



GREATER VANCOUVER
WOODTURNERS
GUILD
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President's Column - Ed Pretty

As I write this column I am in a hotel in San Jose only hours after the wrap-up of the 2012 annual AAW symposium. It was a perfect beginning for the start of a 2-3 month cross-country ride with my wife, so I won't see any of you this month. I attended all rotations while Arlene volunteered in the galleries. Art Liestman was there as a member of a discussion group and Bruce Campbell worked as an AV person. What an opportunity to rub shoulders with anyone who is anyone in the turning world. I met lots of folks who post regularly on the WOW site (see below) and generally yakked with woodturners literally from all over the world. We didn't meet anyone who was anything less than congenial and open hearted. The woodturning community is certainly very special.

There were 11 rotations, most with technical content and some that were discussion groups of a more esoteric nature. I can't tell you how much it would be worth any turner's while - whether new to the game or more experienced - to attend a symposium. I guess this is my long way of saying, save your \$\$ and attend a symposium. Perhaps even our own if we host one.

Again, I can't stress enough the value of being a member of the AAW.

Because this is the last meeting of the year and you will likely see one of the folks mentioned below, here is something that you can think about. If you're not already a member; join WOW – World of Woodturners. Membership to this site is free although you have to be "invited" into the site. That sounds quite pretentious but it's only a requirement of the site's format. Some members of our guild who are members and may invite you are Merv, Al Cusworth, Peter McLaren, Art Liestman, Kees Hoff, Jim Johnson, Claudia Hayward – or you can email me on the road and I will help you out. All that's required is your email. I can affirm that it has provided positive inspiration for me and given me much information as far as turning techniques, tools and finishing. Members post photos of their latest pieces on a daily basis and there is a forum that is a wonderful source of information. If you ask a question, it gets answered – in spades. If you join, there some simple rules regarding courtesy. Please follow them.

NEXT MEETING

Wednesday, June 27th, 2012 - 6:30 pm
 Sapperton Pensioners' Hall
 318 Keary St., New Westminster

Main Event:

Finishing Part One

New Members Forum:

How to get the most out of being a member of the GVWG.

Tech Talk Table:

Bruce Campbell will host a forum for your technical questions.

Focus on Form and Finish:

Larry Steveson will moderate a critique of your pieces.

Focus on Fundamentals:

June Food Suppliers:

Neil Elmer, Paul Erickson, Bill Fowle, Rick Friedel, Cathy Friesen, Allen Gasser

Sept Food Suppliers:

Michelle Gendron, Tony Gil, Chris Gorton, Michael Gosnell, Merv Graham, Ron Hader

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JUNE'S PRESIDENT'S CHALLENGE IS
 "A lost wood project"

Turning Site of the Month

Peter McLaren

One never knows where an idea may spring from, and this month the source for site of the month came from my vagabond brother Greg who was over from London a couple weeks ago, and he decided to head south to find warmer weather. He spent some time in California and one Sunday visited the Hollywood Farmer's Market where he spotted a stall selling lovely wood pieces. Greg got talking with the Proprietor / turner **John Talbot** and then took the time to send me his link.

I did not get around to checking out this wonderful site for a couple weeks until Greg asked what I thought of his work. Only then did I take the time to have a good look at what he was doing, but I was more impressed with what he says about his work. In particular I was attracted to his honest account of what happened with a major commission that he got involved in through his brother, who coincidentally is named Peter.

Check out this link to his story, <http://www.jct-woodwork.com/trees/mountainlaurel.html> and then have a look around the rest of his home page.



The story he tells of the commission is not about turning in particular, but about art, about listening, and about trusting, among other things.

I found many new ideas looking at John's site and I enjoyed how he organized his web presence so that **Galleries**, means displays by species, rather than the location where his art is available for sale. Hope you enjoy his work as much as I do.

June Main Event - Finishes Part One

Finishing is a big part of what we do and the number of ways to finish a piece seems nearly endless. Over the next few meeting we will look at various finishing techniques from on-the-lathe applications to oils, wipe-on and spray finishes. Given the wealth of information, each presenter will attempt to distill the information down to practical and easy-to-follow instructions.

Shop Made Articulating Hollowing Rig

Dennis Houle



After the May meeting, a few members asked for information on making their own hollowing rig. First of all, I have not done a lot of hollowing, so my experience is limited. A few years ago, I purchased Don Pencil's "Scorpion" system www.donpencil.com and later made up my own version of the smaller "Stinger" out of 1/2" steel rod that I acquired somewhere long ago. It works fine, but the main drawback is the arm brace positions the turner a bit back of the turning, not to mention the beating your arm takes. I became intrigued from time to time with the various captive hollowing systems out there - Lyle Jamieson's, Don Derry's, Kobra, Monster, to name a few. Google any of them and you'll even find plans for making your own Jamieson system on his web site, and lots of youtube videos.

At the November 2011 meeting, Jim Johnson gave a great demonstration on the various hollowing systems, finishing off with his preferred "Monster" system. I decided that I couldn't justify the expense for the limited use I might get from such a system, I didn't need the boring bars and cutters, I already had them, and.....I was up for the challenge of building my own.

In my various "Google" searches, I came across someone from the Spokane wood turner's club who made up his own "Monster" system out of aluminum. <http://www.youtube.com/watch?v=SDrcjCQmiZY> I considered aluminum, but wasn't sure how easy it would be to machine the recesses for the thrust bearings, and besides, I had a supply of old oak spindles, and a piece of 2" x 8" x 12" oak, so that's what I used.

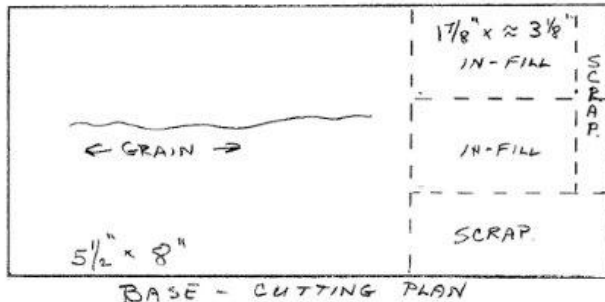
Material List:

- 1 – 5 1/2" x 12" x 2" oak, for base.
- 2 – 1 5/8" x 9" oak, one was ripped and planed into 2 @ 3/4" thick.
- 1 - 1 5/8" x 6" oak, front arm.
- 1 - 1 5/8" x 8" oak, for post.
- 1 – 1 1/4" x 2" x 4" long oak for clamping base to lathe bed. I used two, one would do.
- 1 – 3/8" carriage bolt and handle or plastic knob for clamping base.
- 2 – 3/8" knobs for clamping inner post to outer post.
- 1 - 1 3/4" x 12" steel square tube (1 1/2" inside dim.) available from Metal Supermarkets, Burnaby or Langley.
- 1 - 3/4" ID, 1"OD x 3" long, round steel tube, (not gas pipe), same supplier as square tube.
- 2 – 3/4" x 1/8" x ~3" long flat bar for inner post clamping.
- 6 - #51201 Thrust bearings available from Motion Canada (BC Bearings) in Burnaby, and other bearing suppliers. This # is common to all many manufacturers. Price ranges from under \$5 to over \$25, depending on manufacturer, RBL, or AMCAN are under \$5, which is what I used.
- 2 – M12 x 110 metric cap screws, available from Pacific Fasteners and others
- 1 – M12 x 140 metric cap screw (for post)
- 3 - M12 Nylock nuts
- 8 – M12 flat washers
- 2 – 3/8" x 1/2" hex set screws.
- Epoxy, paint, Watco oil, and a couple wood screws.

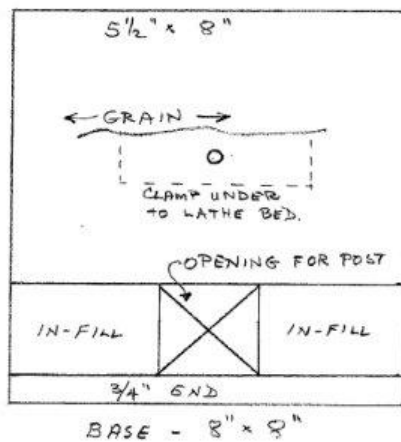
All of my dimensions are made to fit my Powermatic #3520 lathe (20" swing) and my Scorpion boring bars. The Scorpion comes with 4 sleeves, 3/4" OD x 5/8", 1/2", 7/16" & 3/8" for various other boring bars/tools, and all of these fit inside the 3/4" steel tube. Adjust your dimensions to suit your lathe and tools.

THE BASE: I cut the 2" x 5 1/2" oak down to 8" long, the width of my lathe bed, ripped the 4" scrap piece into 2 -1 7/8" wide infill pieces, and ripped the 8" piece in half so that the post is centred. If I were to do it again, I wouldn't centre the post, I'd leave the 5 1/2" x 8" piece as is, use the 2 infill pieces on one end, and enclose that with a 3/4" x 2" strip of oak, as shown on the plan. And then only 1 clamp is needed, not 2. Make sure the hole left for the square

tube is a little sloppy, leaving room for epoxy to flow into. Rough up the edges of the oak where the post will be, drill bit or whatever, rough up the bottom of the steel post with an angle grinder, so that the epoxy has something to bite into. Glue and clamp the base pieces together, grain should be oriented at 90 deg. to how it sits on the lathe bed. Once glue sets up, clean up the edges on table saw, round off the top edge with a 1/8" round over router bit, and



BASE - CUTTING PLAN



BASE - $8'' \times 5''$

sand. Don't round over the bottom edge, crisp edge will push sawdust aside as you slide along Cut the 12" square tube down to 8 1/2" long, pre drill 2 holes in the bottom of the steel tube for wood screws. Next, position the post in place, drive a couple wood screws from the bottom at an angle, then align the post with a couple right angle jigs clamped in place, run a bead of silicon or 5 minute epoxy around the post at top edge of oak base, to act as a dam. Once that sets up, flip over and pour a 24 hour curing epoxy (System 3) and let it flow into the loose fit of post to base.

THE POST:

Mount 8" long oak post in chuck, centre it, and using a Jacobs chuck in your



tailstock, drill a 1" hole with forstner bit down about $\frac{5}{32}''$ deep, then with a square nosed scraper, sharpened on one side, enlarge the diameter to precisely $1\frac{3}{32}''$ diameter and test fit one of the bearings for a nice tight fit. (Fast forward to bearing section for explanation.) Then drill a $\frac{15}{32}''$ hole down the centre, about 3" deep. (12 mm bolt is $\frac{15}{32}''$) Reverse in chuck, and drill a 1" hole (depending on bolt head and washer size) with forstner bit, down to about $2\frac{1}{4}''$ from the other end. A little trial and error is required, the smooth part of the bolt needs to be proud of the top of post by about 2". ($1\frac{5}{8}''$ arm, $\frac{1}{8}''$ gap between arm and post, $\frac{1}{8}''$ at top for bearing, another $\frac{1}{8}''$ for good measure). None of the threaded part of bolts should run against the bearings, use a few washers on top of bearing to keep nut from bottoming on end of threads before clamping against bearing. Then plane down to fit inside steel post, rounding out the corners.



Route a $\frac{3}{4}''$ wide x $\frac{3}{16}''$ deep groove centred down the length of the post, on 2 sides, (at 90 deg to each other) and glue in 2 strips of $\frac{3}{4}'' \times \frac{1}{8}''$ flat steel bar. Find a friend who can weld (as I am about to), drill a couple $\frac{5}{16}''$ holes in the post, tap a $\frac{3}{8}''$ thread into post, screw a nut onto a $\frac{3}{8}''$ bolt, screw into the post, and weld the $\frac{3}{8}''$ nuts to the outside of the steel post. (See photo on Monster web site.) Remove the bolt, and substitute a couple knobs with $\frac{3}{8}''$ threaded studs. These will be used to give adjustment to the height, then clamp in place, as you change tools with bits in different locations, so that you can always be turning right on centre.



THE ARMS & BEARINGS: The metric thrust bearings are 3 piece, as shown on website. <http://www.vxb.com/page/bearings/PROD/Kit7861> (I bought locally, not website.) One of the outer pieces has a 12 mm dia hole, the other half has a slightly larger hole so there's no friction between the 2. Both outer pieces are the same OD, 28 mm = $1\frac{3}{32}''$, the inner ball bearing cage is slightly less, again, no friction. The height is 11 mm = $\frac{7}{16}''$. When drilling holes in the arms and post, drill $\frac{5}{32}''$ deep, (times 2 holes = $\frac{5}{16}''$), the bearing

is 7/16" high, that leaves a 1/8" gap between arm sections. The hole on the top of the arm that attaches to the post can be a little deeper, as there's no 1/8" gap needed. (I was told imperial bearings are hard to find, but now see that this web site has 1/2" x 1 9/32" x 5/8" at \$9.95 ea - might be worth considering.) http://www.vxb.com/Merchant2/merchant.mvc?Screen=PROD&Store_Code=bearings&Product_Code=Kit8751&Category_Code=Thrust

Mount the 6" long arm piece in a chuck, and drill a 1" hole with forstner bit about 2 – 3" into one end. Test fit the short length of 3/4" (1" OD) steel tube, sand larger if needed. I left



my 3/4" tube proud of the end about 1/2" – if I ever want to remove and use a 1" boring bar, I can grip it to pull out, so don't glue in place. Trim down 4 outer sides of this arm, down to 1 1/2" sq. x 2" long (bandsaw or router table) so that a 2" piece of the square tube you used on the post can be epoxied on for a collar. Drill a couple 5/16" holes through the collar, wood, into the steel tube, and tap out to 3/8" for a couple set screws. I drilled mine top and bottom to suit my bar which has 2 flat spots. On the drill press, drill 15/32" holes in all ends of arm pieces (except the business end of course).

Mount a scrap wood blank about 6 – 8" dia or square, on a faceplate or chuck tenon, face off the end so it's flat. Drill a hole with Jacobs chuck, for a slightly larger dowel, and glue in place, then turn it down to 15/32". It should protrude about 1". Slide one of the 1 5/8" arms onto the dowel, secure in place with strap iron or whatever, drill a 1" or 1 1/16" hole with forstner bit, 5/32" deep, enlarge to 1 3/32" diameter, test fit bearing. Watch your fingers on that swinging stick!!

Run a 1/8" round over bit along all edges of arm pieces, sand and finish as desired.

ASSEMBLY: The bolts are a real tight fit in a 15/32" hole. The whole assembly worked but it was stiff. Leave the post hole as is, that bolt doesn't turn and needs to be tight, but drill out the arm pieces to 31/64", and it will swing around with ease. When you're happy with the length of bolt protrusion out of the end of the post, drop some epoxy over the bolt head and washer and knock it solidly in place, then

plug the 1" hole with a dowel for structural integrity. Assemble, keep the bearing piece with the 12 mm hole on outer end of all hinge joints, as that puts the 2 bearing to bolt surfaces about 2" apart, versus about 1 1/4" if they were on inside.

FEELER GAUGE: Fairly straight forward, 3/4" x 2" x 7", drill 2 – 3/4" holes then cut in half, or 2 – 3/4" x 1", clamp a 1/8" strip of "lost wood" between then drill. 3/4" x 14" arm, turn 3/4" round on one end, round over corners of the rest, drill and tap for 8 – 32 screw, attach a knob to the head and a 3" spring. A 1/4" carriage bolt, washers, and wing nut clamps in place. Glue some 220 grit sandpaper on inside of holes for a good bite on boring bar.



I've only turned one hollow form, about 6" deep, and was very happy with the performance. The beauty of a captured hollowing system is you can get up close and personal to your work. Will it stand the test of time? Will the hole where the boring bar attaches enlarge and oval? Will the thrust bearings stand up or their holes enlarge or oval? Will the termites get to it? Good questions (except for the last) – who knows, time will tell. But as I'm often told, when I ask how I should turn or finish this or that piece – "Try it, if it doesn't work out, it's only a piece of wood." And oak is mighty good firewood!!!

Give it a try if you're so inclined, I have no doubt that someone can always build a better mouse trap. One thought, if there's a concern with the hollowing bar distorting the hole in the oak arm – consider a 6" long piece of 1 1/2" square tube, epoxy a 4" long 1" ID (1 1/4" OD) round tube inside, and maybe epoxy the bottom half of the thrust bearings to the other end, and adjust the dimension of the other arm to suit. A 1" boring bar or 3/4" sleeve for your boring bars will fit inside.

Guild Website Receives “Thank you” Email

Ed Pretty

Recently we received an email thanking the guild for the information on our website. While we receive thanks from time to time for the information on our site, I felt this one was a little more special than most. A school class in Los Angeles combined their research skills and woodworking skills to complete a project for an annual competition. Their research led them to our site where they found the information they needed. They obviously had researched information from all over but they chose our site (probably along with others) to use for their information.

This is the email we received. Kudos to webmaster, Steve Hansen, and anyone else who has worked to provide information on our site to make it what it is.

Hello there,

My name is Liz Mowry and I'm a librarian and tutor for some lovely students at Jefferson District Library. I hope I'm not a bother, but I just wanted to take the time to send you a quick thank you note on behalf of my library class and myself for providing the resources on your page (http://gvwg.ca/_resources.html). They just completed their woodworking projects (for our annual competition), and found your page was such a great reference, so from all of us, thank you for your help :)

As a small token of our appreciation, they thought up the idea of sending along another helpful page that they came across in their research - <http://www.sofasandsectionals.com/wood-turning-resources>. It has some great resources and information on woodturning that we thought could be helpful for other students and enthusiasts as well.

And if you wouldn't mind adding it to your other resources, I'd love to show my student who went above and beyond, that his work was appreciated and shared with others.

But thanks again and we hope to hear back from you soon!

Sincerely,

Liz Mowry's Library Class

Tech Talk

Robert Carlson

A member posed several questions the first being is it worth re-sharpening a band-saw blade.

General consensus is it is not worth the time. Band-saw blades are relative inexpensive and it is probably safer to replace damaged blades then mess with them.

The next question was regarding MT to JT (Morse Taper to Jacobs Taper) drill chuck arbors to use a draw bar when mounting in the headstock.

There are 3 types for arbors available. Type 1 has a flat tang that is used to couple with a roll pin in some types of drill press. These can be used in the tailstock for drilling purposes but are not suited for use in the head stock. Type 2 has a threaded hole in the back of the arbor to be used with a draw bolt or draw bar. And type 3 looks like type 2 but has no hole. The various types are available for your favourite local tool supplier. Also a picture of a standard keyless drill chuck.

Please see pictures below.



Type 1 MT2 to JT3



Type 2 MT2 to JT6



Keyless Drill Chuck

And this concludes a very short tech talk session this month.

FOF Notes May 2012

Basic Surface Decoration Kerry Deane-Cloutier

10 simple methods of enhancing a turned surface were illustrated with examples.

Dimpling and staining

A rotary tool such as a micromotor (e.g. NSK or Master Carver Micro Champion) or a Dremmel can be used with a small round tipped or ball cutter. The ball was repeatedly depressed into the surface so as to overload it and cause charring, giving a dimpled texture. It is essential to apply the technique with random start positions lest a systematic trend develop while encircling



the object. If a colour is to be applied, it is helpful to delimit the area of the pattern with burning, so that the dye or ink does not spread. In using a rotary tool, maximum control is achieved with a two handed grip (tripod) where with the right hand holds the tool and the left hand is interlocked across the tool with the left hand fingers resting on the surface and the left thumb directing the tool motion.

The blackened surface can be further enhanced by dry brushing on a black ink such as Higgins Black Magic, or a fibre or leather dye.

Texturing

The micromotor can create other textures using different bits. The surface of a cherry purse was textured using a triangular bit available from Al Stirt. It is a little difficult to assess how much is enough while working on the piece, but a wash of paint helps. The purse was finished with black milk paint, which can chemically react with the tannins in the cherry to create a beautiful antique look.

Bleaching

Areas of an object can be whitened by the application of wood bleach, a two part product that is quite corrosive. Again, an incised or burnt line is useful to delineate the highlighted area. Several coats may be needed to achieve the effect desired. Black rims on bowls

The rims of bowls turned from woods with darker elements may be highlighted with a black permanent marker (Sharpie), preferably while the object is still on the lathe, using the tool rest to support the pen and rotating the bowl by hand. More coats may be applied between finishes to achieve the density of blackness sought.

Carved feet on a bowl

Feet on a bowl provide an unusual footing and permit rounder profiles. The steps are to turn the base allowing a ring of wood for the profile of the feet, which are then marked out (three is best for stability). A fretsaw is used to remove the waste and the feet are shaped with rasps and sandpaper. With a jam chuck or similar, the bowl is returned to the lathe and the area between the feet is turned to match the flow of the bowl's profile – a key element to the success of the piece. The feet and surrounding area is then hand finished.

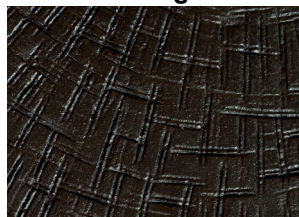
Wire burning

Guitar wire wound between two handles can be used with spindle turning and certain bowl bases to burn in accent lines.

Beads

A simple decorative touch is to incorporate beads – odd numbers are aesthetically pleasing.

Sand blasting and charring



Sandblasting can be used to remove the softer early wood and provide a very matt finish. This in turn can be enhanced by charring with a torch (e.g. propane torch). As

with most techniques, a test piece is useful to gauge the effect. Charring on its own will highlight grain features such as chatoyancy.

Burning (pyrography)

Interesting patterns can be achieved with pyrography. Connecting and interlocking straight lined patterns were illustrated on the wide rim of a bowl. Again, work random areas, gradually filling in the area to ensure patterns do not develop. To get crispness and avoid splotchy burn marks where the grain changes density the skew blade of the burner should be honed, since the action is also one of slicing.



Natural edges on burl bowls

A spiky natural edge can be created by turning a burl with the bowl blank oriented so the rim of the bowl is on the bark side. In this case, the edge is just as attractive without the bark as with it. This means the bowl can be turned thinner, and the burl can be harvested at any time of year.

Classifieds

Wanted

I am looking for willow or poplar (dry or green) blanks 3"x3" or more in cross section at least 6" long. Any help would be appreciated.

Murray Mackinnon (604) 986 5746.

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