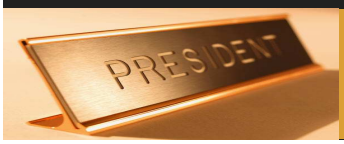
Woodturners Guild of Ontario

LOCAL AAW CHAPTER

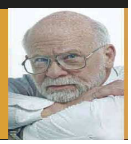
Woodturner **n. A person who enjoys the art and process of shaping wood into various forms**

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

June 2010 VOLUME 6 ISSUE 2



Message from Jack Wallace, President



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As the season nears the end I would like to reflect on the good work done by the members this year. We have had some excellent demonstrations throughout the year and it is a pleasure to see some of these ideas appear from the members. Items that stand out in my mind are the carving and decoration from Al Stirt, the ornaments by Kurt Hetzog, The techniques for sharpening and using a skew by Alan Lacer, the segmentation ideas by Curt Theobald and most recently the detailed boxes by Bonnie Kline. These have all been top notch shows and if you missed any you really need to rethink your possible attendance next season. For the first time in the club we will have a demo in July by Eli Avisera. Now here is a master at work. Plan to come and see Carving and Segmentation by a world authority from Israel.

My wife and I traveled to Saratoga Springs New York in March for the seminar Totally Turning. This is a relatively small show but they did have some very good demonstrations and the items in the gallery were excellent. The big show of course is later in June when the AAW meets in Hartford CT. I expect we will see a larger number of vendors and I know there are a number of scheduled Demos I want to see. I do encourage you to seriously visit this show if you are at all interested in wood turning!

You will be pleased to know that your executive have been working on the schedule for next year. We have a tentative plan in place now and it will be announced during the summer. It will be even better than this past year so stay up to date on the website..

Now for the Summer please make every turn a good turn and be safe. See you in September.

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NEWS FLASH

Word was just received from Kurt Hertzog, AAW Chair– chapters & membership, that our Guild's Newsletter was voted as the second best Newsletter. Chicago Woodturners was voted #1 and Montgomery County Woodturners was voted #3

Woodturners Guild of Ontario
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See page 15 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

In this paper I demonstrate how I have used the geometry of polyhedra and my chosen medium of lathe-turned wood to present the models shown in an aesthetically pleasing and artistic way. Each of the five platonic solids (tetrahedron, hexahedron, octahedron, dodecahedron and icosahedron) has been interpreted through the eyes of a wood turner allowing the viewers alternate perspectives of these classic polyhedra. The description of each model includes details such as the type of wood used, dimensions and the process of fabrication.

Introduction

My interest in geometry stems no doubt from a lifetime spent in the cabinet making industry. Initially I worked as a hands-on craftsman and then later in a supervisory position which consisted of interpreting designer/architectural concepts and turning them into practical and beautiful pieces. After my retirement in 1996, I turned my interest in geometry into a hobby, using wood as a medium and a lathe as one of my many tools. I started a second journey of discovery as a wood turner/artist.

Although I have fabricated many items made of wood, polyhedra have become a focus of much of my work. The five platonic solids are the tetrahedron, hexahedron (cube), octahedron, dodecahedron and icosahedron. The properties of any particular platonic solid are that each of the faces are regular, the faces are identical, and at each vertex the same number of faces meet. Each pair of adjoining faces meet at the same dihedral angle and the vertices lay on the surface of a sphere.

This paper, which is a revised and expanded version of [5], will discuss the influences on my work, followed by an exploration of tetrahedra, hexahedra, octahedra, dodecahedra, icosahedra, hybrids and web models with samples of my work to illustrate each of the above.

Influences

Shortly prior to retirement I attended a one day demonstration by Mark Salusbury, one of Canada's foremost wood turners and immediately knew what I would devote myself to in the years to come. One of my work colleagues gave me as a retirement gift a book called *Beyond Basic Turning* by Cox [1]. This book contained many wonderful ideas for non conventional wood turning projects but my interest was captured by the section which dealt with polyhedra. This was my introduction to a new world of the five platonic solids and had instructions on how to determine finished size, thickness, length of sides and angles to achieve closure. I soon realized that more reading on the subject of geometry would be a great help if I intended pursuing this fascinating branch of geometry. A book by Mangus Wenninger *Polyhedron Models* [7] made me realize that there were many ways to produce wood models that were turned or faceted. Robert Lawlor's *Sacred Geometry* [4] introduced me to Johannes Kepler and his theories connecting the platonic solids and the planets in our solar system.

At my local library I obtained Peter Cromwell's *Polyhedra* [2]. This was so informative that I immediately wanted my own copy, but it had been out of print for some time. I was however fortunate enough to find a second-hand copy and used it constantly as a reference. Another book which has influenced much of my work is *Wood Turning Wizardry* by Springett [6]. When I read *Synergenics* by Buckminster Fuller [3], I was transported back to my first view of the US Pavilion at Expo '67 in Montreal – a geodesic dome. Fuller's work has introduced me to many new perspectives including vector equilibrium.

In terms of my major influences I would be remiss not to mention Donald Coxeter whose name is mentioned in most major books on geometry. Several years ago, I contacted the Fields Institute about my work and was invited to display my models to a group of interested individuals at the institute. Following this, I was invited to add a few of my pieces to the impressive display of Coxeter's models in the Math Department at the University of Toronto.

****This paper has been accepted for publication in the JOURNAL of MATHEMATICS and the ARTS**

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Tetrahedra

Figure 1 is a simple tetrahedron model. Each of the faces is an equilateral triangle. The faces were cut using a template on a table saw with the mitre angle being 35.264 degrees. The angle was originally obtained from Cox's Table 8 [1] and then adjusted if required based on dry fitting the pieces. The piece was then glued and the holes were cut only to show that it is a hollow form.

Figure 1
A simple tetrahedron
Pear Wood, 3", 1998

The two tetrahedrons shown in Figure 2 have turned spindles representing the edges. This type of model can be referred to as the web of the polyhedral form. In this case, web is referring to the turned spindles shown in many of my pieces and serves to differentiate this form from the Leonardo style of solid edges. The spindles, which are 5/16" in diameter, have tenons turned on each end fitting into holes drilled into the ½ inch spheres representing the vertices. The angle and the spacing of the three drilled holes are critical. The angles were approximated and then confirmed using cardboard models and a master block was produced. The holes were then drilled using the angled block and an indexing system to ensure equal spacing of the holes. This process was used to create other polyhedral webs figures by producing other master blocks of appropriate angles and indexing. The tetrahedron in Figure 3 was initially turned as a sphere and the design was inspired by the twists found on many pieces of ornamental furniture.

Figure 2
Two webbed tetrahedrons
Pearwood, 3 ½" 2004

Figure 3
Artistic tetrahedron
Walnut, conforms to a 6"sphere, 2005

The four vertices were located using a compass. The compass is set using the diameter of the sphere divided by 1.25, which in this case is 4.8 inches. The first vertex was used as the starting point and a circle was scribed on the sphere. The second vertex is any point on the scribed circle. By rotating the compass left and right, the third and fourth vertices are established. If the setting on the compass is correct, this line will have been divided into three equal parts and you have located the four vertices of a tetrahedron. The sphere was then hollowed out to a wall thickness of about ¾ inch, leaving enough wood to carve the double twists, which connect the vertices. The twists were cut freehand using a Dremel burr and then refined with files and sandpaper.

Hexahedra

The 6 inch cube in Figure 4 is a hexahedron designed to be a secret box. Its six faces are identical and one of them is also a screw-in panel. Each face is inscribed with two logarithmic spirals textured with a rotary burr prior to being highlighted with black acrylic paint. . One might say that in contrast to the age old question of squaring the circle, here I have managed to cube the sphere. The logarithmic spirals were developed by repetitive division of a rectangle conforming to the proportion of the golden mean. The spirals were transferred to the figure by rotating the template 180 degrees around the centre of each face.

Figure 4
Hexahedron box
Applewood, 6", 2005

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Octahedra

The grouping shown in Figure 5 was one of my first attempts at working with platonic solids. Although they appear to be one octahedron and three spheres, all four started as octahedra each having eight equilateral triangular faces. The name "The Family" comes from the idea that all the boxes come from the same original form. They each sit on unique pedestals and are connected by a satellite base. As in all families, they share a common origin yet each has its own individual character. In turning terminology, any turned hollow form which has a lid is by implication a box. Three of the octahedra were lathe turned to their spherical shapes.

Figure 5
The Family
Becote, laurel, wenge, maple, pearwood, walnut, stainless steel rods for connection, 7", 1998

What sets them apart is the species of wood and the manner in which the lids are oriented. The lower box was divided at the equator; four sections for the lid and four for the bottom. For the middle box, two sections were used for the lid and six for the bottom. For the upper box again, there were four sections for the lid and four for the bottom, the difference being the orientation of the triangles, which produces the zigzag edge when the lid is removed.

The octahedron in Figure 6 was inspired by a traditional quilting design known as tumbling blocks. The technique used is referred to as stickware or Tunbridgeware as it has been made up from a bundle of sticks. The term Tunbridge Ware is for the most part applied to items which were manufactured in or around Tunbridge Wells, Kent, England. The process was the bundling and gluing together of sticks to produce a predetermined design. It is sometimes also known as stickware. The very intricate and beautiful mosaics were produced which could then be used as solid blocks to make items such as lidded boxes or sliced as thin veneers to ornament table tops. It was an industry which reached its height in the 19th century. Now however it is far too labour intensive and the many surviving pieces are antiques.

Figure 6
Stickware octahedron
Holly, white oak and cocabola, 3x3x4 ½, 2006

In this case, the sticks are rhomboids cut at 30 degrees with each of the faces being of equal length. A group of three made of three different colours of wood can be bundled together, the end view creating the optical illusion of a cube demonstrating that sometimes things aren't what they appear to be.

The next step is to re-bundle them together to make a triangular stick, which can then be cut into identically patterned slices. Eight of the resulting equilateral triangles are mitered and glued together to produce an octahedron with the appearance of many stacked cubes.

(To be continued in the next WGO Newsletter)

Understanding the Golden Ratio and how it affects everything we create

http://www.vidoemo.com/yvideo.php?i=Zm1hVnFrcWuRpUjBaWGc&golden-ratio

http://www.vidoemo.com/yvideo.php?i=VTJiQWxJcWuRpSzRLa0U&everything-is-connected-to-the-golden-ratio-chris-mintz-barf

Submitted by Mark Salusbury

Special note to WGO members. This is your Newsletter. Your contributions will make the Newsletter first rate. Share your turning experiences. Help others accomplish that which you have learned, either by learning from others or techniques you have developed.

Tell others about tools you find useful and explain how to use them.

The editor will be pleased to help you put your article in final form if you wish.

Sanding" *Isn't* A Four Letter Word
Mark Salusbury

So you've just turned a pretty nice piece and about to begin the worst part of the job. The part that chokes you and your shop with dust and makes your eyes blur and tear. The part you never wanted to do, the part you want to get over with a fast as possible so you can get on with wiping on some nice shiny finish. The part you'll curse as soon as the finish is on 'cus you know you're going to see ugly dips and sanding scratches. Dammit, that sanding wrecked the whole piece.

It doesn't have to go that way.

In my shop, sanding is a refining process I enjoy. Applied in stages, sanding will reveal the subtle grain and natural beauty of the wood I'm turning, while blending the planes in the surface profile of my work piece. Magically, in my last pass with my finest grit, the piece comes together just as I'd wished when I put the rough blank on the lathe.

The key elements to a good result are cleanliness, lots of good lighting, fresh/sharp abrasives and good technique.

To make sanding a more pleasant part of my experience, I've adopted some pretty common sense approaches which I'll share with you. It all starts with my grinder…

A fine beginning…A well dressed and balanced wheel on the grinder allows me to shape my turning tools to a keen edge, an effective shape and a bevel angle appropriate for the inner or outer contours I'm going to turn. Thus, I can do a finer job of shaping smooth, consistent surfaces with less tear out, reducing the time spent sanding to correct mistakes.

Cleanliness…Once I've turned the profile and details as close as I wish with my tooling, I begin sanding. But first, I position my dust collection to draw in the dust as it leaves the piece before it becomes airborne in my shop. A funnel shaped dust "hood" tapering down to a port where my dust collector attaches, is located just an inch or two away from the work piece so that almost all the dust is drawn away as soon as it leaves the work surface. I also wear a "clean" dust mask. Not some ratty relic lying loose under a bench, permeated with lord-knows-what from months of casual use around the house and yard (don't ask how I know about such things). A clean, fresh mask made to fit well around mouth, nose and eyes and work with eyeglasses (so I can see what I'm sanding *in detail*) and designed for fine particulate dust. *3M 8210 particulate respirator N95 comes in boxes of 20 disposable masks.*

Lots o' lumens…While turning I've been merrily working under general shop fluorescent lighting and the daylight streaming in through the shop windows, but now I need to see my work surface *in detail*. Did I mention that before? I position two flexible necked, magnetic based task lights on my lathe, above and behind the work surface so I can inspect the surface I'm working on with incidental or refracted light. Each sports a 40 watt 'rough service' incandescent bulb. (Quartz halogen bulbs don't work 'cus the filaments vibrate). Thus, I can see shadows on the surface resulting from the plagues of the craft: an inconsistent profile, grain tear out, sanding scratches left from a previous grit.

For this discussion lets imagine I'm turning and finishing a shallow, open dish/bowl about 16" in diameter and 4" deep. The piece is mounted by its foot in the chuck, the outer profile is turned and the inner surface merely roughed out to get the piece in balance as it revolves on the lathe.

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 5th of the month prior to publication.

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True grit…There's a lot of different sanding media out there, but I've found the best value in dry lubricated (stearated), open coat, aluminum oxide sanding discs.

Norton A-275 series Norgrip paper discs. Here's a link to the 11 page Norton catalogue section covering this product group:

www.nortonindustrial.com/uploadedFiles/SGindnortonabrasives/Documents/Catalog_PDFs/NortonCatalog-PaperDiscs.pdf

The description of A-275 discs is near the bottom of page 1/11 (catalogue pg. 61) and list of available grits and accompanying catalogue numbers for the 3" discs is on page 4 /11 (catalogue pg. 64).

I buy boxes of fifty hook-and-loop discs, in grits from 80 through 1000. I use 3" discs on both 3" and 2" backing pads.

I use a fresh set of discs for each piece I turn; with larger pieces I use a fresh set for the outer surface and another for the inner surface. On average, I use $2.00-$3.00 worth of abrasives in most of my pieces, based on ~/= $0.35 per disc.

Cheap trick #1…I buy 'back up pads' that are A) a few millimeters smaller in diameter than my discs, B) acutely tapered from the hook-and-loop surface back toward the arbor and C) the flexible pad must be made of ***firm***, closed cell foam, not spongy foam rubber.
Thus, I can sneak the edge of my sanding discs into tight spots on the work piece and the firm, yet compliant pad can be controlled to produce averaging pressure without rounding over crisp details .

My preferred back up pads are distributed by Klingspor Engineered Abrasives. The 3" size is part no. 304891 and the 2" diameter pads are part no. 304892. Both have a ¾" thick pad and ¼" drill arbor.

The Klingspor Engineered Abrasives website address is www.klingspor.ca and they can be contacted by e-mail at sales@klingspor.ca or call them at (800) 363-2964 for a dealer near you.

Practically smooth…Power sanding generally begins at 120 grit or with whatever grit is the most effective given the surface and material I'm dealing with. With the lathe revolving at my last turning speed and my reversible, variable speed drill at full speed (2400 rpm) I begin sanding the outer surface of the piece by contacting it as close to the foot as safely possible, with the top 1/3rd of my 3" sanding disc, keeping the disc contact patch as close to parallel with the lathe bed as I can. I take a firm and steady pass from the foot to the rim, inspecting the surface as I go, blending until the revolving surface appears consistent in shade. This usually requires two or three controlled passes. I then stop the lathe and inspect closely for tearout etc.

Next, I put my lathe *and* drill into 'reverse' and take similar passes but this time from the rim down to the foot, followed by more stationary inspection.

Any disturbing torn grain or sanding marks are then dealt with by spot applications of power and/or hand sanding until the surface is to my satisfaction with that grit. If power-sanding, I contact the work surface with as much of the sanding disc as I can while making sure the discs edge never touches. I keep the disc moving at all times, often varying the drills speed as I sand. I'm trying to remove the affected area while blending it into the surrounding area, avoiding creating heat which will irreparably deeply craze the wood.

Cheap trick #2…A second hook-and-loop backing pad is a great way to hand sand as I progress through the grits. The disc removed from the backing pad on the drill is applied to a second one, hand-held, offering me as much concentrated or generalized surface as I want for any application.

I then reverse the lathe back to normal rotation and take one last blending pass to create a uniform sanding pattern on the work surface.

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Skimming right along…I've found that once the surface has been 'tamed' with this grit, the time consuming part of sanding is over. From here on it's a matter of smooth, flowing application of the sanding disc and perhaps a bit of hand sanding with each grit to break up the sanding pattern from the usual swirl produced while the piece is revolving on the lathe.

"Are we there yet ?"…I repeat this process through each of the following grits in succession; 180 then 240. If it's to be a functional piece I'll often quit there in preparation for an oil and wax finish. If I'm making something more decorative I'll go on through 320, 400, 600 and 800 grits to apply a finer varnish finish.

With each grit, the piece gets sanded revolving first forward then reverse. With each change to a finer grit, I lower the lathes and the drills speed. If I've begun sanding with the lathe at 750 rpm, I finish sanding with the lathe turning at the lathes slowest rpm.

Next I do a final fine 'detailed' inspection to make sure I got all the imperfections, have no evident torn grain, pits, tear out or residual sanding scratches left from previous grits. If there are, I have to go back and deal with them by going back as many grits as it takes to methodically eliminate the imperfections and blend all to a uniform surface*. This almost never happens…* I catch all the imperfections way back at my first grit.

Last the luster…Lastly, I burnish the whole surface using the last grit I sanded with (except if I sanded to 800 grit). I put my lathe and drill speed back to the *highest speed* I began with and take one last, controlled, uniform, series of passes from foot to rim, rim to foot then foot to rim again and that's it. This step takes no longer than a few seconds in total but will add a sheen to the surface that my finish of choice will 'pop' in a minimum of coats. If I sanded to 800 grit I burnish with a fresh disc of 1000 grit.

Goin' in…Now that the outer surface is sanded and burnished, I turn the inner surface of the piece to a consistent wall thickness and begin sanding it, employing the same grits and steps as I did on the outer surface. Here though, with the lathe running in its 'normal' direction of rotation, I contact the surface about two inches to the 'left' of the vessels centre and with a slow, sweeping pass I pan across with the vessels centre and away to the far inner rim. With each successive pass, regardless of grit, rpm speed or direction of rotation, I always pan across the centre of the piece slowly and deliberately to avoid dimpling the centre and sanding too little here.

Insight…After each grit, with the lathe stationary, I close my eyes or look away while lightly panning my finger tips across surface, feeling for any undulations or irregularities. I then do a close visual inspection with plenty of strong, incidental incandescent light, looking for sanding scratches.

Once again, spot power-sanding followed by blending and/or hand sanding will perfect the surface. Here's where the 3" disc on a 2" backing pad works well.

Cheap trick #3…The centre of a 3" disc is often left unused. By centering a 'previously enjoyed' 3"disc on a 2" backing pad, I create a 'flap' disc which conforms to the concave inner surface of the vessel. The unused centre of the disc sands and blends while the rim of the disc flaps freely, creating a soft irregular pattern devoid of harsh swirl marks.

Now that the inside is sanded and burnished, I flip the piece around, chuck it by the rim and turn, detail and finish the foot to suit the rest of the piece and blend it into the surrounding surface using the same techniques as elsewhere. Here's one spot where 'cheap trick #3' works well. Now I'm grinning with satisfaction, holding a smooth lustrous form, ready for finish.

In my next installment I'll discuss finishes, what works with what, how I apply them and how I bring out grain and colour in my woodwork I've only imagined up to this point.

Have a great Summer!!

Retailers I know can get the products I've mentioned here include 'Markham Industrial Trade Supplies', www.markham-industrial.com and 'SB Simpson Group' www.sbsimpson.com . Both of which have multiple locations serving Southern Ontario.

Offset Turning for Eccentric Platters
Jack Wallace

While I was making some platters I realized they could be much more interesting if they had some offset in them . In my first attempts I just mounted them on a small glue block and with a faceplate set out to turn. What a disaster! The wings of the platters where thin and would flap as they turned making accuracy impossible. So to improve this I took two sheets of 3/4" MDF and glued them together and then turned a shallow hollow the diameter of the platter 15" dia. to hold the platter blank securely. I cut a disc from 2" cherry and screwed it onto the MDF. The screws go into the Backside of the disk near the perimeter. Then I trued up the disk and cut a groove in the edge about 3/8" from the front edge and a good 1/2" deep. Figure 1 shows the front side of the jig. WARNING! To turn a platter this diameter requires a lathe that swings in excess of 30"

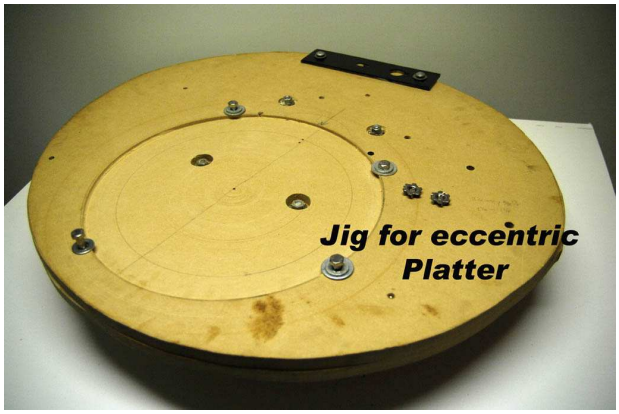

Figure 1

At this point you are ready to cleanup the face of the disk making it as flat as possible. Remove the assembly from the lathe and move the faceplate 1" off center. Put the assembly back on the lathe and carve a 6" diameter shallow bowl. Next you can carve a small ridge exactly 3/16 deep just a bit away from the bowl edge. Sand to 600 grit now because you can't get back.

Now the fun begins as you move the face plate 1/8"towards the original center. Mark your holes so you can get back to them. Once back on the lathe the unit is out of balance so use some pieces of steel attached to the BACK SIDE of the MDF by Bolts and Nuts until the unit reaches a static balance. (I stress the use of Nuts and Bolts for safety reasons as I have had wood screws give way from the rotating MDF with the result being weights thrown through the shop wall). See Figure 2. Here you will see my solution to easy location of the faceplate to eliminate screws. A block is bolted through the MDF and moves in slots when the bolts are slacked. There is a MICRO FENCE positioner (*www.microfence.com*) that will control the location to .001 ".

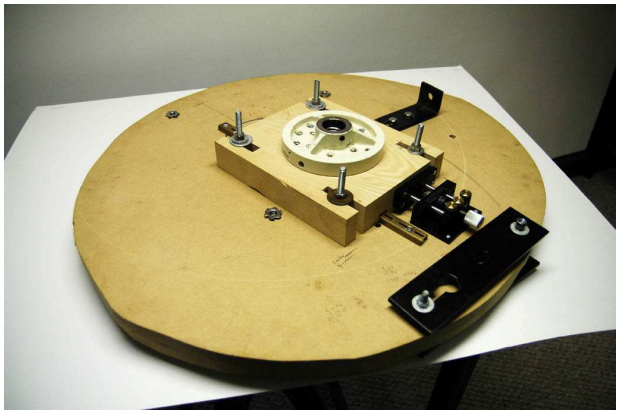

Figure 2

Now carve a similar ridge that is slightly eccentric from the bowl. Make the ridges a size to subdivide the offset space equally. Repeat this step several times to have ridges each a little larger and more offset. See Figure 3.

Figure 3

What you want to do now is turn the platter over in the jig. Use bolts and washers connecting with the washer fitting into the grove to clamp the platter securely – see Figure 4 (next page).

Carve the backside of the bowl after relocating the faceplate to the spot corresponding to the center of the bowl as cut on the front face. The wings of the platter are to be 3/8" thick so cut down to the edge of the ring being held by the washers.

At this stage you have a wide wing reducing to a narrow wing. Turn a series of small rings in this space equally spaced around the perimeter

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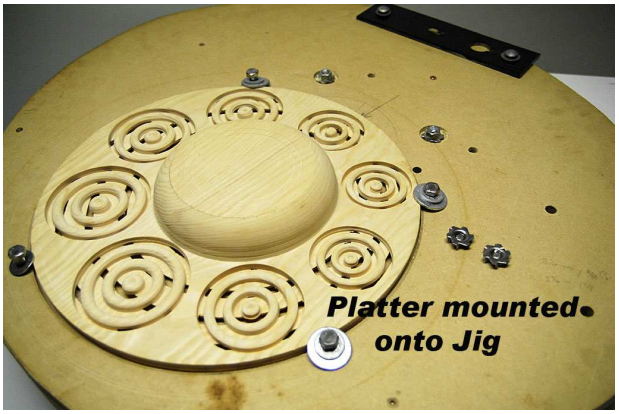

Figure 4

The next step requires the faceplate to be offset far enough to position the center of these small rings in the center of the wing. Each set of circles will require a offset location unique to the width of the wing location . See Figure 5. For 8 sets of circles requires the offset to be adjusted about .125" toward the center of the bowl each time you change location. Have fun it can be quite a challenge!

Figure 5

At our June meeting Dr. Seri Robinson, who is an expert in spalted wood, will speak on how to make spalted wood. Here is a copy of her handout information . Please bring a copy with you.

Spalting... is caused when fungi colonize and degrade wood. There are three distinct categories of spalting: ***white rot, zone lines, and pigmentation***. ***White rot*** causes the bleached, soft areas in hardwoods. ***Zone lines*** are the winding black lines that often surround punky areas. ***Pigmentation*** is any color caused by fungi on wood, like pink, green, etc.

Quick Facts About Spalting

- Hardwoods (broad leaf trees) spalt better than softwoods (conifers) because different fungi colonize different types of trees
- Pigmentation alone does not degrade the strength properties of the wood the fungi that cause spalting *are not inherently dangerous!* No additional protection is required when working with spalted wood
- Oil-based finishes do not work as well on spalted wood as sound wood due to permeability issues and ambering
- Spalted wood is easy to create at home
- You don't need a 'recipe' for spalted wood, nor do you need to add anything to wood to get fungi to grow

Additional Resources

For more information about spalting, try the following websites:
http://www.northernspalting.com - to get an idea about the colors available for spalting, to purchase fungal cultures, and to get DIY spalting tips http://www.finewoodworking.com//blog/woodworking-life/tag/spalting - for a blog on Fine Woodworking's website specifically dedicated to DIY spaltin
http://en.wikipedia.org/wiki/Spalting - for a basic introduction to spalting

You can also send your spalting inquiries directly to northernspalting@mac.com

COMPETITION RESULTS
DATE: May 13, 2010

SKILL LEVEL	CATEGORY	PLACE	FIRST NAME	LAST NAME
BEST IN SHOW			Mike	Anderson
MASTER		1	Mike	Anderson
MASTER		2	Rudi	Schaffron
MASTER		3	Bob	Rollings
MASTER		4	Bob	Rollings
MASTER		5	Keith	Reynolds
YOUTH		1	Amanda	Reynolds
YOUTH		2	Justin	Poirier
YOUTH		3	Christopher	Poirier
YOUTH		4		
OPEN		1	Mike	Anderson
OPEN		2	Ron	Stuart
OPEN		3	Richard	Pikul
OPEN		4	Mike	Anderson
Open	Bowl/Platter	1	Ron	Stuart
Open	Bowl/Platter	2	Jack	Wallace
Open	Bowl/Platter	3	Jack	Wallace
Open	Bowl/Platter	4	Penny	McCahill

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SKILL LEVEL	CATEGORY	PLACE	FIRST NAME	LAST NAME
Open	Hollowform	1	Ron	Stuart
Open	Hollowform	2	Jack	Wallace
Open	Hollowform	3	Jack	Wallace
Open	Hollowform	4		
Open	Spindle	1	Richard	Pikul
Open	Spindle	2	Ron	Stuart
Open	Spindle	3	Dave	Taylor
Open	Spindle	4		
Open	Box	1	Mike	Anderson
Open	Box	2	Mike	Anderson
Open	Box	3	Keith	Reynolds
Open	Box	4		
Open	Innovative	1		
Open	Innovative	2		
Open	Innovative	3		
Open	Innovative	4		
INTERMEDIATE		1	David	Rive
INTERMEDIATE		2	Siek	Wassenaar
INTERMEDIATE		3	Brian	Rendall
INTERMEDIATE		4	Nancy	Hooper
Intermediate	Bowl/Platter	1	David	Rive
Intermediate	Bowl/Platter	2	David	Rive

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SKILL LEVEL	CATEGORY	PLACE	FIRST NAME	LAST NAME
Intermediate	Bowl/Platter	3		
Intermediate	Bowl/Platter	4		
Intermediate	Hollowform	1	Siek	Wassenaar
Intermediate	Hollowform	2	David	Rive
Intermediate	Hollowform	3	Siek	Wassenaar
Intermediate	Hollowform	4	Brian	Rendall
Intermediate	Spindle	1	Nancy	Hooper
Intermediate	Spindle	2	Brian	Rendall
Intermediate	Spindle	3		
Intermediate	Spindle	4		
Intermediate	Box	1	Brian	Rendall
Intermediate	Box	2	David	Rive
Intermediate	Box	3		
Intermediate	Box	4		
Intermediate	Innovative	1	Brian	Rendall
Intermediate	Innovative	2		
Intermediate	Innovative	3		
Intermediate	Innovative	4		
NOVICE		1	Ron	Katz
NOVICE		2	Ron	Katz
NOVICE		3	Shawn	Hermans
NOVICE		4	Jean-Luc	Pigeon

(Continued on page 13)

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SKILL LEVEL	CATEGORY	PLACE	FIRST NAME	LAST NAME
Novice	Bowl/Platter	1	Ron	Katz
Novice	Bowl/Platter	2	Ron	Katz
Novice	Bowl/Platter	3	Shawn	Hermans
Novice	Bowl/Platter	4		
Novice	Hollowform	1		
Novice	Hollowform	2		
Novice	Hollowform	3		
Novice	Hollowform	4		
Novice	Spindle	1	Shawn	Hermans
Novice	Spindle	2	Peter	Kaiser
Novice	Spindle	3	John	Carlisle
Novice	Spindle	4		
Novice	Box	1	Shawn	Hermans
Novice	Box	2	Jean-Luc	Pigeon
Novice	Box	3		
Novice	Box	4		
Novice	Innovative	1	Ron	Katz
Novice	Innovative	2	Shawn	Hermans
Novice	Innovative	3	Ron	Katz
Novice	Innovative	4		

Woodturner uses bow lathe with two hands and a foot on a public sidewalk

http://www.youtube.com/watch?v=wnv0DAR_gWA&feature=player_embedded

submitted by Mark Salusbury

Upcoming Events
Joe Houpt

DON'T PUT YOUR TOOLS AWAY for the SUMMER !

Eli Avisera (*www.**avisera**.co.il/*) is returning to the WGO in July. Eli, a popular international woodturning demonstrator with a background of fine cabinet making, woodcarving and woodturning will bring to us his unique and unconventional approach to to tool design, tool presentation and sharpening.

The DVD series *A Master's Course in Woodturning* covers, most importantly, the basics of understanding the wood and the tool, covering the concept of the convex bevel, the double bevel, chisels, gouges and combination tools. The series is aimed at the novice, intermediate and proficient turner with projects for all levels of expertise. Simple bowls, platters,long and thin spindles, copy-turning, end-grain goblets, thin-wall hollowing, simple boxes, texturing, segmentation, and advanced bowl enhancement using the sliding jig-cutter for insertion of laminated segments are covered.

Check out the DVD's and the Eli Avisera tools at Woodchuckers

Eli has just returned from the Orient where he has been a repeat demonstrator. He has been an invited teacher previously in Canada, in several countries in Europe, the UK, at the International Turning Exchange in Philadelphia, at the AAW anuual meetings and a seminar teacher at several America woodturning schools.

Eli Avisera will conduct an all-day session at Humber on Sunday July 11th. We will hold 2 day hands-on sessions at the home of Joe Houpt on MondayJuly 12 and Tuesday July 13, 3010

See John Buccioni or Peter Steenwyk for more information.

If anyone in our club would like to be a participant in WoW (World of Woodturners), all that they require is a sponsorship by an existing WoW member. They will be exposed to turners from around the world, many with unique ideas, on all aspects of wood and turning.

I would be pleased to sponsor anyone if they send me an e-mail with:

- their full name
- age and gender (if they wish)
- request to be sponsored

jbhoupt@sympatico.ca

Editor's Note:
Since this is the last Newsletter till the Fall, I would like to thank all the contributors who made this an interesting and informative Newsletter. Perhaps next season the contributors will significantly increase.

A special thanks to Joe Houpt and his team for giving us a fantastic series of demonstrators. Unless you have done this task, you undoubtedly have no idea of how complex and time consuming the job of the Programming Team is. It must also be a very rewarding experience for all.

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