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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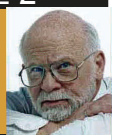
June 2011 VOLUME 7 ISSUE 2

Message from Jack Wallace, President



How the year has gone !! it seems like yesterday that we had our first meeting of the season.
This year I am pleased when I look at all our accomplishments. Setting up a membership database system- getting the library automated,- doing a direct to disc recording of meetings for our library, major improvements in our audio system and now we have plans to make a major improvement in our lathes with new bases and lots of badly needed storage space. This could only happen with the help of you,- the members, so pat yourselves on the back!!

This year we have had several outstanding professional turns teaching their art. We all need to thank Joe Houpt and John Buccioni for their efforts in making this possible.

Plans are already afoot for some more excellent teachers for next season. We will be looking at new turners while at the AAW meeting this year. I expect to see a number of interesting ideas presented from which we can all benefit.

This year the AAW have been given a Powermatic lathe to go into a draw. This is a unit that Binh Pho has decorated and now tickets are on sale for $10 each at Woodchuckers and at Artistic Wood—check with John and Peter for your chance at this real piece of classic art! All proceeds will go to the AAW Professional Outreach Program (POP) to help train more turners And here is what it looks like---

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Here is the lathe

Congratulations to Russell Wilson who won "Best in Show" in the 2011 Salon
(Go to WGO Photo Gallery to see other entires and winners)

New feature. Click on item in TOC & go directly to article

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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

Turning Green

Jack Wallace

In recent years the whole world has embraced something called Green, but Turners have been doing just that for years. There always seems to be a great feeling of doing good when as a turner you are able to clean up a fresh fallen tree and not waste it. Imagine having something of beauty fall out of a downed tree. In the past I have had several people cry to me that a beloved shade tree has been taken from them. It has been almost like a funeral to them, but the expression on their face changes from doom to glee when I can turn a section into a keepsake that remains in the family forever reminding them of happy time in the shade of this family tree! Every turner needs to try this process. It is fascinating . In this article I plan to show you the method I use for this process to make a natural edge bowl with bark on the edge.

Your first step in this process. is to obtain a fresh cut log section The best time to cut this is in the spring before the sap starts to rise in the tree. At this point in the life of the tree you have the best chance of having the bark stay in place as you cut the walls of the bowl. Once the log starts to dry out in a few weeks, the bond between the bark and the tree is substantially weakened and as you cut, centrifugal forces will likely throw the bark across your shop. Much to your despair!

Before I begin just a few ideas and tools you will need. Be sure to wear a full face mask as there is a lot of material that comes at you. You may also wish to wear waterproof clothes as you will get wet—it's part of the fun!

Two key tools I use are two bowl gouges ½ inch and 3/8 inch although 2 at ½ inch will work as well. One of these needs to be sharpened to have a front angle of 45 degrees and the other is best at about 55 degrees as shown in Figure 1.

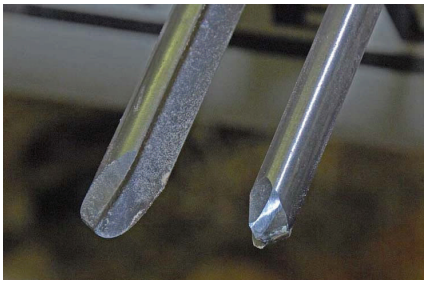

Figure 1

The former will be used for the bottom of the bowl while the latter is best for the inside walls.

To mount the log you will need a screw chuck as in Figure 2. Also have on hand a flat and a curved scraper to help finish a smooth the bowl inside bottom.

Figure 2

Cut the log some 3 Inches longer than the Diameter over the bark. Now while holding the log in a "v" rest split it lengthwise through the Pith or center of the log. One half of the log will be used for the first bowl (I am sure you will find this so enthralling you will soon use the other piece for a second bowl) . Now, please note that the rim of the bowl will be quite curved and deep. For a flatter rim you can cut this blank into two pieces as follows in this article. We will start with a quarter log as in Figure 3. Figure 4 shows that the corners have been knocked off the blank , either with a bandsaw or a chainsaw. Using a bandsaw has an inherent danger. Be sure to support the edge of the log so the saw will not twist it in your hands. Also note that a small amount of the pith area has been trimmed too. You now end up with a block approximately circular over the bark.

Figure 3

Figure 4

(Continued on page 3)

Click here to read about a lathe accident. This is especially relevant to people with long hair

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We will move on to Figure 5 where we can drill a 3/8th hole in the middle of the bark area. This is the location to mount a screw chuck as seen in Figure 2. Figure 6 shows the log mounted but not really tight yet.

Figure 5

For the best results the log needs to be set so the high points on the bark are on a line perpendicular to the lathe shaft. To do this hold a laser pointer firmly against the tool rest (Figure 6) and rotate the log from side to side adjusting its position so the pointer just touches the bark on each side equally. Now bring up your live center and lock the log firmly in place and tight against the chuck as shown in Figure 7.

Figure 6

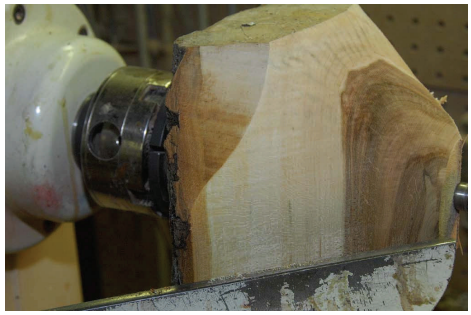

Figure 7

Now you can start cutting. With the ½" gouge begin to cut from the tailstock to the headstock end. This is the conventional direction for turning a bowl—cutting downhill. See Figure 8. However the one time when you break this rule is in cutting the section of the bark. You therefore cut downhill but only up to the intersection with the bark. Cutting of the bark is uphill to help prevent pushing the bark off the log as it can be quite delicate. Here you need to make a smooth transition as you cross from downhill to uphill. You can cut any shape you like at this stage. I chose the shape in Figure 9 once it is turned. Notice that the center is not yet cut off but is left to help locate the bowl in the later stage of finishing. At this stage the wood is too wet to sand yet.

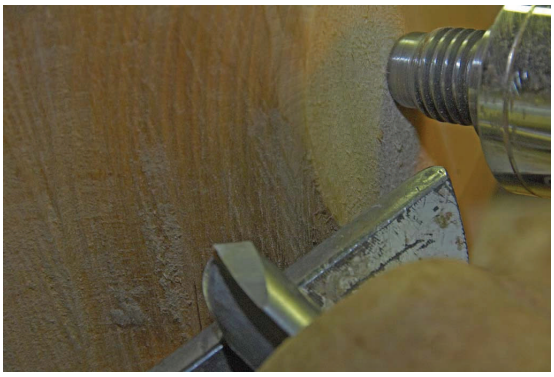

Figure 8

Figure 9

You can now turn the bowl and hold the spigot in a set of chuck jaws. Use the tail center into the screw hole to ensure the log is still centered. Tighten the chuck and remove the tail stock. Test to ensure that the bowl is running true. If not the true up the outside. At this stage it is important to decide how thick your bowl walls are to be . If this is your first try, I suggest that you use 3/8" as the target.

Using a very sharp ¾" skew with the tip down cut a V groove in the bark 3/8" in from the edge. Continue to cut so the bottom of the grove stays at 3/8" from the outside. Keep widening this groove until you are through the bark layer and down to the bare wood.

Using the larger gouge begin in the center to remove the bark and cut to the bare wood. Continue into the wood for about ½". Near the wall you will find the small gouge easier to cut the sides.

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Remember there is a link just under the Masthead of this Newsletter that takes you to all the Newsletters posted in the WGO website.

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Figure 10

Use callipers to measure the 3/8th thickness. See Figure 10. Trim till this thickness is reached. Be sure the wall finish is as smooth as you can achieve. The wood will now start drying quickly in the thinner sections and will distort from round. So after you cut it you cannot go back!- it will no longer be round.

Repeat this process ½" deep at a time gradually working to the bottom of the bowl. Each section needs a smooth transition to the next. Continue going deeper till you are 3/8" from the chuck. Keep checking the wall thickness. It is critical that the wall and base thickness be as uniform as possible or you can expect the bottom to have cracks as it dries. You can find that the bottom is not as flat as you might like so gently , use a negative rake scraper to touch it up.

Figure 11

It is now time to set the bowl away for a few hours to allow it to surface dry before you sand (Figure 11). When it has had a first dry, start sanding. If you have a good cut you can start with 220 grit, otherwise begin with 100 grit. Continue to work through all the grits- 320,400 , and 600 until you are satisfied with the surface. If scratches or tool-marks are still evident then go back and repeat the sanding

The next step is to turn the bowl around and finish the bottom. There are several ways to do this and hold the bowl. I use a faceplate with a block that I trim to match the shape of the interior of the bowl. Cover this with a few layers of paper towel to prevent dents and mount the bowl over it centering the bowl by the bottom nub into the tail live center. Trim the bottom to suit the desired shape. Start cutting the diameter of the nub down but not through yet. Finish sanding the outside of the bowl through all the grits and remove from the lathe. Use a sharp knife to cut the remainder of the nub off and sand the final details. Next apply a finish. I like salad bowl finish . This should be rubbed on generously with a paper towel and the dried off with a fresh towel Allow this first coat to dry until the smell test tells you all VOC have dried off. This can be a week. Sand gently with 600 grit,. either by hand or with the use of a vacuum chuck and then apply another coat of finish. Repeat this process 3-4 times and the use a buffing system to polish the finished bowl

Cindy Drozda: A sucessful visit!

The all day demo at Humber saw 45 attendees. Members of WGO and TWG, plus a few others were treated to a captivating day. When it was time for a break there were no complaints about pressing on!
Two additional days of small group hands on sessions had members making projects that were unique and challenging. I was lucky enough to attend the all day demo and to take part on one of the hands on days. If you ever have the chance to spend a day with Cindy Drozda, take it - without any hesitation.
Many thanks to John Buccioni for organizing Cindy's schedule for the various guilds and the best food ever at an all day demo, Joe Houpt for arranging the WGO schedule, David Rive, Russell Wilson for the use of their shops and Peter Steenwyk for the use of his shop and for ferrying the lathes for the hands on all over the city.

See WGO Website Photo Gallery for More photos with Cindy.

An Epoxy For Any Reason

Mark Salusbury

In the last installment I discussed the use and safe application of lacquers and promised to follow up with another wonderful product that can be “cut” by lacquer thinners… epoxy.

Writing this series has been a real eye-opener for me. Thinking back over the experiences I’ve had using the products and techniques I’m describing, I’ve realized I’ve been playing with this stuff over 20 years…scary!!

Over those years, I’ve played with many methods to firm up soft woods and/or apply finishes that would quickly and safely build to a colour-neutral, durable film. Having tried many brands and many different products within those brands, “The West System” has become my product of choice. More on why later…

Generally, epoxy is a very versatile group of products. Regardless whether you need a bonding agent or a coating, there’s an epoxy available to fit the bill. Or, you can easily alter an epoxy, with some structural compromise, to custom fit most applications.

Epoxies can be purchased that will cure to be very hard with little flexibility for such applications as bonding steel or glass or laminating wood, where structural movement or expansion and contraction are lessened considerations compared to bonding strength. Alternately, there are other compounds which are designed to offer flexibility along with durability and strength for such applications as wood joinery in boat building or furniture making where, by design, the structure and materials being bonded will be subjected to load, stress and movement. Still other epoxy compounds are created for coatings, with properties including clarity, workability (extended “open” time) and ability to self-level to a smooth coating while dispersing any air bubbles created in the mixing process.

Additives may be combined with epoxy to either thicken or thin the mix to your projects advantage. Manufacturers offer “micro-balloons” but the more artistic among us can include fine sawdust, stone dust, powdered pigments etc. to tailor a mixture to suit our needs. Alternately, thinning may be accomplished by stirring in acetone or lacquer thinner to your two-part epoxy mixture, resulting in a slightly more penetrating product for stiffening soft wood fibres.

Concrete facts…But before we alter a “straight-up” epoxy mixture, lets understand epoxies structure…If you think of epoxy as cement or a loose concrete mix it’ll help alot.

Basically, in cement and concrete, you have solids (sand/aggregate) and binders (Portland cement) in a liquid suspension. Mixed in good proportion, all the relationships are right for proper molecular strength plus bonding ability once the liquids have evaporated. Add too much sand or aggregate and the mix won’t bond well, leaving it weak. Add too much water, and the solids become too dispersed, producing a weak mixture.

The same is true with epoxy; when cured, too much solid additives produces a “spongey” mixture and too much thinners results in a “rubbery” mixture. In both cases, the further away from the manufacturers recommended mixture, the longer the cure time and the weaker the product.

“Everything in moderation” please… I’ve found that if you modify any manufacturer recommended epoxy mixture by no more than 5% - 10% by volume you’ll achieve what you want with no significant compromise in strength or bonding. Add more than 10% and you’ll alter the mixture noticeably.

Going back to the concrete analogy… Just as adding water leaves the stones and sand in the mix the same size, thinning the epoxy mixture does not reduce the size of the solids. It merely disperses them more, making the mixture thinner and more likely to wick into large gaps, pores and fissures.

Most of my work with epoxy is done using the proper product for the application, mixed full strength or just slightly thinned.

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Here's a couple of scenarios:

Dealing with cracks…I've rarely had luck turning black walnut. Regardless how it's been harvested, dried, roughed and turned it almost always develops deep cracks during the process. The wood is far too beautiful to just burn so one solution is to fill the crack with a *clear coating epoxy*, creating a decorative piece with structural integrity.

I accurately thin my epoxy mixture 5-10% by volume and no more in order to gain a 'wicking' consistency so that the mixture may flow into the pores and cracks as deeply as possible. This is my clear sealing coat, applied after the piece is fully shaped and just prior to my final shearing refining cuts and sanding. Brushed on, allowed to absorb for a few minutes then wiped off, this application stiffens the wood fibres, fills the surface pores and sets up the cracks for further applications of slightly stiffened and/or coloured epoxy.

I'll let the piece cure overnight (12 hrs.).

Next I install the coloured or thickened mixture of the same epoxy as cleanly as I can within the crack, letting that set up a full 24hrs.or longer before doing my final tool work and sanding.

By applying a thinned coat first and sealing the pores surrounding the crack, I've created a chemically compatible surface within the crack for the next application to bond to and controlled colour from bleeding into the surrounding wood by filling the pores in the area adjacent to the crack with the thinned "clear coat".

Once the coloured epoxy is fully cured (I like to wait 72 hours to be sure), I spot sand to remove any "lumps", make my final refining passes and add any fine detailing cuts then sand the piece to final grit with a sharp abrasives and little pressure. This is followed by a second coat of slightly thinned epoxy over the entire piece to unify the colour. This I do just like it was a wiping varnish; apply it uniformally, wipe off all the surplus with paper towel (Bounty) and let it cure 48 hrs. minimum though +72hrs. is a better assurance of full cure prior to moving on to final sanding before applying varnish or thinned urethane.

Dealing with soft wood…Luckily, I've had the pleasure of turning really spectacularly figured or spalted wood only to find an area that's too soft to turn. It tears out in hunks or reveals a wild grain that refuses to be tamed regardless how I approach it. Stiffening the fibres is the only remedy I know of. By slightly thinning a *clear coating epoxy* and saturating the entire piece, I effectively unify the surface density and stiffen the fibres so they'll cut and sand more satisfactorily.

Here, I turn the piece to final form and within 1/4" of its final thickness, leaving 1/8" extra material both inside and outside the piece. This allows the epoxy to penetrate the surface, fill in any voids and stiffen the fibres deeply so I can turn down to the final shape and thickness confident I'm going to be turning sound material. The epoxy will penetrate the soft or voided areas deeply and the sound areas less or not at all. A couple of applications my be required to fully save a badly softened piece

Again, I thin no more than 5% - 10%, applying it quite liberally, reapplying over any areas that appear dry, then letting the application set up on the surface without wiping any away. After the first "thinned" application, subsequent coats of the same clear coating epoxy may applied mixed to the manufacturers recommendations for greatest strength and density; mostly this step is unnecessary.

Once fully cured, I do my final turning, checking often to make sure the fibres are uniformally stiffened and the pores fully filled. If not, I stop and reapply more epoxy to the offending area. In most cases this is not necessary and I complete the piece as though it was a solid piece of wood.

I've mentioned that A) there are many brands, B) many types of epoxy offered by those makers, C) many applications for using epoxies and D) many consistencies we require. Sounds like a cupboard full of brands and a lot of experimentation and waste!

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I used to go through that…not any more! That's why I stick with "The West System" now that I've found it. Before I go on, let me say this is not a promotion, merely one users statement of satisfaction of a product line that has simplified my life in my shop. Let me explain.

"The West System" is based on <u>one</u> epoxy resin, "105". Add to this single resin the hardener which best converts 105 resin into the consistency you require and application you have and all the chemistry is done for you for strong, attractive results.

ALERT-. Chemicals are bad for your health; they dry out your eyes, sinuses and lungs and are flammable. I always make sure I have plenty of fresh air movement in my work area and deal with brushes and rags/paper towels to avoid combustion. I suggest you do too!

In my shop, I keep 206 hardener and 207 hardener. 206 hardener is a slow setting hardener which cures 105 resin producing a very strong and stable bond used for laminating, segmented glue-ups, bonding dissimilar materials (ie. wood to stone, metal, glass, plastic) and structural joinery. As it is slow setting it offers long "pot life" allowing me more working time to apply it before it begins to set up.

207 hardener has a thin consistency, making 105 resin less viscous so it penetrates better, wicks better, and is self-leveling making it an excellent clear coating epoxy. It's also completely clear when cured so anything it's applied over retains its natural colour with no hue added.

Self metering pumps are available to cleanly and easily dispense both resin and hardeners. As I typically use less than a full pump at any one time, I use these to cleanly pump the fluids into clear graduated measuring cups, one each for resin and hardener.

TIP…The best value I've found for these is at Shoppers Home Health Care stores where they are half the price found in popular woodworking supply stores.

Following the recommended mixing ratios precisely, I pour the "A" and "B" parts from the graduated cups into clear plastic cups "recycled" from Dole or Delmonte individual fruit cups. Alternately, clear plastic mixing cups can be purchased in quantity at automotive/ body shop supply outlets.

By mixing the two parts thoroughly for at least two minutes, I'm sure they are well blended and have begun to generate the heat they'll need to cure. Epoxy cures by chemical process which typically prefers some volume of the mixture to be present to achieve the rated cure. I'm less concerned about it curing when I know the mixture will have some

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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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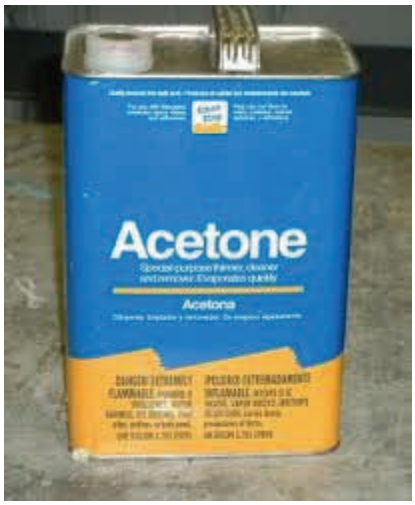
volume after it's applied, but when it's going to be a thin coat such as a tightly clamped glue-up (206 & 105) or a wipe-on / wipe-off finish coat (207 & 105) I want to give curing a head-start "in the pot".

TIP… To monitor a mixture after I've applied it, I always leave some unused epoxy mixture in the mixing container to setup, keeping it next to the piece in progress. After a few hours, I can touch or tap the curing surface to test hardness and once it's cured, pop or pry it from the cup to test for flexibility and if colour was added, see its hue and saturation.

Nitrile gloves are a must…I'm never as neat is I plan on being and while working with epoxy is a pretty safe process, there are minor health concerns as well as the nuisance factor of having glue-covered hands then having to open a door or window or answer the phone. Wearing nitrile gloves (not vinyl or latex) makes working with any chemicals way more pleasant.

The full cure time for epoxy mixed as recommended is 10 – 15 hrs. tops. Where the slower cure times I mentioned earlier comes into play is when some thinning agent is added to the mix.



ALERT…Chemicals are bad for your health; they dry out your eyes, sinuses and lungs and are flammable. I always make sure I have plenty of fresh air movement in my work area and deal with brushes and rags/paper towels to avoid combustion. I suggest you do too!

Acetone is the recommended thinner for epoxy as it evaporates more quickly so affects the cure rate and chemical interaction between the resin and hardener less. More readily available lacquer thinner however is also an effective thinner but with side affects; it evaporates more slowly, doubling or tripling the time it takes for epoxy to reach a full cure and yields a much weaker epoxy.

My experience is that epoxy thinned with lacquer thinner may take weeks to fully cure so that it will accept a top coat. It also produces an epoxy that is quite flexible, almost rubbery, which may be okay for saturating soft wood which will ultimately have a hard coating on top, but definitely to be avoided in an epoxy mixed for a finish or structural adhesive.

I must confess…As I mostly prefer to use epoxy un-coloured, my experience in adding colour to epoxy has been limited to mixing in cream type auto-body tints. Red or yellow work quite well adding striking contrast to a black walnut vessel otherwise compromised by a great honking crack!

As I'm no expert in the realm of colourants I'll offer the following text from the website of Saskatchewans "Wood Essence", an excellent mail-order source for most finishing supplies and products with a warehousing in Oakville for our convenience in Ontario.

***"Dyes** will create transparent colors that enhance the figure of many woods and don't obscure wood grain. When applied to bare wood, dyes are absorbed by the wood fibers to generate color.*

When added into a finish such as lacquer (or epoxy), a tinted….toner is produced that will add color but remain substantially transparent to highlight and reveal the wood's figure below. The results can be astonishing such

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Demonstrations at Upcoming Meetings

June 10, 2011 Ray Prince Hollow Forms (or Bowls)

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

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. You can also see many of our members' turnings in the WGO website Photo Gallery

Turning Humor

#1 rule of safety in woodturning : "Don't get blood on the wood"

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as the finest furniture, cabinets and musical instruments (and lathe-turned bowls and vessels).
***Pigments** are finely ground colored particles that lie on the wood surface in scratches and in natural pores to generate opaque or semi-opaque finishes that may obscure the figure of some woods. This is sometimes desirable as in paints, pickling and glazing effects and on some woods with large, open grain such as oak or ash.*
Dyes and pigments provide different results and are frequently used in combination. Sometimes dye stain followed by a pigment stain. Sometimes the two are mixed together into the same medium and applied at once.
Dyes & Pigments represent the essential colorants of stains in general and most finishers will find advantages by having both systems at hand for their projects."

Any type of dye or colorant that works with lacquer can be added to epoxy including brands like Color FX, Mixol, and Transtint (though this brand is only available in the US and cannot be shipped across the border by common carriers).
Next installment I'll discuss colour further where I have some experience, applying it as a "glaze" to add depth or contrast to lathe-turned wood.

Resources:
The West System: www.westsystem.com
- a complete resource for anything to do with West System products from application charts, detailed technical discussions to manuals detailing exactly how to use epoxy. West System products are widely available and well stocked all over Ontario by fine wood suppliers and boat builders suppliers and Lee Valley.

Epoxyworks: www.epoxyworks.com
- an online periodical which talks about projects successfully completed using epoxy

Wood Essence: www.woodessence.com
- Canada's premier supplier of finishing supplies, materials and knowledge

System Three: www.systemthree.com
- an excellent manufacturer of fine epoxy products distributed locally through boat builders suppliers. Check the website to find a stocking dealer near you.

Lee Valley: www.leevalley.com
- stocks West System and some Industrial Formulators epoxy (though the latter seems to be in decline in availability)

Clear To Fusion To Mutt: Creating Your Own Pen Turning Blanks

Joseph Kappy

Pen turning has seen a rapid popularity in recent years. It can be the beginning for new turners, it can be a fascinating side interest for experienced turners, and it can be all consuming for those interested in every nuance, including the creation of their own unique blanks. The term "Mutt" refers to a combination and integration of resources to create a one of a kind pen, a pen that cannot be duplicated, and a pen unique to your creative muse.

My initial attempts, commenced with the use of polyester resin. There are several types, but I prefer using the clear casting resins. The concepts were originally my own, until further investigation disclosed most of what I did, had be done before, by many, in many different ways. Barry Gross was one of my inspirations. He has a website http://www.bgartforms.com/ wherein he displays many of his creations. He also has a DVD on acrylics and casting which was very helpful to me in seeing what I had previously visualized and is highly recommended. There are also many good articles, some are listed below with hyperlinks. Each of these articles sets out with a description of the materials needed, what is to be done and why, issues of concern, the order of steps, and many possible variations of the original concept.

My first attempts were to use cigar bands on a cigar pen kits . The brass tube, which is the foundation of most pens, was painted with an acrylic paint, using black, red, yellow or really any colour. This would be left to dry for a few days, as I learned the hard way, that if they were not absolutely dry, the paint could peel with the application of the resin. Once the paint was dry, the cigar bands were applied with thin CA glue. Keep in mind, that when the resin is turned, if one area of the resin is thicker, it will act as a magnifier, which can emphasize a desired area. I was fortunate to have a friend, with a business in Cuba, and frequently travelled back and forth and was able to supply me with cigar bands of various sizes and colours. The size, colour and location of the band will be your own statement and can cover the entire tube or part thereof. Cut the bands to make specific designs or overlap for a different look. I tried many types of glue before CA, but some would not stay firm when resin was applied. I tried to use "Mod Podge" on occasion, but the CA seemed to work the best, but was the hardest to work with. A very thin coat was applied to the back of the bands, than I scraped the back of the band with a business card, to make it even thinner and then applied to the painted tube. If you leave an area blank, you see the paint, which can add effect depending on the colour and the desire look. Later I started looking for anything I could stick on the brass tube including pictures, patterns, a great variety of stamps which give unlimited options, stickers (the super heroes were very popular), and sometimes I would print items (my optician wanted a popular eyes poster on his pen). The choices are limited only by your imagination. I would then leave these to dry thoroughly, sometimes for a few days. I found the longer that tubes were left to dry, the fewer problems were encountered.

The next step was to mix the polyester resin. The instructions specified the amount catalyst per ounce of resin. The mixing was done in a clear plastic cup with a wooden tongue depressor. Mixing was done as slow as possible to avoid bubbles. Mixing should continue for at least 2 to 3 minutes. The brass tubes were prepared by placing a cork or rubber stopper at one end and buck shot poured into the tube which is held in with a second cork. The buck shot weighs the brass tubes down so that they do not float to the top in the resin. Using a plastic mold larger than brass tube, I would initially pour the resin to the depth of about quarter inch to three/eights inch and allow that to dry for a day or two. Then place the tube on the now dry resin and a second pouring is done to the top of the tube. Use your tongue depressor to move the tube around to free any hidden bubbles that may be trapped under the tube or on its sides. Let this dry for a couple of days. Then do a third pouring to add another three/eights inch of resin and allowed to dry for several days.

My next thought, was to use the end pieces that accumulate when cutting purchased blanks to size. I keep these in a large plastic bottle and their variety is infinite. First I used only wood end-cuts and then I tried burl cut into small pieces. These small pieces would be placed in a molding dish, in very random patterns, filling the mold as best you can.

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Then prepare the resin, adding opaque colouring, so that the brass tube will not show through if possible. Although, on occasion where insufficient colouring was added, a greater sense of depth gave a very pleasing effect. The colouring agents are available in the Toronto area at Kidder (address below) or at Peter Steenwyk's Store, Artistic Wood and Tool Supply,(address below) Also available at Artistic Wood and Tool Supply are *Interference* particles in many sizes and colours which add a dramatic sparkle to the resin. These are added to the resin during mixing. Peter is a great resource and available on weekends to discuss your projects and appropriate methods of use. After mixing the resin, the colouring and the interference, the mixture is added to the mold containing the end pieces or burl. The problem is that wood floats in resin, so everything will rise to the top surface. Fill to the top of the mold. Your can force down the pieces by placing a cover on the mold, which can be cut away later, or the blank can be adjusted when dry by cutting on band saw. Wait several days for this mold to dry. It may remain sticky on the surface, due to the many additives, but be patient. Resin usually cures from the inside out. Therefore, the outer surface drying completely is less of a problem. Leave the resin-wood mix on a sunny window sill after removing from mold, try touching it everyday to see how it is drying.

When dry, you have a block of coloured, sparkling, resin and wood mix. Depending on size of mold, you must decide what pen tubes it will accommodate and how many pens you can garner from this mold. Then use a band saw or scroll saw to cut the mold into pen blanks. Drill the molds. Apply CA to the brass tubes, insert these tubes in the mold and let dry. Barrel trim the ends and place on lathe. Because you have a mixture of resin and wood which are very different materials, avoiding tear-out is essential. I start turning, with a spindle gouge, going very slowly until I get round. Then drip very thin CA glue on the wood pieces and where the wood joins the resin and the CA should soak into the wood. Then I start turning again until I see raw wood and again use thin CA glue. This is a precaution as you have already put a lot of time into this project and the CA glue will keep the wood stable and has no affect on the resin. Complete the desired spindle design. I usually go to the skew to achieve a smooth surface. There may on occasion be slight voids or tearing. Use CA glue to repair these areas. Occasionally you can add an enhancement to these areas. My favourite has always been brass dust, especially if the pen parts are to be gold in colour. Other materials can be used depending on the size of the void and the look you are trying to achieve. Bushing to bushing works well on many pen kits. I often use the Golden Rule (features look best either at a third from top or bottom), with perhaps a slight bulge two-thirds up the tube which adds a little pizzazz for a different shape and feel.

After turning to the desired shape put a CA finish on your pen. This is accomplished with several layers of thin CA and the use of micro-mesh sandpaper to 12000 grit. Use One-Step acrylic finish, and/or the Novus system and finish with the acrylic two wheel finishing system from Penn State Industries, http://www.pennstateind.com/ , for a spectacular no scratch finish. Always chamfer the ends of the tubes before squeezing beveled pen parts into place, to avoid cracking or chipping.

Congratulations you are now the proud owner of a one of a kind pen that you can proudly use, give or sell.

Materials Suppliers in the Toronto Area
Woodchuckers: John Buccioni- http://www.woodchuckers.com/

Artistic Wood: Peter Steenwyk- http://www.artisticwoodandtoolsupply.com/

Kidder: 39 Glen Cameron Road #3, ON L3T 1P1, (905) 731-6944

Recent articles, excellent guides
Woodturning Design: June 2011, #13: page 22: Kurt Hertzog:
Magic of Polyester Resins

More Woodturning: May 2011: page 14: Don Ward:
The Penturner's Corner

Getting To Know Your Fellow WGO Woodturners

Editor's note: This is a new feature of our Newsletter that was suggested in response to the newsletter survey that was posted on the WGO Website. In time we hope to present a mini-bio of every WGO member. Members are requested to send their biographical information to the editor so he can write up each biographical sketch.

Jack Wallace 

Jack's first experience on a lathe was in about 1950 when he purchased his first lathe at Montgomery Ward in Boston. The lathe included a 10 page instruction manual on how to turn. It was very rudimentary but it had all the basics so it was not long before he was presenting his parents with ashtrays and holders. (both parents smoked like the steam engines that passed behind his home every day). Most of his early turnings were spindle work for stools and chairs.

In the mid 90's while walking through the Wood Show, he met some of the WGO members who were demonstrating and he became fascinated with a wider view of the woodturning world. He joined the WGO and shortly after that volunteered to help out on the executive and spent several years planning the programs for the club. More recently he assumed the position of President.

Jack is a member of the AAW and always attends the annual meetings to be inspired by the work displayed and demonstrated there.

Over the years he has trained with Kurt Hetzog, Lyle Jamison, Bonnie Kline, Alan Lacer and numerous other top tier turners who have inspired him to a point of frustration with all the possibilities. Jack say that this is the best way to bring up your skill set.

He now focuses on creating artistic items with a lot of piercing and airbrushing. Airbrushing is his greatest challenge.

Jack's shop is filled with a wide range of tools mostly for wood working but there is a fair capacity for working in steel or metal. It is equipped with a Oneway lathe, a metal lathe, a radial arm saw, a large bandsaw, a shaper, a couple of sanders and grinders. His motto is " HE WHO DIES WITH THE MOST TOOLS – WINS !"

Richard Pikul 

Richard started woodturning by accident in 1996. He broke a rung on his mother's chair and learned to turn in order to make a new run and repair the chair. This experience showed him that he really line turning a lot.

With additional effort Richard learned how to turn spindles, bowls and hollow forms. Two years later he discovered the WGO and through his participation in our club his turning began to improve as evidenced by the quality of the work he produced. He also found with these newly honed skills he was able to complete turned pieces more quickly.

Since 2001, he has been able to sell his turnings, primarily lace bobbins, spoons, boxes, ornaments and hollow forms. His work has become known primarily via word of mouth of satisfied customers.

While he derived a great deal by being a WGO member he was not shy about giving back. He served as the videographer for six years (1999-2005) and was President from 2005 to 2009. In addition he was a member of the two instructor team that ran the WGO Skills Night meetings.

Mark Salusbury 

Mark got his woodturning start in 1988 with WGO co-founder, Greg Gage. Mark, himself, was the other WGO co-founder. Greg's intense woodturning interest encouraged Mark to try it and he was hooked.

Mark says he finds woodturning "dynamic, relaxing, therapeutic, engaging, expressive and subtractive." Taking wood away, in the turning process, provides him the means to create expressive new forms and textures in response to his feelings which he finds an altering experience. Although he started out by referring to forms created by others, he did not care for their styles as much as finding his own style.

(Continued on page 14)

Interesting Turning Tools

These links show videos of the elf decorating tool in action
Video 1, Video 2

Many of you saw Cindy Drozda demos recently. Here are the Tools she used.

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Editor's note: This Interesting Turning Tool page is the result of a suggestion made in the recent Newsletter survey for improvements.

The following links take you to videos that show the **EWT tools** in action.
http://www.easywoodtools.com/videos.php
http://www.easywoodtools.com/videos.php

re-

These EWT cutting tools are attached to very solid shafts allowing the tool rest to be set further from the cutting edge than ordinary scrapers without sulting vibration.

Editor's note: I have used these EWT tools and like them a lot. Although they do not do anything that you can not do with ordinary gouges and scrapers they do make the jobs a lot easier, especially for the not so skilled turner. The round finishing tool is great for finishing the bottom of bowls, boxes & vases into which it is difficult to get regular scrapers.

The editor would very much appreciate it if readers would make him aware of other turning implements which they like and of which other members may not be aware. Send your suggestions to wgoeditor@gmail.com

All of the above tools are available at Woodchuckers.

Useful Links

Click on Jim Rogers Design in Wood webpage. You will find many useful links. The one I liked the most is Servicing Your Scroll Chuck. Another interesting link is Keeping Your Lathe In Tip Top Shape. Take a look at this website it is really worth it.

Click on safety tip. This link takes you to a Utube presentation on how to set your lathe speed for increased safety.

Click on Shop Safety for an interesting link to Handyman Club of America website

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He describes his early woodturning experiences as crawling, then progressed to learning how to walk and then to jog. In the jogging phase he enjoys exploring the relationships between line, form, figure, grain, texture, colour and mixed media. Mixed media includes paper, fabric, brass and steel both in and on his turnings.

He favours all tools and materials. Everything is on the table. He'll consider anything at least once then bank it for future reference if he can't appreciate its value at the moment.

His philosophy is turning pieces that are "honest, simple and instantly expressive." Mark's greatest interest is to express this philosophy by turning bowls and vessel forms.

Colleen Dalgliesh, nee McMullen 

Colleen has been into woodworking for about 4 years. She started off with a scroll saw and a band saw making boxes and marquetry.** Her boy friend gave her a lathe which she looked at in her workshop for almost a year. Then she took a couple of courses at Lee Valley learning pen making and bowl turning. After looking around in the WGO website for about a year, she attended her first meeting in September 2010. She has already made some nice friendships in the WGO and looks forward to the time when she will feel confident enough to display her turnings on the Show and Tell table. In this writer's opinion she should not wait. She will undoubtedly benefit greatly from the feedback she will receive. Colleen is generous with her time as exemplified by her willingness to serve as WGO Vice President.

Colleen recently took a two day course from Irwin Seidman in Owen Sound. Here she honed her spindle turning and bowl turning skills.

Presently she concentrates on turning pens (Joe Kappy are you reading this?), wine stoppers and flashlights. Colleen reports that she loves every minute that she is in her workshop and finds a live energy about the wood that is incredibly calming.

** The editor did not know what marquetry was and assumed there might be at least one other WGO member who also did not know so he looked it up. It is the art and craft of applying pieces of veneer to a structure to form decorative patterns, designs or pictures.

Peter Kaiser 

Pete's woodturning life started in the wood shop at an RV park where he responded to an advertisement to attend a basic, one evening, woodturning course for a fee of $15. At the conclusion of this course he went home with a ball point pen. While this was the start of woodturning he had spent considerable time building various pieces of furniture.

He says that was this most expensive $15 he ever spent; he was hooked on woodturning. After purchasing a Delta Mini Lathe from Home Depot that included a set of turning tools and instructions he was on his way. Of course as long time woodturners know that was only the beginning of his turning equipment purchases. John Buccioni helped him round out his equipment needs. Pete's wife was none to happy because he commandeered what little basement space they had. He had to be clever and inventive in order to use all his equipment by shifting it around as needed.

He soon discovered and joined the WGO where his turning skills improved thanks to Jack Wallace and Michael Finkelstein's help. Also the skills nights and many demonstrations he attended helped to improve his turning abilities.

Soon after joining the WGO he helped Steve Mushinski with the WGO website and Michael Finkelstein with the Newsletter. At Michael's request he took over the Newsletter and continues to edit it.

Although he has had ample tutelage, he is not yet a very good turner. However, it has become a hobby from which he derives great pleasure. One of his greatest thrills is seeing how a piece of wood often tells him what the shape of an object must take. His daughter told him he should not try and fix all flaws in a piece of wood because they often are design features.

Woodturning Tip From Jack Wallace

When turning, particularly wet wood, Your face mask will usually be splattered with sap and wood gum that is hard to clean off, When this happens wipe the plastic screen with straight household ammonia and then wash the screen with warm water and soap. Presto, the screen is like new. Ammonia is also excellent to remove the gum from circular saw blades. Use a vessel slightly larger in diameter than the blade. Place the blade into the vessel and cover with ammonia. No dilution is necessary. Soak for a few minutes and wipe the blade dry. Presto , again it looks like new!

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Copied from the **Mid South Woodturners Newsletter,** submitted by Jack Wallace.

A construction site boss was interviewing men for a job, when along came Murphy. The boss thought I'm not hiring that lazy Irishman, so he decided to set a test for Murphy, hoping he wouldn't be able to answer the questions, and he'd be able to refuse him the job without getting into an argument.

The first question was, "Without using numbers, represent the number 9." So Murphy says, "Dat's easy," and proceeds to draw three tree's. The boss says, "What the hell's that?" Murphy says, "Tree 'n tree n' tree makes nine."

Fair enough, says the boss. Second question, same rules, but represent 99. Murphy stares into space for a while, then makes a smudge on each tree. "Der ya go sir," he says. The boss scratches his head and says, " How on earth do you get that to represent 99. Murphy says, " Each tree's dirty now! so it's dirty tree, n' dirty tree n' dirty tree, dats 99."

The boss is getting worried he's going to have to hire him, so he says, "Alright, question three. Same rules again, but represent the number 100. "Murphy stares into space again, then he shouts, "Got it!." He makes a little mark at the base of each tree, and says, "There ya go sir, 100."

The boss looks at Murphy's attempt and thinks 'Ha! got him this time.' Go on Murphy, you must be mad if you think that represents a hundred." Murphy leans forward and points to the marks at the tree bases, and says, "A little dog comes along and craps by each tree, so now you've got, dirty tree an' a turd, dirty tree an' a turd, an' dirty tree an' a turd, which makes one hundred, when do I start me job?

What is your favorite woodturning website and/or uTube video?
Please send your answer to wgoeditor@gmail.com

Graeme Priddle demonstrated his design/carving of turned pieces on May 26

For additional photographs of Graeme Priddle's demonstration go to WGO website Photo Gallery

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