



VOLUME SIX—ISSUE SEVEN

APRIL, 2005

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NEXT MEETING

April 27, 2005

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

Forum on Form & Finish:

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

Focus on Fundamentals & Beyond the Basics:

Lance Rossington will do Basic Cuts 1—Spindle Gouge and Parting Tool Cuts. Marco Berera will demonstrate off center turning.

Main Event:

Gary Miller—Ornamental Turning

March Food Providers:

Jim Moses, Ralph Myhill-Jones, Gina Myhill-Jones, Lorne Nelson, Herb Neufeld, Claudio Nonis

PRESIDENT'S COLUMN:

Bruce Campbell

The last four weeks have been action-packed for the Guild. At our last meeting Larry Stevenson and Steve Hansen gave us an in-depth look at approaches to hollow form turning. Thanks guys.

That weekend we had an auction of John Bese's estate. It went really well and Mrs. Bese and Mark extend their heartfelt gratitude to the Guild for all the help. Maybe we shouldn't tell her that we had a lot of fun doing it.

Gina Myhill-Jones did a wonderful job of organizing a club demonstration at the annual Fiberfest in Abbotsford. Our booth was fun and informative and very well received by a group of people that are just plain excited to learn about woodturning and what it can do for them. I expect we will have more than one new member from that community very soon.

On Saturday April 23rd we had a day-long demonstration by Ron Gerton. He delighted and entertained the group with a great discussion of metal working - especially metal casting. Five lucky people then got to spend two days learning by doing as we made and cast dozens of pieces in bronze and silver. Truly a wonderful experience that will create lots of material for future turnings.

So April has been a really full month. Just remember that our President's challenge is 10 to 1 this month. Don't ask what I was thinking. It is more important what you are thinking and then expressing in a turning. By request I am trying to stay a month ahead so next month will be "Tiny Feet" (or is that foot-ses?). I will announce June's challenge at our next meeting.

Are different brands of CA glue different? I ran out of thin CA glue recently and did a little price comparison to see where to get my next bottle. I discovered a wide price difference and was told at the higher-priced place that you get what you pay for. The more expensive glue is supposed to be a superior formulation. Being a skeptic (OK, being cheap), I posted a question to a popular turning newsgroup to see what the vast and unpaid research department might have to

PRESIDENT'S COLUMN (cont.)

Bruce Campbell

say. One turner with a chemical engineering background said "only a few companies have the monomers needed to make it (CA glue)" leading me to suppose that it may be like gasoline - the difference is in the marketing campaign. Another person mentioned having poor results with one brand while his friends do not. He suspects he may have had a poor batch. There does not seem to be any conclusive evidence that one brand is superior to another so I am left to conclude that price may be the best selection criteria. If anyone has more information to add to the discussion please let me know. Meanwhile, cheap seems good (yaaa!).

THE BESE AUCTION

Lawrence Nelson

What can a number of dedicated Guild volunteers working three long days accomplish with the help of 40 enthusiastic turners on the final day?

In this case they raised over \$10,000 for Margaret Bese and had a lot of fun in the process.

The Guild had agreed to help Mrs. Bese by holding a sale and auction of John's shop equipment, tools, wood, and roughed out bowls. Sale day Saturday April 2 started with a sale of bowl blanks at set prices. This sale was fun to watch as eager turners searched for the best pieces. Over 350 roughed out bowls were sold and even the scrap pile yielded treasures for those sharp enough to find them.

Over 150 lots of shop equipment, tools and exotic wood were sold by auction over about five hours. That is an average of two minutes per item including breaks and set up time and is a credit to Bruce the auctioneer and his assistants as well as the eager turners who purchased these items and helped to make the day fun. Thanks to Shirley who managed the computer and ensured that auction items and buyers were tracked. At the end of the day all that was left were a number of smaller roughed out bowls which will soon find homes, and many memories. Many of us will be reminded of John Bese time and time again as these auction items are put to good use.

Thanks as well to Margaret Bese who has donated John's Jet lathe to the guild along with some of John's books and tapes for the guild library.

(As the infamous #16, I did my bit by buying as much as (actually a bit more than) my wife would let me get away with. Of all of the many things I purchased (including the scrap pile), there is only one that I probably could do without, and a bunch of items that I wish I had tried harder to get. Many thanks to all of the organizers. - Dennis Cloutier)

COMING EVENTS

Andi Wolfe - June 25 demo, classes on June 26 and June 27 <http://www.biosci.ohio-state.edu/~awolfe/COW/wolfe.html>

Russ Fairfield - September 10 demo, classes on September 11 and 12 (if there is interest)

Marilyn Campbell - November 12 demo, classes on November 13 and 14 (if there is interest)
<http://www.marilyncampbell.ca>

If you are interested in some of these classes or if you'd like to request other demonstrators, please contact Art Liestman (artliestman@shaw.ca or 604-939-3843).

MARCH MAIN EVENT – Hollow Turning Without Breaking Your Arm or Your Budget

Kerry Deane-Cloutier

March's main event was a dual presentation by Steve Hansen and Larry Stevenson on hollow forms.

Steve opened the evening with a discussion of technique. He believes that a boring bar is the safest and easiest way of hollowing. Key points were:

- Button everything down well
- Ease of glide over the tool rest is key: file, sandpaper and wax it
- The bar should be level, and slightly above centre so catches are pulled into air
- Tools must be sharp
- Tools should be de-burred, as burrs tend to be a bit too hungry, and bite in too much. A negative rake is good, and a steep 80 degree bevel is better than a shallow one.

Hollow form beginners should start with a simple form, with no hard shoulders at the top. Drill a pilot hole to give guidance for depth and to allow the chips somewhere to go. Do not worry about the size of the pilot hole. Steve turns at a relatively low RPM. He uses squeeze cuts, where the heel of the hand is braced on the rest, and the fingers squeeze the tool forward. This gives much better control than moving your whole arm. The tool should be hungry for the wood ; you should not have to force it into the wood to get it to cut. If it is not, something is wrong, and check for sharpness. Listen for a hiss, and watch for shavings. Get used to vibration, especially when deep inside the form.

Cuts are taken from the axis to the edge, and should be light. When vibration is a problem, or you get clunking, make the cuts lighter and shallower. Most cuts are scrapes, so when doing roughing cuts do not be concerned about whether you are cutting with or against the grain. After making 3-4 cuts from the axis to the edge, take a clean-up cut along the inside wall, cutting downhill. In particular, the inside of the top 1/3 of the form should be finish cut before moving deeper.

Miscellaneous pearls of wisdom rounded out the presentation. De-clog regularly or the shavings will bunch up. Ensure that the tool rest sits behind the hook when using hooked tools. When using a face plate, make the face of the wood slightly concave, and use Papcon concrete screws for the best hold. When cutting wet wood, cut it in one session as you will not be able to come back the next day to finish it. Throwing water inside a form can help cool it down. When using a laser, the laser points to where the cut is being made. Let the laser disappear off the edge of the wood then stop cutting.

Larry Stevenson followed up with a demonstration on a two piece hollow form. Step by step instructions for this project can be found at <http://www.berger.co.nz/project1.htm>. He finished the project in "Food Network Time", by reaching behind him at one point and pulling out a nearly finished version of the project. In the course of his presentation, he passed on some valuable tips, including:

- When doing a jam fit, cut a taper and try to fit it with the lathe running. If the taper is shiny all the way across, the fit is right. Shiny on the inside means it is too narrow, shiny on the outside means too wide.
- For finishing cuts, use a larger diameter scraper and make delicate shear cuts. If they are delicate enough you may need to do no sanding.

Marco's sandpaper trick for making the two pieces fit tightly in the end: wrap sandpaper around the plug and briefly press it into the opening to sand for an even fit.

Our thanks to both Steve and Larry for giving us valuable insight into the tips and tricks for successful hollowing turning.

ALCOHOL SOAKING METHOD FOR DRYING BOWLS—Part II

This article is continued from last month.—Dennis Cloutier

by Dave Smith - Reprinted by permission.

Background:

Still larger bowls can be placed in a heavy plastic bag and then nested into a pile of shaving to conform to the bottom of the bowl and limit the amount of alcohol needed to cover the bottom. The inside of the bowl can also be filled to reduce the volume of alcohol needed to completely cover the bowl. With a little bit of ingenuity the amount of alcohol required to process large bowls can be held to a reasonable quantity.

Other Trials:

In order to verify the results I had obtained with alcohol soaking, I asked several other tuners to try it. I wanted to get a cross section of turners with different experiences and specialties. Some of those who provided data included Bill Grumbine, Dominic Greco, Mark Kauder, and Jennifer Shirley.

Mark Kauder has used the method for 3 bowls, two from box elder and one from sycamore. He bought a slab of freshly cut Ambrosia Sycamore, 4" thick and not sealed. He cut three 16" diameter blanks from it, roughed them out, then used the alcohol soaking method on one of them while completely covering the other two with Anchorseal. When he later pulled them out, the Alcohol Soaked one seemed dry, and had warped only about 1/2" across the grain. When he turned it, it was dry, and has not moved since. The two Anchorsealed ones had both warped/shrunk 1" across the grain and had "Potato chipped" or cupped about 1/2". After chucking them up and getting them round again, they still continued to move. Mark reports he will use the alcohol soaking method when he turns solid Wood.

Dominic Greco has completed more than a dozen pieces using the alcohol soaking process. He has used the process on many types of wood including; Box Elder, Norway Maple, Osage Orange, Cherry, Chinese Elm, and Apple. When asked what the worst problem was Dominic responded, "The piece of Osage Orange cracked during drying, but I believe this was a crack that was present in the blank, and not a direct result of drying". Dominic uses a moisture meter to determine when a bowl has completed drying. After 2 weeks he reports that his pieces are at a moisture content of 6%. None of his finished pieces have distorted as of the writing of this article, and Dominic reported that it is now the only method he uses for drying bowls.

Bill Grumbine used the alcohol soaking method in late 2003 to fill Christmas orders he received during a Thanksgiving artist show. Bill has been an enthusiastic supporter of the method.

Jennifer Shirley soaked one walnut bowl before reading the fine print as, she calls it, and left it in the alcohol for four days. When she removed it, she simply left it on a shelf exposed to air. Four months later the bowl exhibited no problems other than the normal out of round when she finished turning it.

Conclusions:

Although I collected data in a consistent manor and attempted to control variables, this is not a strict scientific study. The study did not verify my theory of why the process works. The study does show that soaking green roughed out bowls in alcohol does reduce the time necessary to bring them to equilibrium with their surroundings. Wrapping the outside of a bowl reduces distortion and checking. Testing by other wood tuners has verified that the protocol works consistently. The process is simple and relatively fast. The expense of denatured alcohol is minimal compared to the savings in reduced bowl losses, but the biggest saving is time. Using the alcohol soak method reduces the drying time for roughed out bowls from months to weeks.

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TROUBLESHOOTING A JET MINI LATHE MOTOR

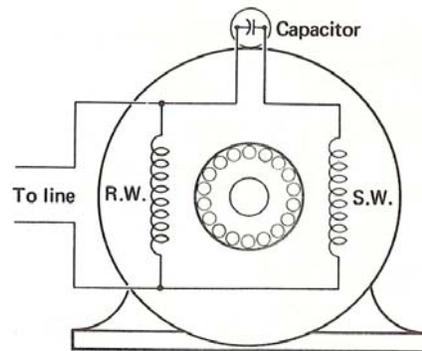
Larry Stevenson

As many of you know, the family of John Bese donated his Jet mini-lathe to our guild for guild activities. They included a chuck and live centre for it as well. This is a very generous donation and one we can all benefit from. When a group of us went out to clean up John's workshop and prepare for the auction we discovered that the mini had some problems and that the motor wouldn't start. Being the techno-geek of the group I volunteered to repair it for the guild. I felt that this could provide a good educational topic to discuss in our newsletter. Many of our members have one of these minis or one like it and you can save yourself quite a few bucks by being able to troubleshoot and fix it yourself. You do not need a lot of tools to repair this motor.

First thing you need to determine is what type of motor is on the lathe. Have a look at your mini and in a quiet time do the following. Look for a lump on the outside of the motor. This lump is a tin case enclosing a capacitor. Look at the label on the motor to determine if it is an AC or DC motor. Then start the motor and listen carefully to hear whether or not you hear a switch opening up during the start of the motor. It can happen quickly so if you miss it turn the motor off and you will probably hear it click back in as the motor slows down. If you hear this clicking, what you are hearing is a centrifugal switch opening and closing that disengages the start winding during start up and engages on shut down of the motor so that it will be in circuit for next startup. The motor that is stock on the Jet mini doesn't have this sound and you'll notice a quiet startup. That is a give away that this motor is a permanent split capacitor motor. Now read the following article to get an understanding of this type of motor.

Permanent split capacitor

This motor is similar to the capacitor start motor, except that it doesn't contain a centrifugal switch. It has two windings, one running winding (main) and one start winding (auxiliary), and these windings are spaced 90 electrical degrees from each other. A capacitor is externally mounted. The capacitance is generally low, generally in the range of 3 – 25 μF . The capacitor is usually a paper insulated type and impregnated with oil or synthetic liquid. The low value of the capacitor results in low starting torque and therefore it can't be used in applications that require high starting torques. These motors are quiet and smooth running in operation. This type of single phase motor is considered the most reliable of the single phase motor class mainly because it doesn't have a starting switch.



Now that you are thorough versed in the operation of a permanent split capacitor motor we can carry on. If the motor doesn't turn on startup but just hums try giving the wheel on the outboard side of the headstock a good spin towards you in the normal direction that the motor turns. If it comes up to normal speed quickly the chances are that there is nothing wrong in the windings of the motor other than the capacitor in the auxiliary winding is shot. The other scenario is that the motor tries to start but never comes up to full speed. The same outcome in this case as well, bad capacitor. The next thing to do is unplug the power cord and remove the case covering the capacitor and have a look. I took some pictures to illustrate.

This is what a new capacitor for this motor looks like as illustrated in Figure 1.



Figure 1: New Capacitor

TROUBLESHOOTING A JET MINI LATHE MOTOR (Cont.)

Larry Stevenson

Now here are two pictures of the capacitor that was in the motor on Johns lathe.



Figure 2: Capacitor from John's Lathe

Notice the severe deformation of this capacitor casing and the material oozing out of the bottom of the case. The top of the case has the potting material blown away and the capacitor has blown out through the top of the casing. There are remnants of the cardboard used to stop capacitor from rattling in the housing stuck to the capacitor casing.



Figure 3: Another View of the Old Capacitor

Here is the second view of the same capacitor. This gives a good view of the top of the capacitor showing how the capacitor had blown out through the top. The heat generated had melted most of the casing allowing material to push out of the bottom. The capacitor has a typical electrical burnt smell to it.

There was a second motor that was in John's stuff that was for a Jet mini lathe as well. Our hopes were that if the motor on the lathe was shot maybe this one was OK. Well it wasn't OK and I can only assume that John had replaced the motor with a new one some time ago and simply parked the old one under the bench. The problem with this motor was that it would start but not attain full operating speed. The problem was the same although the capacitor wasn't quite as bad as the above capacitor. Have a close look and notice the deformation where the arrows are pointing. The deformation is quite obvious on the arrow pointing left however if you were to inspect the bottom of the capacitor you would notice an outward bulge in the casing. Look at the capacitor in your motor and see what sort of shape it is in.



Figure 4: Capacitor from the other motor

Now all you need to know is where to get a capacitor.

The problem with the Jet mini lathe is that it uses a small offshore motor and the capacitor is not a standard size that you see on most North American motors. This limits you to buying the original capacitor through a dealer of Jet mini lathes. I tried to get one at a few motor shops and Refrigeration Supply with no luck. I phoned the Jet repair depot in Lake City industrial park and they would only sell through the distributors. I contacted KMS Tools and they ordered the capacitor from them and it cost \$39.99. You could adapt the motor with a better quality capacitor but make sure that it is of the same value and is a run capacitor and not a start capacitor. Remember that this capacitor is in circuit at all times, not just for the starting of the motor.. You would need to most likely manu-

TROUBLESHOOTING A JET MINI LATHE MOTOR (Cont.)

Larry Stevenson

facture a cover to protect yourself from electrical shock as well. I tried it in both motors and it fixed the motor in both cases. You can remove this capacitor without removing the motor from the lathe. Just unplug the lathe and remove the cover from the capacitor. You may have to take one screw out of the fan cover and slightly move this cover to gain access to the second capacitor cover screw. Remove the two electrical connectors and remove the defective capacitor. Replace it with a new one and first twist the wires together making sure the ends of the wires align. Replace the electrical connectors twisting until tight, replace the cardboard wrapping around the capacitor and tuck back in place, put the cover back on and the fan cover screw in place and you should be in business. This type of capacitor is an AC capacitor and there is no need to worry about polarity.

TURNING 101—Skew Chisel and Spindle Gouge

On Saturday April 9, 2005 we had another session of learning which was demonstrated by Lance Rossington. He gave a wonderful demo on tool control in the use of the frightful skew & spindle gouge. We were also well mentored by our good friends Ted Fromson, Merv Graham, Ross Pilgrim, Larry Stevenson and John Weir: as you can see we had many skilled turners assisting us. There were also many lessons on the skills of sharpening our tools whether freehand or with the club's Wolverine. Although I did not get to turn it was nice to stand back and watch how new folks, and those that have a little idea of how to turn, were so much more confident in the work they produced as the day progressed. I have had the pleasure of hearing many positive comments on how much was taught & learned in a warm and friendly atmosphere with such great and dedicated people.

By Gerry Vickers

Sapperton Hall was again the place to be for the novice turners of the club this past Saturday. It was the time to take control of the dreaded skew. This was a skills building session concentrating on rounding square stock to a cylinder with skew and gouge; turning cove and bead practice and creating a garden dibber to prove your skills. From this point Lance next took the group through a spirtle making exercise to have the group build finer control with the on smaller dimension stock. Lance concluded the session with examples of practice exercises which are greatly need by all; as it is said "after you have made 100 you are starting to master the tool". Fifteen members showed up for this event and they seemed to get a lot out of it particularly those new members who are just starting to struggle with the tools. It was a great confidence builder giving them pride in some new found skills. Kudos and much thanks need to go to Gerry Vickers and Gerry Hodgins for their efforts in organizing the sessions. They have been a great asset to what makes our club so special. Thanks to the leader and mentors who give so freely of the Saturday to better wood turning in the GVWG.

By Merv Graham



Lance demonstrates tool control



Ross helps Frank while Kelly works on her new skills

STEPHEN HATCHER DEMO AND CLASSES

Art Liestman

We are happy to inform you that Stephen Hatcher, from Renton, Washington, will be here on Saturday, May 14th for a lecture/demo and for a hands-on class on May 15th.

Stephen Hatcher is a Northwest artist who works with wood and stone, lathe turning his pieces from wood and then inlaying mineral crystals to create images of striking beauty. Merging the disparate techniques of woodturning, wood carving, and stone carving, Stephen's work is unique in both technique and style. His pieces are made from highly figured woods and translucent crystals which are accentuated with carving and dyes then buffed to a high luster.

Stephen's work is principally inspired by the changing



seasons and natural beauty of the Pacific Northwest. His work has been showcased in American and international magazines as well as being regularly featured in shows and exhibits across the US. You can see more of Stephen's work at www.stephenhatcher.com.

On Saturday, May 14th, Stephen's demo will be held at the Sapperton Pensioners Hall from 9:30 am to approximately 4pm. There is a \$25 charge to attend the demo. The lecture and demonstration will be divided into three parts: design, stone inlay techniques, and power carving techniques. The design lecture addresses thematic continuity, creating balance and movement, and color theory as applied to inlay and dyes. The stone inlay segment is part lecture and slide show with a demonstration of the basic inlay technique. In the power carving segment, several carved elements applied to woodturnings are created.

Stephen will teach a hands-on class on Sunday, May 15th at Island Woodcraft in Coquitlam from 9:30 am to approximately 4pm. The hands-on class will be divided into two parts: creating a stone inlaid accent rim, and power carving accents. The stone inlay segment addresses the basic inlay technique of creating colorful inlaid mineral rims. In the power carving segment, several carved elements applied to woodturnings are created such as carved feet, voids, textures, and other accents. In both segments various specialized sanding tools are made available as well as tips on design layout, finishing, and coloring. The class fee will be \$150. We will have a signup sheet for the class at the April meeting.



INSTANT GALLERY



Dusting Brush, Cocobolo, 2" x 7"
David Wagner



Hollow Form, Black Walnut, 6" x 4"
Dennis Cloutier



Lens Form, Maple Burl and Cedar,
7" Dia., Larry Stevenson



Pot, Laurel, 3" x 7"
Doug Schop



Sudden Colour, Big Leaf Maple &
Ebony, Art Liestman

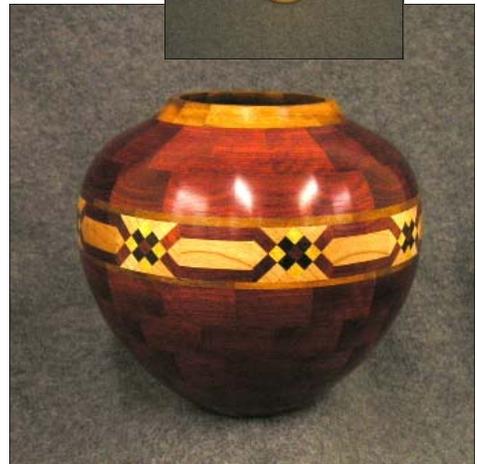


Weather Instruments, Ipe, 6" x 15"
Gregg Parsons

PRESIDENT'S CHALLENGE—A FAIR CURVE



Salad Bowl, Claro Walnut, 10" x 5"—Kerry Deane-Cloutier
Hollow Form, Acacia, Cocobolo & Blackwood, 5" x 10"—John Weir
Pot for Dried Flowers, Alder 3" x 7"—Alan Cusworth
Hollow Form, Bloodwood, Tigerwood etc., 7" x 7"—Ross Pilgrim



CLASSIFIEDS: FOR SALE

Kerry and Dennis still have LOTS of buckeye burl. \$8/lb. Call us at (604) 468-0605. We are also going to bring a few pieces to the meeting, so ask if you are interested.

Delta Thickness Planer, 12 1/2". Free to a good home. The infeed roller cover is damaged and the anvils that hold the knives down are bent. KMS quoted about \$250 to fix it and the machine is only worth about \$200. Call Dennis at (604) 468-0605 if you want to take a shot at fixing it.

NOTICES:

CALL FOR PHOTOS FOR WEBSITE-

Gregg is trying to get some photos from our 101 sessions, as well as from the guest demonstrators that have come in in the last year. Both digital and hard copy photos will work. Please contact Gregg if you have something he can use.

dgparsons@shaw.ca

604-542-9066

Support Your Club Volunteer!

Once again we are going out in the public to display our talents and skills. We need volunteers to man the booth at the Richmond Carvers Show on May the 28th and 29th. The show is held at the Steveston Community Center 4111 Moncton St. in Richmond. Volunteers will gain access to the show without charge. Also needed are examples of the work we do, so dust off those pieces you have in the living room showing your friends how good you are and bring them out for our display. Pieces can be brought to the May 26 meeting or dropped off at the Steveston Community Center Friday evening 4 till 8 or Sat. morning between 10 and 12. Pick a shift from the times below and come support your club and, while you're at it, see a great collection of wonderful art put on by the carvers.

Shifts are Friday set up from 4 till 8 I will be there getting things organized starting at 4; Sat --11 till 1;--1 till 3; -- 3 till 5. Sunday shifts are 10 till 12; -- 12 till 2: --2 till close up.

Merv Graham contact mervgraham@shaw.ca or phone 604 272 3525

Gregg Parsons contact dgparsons@shaw.ca or phone 604 542 9066

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