

May 2009

# Shavings

A MONTHLY NEWSLETTER BY  
DETROIT AREA WOODTURNERS

*This Memorial Day  
let us remember our  
brothers and sisters  
that have given the  
ultimate sacrifice for  
our Freedom.*

# Presidents Message

Well here we are, summer is approaching and the last of our official meetings is upon us. For the last few years, the May meeting has been the Jigs, Fixtures, & Tools meeting and this year is no different. I look forward to this meeting every year, because of the great things our members bring in to share and the stories that always go along with them.

Please help to help make this year's Jigs, Fixtures, & Tools meeting another one to remember. Bring in anything that you have found useful while turning in your shop. It does not matter how small or how big. Of course, it does need to be able to fit through the doors. Bring it in and share it. Often times, it is something very small and seemingly insignificant that turns out to be a great idea for others to use.

See you all at the meeting.

*Frank Marabate*



The Detroit Area Woodturners  
is a Chapter of The American  
Association of Woodturners



## GREAT ARTICLES AND NEWS IN THIS ISSUE

- P.3 MEMBER PROFILE  
STEVE WILSON
- P.5 DAW TREADLE LATHE
- P.6 APRIL MEETING DEMO  
RE-CAP
- P.7 CENTERING ON THE  
LATHE
- P.10 MEMBER GALLERY
- P.11 MARK YOUR CALENDAR

## TURNATHON 2009 JUNE 7, 2009

Shadbush Nature Center  
10:00am - 3:00pm

Come and see the turning on the 8 mini lathes that will be set up, showing turning techniques on Bowls, Vessels, Offset turning and much more. See Wolverine Jig grinding demonstrations and the club's Treadle Lathe will be there to use. If you know someone who might be interested in turning bring them along.

## Save the Date:

*May 17th*

DAW Monthly meeting -  
Shadbush Nature Center - 2:00pm  
*Jigs and Fixtures*

*June 7th* NOTE

TURNATHON 2009  
Shadbush Nature Center - 2:00pm  
*8 Lathes, 2 Grinders, Treadle lathe  
Fun for all*

*No Meeting In July*

Our Monthly Meetings will  
resume in the fall  
*Have a Great Summer!*

DAW Officers - Here to Help!! Don't Hesitate to Call		
President	Frank Marabate	586-246-0503
1st. Vice President	Russ Holmes	248-645-1970
2nd. Vice President	Frank Goettl	586-286-0831
Secretary	John Sabina	586-786-1967
Treasurer	John Fitzpatrick	248-608-6972
Membership	Greg Smith	248-649-3565
Shavings Newsletter mfoyd@mac.com	Mike Foydel	586-246-1900
Library	Glen Lieving	586-726-2856
Mentoring	Chet Bisno	586-254-7605
Club Logo apparel	Dave Earl	248-544-8947

# STEVE WILSON



## MAY MEMBER PROFILE:

BY: JERRY BUFALINI

### Think eclectic.

The word *eclectic* is derived from the Greek *eklektikos*, literally “picking out, selecting.” Think, to choose from different sources, selecting the best from various styles, disciplines, and systems. Think Steve Wilson.

Looking at the wide variety of Steve’s work, one sees an understated, quiet discipline, a quest to find meaning through skill and imagination. He often feels an inner drive, a tug at his sleeve from some unseen muse to go down to his workshop and to create.



His work spans almost the entire spectrum of woodworking. He has made gavels, entertainment centers, spice cabinets, Windsor chairs, boxes, puzzles, dulcimers, psalteries, vases, and, of course, bowls. He includes chip carving and very detailed scrollwork.

He even made a burial urn for the ashes of two of his wife’s beloved cats.

Steve became interested in woodturning when he took a shop class in high school and was introduced to the lathe. He made a salad bowl and four individual bowls for his mother. After his mother passed away, the bowls came to his possession.



After high school he joined the Navy and was stationed at Hickam AFB in Hawaii where he was a guard

for the courier service. When he came home in 1972, he and his dad happened upon a garage sale where they saw a Craftsman lathe for \$100. They flipped a coin to see who would buy it. Steve won the coin toss and purchased it along with two sets of tools. Thus began his turning career. He still has the lathe along with the original tools.



### A GALLERY OF STEVE’S WORK:



He began by making lidded boxes and small bowls. He made a multi-trayed jewelry box. The bottom tray had a small bowl that could hold one ring.

Although he is self-taught, Steve attended a workshop with Graeme Priddle of New Zealand in November of 2007. He plans to attend a workshop with David Ellsworth (<http://www.ellsworthstudios.com/>) in Quakertown, PA in June of this year.



One of the more skillful things Steve makes is Windsor chairs. In keeping with his eclectic tastes, he saw a book on how to make them and became fascinated with making one. He took a class at Ernie Conover's school in Parkman Ohio in 1988; (<http://www.conoverworkshops.com/>) but it was a year before he made a chair. He had to make the tools such as a travisher (used to finish the seat shape, a steam box for bending



wood, etc. He can now make a chair in about 35 hours. He has made fourteen chairs and has sold several.

Much of what he makes is on display in his home. What he has sold, he takes photos of.

When Steve is driving, he is constantly on the lookout for someone cutting trees. The logs he collects he calls "bowls on the hoof." He humorously calls his finished bowls, "firewood on the hoof."

Steve does not begin a turning with a plan. Instead, he lets the wood "speak to him." Something in the grain might dictate the outside shape of a bowl, for example.

When he acquires some wood, he feels that he must turn it within three weeks to get the best from the wood. He rough turns the bowls and then sets them aside to dry.



A number of his bowls were sold thru **Center of the World Woodshop** (<http://www.centeroftheworld.net/>).

He has done some mentoring, particularly with Charlie Creagh. Advice to new woodturners: "Make lots of shavings. It's like playing a musical instrument: the more you practice, the better you get."

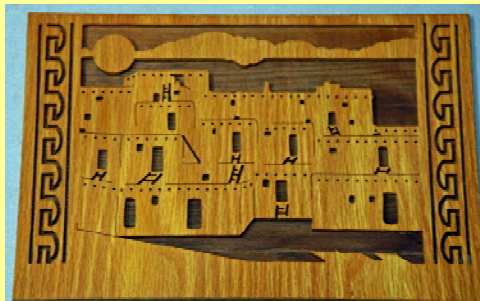
Steve works for F.J. Manufacturing, which he calls a basic "job shop" where he runs a boring mill, does machine repair. Generally, he wears many hats.

He is married to Debbie and has two children: a daughter, 27, attending Oakland University; and a son, 24, who graduated from MSU in 2007 and has recently moved to Seattle.

## A GALLERY OF STEVE'S WORK:



## A GALLERY OF STEVE'S WORK: CONTINUED FROM PAGE 4



## DAW Treadle Lathe

The Club collaborative Treadle Lathe project has been completed and at the April meeting members got a chance to see if they could muster enough muscle power to turn the lathe and keep it going. It is an awesome effort by those members that planned and assembled the lathe. This will be a great conversation piece for upcoming events and demonstrations we attend with the public showing the skill and talent our club members possess.

I'm sure there will also be a greater appreciation for the craftsmen of the past that worked on human powered equipment like this.

Thank you to the following club members that were instrumental in this Project.

Russ Holmes  
Loel Gnadt  
Mark Maddock  
Chet Bisno  
Glenn McClough

Vince Hellman  
Dave Blacker  
John Sabina  
Matt Harber



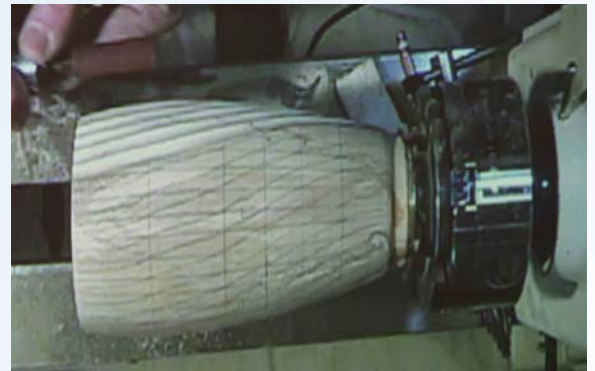
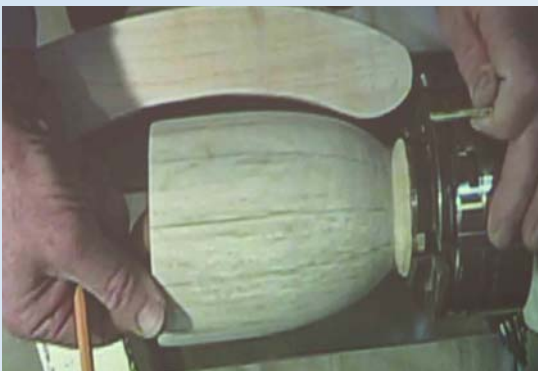
# APRIL MEETING DEMO MAKING FLUTES WITH BOB DAILY



At the April meeting, Bob Daily demonstrated how he adds straight and spiral flutes to his turnings. These flutes add an interesting dimension to his turnings.

Bob showed a custom tool rest that he designed which helps him with the layout of the flutes. The rest is curved so it better matches the curvature of his projects, and the top side is flat which aids in holding his pencil flat. Having the pencil flat makes his mark-ups easier and more precise.

When making the flute Bob lays down a pencil grid on his piece by using the indexing function of his lathe, this allows for precise stops around the full 360 degrees of the project. These lines can be used for guides when cutting straight flutes. To cut the spiral flutes Bob lays down guidelines perpendicular to the others and then sketches in the curves. This grid keep all the lines in proportion.



Bob utilized two different methods to cut the flutes. These included a reciprocating tool and a power rotary tool with a sanding drum. (A carving tool could also be used but was not demonstrated.) With practice and patience Bob has perfected this technique. Thanks Bob for your informative demonstration.



# CENTERING ON THE LATHE

## Taking Out the Guesswork

DENNIS W. MONTVILLE

**I**N SEGMENTED TURNING ONE OF THE most important procedures for completing a successful piece is centering the laminated assembly on the faceplate. If you don't properly align the work with the lathe center, hours of careful cutting and gluing will be for naught. In this article, I'll describe a simple way I've developed that insures the work will be turning on center and takes the guesswork out of this important aspect of segmented turning.

One of the first things you need to know, however, might seem like a contradiction — centering should more accurately be called positioning. Not that centering isn't what you're doing, since ultimately the final piece will be rotating on the center of the lathe spindle. But sometimes you don't necessarily want it rotating around the geometric center of the final assembly.

My desire for that kind of design flexibility is the reason I developed the technique presented here. It is simple, but it does require careful attention to detail. Don't skip any steps as each one builds on the accuracy of



Author Dennis Montville working in his shop. Photos of his segmented work can be seen in the Journal's color section on Page 39.

the previous stage. Failure to complete one step will doom the entire procedure. But don't let that intimidate you: it's not that complex and will guarantee (A dangerous word, but one that applies here.) the desired result.

You will need to make two simple tools. One is a rotating table and the other is a simple pointer. The table holds your faceplate and sacrificial wood block. The pointer provides a stationary reference point in space. The table con-

struction will be outlined next. The pointers can be anything from the dial indicator stand that I use to just a piece of coat hanger stuck into a chunk of wood, as shown in the photo, below left.

### Making a rotating table

Now to make a rotating table that will accept your faceplate(s). It is a simple device constructed from a "lazy Susan" bearing and a piece of wood. I used a 4-in.-diameter bearing and a piece of plywood. Gather all of the faceplates you're likely to use and see what size hole would allow the one with the largest neck to rest flat on the wood. I've shown a drawing of what I mean on the next page.

The faceplate must rest flat on the wood with the neck of the faceplate sticking through. The maximum faceplate neck size determines the size

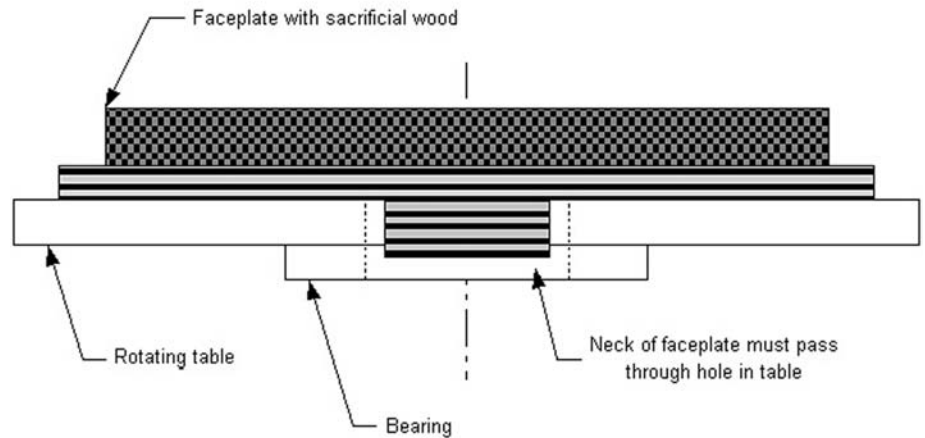


The author's centering method requires a disk for mounting faceplates and a simple pointer, either shop-built, left, or a commercial model, right. Photos by author

hole needed in the center of the wood disc that will become the top of your rotating table. Then either drill or turn the hole in the wood and saw (or turn) the outer diameter. The outer diameter isn't important; it just has to hold the faceplate flat on the back. Some cast faceplates have ribs on the back. In that case, make the top large enough to hold the faceplate on the outer ring. That way it's more stable.

Once you've made the top, center it on the lazy Susan bearing and secure it to the bearing from the bottom with four screws in the bearing's mounting holes. Get it as close to centered on the bearing as possible, but it is not critical to get it perfect. This isn't where the accuracy comes in; it's just easier to rough-locate the faceplate during use. Once you have secured the top onto the bearing, you can make tick marks about every  $\frac{1}{2}$ -in. out from the center with a pencil. Then with your finger, rotate the bearing slowly with one hand and with the other hand holding the pencil draw circles on the wood at each tick mark. This will help you rough locate a faceplate on the rotating table.

Diagram of rotating table with faceplate resting on top ready to be centered



Now that you've made the rotating table, set it aside. The next step happens on the faceplate.

Select a piece of fairly flat stock and cut it round to fit on the faceplate. This will be mounted on the faceplate and becomes the sacrificial piece to which the work to be turned will be glued. Then put the faceplate on the lathe and true the outer edge round (optional) and face turn the wood flat (NOT optional).

You don't need it mirror-flat. In fact, a bit of waviness is somewhat desirable as it allows the glue you'll use to attach the object to be turned a place to go so that you won't get a sliding bearing effect. But every wave must be complete. That is to say that if the work is glued on this faced-off wood and it rests on a crest of one of these small

waves it must not "rock." The main objective of this step is to assure that the work will not wobble as it turns. This step makes the bottom of whatever is glued to the faceplate absolutely perpendicular to the rotating axis of the lathe. Now get your pencil and with the lathe at its slowest speed draw a circle somewhere near the outer edge of the wood on the face you've just trued. The following photo shows some grooves turned in the wood and a pencil mark being drawn.

Next remove the faceplate from the lathe and set it face-up on the rotating table, close to the center. The concentric circles you drew earlier will help get it close. Give it a moderate spin and watch the circle you just drew on the piece of wood on the faceplate. If you are a little off it will be very obvious as the circle wobbles in front of you. This is where you get your reference pointer and place it near the penciled circle. When you rotate the table you can see the circle move relative to the reference pointer. Turn it slowly and stop it at a point where the circle seems to move the farthest from your pointer towards the center. Hold the table still with your fingers while sliding the faceplate so that the circle moves towards the pointer. Move it



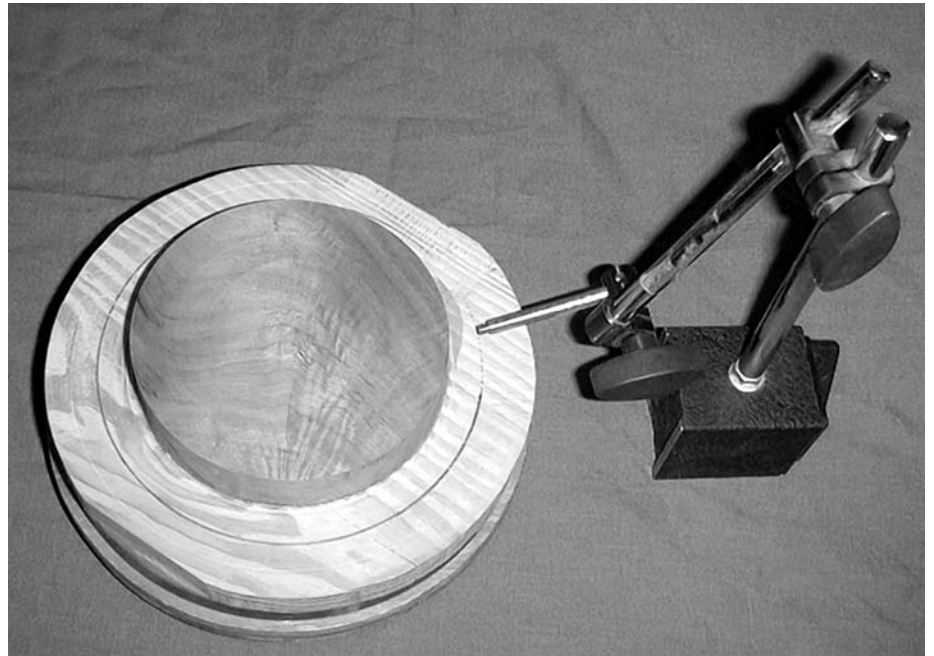
Scribe lines every  $\frac{1}{2}$ -in on the mounting disk to aid in aligning the workpiece.



HALF the distance towards the pointer, then reposition the pointer over the circle and rotate the table again. You should have greatly reduced the amount of wobble in the circle as it turns. If it still has detectible wobble, repeat the above steps. When you can rotate the table and have the penciled circle seem to sit still, you've successfully completed this step.

What you've now done is effectively transferred the center of your lathe to the table in front of you. Whatever is positioned on the faceplate now will rotate on the center of the lathe exactly as it rotates on the table.

Now move the pointer out of the way and dry-position the work on the faceplate. Move the pointer up to a point near the top of the whole assembly. Decide on what feature you want centered as this will be what you locate against. This will be different for each item, but is often a common detail around the diameter of the piece. As you can see on the piece below it would be difficult to properly center such an asymmetrical assembly using the center hole since



As you rotate the table, you can see the circle move relative to the reference point. By moving the faceplate and adjusting the pointer you can accurately locate the workpiece.

that method would offset the location away from where I want it. That's why I developed this method.

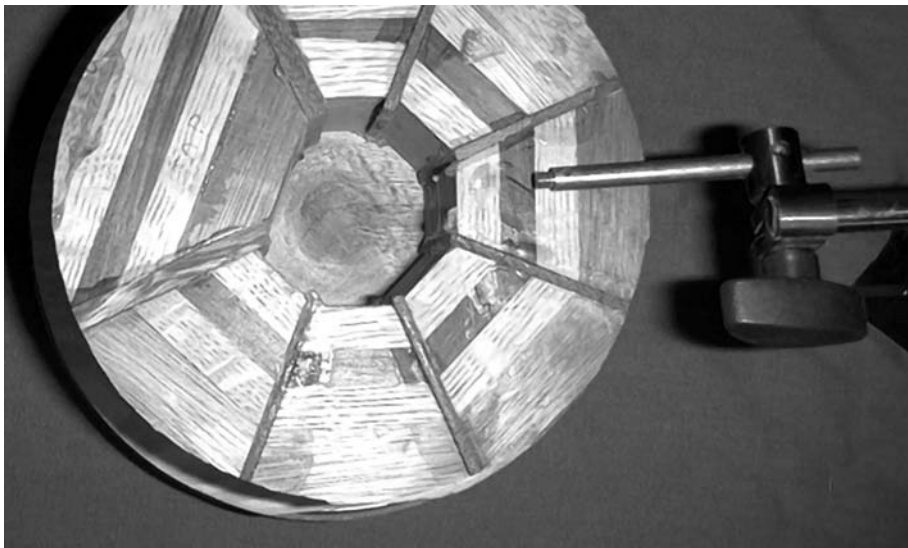
When you're ready to mount the work, put the glue on fairly heavy, spread it out and place the work on the faceplate close to the center.

(Note: You can't use CA glue for this since it won't allow you enough time to position the work. Use conventional yellow glue.)

Don't press down hard yet, just place it on the faceplate. Now position the pointer over the feature you picked earlier and give the whole thing a slow turn. Using the same method that you used to locate the faceplate on the rotating table, move the work so that it rotates true to the pointer.

Be careful not to move the faceplate on the rotating table or you'll have to start all over again. Each time you reposition the work push it down slightly to start pushing the glue out of the way so that it will stay put.

This takes a little practice, but unless you take a very long time to get to the final position you should have enough time to work before the glue starts to set. When you're happy with the position put a small weight on top. Leave it alone until the glue cures. That's all there is to it.



By moving the pointer above the whole assembly, you can decide what feature you want centered and align it to that feature, even if it is not in the geometrical center of the piece.



Ron Mackensen



Russell Layle



Dennis Montville



Russ Holmes



Ray Frase



Russ Holmes



Ron Mackensen



Dennis Montville



Loel Gnadt



Ron Mackensen



Jim Scarsella



Loel Gnadt



Loel Gnadt



Jim Scarsella



Jim Scarsella



Ray Frase



Detroit



Loel Gnadt



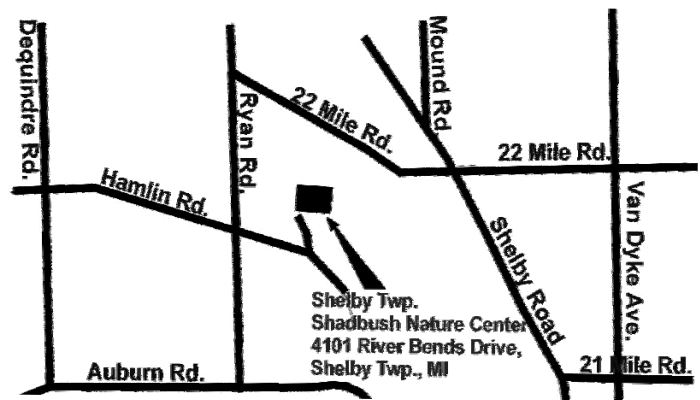
Ray Frase



Dennis Montville

# NEXT MEETING MAY 17, 2009

Detroit Area Woodturners meet at the  
Shelby River Bends Park,  
Shadbush Nature Center, Shelby Township, MI,  
from 2:00 to 4:00 PM.  
The Park is located on Ryan Road between 21 and  
22 Mile Roads opposite the Hamlin Road junction.



## MARK YOUR CALENDAR

**June 6** - Bhin Pho will be in London, Ontario

*sponsored by the Thames River Valley Woodturners.*

**June 6** - Pen Turning demo at Rockler - Royal Oak, *see store for times*

**June 20** - Turning! Pens, Bowls, Blanks and more at Rockler - Royal Oak, *see store for times*

**June 26-28** - AAW Symposium in Albuquerque, New Mexico

**July 11** - Pen turning demo at Rockler - Royal Oak, *see store for times*

**July 18** - Bottle Stopper demo at Rockler - Royal Oak, *see store for times*

**October 16-18** - Turning 2009 sponsored by the Ohio Valley Woodturners



2865 WHITEHALL DRIVE  
TROY, MICHIGAN 48085