



Greater Vancouver Woodturners Guild

130th chapter of the
American Association of Woodturners



Newsletter

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President's Column

Art Liestman

Our Annual General Meeting will take place at the regular February meeting. At this meeting, we will elect those directors whose terms end in odd numbered years: the Vice President, Treasurer, and Member at Large. Members are reminded that these elected directors must be members of the AAW. (Any member can be a candidate for one of these positions, but upon election he or she is expected to become a member of the AAW.)

In addition to the elected directors, our guild has several important appointed positions such as the Focus on Fundamentals Coordinator, Education Coordinator, Librarian, Wood Exchanger, Food Chief, Digital Photo Guy, and Newsletter Editor. As far as I know, none of these appointees is anxious to quit their jobs, but if you think you might want to take over one of these positions at a future date, please let me know. We can always use help!

January 24, 2001 Meeting:

Focus on Fundamentals

Level 1 – Starter Tools

Level 2 – Basic Cuts II

Level 3 – Sharpening III

(starts at 6:30 p.m.)

Main Speaker – Cornelius Regehr
– Finishes

**Meeting at Canadian Legion Hall
1025 Ridgeway Ave.. Coquitlam**

Focus on Fundamentals – Motors Part II

Larry Stevenson

In part 2 of 2 on Motors we focused on AC Single Phase motors. These motors are by far the most complex of motors due to the need of a starting circuit. Building on part 1 of Motor fundamentals, we looked at the fact that with a single-phase motor there wasn't a rotating magnetic field but an alternating magnetic field. This causes a dilemma, because without a rotating magnetic field the motor just sits and hums the

Meeting Food Providers – Reminder

We have gone to an alphabetical rotation!

We ask that the following members please provide some food for the January 26, 2001 meeting: **Keith Greffe, Lief Hansen, Steve Hansen, Amie Hillaby, Ernie Hooge & Don Hoskins.**

And for the February 28, 2001 meeting: **Sandy Howkins, Mike Jacobs, Bob James, Howard Jones, Ivar Jones, and Bill Kennedy.**

Your contributions are much appreciated.

60-cycle shuffle. This creates the need for some means of creating a rotating magnetic field. The different types of single-phase motors accomplish this in different ways and we looked at all the many different types of motors. There are 3 main classifications of AC single-phase motors:

1. Commutator Motors
2. Induction Motors
3. Synchronous Motors

Each of these different classifications has many different types within their classification. We discussed all of these and focused mainly on the different type of split phase induction motors. These types of motors make up the majority of motors that the woodworker will run into. This group consists of the following motors:

Resistance Start Motor (also call split phase motor)

1. Capacitor Start Motor
2. Permanent Split Capacitor Motor
3. Capacitor Start/ Capacitor Run Motor

We looked at the different characteristics of each and the appropriate use of each motor.

Next we looked at what I call "Useful Stuff". Not so technically oriented, this section covered things that each of us should consider when using these motors. This included things such as voltage drop and it's effects on performance, starting intervals and how that can relate to premature failure of a motor or a component of a motor.

The topic that I promised would find a few fire hazards waiting to happen was discussed and I was alarmed to find how many people have this situation in their shops. This is of course the issue of "Overload Protection". Every motor by law must have both overcurrent protection (circuit breaker) and overload protection (thermal protection). Some motors have it built in such as the red button on the side, but many motors have no built in thermal overload and require an external form of protection built into a motor switch be it a magnetic contactor or a manual motor switch. An example was passed around for all to have a good look at. Also I discussed how

on some permanent magnet DC motors how you have to tune the speed controller to the proper value to set the overload protection.

We looked at "All the hype about HP" and saw that manufacturers are giving out false claims to attract sales. Beware of motors marked SPL on the motor plate under the heading of HP. It means special and there isn't anything special about it. To get a good idea of what the actual HP is you need to do a little math. The formula for HP of a single-phase motor is as follows. $HP = (\text{volts} * \text{amps} * \text{efficiency} * \text{power factor}) / 746$. On a more reputable motor the efficiency and power factor are given, on others it isn't. A good guess for a capacitor start motor is an efficiency of 0.66 and a power factor of 0.68.

We briefly discussed troubleshooting motors and a hand out was provided. It seems that they were more popular than I thought they would be and I will have more in January for those that missed out.

If you have any concerns or questions, please feel free to approach me at a meeting or give me a phone call and I'll try to answer your questions.

Clay Foster Is Coming to Town!

Art Liestman

We are delighted to have Clay Foster visiting the GVWG in early February. Clay is an internationally known woodturner who is in high demand as a demonstrator at woodturning clubs. Clay has been a professional woodturner for nearly 20 years. He was a founding member of AAW and has served on their board. He is also President Emeritus of the Woodturners of North Texas.

Clay is known for his hollow vessels and sculptural pieces. In a recent interview in the publication *More Woodturning*, Clay talked about his influences, saying "What has probably influenced me most throughout the years is African art and culture. The African sophisticated sense of representation and abstraction, the merging of the spiritual and physical aspects of

life, and their use of patterns as a means of communication have had a big affect on my life. Studying African art and culture also helps me work on getting over my western culture fixation on uniformity, regularity, symmetry, and precision. I'm learning how to make things with a more spontaneous and casual approach." This fits right in with our ongoing discussions about design!

Clay encourages woodturners to expand their horizons. "We've got the tools and equipment to turn almost anything now. I would like to see turners turn their attention next to becoming more educated about what is going on in the rest of the craft and art world, and how these other mediums and disciplines can be combined with woodturning." This is going to be an inspirational visit!

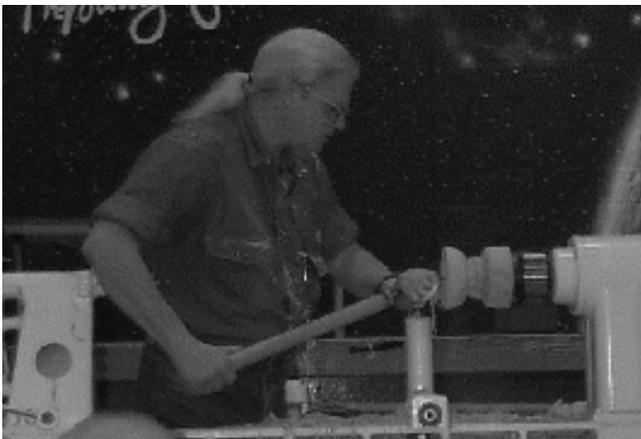


Figure 1: Clay demonstrating in Ontario

On Saturday, February 3rd, Clay will present a full day demonstration from 9 am to 4 pm at Studio B at the Evergreen Cultural Centre at 1205 Pinetree Way in Coquitlam. The Evergreen Cultural Centre is on the northeast corner of the intersection of Pinetree Way and Guildford Way. To get there, find the intersection of Barnet Highway and the Lougheed Highway. Coquitlam Centre Mall is on the northwest corner of this intersection. The northbound street is Pinetree Way. Guildford Way is approximately 4 blocks north of this intersection. Parking is available in a pay parking lot adjacent to the centre, so you may want to carpool. Don't forget to bring a lunch!

The Saturday demo will include a 30-minute slide show of Clay's work and discussions on adaptations to lathes, tools, techniques, and equipment that can make woodturning easier, more efficient, and more enjoyable. Clay will make a two-piece hollow vessel while demonstrating the adaptations. He will also demonstrate processes for turning multiple axis vessels, including a discussion of the process for making a two-piece multiple axis hollow vessel. Time permitting, he may also show us a method for turning a multiple axis spindle, and an exploration of what to do with them. There will be a charge of \$25 to attend the demo, payable at the February meeting.

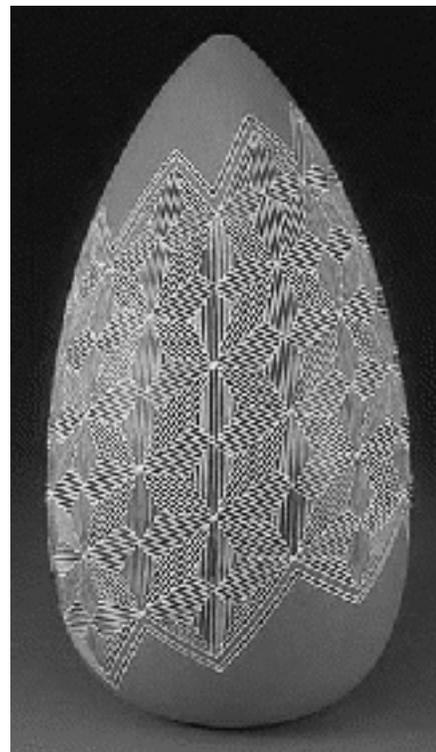


Figure 2: One of Clay Foster 's hollow forms

On Sunday and Monday, February 4th and 5th, Clay will offer hands-on classes for up to 6 participants each day. The classes will be held at KMS Tools at 110 Woolridge Street in Coquitlam from 9 am to approximately 5 pm. To reach KMS, go one block east on Lougheed Highway from the intersection with Brunette Avenue. Turn right onto Woolridge Street. KMS is on the right. In each class, participants will turn a two-piece

hollow vessel and a two piece multiple axis hollow vessel. Participants should have basic turning skills. Wood will be provided, but participants should bring a bowl gouge (1/2" or 5/8" diameter), parting tool, and skew. Bring other tools if you want, such as a roughing gouge, detail gouge, or hollowing tools. There is a fee of \$150 for each participant, payable at the February meeting.



Figure 3: Clay Foster vase

This is going to be another great event, so please put it on your calendar and bring your payments to the February meeting!



Figure 4: Another Hollow Form

Vernon Leibrant Demonstration

Fred Baldwin

The December demonstration at Vernon Leibrant's shop was fantastic. We were lucky to have the opportunity to meet, learn and receive advice from a wood turner as cordial as Vernon.

Approximately 40 members of our club found their way to Vernon's wood shop in Everson, Washington on December 9. The first things one sees upon entering his shop is rows and rows of bowls or platters ranging in size from 40" down to 14", in woods such as monkey-puzzle, sycamore, figured maple, cherry (both wild and fruit), black locus, apple, oak, black walnut, and the list goes on. His wife had graciously prepared coffee and sweets for us and then Vernon got down to show us some serious woodturning.

He had mounted a piece of sycamore, roughly 15" in diameter, on his lathe, which is a 1200lb block of concrete with a motor, pulley system and straight shaft (with a face plate permanently mounted). Vernon used 3-inch lag bolts to secure the piece. Next he moved/rolled his portable tool rest (it is a light 200 lbs) into position then picked up his first tool – a bar about 4 feet long with a rounded planer blade on the end. As he began battle with the wood, chips six inches long and an inch wide flew off the bottom and sides. The piece was trued then removed.

He then attached the trued bottom of the bowl to the faceplate and began the serious job of removing wood. In virtually no time, the inside and outside have been formed. He suggested that one should take a few cuts off the inside then on the outside, because as wood is taken from the inside, the 'stress' on the wood will change and cause the outside to become untrue.

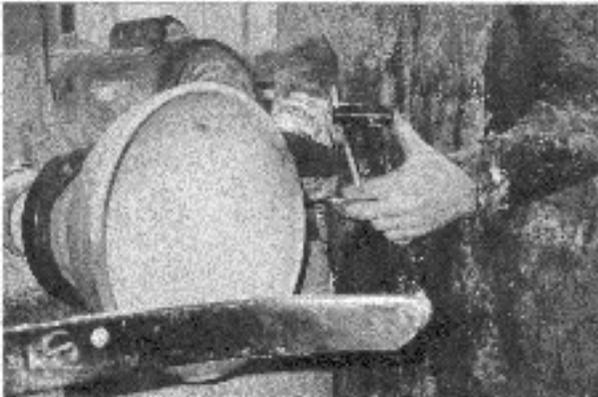


Figure 5: Vern power sanding a bowl

For his finishing cuts he moved to a bowl gouge and worked the piece down to about 1/2 inch thickness. Next he donned his raincoat and, using a fine stream of water and an offset grinder, began to sand the piece using, progressively, 80, 120 and 220 grit wet sand paper. Finally, he parted the piece off, then remounted the piece using a jam chuck and supporting board to finish the bottom. It seemed so simple when watching an expert do it.

Vernon then went on to discuss how he finishes his pieces. First he places his pieces into plastic bags and turns the bags inside out each day (he noted that he almost never has a piece split using this method). When the piece is dry, he uses a vacuum chuck to hold the piece and does the final sanding with an orbital sander then applies a sealer and up to five coats of finish.



Figure 6: Steve Hansen admiring a selection of Vern's bowls

We presented Vernon with one of the club t-shirts then broke for lunch. Afterwards Vernon turned another bowl from black locust. As the day drew to a close, Vernon invited all to take whatever wood they wanted from his extra pile. From the feedback I have received, everyone was thoroughly elated with the day. Once again our special thanks to Vernon.

Tool Handles and Holding Tools

Steve Hansen

These ergo-tips come from the latest Fine Woodworking - Issue 160, which always has a number of excellent articles for woodturners, and is arguably the best publication regarding woodworking. These tips deal with handles and how you hold them and concern how to minimise injury to your fingers, hand and wrist.

First, a good handle, when clutched, will allow your thumb to overlap your fingers but a gap should be left between your fingertips and the palm. Grips that allow your fingertips to wrap all the way around to touch the palm can cause injury to your hand. This will be a good design element to build into your next custom-made handle.

Second, your forearm and wrist should always be aligned while working. This goes for all activities. When the wrist is bent, as is often the case with the way turning tools are held, this can lead to permanent damage to your hand & wrist. The solution is to adjust: the height of the

work/tool rest, the degree of approach, and where you hold the tool's handle. Remember also, that a strong and ergonomic grip is where the palm maintains contact with the handle. If there is a gap between the palm and handle, then your fingers have to work much harder to maintain control.

If you have any questions or concerns, please come and see me so I can demonstrate. These tips have been corroborated by physiotherapists.

Thoughts on Design

Steve Hansen

For me, and I suspect most other artists (we turners are artists), a commitment of time and "work" is required to expand and improve our designs. So, rather than dwell on the pros and cons of public critiquing, I would like to contribute, for your consideration, a number of ideas concerning ways to approach design. Some of these ideas are practical and some are cerebral and comprise a repertoire of my own observations as well as those from many other sources. Whether you agree or disagree with these ideas is unimportant. What is important is that you find your own way to develop your design repertoire.

I think the essence of design is imparting your own personal mark on the pieces you create. In order to do this successfully it requires a certain amount of liberal thinking – you have to "let go" of those ideas (shapes, forms, textures, etc.) that you are familiar with – then turn (no pun) yourself loose. I think we all try to create new designs. The problem is that it is not so easy to create a new idea, just like that! This is the hardest thing to do as an artist, because, I think, that we are inundated with so many shapes/forms/colours/textures from other sources that we are stifled – we are saturated! Whether you are striving to have your pieces shown at the Metropolitan Museum of Modern Art, N.Y., or you are making a piece for a friend, you usually need some time to think about the design. Here's your chance, big or small, to impress your friend, agent and most important, yourself. Design it with *your mark!*

As Art Liestman pointed out last month, an excellent start to studying design is to **observe** things around you – plant life, pottery, turnings, and even pastry. Observation allows you to identify things (shapes, detail, styles, motifs, etc) that you like. You can also pay close attention to subtleties of shape and curves. Included in your observation should be your own finished pieces – well after you have cooled off from the excitement of its creation.

Modeling is a key tool for exploration and can be done through various media (paper and pencil, computers, wood, clay, silly putty, cardboard, pastry dough). Drawing, especially, is a relaxing and productive way to explore design. One excellent exercise is to draw a simple curve starting on one side of the page. Then try many slight variations of that curve side by side and see what happens.

Your **imagination** is a very powerful tool as well. For most people this tool needs to be harnessed by having pen and pencil handy so that your idea can be jotted down before you forget. Stimulating your imagination can be a very personal matter. Mornings or after exercise are good times for your imagination to blossom. Obtain inspiration from music, looking at *things*, books, etc.

Recognize those things that delight you, regardless of the medium. This includes things you hear as well as the visual and temporal. For example, listening to music (Brubeck, Hendrix, Beethoven, Ellington, Lennon) should nurture the creative side of your brain as well as influence the style of your design. Why recognition? Because these things will reinforce the essence of your natural design inclinations.

Definition should never be used when thinking about art or design. It's funny; we can immediately recognize a thing of beauty. Try to define that beauty and you will find an exception to the rule. It's a valuable exercise though. Try it on various unrelated things – I challenge you to succeed in discovering any definition that always holds true. And now "the foot in the mouth" trick. I believe that the closest to a universal rule

to design, and I am really stepping out to the end of the plank, is that good designs have a focus - not necessarily a literal one, but something that the eye or the mind is drawn to. It can be implied or explicit; it can be subtle or bold; it can be inward or outward; it can be interactive (stuff happening within the piece); it can be many things; *but*, there remains some factor that seems essential to the validity of the work.

Returning to **observation**, look hard for that focal point in all pieces you see, including your own, and especially in pieces you like. Try to incorporate “something” even (especially) in the simplest things you make. This does not mean you have to “turn a bead” just to finish it off! Maybe you want a slight undulation at the lip or some texturing. It may be perfect the way it is. Things like this will tease the eye of the beholder – they will enjoy it for that reason. On the opposing end, be wary of over-indulging your piece, it is possible to over decorate a design so that it’s overall beauty is lost in a sea of detail – buy hey that’s a “rule” and we can’t have rules.

The **repertoire**, as I call it, is the series of things you know of to apply to your work. This can include things like: space/volume; balance/tension; complimenting/contrasting; texture; simple/detailed; subtle/extravagant; etc. Through a combination (sometimes) of these things you can create a myriad of works. Playing with relationships of these things will give you an infinite “palette” with which to create turnings.

Designing without **motivation** will likely be frustrating. I think we all have a creative spirit, meaning we have an innate understanding of what we like – a personal definition, if you will. The question is whether we are compelled to design.

On **critiquing**, I’d like to say this one thing: If you want the input, that’s great, but trust your own intuition.

The **salivating** factor, is the case of designing a turning with the intention of the wood (grain, colour) carrying the piece. You look at it and marvel at the beautiful grain. Ask yourself: what

will it look like when the grain fades? What if it were painted (god forbid)? Would the work still have beauty? In other words, sexy wood is no substitute for inadequate design. Honour the wood with your best creative effort, whether it is rosewood or maple.

Be **proud** of what you make and spend time after you finish it to observe it. I used to set newly made projects on top of my TV set – accumulatively, I spent hours looking at them, first to enjoy them, and then later to study them.

Here are some odds ‘n’ sods of dos and don’ts to think about:

Dos:

- Let your mind wander and for that matter wonder at other things
- Creative self is most active in the morning and during relaxation
- Periodically dismount your work-in-progress and look at it right side up, rather than looking at it sideways.
- Remember to account for wood that will be removed from the foot because of mounting screws, chuck marks, etc. Often we end up removing (shortening usually) material that looked okay when still mounted, but once removed, the piece lost its lift.
- Get in the habit of drawing.
- Distance yourself from your own pieces so that you can objectively critique your work. Here are two possible methods: 1) bore yourself to death of the piece by looking at it a lot – best way: place it on top of your TV! Or, 2) Stick it away for a while so you forget what it looks like. Then bring it out and hopefully you can view as if it was the first time.
- Experiment. Do wild things. Why not? Everyone else in our woodturning community is.
- Train your eye.
- Trust your eye.

- Read a book on fostering a creative mind; listen to music while you draw; etc.
- And above all else make it your own – apologies to William Shakespeare

Don't:

- Don't be logical – it will quell your creative spirit.
- Don't be satisfied with a shape just because the last “finishing cut” was soooooo nice. If the shape is wrong, peel away wood until it looks right. Hosaluk, Raffan, and Jordan all dwell on this. Take the risk and go for it.
- Don't change your designs or approach just because someone else offers a suggestion or does not like your work. Your design is worthy because you like it. If you receive input, consider its possibilities, but do not abandon what you think looks right.

Upcoming Events

Fred Baldwin – Education Coordinator

February 28 – Scott Belway (Fraser Valley Woodturners) on turning a bowl with a scraper.

March 28 – Martin Thorn from Squamish – will demonstrate either cedar burl balls or turning beaded boxes.

GVWG Officers, Appointees, and Volunteers

President – Art Liestman (939-3843)
 Vice President – John Bese (581-8807)
 Secretary – Dave Martin (521-8327)
 Treasurer – Don Hoskins (939-6808)
 Member at Large – Ted Fromson (876-0267),
 Andrew Forrest (990-9667)
 Focus on Fundamentals Coordinator
 Bruce Campbell (469-0221)
 Education Coordinator – Fred Baldwin (224-5788)
 Librarian – Dave Armatage (936-0705)
 Wood Exchanger – Phil Laliberte (936-2995)
 Food Chief – Rich Schmid (852-2810)
 Digital Photo Guy – John Flanagan (939-0942)
 Newsletter Editor – Amie Hillaby (273-9408;
 email: plover_wing@yahoo.com)
 Webmaster – Mark Bese (markbese@home.com)

April 25 – Rob Prinse (Mt Cheam Woodworking) will give a discussion on local woods, how to identify them what turns well, and drying characteristics.

May 24 – Doug Black (Island Woodcraft Supplies) will demonstrate turning small items for sale and will answer questions on wood turning tools.

June 28 – Neno Catania on bark edged bowls.

THANKS!

A special thanks to the following for donations, expertise and help:

KMS Tools (Coquitlam) 522-5599

Mount Cheam Woodworking
(Chilliwack) 795-9297

Neufeld Brothers Hardwoods
(Chilliwack) 795-7886

Call for Photographs!!!

Remember that fantastic project we did for the Collaborative Challenge last year? That's right – **Organic Fantasy**, with which we won an *honourable mention*. To commemorate our club's first momentous entry into the world of Collaborative Challenge competition, I'd like to create a scrapbook.

Please bring **ANY** photos that you have from the planning meetings, construction workshops and application of the final touches to the January meeting for **Amie Hillaby**. If you want the photos back, please let me know, so that I can make copies. The photos will not be returned, and the scrapbook will be installed in our library.

Thanks! Please give me a call if you have any questions or suggestions.