



# ***Pikes Peak Woodturners***

*A Chapter of the American Association of Woodturners*

**DENNIS KORTH: FACEPLATES-NO FOOLING!**

**WEDNESDAY, APRIL 1ST**

**6:30 P.M.**

**Business of Art Center: 515 MANITOU AVE.**

Join us for the meeting, and join our club! PPW dues are \$20/year  
Dues let us bring in guest demonstrators, purchase club equipment, add to our Lending Library,  
and keep you informed through the website and the newsletter

PIKES PEAK WOODTURNERS

c/o Kay Liggett

19930 W Top O the Moor Dr

Monument, CO 80132



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## CLUB OFFICERS

LARRY FOX                      President  
686-9883  
[larryfox@earthlink.net](mailto:larryfox@earthlink.net)

ELMER JACOBS      Pres-Elect  
499-8042  
[jakewood5@comcast.net](mailto:jakewood5@comcast.net)

SCOTT LONGBERRY  
TREASURER  
494-1265  
[longberry6@msn.com](mailto:longberry6@msn.com)

*YOUR NAME HERE*  
.....Secretary

RALPH TAYLOR      Librarian  
687-7953  
[Ralph.J.Taylor@us.army.mil](mailto:Ralph.J.Taylor@us.army.mil)

DENNIS LIGGETT  
Program Manager  
481-8765  
[liggy@mindspring.com](mailto:liggy@mindspring.com)

GABE HARRIS  
Newsletter Editor  
[gabe.harris@us.army.mil](mailto:gabe.harris@us.army.mil)

ED DAVIDSON      Webmaster  
596-7592  
[ed777@comcast.net](mailto:ed777@comcast.net)

## APRIL: DENNIS KORTH - FACEPLATES

After two demos of advanced multi-axis turnings, it's time to get back to the basics to see what we have forgotten. There is no substitute for re-visiting the fundamentals of working at the lathe.

Dennis Korth takes pride in the number of folks he has introduced to woodturning--many right here in the Pikes Peak Woodturners club. A lifelong teacher, he continues to offer instruction and mentoring for club members.

Before the development of modern 4-jaw chucks and their predecessor, the collet chuck, faceplates were the standard method for mounting stock on the lathe. They continue to offer

exceptional holding power. This demo will be a great opportunity to rediscover an economical and practical solution to many challenges of lathe work.

## CLUB SHOW? TURN ON YER LATHE!

Our Instant Gallery is going public with a Club show at the Business of Art Center July 3 - August 5th. Our work will be exhibited with a concurrent show by the Pastel Society.

PPW President Larry Fox has set the goal of 100% participation by our membership. Members will bring a sample of their best work to the BAC July 1st. The club will also have a workshop before the show to help with questions about form, finish, and pricing the turnings.



### Turning the Oval Box with Pete Holtus

Pete began working with multi-axis turning after watching Petter Heurd demonstrate a 3-sided box in Provo. Pete's oval box, however, began with a design dilemma that led to a totally different solution from the 3-sided box. It is a great example of the way that a good demonstrator can unlock the creativity of other woodturners.

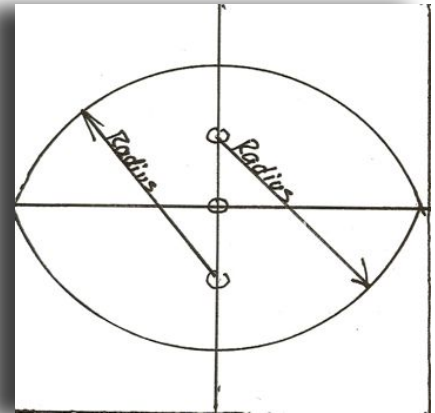
Pete's challenge was this: He had some cherry boards that had been laminated to create a block shape. He noticed that the grain lines met at the seam in a pleasing pattern. So he wanted to feature this seam on the lid of the box. When he turned the block to feature the seam, he also created a

shape that would be turned end grain. This is the preferred orientation for achieving a good fit of the lid to the base on any box.

The seam also made it easy to identify one axis dividing the block. He then drew a line perpendicular to the seam at the center point from the other direction. He marked the bottom with an exact duplicate of the two lines on the top. Pete marks lines and points with an awl--the groove helps to set the compass point later. The intersection of the seam and the new line determines the true center. When both top and bottom are identical, the sides of the box will be straight in the vertical dimension.

The next step was to set the centers for the two different axis mountings so that the shape would look good. It's much easier to visualize the

finished shape with a pencil, instead of the gouge! He chose a point for the first offset about 3/4 inch from the true center on the pencil line (not on the seam line). He marked the point for the 2nd axis using dividers to keep the distances the same--again on the pencil line. Then, selecting a radius on a drawing compass for both arcs, he drew two circles using the 2 offset points. They intersected on the seam line, and the shape of the finished oval was visible:



In this drawing, the horizontal line would be the seam line of the box.

Pete does all marking with an awl, in order to provide seating for accurate mounting between centers. Pete uses a stebcenter mounting system in both the headstock and the tailstock. He has a revolving version for the tailstock mount. He does the cutting on the outside with a roughing gouge. There is

quite a bit of bounce because of the half of the rotation when you are cutting air. So the roughing gouge gives a greater sense of control than a spindle gouge or a skew.

#### Turning steps:

1) mounting the blank on the true centers, remove some of the waste material with the roughing gouge, bringing the block into round. Line up the tool rest parallel to the bedways, so that the sides of the box remain vertical.

2) remove blank, and re-mount on 1st offset centers, using the stebcenters. Use enough speed and a sharp roughing gouge to create a smooth curve on half of the oval. Sand this surface by hand now.

3) remove blank, and re-mount on the 2nd set of offset centers. Turn down to match the curve of the 1st half, taking care to have the two sides meet exactly at the seam line of the block. Sand this surface now.

4) remove the blank, re-mount it on the true center, and cut tenons on both ends for hollowing the inside.

5) Separate the lid from the base by using a parting tool. Make the final separation cut with a thin handsaw.

6) Hollow the base: re-mount the base in a chuck. Make a clean cut across the points of the oval. Pete uses very fine cuts with a negative rake scraper. He makes a bead on the outside of the tenon that will go into the lid to create a shadow between the base and the lid. He then hollows the base, using Ray Key's convex-ground hollowing gouge. He prefers this tool because the side that you never use is ground down out of the way. Pete cuts a rounded surface on the bottom. It's more useful for removing small items, and it looks better than sharp inside corners.

Be sure to straighten the inside walls so that it will be easier to re-chuck on a jam chuck for cleaning up the bottom of the base later on. Pete uses a scraper.

If you are lucky enough to have two chucks, just leave the base mounted up for now.

7) Hollow the lid: mount the lid in a chuck, using the tenon on the top. Clean up the surface, and then begin hollowing the lid to fit over the tenon in the base. The purpose of a snug fit is for the next turning step, not the final product. (Consumers much prefer a gentle fit to the woodturner's standard of the audible pop!) Sand the

inside. The points of the ovals need very careful hand sanding.

8) Fit the lid to the base: Take the lid out of its chuck, and fit it to the base. If it seems loose enough to rotate, use a layer of tissue paper to help achieve a snug fit. Bring up the tailcenter and make most of the cuts to shape the top. the tailcenter helps you to avoid popping the lid off the base when you are turning the outside, which has a lot of air turning. Pete likes a domed lid shape. When it is secure enough, back off the tailstock and complete the very top of the lid. (Closer to the center, the tool is less likely to pry the lid off the base.) The lid is now complete. Remove the box from the chuck.

9) Finish the bottom of the base: Make a jam chuck to fit the inside of the base. If you use an end-grain cut jam chuck, it will move less than a face-grain chuck if you need to use it again later. Pete turns a recess in the bottom.

10) Hand-sand the shape as needed, working with the grain. Pete uses a sanding sealer finish as he finishes each section. If you wait until the lacquer smell is gone,

it is safe to use an oil finish over the sanding sealer.

11) Take a photo to document your work, sign it, and smile with satisfaction.

Dennis Liggett-- a twistwork specialist, teacher; 481-8754

Papa Joe Aquila --professional turner and friend to all; 548-9908

**greenwood sealer**

¢10/gal Bring your own jug and meet Tony at the truck before the meeting!

**CLASSIFIED:**

- Billie's Turquoise...\$10/oz
- Sleeping Beauty....\$15/oz
- Nacozari.....\$12/oz
- Elko 8.....\$12/oz
- Kingman.....\$12/oz
- Other locally crushed stone:
- Malachite.....\$8/oz
- Lapis.....\$15/oz
- Pipestone ...\$10/oz
- CA glue for inlay....\$5/ 2oz
- CA accelerator....\$6/2 oz

CALL DENNIS 481-8754

**Who Ya Gonna Call?**

Dennis Korth--currently teaching at the Denver Rocker store in addition to his work with our club; 634-1260

Tony Bevis--a professional turner 660-8305

Juergen Schleicher a professional turner and member of the Commonweal Co-op Gallery; 540-9921

Dick Breckon--our Founder! 597-9718



PHOTOS - The March Instant Gallery proved that we are ready to stage a clubwide show! For the months leading up to the show, mentors will be available for advice and encouragement.

Slightly used complete Original Teknatool Cola Jaws. New \$78 your for only \$50 540-9921 cell 231-2700 (Juergen Schleicher)

FOR SALE: Famous Cripple Creek Turquoise, not stabilized nor colored; this is the real stuff right out of the ground; clean and packaged rocks...Rocks..\$12/oz ...Crushed assortment (1 pkt each powder, medium flakes, large chips) \$15/oz...a perfect mix for inlay with CYA or epoxy...call Larry 719-686-9883.

Auction: Pete's demo box from the March meeting. Bring your checkbook!

**FOR SALE:** Screw-on two-prong drive center made by Tony Bevis and used by professionals...now in either 1 1/4 x 8 tpi or M33-3.5 thread....\$45

[www.ppwoodturners.org](http://www.ppwoodturners.org)

Time to bookmark our club's SITE!



## Alaska Woodturning Symposium Notes

from Gabe Harris

I truly enjoy meeting new people and learning new things. That is one of the best things about woodturning. There is always more to learn and more people out there to meet who can teach you something. It seems that everywhere you go there is a club that will take you in, treat you like family, and try to teach you a thing or two. I am currently on a temporary assignment to Anchorage, Alaska, and had the opportunity to attend the club meetings of the Alaska Woodturners Association. I also joined them for their annual Woodturning Symposium.

While there are only 70+ people in their club, they treat this symposium as a professional event. Past demonstrators have included Soren Berger, Trent Bosch, and Dick Sing. What the club typically tries to do during their symposium is include two or three nationally known woodturning demonstrators and have two or three locals also provide classes. It was a great event where I learned plenty, along with the other 50+ people in attendance.

The Symposium, this year, had only native "Alaskan" turners. It went along with their theme of preserving art in the last frontier. The demonstrators were Bill Bowers, Wayne Boden, Arnie Geiger, Jeff Trotter, and Pat & Peggy Bookey. A couple of the names should be familiar to those of us with an extensive collection of woodturning books. Also, Pat Bookey is a piercing artist who will be demonstrating at the Provo, UT, show this year.

I attended demos on threading, turning thin-walled vessels, piercing, hollowing through a small opening, and turning items for use in furniture. The great thing about a Symposium of this size, is that the classes are extremely small, and there is a fantastic student-to-demonstrator ratio. Also, the presentations were extended to 90 minutes, from the usual 60 minute spiel, to allow for people to actually come up and try their hand at what was being taught. To list the highlights, I'll do my best...

...more of Gabe's report  
from the Alaska Woodturning  
Symposium.....



I've always wanted to learn about hand chasing threads. There are still several questions that float through my head concerning this practice, but now I understand the basics. Wood choice is critical when hand chasing. There are some woods that are too loose to hold the threads that you make. The best surprise of that class is a technique (similar to the demo that Dale Scott gave to the PPW a few months ago) where you would use a parting or Bedan tool to cut a recess measuring  $\frac{1}{4}$ " wide by  $\frac{1}{8}$ " deep in the mating surfaces of your box. You fill that channel with dyed resin fiberglass or epoxy, and let it dry. After 48 hours, you can cut your threads in the epoxy and have a threaded box made from pine, which normally would be an awful choice for threading.



Hollowing forms is a tough business. Most hollowing rigs cause you to lean way over the bed of your lathe in order to get the tool angle right. One demonstrator at the Alaska show hollowed a vessel left handed while standing on the "wrong" side of the lathe. When looking at it, it made complete sense. No back problems. No soreness. No problems. The only thing is that it could take you some time to train yourself to hollow left handed. I tried it during the hands-on portion of the demo and was really surprised at how easy it is.



Measuring is the key to a thin-walled bowl or vessel. Hollow out your bowl by small increments, only removing  $\frac{1}{8}$ " at a time. By doing them that way, you leave all of the mass in the bottom of the bowl that provides stability in the wall. I have never really turned a thin walled vessel before, but was able to get a small bowl (3" diameter trial piece) down to less than 2 mm without a problem or a catch. As a side note, to ensure your calipers don't "stretch" when checking wall thickness, set your width to 3 mm for a 2 mm wall thickness. When you check the wall, touch the calipers to the inside wall of the bowl, and check that there is 1 mm of space on the outside of the form when the calipers are touching the inside wall. As long as that "open space" is the same when checking the entire depth of the piece, you have a consistent wall thickness. It was a pretty neat trick.

The class on turning items for furniture really concerned itself with the precise machining and setup of the stock before turning began. For instance, if you were turning the four legs of an end table, your mortise and tenon machining (for the table rails/skirt) needs to be accomplished before you put the piece between centers. Any mistake in the setup of the piece on the lathe will cause you to destroy the piece and start again. If you aren't completely centered, that leg will look funny, especially at the foot. You may cause spacing problems around the mortises on the legs if you try to showcase those crossmembers with beads or coves that aren't exactly spun on center. Proper setup and kiln-dried wood will save you many hours of frustration when making your project.

**Thanks to everyone who has helped with the newsletter while Gabe was on assignment in Alaska.**

**A special thanks to Kevin Cook for photo work at the club meetings.**