IWG News

The Newsletter of the Island Woodturners Guild November 2020

About the IWG :

The Island Woodturners Guild meets from 1:00 - 4:00 PM on the 4th Saturday of each month (except for July/Aug) at the Central Saanich Senior Citizens' Centre, 1229 Clarke Road, Brentwood Bay, BC.

Visitors are welcome.

Executive Committee

President:
Tim Karpiak

Vice President:
Vik Peck

Secretary:
Michael McEwan

Treasurer:
Peter Pardee

Member at Large:
Emma Banner

Member at Large:
John Kilcoyne

Member at Large:
Virginia Lee

Past President:
Steve Werner

Newsletter Editor:
John Kilcoyne

The IWG gratefully acknowledges the support of the following companies:
Artisan Wood to Works
Chipping Away
Industrial Plastics & Paints
Island Blue Print
KMS Tools
PJ White Hardwoods
Richelieu Hardware

THE PRESIDENT'S TURN

Hi everyone. Another month has passed and yet it seems that just yesterday I was writing the October message. Time seems to be flying by.

I hope everybody enjoyed the remote demo that we presented from Andre's workshop last month. Not only did Andre put on a great demo but we had the opportunity to try out the remote demo equipment that we put together. Although we had a few technical glitches, considering our experience level, I think it went well. We will only get better with practice. When the Guild bought new cameras a few years ago we did so with the idea that we would be doing remote demos someday. We just did not know that it would be sooner than later.

I am looking forward to our remote demo this Saturday with Joanne Sauvageau. Her work is wonderful. I am sure we will all take away some new techniques and ideas. I hope you can all make it.

It saddens me to advise everyone that this year's Christmas gathering will be cancelled. I look forward to this event every year but as you can imagine it is just not possible given our current state of affairs. We will have to have an even bigger party next year to make up for missing this year's!

One last thing, our membership drive is still ongoing and there are a few folks that still have not renewed their membership for this year. Although we will not be having in-person meetings for awhile, your Executive continues to work on putting together a program of local and international demonstrations that will make being a member a worthwhile experience. So, if you have not renewed, and are going to, please go to the website and click on the header "IWG". Then "New members", then fill out the form for membership and hit submit. Payment info will pop up after you hit submit.

I hope everyone is staying healthy and safe.

See you all on Saturday!

Tim

NEXT MEETING

Our meeting on November 28th will feature a live remote demonstration by Joanne Sauvageau on a unique technique of using stamps and stencils to decorate turnings. This will include instruction in the use of alcohol inks and the Copic Airbrush system.

Joanne has demonstrated at numerous guilds in Canada and the U.S. and has been selected as a feature demonstrator at Arrowmont and SWAT. You can see more of her work at her website: https://joannesauvageau.com/home.html

---

NO XMAS SOCIAL THIS YEAR

The Executive has decided not to hold an online Xmas Party.

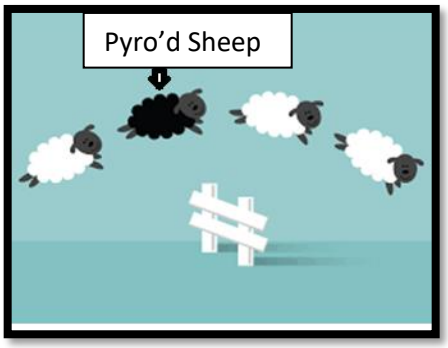
(A Zoom session where we all watch Beryl and Graeme drink their World-Famous Punch would be just too painful!)

SPRING DEMONSTRATIONS

Work is proceeding on organizing demonstrations for 2021 aka *The Year of the Vaccine*!

January: Pyrography

At our January meeting, John Kilcoyne will provide a remote demonstration on pyrography which he guarantees will be more effective than counting sheep!



February: Nick Agar

This meeting will feature a remote demonstration by world-famous turner Nick Agar.

It may surprise some that we have arranged this when he was not included in the October survey.

By way of explanation, when the list of possible demonstrators was developed, Nick was not set up to deliver a remote demonstration and so was not included in the poll. He has now acquired the necessary equipment. As more than 20 Guild members were prepared to travel to Washington state to see his demonstration which was cancelled due to COVID, it was the unanimous view of the Executive that we should invite him.

The 3 leading vote getters in the poll were Martin Saban-Smith, Craig Timmerman, and Michael Kehs. We are hopeful that one of these will be available to provide a demonstration in April.

OCTOBER RECAP: FAUX SEA URCHIN ORNAMENT

Stepping in for Lin Bayford who was unable to attend the session, André Robin provided an excellent demonstration on how to turn a faux sea urchin ornament. The following are the highlights.

Introduction

To turn these ornaments, André relied upon the procedure detailed in a video by Allen Stratten on his website *As Wood Turns*. During his video, Stratten noted that he was inspired to make this piece after attending a demonstration by noted Irish turner Max Brosi at the 2019 AAW Symposium. The genesis of the sea urchin project is clear from Brosi's 2018 turning entitled *Traces of Atlantis* (right).

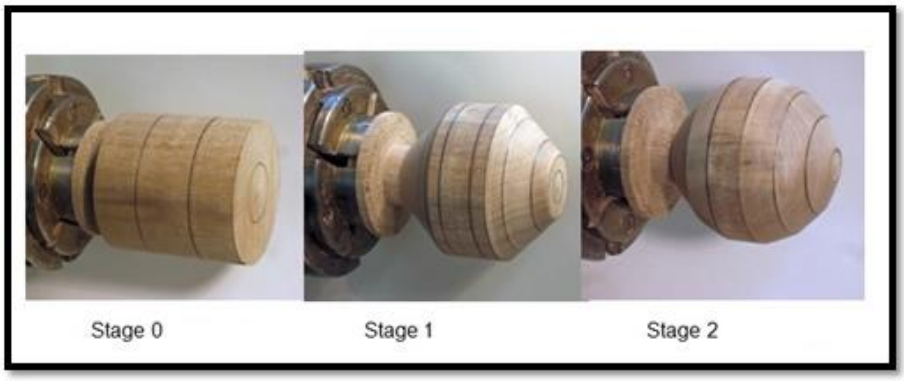
2. Preparing the Blank

André began with a piece of pear that was approximately 3 ¼" square by 5". This size will produce a final sphere which is 2 ¾" in diameter which he found most pleasing. The piece was placed between centres and turned to a cylinder. Two indents were made on each end of the blank with the distance between them matching the diameter of the cylinder. A centre line was added.

Note: For spindle turning, André uses a Oneway Safe Drive (US$42) rather than a conventional spur drive. Also known as a cup drive, if you get a catch, the drive simply disengages, and the workpiece stops turning. The result is increased safety and less chance of destroying the turning.

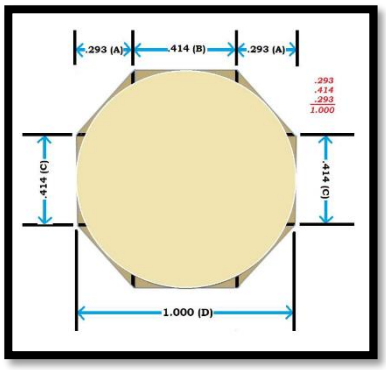
3. Sphere Layout

While there are many ways to turn a sphere, André chose to use what is known as the *Octagon* method which is based on a technique developed by Soren Berger and Al Hockenberry. This involves turning an octagon with 8 flat sides which intersect the outside of the sphere and then removing the "high" points at each corner.

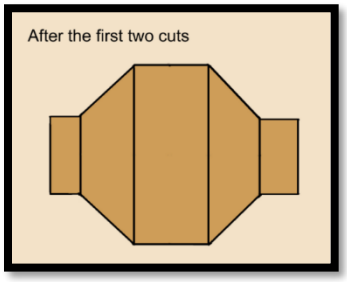


The octagonal markings are determined by mathematical formula – which appears more complicated than it is in practice.

The first step is to turn a tenon at each of the indent marks. The diameter of these tenons should be **0.414 x the diameter of the cylinder**. Hence for a cylinder with a diameter of 2.75", the tenon diameter would be 1.14". From each corner, make a mark (**M1**) at **0.293 x the diameter of the cylinder**. For a 2.75" diameter, this would be .81" in from each corner. (The figure at right shows the math behind these calculations.)

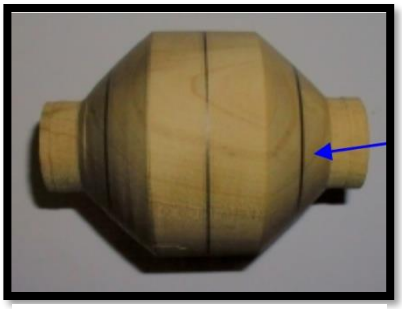


G. Jensen (Bay Lake Woodturners)



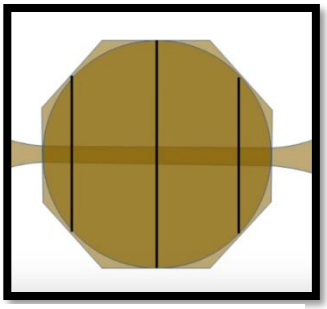
Doc Green

Then make straights cut from each M1 to the intersection of the tenons which will produce the shape at left.



Al Hockenberry

Then make a mark at the centre of each flat facet that you just turned (left). This mark represents the outside of the sphere (right).



As Wood Turns

Reduce the size of the tenons and complete turning the sphere. André chose to use a skew in a scraper mode to round the sphere.

Notes

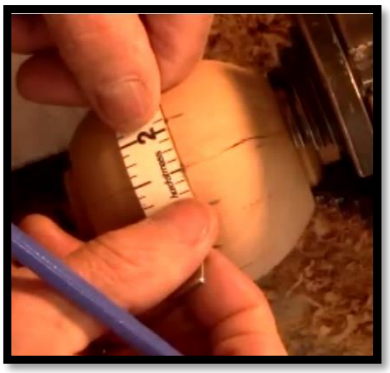
a. If needed, you can find more information on applying the Octagon method at these sites:
https://sorenberger.co.nz/pages/videos
http://aaw.hockenbery.net/Turning%20a%20ball%20basicsforweb.pdf

b. For instructions on turning a sphere freehand, see the note on Tim Soutar's demonstration in the September 2019 *Newsletter*.

4. Cove Layout

Using the index wheel, André made 8 equally spaced marks on the centre line of the sphere. These points mark the bottom centre of each cove as well as the location of the drill holes.

An awl or punch was then used to mark each of the 8 centre marks and then a small diameter hole was drilled.



He then measured and marked the mid-point between each of the 8 holes. These “intermediate” marks show the location of the intersection of the top of the coves i.e. the outside of the fins/wings.

5. Hollowing the Sphere

He re-turned the tenons on each end to fit in his 4-jaw chuck. Using a ¾” Forstner bit, he drilled halfway through and then reversed the blank to drill from the other end.

6. Turning the Coves

The blank was removed from the chuck and a drive and live centre were installed. The centres were located on two opposite “drilled” holes.

A cove was then cut using a spindle gouge with the lathe at a high speed (3,000 – 4,000 rpm).

Andre emphasized the importance of not going beyond the “intermediate” marks which establish the “top” of the cove.

This process was repeated until all coves were cut. To establish a symmetrical top, it is important that each cove is equally sized. Andre used calipers to confirm this.

7. Sanding the Coves

In sanding the coves under power, it is important not to lose the crisp edges between them. Andre used sandpaper wrapped around carpet underlay. To remove any remaining "micro-scratches", André used a buffing system recommended by Tim Soutar.

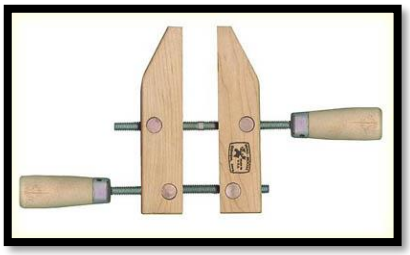
It consists of 4 maroon 3M Scotch Brite pads mounted on a 3/8" bolt secured by washers and nuts. (The maroon pads are rated at 320 – 400 grit.)

You must hold the turning firmly to avoid producing an airborne missile.

Note: If you have the Beall Buffing Kit, the choice of a 3/8" bolt means that you can mount this unit in the Beall Adaptor.

8. Drilling the Holes

The side holes are drilled at the drill press using a Forstner bit. André covered the turning in tape to protect the edges and then mounted it in a hand screw clamp (right). He cautioned that minimal pressure should be used.



To protect again inside "blowout", he inserted a custom sized dowel through the centre. After drilling, he used an oscillating sanding cylinder by hand to remove any chips or fuzz from the interior.

9. Finishing

After the finials are turned and glued in place, he used *Wipe-On Poly* to finish the outside and inside of the piece. He then buffed it with wax.

And the final product.

Note: For more information on turning one of these, see the following videos by Stratton:
https://www.aswoodturns.com/2019/11/faux-urchin-ornament/
https://www.aswoodturns.com/2020/05/sea-urchin-2020/

Postscript: When you have too many relatives…..

TRI-POD BOX UPDATE

LIN Bayford, ANDRE Robin, MIKE Neal, and STEVE Werner (otherwise known as the *Little LAMS*) touch base every few weeks to do a common turning project. The most recent one was inspired by the TriPod box by Cindy Pei-Si Young which was featured in the October newsletter. The following are their takes on this project.

Lin Bayford

The body is maple while the staves, legs and finial are walnut.

Finished with Wipe on Poly.

André Robin

The body is elm with maple staves, legs and know.

Finished with lacquer.

Mike Neal

The body and finial are arbutus while the staves and legs are mahogany. The legs are multi-axis turned.

Steve Werner

The body is dogwood, the splines are maple, and the legs and knob are planchonia (aka Cocky Apple, Billygoat Plum, and Cockatoo Apple).

It was finished with tung oil and rubbed down with wax and 0000 steel wool.

REPLACING PAPR BATTERY PACKS

If you own a Powered Air Purifying Respirator such as Trend or 3M, you may be interested in information concerning **Polar Battery** which was published in the September 2020 newsletter of the Vancouver Woodturners Guild.

Member Dex Hallwood had to replace the battery pack on his Trend Airshield Pro. While the cost of a new battery from Trend was $110, he took it to **Polar Battery** in Vancouver who repaired it for $30.

Olaf Leffer had an even better experience at Polar Battery. The cost of a new battery for his 3M Airstream battery pack including shipping from the U.S. was over $500. Polar Battery replaced the cells for $60! (Polar did require Olaf to cut open the sealed pack which he subsequently re-sealed himself.)

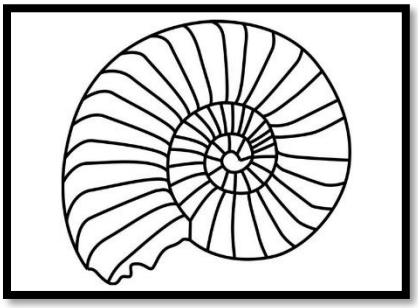
You can find more information about this firm on their website: https://polarbattery.com/.

AMMONITE BOWLS

Graeme Priddle and Melissa Engler have produced a range of turnings which feature a carved “ammonite shell” in the bowl portion. For the recent Worldwide Woodturners Symposium, they demonstrated how they produce this figure.

1. Layout

Graeme begins by drawing a pencil outline of the ammonite. He finds sitting in a recliner with his legs raised and the turning cradled on his lap is the best position. To produce a smooth circle, he fixes his “pencil arm” on his leg and rotates the turning. What makes this particularly challenging is the fact that the circles must get larger as they move towards the outside of the bowl (right – exaggerated). He noted that a considerable amount of practice is required.



Where the pencil line intersects with the top of the bowl, he draws an inside circle (left) which represents the mouth of the mollusc.

2. Carving

To carve the form he uses a rotary carver and a few different sized round burrs.

Note: While Graeme uses Saburtooth fine carbide burrs (1/4"or 3/8"), the "nearest" supplier I could find is Razertip ($18 + shipping). Typhoon produces comparable quality burrs (5/16" or 7/16") (LV: $25). However, unless you are planning on going into production work, you might want to consider purchasing less expensive double cut HSS or carbide ball burrs which are available in a wide variety of sizes. It does mean that you would have to order from a U.S. supplier. Rio Grande Jewelry Supply, MDI Woodcarvers Supply or Burs for Carving are all good options.

Beginning at the "mouth", he carves a cove inside the pencil lines. As the width decreases, he switches to a smaller diameter burr. When completed, he returns to the "mouth" and carves a slightly deeper circle.

He noted that if you experience burn marks, don't worry. These will be covered by the subsequent painting.

He then marks the "shell" ridges (left) and power carves a ½ circle in each segment with a round ball burr (right).

He is careful to maintain a sharp edge between each segment.

He then uses wood burning pen (ball tip) to stipple the area outside of the shell and the rim of the bowl.

To clean off the ash and soften the ridges, he uses rotary bristle brushes. (120x or 220x depending upon the wood.)

He cautioned that a very light touch is needed here.

3. Colouring

Melissa begins by applying a base coat of acrylic paint using Golden Heavy Body. With a relatively thick consistency, this paint will not seep into the wood at the edges.

Using the tip of a toothbrush, the paint is applied to both the shell and the stippled area. For the demonstration piece, she used turquoise.

She then applies a coat of milk paint which provides a "fossil-like" finish. For this project she used a mix of *Old-Fashioned Milk Paints*: Snow White (fair amount), Tavern Green (less) and Federal Blue (still less). (LV: $24.50)

She emphasized the importance of mixing well and then letting the paint "set" for 10 – 15 minutes to enhance adhesion.

Once the paint is applied, she waits until it **begins** to dry and then uses a slightly damp rag wrapped around her finger to gently wipe the milk paint off the high spots.

Note: As a rule of thumb, milk paint will begin to dry when it starts to lose its gloss appearance. If you take off too much paint, you can touch up any bare spots with more paint using a fine brush.

The final step is to apply a thin coat of metallic wax to the top edges of the ammonite carving using a toothbrush. Using a bright blue wax, she "fades" the amount of wax towards the centre of the carving which helps to direct the viewer's eye to the interior.

Note: Metallic waxes consist of carnauba wax, fine metallic powders, and pigment. As is the case with all metallic waxes, **very, very little** wax is required. (Opus: $10/tube)

4. Finishing

The piece is then remounted on the lathe to remove any paint from the natural wood portion. While most people would use turning tools, Graeme finds that sandpaper is sufficient.

He then reverse-mounts the turning in a vacuum chuck and adds a detail on the bottom of the piece which mimics that ammonite design and colour (left).

Melissa then applies a few coats of hemp oil to the natural wood portion of the turning taking care to ensure that no oil gets on the milk paint portion of the turning.

Note: Hemp Oil

This is a food safe finish which polymerizes naturally without any solvents or chemical driers.

Fusion Hemp Oil which is made in Canada can be purchased from *My Painted Door* which is located just north of Qualicum Beach on the Island. ($23/pint). https://www.mypainteddoor.com/

5. The Finished Product

NEW TURNERS: "WOODTURNING 101" ZOOM SESSION

While we have had many new turners join the Guild over the last year, we have unfortunately not been able to assist them by offering the Woodturning 101 course. In response, the Executive is considering offering one or more remote introductory sessions. (These would be in addition to our regular monthly meetings.) Emma Banner has generously volunteered to provide these if there is sufficient interest. Subject to further discussion, the first session will likely focus on sharpening and basic bowl turning techniques.

Members will be contacted by email to see if they wish to attend such a session. (The session(s) will be capped at a manageable number and priority will be given to new members.)

BANDSAW BLADE DRIFT: BEST SOLUTION

There are many instances when turners descend into the dark world of "flat work" and want to use the bandsaw for a straight cut. Even if you only use your bandsaw to cut rough round blanks, applying force to counteract blade drift can cause the blade to bend and break.

1. Preliminary Considerations

If you are experiencing significant drift, there are a few obvious points you should consider first. Is the blade dull or is there a damaged tooth? Are you applying too much force to the workpiece? Are the guides loose or improperly positioned? And perhaps most importantly, is the blade centred in the middle of the upper wheel?

2. The Conventional Response

Assuming that the preliminary issues are not the cause, the conventional approach is to adjust the angle of the bandsaw fence to “match” the drift angle of the blade.

This involves drawing a line parallel to the straight edge of a board and free handing a cut along this line that is approximately 12” long. The saw is turned off and without moving the board, a sliding bevel is used to mark the angle of edge of the board which reflects the drift angle. The bandsaw fence is then adjusted to match this angle.

3. A Superior Response

There are a few problems with the conventional method including the difficulty in cutting a straight line with a narrow blade, the need for a third hand to turn off the saw and/or to ensure that the board does not shift before you can take a measurement and the fact that changing the fence angle means that any jigs which involve using the mitre slot on the bandsaw table will no longer work accurately.

A much more effective method is that used by Canadian furniture maker Michael Fortune which has been endorsed by many professional woodworkers. It involves aligning the table to the blade drift by adjusting the bolts which hold it to the saw’s trunnion. He has used this method on all 8 of his bandsaws at the time of purchase including one in 1974 and has never had to repeat the exercise!

To see a detailed description of this method, check out the following video: https://www.finewoodworking.com/2018/07/16/two-fixes-for-bandsaw-drift

FOR SALE

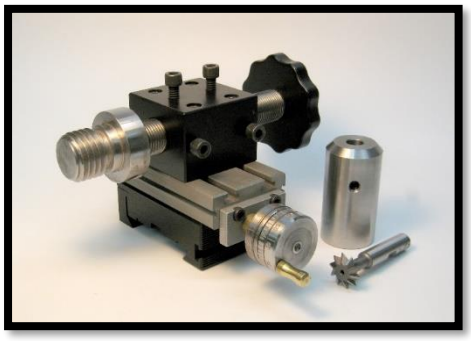
HOLLOWING RIG

André Robin has acquired a new hollowing rig and now has an extra one. He has turned vessels as big as 12" with it. It has a laser-holder, and the height can be adjusted depending on the lathe swing.

Asking price $125.

You can contact him at twolapins@shaw.ca or 250-588-3580.

THREADING JIG



Lin Bayford has a Bonnie Klein threading jig for sale. While it is set up for 12" General lathes, it can be adapted for use on any lathe. Does not include cutters. Asking price is $100.

You can contact Lin at lorbay@icloud.com.

PARTING OFF

Thanks to the members of the Executive for keeping us connected and to Hew Lines for his wood offer.

Special thanks this month goes to André Robin. It was clear that he invested a great deal of time preparing for his presentation and the result was an excellent demonstration!

CONCLUDING THOT

PS. Lest there be any misunderstanding, this entry was selected by my significant other. As for my high school stilettos, I have no comment!