

# Northwest Washington Woodturners

September 2008 Issue

Northwest Washington Woodturners...

Meets every third Thursday of the month except April when the meeting is held the fourth Thursday. There is no meeting in December.

We meet at Hillcrest Park Lodge in Mt. Vernon, WA. Driving directions can be found on the website at [www.northwestwashingtonwoodturners.org](http://www.northwestwashingtonwoodturners.org).

Meetings are open to anyone interested in wood turning. All skill levels from beginners to advanced turners are welcome.

# Heads Up

**Next Meeting**

**The October 16<sup>th</sup> meeting is  
moved to October 23<sup>rd</sup>.**

**Chapter of the American  
Association of Woodturners**

---



---

---

## Club Contacts

**Bob Doop** – President

360.293.4522

[boob.doop@fidalgo.net](mailto:boob.doop@fidalgo.net)

**Mark Straight** – Vice President

360.653.4890

[m\\_straight@comcast.net](mailto:m_straight@comcast.net)

**Shirley Butturs** – Secretary

360.826.3984

[cumpstadiva@verizon.net](mailto:cumpstadiva@verizon.net)

**Melanie Mankamyer** – Treasurer

360.766.7004

[sjandmm@fidalgo.net](mailto:sjandmm@fidalgo.net)

**Jerry Holmes** – Member at Large

**Dave Blair** – Member at Large

# Larry Stevenson Demonstration

By Fred and Mildred Holder

Larry Stevenson from Canada did an interesting demonstration on coloring and texturing woodturnings at our meeting on September 18.

Larry says, "My involvement in woodturning began in the 70's as part of a project in making myself a bedroom suite. I purchased a used lathe and a basic box of tools and naively set out and turned a set of posts for a waterbed suite. I was entirely self-taught at the beginning through books and a basic instruction manual. As frustrating as it was I loved the process in sculpting something out of a piece of wood. I purchased many woodturning books through a mail order catalogue and started learning different techniques and projects. At this time I was limited by the usage of kiln dried woods. I turned many Christmas presents out of laminated dimensional lumber but was frustrated with its limitations. At some point I went out to my firewood pile and found a piece of figured poplar. I just couldn't bring myself to burning it in the fireplace and decided to have a go at it with the lathe. I was hooked. The possibilities seemed endless with this new source of wood. Figures and grain patterns not normally seen in dimensional lumber are a woodturners dream. New books on "Working Green Wood with PEG" were being published and I was getting deeper and deeper into my newfound obsession. Articles in "Fine Woodworking" featuring David Ellsworth starting appearing about hollow vessels and that finished me off. I was a full-fledged woodturning junkie at that point."

From the work that Larry had on display, I would say that he has progressed considerably since that first project. Apparently Larry is still learning and has been doing a lot of experimenting with burning and coloring of finished pieces. I was especially impressed with his three dimensional effect with the burning of a geometric pattern on the surface of a hollow form that makes it look like it has a three dimensional surface.

He has experimented with many coloring products including acrylic paints and Prisma marking pens. Procion fabric dyes are currently his interest. He described dissolving the fabric dyes with water and applying it to wet wood with sponges or stiff brushes. He uses Interference acrylic paints, which contain mica flakes, which reflect color.

On his geometric designs he demonstrated using three metallic Interference paints of copper, brass, and gold to make dark, medium, and light shadowing over the fabric dyed and burned design, as shown in Figure 6.

Larry had a slide show that presented a number of his finished pieces with various forms to texturing and coloring. I took pictures of some of these as presented on the screen, but do not feel the quality good enough for presentation in this story.

Larry began by talking about his pieces as shown in Figure 1.



**Figure 1. Larry Stevenson talking about one of his pieces. This piece has a geometric pattern carved on its surface and is colored using a special technique that he has developed.**

Larry used the sketch pad to show how he designed the pattern for his pieces by drawing a grid to layout the design that could then be transferred to the surface of the vessel. He uses a

home-made flexible template to help draw the pattern on the surface of the vessel. He shows how he makes up the grid in Figure 2.



**Figure 2. Larry showing how he makes a grid to design his patterns.**

Larry shows a vessel with a pattern burned on it in Figure 3. He noted that one must change the layout of the pattern to fit the shape and diameter of the vessel.



**Figure 3. Showing how to hold a hollow form while discussing the layout of the pattern on the vessel. He noted that the pattern must change as the diameter of the vessel changes to make it look proportional.**

Larry then talked a bit about finishing the vessel after any burning or carving has been done. He uses a spray on finish that he is holding in Figure 4.



**Figure 4. Larry holding up the UV Krylon Clear Gloss he uses. He applies several coats to finish.**

Larry then talked a bit about how he gets the various gradations of color on his pieces. He basically uses one color and then uses metallic enhancers to give the variations in color on the piece. He says that he does a lot of trials on sample boards before he actually applies the finish to the vessel. He uses a special brush that allows him to sort of stamp the metallic enhancers onto the painted or dyed surface. Figure 5 shows Larry using one of these brushes.



**Figure 5. Larry applying metallic color with a stamping motion using a special paint brush.**

The results of the work being done in Figure 5, is shown in the sample piece shown in Figure 6.



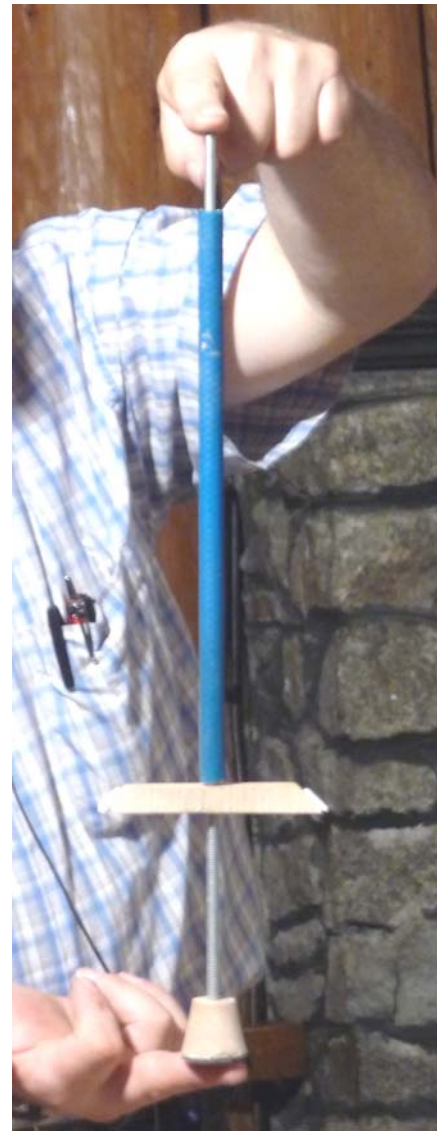
**Figure 6. Showing the effects of adding metallic colors over the blue paint.**

Larry noted that it is difficult to do this work on a vessel because it is hard to hold the vessel without touching the surface and transferring oil from your skin to the surface, which will affect the color and the finish. He has devised a simple method of holding a vessel while working on it as shown in Figure 7. Figure 8 shows the actual mechanism of the holder.



**Figure 7. Here Larry shows a way to hold hollow forms for carving and finishing.**

Larry's mechanism shown in Figure 8 was a nice invention that he chose to show us as a part of his demonstration. I thought this was one of the most significant things that he disclosed.



**Figure 8. The hollow form holding apparatus that Larry uses. It consists of a piece of all-thread, a piece wood with a threaded hole in the center, that will fit inside the vessel with leather on top of the wood to protect the surface of the vessel. A piece of wood, with a hole in it, to accept the all-thread and protect the bottom of the vessel. Finally, he covered the all-thread outside of the vessel with a piece of plastic tubing.**

Three of Larry's pieces are shown in Figures 9, 10, and 11.

This was a well done presentation by a very talented woodturning artist.



**Figure 9.** Here is a sample of Larry Stevenson's work with a carved pattern and braided leather around the rim, a spectacular piece.



**Figure 10.** This is another sample of Larry's work that has part of the surface of the vessel left un-carved or textured and then a part of it carved, painted, and textured to give an outstanding appearance.



**Figure 11.** This is a sample of three dimensional layout which has been burned into the surface of the vessel. This vessel has not been finished.

---

**Be sure to check our website frequently:**

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

**for the most up to date information on club activities and more complete details on what's happening with classes and demonstrations.**

---

## **COOKIE MONSTERS NEEDED**

**We have no one to bring cookies starting in January. If you want those snacks while we talk someone needs to step up and bring them.**

### **Editors note:**

This edition is being quickly put together by your web master. Our wonderful newsletter editor has taken a job and had to leave the position. Our new editor will be Ron Wehde.

To make sure that information reached you in a timely manner, I jumped in to produce this quick newsletter. It in no way is up to Dennis Shinn's work but I hope you enjoy it anyway.

I would like to thank Mildred and Fred Holder for the great article and photos about the meeting. Bob Elkins for his article on the McNaughton system and Dennis Shinn for all the great picnic and gallery photos. You wouldn't have a newsletter without them.

# My First McNaughton's Experience

By Bob Elkins

After a good six months of research and “thinking it over,” I ordered the McNaughton's combo coring system from Craft Supplies in Provo, Utah in Sept. 2007 (combo comprising both the large and the small tool sets). I read the Craft Supplies tip sheet and Kelton users guide carefully several times and went to Kelton's web site and printed their tip sheet. The Kelton web site (<[www.kelton.co.nz](http://www.kelton.co.nz)>) was well constructed and provided some useful information toward “getting started.” It is presently being reconstructed and there are some interesting new tools shown. I even sent Kelton Industries an e-mail thanking them for the web site info and Kel himself responded!

The gist of all the guides, and Kel's e-mail, was that this system is not easy to use and has a “learning curve” to become proficient. So, I continued to study the guides and procrastinate trying it.

In September this year, I started a large piece of Madrone to make a salad bowl I had promised my sister. About the time I was finishing the roughing stage, I realized this was an obvious choice for the McNaughton's and prepared the rough out accordingly. I had some concern about the advice to practice on a few pieces of cheap wood, but was not willing to take the time to do that. Besides, no fear, eh!?!

On the day I planned to do the coring, I carefully chucked the cant in my recently acquired Stronghold chuck, and turned out some minor eccentricities from the faceplate mount and trued up the face of the cant. I read, and re-read, the Kelton users guide several times while I set up the tool and tool rest. I practiced moving the tool through the tool rest several times to get a feel for how the tool would react as it penetrated the cant.

**Note Here:** Applying a lubricant to the tool shaft and rest pin area is recommended here by the guides. I have found that bees wax is a good lubricant for the tools and guides. I strongly recommend not using silicone or oil lube and will be glad to explain why to anyone interested.

This also helped to set the tool rest location and rotation. Since the cutting heads extend well past the rest pins, a minimum clearance from the face is desirable (I was setting at less the ¼”). The rotation of the rest determines the path the curved tool will follow as it cuts. A few dry runs will demonstrate that quickly.

Prior to final setting of the rest, draw a line on the face of the cant through the center to an edge and lock the spindle with the line parallel to the ways. When setting the rest height, the cutting head should be dead on the line while being properly held in the rest against the upper brace. Any error here should be below the line – even a bit above the line tends to produce catches galore.

The initial cut was made at 500rpm with the straight tool to about ½” to establish a channel for the curved tool. The rest of the cut was with one of the larger curved tools. I had five catches and looking back on it, they were all due to overly aggressive cutting. The second core was done with just enough pressure to keep shavings coming out and was done in just one pass, also partially due to “wiggling.” As the curved tools get well into the cant, they have a tendency to bind in the channel. A bit of left-right wiggling along the way will prevent this nicely.

My conclusion from the two corings I've done from this cant is that the tool has an undeserved reputation for difficulty to learn, just read and follow the guides carefully. I plan on bringing all three pieces in for the October meeting, finished, or not. I am looking forward to saving a lot of very fine wood this winter, thanks to my McNaughton's. I recommend this system especially if you're tired of putting 90% of the wood on the floor as shavings!

Safe spinnin'  
Bob Elkins

# Picnic Photos



The cooks were really sweating to get us all that great food.



Members came from everywhere.



Even the flowers came.



Gallery Photos

From the September Meeting

