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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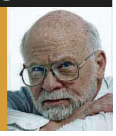
December 2011 VOLUME 7 ISSUE 4

Message from
Jack Wallace, President



Happy Holidays

The summer has come and gone and we are well into the next season. We all enjoyed Jimmy Clewes demo at Humber college. I am sure that the attendees all learned new interesting woodturning tips from Jimmy.

We have a full program for the rest of the year and I strongly recommend that you watch the website for all the details.

It is with great regret that I tell you Alan Cooper's wife passed on recently. I would like to encourage everyone to send Alan your regrets. Comments from friends are always a help in times of this nature. We all extend to Alan our heartfelt Sympathy.

On Nov 11 Joe Kappy presented an interesting talk on pen making and displayed many of his creations. In addition, Kurt Hertzog attended our monthly meeting, gave a day long demo at Humber and held private hands-on sessions.

We will soon be into the holiday season and our December meeting is the Christmas Party. We will have a show and tell table so be sure to bring something unique. It really would be great to fill the space plus we do have a number of new members who will be interested to see some of our best work.

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Editor's note: Our newsletter needs more authors. Share your ideas, tips, humor, show and tell items, new tools, finishes, biographical information so we can share how we got into woodturning, etc. with your fellow WGO members. Send submissions to wgoeditor@gmail.com by 5 February 2012

Woodturners Guild of Ontario
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See page 17 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

Varnishes - Filling In The Voids: Spirits Based and Waterborne Topcoats

Mark Salusbury

In this installment lets take a look at varnish, polyurethane and their oh-so important contemporary counterpart, waterborne finishes.

Ancient roots... Varnish, from the Latin vernix meaning “odorous resin”, apparently has its origins in ancient Libya, Benghazi to be specific or Berenice as it was known way back then, more than 100 BC.

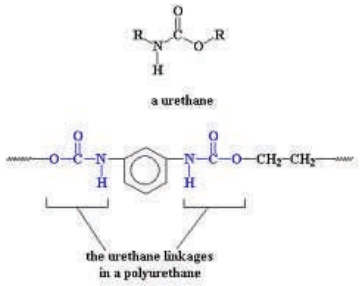
Until fairly recently when someone mentioned “varnish” it was pretty easy to figure the conversation was going toward heavy “Spar” for exterior use or some variety of thin, film producing, resin based, glossy amber-hued finish for interior use.

Hey…no friggin’ in the riggin’…“Spar” or “marine” varnish was valued for it’s ability to resist water and to be flexible as ships spars (masts and rigging) flexed, protecting the “bright work” on vessels from the elements with a heavy, rubbery film created with modified Tung oil. One might have thought it was really popular with its users because they were always applying it. Fact is it has very poor UV resistance, broke down, cracked and peeled off over time and needed to be refreshed regularly. Recent “marine” varnishes with improved chemistry provide better resistance to the deteriorating effects of ultraviolet light so last a bit longer than the exterior films of our forefathers. Spar varnishes almost always had a dark amber hue that darkened more over time, adding and unnatural richness to the wood it was applied over; attractive but neither glossy nor neutral. Its featured value was flexibility, that’s all.

That’s the spirit!... Resin based varnishes consisted of plant based resins thinned with “spirits”, typically the distilled resin of pine trees producing turpentine known as “turps” or petroleum based mineral spirits known simply as “spirits.” You had one choice of luster…”gloss”. But you could modify that through abrading or buffing to produce a lowered sheen or high gloss. Most went for the optical clarity of high gloss obtained when the cured film was mixed with copious investments of “elbow grease”.

Your daily vegetables…Today's resin based products are typically alkyd based. Derived from vegetable oils which have been chemically modified to be more UV accepting and faster drying, they also hold their shine longer and are more durable than previous generations of products. They are also conveniently available for speed of application in a range of sheens from high-gloss to matte and everything in between through the addition of dulling agents. The down-side is that dulling agents also obscure the grain, figure and colour of whatever the film is applied over; more on that later.

Stiffer is better…Urethanes, most commonly referred to as polyurethanes, are thermoplastic resins created through polymerization. Which is a process by which the molecular structure of a compound becomes rearranged to create a new compound having the same percentage of elements as the original compound but of greater molecular weight and different structural properties. For us laypersons, they get hard and durable as the solvent carriers evaporate and they change from a liquid to a solid. More durable, abrasive-resistant, waterproof and harder than other varnishes, polyurethanes are equally susceptible to UV deterioration so not very good for exterior use unless mixed with an opaque pigment, making it no longer “clear”. Lets not go there just now, focusing instead on clear finishes.



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Spirits based goes with…Spirits based finishes, as we discussed in the first installment of this series, may be applied over almost any other surface, be it bare wood, conditioned wood, stained or dyed wood, cured shellac, cured lacquer or cured oil finishes. They can be applied by spraying or brushing, but can also be easily wiped on. They have been by far the most versatile finishes to us. **But that is about to change forever.**

Make a clear choice today…As I write this, varnishes are available to us as both spirits based and waterborne with the latter growing in popularity, variety and availability. In fact, if you prefer a traditional spirits based varnish or polyurethane you better get out there and stock up today. Existing retail stock is all that's left in stores and no more will be available from wholesalers as mandated by law. Waterborne is the way of the future.

Waterborne goes with…Waterborne finishes, like anything "new" will require a bit of a learning curve, one we should look forward to and embrace. To begin, water based finishes are compatible with water or alcohol based finishes, conditioners, dyes and stains as well as cured lacquers. They may also be applied over spirits based stains or finishes but only if the latter have been allowed to cure fully, a couple of days to a couple of weeks, depending on the saturation and density of the product. It's important to allow the solvents to evaporate completely or you risk trapping them and they won't like it!

Water, water everywhere…Historically waterborne varnishes were difficult to apply successfully, requiring a controlled environment, low air movement, just the right humidity, specialized applicators and/or spray equipment and particular attention to preparation beforehand. Nowadays, the current crop of waterborne varnishes are very forgiving and produce an attractive result as effortlessly as with a spirits-based varnish but with a few distinct advantages; more rapid curing times, virtually no odour, soap and water cleanup and low VOCs (volatile organic compounds) so way more user and environment friendly. Available in cured lustres from "gloss" to "matte" for convenience, the dulling agents in waterborne clear finishes have the same obscuring affects on the surface they are coating as with solvent based finishes. As for choosing a cured "hue", waterborne varnishes can be purchased to create the crystal-clear clarity of lacquer, the subtle warmth of light amber or the rich tones of a darker varnish right from the can. Research and experimentation will yield the brand and product most suitable for virtually any application.

Off colour but not humour... Of course all clear varnishes can be tinted

TransTint

All that's required is that you know the base solvent of the varnish you're using (generally mineral spirits or water these days attainable from the product label) and purchase an assortment of compatible tints. By getting a variety of colours and creating a sample board of the same species and cut of wood you're using in your project, you can mix colours, percentages and saturations to create exactly the result you're after once the sample has fully cured (important).

No matter what finish you choose please read this part!!!....

Sanding to advantage your woodwork…As always, prep-work is as important as a foundation is to any structure. Regardless of which varnish you choose, sanding uniformly is fundamental; make sure, first that all imperfections are eliminated and second that scratches and swirl marks blended out.

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The lower the grit you end with, say 120, the more obscure the grain and figure will be when coated because there will be obvious evidence of coarse mechanical action applied to the surface as you sanded. Conversely, the higher the grit, say 400, the more the physical action of sanding disappears due to finer swirl patterns, allowing the wood to take center-stage.

But one more very important thing…Varnish is a film made to bond into the pores of your woodwork and build a film. As such, you need to create a surface which has "tooth" for your varnish to flow into and mechanically lock itself within. I suggest that after 320 grit, we enter a realm of diminishing returns; better to quit at a well sanded surface say 240 or 320 grit then abrade the cured surface and recoat your work once some finish has been applied.

Creative Tip…I use sanding as a creative tool; a coarsely sanded surface will absorb more of whatever is applied over it than a finely sanded surface, allowing me to create subtle changes of shade between 'zones' without obscuring the wood beneath. This adds visual weight and drama.

Use sanding to your advantage too…By applying a hardening finish such as varnish, you are filling the pores of the wood and during the first stages of finishing, stiffening the woods surface fibres. By doing so, the fibres can be cut much more cleanly than when in their natural state, resulting in greater clarity, exposing more natural wood tones, enhanced figure and enlivened grain structure and all much faster than if you attempted to do the same by sanding the wood uncoated. As you build subsequent coats, you will be adding durability to the surface structure of the material and providing water resistance.

Remember too that you are applying a film. Regardless whether you apply several extremely thin wipe-on / wipe-off coats (my preference for decorative work) or have the right product and control to apply two or three thick coats, building a heavy film, each coat you apply will fill the pores of the previous coat. Abrade, quickly "de-nub", each finish coat with a finer grit than your last (say 400, 600, 800 then 1000 if you must) stopping at any stage when you're satisfied.

If you keep the coatings thin and de-nub, a very quick, light and overall abrading, between each application, you'll build an impervious finish devoid of scratches and other imperfections which still reveals the cell / pore structure of the wood when the surface is viewed in oblique lighting.

At all times I recommend using only "GLOSS" finishes. These have no additives to obscure the wood below. Once you have built a satisfying surface and are ready to "call it a day" and the finish is fully cured, you can easily alter the sheen to suit your tastes. A light waxing and buff with a soft cloth (flannel or soft cotton) will increase the surface sheen.

A coarser buffing cloth (linen) will reduce the waxen sheen. Buffing the wax with a microfiber pad will lower the sheen even more. For a lower luster result, buff the finished surface with a cloth, microfiber pad or oil-free steel wool pad without applying any wax. By using only "gloss" varnishes you are in complete control of your final result plus you only have to learn how to master one product and stock one can on your shelve in your finishing cabinet.

I'm "finished" now and it's another happy ending don't you agree?

In the next installment I'll conclude this series by talking about waxes and oils, the simplest finishes to apply. **(See page 14 for listing of Mark's previous articles)**

Jimmy Clewes Demonstration October 23, 2011

Jack Gelber

Jimmy's visit to Toronto was just one of his recent rounds in the area. He has a great sense of humour, kept us all involved in what he is doing and is thus a great teacher. He appreciates the questions that get raised and does a wonderful job of explaining what he does and that there are other ways.

He made three pieces with us during the day, from 9-5, and I believe that the day passed very quickly for all of us.

The first was his standard **Oriental box with Wings**. I have seen this type in the AAW magazine and it is one that he seems to have mastered. He walked us through the type of wood to use, the size(s) and the multiple steps to get to the end result. He used a 2.5x4x10 inch piece here.

Oriental Box With Wings

-First he cut out the bottom (underside of the wings) and a tenon foot in order to hold the base at the second stage. Then this underside could be partly finished

-Held by the tenon, he finished the top of the wings, very carefully and at as high a speed as he could stand in order to have a smooth cut with so much 'air' passing by.

-Then he cut the inside of the bowl and finished it. He had to make a recess to hold the lid in place at the next step.

The next step was to work on the lid that started as 2.5x3x6 piece of wood.

-He made a tenon that would become the handle, and cut the basic shape of the lid top so that it would be easier to final finish later.

-Then he cut the inside of the lid and made the tenon to fit into the bowl recess. This required some finicky work to get a proper fit on the lid not only on the bowl portion but also for the lid wings to sit properly across the length.

-He fit the 2 pieces together to do the final finish of the lid and finish the design of the handle. The handle was made to fit one's needs.

-The final turning step removed the tenon on the underside and rounded out the bottom of the bowl. The bottom needs to be about half inch above the table so the unit rests on the wings. They need to be turned up a bit at the ends to that the unit rests on the wings by about a half inch inside the end.

Final sanding and finish completed it all. He suggested that we use some wax on the tenon lip so that it fits together well and not get sticky from the finish. By going through these steps slowly and with care, as always, this seemingly complex box seemed relatively easy to do and many variations seemed possible.

Box with Inset of silver

This box is also one of Jimmy's regular productions.

He made the box top insert from Makassar Ebony that has some grain in it as well as a bit of brown colour so that there is character. In order to do this properly he took the rectangular block that was to be the entire box, about 8 inches long and about 3 in diameter. rounded it with a roughing gouge and made tenons at each end in preparation for the insert.

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Box With Inset of Silver

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That gave you the approximate size to make the insert. Jimmy drilled several holes in the insert and filled them with silver alloy wire, held in place with CA glue to provide sparkle. Once he put in enough for either a random or specific pattern, he smoothed, polished and parted it off.

-He parted off the lid portion that was approximately 1/4 to 1/3rd of the length between tenons.

-Then he mounted the lid tenon and cut out the inside. Jimmy likes that inside to be square and ground a square scraper to have a cutting surface on the side as well as the end for the corners. He left about ¼ " as the side wall.

Sand and finish the inside.

-Next he mounted the box piece and cut the top lip to fit the lid just made. That lip was a bit tapered to allow for accurate and tight fitting.

-Now he put the 2 parts together and trimmed the sides so there is a smooth transition.

-Jimmy cut the space in the top to fit the insert, crowned it to hold excess glue, and 'size the hole' to minimize capillary actions from the glue. Then apply more glue, the insert in the recess and fully smooth the whole top.

-Next he shaped the entire exterior so the whole piece looked as one, (see photo on previous page).

-He removed the lid and hollowed out the box portion leaving more wood at the bottom for stability. Finally he applied finish to the box and parted off the bottom tenon.

Coloured Platter

It is best to use figured wood here to enhance the colouring process.

-First the wood was placed between the spur center and live center at which point the bottom of the plate is slightly hollowed to accept an expanding chuck. At this time the ring on which the plate will rest is also turned.

-Then Jimmy turned the plate around and mounted the bottom on the expanding chuck and turned the recess of the plate's top. He sanded the recess and lip. To obtain a flawless finish he raised the grain a couple of times re-sanding the area each time.

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Jimmy holding coloured Platter

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.

WARNING! Woodturning is an inherently dangerous active activity. Readers should not attempt any process or procedure described in this publication without seeking proper training and detailed information on the safe use of tools and machines.

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-The colour base, aniline and alcohol based, was used as it does not raise grain as much. Then he dried the coloured area and added contrasting colours in small spots for accent. The coloured area was sanded with 400 grit between steps to adjust the colour concentration. When all the colouring was done he sprayed alcohol over the surface to help blend in the contrasting colour fine finish. Shellac was applied to seal the colour. Then a spray gloss lacquer finish was applied to finish the edge to shine.

-He used a parting tool to mark the fine edge of the plate's recess to remove most of the interior and to do the undercut of the lip.

-Then he sanded the interior and sealed it with shellac, then oil.

-Finally he rounded over the edge with sandpaper and used a permanent black marker to colour and seal as well, thus defining the outside edge well and the natural interior with undercut edge defines the colour ring which the gloss highlights.

Encapsulate Anything

Jack Wallace

I recently showed a platter at the club that had small sections of lilac branches encapsulated in clear plastic in the bottom of the platter. So many questions were asked that I was inspired to do an article for those who would like to try this process. I hope this will result in many new interesting products for you.

Figure 1 shows the start with a blank of one inch Yellow Heart mounted on the lathe faceplate with a set of very short screws in the backside of the plate. In the first step you true this up, both round and flat across the face.

Figure 1

Figure 2

In Figure 2 I carve a depression across and about 1 inch from the edge. Gradually slope this to a depth of 1/8th inch by a 1 inch wide and then cut it down another ¼ inch deeper. This time using a square shoulder. This section is now to be flattened accurately.

In Figure 3 you can see how I us a calliper and a ruler to check that the bottom is as flat as I can make it. I like +-.010 inches. This needs to be flat to permit the plastic to flow evenly across the plate with no hills or valleys. This is now your chance to sand this face using 220, 320, 400, 600 grit paper in that order. Just be sure that all marks are off before moving to the next grit.

Figure 3

Figure 4

Figure 4 shows how I reverse the plate and use the first center point to locate the plate on the vacuum chuck using the tail stock point. If you don't have a vacuum system, don't give up hope. I frequently fold a paper towel against the faceplate and bring the tailstock up tight , With a little care you will have enough friction to drive the plate while you shape the bottom and keep it all true.

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Notice in Figure 5 how there is a depression on the bottom that clears out the screw holes used in the first step. A little preplanning was necessary to ensure the screws were a suitable depth at the start. Figure 5 also shows a small detail of a couple of rings to decorate the bottom. Now sand the bottom a smooth as you can get. There, of course, will be a small nub that can easily be sanded off when you complete the shape.

Figure 5

Figure 6

Figure 6 shows the final stage before it comes off the lathe. Next the plate is prepped with a coat of sealer. I like using Salad bowl. One coat is enough for now. This sealer helps to retard the release of air from the wood which will create bubbles in the plastic in the next step.

Masking the plate shoulder is advised at this stage. (Figure 7). If you have it, use FROG tape as it helps prevent the liquid from seeping under the tape.

Figure 7

The plastic I use is 2 part clear epoxy. I obtained this material from Peter Steenwyk at Artisic Wood & Tool Supply, Inc. I find it works very well. Carefully mix 2 parts of one material with one part of a second material and then stir for 2 minutes exactly. At this point it is ready to pour and has a working time of a few minutes before it begins to setup. You may find a few bubble rising to the surface as the reaction takes place between the 2 parts. Use a hair dryer to warm the pour and the bubbles will usually dissipate.

I poured a thin layer of plastic over the leaves. They do tend to float up and curl so use some pins from the sewing basket to tack the corners down Let this set up just enough that floating is no longer a problem. It may take an hour or so, depending on the plastic you use.

Once the plastic has set up you can remove the pins. Any minor high points can be sanded down with a small Dremel fine sanding disc. The next pour can be enough to cover all the items and it will clear the sanding scratches from the last step.

After the removal of the masking tape and a little cleanup, apply some final coats of finish to suit and present the plate for use by your favourite partner (Figure 8) – Good eating now!!

Figure 8

Should we add Critiques To Show & Tell?

Peter K. Kaiser

A benefit of being a WGO member is the opportunity to learn about the skills, techniques and design of woodturning. Our 'Show and Tell' could be elevated to a 'Show, Tell and Learn' session by having presentations critiqued. We all would benefit from hearing our Master Turners render their opinions about the positive aspects of the presented items and how they could be improved By critique I do not mean criticize in the narrow sense. A critical analysis includes a description of why a turned piece is good, beautiful, useful and yes it can also include how the piece could be improved.

After reading an article by David Ellsworth, entitled *Critiques at Local Chapter Meetings* (American Woodturner, **The Journal of the American Association of Woodturners, Fall 2009, Vol. 24, No.3**) I realized that adding a critique to the Show and Tell requires considerable thought. I have, with AAW permission, reproduced Ellsworth's article below.

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Perhaps in the near future the Executive could decide the appropriate course of action to take on this matter.

Critiques at Local Chapter Meetings David Ellsworth

I am frequently asked about critiques, by students in workshops, by phone, by email, and virtually every time I visit and work with groups of turners in AAW local chapters. They ask, “how do we conduct a critique during Club meetings?”

Of equal frequency are the problems that surround the question: Finding someone within the group who has a reasonably controlled ego and who can conduct a meaningful critique without offending friends and fellow club members; overcoming the risk some members feel when bringing work to the meetings in the face of a critique; recognizing that many club members are simply turning to enjoy the process and to attending club meetings.
Two questions come to mind: Why is there an increase in the frequency of this question and why do we need critiques in local chapter meetings?

The answer to the first question is obvious: Our field is growing and maturing and more people are making better quality work. There is a growing need for direction and perspective. Some woodturners want assurances that they are moving in positive directions with their work. And, let's face it: People are vain. We like to show our best stuff and get some encouragement for our efforts. and why not? Everyone needs a few strokes along the road.
The answer to the question of why we need critiques is a bit more complex. Any learning opportunity presumes that we are opening ourselves up to new experiences rather than remaining secure with what we already know. Can we assume that club meetings provide these experiences as a learning opportunity? I certainly hope so, including the fact that these meetings are also social events, an important component within any society. Can we also assume that club meetings provide a safe space for learning to occur? Again, I would hope so, but I know from experience this may not always be the case. It is not easy to have one member of a group query other members of the group without raising a few hackles in the process.

Any field within the crafted arts or the fine arts is established and sup-ported by the work produced by the members of that field. When the quality of work begins to grow and mature as we see today in the woodturning field, there needs to be a way for people to grow beyond their current knowledge base, not just in technical skills, but also in skills of the creative self.

Each of us is a creative being. Our presence on this planet confirms that. There is plenty of proof that we don’t need a degree in art to become an artist: look at the people who make up the history of art or consider the work being shown today in *American Woodturner*, at the AAW symposium Instant Gallery, and objects produced by members of local chapters. How has this work evolved from a turner’s first clunky bowl to their current work? This evolution happens by making ourselves available to learning opportunities where growth and encouragement become the foundation of creative explorations.

The process of critique is one of those learning opportunities. It can confirm ideas that the maker has already explored, provide input and perspective that the maker might not have considered, and become a source of incentive for new directions.

How, then, do we create an interest in having critiques in our local club meetings?

First, we need to recognize that it would be a rare group that has a member with the skills goes with it. A visiting professional turner might have those skills, as well as the interest to involve club members in a dialogue about their work. Those of us who conduct critiques can’t be expected to know the maker’s motivation or intent, so a dialogue necessary for a critique or experience with constructive criticism and the language that is necessary. And finally, a thoughtful critic is curious about what is in front of him or her. Creating critical dialogue is an excellent way for the critic to learn, along with the makers of the objects being discussed.

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Here are three solutions. In advance of bringing a demonstrator to a club meeting, ask the members if they would like the demonstrator to critique their work, then ask the demonstrator if he or she has the skills of critique and enjoys the process. A second solution is a simple show-and-tell, which can be an effective way to create a dialogue among club members about objects they've made, especially when emphasizing influences, problems encountered, and how solutions came about. While this is not a formal critique, it is a viable form of communication and can lead to development and growth.

And finally, purchase some of the twelve Instant Gallery critique videos from past AAW symposiums. Reserve a time at your club meetings to watch these CD's. They are inspirational and are also a great resource for developing design ideas and seeing new techniques. Be sure to leave time for discussion, because it is a great opportunity to share thoughts about the work that was reviewed and an opportunity to critique the critic's interpretations of those objects.

David Ellsworth has been a studio woodturner for 35 years and is a Lifetime Member of the AAW.
Editor's Note: AAW members can see a snippets of the Gallery critique videos from past AAW symposia on the AAW Website.

NEW IDEAS LEAD TO NEW FUN PROJECTS

Ron Stuart

Are you still having fun woodturning? Or have you slowed or even stopped using your lathe as often as you once used to? Are you tired of turning out your typical bowls, boxes or even candlesticks? The development of new procedures can often lead to a re-invigoration of your hobby, woodturning. One new procedure or skill can lead to others and before you know it, a whole new pile of woodchips are littering your workshop floor.

I like to think of myself as a "creative wood turner" - routinely producing "one of a kind" pieces which are different from anything I have previously turned out. Occasionally I have turned a short "series" of similar objects, each different to some degree, but I have often found it to be more fun in producing something little bit different each time I turn.

Then this summer the ideas suddenly dried up, my workshop floor was clean and chip free for weeks, I had the urge but was void of new ideas. A review of my wood supply highlighted two pieces of what I would classify as for "firewood only". One was a short ragged branch covered with moss and lichen, (wood unknown), and a roughly 6" x 8" hunk of butternut crotch.. These two "gems" were won in our club's monthly draw, not my favorite type of dried square turning stock to say the least. (Where does Ray find this firewood anyway?)

Well, the moss and lichen covered branch looked like it "might have something interesting inside", perhaps a nice burl grain, but my dilemma was what to make and how to turn it without disturbing the interesting "growth" on it's outside? Couldn't spindle mount it, hardly suitable for normal faceplate turning. Oh heck, - mount it somehow and turn the middle away to see what it was like inside, it was only firewood. BUT, if I was able to make something out of it, I did not want to disturb the moss, cut a spigot nor drive screws into it's backside. I resolved that to be a presentable finished project, it had to be mounted differently than any other project that I had turned.

I needed to develop my faceplate mounting skills - and this would be a good test. Rolling the branch around it had a kind of flat spot on one side- which I lightly sanded so that it could sit level horizontally. I squared the chainsaw cut ends, hot melt glued mounting blocks to each end and screwed these to a wooden faceplate. After turning a "rim edged" bowl shape into the middle of the branch, I did find "what was inside" - beautiful grain - - - and half a worm. Close examination showed a wormhole up one end of the branch to just where I had turned the bowl shape. Having it's head cut off, was I believed, a quicker ending for the poor guy than being slowly roasted in my fireplace. After hand rounding and finishing the cut branch ends , in honor of the recently departed I created a new worm, (paper mache), and entitled the woodturning "What I found inside" (Figure 1).

Figure 1

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Figure 2

Well, with the idea of finding what is inside and using my glue block mounting technique, I decided to tackle the other piece of "firewood". Being much heavier and of a 'Y' shape presented a new challenge, however, overcoming such challenges is part of my having fun woodturning. I rolled it around on the work bench several times and the stubby ended 'Y' chunk of wood did lay flat upon it's back with the three cut ends being nearly vertical. A perfect position for use of 3 angled glue blocks to allow turning into the front face to expose its growth rings. With the blocks glued onto the hunk of firewood, the assembly was loosely set between centres to find it's balance point - only slightly off center of the face to be turned. Mounting on the faceplate was achieved by three screws through each of the glue blocks. The turning went well - a deep hollow into it's front face.

This three glue block mounting procedure was repeated on the back face with a different shaped hollow created. Now the top ends of the 'Y', which were at about a 40 degree angle off horizontal, just begged to be turned into.

Figure 3

A large diameter wedge was made for the base of the 'Y' and screwed to the faceplate - positioned to place one upper end on center for turning . No glue blocks this time, they wouldn't reach the other cut ends of the "Y". I glued the "Y" base to the wedge with a paper joint, screwed the outer ends of the wedge to the faceplate and added two flexible steel straps over the crotch area - with both ends screwed to the faceplate I had a secure mounting, but giving a badly out of balance condition. By taking the belt off the lathe I was able to achieve balance by bolting large brass weights around the edge of the faceplate. Turning directly into the ends, (procedure was repeated for the other branch of the 'Y'), resulted in a rather rustic sculptural piece I now call "My Insides are Showing". (Figure 3)

My workshop was beginning to look loved again. Hey, I had more "firewood" available - a dry 3" diameter branch of mulberry somewhere. I recalled seeing a piece by a famous French wood turner where he had turned three stylized flowers along the side of a rough piece of branch wood. A new fun challenge? Sure! Out came the pencil and paper to design a trio of hollowed out "crocus" shaped blooms, 2 ½" apart along a 7 ½" piece of mulberry. The two end blooms were to be tipped out slightly to provide a bit more turning tool room between "blooms".

With a flat bottom cut along one side of the branch, I had a mounting surface. An angled shim was screwed to the faceplate and I hot melt glued the branch in place on the shim to turn the first end "crocus" bloom. Better safe than sorry, a steel strap was screwed over the opposite end of the branch and into the faceplate. Balance was achieved with bolted brass weights. In hindsight, it would have been better to have band sawed away much of the excess wood, but a 2" tall crocus emerged at one end. Onward! The other end crocus bloom "grew" in the same manner. Now onto the easy part, making a duplicate bloom in the middle of the branch. Flat hot melt glued the branch to the faceplate on center , no balance weights required.

Figure 4

Dang nab it, (*@#*) - the hot melt glue failed - the project popped off the faceplate, hit the wall behind the lathe and knocked off one end bloom! Hot melt glue alone does not provide enough holding power against a catch. Well, not one to waste 5 hours of work, I C.A. glued the "offending" bloom back on, (barely noticeable - looks like a growth ring), and paper joint glued the part back onto the faceplate. Project finished, but the crocus looked like 3 stubby little bare cactus in a row. Idea!! "Graft" a contrasting wood bloom to the top of each stub - kind of like those cactus you see in grocery stores. Luckily, in hollowing out each cactus, (err - crocus), I had made the inside diameter slightly larger than the top opening. Three tiny blooms were turned with a tear drop shaped bottom base, similar to that demonstrated by Shawn for his Chinese ball project. Now, all that these multi-cactus require are thorns. (Figure 4). I call it 3 blooming cactus.

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Thanks to Roy and his firewood prizes, I now have a new found appreciation for some of his firewood and have learned how to safely mount strangely shaped hunks of wood onto a faceplate. Some day I might win another piece of "firewood" at a club meeting and will definitely be making more rustic, sculptural wood turnings.

Time To Pass On Your Turning Skill

Richard Pikul

The existing Skills Night program to help develop the skills of new turners has hit a roadblock. Our program has been running for about six years and aids members who have the basic skills and a few who are just beginning to learn. We now have a larger than normal number of new members who are in need of help to learn the basics. In addition, some of our members are struggling with the basics and need hands on instruction to improve. Our present program does not have enough experienced turners to deal with the recent additions of new turners to our membership.

Today we have the luxury of owning four lathes that can be employed at Skills Night meetings. If we can supply four mentors for every skills night meeting, we can work with as many as 12 students in three 45 minute sessions each skills night meeting.

For those of us who have received the benefits from our mentors who generously passed on their knowledge, it is now time to pass on that experience to others. We can't pay back those who taught us, but we can pay forward, by passing our knowledge on to those following.

Our Skills Night program needs mentors to work 'one on one' with our four lathes during the monthly evening skills program. For the next several skills night meetings we need at least three more mentors at each meeting to help develop the skills of our newer members.

NOTE:
Mentors who will take part will have detailed notice, well in advance, of the subject we will cover at each meeting, including all notes and drawings of suggested projects etc.

In addition to the mentors required for the skills night meetings, we would like to 'partner' our beginner members with experienced turners so that they can get together occasionally for some individual instruction. This pairing will be allowed to develop naturally during the skills and general meetings. The 'forced' pairing of turners has not worked in the past, so we will try to let it develop naturally during skills nights and general meetings.

Anyone who is interested in spending some very rewarding time working with new turners is asked to contact Richard Pikul at any meeting, by email (rpikul@sympatico.ca) or by phone at 416 266 5265.

An aggressive program (see below) has been developed to get our new turners on the road to actually making more than shavings. This program depends entirely on help from our experienced turners!

SKILLS NIGHT PROGRAM, NOVEMBER 2011 to MAY 2012

'Hands on', one on one instruction: Student members are to bring their own tools and safety gear. This will help them get used to their own tools. Extra tools will be available for those who do not have everything required. Suitable wood for each evening will be supplied at cost.

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- November 24:
Using roughing gouge and spindle gouge to make beads, coves, ogees, etc. The session will include hands on instruction on making the various spindle shapes that will be the basis of future skills night instruction and projects. Mentors will be given a handout with all basic spindle turning shapes for practise. Students will practise at home, making multiple shape combinations and bring their practise pieces to the skills night meeting on January 26.

- December – January:
Students, two at a time will book a morning, afternoon or evening session with the writer at his shop for hands on skew chisel lessons. These sessions will include skew chisel sharpening, how to choose the correct tool and hands on instruction with different chisel sizes. Students must have at least one skew chisel, size and type is not important at this stage. Recommended size for those who intend to buy is: 3/4" wide, rectangular, rounded corners.

- January 26:
Evaluate student 'homework' from November meeting, start on more complex spindle turning techniques, combining different shapes on to one piece. Making a tool handle will be part of the instruction part of the meeting. Students will be given a handout with three projects to make for evaluation at the February meeting.

- February 23:
Evaluation of the January homework pieces. Bowl turning instruction, students will learn how to rough turn a bowl from green wood. Includes instructions on drying the green wood bowls. A prepared blank will be available for the class. Students will be given a raw blank to take home to rough turn a second bowl.

- March 22:
End grain hollowing: Students will learn how to use 'standard' tools and 'shortcuts' for making small hollow forms. Methods taught will allow the same techniques to be used for any end grain hollowing projects. Bowls from February 'homework' will be evaluated. Homework: make three end grain projects – student choice. Project example drawings and/or pictures will be handed out.

- April 26:
How to get the most out of your sharpening system. Students to bring in their grinders or other sharpening 'systems', along with all of their tools. Working with mentors, students will be shown how to get the best results with the equipment they own.

- May 24:
Demo night. How to make a lidded box. A lidded box, with a detailed process description will be demonstrated. Students will be given a detailed 'how to' hand out. Bring back at least two boxes to the September 2012 skills night.

Now that you, as an experienced turner, have all the details – it's not that hard, and truly rewarding to work with new turners, so take a little time out of your busy schedule to help.

Last minute entry— **See page 16 for photos of very successful skills night on Thurs Nov. 24.**

Joe Houpt thought that the following link would be of interest to WGO Members

http://andiwolfe.blogspot.com/2011/10/turning-2011-symposium.html

Editor's Note: Newsletter readers, if you noticed this Newsletter has and the last Newsletter had fewer errors, it is because Tom Matthews has volunteered to proof read the Newsletter prior to its being posted on the WGO Website. Once again a fellow member came forth to make the WGO a better Guild.

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Editor's Note: In the current issue **Mark Salusbury** gives us the 8th article on finishing our turned projects. To facilitate reader's search for previous articles the following is offered.

Sanding and Finishing: The Bane Of A Woodturner's Existence. Or Is It? **March 2010, pg. 7**

Sanding Isn't A Four Letter Word. **June 2010. pg.** 5

Fluids And Finishes... What Works With What? **September 2010, pg. 9** (an overview of finishes we employ and a primer for the articles which follow)

Fluids Used To Finish Your Turning Projects. **December 2010, pg. 3 (**applications for the use of water at the lathe, waterborne finishes, dyes and shellac)

Fluids Used to Finish Your Turning Projects, Lacquer. **March 2011, pg.2**

An Epoxy For Any Reason. **June 2011, pg. 5**

Glazing Controllable Colour. **September, pg. 13 (**glazing" as a colouring technique)

Editor's Note: Mark sent a last minute piece of information. A new finish is now available called the Wood Turners Finish from General Finishes. See the following videos for more information. I bought some at Woodchuckers And like it very much.

http://www.youtube.com/watch?v=mZHt5gctLRs
http://www.youtube.com/watch?v=rkd_HVnh91c&feature=youtube_gdata_player
http://www.youtube.com/watch?v=EVCir1Nw4XA&feature=related

Peter Rand told WGO members about his interesting approach to turning on September 20, 2011

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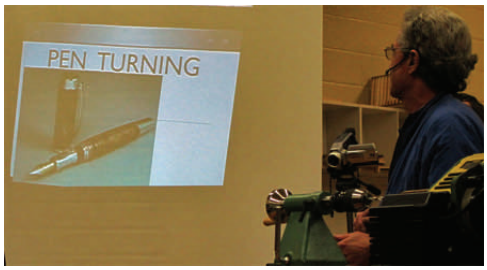
Joe Kappy lectured and demonstrated pen making on November 10, 2011. Through Kappy's interesting lecture, those who did not know how to make a pen do now.



Learning from Jimmy and Kurt

Colleen Dalgliesh

What is the reason woodturners get together once a month, twice a month or even more, if they attend other Guild meetings across Southern Ontario? Camaraderie is what I hear most people say. Everyone is willing to share their knowledge, their turned products and talk of the trials and tribulations of the most recent piece on the lathe.

Colleen and Jimmy

Being a relative newcomer I have yet to actually bring a piece for the show and tell table. I remember when I attended my first meeting and saw the beautiful items on that table; the detail, the skill... Well I thought it would be a cold day in hell before I ever brought a piece in. Things are changing in my little world. This past month I have been lucky enough to do a hands on with Jimmy Clewes and Kurt Hertzog, both talented and well known turners.

Colleen and Kurt

I went to the full day Sunday workshops at Humber College. I recommend these workshops to everyone. Your Executive and others work hard to bring in quality talent from all over the world. These turners share their expertise and secrets. Part of the excitement was Jimmy raffling off three of his turned pieces that Sunday. Sadly, I didn't have a winning ticket. But rest assured, for a mere $45 you have a full day of learning, wonderful atmosphere and lunch.

Everyone can learn something, even if it is just a little tidbit of information with which to go home; such as a way to use the gouge in a different manner, how to finish a piece with ease, a measuring technique that now makes your time at the lathe that much more pleasant. As Dr. Joe puts it, "That was worth the price of admission!"

The time spent in these workshops was overwhelming. I felt the camaraderie that everyone talks about and I went home just buzzing to turn on the lathe. In addition I got to spend a full 'hands on day' with Jimmy on the Monday after his workshop and with Kurt on the following Monday.

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After the workshop and hands-on sessions It took a long time for the smile to wear off my face. Is it because I am young, new and green to woodturning that I get such a thrill out of it? I don't think so.

I believe each and everyone of you could feel like a kid again. Go back to the basic skills of turning and have a blast with someone showing you a new technique, or showing you their specialty. I will remember these guys fondly, remember the great fun we had, and I will bring my little box that Jimmy helped me make and the little bowl that Kurt had such patience while working with me. I'll bring them to show and tell at the next meeting.

So don't miss out on Alan Carter (www.alancarterstudio.com) coming to town in February. He was on the cover of the June issue of *Woodturning Design* as well as the *Designer Showcase.* I'll be there.... will you?

Kurt Hertzog brought these samples to his daylong demo at Humber College.

If you attend the demos that your Executive arranges for our Guild and then practice, practice and practice some more and you too will be able to turn as expertly as Kurt.

Last minute Newsletter submission- Photos take on Nov. 24 Skills night. It was a huge success. All 4 lathes were busy with plenty of mentors present to help those wanting to learn.

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