woodturners guild of ontario

Woodturner n. one who makes lots of chips and occasionally ends up with an object of art

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

NEWSLETTER

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March 2011 VOLUME 7 ISSUE 1

Message from Jack Wallace, President

Now that Xmas has past, it is time to look at the rest of this season. We already had a great demo on Singapore balls by our own Shawn Hermans. He simplified this is difficult turning project and made it interesting. ***(See page 10)***

In March Robin Bryan will demonstrate 'inside-out turning.' This is a demo he recently performed at the Toronto Woodturners Guild and received great acclaim. So don't miss this one as you can use this technique for many unique applications.

The highlight of this season will be the visit in, March, by Cindy Drozda. Cindy is one of the top artists in the world and is well known for her striking work. We planned three days of hands-on training with her and all openings are now filled; just showing how keen members are to learn from her! However you can still see her techniques at the all day March 27 demo at Humber College. Get your tickets for this event from John at ***Woodchuckers*** or Peter at ***Artistic Wood***. Be sure to get your tickets *NOW* as it will cost *MORE* at the door.

In October Jimmy Clews visits us again, from England. This perennial favourite is certain to be a complete sell-out; so plan now to attend his terrific demonstrations.

I must draw your attention to some housekeeping items. At the Dunbarton High School we are increasingly faced with storage space problems. We will be modifying our lathes and their stands to store materials. We intend to close in the stands and put locked doors on them. This applies to the 4 small lathes. The large General lathe stand will be similarly modified and we need to put heavy duty wheels on the frame; possibly using trailer jacks as described in a recent AMERICAN WOODTURNER article. (Aug. 2010, Vol. 25, No. 3 Pg. 15)

We also will need electrical work to fix the speed control on the General to implement its remote capability. Will someone with electrical training please volunteer for this effort? We also are looking for volunteers to store these units in appropriate places, for the summer, in order to execute these tasks. If you have space please contact me. I would love to see members step up and form teams to accomplish these jobs. It is a great way to meet and get to know new turning friends! Contact me if you can spare a few hours to help in these endeavours. jack@jkwallace.ca.

Another great season is ahead so ENJOY!

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New Members

Colleen Dalgleish
Ivan Dalgleish
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See page 11 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

Fluids Used To Finish Your Turning Projects - Lacquers

Mark Salusbury

So far, in this ongoing series about fluids for finishing I've covered my experiences with water and shellac, their values and applications and how colour can be mixed into your finishing process via these two fluids.

In this installment I'd like to tell you a bit about how I've used lacquer to my advantage.

But first beware…To begin, I'll admit I have limited working experience with lacquer so don't expect a thesis on the differences between pre-catalyzed and post-catalyzed versions. I've no idea, leaving the door open to anyone else to chime in on this topic anytime soon.

I lac it a lot…Lacquer shares a few features with shellac. They share the 'lac' element. Like shellac, lacquer is a good sealer over bare wood or water borne dyes which have been given adequate time to dry completely. Like shellac, it's also fine for building a clear, durable finish but unlike shellac its film is colourless and is less prone to yellowing over time. Also like shellac, lacquer makes a fine base coat under oil (mineral spirits) based finishes. However unlike shellac, lacquer *cannot be applied over* oil based finishes.

While lacquer can be purchased in liters and larger containers for spraying with power equipment, from a practical point of view for our needs as woodturner, I'm aware of two main types of lacquer; "rattle-can" spray bombs and wiping lacquer.

"All shook up"…The rattle-can variety is thinned with lacquer thinners to allow it to be pressurized and sprayed, using compressed butane, isobutene or propane, from the nozzle of the can, remaining in a liquid state while air-borne and upon contact, then quickly drying to a (hopefully) perfect film.

Because it is thinned, it makes a great sealer:

- its non grain raising
- can be applied very thinly
- penetrates (is absorbed) well by the bare wood
- sets up quickly
- is colorless so applies no amber hue to your work
- can be over-coated with more of itself or any other finish
- is non-toxic once the carriers and propellants have evaporated

On the negative side:

-it's smelly, noxious, flammable and messy; but these downsides can be easily accommodated. I'll tell you how…

Do it where??? When I spray lacquer I like to do it in an area where there is no air movement, the ambient air temperature is neither cold nor hot and where overspray can be dealt with. Ideally, outdoors on a warm, calm day and plenty of indirect light to see my progress by. Alternately, I spray in an area indoors where there is no air movement, airborne dust is at a minimum, I have plenty of light to work by and drop clothes or newsprint can be spread out to catch overspray.

Okay…Keep it clean…A small spray booth of sorts made of a large cardboard box is a cheap way of containing spray. For most projects a box measuring 24" x 24" give-or-take is great. Cut it up so the "booth" consists of the square bottom supporting two adjacent sides. Cut this way the box yields two such "booths". Newsprint spread on the bottom and beyond the booths footprint will catch all the overspray and the two vertical "walls" behind the spraying area will contain the spread.

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Click on the following link to see a McNaughton bowl coring blooper. It will make you smile.
http://www.youtube.com/watch?v=FgBUWHzcrLY

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Alternately, there are plenty of ideas for making a simple yet effective spray booth on the internet; just do a search for "home made spray booth" and go to the host of images available for that subject. Here's one that features down-draft exhaust, probably a pleated paper furnace filter beneath the peg board bottom and vacuum created by a shop-vac.

Make it easy on yourself… A 12" "Lazy Susan" bearing, available from Lee Valley Tools among others, capped top and bottom with 15" diameter plywood discs makes a hefty, stable turntable. It is one of the best investments I've ever made in my finishing process. Centered in the finishing area, with the piece I'm spraying centered on top (after putting a square of newsprint underneath what I'm spraying to protect the turntable, I can stand in one spot where light, access to the work piece and overspray protection are maximized and while spraying the work, rotate the piece with my free hand to get at all surfaces.

"Painters Pyramids" also available from Lee Valley Tools among others, are invaluable in my finishing area. A piece being sprayed or finished in any method can be elevated above the work surface on three or more 'Painters Pyramids' resulting in maximum access to the surface I'm finishing and minimum contact area to buff out once the finish is dry.

Two step perfection…Because spray lacquer is so fast drying, Rather than spraying the entire piece in one pass and risking unmanageable rushing, sagging or blotching, I find it best to spray the bottom surface of a piece in progress first, let it dry to the touch, then flip the piece over and spray the upper surface, avoiding spraying the "Painters Pyramids" whenever I can. Because lacquer is self-leveling and self-blending, where the top and bottom surfaces overlap, the spray will blend with and adhere to itself without having to scuff-sand the previously coated area.

If I'm just sealing the piece, one uniform spray is all it gets; all done in an hour and ready for the next step.

The "Skinny" on thin…When spraying lacquer, as with most finishes, I like to think of applying it in "veneers" rather than "coats" which seems like such a heavy term to me. Several thin veneers = 1 coat but each veneer dries faster, cures deeper, is far less likely to run or sag and is much more controllable i.e. it won't get thick and heavy looking unless you make it that way deliberately.

If I'm building to achieve a thick film, I'll apply two or three very thin "veneers", let that dry thoroughly, overnight or longer depending on the warmth and humidity of the air, then very lightly sand with 800 grit or higher just to get rid of any dust nibs, then spray a final thin application overall. Once totally dry and cured to hardness, it's ready for buffing for gloss or "0000" oil-free steel wool (Lee Valley) for a reduced sheen.

Don't "gloss" over this part…I always use "gloss" lacquer. This applies to my use of varnishes and urethanes too, always "gloss". The dulling agent added to gloss lacquer to make it "satin" or "semi-gloss" makes the finish murky , detracting from the clarity of the finish and your ability to see the woods grain and figure beneath. When I want to tone down the sheen of the finish I buff it out with one abrasive or another. Abrasives include oil-free steel wool, bronze wool, "Scotch-Brite" type material which comes in several degrees of abrasion, cotton rag, crumpled craft paper and automotive buffing compounds. Used individually or in combination I can control the level of sheen plus be able to localize the sheen on the piece. For instance, a vessel form with a high sheen outside and a dull sheen within or a platter form with a natural looking sheen on the rim and a glossy interior or vice-versa. Using only "gloss" lacquer gives me (and you) that flexibility.

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Through thick and thin… "Brushing lacquer" which can be applied by pad too, has a greater solids content per volume than spray lacquer so it will build to a thicker coat, faster. Because it's expected that the user will be interacting with the finish longer while brushing or wiping to achieve a uniform surface, retarders are in the chemistry to allow for greater working time and time for the product to self-level.

Pen makers, bottle stopper turners and others making finished items right off the lathe will enjoy this type of lacquer as it dries quickly due to the added friction and air movement when applied to an item on the lathe. Just make sure the item is void-free and has no rough or natural edges. These can get pretty gloppy looking as they trap and fling surplus finish. There's also the real danger of the pad or brush being grabbed by the roughness, making a real mess and possibly a dangerous accident happening.

For application at the lathe I suggest padding on lacquer with a square of folded "Bounty" paper towel. One full sheet cut in four and folded in half then half again will work fine as an applicator. Pour as much lacquer as you think you'll need for one application into a shallow, wide mouthed dish (think chaffing dish or small cat food can), dip half of your pad into the fluid, then with an underhand movement, hold it briefly to the piece revolving slowly on the lathe while keeping the pad moving. Practice will tell you if you're applying too much lacquer or pressure or if your lathe rpm is too fast or slow.

If I find I need a thinner consistency for any reason, lacquer can be thinned with lacquer thinner which is generally available in liter or multi-liter cans to suit my needs and budget

Usually a 10% dilution by volume is enough, any more and it kind of defeats the purpose. Unless of course I've made a big mess and need to dissolve/remove the finish and/or clean up brushes or spills ("Murphy's Law says that's sure to happen).

Now take care of yourself, okay?... Which brings me to general safety when playing with lacquer and indeed most finishes. I'm constantly aware that I need to protect my eyes, skin and breathing and that fire and explosion are a real probability if I don't plan for it.

Goggles or a clear face shield will protect eyes and/or glasses in the very real event that spray or lathe-flung finishing material gets onto my face. It's happened to me and I'm guessing it'll happen to you so I recommend wearing something appropriate to "block that shot".

Nitrile (typically blue) gloves are the best for working with lacquer; they're available, affordable and effective.

Vinyl gloves fall apart quickly in the presence of lacquer solvents and many of us have allergies to latex so we won't consider them as an option which is just as well as latex doesn't work well in a shop environment from my experience .

Gloves provide important protection from overspray or liquefied lacquer when it's being brushed or wiped on, keeping skin from absorbing toxins from the solvents and from getting severely and instantly dried out skin, nails and cuticles.

Who was that masked man?... If I can't get outside to do my lacquering, I wear a mask made to filter for inorganics. These have a small canister or two that separate and absorb the fumes and toxins in the solvents from the air we breathe, keeping our lungs, sinuses and nasal passages from drying out and/or getting coated with airborne lacquer particles.

If I don't have a proper mask, for short exposures, a close-fitting dust mask is a safe bet that will at least block airborne overspray particles.

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I only have one set of breathing faculties and I like them “flesh tone” not “hard gloss” coated.

Stinks and sparks…For the fumes…always make sure there’s a gentle volume of air movement, preferably from an outside window; cross ventilation is even better. Lacquer and its fumes are flammable and potentially explosive in the right volume so needless to say keep away from open flames and spark sources like a woodstove or furnace or even an ashtray with a smoldering stogie. Even with a mask, your lungs will thank you for that same ventilation.

Next issue I’ll tackle other stuff thinned by lacquer thinners…my favourites.

Enjoy the Spring!!!

The Inaugural Penspinners Meeting

Joseph Kappy

On Monday, January 17, 2010, approximately 15 members of the WGO and TWO, plus members of Humber College met for their first meeting of an interest group seeking partnership in the art and development of pen turning. This area of woodturning has been growing exponentially with the development of new materials, methods, kits, and available instruction. The internet has provided a forum to learn and grow, with many Youtube and other sources available to instruct on everything from fundamentals to advances methods encompassing materials, kits, jigs, beal method, rose engines and much more.

The popularity of pens may be part of the general trend toward the return to the material world or making and repairing, and the return to man's original nature and the satisfaction this engenders. Pens range from basic to works of art. Time requirements range from minutes to days. The satisfaction achieved is immediate and continues with the use of the self-made personal piece of soul to gifting and sharing with others. Some even can make a profit on their sale, which is a satisfaction that can be measured in monetary terms.

This was a good group. There was obvious interest and desire to share knowledge. We are encouraged by the desire for future meetings which will include demonstrations, new tools, and continued sharing of thoughts and approaches. Each participant has special knowledge and experience which would benefit others. We are totally open to novice members, and will encourage and coach on a group and individual basis.

The next meeting will be scheduled for March in co-operation with both Guilds with the location to be specified in our next mailing.

I would like to express appreciation to all those who attended. We each took away an idea, a spirit of inspiration or a totally new understanding and appreciation of what can be accomplished.

I am open to all suggestions and critiques which should be emailed to joseph@kappy.ca

Kappy

Cindy Drozda - Delicate Turnings

All day Sunday, March 27, 2011
Humber College Wood Shop

Her demonstration topics include turning a variety of small boxes, Banksia pod projects,

www.cindydrozda.com

Hand Scraping
Alan Wright

Hand scraping is a method of removing small amounts of material from a surface in a very controlled, precise way, using a "scraper." The work piece can be cast iron, steel, brass, copper. Using half round scrapers, round bearings can be "scraped in" to fit a shaft.

Let's first look at a flat scraper- When I was a 15 year old apprentice fitter, some of the early jobs I had, was learning how to use a file, to mark out castings for machining, tap holes, use a micrometer and a few other tasks. I also had to make a set of scrapers to carry in my tool box . First I went to the scrap pile, in the yard, and picked out six 10" or 12" files. These were given to the heat treat department to heat the ends and beat them down to about .062". At this point the files are flared out and tapered at the ends.

Next, I put each file in a vice and filed all the hammer marks out, polished the flared ends, took them back for heat treatment for re-hardening. Now, I ground a cutting edge on each of the scrapers using a slow speed pedestal grinder (much like the ones woodworkers use for chisels). Now, I could start to do the scraping job.

Why is scraping required? Some machine parts were simply to big to put on slide way grinders. We didn't have grinders big enough for the beds of roll grinders, which could be up to 50 ft long with guide way faces 12" – 20" wide. For smaller parts such as the column of our surface grinders, which were 6 feet high and had guides on the front and sides we had to scrape the bottom face, which was bolted and pinned to the machine base and we had to check for vertical alignment of the ways, relative to the table guide ways.

The column weighed a couple of tons and needed a crane to lift it and turn it over for us to work on the bottom. This job had to be done in no more than three tries.

We also did the vee and flat guide ways of headstocks and tailstocks for the cylindrical grinders. One had to learn the technique of throwing the centre line by taking off material from the vees and or the flat to bring the centre line of both pieces dead on, using a .0001" dial gauge. No tolerance was allowed.

Another job was the fitting of tapered gibs, these being steel were also scraped after milling.

Even if a factory had slide way grinders large enough for big bed sections, these guide way faces were "flaked" in two directions, to break up the contact area of the mating table to reduce the 'stick-slip' effect.

The "curls" finish produced by a combination of tool shape and the action of the man's wrist made a shallow pocket which would hold a small amount of lube oil to reduced the power required to move heavy carriages on their guides.

I always admired the scraped finishes produced by the Swiss jig borer builders such as Hauser and SIP, these machines were works of art, many still in operation after 60 years or more.

Photos clockwise: plane in need of scraping, plane and scraping tool, plane whose surface has been scraped. Note blade kept in plane to allow for stresses it may produce.

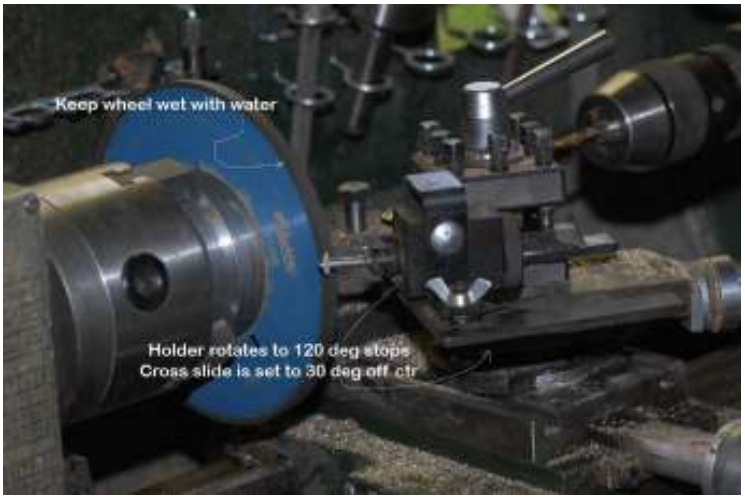
Making Your Own Tools

Jack Wallace

I have been playing with cutting fine threads into boxes and lids. I did build a unit (not unlike the unit from Bonnie Klien) to cut 16 tpi but the milling cutter was ¾" and was too large to fit into small boxes. To overcome this problem I decided to make a small carbide cutter for the threading jig. The following is intended to outline the method to make such a cutter.

Some years ago I purchased from Busy Bee a carbide cutting set with small triangular cutters – about 3/8" on each side. I never found them successful for my metal lathe as I had no way to sharpen them well. The basic bit, seen on the right, was a perfect size to fit onto a Dremel Mandrel. I also found that I had a rotary holder with 120 deg indexing. This was an old surplus device that had been in the shop for years. It did however need a collet to clamp the bit into the tool holder.

You can probably see now that the standard maxim is **NEVER THROW ANTHING OUT!!**



I have a 6" diamond wheel, on the right, that I use to sharpen Carbaloy drills and tools. This is set to be chuck mounted on my metal lathe, on right . For this I set a small dish with a wet cloth under the wheel to allow for lubrication of the diamond wheel. This wheel is available from www.kbctools.com

Now the metal lathe is important here as I can use the cross slide to accurately set the cutting angle as I grind the tip. The angle needs to be 30 Deg right and then 30 deg Left so the slide really works well as you need to be able to feed with .001" accuracy.

On the left you see the finished parts. I have also shown a similar tool that could be ground to a 60 deg included angle. This is available from www.rotarychisel.com . This vendor does not have the 60 deg unit but you could modify one of the basic tools he does have for sale to get a pointed tip as I have done.

This tool also works well to cut a V groove when caving on your turning. .

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.

Demonstrations at Upcoming Meetings

March 3, 2011	Robin Bryan	Inside-Out Turning
March 27, 2011 (all day)	Cindy Drozda	Delicate Turnings
April 8, 2011	Ron Katz	CNC Turning
June 10, 2011	Ray Prince	Hollow Forms (or Bowls)

Come to these events, you'll enjoy yourselves and learn a great deal

On May 12, 2011 we have our annual WGO Salon. It is never too early to start turning for this event.

Show and Tell

This is a section of the Newsletter where you can present your favourite turning project and tell us a little about it. I would suggest that if you used some innovative technique in making your project it would be of great interest to fellow WGO members. Send your show and tell item to wgoeditor@gmail.com

Turning Humour

We can all use a little laughter in our lives and here is a place to share your woodturning comedy with fellow WGOers. Just send your contribution to wgoeditor@gmail.com

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A woodturner was invited to a super bowl party recently and he brought an appropriate gift— a bowl he just finished and thought it was super. He didn't realize until he arrived that this was a football party, not a show and tell party.

We have repeatedly been told to practice using the various turning tools that we own. Proponents of this view make reference to the number of hours musicians practice to give just one hour's concert. Take a look at the photo below, taken from the Woodworker's Guide. I think he has practiced enough. What do you think?

OFFSET DEEP-REACH TOOL REST: Tool Review

Michael Pinto

While surfing the net for ideas, I came across the offset deep-reach hollowing tool rest and purchased it on a 'seems to be a good idea, can't hurt to try basis.'

As soon as I took a run at finishing the first bowl, I knew I had hit pay dirt!

It has several advantages besides the obvious one - getting the tool deep into the bowl and very close to the wood. This tool rest practically eliminates vibration. Even a novice like me can clean up a bowl with one or two light passes.

These are the most significant features of the offset deep-reach tool rest:

- Very sturdy – I used it with various scrapers and hollowing tools including the big Ci1 Easy Rougher.
- Especially good with deep boxes/pots . The rest is 4 inches.
- The offset provides more positioning options particularly for lathes where the tool post position on the banjo does not extend beyond the center axis
- Can be edged in behind a rim for more accurate and aggressive work.
- Available with several tool post sizes.
- To set the tool rest height accurately, the tool can be lightly clamped (or use magnets) to the rest, while the height is adjusted.
- For faceplate work, it can be set so that the rest runs parallel to the work, providing a stable surface for the scraper to travel.

The tool rest costs $55 + Shipping. For more information click on the following link.
http://www.jtturningtools.com/offset-toolrest

Editor's note: Thank you Michael for sharing your discovery. Fellow WGOers contributions such as Michael's helps us all stay current to the various turning tools and other implements that enhance our craft. Please feel free to submit the contributions you discover to wgoeditor@gmail.com

Annoying small defects: I recently saw a neat trick for handling narrow cracks and related defects. In the past I tried putting a little white glue in the defect and then sand over it while the piece is spinning, using the wood's own saw dust to fill the defect. This method often lessens the visibility of the defect but does not eliminate it. In fact, on occasion the defect appears worse. I saw a turner decide to heighten the defect by gluing copper foil in it and then sand the area smooth. When all is finished the defect appears as if it is a design feature. This turner also used coloured rock dust to fill the void and again it appears like a design feature.

P.K.K.

Demo- How To Make Singapore Balls
Shawn Hermanns

Demo night February 11, 2011 when Shawn made Singapore balls

The tool in the bottom left photo is used in the bottom right photo to make a cavity whose entrance diameter is smaller than the inner diameter.

For a more detailed explanation look at the website called Top Tips For Making A Singapore Ball. Click on the following link. http://www.woodworkersinstitute.com/page.asp?p=1582

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