Woodturners Guild of Ontario

Woodturner n. **A person who enjoys the art and process of shaping wood into various forms**

"ask not what your guild can do for you; ask what you can do for your guild— you get back what you put in"

LOCAL AAW CHAPTER

December 2009 VOLUME 5 ISSUE 3

Message from Jack Wallace, President

*******HAPPY HOLIDAYS *******

What a great month we have had. Al Stirt amazed us with his excellent art at the Humber Demo and later at our monthly meeting. I find it very exciting to see how top turners come in with their intricate yet simple designs.

As I write this we are in the planning stages to have Bruce Campbell from Vancouver in Late November. Bruce is a noted teacher and will bring a lot of good ideas and techniques for us to learn. He will be holding two sessions of hands on while he is here. I expect to see many of our members joining in for this course.

New Members
Martin Adelson
Samm Brockhurst
Derek Lungley
Michael Pinto
Craig Nicholson

In January we will be once again hosting Kurt Hertzog with a demo and hands on session making ornaments. Kurt is an excellent teacher and speaker and is going to demonstrate and show us one of his passions. Do join in and pick up some tips.

Both Richard and Michael have held training sessions that have been well received. New comers to woodturning and even old hands are able to obtain help and instruction in the use of different tools with hands on using the club's lathes. They tell me that they have a plan to cycle through the use of all the tools we normally use so make a point of attending some of their sessions and improve your technique. Watch for the detailed announcements.

This is a big year for us with many top tier Turners visiting. We are working now on scheduling more outsiders for next season. Joe Houpt and Max Blum are looking at a very exciting year ahead.

Till the next Newsletter – **GOOD TURNING TO YOU ALL!**

AW JOURNAL ARTICLES AVAILABLE TO MEMBERS

On the AAW website there is access to free downloads of selected American Woodturner Journal articles as a benefit available to all AAW members. The topics of the articles range from sharpening, bowl turning to carving. I will list just a sampling of titles: Five Ways to Avoid a Catch, Shaping and Sharpening, Techniques for Carving, Learn to Sharpen Progressively and Finishing Secrets. Please pass this resource information on to members. They will need to go to the AAW website, log-in to their membership account and the articles are listed under Downloadable Articles and Resources.

Don't forget the WGO Christmas party on December 10.

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See page 12 for a full list of WGO Executive Officers and volunteers.

It's YOUR GUILD - BE INVOLVED !
Share your talent and learn from others at the same time.
Do you have ideas for us ?
Please tell us how you can help -
e-mail the editor at:
wgoeditor@gmail.com

Take Your Skills From The Lathe To The Grinder
Mark Salusbury

I'd like to draw on a couple of notes I wrote recently, responding to a question that came my way about tool shaping. I offer them as compiled for our members.

As Canadian agent for the Omega Stubby lathes, I'm a member of the Stubby Owners Group (SOG), a social/ information group for all Stubby owners in which we discuss issues about the use and care of our lathes and all other turning related topics.

A question was submitted by an owner in Hawaii; he'd lost the grinder jig setting he'd created for shaping his scrapers; an employee had removed the jig to sharpen his machete and lost the set angle in the process. So the member wrote to ask "what is the correct angle for grinding a scraper?" (I think I'm pretty close on that quote).

Several SOG members replied, reminding him it was an inexact setting and suggesting he take his scraper, as it is from the last time it was shaped, and use it to regain the jig setting through comparison and approximation. Fair enough.

Looking at this as a learning opportunity I responded as follows:

All,

If I might contribute on this, bevel angles are a purely subjective thing predicated by a number of variables including:

- The species of material being turned,
- Its density and grain structure,
- Whether it's being turned 'green' or seasoned,
- Whether you're cutting, shear scraping or scraping,
- The angle of presentation of the tool to the wood,
- The height above or below the centre axis of the piece that the tool rest is set,
- The rpm of the lathe to achieve the most effective cut relative to all the above,
- Etc.

The best book on the subject is titled "Woodturning" by Michael O'Donnell, published by Argus Books, ISBN 0 85242 901 0. I believe it was last published in 1988 but a good library system might be able to source it. It's worth far more than its weight in technical value and an interesting read on the subject of effective bevel angles, angles of presentation and tool manipulation.

The notion is always to "Cut the fibres as they prefer to be cut".

To create "the right" bevel angle at any time, you need to first understand what you are cutting or scraping then decide how to sever the fibres effectively and efficiently.

Sorry, it's not as easy as setting a jig and you'll not achieve turning nirvana that way. That's kinda like riding a bicycle and never learning how to get along without training wheels.

On the other hand, if you're only interested in the destination, not the ride, go for it and have fun.

Mark

A lengthy, thoughtful and scholarly response to my contribution from another SOG member (Richard) with a scientific background suggested that to determine and appreciate the elements in my reply, a lengthy analysis would be required and the results thoroughly documented for future reference. He summarized that most turners prefer the use of jigs so we could get on with turning wood, so who cares whether you arrive at the destination with or without 'training wheels".

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As anyone who knows me will agree, I don't buy that and never have. As turners, we have already proven we can shape complex forms readily by hand-and-eye and have learned to enjoy the creative freedom that ability offers...why not take that skill and understanding from the lathe to the grinder?!

I replied...

Richard,

The question posed was: What angle should a tool be ground to make it a scraper? (Pretty close quote).

I suggest, *rather than creating some jigged textbook angle, it's more satisfying and relevant to understand what the tool is going to be used for. With this approach, the effective angle to grind any tool will follow* regardless of whether you're turning 'green' pheasant wood or seasoned mesquite.

As such, *while jigs may be useful for creating the basic initial shape on a tool and gratifying for keeping the tool 'looking' perfect, they are mostly unnecessary in our daily lives*. Looking perfect and being properly ground based on our needs are totally different.

In many cases, a tool fresh from a jig will not be able to fully produce the cut the turner requires and without the knowledge to understand this, the turner may think it's his shortcoming when in fact it's the jig that's short-changing him.

We all possess the skills to create any edge we require, using the understanding of the materials and the hand-to-eye coordination we already have as woodturners; rather than producing a shape by removing wood we're creating a shape and an edge by removing metal.

My woodturning skills were guided by Mick O'Donnell, Del Stubbs, Alan Lacer, Richard Raffan, Bonnie Klein, Michael Hosaluk and others. Not one of them used a jig; merely acquired understanding and hand to eye coordination. Prior to the late 80's, there were no over-the-counter grinder jigs for any of us and we turned out just fine.

Michael O'Donnell has done the scholarly analysis you mention and compiled the results in his book for use to benefit from. "Mick" came to woodturning from a background in industrial engineering (Rolls Royce as I recall), is a first rate turner technically and has an inquiring, analytical and creative mind. If you can't find Micks book, find another that you can relate to; there are plenty out there, just none as thorough as Micks on the subject.

Finally, how any of us arrive at the destination is totally a personal decision. I merely offer the notion that creative freedom and spontaneity of movement comes from calmly understanding the mechanics, some thought about the material and a little practice. Just as you found when you took the training wheels off your bike way back when.

Mark

My message: Have faith in yourself and your abilities. Learn to understand what you need to do your work at the lathe then go to your grinder and create the right edge for your needs, to "cut the fibres as they prefer to be cut".

Editors Note: http://www.woodturner.org/resources/safety.cfm This link takes you to the AAW website which outlines safety tips when using a lathe and a grinder.

Airbrush Courses in Las Vegas
Jack Wallace

For some time now, I have been playing with airbrushing but have not been satisfied with the result. I recently asked Benh Pho for advice and he sent me to Airbrushaction Magazine who run courses.

This is where he went to learn for 4 intensive fun days. In Sept I joined 150 others in Las Vegas for a course, the like of which does not seem to exist anywhere else. There were several sections each dealing with a different aspect of air-brushing, from photorealistic to motorcycles to cars to pin-striping and to fast t-shirt painting. Each section had several of the top airbrush artists in the U.S. as instructors. The work that was done there was really amazing. The T-shirt part was the best for a first start and now I want to go back for another 4 days of photorealism. The work from that group was hard to separate, (did I say hard, actually damn near impossible), from the original Photo.

Anyone interested in airbrushing, have a look at this link http://www.airbrushaction.com/

Editor's Note: In the article, on page 5, you can learn how to make an indexing wheel and apply it to a small lathe. If you prefer not to have the bother of making the indexing wheel take a look at the following link.
http://store.workshopsupply.com/catalogue/advanced_search_result.php?keywords=indexing&search_in_description=1&inc_subcat=1

If you look at this link and the instructions that are available with the indexing wheel available for purchase you will notice that they recommend the wheel be placed behind the chuck. That, of course, is an option and then you would have to follow their instructions for installing the locking pin assembly.

I prefer putting the wheel as indicated in my article because it is there semi-permanently and is not disrupted every time you loosen or remove the chuck.

For sale a Nova 3000 Lathe, 24" between centers, 8" swing over bed. Turns a 16" bowl. c/w face plate, spur and 12 " tool rest. Upgraded cast stand a $300 option. Will include Teknatool chuck for an additional $70

Two drives to choose from:
A: 1.5 H.P Lesson DC. motor with a Lesson Speed control. Amazing torque at low end speed. The Nova has an eight speed step pulley system. When you marry this electronic speed control with this lathe the asking price is $1100.

B: One horse Lesson AC motor with the 8 speed step pulley. Speed range 178 rpm to 3000 rpm. Lathe with this option is $700

The lathe is almost brand new. Runs beautifully.

Rick
519 472 2661

Editor's note:
We need more Newsletter contributors from the membership. Share your wood-turning ideas, gadgets, jigs, new ways of doing things.
The editor will be more than willing to assist in putting your article in final shape if help is needed.

An Inexpensive Locking Indexing Wheel For A Small Lathe
Peter K. Kaiser

While searching the internet for methods of making a locking indexing wheel for my Delta Midi lathe I ran across the following website. http://www.woodcentral.com/articles/turning/articles_837.shtml

John Lucas, the author of the article, discusses three approaches to making such an indexing wheel. Near the end of the article he mentions one easy approach using a locking pin. It is this easy method that took my fancy. Figure 1 shows my implementation of his idea.

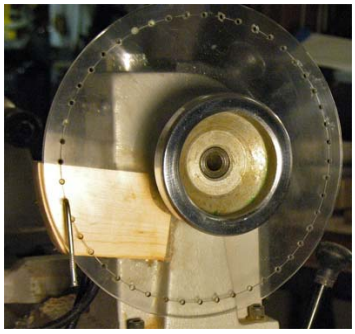

Figure 1

My approach to cutting the wheel is different and I think easier than that of Lucas. Having decided on the circumference I took a piece of plastic larger than the finished wheel will be, cut the center hole first, drew the circumference of the wheel about the center hole and rough cut the wheel on a band saw to within about 1/8th inch of the finished size. Then using a jam chuck (Figures 2 & 3) to mount the rough cut wheel on my lathe I finished the wheel's edges to size and made sure that the wheel's edge was as smooth as possible. This is necessary because the wheel will rotate at a high velocity and any rough spots would be dangerous since it extends above the lathe's housing. While the wheel was in the jam chuck I scored a circular line about one half inch from the edge on which the pin holes would be drilled.

Figure 2

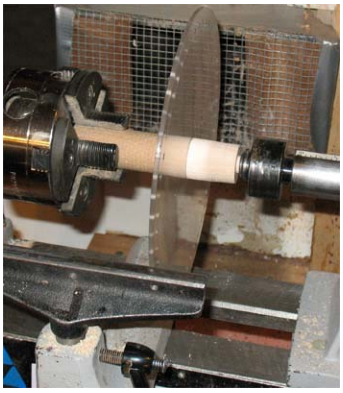

Figure 3

Figure 4

The diameter of the indexing wheel's center hole is just large enough to snugly fit over the lathe's arbor. I had to make a spacing ring (Figure 4) to be placed against the bearing so that the indexing wheel does not rub against the lathe's housing. The outside diameter of this spacer is smaller that the outside diameter of the bearing as can be seen in Figure 4.

To locate the pin hole interval on the wheel I used a template that Lucas recommended which is found on the following website. http://www.smithart.us/download.htm. I can easily add additional equally space pin holes with different intervals located on a ring closer to the center of the wheel. The above website has more than two dozen templates and the author says that if one wants other intervals to contact him and they can be provided.

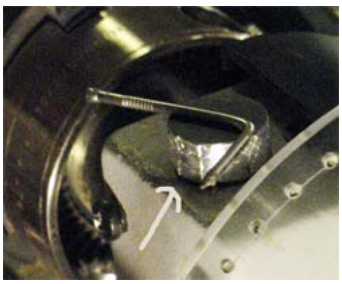

Figure 5

The pin receiving wood block is glued to the lathe's housing as seen in the Figure 1. I used epoxy but any suitably strong adhesive would do. One could also drill and tap the lathe and screw the wood block in place.

The last of Lucas's suggestions I used was to place a magnet on top of the lathe in order to store the locking pin as seen in Figure 5.

Woodturners Guild of Ontario Newsletter is published quarterly.
The submission of woodturning related articles to this publication is encouraged. All rights to any submitted articles remain with the author of the article. Deadline for articles & advertisements is the 15th of the month prior to publication.

Turning A Vase– Getting Down To It (Part 1 of 2)
Ron Stuart

What is a vase?
Well according to the dictionary, a vase is an open topped vessel, (generally cylindrical), used as an ornament or to hold cut flowers. Can be made from a number of materials such as glass or ceramics.

For woodturning purposes, this definition doesn't do much. For us, a vase is obviously made of wood, basically a variation of a hollow form, (at least having some form of a vertical hole), either designed to hold some sort of vegetation, (even a scrap of dried grass, a tuft of wheat, etc), or as an ornamental - decorative creation.

Vases can be "functional", "decorative", or a combination of both.

Simple weed pot

To me, functional means the vase must be able to hold cut flowers, thus has specific needs, ie: requires an insert whichcan hold water, needs a broad base so it wont easily tip, and a wide enough neck to allow arranging of the flowers.

As far as being purely decorative, the sky is the limit, anything which is pleasant to the eye. It can have a tiny base, narrow neck and doesn't have to hold water! Your imagination is the only limiting factor here.

Most turned wooden vases are intended to be decorative, but with the proper design and insert, (available at craft shops), they can be made to serve both purposes.

Simple bud

Types of vases:
My first vase attempted was a "weed pot", the simplest vase you can make, with a drilled centre hole. I then moved up to a bud vase, which just basically stretched the vase in height, still with a drilled hole. From there, my vases got progressively taller and fatter, I started to hollow them and then got more decorative in their style. Most however, still looked kind of traditional, round upright, and kind of plain. This was when I made a few vases with front faced cutouts, different bases and began to add a minimal amount of texturing .

I next got into segment turnings and made a few vases

Typical tall

As can be deduced from the sample photos, the variety of vases you can make is infinite, however, the specific type/style of vase you can make is governed by a few factors: Amongst them are:

- Whether you have a chuck or only faceplate and spur drive.
- What type of chisels do you have available for hollowing, (not really necessary).
- Do you have a drill chuck you can install in your tailstock?
- The wood you have available.
- Do you have the tooling available to cut segments or staves?
- Your skill and confidence level, which can only be improved by constant practice.

There are three different techniques which can be used to turn vases. by techniques, I basically mean: by faceplate turning, spur drive spindle turning or using a chuck to hold the work. The actual process of turning a vase is common to all three, but how you can hold your work on the lathe will require different approaches.

I am sure you can find a design capable of being made with whatever basic chisels and lathe attachments you may have.

Vase with cut

On the next page you can see a number of other examples of vases with which I have experimented.

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Segmented vase

Stave segmented vase

Vases turned on 3 axes

Vases turned on 4 axes

Vases turned on 5 & 7 axes

Tri-lobed vase turned on 3 separate axes

Round top oval base

Canteen style, both single and double faced decorated

In the next section of this article I provide instruction on how to turn some of these vases. The canteen style vases will be discussed in the next Newsletter.

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Basic tools:
Bowl gouge, spindle gouge, parting tool, hollowing tools, (but not absolutely necessary), chuck or faceplate, spur drive, drill chuck for tailstock, (but not absolutely necessary) sandpaper and finish coating.

Design your vase:
Once you have decided upon the type/style of vase you want to make and have the wood selected, sketch the shape you intend to turn. Preferable do this to scale by taking the block to be used, drawing its outline on the paper and do the design sketch within this outline. Be sure the sketch Allows enough wood for your method of holding the block, squaring, rounding and parting off.

Basic single axis vase: (easiest being weed pots and bud vases)
Mount selected wood between centers using spur drive and tailstock.
If to be chuck mounted, Round to a cylinder and turn an appropriate spigot on one end.
If to be faceplate mounted, make sure the surface to be attached is flat. round the opposite end to a cylinder leaving enough wood on flat end to drive the faceplate mounting screws and to do final parting off.

Mount the cylinder and bring up the tailstock. Begin turning the top neck profile shape to within about 1/8“ of final size. Whether the design is to have a small neck, (such as in a weed pot or bud vase), or is to have a large neck opening, mount a drill chuck in the tailstock and drill Hole to depth, (about ½” short of the vase bottom - if possible). Where you don’t have a drill chuck, use a spindle gouge as a drill to create the center hole. (create a small depression on the end, point the spindle gouge straight into the end with the open flute facing you, (to the left), and start pressing inward. Note that the gouge will get hot, remove to pull the chips out. With the hole to depth, use the same spindle gouge in the same position to begin enlarging the hole to final size by slowly drawing the lower edge from the center to the outside of the vase neck. At the proper angle, the spindle gouge lower edge will be cutting not scraping. Always work from the center out to enlarge the hole to your design shape and size. Finish the outer neck and it’s lip to the flare profile and size you want.

Now begin turning the outer body below the neck to shape, the spindle gouge is recommended, however, a bowl gouge will do the same job. Remember to leave enough wood for parting off.

If your design incorporates any decorative elements, such as incised rings or burn rings, now is the time to do so. Three narrow grooves or a burn ring will add appeal and can be done with the tip of a skew chisel followed by use of a scrap of Formica to create a nice dark highlight ring. Sand the surface, using successively lower grits, (to a minimum of at least 240), and when to your satisfaction, apply your finish of choice. I normally use a friction polish. Part off, try to keep the parted end smooth and a bit concave. Sand the end using a drill press mounted small diameter (about 2”), disk sander or rounded cup shaped sanding attachment.

Further Work: Once you have completed your simple project, expand your design to include other aspects of vases: taller, hollowed using a bowl gouge on edge as with the spindle gouge, different shapes, segmenting, etc.

Multi-axis vases (here it gets more complicated):

Multi-axis vase turning can be any of the following: (plus more I am sure, but these are the only ones I have explored).

Parallel-axis turning: with wood mounted on two or more axis which are parallel with the wood center line axis (Produces oval, tri lobed, and four lobed vases)

*Tipped-axis turning***:** with wood mounted so that it turns off center at one end while being held on a common axis at the other, either the headstock or tailstock end. (Produces vases which are oval, triangular, or near square cross sectioned at one end while being round at the other end).

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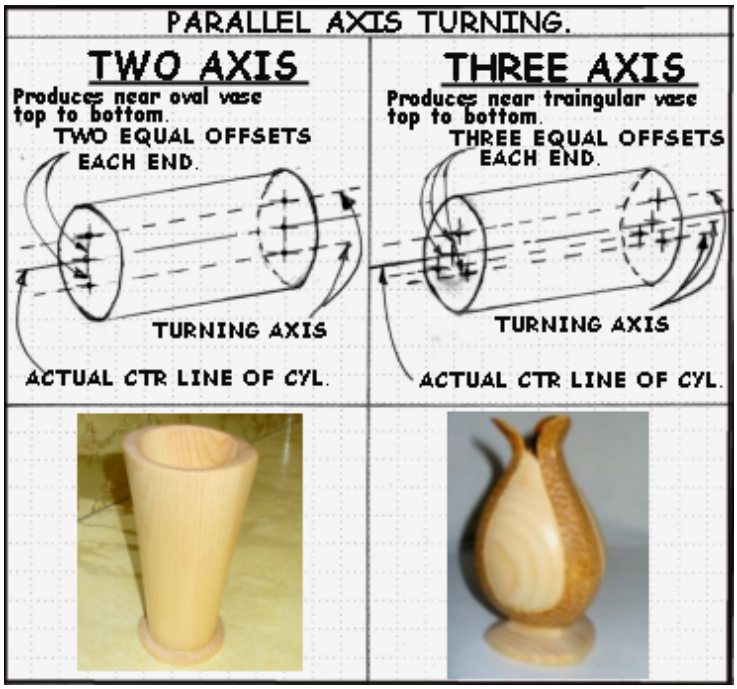
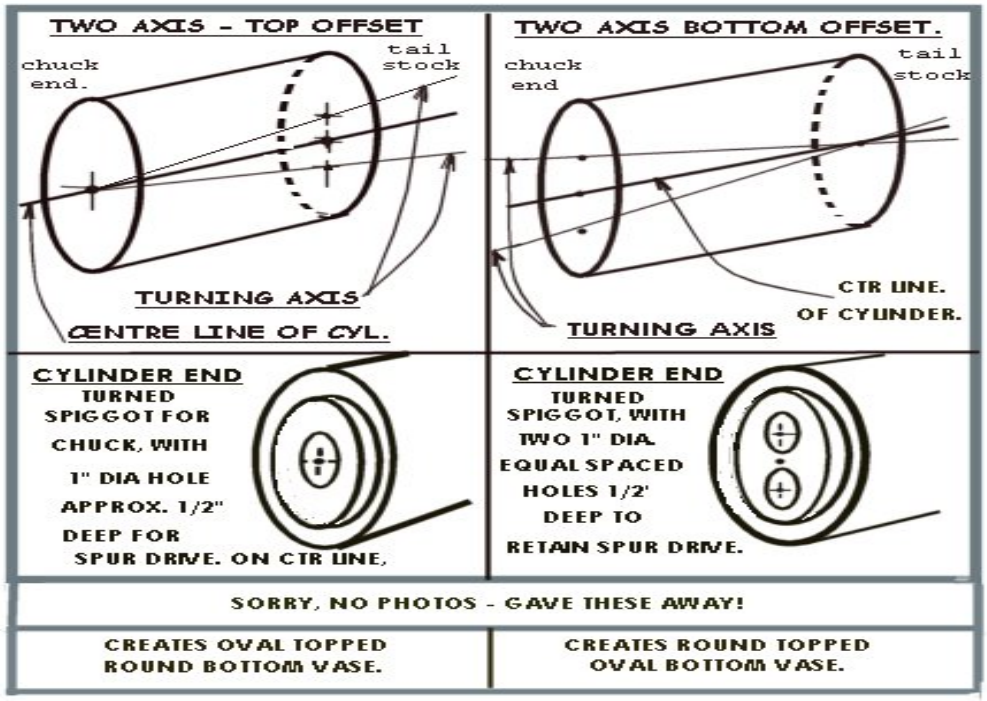
Crossed axis turning: with wood mounted so that it is off center at both ends, with the axis not being parallel, rather crossing somewhere within the body of the work piece. (Produces vases which are either oval, triangular or square at each end but blending to circular somewhere in their middle).



This may sound complicated, but the sketches on the right should clarify what I mean. Offset axis and parallel axis turning necessitates turning with the work "out-of-balance". It is vital to ensure the work does not come loose from your lathe, (duh- obviously). It is also necessary to prepare your work so that after final turning of it's outside, you can still hold it to turn the interior, (not quite as obvious - initially). Mounting between centers on the spur drive and later holding in a chuck is achieved as shown and described below.

Nota Bene: *If you intend to try multi-axis turning, recognize that it creates an out-of-balance condition which can be hard on the lathe. To compensate, do not offset too much from the center (3/4" to 1" is about right). Use a relatively light wood (pine or butternut is good), turn at a slower speed (I use the lowest pulley speed). Make sure your lathe is secure, clamp to table or weighted down. Use deep recesses for the spur and live centre drives. More on this below. Make sure everything is tight, check often*.



For "positive" holding under both situations, the spigot should be made to the max depth recommendation for the chuck, and as large as your chuck or stock blank will allow. This allows the spur drive to be "recess" mounted within the depth of the spigot. (a forstner bit of the spur drive O.D. is used to produce a hole approx ½" deep on the end of the blank. Where the headstock end is the one being offset, the spur drive recess holes should also be drilled tipped from the cylinder axis by approx. the angle of offset. (have found about 15 degrees does it OK). Tap the drive fully into the recess for full spur engagement.

For the live center end, half bury the depth of the live center point into the wood by pre-drilling each center point with a 60 degree tipped drill bit, (for plastic) which matches the tail stock center point angle. One thing further which can't be overstressed, is to continually check that the work remains tight both between centers and later in the chuck as you progress with turning, especially if using a softer wood than you are used to.

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More on offset vase turning designs
Some wood turners seem to get jaded turning the same old "round" designs. If the thought of turning something different appeals to you, that is, creating something on the lathe which isn't round you might want to further explore "offset turning". Here are some potential thought starters:

A. Double axis concepts: Vase shapes open to your imagination.

1. Base held in chuck, offset tail stock live center by equal amounts either side of the wood center line. This produces a vase with a round base and oval top.

2. Using a spur drive, at the base, offset spur by an equal amount either side of center and turn with the tailstock end on center. This produces a round topped vase with oval base.

3. Using spur and live centers, offset equal amounts at both ends. This produces an oval vase top to bottom If turned using parallel offset centers, produces a vase with oval top and bottom, but blending to a round cross section at mid vase if turned using opposite offset centers.

4. Using spur and live center, offset by different amounts at top and bottom ends. This produces an oval ended vase with the blended round section in the lower third of the vase, if the offset is larger at the top and the work is turned with both axis crossing. Conversely, with the offset larger at the bottom, produces an oval vase with the round cross section area in the upper third of the vase.

These variations can go on and on. But, the resultant differences between vases become less and less distinguishable. A much greater difference is achieved by varying the outer vase top to bottom contour. To further enhance the oval versus round aspect of this type turning, after hollowing the vase, the round hole can be shaped/filed/sanded to more closely follow the vase outer rim shape.

B. **Triple-axis concepts** - Again vase shape open to your imagination.

1. Base held in chuck on center with three equidistant offsets at the tailstock live center end. This produces a vase with a triangular top section blending to a round base. Gives the pleasant shape shown.

2. Turn a vase with the live center "on-center" at the top and three equidistant offsets for the spur drive at the bottom. This produces a round topped vase blending to a triangular base, another pleasing shape.

3. Measure three equidistant offsets at the top and bottom, turn using parallel axis lines from the same side offset locations. This produces a tri-lobed vase as shown in the earlier example photos.

Nota Bene: Don't try to turn this combination of offsets using *diagonally opposite offsets,* it produces a triangular top and bottom, But, wont give a blended middle to the vase as the two triangular ends will be offset from each other. To produce a triangular shaped vase top to bottom which blends to a circular cross section about mid height, requires six equal offsets top and bottom with turning performed from each of the 3 opposite "pair" of centers. This produces a nicely shaped vase but barely worth the effort.

C. Four axis concepts:

When turning to get four sided vases, a steady hand and delicate touch is really required as you will be only removing wood over a quarter of the vase surface on each revolution, (you are cutting air over ¾ of the time).

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Square topped round bottom

I have only turned two vases this way: a square topped round bottom vase and a round topped square bottomed vase. I haven't yet tried a square top and bottomed vase which blends to a circular cross section mid - vase.

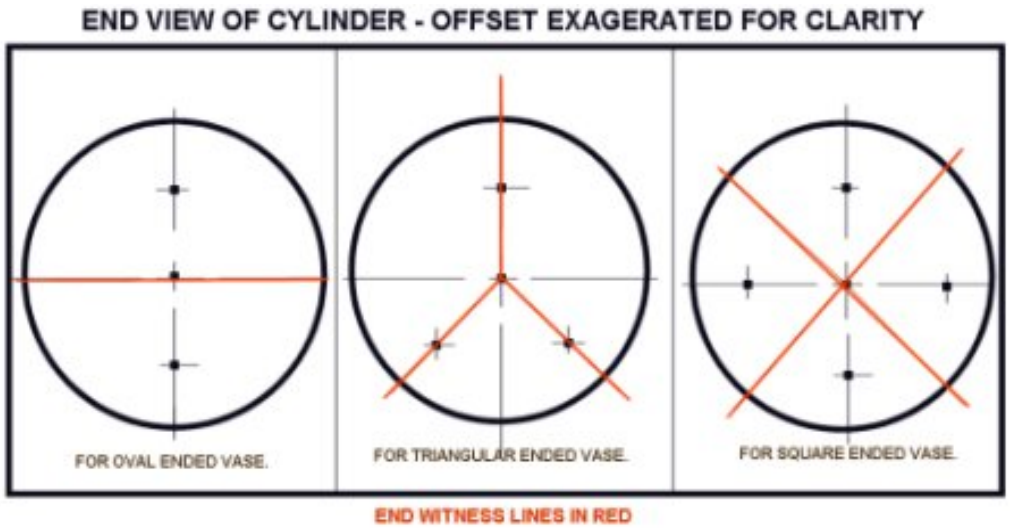
If you have read this far and seem to understand the two and three axis concepts, I'm sure you can deduce how to set up for four axis turning.

In the next issue of the WGO Newsletter I will discuss canteen shaped vases.

Actual Turning Procedures

So far I have described "tilted off axis" and "parallel axis" vase styles and preparation of the blanks for each, but have not covered the important turning concepts which will aid in achieving a clean looking, symmetrical vase shape.

After you have decided upon your vase shape and have prepared the cylindrical blank, you need to establish what I call "*witness lines***"** on the blank. This is done by drawing a line(s) across the ends of the blank, centered between the offset mounting points as shown in the sketch below.



Where the ends of the witness lines cross the O.D. of the blank, project them vertically down to the other end and mark them permanently on the end surface, don't lose them throughout the turning process. These witness points and the vertical lines drawn between them define where the vase "edges" should end up after turning.

Now, mounting the blank between centers, start the lathe at a slow speed and using a parting chisel, cut straight in at the intended base bottom location until the depth of cut brings the cut area cut out to the two adjacent vertical witness lines on the cylinder surface. Leave at least a ½" of wood between this cut and the headstock end of the blank.

Before beginning to shape the first vase side, remount between each of the other turning points and do similar parting tool cut. Try to get these completed cuts to intersect at the vertical witness lines and you should see the desired oval/ triangular/square shape at the bottom of the cut. If they don't exactly meet - no problem, your vase just might not be totally symmetrical when finished, but be barely noticeable. If out significantly, however, you might want to re-check or re-establish the location of the witness mark lines.

Now begin the vase outer face turning, doing one side to a pleasing contour from top to bottom. When looking at the junction produced between the cut and the original O.D. of the cylinder, the area cut away should at a minimum, extend at least to the witness line - or else you will end up with an unturned flat on the completed O.D. (This can be done on purpose, however, as an alternate design feature if you want).

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Remount the vase on the next set of turning centers. Using the end witness marks, redraw the vertical lines between them over the areas you have turned. Start removing material on the new face, slowly approaching a depth of cut to come up to the newly drawn witness lines. Stop the lathe often as you approach this line. Over cutting, (IE past the line), will necessitate going back to the first set of turning centers and readjusting the overall shape.

Continue redrawing the vertical witness lines over each newly turned area and proceed to turn as close as you can up to that line. If using three or four turning axis, continue in this manner until you have completed the overall vase outer surface.

At this point, you probably will have a final shape covered with "ribs" or bumpy areas which extend beyond the straight witness lines. Fine turning will be required to get you close to a smooth outer surface. The vase will now be in much better balance and the lathe speed can be significantly increased - a higher speed makes the "non-round" areas easier to turn - almost as if they are fully round.

To approach the final smooth surface desired, take a dark pencil or grease marker and highlight each "rib" needing removal - on *one* face at a time. *Don't* use a felt tip or ink marker for this, the ink will probably sink into the wood deeper than the amount of material to be removed..

Using a spindle gouge, with the lathe running, lay the bevel onto or adjacent to the marked rib and slowly raise the handle until it is barely cutting to remove just the line. Redraw the witness lines as necessary and remove all major ridges on each face. One last skimming cut from end to end on each face, (don't cut uphill), should produce a straight line edge and a surface ready to sand.

Don't try to square the top of the vase while it is still mounted off-axis, this is done with the vase chuck mounted after final surface sanding.

Now to sanding and finishing concerns: first cut back all excess wood around the cylinder O.D. at the chuck end to: 1) still leave a shoulder for the chuck jaws to abut against and 2) to give as much access to the very bottom of the vase base as possible. Sanding a non-round area with the lathe running, tends to round over the nice sharp trailing edge you so carefully turned. If your lathe can be reversed, a light sanding in the reverse direction will assist in re-establishing the corner. With the lathe off, a bit of judicial hand sanding can fully re-establish the sharp corner, - - - one of the benefits of using a lighter/softer wood.

Apply your finish of choice at this time - if using a friction polish, I don't recommend using a fabric/cloth applicator as it will quite likely be grabbed by the rough scrap wood at the headstock end. Once fully happy with the outer shape and finish, you can now mount the vase in the chuck to dress the top edge of the vase. If you start hollowing before you are satisfied with the vase outer surface, you cant go back and touchup or redo the shape once the tailstock center mounting point is removed!!!

Hollowing begins by drilling or spindle gouge cutting a center hole and slowly removing wood from the center outwards. Hollow out to the final wall thickness you desire up to about a third of the vase depth at a time. Remember the vase O.D. is not round for its full length - keep checking the wall thickness at its narrowest cross section. For vases which have an oval, triangular or square top section, it is possible to hand file/rasp/sand the interior wall an inch or so in depth to give the appearance of a uniform wall thickness. Again when happy, sand and finish to match the exterior.

I do hope a few club members will attempt to make one or more of these non-traditional shaped vases. Good turning!

Help Finding Howard Moody
Mark Salusbury

I am trying to locate any information that would lead me to the current location of past WGO member Howard Moody.

Would you please enquire among your members, especially those who were members of the Woodturners Guild of Ontario (WGO) in the founding years 1989 and 1990, to see if any have kept in touch with him and/or have any recollections of him or his whereabouts. He made friends easily and I'm sure someone can help me find him or has knowledge about him that will help me piece together his location.

A lost family member is desperately trying to find him, and as he would be quite senior now, the sooner we can locate him the better to assure a reunion.

If you'd please make a verbal request at your meetings as well as post this request in your newsletters and members e-mails your efforts in this will be very much appreciated.

Please forward any thoughts or information to me and I'll make sure it reaches the enquirer.

Thank you very much in advance.

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Drying Bowls
Jack Wallace

For some time now I have been trying to turn bowls green. I even attended a course at Arrowmount to try to improve the bowl work. I had found that if I rough turned the bowl I would frequently find a beautiful example cracked. At the school we were told rough turn them and throw them into a corner, if they crack turn more. This was less than a satisfactory answer. I did find that by turning the bowl green to the finished point the cracking would not be a problem. However, doing this means that the bowl will distort as it dries.

I have recently discovered the solution to the cracking problem. Rough turn the bowls leaving a wall thickness of 10% of the diameter then smile sweetly at your wife or partner and drop the rough bowl into the freezer for 2 days. After 2 days remove the bowl from the freezer and set it to dry on a cookie rack so that air can easily circulate. I do this in a room equipped with a dehumidifier and the bowl dries in six weeks without cracking. I was amazed to discover this actually worked! After the bowl dries then remount it and turn it to the final size.

Question now, is why does this process work? Wood has two types of water in a fresh log- Free water and cellular water. Free water can escape quickly while cellular water is quite captured and dries much more slowly. The freezing breaks down the cellular structure and the cellular water becomes free water allowing it to come out of the log with the rest of the free water. This appears to be the same process if you freeze and then thaw strawberries. They become very mushy as the cellular water is released.

While Al Stirt was here we discussed this issue as he reported very low losses from cracking. As it turns out his schedule is to rough turn in the fall and leave the blank for some time outdoors in the cold winter air. He then brings it inside to a warm room to dry and he finish turns in the spring time. He had not considered that this was a process to avoid cracking—it just worked for him but it is the same process as I describe here.

Try it and see how well it works. So far I have done a dozen bowls and have had NO cracking. Good Luck.

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