need at Christmas.

Next Meeting: October 24, 2007
Sapperton Pensioners' Hall
318 Keary St., New Westminster.
Meeting starts at 6.30

Double Speaker Night:
Rich Schmid - Surface Enhancements
Bruce Campbell - Threading

Food Suppliers:
Kristy Parsons, Wayne Pilchak, Ross Pilgrim, Jacques Plourde, Lew Pocock, John Roberts

October Food Suppliers:
Art Rock, Gordon Rosenthal, Lance Rossington, Anne Rostvig, Peter Ruffini, Len Sawyer

September Main Event - Barrel Turned Pepper Mills

Dennis Cloutier

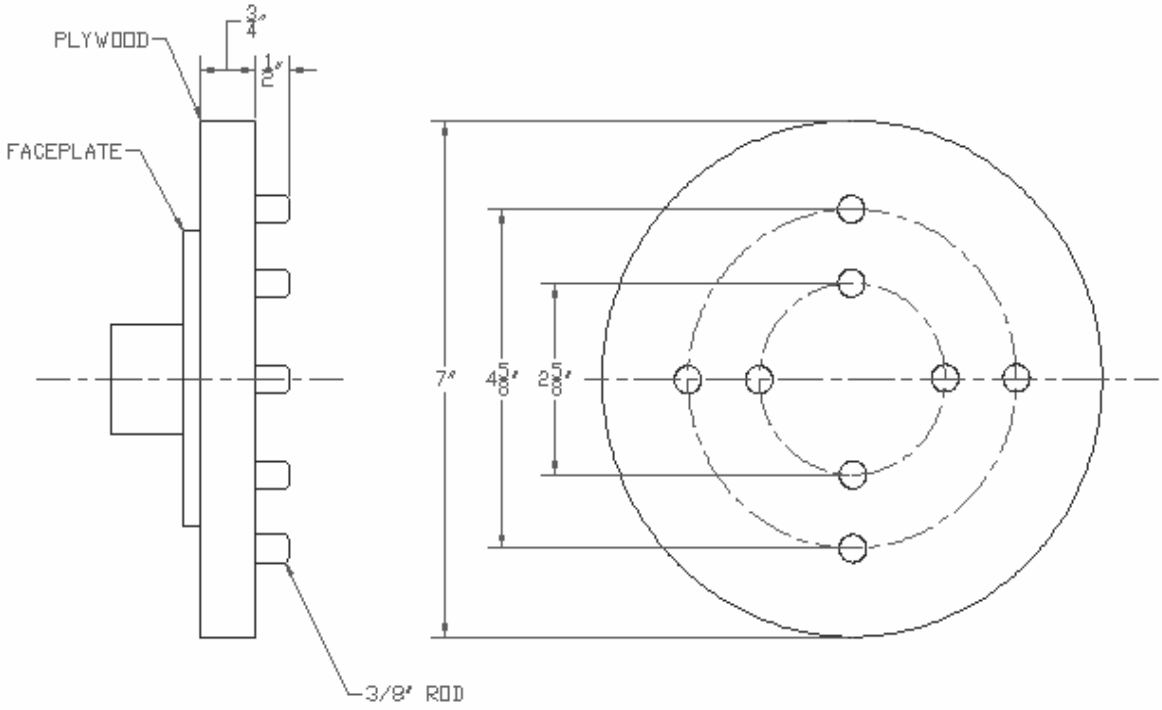
Last month I demonstrated a variation on eccentric turning which involves mounting multiple workpieces on a single chuck. In my case, I was mounting four pepper mill blanks on a plywood chuck and turning three facets on each blank by rotating the blanks on the chuck after turning each face. This technique is similar to the method Marco demonstrated a few months ago for turning fish. Art Liestman also uses this method to produce some of his pieces. My favorite pepper mill mechanisms are the crushgrinds, which are available at Lee Valley Tools, Craft Supplies, Packard and elsewhere. The method I describe below is to produce CrushGrind pepper mills, but the basic method could be applied in all kinds of situations.

Part 1: Make the Chuck

The chuck consists of two plywood disks with bits of 3/8" rod glued into them to locate the blanks. One of the disks is mounted on a faceplate to attach to the headstock and the other has a dimple in the center for the live center.

1. Mark a 7" circle on two pieces of 3/4" plywood & band saw them a little over size.
2. Mount one of the plywood disks on a face plate and mount it on your lathe.
3. Use double sided tape to stick the second disk to the first one. Bring up the tailstock to hold it in place.

(Continued on page 3)



The Chuck

September Main Event - Barrel Turned Pepper Mills

Dennis Cloutier

(Continued from page 2)

4. Turn the two disks to 7" diameter. While on the lathe, also scribe two circles at 4 5/8" and 2 5/8" diameter.
5. Mark two center lines on the disks at right angles to each other. This locates the holes for the pins. You can use the tool rest and indexing setup on your lathe if you have one. Or you can take the disks off the lathe and use a square. LEAVE THE DISKS TAPED TOGETHER AND DON'T TAKE OFF THE FACEPLATE!.
6. Drill holes for the pins through both disks at once. This is why you left them taped together.
7. Separate the disks and glue in the pieces of rod. You need 8 pieces of 3/8" rod, 1 1/4" long for each of the two disks. You could use dowel, but metal is less likely to get damaged with repeated use.

Part 2: Make the Drill Guide

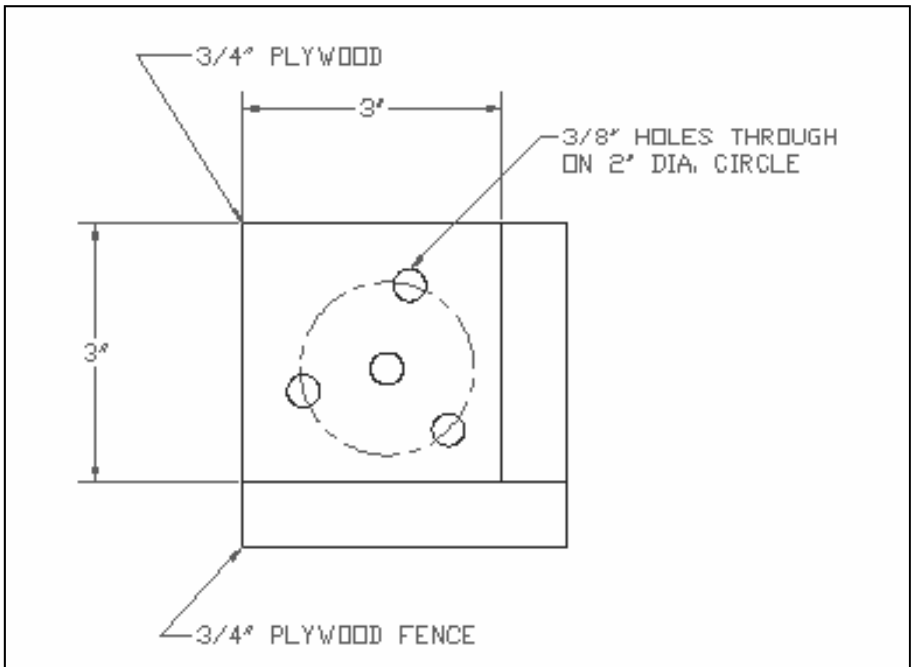
You need to drill holes in the ends of your blanks to locate them on the chuck. They need to be accurate and repeatable, so the best way to do this is to make another jig.

1. Cut a square piece of plywood 3" by 3". Two of the faces need to be exactly at right angles to each other. You may need to dig out the table saw for this one. (I didn't say this was going to be easy.)
2. Mark out and drill four 3/8" holes in the plywood square as shown on the drawing.
3. Nail, screw or otherwise attach two strips of plywood to the two right angle edges. These will serve as fences to register against the blank. They need to stick out on both sides of the plywood so that you can use both sides of the jig.

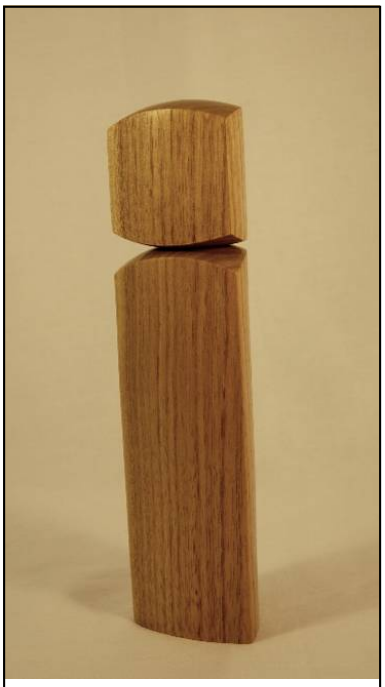
Part 3: Prepare the Blanks

1. Mill four blanks 3"x 3" by about 12" long. Two adjacent sides of the blank should be straight and at right angles. These sides will be the reference faces that your drill guide will register against.
2. Use the drill guide to drill four holes in one end of the blank. The fences on

(Continued on page 4)



Drill Guide Jig



Instant Gallery:
Barrel Turned Pepper Mill, Dennis Cloutier, Walnut with Tung Oil.

Instant Gallery:
Lidded Vase 1- Bruce Campbell - Maple n Ebony - 15in x 4-5in - Bees Wax.

Instant Gallery:
Vase - Larry Stevenson - Maple - 4.5in x 6in - Dyes, Acrylic Secret Stuff®

September Main Event - Barrel Turned Pepper Mills

Dennis Cloutier

the guide should be pressed against the reference faces of the blank. Use a drill stop or something so that your holes are just a little over 1/2" deep.

3. Repeat for the other end. Flip the drill guide over and register against the same two faces on the blank so that your holes line up on both ends. If you don't use the same two faces you will find it very difficult to twist the blank to get the holes at both ends to fit over the pins.

Part 4: Turn the Blanks

1. Mount your blanks onto one of the chuck disks by slipping the holes over the pins. The center hole goes over the outside pin and one of the other holes goes over the inner pin.
2. Install the other chuck disk on top of the blanks by sliding the pins into the holes. This is where all of your precision pays off. If the blanks aren't straight, or if the pins aren't in the right place, this is where you'll find out.
3. Install the assembly on your lathe by threading on the faceplate and bringing up the tail stock. This requires four hands, an assistant, or a really tight fit on the pins. You could also tape everything together first, I suppose.
4. Turn the blanks down until you reach the disks. I turned a straight cylinder at this point, but you could turn curves, beads, coves or whatever. I don't sand at this point because I don't want to round over the corners.
5. Remove the assembly from the lathe and take it apart. Rotate each blank 120 degrees and put it back together. The center hole goes back over the same post, and the other pin goes into the next hole over.
6. Repeat as necessary.

Part 5: Finishing Off

1. Since the blanks are now more or less triangular, it is safe to put them through the band saw. Use the band-saw to cut 1/2" or so off the end of the blanks to remove the holes. Also cut the top 3" or so of the blank off to serve as the pepper mill cap. Match mark and number the cap and body so that you know which goes with which.
2. Use a marking gauge to find the center of the cap and body at each end. You need to be precise or the body and cap will not line up properly.
3. Mount the body between centers and cut a tenon for your chuck on the top end. Also cut the bottom of the blank square.
4. Mount the cap between centers and cut a tenon on the top end.

"you will find it very difficult to twist the blank to get the holes at both ends to fit over the pins"

Instant Gallery:
Small Bowl - Mitchell Visser - Maple - 6in x 5in - Shellac & Aluminum Powder.

September Main Event - Barrel Turned Pepper Mills
Dennis Cloutier

(Continued from page 4)

5. Chuck the bottom up and drill a 1 3/4" hole 3/4" deep using a forstner bit. Then drill a 1 1/2" hole 1 1/4" farther (ie. 2" total) into the blank. Finally, drill a 1" hole at least half of the rest of the way through. Remove the blank from the chuck
6. Rechuck the bottom on a jam chuck, or on a pin jaw chuck if you have one. Use the tail stock to make sure it is centered.
7. Drill the 1" hole the rest of the way through.
8. Cut the tenon off and turn a profile of your choice on the top of the body. You are done turning the body.
9. Mount the cap in your chuck and turn the bottom into the shape of your choice. Drill a 7/8" hole, 1 3/4" deep into the cap. Remove the cap.
10. Mount the cap on a jam chuck, turn off the tenon and finish turning the top.
11. Sand the cap and bottom using a hand held random orbit sander or something off of the lathe to avoid rounding over the corners. Apply the finish of choice.
12. Epoxy the bottom of the mechanism into the base and cut the shaft off to length. Deburr it with a file.
13. Epoxy the top of the mechanism into the cap.

Instant Gallery:
Platter - Allan Cusworth - Maple - 10in x 1.5in - Beeswax.

West Coast Roundup - John Jordan's Ideas Slide Show
Kerry Deane-Cloutier

John advocates "filling your pocket" with ideas. In order to fill his pocket he takes photographs and collects things like seeds, pods, and junk store items. Keeping an ideas book, a sketch book or a clippings folder is another method. He is particularly interested in texture, and points out that sources of inspiration are everywhere: lichen, fungi / mushrooms, weathered deadwood, sand, rocks, mud, pickets, the geometry of architectural and industrial structures, roman and medieval ruins, and undersea items like coral, sponges and schools of fish. He looks for pattern, repetition and rhythm. He does not use cultural or ethnic symbols or icons. John likes texture that is almost non-existent and depends on the viewer becoming engaged with the piece to realize it – e.g. aligning the same-size chips into a pattern on a portion of a vessel, while leaving them random for the rest of the vessel.

Formal patterns are sketched onto the piece in pencil before texturing begins. He does this freehand to give it a human quality. He carves his pieces off the lathe, without an expensive stand.

For creating his textures, John uses a variety of tools. He uses a hand gouge or reciprocating carver to give a peened look to a piece. Instead of a needle scaler, he uses a single point, as different pressure needs to be used where the grain changes direction. A soft wire brush will give a sand blasted look to the early wood, but leave the harder late wood unscratched.

To colour pieces black, John uses an alcohol based dye, Feibings leather dye - USMC Black, which should be available from supplies like Tandy Leather. Use a suede brush to remove any pooling. He also uses the messier graphite in a lacquer solution (1/3 each graphite, lacquer and thinner). This can be sprayed on if you shake your gun while working, or brushed on for a brushed texture. Graphite can be burnished.

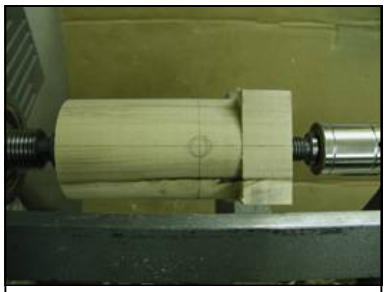
(Continued on page 6)

"John advocates "filling your pocket" with ideas. "

Instant Gallery:
Fruit Bowl - Doug Schop - Maple - 9in x 3.5in - Tung Oil & Wax.

Instant Gallery:
Bowl - Bruce Campbell - 14in x 4in - Arbutus & Acrylic Paint - Bees Wax.

Gary Miller - Photo 1: Mark a centre line full length on all four sides and extend the lines across the ends. Determine which will be the top and mark the ends "T" & "B"



Gary Miller - Photo 2: Mount between centres and turn to 3 1/8" cylinder (just short of fully round - lines on sides should still show)

Gary Miller - Photo 3: Replace the drive spur with a ½" Steb centre (optional but safer) and mount the piece transversely between the centres.

West Coast Roundup - John Jordan's Ideas Slide Show

Kerry Deane-Cloutier

As a final point, John noted the need to rest somewhere between purely copying another turner, and being bizarre. Find something you are interested in and concentrate on it for a while. Even if your turnings start out looking like somebody else's, they will end up being your own. You cannot do all forms (bowls, spindles, hollow forms and boxes) in all woods.

Turning a Multi-Axis Vase

Garry Miller

*Many of you may have seen **Woodturning Magazine's** article on our own Art Liestman in their latest issue. He is not the only one to appear on their pages. Former club member Gary Miller recently had this article published in the November 2006 issue of Woodturning Magazine. It is reprinted here with his permission and theirs.*

Like many other woodturners, I like a challenge. Awhile back I saw a photo of an award winning multi-axis vase that intrigued me. I wondered if I could turn something similar. Unfortunately (again like many others) I don't have an off centre chuck nor can I afford one.

Undaunted, I considered whether such a form could be turned between centres. Part of the process would require that the workpiece be mounted transversely. As well, both sides of the piece would need to be turned off centre. It seemed that the transverse turning would have to precede the linear turning because mounting transversely between centres would obviously damage the finished sides. I suppose waste blocks could be glued on the sides for the drive spur and live centre, however, it would mean manual removal and clean-up afterward and who knows what damage could be incurred. There is also the potential problem of end grain tear-out of the finished edges for which there is no easy solution. And so, I conceived the following procedure and tried it out, though not without some anxiety. I am happy to report that I still have my thumbs and fingers and the vase turned out not too badly. I have since demonstrated the procedure to my club (Thames Valley Woodturners Guild).

For those adventurous souls out there who would like to try this, I'm sure you will find it gratifying. Size, form and finish are not critical but I have provided measurements that I know are appropriate for this size of vase. Enjoy, but be careful. Off centre turning can be fraught with dangers. You must be aware of the relative position of the piece to the tool rest at all times and keep your fingers clear. You can't trust what you see, as you are turning shadows.

Tools Required

Standard drive spur

Live tailstock centre

1/2" "dead" Steb center (not absolutely necessary – but safer)

Dividers, inside calipers, outside calipers and a steel rule

1 ¼" roughing gouge (and/or skew)

½" spindle gouge & 1/2" bowl gouge (swept-back grind)

1/8" & 1/16" parting tools

Sharpening equipment (preferably a diamond hone)

Jacobs chuck

1/8" Centre drill (3/8" shaft)

1" Forstner bit

Awl (not a pre-requisite)

Black Marker (at least 1/8")

Belt sander (or a lot of elbow grease)

Sandpaper (100 to 320 or higher)

(Continued on page 7)

Turning a Multi-Axis Vase (cont.)

Garry Miller

(Continued from page 6)

Materials

3" X 3" X 6" project stock cleanly squared off on all sides (I used White Ash – dry)

3" X 3" X 12" waste material (softwood is O.K. again, cleanly squared off)

Procedure

STEP 1

Mark a centre line full length on all four sides and extend lines across the ends

Determine which will be the top and bottom (grain appearance, direction, etc.) and mark the ends "T" & "B" (See photo1)

Mount between centres and turn to 3 1/8" cylinder (just short of fully round. Lines on the sides should still show. If not, use the tool rest to re-mark them) (See photo 2)

Form a 5/16" X 1 3/8" dovetail spigot on the bottom (B)

Measure 1 3/8" up from the bottom (excluding the spigot).Using the tool rest for support, and turning the piece by hand, USE A BLACK MARKER TO MARK A PERIMETER LINE (this is a necessary visual reference).

Decide which will be the "wide" sides (again, grain appearance and direction, etc.) and mark them side "1" & "2" on both ends

Measure 2 7/8" up from the bottom and using the tool rest for support, mark a pencil line around the perimeter. With an Awl, punch an indent where the lines intersect on sides 1 and 2.

On the bottom (B), mark 3/8" (offsets) and ¾" in from sides 1 and 2 (ie. 4 marks)

Replace the drive spur wih a ½" Steb centre (optional but safer) and mount the piece transversely between centres. (See photo 3)

STEP 2

Mark a point ¾" down from the top along the "narrow" side line.

At about 1000 to 1200 RPM, cut a smooth inside curve to the ¾" marks on the (narrow) sides and to the ¾" marks at the top using the 3/8" spindle gouge (keep very sharp using a diamond hone if available – it is best not to have a burr)

Remount in the chuck on the B spigot and, using the centre drill, make a small pilot hole in the top. (See photo 4)

Using a 1" Forsner bit, drill to about 1 ½" depth. (See photo 5)

STEP 3

Remove the piece from the chuck and mount a 3" X 3" X 3" waste block between centres. Turn a 1" cylinder about 2" long. On the other end, form a dovetail spigot about 1 3/8" dia. Leave the remainder square. Mark centres on all 4 sides of the square section and extend lines along the dovetail end. On the dovetail end, mark 3/8" offsets on 2 opposing sides. Remount in chuck. You can turn the corners off the waste block at this time. (See photo 6)

Jam-fit carefully into the drilled hole in the vase (tight, but not so tight that it will crack) aligning the lines on the sides with those of the vase (make sure that the lines with the 3/8" offsets coincide). WITH A BLACK MARKER, MARK THE INNERMOST EDGE OF THE WASTE BLOCK (necessary visual reference). Mount between centres on offset points 1. (See photo 7)

(Continued on page 8)

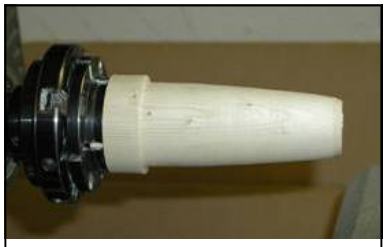
Gary Miller - Photo 4: Remount in the chuck on the B spigot and, using the centre drill, make a small pilot hole in "T".

Gary Miller - Photo 5: Using a 1" Forsner bit, drill to about 1 ½" depth.

Gary Miller - Photo 6: Mount a 3" x 3" x 3" waste block between centres. Turn a 1" cylinder about 2" long. On the other end, form a 1 3/8" dovetail spigot.

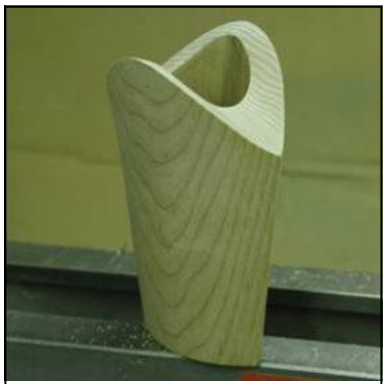
Gary Miller - Photo 7: Jam fit carefully into the drilled hole in the vase aligning the lines and making sure the 3/8" offsets coincide. Mount between centres on offset points 1.

Gary Miller - Photo 8:
Find the best turning speed (minimum vibration). Use a 1/16" parting tool and cut to the inside of the black markers down to the centre.



Gary Miller - Photo 9:
Turn another waste block (much like photo 6) to jam fit at least 1 ½" into the hollow (I made mine 2 1/2" long)

Gary Miller - Photo 10:
Mount and finish off the bottom.



Gary Miller - Photo 11:
Turned and sanded, ready for finishing

Turning a Multi-Axis Vase (cont.)

Garry Miller

Find the best turning speed (minimum vibration) and with the 1/16" parting tool, cut inside of the black marker lines to the centre lines. With the 3/8" bowl gouge, turn to the centre lines (don't wipe out the lines if possible and if you do, use the tool rest to re-mark them). (See photo 8)

Remount between centres on offset points 2 and repeat for the other side. BE CAREFUL TO CUT ONLY BETWEEN THE BLACK VISUAL MARKER LINES (being offset, you can easly lose sight of the vase limits and cut away the opposite offset points!!! ie. "Game Over"). Note keep your gouge very sharp - again, use a diamond hone and no burr.

At this point you will have turned the vase with parallel sides. With care, you can remount at offset points 1 and/or 2 to turn to a taper. You can do this as many times as you wish until you have the exact profile that you want. Be careful not to turn past the centre lines at the top of the vase. This will help keep the sharp edge visually centred as you taper. When you are happy with the profile, extract the waste-block (carefully) and remount the workpiece on spigot B. Hollow the inside remembering that your inside diameter limits are dictated by THE NARROW SIDES OF THE OF THE VASE!!!! You are likely to lose visual reference of these limits while turning because of the "apparent" width, which is that of the wide sides. Sand inside to at least 320 using whatever method is safest for you (I use a toothbrush wrapped in sand paper). Seal and finish the inside as desired.

STEP 4

Turn another waste block (as in step 14) to jam-fit at least 1 ½" into the hollow (I made mine 2 1/2" long) (See photo 9).

Mount and finish off the bottom. (See photo 10)

Sand and touch up any irregularities on the sides and top (belt sander, Dremel, sanding block or ?) (See photo 11)

Sand to at least 320, seal and finish as desired. I burnt the exterior only, then brushed it. I then sprayed on several coats of matte sealer. It is ready for display. (See photo 12)

NOTE If you feel you cannot do this whole procedure safely, DON'T DO IT!!!

Gary Miller - Photo 12:
Ready for display.

Instant Gallery

Bowl - Bruce Campbell - Maple - 18in x 6in - Bees Wax

Hollow Form - Peter McLaren - Chestnut - Walnut Oil Buffed

Wedding Goblet - Allan Cusworth - Maple - 3.5in x 7.5in - Beeswax

Bowl With Nail - Jared Altman - Birch - 12in x 4in

Nut Dish with Textured Edge - Doug Schop - Maple - 6.5in x 4.25in - Tung Oil & Wax

President's Challenge - Marco's Fish

School O Fish - Marco Berera - Spruce - 4in x 12in - Lacquer

2 Fish - Marco Berera - Red Cedar - 1-5in x 8in - Minwax Poly & Sandblasted

Fish On A Stick - Bill Thomas - Fir & Wanlut - Clear Lacquer

Classifieds & Announcements:

For Sale:

Derry Hollowing System: Captive laser guided hollowing tool c/w scraper attachment. See http://derrytools.com/lightning.htm for more info. Worth over $400 new. Ex. Condition. Selling for $350. Contact Kerry at (604) 468-0605 or kerry@runningdogwoodworking.com.

Nova DVR Lathe: 2 hp, 220V or 110V, 0 to 3600 rpm (without belts). C/w several faceplates, Oneway live center system, Nova vacuum adapter & a couple of homemade vacuum chucks. The new DVR sells for $2,200. Selling for $1,000. Contact Kerry at (604) 468-0605 or at kerry@runningdogwoodworking.com.

GVWG Officers, Appointees and Volunteers

PRESIDENT
Bruce Campbell 604-944-3028

VICE PRESIDENT
Larry Stevenson 604-438-3947

SECRETARY
John Weir 604-787-9220

TREASURER
Merv Graham 604-272-3525

MEMBERS AT LARGE
Colin Delory 604-576-1172
Gerry Vickers 604-463-0760
Steve Hansen 604-585-0638
Marco Berera 604-274-7594
Allan Cusworth 604-534-6223
Georges Leroux 604-541-4710
Steve Kent 604-209-3700
Rich Schmid 604-538-7012
Claudia Hayward 604-462-7597
Don Hoskins 604-939-6808

LIBRARY ACQUISITIONS ADVISOR
Don Hoskins 604-939-6808

EDUCATIONAL COORDINATORS
Marco Berera 604-274-7594
Steve Hansen 604-585-0638
Larry Stevenson 604-438-3947

LIBRARIAN
Rich Schmid 604-538-7012

FOOD CHIEF
Lance Rossington 604-462-9985

FOF COORDINATOR
Claudia Hayward 604-462-7597

TURNING 101
Gerry Vickers 604-463-0760

NEWSLETTER
Dennis Cloutier & Kerry Deane-Cloutier 604-468-0605
gvwg@runningdogwoodworking.com

DIGITAL PHOTOGRAPHY
Gregg Parsons 604-542-9066

WEBMASTER
Ivan Cvekic 604-275-8459