Woodturners Guild of Ontario
Interactive Online Newsletter

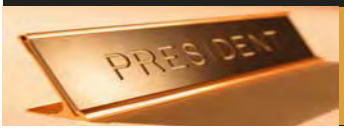
INTERNATIONAL EDITION

LOCAL AAW CHAPTER

MARCH 2006 VOLUME 2 ISSUE 2

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"



Message from Richard Pikul, President

When canvassing our membership for ideas and authors to write newsletter articles, we anticipated finding good material, and our expectations were confirmed. With periodic support from others, we should be able to fill our newsletter for some time to come with interesting, informative and novel articles.

We did find one thread that seems to have found it's way into most turner's minds. Prospective authors do not believe that their knowledge, experience and abilities are truly worth writing about.

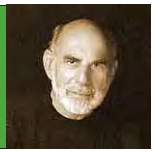
Our members (and I believe members of most woodturning groups) come from a wide variety of backgrounds including skilled trades, engineering, business, law, medicine, education, government, art, various media, and other fields. These backgrounds, when combined with woodturning can result in synergies that create new and exciting results. The recent AAW magazine article about Jerry Glaser is a great example. Jerry Glaser's background in metal technology and his turning abilities combined to create a great step forward in turning tools. In the same issue, an article by Nick Cook describing his visit to Sheffied based tool manufacturers, aids in understanding where many of our tools are designed and manufactured.

There are many turners who have the knowledge, experience and information to write interesting articles. You are probably one! If you feel that you don't have the ability to write, but have something to say, find someone with some writing experience and write an article together.

Please send your comments, ideas, tool tips, questions, suggestions and articles to michaelfinkelsteinwoodturner@gmail.com. and you may be reading it in future issues !

Experimental New Treatment for Wood

By Ron Kent, Hawaii



"Originally published in Woodturning Magazine No.88 - updated & revised by the author for the WGO newsletter"

I'm going to tell you about a product and procedure that I developed a few years ago and now use as an integral part of every woodturning project. It involves a liquid that I use to soak all my wood, before, during, and after shaping and completing my work. The liquid I tried and now find so useful is...are you ready for this?.... Concentrated dishwashing detergent: (Important note: The liquid is now sold as "Dishwashing *Liquid*" Same stuff, same qualities.) Costco's Kirkland brand sells for about $7.00/gallon in Hawaii, quite possibly less in other parts of the country. (Recognizably similar liquids under other brands in all supermarkets and drugstore chains.) What are the benefits that I find? First, there is the advantage of stabilizing the wood; a great deal less "moving" and warping both while working on the vessel and after it is taken off the lathe. A second favorable difference shows up in cutting. The shavings are a delight! Clean, long, cohesive ribbons, both for fine trimming and for the macho adversarial plunge-cuts that characterize my favored rough-shaping "technique". It feels almost as if the wood has been lubricated and allows the edge of the tool to slide through the cut. I never did figure out what "conditioning" means. Whatever it is, I'll bet detergent does it! On the *rare* occasions when I resort to using sandpaper (Ha ha ha) it's a whole new sanding experience. For one thing, it allows sanding work that not only is green, but even wood that is soaking wet. The sandpaper still becomes clogged, mind you, but a couple sharp slaps on the bed of the lathe clears the grit and allows re-use . It can also be used on dry wood, with the same results.

Technique

Though the experimentation never ends, I currently use a dilution ratio of one part water to one part concentrated detergent. (I've also tried diluting with isopropyl (rubbing) alcohol and suspect I get better penetration, but am not sure it justifies the added expense.) Even after this dilution, the result is a viscous, syrup-like liquid, leaving me to suspect that further dilution would heighten the economy without losing effectiveness. I vary the proportion each time I mix it, still seeking an optimum ratio. I sometimes add eucalyptus oil (available at most drug stores) to the mix..... maybe one teaspoon per gallon. What does this add? A distinctive, pungent scent. I just like the smell.

Green Wood - continued on page 9

Inside This Issue

TOOL REVIEWS
by Michael Finkelstein

MOFFATT TASK LIGHT

Woodturning in a basement with overhead daylight fluorescents did not give me enough direct lighting at the headstock level.

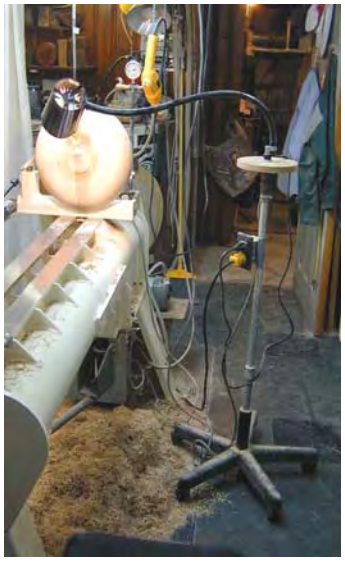
I needed to find a closer lighting source that will help enhance grain visibility—especially when finishing bowls and platters.

I also wanted an inexpensive, rugged and reliable source of direct lighting. I researched various options and found the **Moffatt Task Light,** then I built my own mobile stand. I keep my task light next to my Oneway 1640 and move it around the lathe to get the best direct lighting while turning. The lamp stays away from the headstock yet close enough to illuminate my work. I use a daylight spectrum output 100Watt bulb and get natural light indoors !

I made the stand made from:

- the base of an old mobile office chair that I bought for $10.00
- 2 pieces of pipe (the top piece is 4" long and fits onto the main 24" post)
- Male/female pipe connectors
- GFCI (Ground Fault Circuit Interrupter)
- Weather-proof electrical outlet box
- 15' of #14 (minimum) x 3 outdoor rated wire

The Moffatt Lamp is rated for 100 watts, has an adjustable, sturdy and flexible 30" neck. It stays where you put it ! The unit has a quick-coupler stud with three (3) mounting options, and a bulb guard. Rated to accommodate a 100 watt bulb. I attached the lamp to a small wood base at the top of the pipe. The base screws on with plumbing pipe fixtures that you can buy at Home Depot.



Instead of wiring a separate receptacle (qualified electrician required!), the lamp can be directly plugged into a receptacle on your lathe, or using a suitable extension cord, to a receptacle in your shop. Ensure that the extension cord is properly rated for use under your shop conditions and that the connection between the plug on the lamp and the extension cord cannot pull apart.

The lamp is available directly from Moffatt Products. They will ship product direct-to-purchaser in Canada, at a cost of U.S. $59.00. For details, contact: bryon@moffattproducts.com , telephone: 1.800.346.0761,
Web: http://www.moffattproducts.com.

The Moffatt Task Lamp comes with a unique quick-coupler, magnetic and c-clamp bases. The mobile stand assembly took 30minutes to make and cost around $45.00. All of the stand components are available at Home Depot stores, plumbing and electrical depts.

Woodturners Guild of Ontario Newsletter is managed and published bi-monthly by Michael Finkelstein.
Text in bold type are url-activated or link to a text file. Some graphics contain 'sound clips' that are activated by clicking on the image!
Deadline for articles & ads is the 5th of the prior month.

Articles and suggestions for future editions are welcome, provided they concern woodturning.
We reserve the right to edit, revise, or reject any articles tendered.

WARNING !

Woodturning is an inherently dangerous active activity. Readers should not attempt any process or procedures without seeking proper training and detailed information on the safe use of tools and machines.

WOODCUT TRU-GRIND SHARPENING SYSTEM

"New Sturdy Rest"

RH base, slide & sturdy rest in "up" position

I am using the TruGrind sharpening system for all my woodturning gouges, scrapers, parting tools and more. The TruGrind system has been upgraded recently with a new versatile Sturdy Rest which is made from thick plate steel to eliminate flexing and can be easily attached to the TruGrind slide. When not in use or when using the TruGrind toolholder, the Sturdy Rest swings down out of the way to allow easy access to the grinding wheel. This allows me to shape or sharpen gouges or scrapers (etc) on either of the adjustable slides (arms). The TruGrind Sharpening System incorporates two pivot points for use with the TruGrind toolholder to shape and sharpen all woodturning tools.

The entire system is lightweight yet sturdy (no flexing) and takes-up very little space on my home-made grinder platform. Setting-up the system is very simple because Woodcut provides a detailed "step-by-step" outline in their technical brochure and its accompanied by a video CD demonstration of the Tru-Grind system (in-use). The brochure is very helpful, offering detailed information on the "principles of the grinding system" and how to grind/sharpen each type of tool. Once the grinding fixture is setup, grinding a perfect, sharp bevel on a tool is a quick process. I've used other grinding systems before, and I noticed that the TruGrind tool clamp also fits into other types of grinding system arms or slides. There are graduations (V-steps) on the tool clamp's pivot leg; I've marked them #1 thru 5. Once I initially shape and sharpen a fingernail or "long grind" gouge, I mark the graduation position# on the tool handle—so the grind can be easily repeated.

LH base, slide, tool clamp & sturdy rest in "down" position

The TruGrind Sharpening system; RH sturdy rest is in "down" position, LH rest in "up" position. I can grind and sharpen all my woodturning tools here.

The TruGrind Sharpening system that I have includes;

- 1 right-hand base with adjustable slide and RH sturdy rest
- 1 left-hand base with adjustable slide and LH sturdy rest
- 1 body & tool clamp, rod (for small gouge)

The TruGrind sharpening system is made by Woocut Tools; http://www.woodcut-tools.com. E-mail: sales@woodcut-tools.com. TruGrind product distributors in North America are; Craft Supplies USA, Packard Woodworks and KMS Tools in Canada. The price for the above system is $249.95 or U.S.$218.71. Contact: Steve Schoen or Bob Gadd at 1.800.567.8979. Click this **link** for details.

If you have a woodturning tool accessory that you would like reviewed, please contact me;
E-mail: michaelfinkelsteinwoodturner@gmail.com Web: http://www.geocities.com/michaelfinkelsteinwoodturner

The Project Corner—Whistling Spinning Top
by Art Deboo

I turned this project from Walnut and Ebony. The original project, a child's toy built in the 1800's, was made from Ivory. The concept for my project is based on a design from David Springett's book ***Woodturning Wizardry***. Here's how I made it;

To start mount a piece of straight grained wood in your chuck. Slide your tailstock up to ensure the piece will run true and safe. For the body of the top I am using Walnut.

Use your Spindle Roughing Gouge to knock the corners off the piece and turn to a cylinder shape.

Shape the top and leave a spigot about one inch in length. This spigot will be used to help launch the top later on.

Finish the top piece by sanding and decorating it with some burnt lines. Apply finish.

Make a step on the bottom section of the top piece like you are making a box lid.

Now part the top section off and set aside.

You are left with the bottom section of the top.
I like to drill my hole that will make the top whistle at this point. Using a 1/8" drill bit bore a hole about 1/4'" in depth.
If you wait and drill this hole at a later time the chances will increase that you will break the bottom section of the top.

The Project Corner—Whistling Spinning Top
by Art Deboo

Using a beading or parting tool size the opening to make sure the top fits properly.

Once you are satisfied the lid fits properly, use a 3/8's spindle gouge with the wings swept back to hollow out the top like you would an end grain bowl. Remember to start in the center and pull the tool to the side in an arching motion. You can use the hole drilled in the side to judge the thickness of the piece.
You will find the inside can be cleaned out very quickly using this technique.

Once the inside is finished use your spindle gouge to refine the shape of outside of the top.
Sand the outside and leave about 3/8" stub at the bottom of the top.
This will be used to make the axis in which the top spins on.
Part it off.
Turn a spigot on the remaining piece of wood still in the chuck. Jam chuck the top onto this spigot.

Turn the bottom section or axis that the top will spin on.
Sand and apply finish on the base.
The spindle gouge is the best tool for this process.
Take very light cuts so the piece does not come off the spigot.

Using a few drops of thick cyno glue position the top onto the bottom section making sure the grain lines up.
Press down and hold for a few seconds.
Once the glue is dry take the top over to the drill press and drill a very small hole into the top spigot. This hole will be used for the string when you launch the top.
It is now time to get your small file and start making the hole drilled into the side into a rectangular shape.

Continued on page 10

ADHESIVES FOR CRACKS AND VOIDS
by Richard Pikul

There is a lot of information available on an enormous number of web sites regarding this subject. To check out what others do for cracks and voids, I opened more than one hundred web sites containing relevant information before deciding not to spend any more time looking. Many of the methods used for filling cracks and voids in general woodworking do not take into account the specific requirements of woodturners. Some of the information on woodturning web sites describe methods and processes that are for very specific situations and possibly not for general use. Working with wood that contains cracks and/or voids can be a dangerous undertaking. A good repair can turn into flying pieces when critical portions are turned away. The risk can be extreme if an unsuitable method of repair is employed.

Make a very critical evaluation of every crack/void before proceeding. A good piece of wood with a large crack may be divided into smaller pieces or put in the burn bin. Always wear protective gear, especially a face shield whenever turning, especially important when turning a repaired workpiece. Before committing yourself to any new process, give it a thorough test first. This includes any of the methods described in my article below. In woodturning there are just too many variables; wood species, condition and oil content, differences in manufacturers' adhesives, shop conditions, etc.

My personal belief is not to use any piece of wood that contains cracks and/or voids for any product intended for direct contact with food. There is no such thing as glue with the same physical characteristics as the wood it is bonding to. Any glue joint made in pieces that are used for food will be soaked with food, washed, shocked and otherwise roughly treated. Any joint made in these pieces will eventually fail to some degree, providing a rest stop for all the nasty microbes looking for a home inside a warm body.

CRACKS

THE "NO ADHESIVE" REPAIR

Leave the crack in the piece as a feature. To prevent a crack from spreading further, provide some relief by making a rounded 'hole' where the crack begins (see fig. 1.). This will allow the crack to open further with time (it will), without propagating further into the wood. I suggest that this relief 'hole' be made before final turning. The crack can be embellished with bright colouring, adding small holes and a "shoelace" or carving to a specific shape.

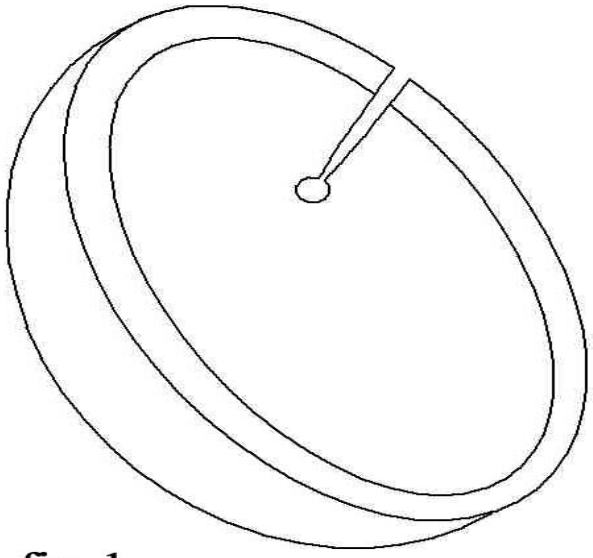


fig. 1

FILLING CRACKS

If the crack is 'tight', with no perceptible gap, most turners (including me) simply get out the CA glue bottle (CyanoAcrylate glue, e.g. Hot Stuff, Super Glue, Krazy Glue etc), soak in a few drops, wait about a minute (or less) and continue turning. If you intend to turn the entire crack away, this is a good method to keep the crack from growing while you turn. Low viscosity CA glues will soak quickly into any porous material. An open crack (or very small void) can first be filled with fine sawdust, metal filings (brass works well) or stone dust. CA glues bond well to wet wood, but note that if the wood is wet and the crack is deep, the bond may not be suitable as the CA glue can solidify before penetrating, leaving a weak repair. CA glue will not fill even small gaps! To repair a crack with a small gap, I suggest using Polyurethane Glue such as Gorilla, Excel, Elmer's Probond or Titebond Polyurethane.

If a repaired crack is to remain in the finished piece, a few points must be considered:

- Any repaired crack is weaker than a whole workpiece. A crack beginning at the outside diameter, extending further than about 20 percent of the workpiece's diameter has weakened the piece considerably and probably should be cut into smaller pieces or put into the burn bin.
- Any dirt, bark inclusions or pitch pockets in the crack will dramatically weaken the glued joint. If the joint cannot be cleaned out or turned away, discard at least that portion of the workpiece.
- If the crack is older than a month or two (especially if the crack developed when the wood was green), the surfaces will have changed and glue will not adhere nearly as well as a freshly machined/sanded surface. If the surfaces cannot be 'roughed up', turn away that portion of the workpiece. Note that this is especially true for normally harder to glue woods such as Birch or Maple.
- If the crack has a gap, use an adhesive that is capable of filling the gap.
- If the repaired crack is to provide structural support, use an adhesive that is capable of this function. Note: CA glue is very brittle so it is unsuitable for structural support.

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ADHESIVES FOR CRACKS AND VOIDS - Richard Pikul - ***continued from page 6***

CA glues are a good choice if:
- The crack is stable and the glue joint does not provide structural support to the piece
- The crack is 'fresh' with no dirt, dust or aged surfaces present. Machining, sanding or roughing up the crack will make 'fresh' surfaces.
- The crack extends into the wood less than 20 percent of the diameter of the finished workpiece.
- The crack is 'tight', with no perceptible gap.
- A small, open crack or void can be packed tight with fillers such as fine sawdust, metal filings or stone 'dust' before the CA glue is applied.
- CA glues are good for hardening soft, spalted or grain tearout areas.

CA GLUE CAUTIONS:
- If there is ANY uncured CA glue in the workpiece, it WILL fly off the piece as soon as the lathe is spinning. Of course, any such flying glue drops will follow the law of selective gravity and attach and immediately cure, to the place where they will do the most damage.
- All brands of CA glue soaked deep into a tight crack can take up to 5 minutes to cure solid, up to 2 hours to cure to full strength and up to 48 hours to fully cure.
- Even 'gap filling' types, do NOT suitably fill any gaps. Surfaces to be glued must be touching each other or filled with fine particles of another material.
- Do not use in cold temperatures, most CA glues will not cure properly at temperatures below 12C (54F).
- CA glues do not bond well with oily woods, use acetone to 'clean' oily wood surfaces first.
- CA glues lose adhesion (after curing) in the presence of excess moisture.
- CA glue shrinks as it ages and some brands eventually turn an ugly orange colour.
- If accelerator is used, remember that you have only quickly cured the glue near the surface where the accelerator was applied. Inside the crack, the CA glue may still be liquid.
-CA glues will stain the wood around the joint. If possible, put some sealer or finish in the area around the crack. This can be turned or sanded away after the glue has cured.

Polyurethane glues are a good choice if:
- The crack can be opened to apply some moisture (if necessary) and the glue.
- The crack has a small gap. Polyurethane glues can fill small gaps. Pen barrels fit in here.
- The above is true and the wood is oily, but do wipe the surfaces with acetone first.

Polyurethane glue cautions:
-Short shelf life
- Difficulties with clean up
- High coefficient of expansion with temperature and humidity change
- Incompatible with water borne finishes.
- Moisture must be added to dry wood before apply the glue, follow manufacturers recommendations.

Epoxy glues are a good choice if:
- The crack can be opened to apply the compound. Even very low viscosity epoxies will not soak into a tight crack under normal workshop conditions.
- The crack is open. Both sides of the crack can be taped and the epoxy poured in – or one side taped, thicker epoxy put inside and then the other side taped to contain the adhesive. Small voids in the repair can be filled after the initial application of epoxy has cured. Epoxy does not loose strength, even if filling a wide and open crack or void.
- The crack is open but cannot be taped to contain the adhesive. Mix dry, clean filler into the epoxy to make a paste, then 'trowel' the paste into the crack. Adding filler (up to half by volume) will not seriously affect the properties of most epoxies. Suitable fillers? – sawdust, metal filings, stone dust.
- Open crack or void, colour is desired. West System sells a powder colouring system that works very well. You just need Black, Red, Blue and Yellow to make any colour. Some turners have had success in using artist oil paints to colour epoxy. I have not tried this, so cannot comment.

Epoxies can be heated to lower viscosity and help release entrapped air bubbles. DO NOT USE A MICROWAVE OVEN! The Epoxy can easily catch fire. Use a hair dryer to warm the container with premixed resin/catalyst inside. Caution, this will reduce working time.

Continued on page 8

Epoxy glue cautions:

- Don't use very short cure time epoxies (less than 20 minutes) for any 'permanent' joint. All brands that I have ever tried are quite soft when cured, not of much use.
- Epoxy is UV sensitive and requires either a filler or a UV block coating to prevent the cured adhesive from yellowing, crazing (a network of fine hairline cracks) and becoming brittle under extended exposed to sunlight or fluorescent lighting.

Epoxies take 7 days to reach full cure strength (including the "5 minute" types).

Epoxy glue cautions

-Do not mix epoxy in large volumes! Epoxies generate heat while curing, large quantities can generate enough heat to catch fire. Spread mixed epoxy out thin to extend open time. Adding filler will also reduce the heating effect.

-Epoxies all have a problem with an oily film forming on the surface. If used for food items, a 'rainbow' oil slick will show up on the surface of liquids. Cleaning the surface with alcohol before each use is the only way to prevent this effect.

-Aliphatic Resin (Yellow) glues such as Titebond, Elmers, Franklins etc are not as useful for cracks as CA, Epoxy or polyurethane glues. They are however very good for segmented turning.

VOIDS

THE "NO WORK" REPAIR

Clean the edges of the void and apply finish, what could be easier. This is the best way to deal with a void – as long as the hole is smaller than what will be put in or on the finished piece.

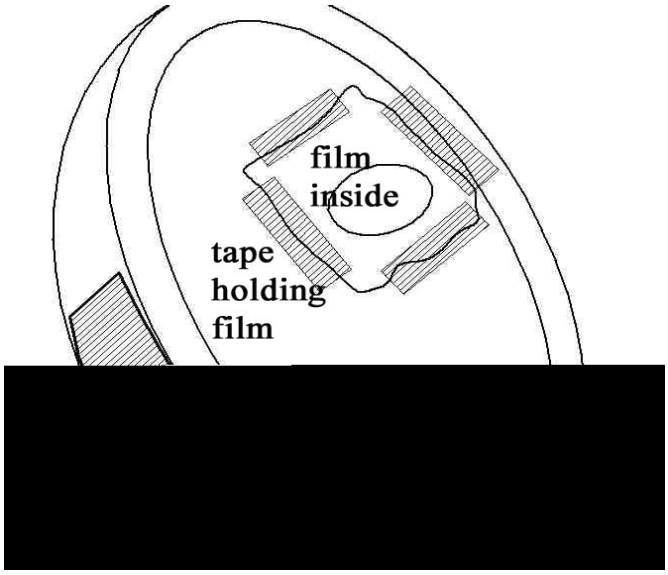
FILLING VOIDS WITH PLUGS

This is (in my opinion) the best way to fill a void. Either carve a plug to fit the void or shape the void to match a plug. Glue the plug in place using Aliphatic or Epoxy glue. A simple solution? Almost. The plug should be made of wood from the same species family and the grain orientation should match where it is being placed. This will ensure the longest stress free life for both the plug and the glue joint.

FILLING VOIDS WITH PASTE

Regardless of what product is used to fill a void, there is the problem of how to hold it in place while it cures. One easy way is to fill Aliphatic or epoxy glue until it forms a thick paste. There is not much concern about glue strength, so exceeding the 50% fill rule is quite acceptable.

Refer to fig. 2. noting that two holes are shown to clarify each side of the repair.



Place thick, strong and slightly pliable tape (Duct tape) on the convex curve side (outside) of the piece, totally covering the hole and some space around it – no wrinkles. Place some thin plastic (Saran wrap works well) into the void from the concave curved side (inside) of the piece. Spread out the film against the adhesive of the tape, forming the plastic to the shape of the void. Spread out the edges of the plastic loosely (without pulling the plastic out of the void) and tape them down. The tape adhesive on the 'outside' of the piece will hold the plastic film in place.

Fill the void with the glue/filler paste until the void is filled. Ensure that the paste is tightly formed against the walls of the void. Smooth the 'inside' surface to conform to the shape of the workpiece, and ensure that the 'outside' has bulged slightly to follow that curve. Allow the 'plug' to cure.

When cured, the 'plug' can be removed, plastic wrap and tape discarded and you have a contoured plug that can now be easily glued in place using the same adhesive used to make the paste.

The process can be reversed i.e. the tape is on the inside and the film is on the outside. One problem – the tape on the inside WILL release around the edges of the void due to the concave curve and you will end up with a "rivet head" plug.

Making the plug can also be accomplished without the plastic film, with one problem to solve. When putting the paste into the void, you WILL spread some out over the 'inside' and 'outside' of the piece. This will have to be removed after the 'plug' has cured.

I have found it much easier to glue in a fitted plug than removing soaked in glue. This method also does not glue the plug to the void walls quite as strong as there is not much glue available from the paste to bond to the void walls.

Making such plugs while still being able to remount the piece on the lathe will save some effort in finishing the plug shape to fit the vessel walls exactly.

This completes my series on adhesives.

If you would like more articles on specific adhesive subjects, please contact me with your requests at: **rpikul@sympatico.ca**

Experimental New Treatment for Wood by Ron Kent— *continued from page 1*

Green Wood: All of my work is on logs that I get from local tree-trimmers. They bring it to me as soon as the tree is cut, and I'm likely to start turning it the very next day. The wood at this stage is not only green, it is soaking wet! I strip the bark, mount the log, and rough-turn the shape to about one inch thick. I remove the work from the lathe and slather on a thick coat of the mix, wait a few minutes for the foam to soak in, then repeat, as many as a half-dozen times, inside and out. I haven't...yet...adapted detergent to my old "trick" of total immersion. (For many years I have used an open vat of Varathane...75 gallons of the stuff...for multiple immersion of completed turnings). A detergent" pre-soak"----at an early stage of turning---seems the logical next experiment to try. I'm planning a five-gallon tub for starters. **Later Note**: I've tried it and heard from many other turners who now regularly use immersion, but have gone back to slather-and-cut for most of my own applications. (I also have begun experimenting with the mix as a "sealer" on end-grain of cut logs, waiting in my woodpile. I suspect it will decrease splitting and checking. As for other woods...woods not as porous as Norfolk Pine...well, I'd be very interested in hearing from you if you find out.) I've heard from lots, most often favorable. After the soak---by whatever means---I set the work aside for a few days to allow detergent to permeate the wood, and become surface-dry. Before I started using detergent this was a chancy thing to do. When I was lucky, the vessel-to-be only warped. I wasn't always lucky. There was a definite risk of losing the work altogether due to checking and cracking. With this new technique my experience to date has been minimal "moving" and zero checking. At this point, I re-mount the workpiece and proceed using the usual tools and procedures, enjoying the benefits to cutting and sanding described earlier.

Dry Wood: I use the same procedure on logs that have dried out standing in the woodpile, and I find the benefits are even more marked. Norfolk Pine dries and spalts very rapidly in Hawaii's humid climate. Spalting typically starts within a month of the tree's cutting. By the fourth month the wood is almost completely black. Though there still is considerable moisture in the log, the wood acts as if it were dry. It is significantly more difficult to cut smoothly, and it is easily subject to bruising and tear-out. This dark-and-dry wood drinks up detergent like a camel in the desert, but the overall process differs mainly in quantity. My goal is to penetrate...permeate...the wood with liquid detergent. Sometimes I start working the piece right after the soaking, before the detergent has even had a chance to dry. More often, though, I will subject the rough-turned form to repeated soakings over a period of days, then allow up to two weeks of standing before I finish the piece. (Still do this on older logs.) Did I mentioned "conditioning" and "stabilizing? Let me now add another word: This wood acts as if it has been rejuvenated.

Effect on Finish:
I told you about trying acrylic wax and rejecting it because of its effect on the final finishing process. Detergent, on the other hand, seems to actually enhance my own particular technique. Remember, my finishing process consists of multiple cycles of soak, oil-sand, and dry. The detergent-treated vessel is fully receptive to absorption of the oil. It is difficult for me to be certain, but it seems to me that I am achieving even more dramatic translucence from the oils when using wood that was treated with detergent during forming of the vessel. How will detergent affect other finishing techniques on other woods? I haven't tried it, so I do not know, but my strong expectation is that, once dry, the detergent-treated wood will accept any of our standard, traditional finishes and that it might greatly improve cohesion of the new water-based products. (Seems to have been the experience of other woodturners.)

Safety: We woodworkers should always be conscious of safety in our work..-..personal as well as environmental. Our workshops are virtual minefields of chemical, mechanical, and biological hazards. The concentrated liquid dishwashing detergent, however, seems quite benign. The bottles carry only a mild word of caution: "In case of eye contact rinse thoroughly with water", and "if swallowed drink a glass of water to dilute. "To avoid irritating fumes do not mix with chlorine bleach." The label also boasts that it is specially formulated to kill germs on hands when used as a hand soap, contains no phosphorus, and has biodegradable cleaning agents." It even is "Safe for septic tanks". I think it is a safe bet that the manufacturer never envisioned this usage and it behooves us to take our own list of common-sense cautions. Primary among these is dust protection. I'm no more anxious to breathe detergent-treated dust than I am any other kind. Everything I've described in this article is still (may always be) in the experimental stage, with more questions than answers. "Benign?" Maybe, but I strongly urge everyone to use all of the normal precautions that accompany good practice in the shop.

To learn more, run a search on Google "Detergent, Ron Kent" for additional perspective and other peoples' experiences.

Ron Kent lives and turns thin oil-soaked, translucent vessels from Norfolk pine. Visit Ron on the web at; http://ronkent.com

The Project Corner—Whistling Spinning Top by Art Deboo

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This photo shows the hole from inside of the top.
This is the most critical time of the project.
You must ensure that the sides of the holes are tapered.
Think of the top as if it were a flute. To check and make sure your top will whistle properly blow on the outside of the top as if you are playing the flute. If you can get it to whistle a bit it should sing for you when spun at a high speed.
Ensure the top and bottom of the hole are flat and crisp. If you cannot get it to whistle simply enlarge the rectangle slightly.

You are now ready to proceed to making the handle, which will be used as the launching device. I like to find the center of the cylinder and drill the hole required on the lathe before I turn the handle section. Turn to the desired shape, sand and finish then part this piece off. I use a combination of the roughing gouge and spindle gouge for this process.

Using an old piece of trim with groves in it is a great help when it is time to take the notch out of the end of the launcher. This notch is required to enable you to wrap the string around the spigot of the top. Use care when making the cuts. You may have to make three or four passes on the band saw to get the required notch size.

This photo shows the size of notch you are trying to achieve.
You may wish to use a file to clean up the notch.

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The Project Corner—Whistling Spinning Top by Art Deboo

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The final piece you need to turn is the handle used to hold the string in which launches the top. I use the roughing and spindle gouge for this application. Once turned and parted off, a small hole needs to be drilled in the middle of the handle in which the string can pass through. Insert the string through the hole and place a knot at the end. Place a drop of glue on the knot and pull snug to allow the knot to be glued in place on the handle.

You are now ready to give your top a try and see how it performs. Place the launching device over the top inserted through the drilled hole of the launcher.
Next place the end of the string through the small hole in the spigot of the top.
Wrap the string onto the spigot until you come to the handle part.
Give it a quick hard pull while holding the assembly upright and when the string leaves the top lift the launcher straight upwards to free top.

Your top should spin and whistle and perhaps move about slightly. If the top fails to whistle simply modify the hole in the side of the top. Test with each modification by blowing on it like a flute or by using the launching device.

These tops can be made in a variety of sizes. The largest I have made to date is about 5” in height and about 4” in diameter.
You will find the whistle sound gets lower in tone as you increase the size of the top.
It also becomes a bit harder to launch the larger size top.
I have designed many stands in which to hold the top while it is being displayed.
I also have turned them from deer and moose antler. Use your imagination and try coming up with a unique way of displaying your top.

Art Deboo turns just about everything and loves to share his knowledge with woodturners !
E-Mail: ddeboo@nexicom.com

WGO MENTORS—HELP DESK
You asked us for technical help… Mentors Respond !

The Broken Tool Rest Saga— *continued*

Art Deboo sent us this e-mail in response to the cast iron tool rest problem mentioned on page 10 of Volume 2, Issue#2;

"Alex talked about the problem he had with a large bowl blank that came flying off and broke his part on the tool rest area.
Since this happened to me a number of years ago when I was learning to turn. I thought I might give him the reason it likely happened in the first place. Yes the cast may have had a flaw but in likely hood a number of factors gained up on him to create this mess. As he stated he never brought his tail stock up for support. Also I think perhaps the speed of the lathe may have been a wee bit fast. But the most important factor of all has to do with the choice of tool he used to start the process.
A roughing gouge is not designed to be used on a bowl blank. It should really only be used on spindle work. It wants to take a huge bite out of the wood and is very difficult to control on a bowl blank. The blank will grab hold of that tool and whip it around with such velocity that it will snap these rests with little problem at all. When working with bowl blanks it is much safer to use a bowl gouge. It should also be mentioned that the operator must remember which way is up and down hill, and follow the rule properly.
Hopefully this tip will help this fellow understand what went wrong. Turners need to truly understand what each tool is designed for and how they all cut and why.
Perhaps you can pass this information on to Alex. It is important he not feel threatened or nervous when he attempts to do this process again.
Have a great day Mike. Hope this info can be of use to this fellow. Regards, Art Deboo"
Art can be reached at; ddeboo@nexicom.net

MEMBERS GALLERY

Club members (from left to right); Bruce, Bob, Anne & Valerie at Penny Mc Cahill's shop during a 'turning party', making a 'cooperative' piece.

CLUB COMPETITIONS—WINNERS

WGO and Kawartha winners at the Canadian Home Workshop Show competition: Woodturning, Open competition: WGO: Bob Rollings FIRST, Bernie Kamutzki THIRD Kawartha: Vince Way-Nee SECOND. Woodturning, Novice competition: Kawartha: Lawrence Julian SECOND, Lorne Hamilton third.
Kawartha member Reg Sinclair won SECOND place in Intarsia.

WELCOME NEW WGO MEMBERS !

Tom Loftus, Oshawa. Jack Wallace, Toronto. Art Lymer, Scarborough.
Chris Nguyen, Toronto. Valerie Way-Nee, Toronto. John Walker, Scarborough.
Ron Smith, Whitby. Alex Shepherd, Scarborough.
Salvador & Karla Samoyoa, Toronto. Rick Shields, Scarborough.

BOOKS , MAGAZINES, and NEW WEBSITES, ARTICLES FOR WOODTURNERS

Wood/Tree Species (INFO) Websites
http://www2.fpl.fs.fed.us/
http://hobbithouseinc.com/personal/woodpics
http://www.oplin.org/tree/

Tree Identification Website
http://forestry.about.com/c/ec/14.htm

Woodturners Guild of Ontario—Guild Executive & General Contacts
Website: http://wgo.ca

President: Richard Pikul	rpikul@sympatico.ca
Past President: Michael Bonnycastle	Lmbonny@ican.net
Vice-President: Don Luttrell	kettlehill@sympatico.ca
Secretary: Keith Fleming	woodturner@windowgraphix.ca
Treasurer: Robin Bryan	robwood@axxent.ca
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Video & Literature: Sharon Mushinski	webmaster@wgo.ca
Member-At-Large: Bernie Kamutzki	bbkamutzki@sympatico.ca
Member-At-Large & Webmaster: Steve Mushinski	webmaster@wgo.ca
Membership: Robin Bryan	robwood@axxent.ca

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 me at:

michaelfinkelsteinwoodturner@gmail.com