Turner's Corner

Volume 1, Issue 4 December 2007

FRASER VALLEY WOODTURNERS GUILD

Special points of interest:

- Registration this month
-
- History Part 3

Inside this issue:

President's Corner

At each FVWG executive meeting we review how the most recent Guild meeting went so we can improve future activities. This month we gave the hands-on night top marks as it was attended well, ran smoothly, new turners had a chance to participate and everyone else appeared to be engaged. Congratulations to Adam and all the captains for stepping up to the plate and making it a success. For some of the new turners it was a whole new world. Our membership is currently at 62 paid members. See Wayne at the membership desk to register ($35) and receive your membership card along with its discount benefits at KMS tools. The Guild also encourages membership with the AAW ($50). The main benefit is the 4 issues of a journal with lots of inspiration and ideas that is dedicated 100 percent to woodturners. I refer to my back issues for ideas on a regular basis. Currently about 15 percent of our members are also AAW members. On Saturday December 8 15 to 20 members making our way to Vernon Leibrant's shop. Vernon is an established turner of very large bowls with simple design. You can see his work at http://www.vkleibrant.com/index.html Contact Adam Christiaanse 604-855-4252 if you wish to participate or need directions. Murray Sluys

Next Meeting, Jan 10

Focus on Fundamentals Ed Pretty

Demo Topic: Ian Fulford—bowlsaver

President's Challenge: Lidded box with finial

December 13, Meeting

Focus on Fundamentals Ed Pretty

Demo Topic: Dave Martin, Dust collection

President's Challenge: 7" - 8" unsanded bowl

FVWG Executive

President	Murray Sluys	604-794-3108	mjsluys@shaw.ca
Vise President	Lance Murphy	604-796-2700	
Past President	Ian Fulford	604-820-2227	
FOA Coordinator	Ed Pretty		
Newsletter Editor	Gerald Blenkarn	604-858-9162	gerthebear@hotmail.com
Web Master	Colin Delory	604-576-1172	cdelory@telus.net
Membership Chairperson	Wayne Cunningham	604-855-5690	wayne04@telus.net
Treasurer	George Geurts		
Librarian	Lance Murphy	604-796-270	
Program Coordinator	Adam Christiaanse		
Social Conveners	Marian Maynard		
Raffle	Roger Pitts & Robert		

Mentors

Wayne Cunningham(Abbotsford)604-855-5690	Colin Delory(Surrey)604-576-1172
Ian Fulford-(Abbotsford)604-613-4830	Joel Elder (Pitt Meadows)604-317-3416
Jim Peardon(Abbotsford)604-852-1645	Ross Paterson(Chilliwack)604-858-3953
Jim McMath(Abbotsford)604-870-0467	Bob Burke (Chilliwack) 604-796-9678
Bill Olsen(Surrey)604-574-4548	Sam Nelsom (Agassiz & Harrison)604-796-9678

F O F is a basic program for those new to Woodturning. It meets 6:30 to 7:00

Focus on Fundamentals

Jan —Copying, Include turning transition from square to round

Dec —Turn between centre project-practice pieces using gouge and skew

Annual dues and registration are now due.

Rates:

Adults - $35.00

Students $10.00

80 Years Young—No Charge

Quick Tips

Finish as much on the lathe as possible. Even when using a spray finish, this can go quicker and you can buff easier with it still on the lathe if possible

You can quench carbon steel tools in water as you turn or sharpening them, For HSS tools, let them air-cool or use a large metal surface to rest it on to cool. NEVER quench HSS.

Tung Oil, Walnut Oil and Boiled Linseed Oil along with pure polymerized Linseed Oil are drying oils. They will eventually dry and harden.

Home made Dust Collection System– by Guy Ulven

I have a workshop in my basement and, as you know, have a dust problem. After pricing all the dust collectors on the market, I decided to build my own. I built the first one out of wood and plexiglass and the next one out of all plexiglass.

I built the fan blade first and then the housing and put a 1/3 hp motor on it. I put this on top of a paper barrel with a plastic top and cut inlet and outlet holes in it. I found some dust collector bags that had holes in them, but were repairable, and bought them for almost nothing. I used clothes dryer hose and 4" pvc pipe to plumb my shop.

I have a Delta 12" planner and this collector has no trouble keeping up. I built this system for under $50.00. If anyone is interested, I would be happy to tell them how to build one. They can contact me at my e-mail address: www.gulven@access4cheap.com

Wood Bleach (Ed Pretty)

After the symposium there was quite an interest in wood bleach but it seems there was Some difficulty getting it. I found a supplier: Industrial Paint and Plastics. Of course they sell Mohawk products and lots of other solvent-based and other chemical stuff, so I asked. They were temporarily out of stock but normally carry it all the time. They or dered it and it came in a couple of days. I forgot how much it was but I bought a couple of other incidentals and the bill was about 40 bucks, so I'm guessing it is just over 30 bucks for 2 litres.

Goodies—Jan 08

Devries, Eisenman, Edwards, Elder, Gabrys, Gandy

Goodies—Dec 07

Cunningham, Cormier Cusworth, Cowan, Denek, Delory

Fraser Valley Wooddturners Guild

We meet at
Robert Bateman School,
35045 Exbury Ave,
Abbotsford, BC
Room # 103 (Wood Shop)

Phone: 604-794-3108
Email: mjsuys@shaw.ca

Web Site
www.fvwg.ca

Calendar of Events

08 Dec 07	Saturday	Field Trip—Vernon Leibrandt Everson, WA	
13 Dec 07	Thursday	FVWG Meeting	Dust collecting
10 Jan 08	Thursday	FVWG Meeting	Ian Fulford—bowlsaver

WEBSTER'S CORNER: Club Website: http://www.fvwg.ca
Check out our interesting sites. Click on LINKS and check them out.
The education page is always looking for more Woodturning articles. If anyone has articles he or she would like published, e-mail copy to Colin at: cdelory@telus.net or mail him a copy.
Address: Colin Delory, 192511—76th Avenue, Surrey, BC V4N 3G5

EDITORS CORNER: Hope everyone has had a good summer. As you can see we have changed the look of the newsletter. If you have any comments on the NL, please don't hesitate to let me know. If you have any articles, wanted or For Sale Ads, that you would like published in the Newsletter , then e-mail to gerthebear@hoymail.com or phone 604-858-9162. All classifieds or articles must be in my possession no later than the 30th each month to be published in the next Consecutive Newsletter. Thank You

Classified Section

For Sale: Rockwell Beaver 12" x36" lathe.

Complete with 3 Live Centres, 2 wenches, Banjo with 10" tool rest, 5" faceplate and 7" outboard faceplate. Motor not included.

Asking price $125.00, OBO.

Focus on Fundamentals

A prime mandate of the Fraser Valley Woodturners Guild is to provide training and inspiration to new turners. We accomplish in sessions that begin ½ hour prior to the regular meeting. Handouts accompany these sessions and an accompanying text is used, Turning Wood by Richard Raffan.

The topics covered are listed below. Members joining after September may obtain all previous handouts. The handouts are designed for inserting into a binder for review. Following are the topics covered in the program, although it may be altered to prepare novices for upcoming demonstrations – particularly hands-on sessions. The sessions are short (30 minutes). Some are simply Q&A sessions and others incorporate a project that prepares the learner for a practice project at home.

1. Lathe basics; set up, safety, grinding set up
2. Turn between center project – practice pieces using gouge and skew
3. Copying. Includes turning transitions from square to round
4. Faceplate project
5. Jam chuck project – finish turn bowl
6. Scrapers: sharpening and use
7. Sharpening and various grinds for face and center turning
8. Mandrel project – napkin rings
9. Selecting and storing wood. Grain orientation

Sanding: wet, dry, grain raising, on and off lathe

FIELD TRIP

On Saturday Dec 08, 2007 we are organizing a visit to the workshop of Vernon Liebrant. He is located in Everson, WA,USA. We are expected at his shop at 10.00am. Vernon will demonstrate his unique method of turning very large bowls on his home made lathe which will take about 1 1/2 hours. Then it will be time for lunch, Vernon and his wife will make some soup and we are each to bring a bagged lunch to supplement the soup. When we are done at Vernon's place and depending on time and willingness of you our members, we could visit a tool store and make use of our "super" CANADIAN dollar.
. Vernon's website; http://www.vkleibrant.com/.

A Historical Look at Woodturning

Ornamental turning

The use of turning as a decorative device would never again be as popular as it had been in seventeenth-century Europe. However, beginning in 1700 the craft of ornamental turning was seized upon by the aristocracy as the latest fad. Turning as a hobby was not new, but in the eighteenth-century leading aristocrats sponsored books for amateur turners (known as turning manuals). These books helped to further the popularity of the craft.

Ornamental turning consists of intricate surface decoration on either flat or rounded surfaces, as well as the production of elaborately shaped objects in their own right. Often, the two aspects of ornamental turning are combined in single objects. Complicated turning can be accomplished on traditional lathes of great precision; but the unique surfaces and shapes of what is usually described as ornamental turning require special lathes that allow both cutting tool and object to revolve independently and at the same time. These unusual lathes allow the cutting tool to move in almost any direction.

The Hapsburg emperors of Austro-Hungary, beginning with Maximilian I (ruled in 1493—1519) were among the earliest to adopt turning as a royal hobby. Two of his successors, Charles VI (ruled 1711—40) and Joseph II (ruled 1765—90) were both proud possessors of royal lathes.

It was in France, however, that the hobby of ornamental turning reached its apogee. In 1701, Charles Pluier published *L'Art du Tourneur,* the first manual on lathes and turning. Every type of lathe, tool, and project is described in greatest detail. The main topic of this "how-to" book for upper-class gentlemen was ornamental turning. It is more than likely that France's most famous turner, Louis XVI (ruled 1174—92), used the text. Unfortunately for French turners, the coming of the Revolution meant the end of royal sponsorship. Along with many of the French aristocracy, the vogue for ornamental turning was transferred to England, which became the center both for amateur ornamental turning and for the transformation of turning from a craft into an industry.

Nineteenth-century England

Credit for the interest in ornamental turning in England was due not only to the importation of a Continental passion but also to a firm of lathe-makers founded in London in the 1780s by John Jacob Holtzapffel. Holtzapffel's firm remained in business until 1914, producing about twenty ornamental lathes per year. These exceedingly fine, expensive machines were prized by turners and they remain sought after today. In addition to their lathes, the Holtzapffel family gave the world of turning five out of six projected volumes in the series *Turning and Mechanical Manipulation—an* encyclopedic treatment of ornamental turning covering such minutiae as how to turn eggshell, stone, or jewels. In England, turning attracted not only aristocratic men but also middle-class hobbyists (who could not afford Holtzapffel lathes) and women (some of whom could). The first woman to acquire a Holtzapffel lathe was the Marchioness Townsend, who registered her lathe at the Guildhall Library in London on December 21, 1798.

Industry

While nineteenth-century England provided the arena for the continuation of the century-old hobby of ornamental turning, it was also the place of the industrialization of turning. The leading figure in this development was Henry Maudsley. Since Maudsley was mainly concerned with the precision turning of metal, his story cannot be told here. What is significant, however, is that by the early nineteenth century the technical aspects of the craft of woodturning were largely fixed in place Although certain innovations, such as large-scale turning using steam engines for power, would not become common until almost the twentieth century, the technology and expertise for virtually all types of craft woodturning are largely the same today as they were more than a century ago.

The United States

The history of woodturning in the U.S. begins in the seventeenth century with the emigration of wood-workers from Holland and England. Turning in the U.S. never quite achieved the bravura quality of sixteenth-century England or later Spain, but everything from chairs to bookstands was made with elaborately turned parts beginning in the second half of the seventeenth century. One unusual aspect of turning in America was the use of so-called split turnings, which were cut in half lengthwise and applied to the front of chests. More characteristic were the simpler turnings on eighteenth-century ladder-back chairs, bowls, pestles and mortars, boxes, and even toys. All these objects were made in the traditional manner well into the nineteenth century.

Although complexity and elaboration were most often looked to for demonstrations of the turner's art, no examples of woodturning are more beautiful than the quiet, refined turnings of the Shakers. The versatility and mastery of woodturning achieved by this famous religious community are demonstrated both in the wide range of turned objects they produced—from the tiniest bobbins and pegs to larger pieces of furniture—and the subtle variation in turned shapes (best seen by comparing their unique chairs).

Architecture

The use of turnings in architecture has a long history in Western, Eastern, and African countries alike. Arabic windows and decorative screens have, for centuries, made use of small and delicate turned pieces all joined together in elaborate compositions. Heavier turnings used in doorways to churches and houses appeared in Scandinavia from Romanesque times. Ships have long been fitted with turned elements. As with stable architecture, seagoing vessels contained functional elements such as rails and balusters, as well as decorative features including sculptures and finials. In the U.S. products of the turner's shop became common in houses beginning in the 1720s, when turned balusters and newel posts began to appear with greater frequency.

The period that saw the most prolific use of turned elements in architecture was the mid-nineteenth century, particularly in the U.S. Detailing in Victorian architecture (what is sometimes called "gingerbread") was distinguished by the use of elements that were mainly cut out on a jig saw or turned on a lathe. In these houses—both free-standing country houses and urban row houses—turned elements were used not only on staircases (certainly the most common use) but also on the exterior, for structural columns, post, and even architectural screens.

African and Eastern countries

The origins of lathe turning were in the Near East, yet it was apparently unknown in continental Africa until colonial times. The only tradition of turning in Africa—one that continues today—is that of the itinerant craftsman who carries a portable lathe and generally makes bowls. The turned lacquer bowls and platters of Japan are well known, although they are usually discussed and exhibited because of their lacquer finishes, the fact that they are turned being rarely mentioned. The origins of lathe turning in Japan probably date to the ninth century. At that time, highly organized groups of nomadic wood-workers—the lathe workers called *rokurosh*i—traveled the country carrying portable lathes and making use of local forests for necessary materials. Their work consisted mainly of small objects intended for domestic or ceremonial use.

Although little has been written on the subject, the English turner Holtzapffel visited turners in India, Persia, and Arabia in the nineteenth century. Indian turners were itinerant and, like the African turners, made their lathes by driving stakes into the ground. Persian turners used an open box as a frame for turning while Arab turners had more complete and adjustable lathes (still portable), with which they produced ornamental woodwork used for screens and oriel windows with elaborate latticework. All these craftsmen worked sitting on the ground

How Long Does it Take to Make One of Those

Do you mean…
not plant the tree, but find the wood,
just 'see' the piece, (as if I could)?
to find a highly figured burl,
a crotch, an eye, or pearly curl?
And once I spy it, perhaps buy it,
inventory, store, and dry it?
Then saw or cut it, possibly I kiln it'
glue, imbue with fill, or drill it?
You mean, that once I'm satisfied
it's stopped the warps, checks, cracks, once dried?
And mounted on the lathe, to turn it,
(which takes much practice, just to learn it;
and then employ a gouge, or two,
or use a skew, which I don't eschew,
to mold it, shape it (what's your pleasure?)
by all means, I'm sure to measure,
then sand it smooth, please wear your mitts,
from coarse to fine, 10,000 grits,
then braze, or burnish, paint, or polish,
(the goal: enhance, and don't demolish)?
Is that your question, start to end,
how long's that path, its way to wend?
Or do you merely want to know how long it turned?
Ten minutes, or so.
John A. Styer, The Lathe-meister

Merry Christmas to All

And to All a Happy New Year