woodturners guild of ontario

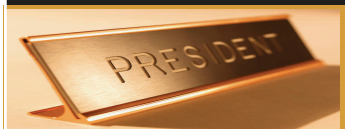
Woodturner n. one who makes lots of chips and occasionally ends up with an object of art

"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

*** Click here for a complete listing of previous Newsletters ***

March 2012 VOLUME 8 ISSUE 1



John Keith (Jack) Wallace

May 29, 1940 - December 9, 2011

Colleen Dalgliesh

It is with a sad heart that I write this for our newsletter. Having only been with the WGO for a year and a half, I feel robbed that I didn't get to know Jack better. Why is it that you learn more about someone at their funeral than you do when they are alive? Something I plan on changing a little. See my plan on page 11.

Jack was an electrical engineer by trade having graduated from McGill University in 1962 then moving along to earn his Masters in Business Administration from York University. Quite an accomplishment I must say. He worked at Sangamo, Unitel and Amdahl, before operating his own business until retirement. Jack was a wonderful father to four children, three boys and a girl and apparently an incredible granddad to seven grandchildren!

Always keeping himself busy, whether renovating his own home or helping others with their renovations, Jack was always there to lend a hand. He was the President of the WGO from September 2009 until his passing in December. As a reflection of his willingness to serve, we recall that Jack volunteered at the Youth teaching sessions of the AAW symposiums in Hartford and St Paul -- Anne recalls that "he was just thrilled with the kids who just mopped it up!"

Jack was the President of the Scarborough Camera Club – where from what I heard, he was a main force in convincing die hard film users to go digital – something that was obviously a passion for both him and Anne, his wife of 46-½ years. Their website showed a lot of fantastic photos of their travels together, and it was quite evident the skill and desire for that perfect picture!

While Jack was at the WGO, he was always willing to lend a hand, besides being President and overseeing the monthly meetings, he was the primary AV hookup guy, which, while Brian and Richard were away for the February meeting, poor Tom and I had to fumble through – a part of the job that I didn't give enough appreciation for. Besides all that, Jack made sure that everyone on the executive was running far enough in advance to ensure meetings and demos were scheduled appropriately, he listened to what people had to say and would put into action items that would make the WGO and everyone's life a bit easier. Jack, you will be missed!!

See more about Jack on page 10.

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New Members

Hermel Berube
Trinela Cane
David Geisberger
Hans Hyma
Jim Lang

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Woodturners Guild of Ontario
Website: http://www.wgo.ca

President: Colleen Dalgliesh cdalgliesh@motionconcepts.com
Acting Vice President: Penny McChahill penny@technolinks.com
Past President: Richard Pikul rpikul@sympatico.ca
See page 19 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 a Periwig Stand

Richard Pikul

This article describes the turning of a wig stand. The word wig is short for periwig and first appeared in the English
language around 1675 (Wikipedia). A turned wooden stand is an attractive replacement for the ugly, one time use polystyrene stand normally given to patients to hold the wigs they wear when their treatment causes total hair loss. The turned stand described in this article would be given to patients for use while they are wearing wigs, and returned to be used again and again for other patients.

I would like to challenge each WGO member to make at least one of these stands that we can then donate to local cancer treatment centres. So. . . read on to find out how easy it is to make one – how about two or three! Even an inexperienced turner can make two of these in one day. It's a great way to use up those 'too small' bowl blanks sitting on your shelf. If you have more small blanks than you can use, give the extras to other members who can convert them into wig stands.

This project was suggested by Max Blum, who has already been making stands. Other turning groups have previously taken on this project. To view the methods and success for two groups, refer to the following links: Golden Horseshoe Woodturning Guild. The GHWG followed a project begun by the South Auckland Woodturners Guild. A word of caution regarding the South Auckland project list, there are enough good projects listed on their web site to keep you busy for years!

Materials required:

Figure 1– Two pieces: 6" x 6" x 2.5" (155mm x 155mm x 65mm). These can be dry bowl blanks as shown in Figure 1, or squared timber.
Note: these can be as thin as 1.5" (38mm) thick. If using the thinner blanks, adapt the instructions in this article as follows:

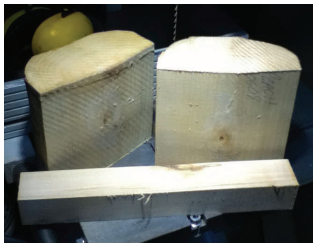

Figure 1

Figure 2

Change the hole depth (Figures 5 and 11) to 1/2" (12.5mm)
Change the tenon lengths (Figures 13, 14) to 7/16" (11mm)

One piece: 1.5" x 1.5" x 7.5" (40mm x 40mm x 190mm)

Figure 2- Mount blank between centres, same procedure for top and base. Corners may be cut off before mounting the blanks.

Figure 3

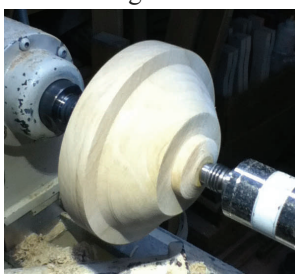

Figure 4

Figure 3- Turn the outside shape of the wig stand head. Include a tenon for your chuck. Shape as shown – hemispherical top, with almost straight sides. Turn the outer diameter to 5 3/4" (145mm).

Figure 4- Mount the other blank between centres, turn the preliminary shape of the base, including a tenon for your chuck. Note that at least part of the tenon can be part of the final base design.

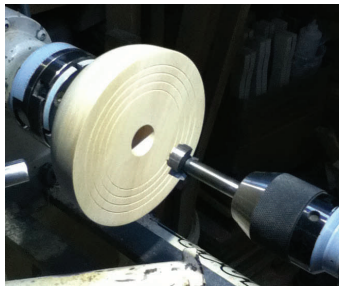

Figure 5

Figure 5- Mount the top in a chuck, using the tenon previously made. Turn the face flat across, slightly rounding the outside corner for safety. Drill a 1" (25mm) hole, 3/4" (19mm) deep in the centre. This will be used to mount the shaft later. Method shown in Figure 5 is a drill chuck with a 1" (25mm) forstner bit mounted in the tailstock. This hole can be used to hold the piece in a chuck with 1" (25mm) jaws. If you do not have such chuck with 1" (25mm) jaws, drill a smaller hole inside the 1" hole to accept a screw chuck. Alternately, you can make a jam chuck for the 1" (25mm) hole.

(Continued on page 3)

(**Continued from page 2)**

Figure 6

Figure 6- Hollow out the inside of the top as shown, leaving enough wood around the hole for strength. This hollowing serves two purposes; 1) reduces the weight of the top for stability of the finished stand, 2) helps to prevent cracking over time.
Finish sand the underside of the top. A scratch free 220 grit finish is suitable.

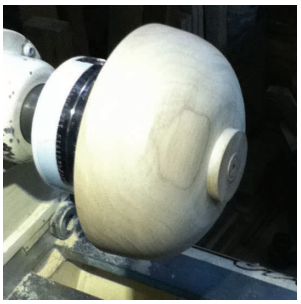

Figure 7

Figure 7- Turn the top around and mount in a chuck with 1" (25mm) jaws, screw chuck or jam chuck.

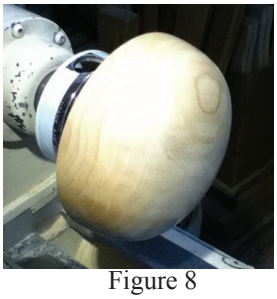

Figure 8

Figure 8- Remove tenon and complete shaping of top. Finish sand the surface. A scratch free 220 grit finish is suitable. Note: ensure that the 'corner' where the top shape meets the underside is slightly rounded. The top is now completed.

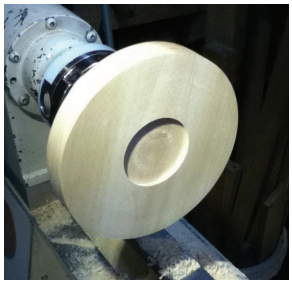

Figure 9

Figure 9- Mount the base in a chuck using the tenon previously turned. (Fig. 4) Turn the bottom of the base flat and make a recess for your 2" (50mm) chuck jaws.

Figure 10- Turn the base around again and mount with expanding chuck jaws.

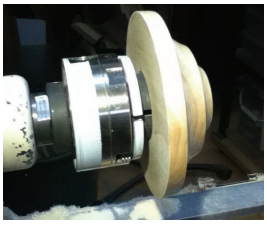

Figure 10

Figure 11- Turn the face flat, the tenon may be used as part of the finished piece. Using a forstner bit, drill a 1" (25mm) diameter hole, 3/4" (19mm) deep. Finish turning the base upper side. Ensure that there is enough material left around the hole to provide strength around the completed stand. Use your creativity to shape this surface, but do leave enough material around the hole to match the shaft design. Finish sand this surface, a scratch free 220 grit finish is suitable. Do not sand inside the hole.

Figure 11

Figure 12- Turn the base around and mount in chuck with 1" (25mm) jaws, or jam chuck. Finish turn the bottom with a slight depression, removing the mounting recess at the same time. Decorate the bottom, if desired. Finish sand this surface, a scratch free 220 grit finish is suitable.

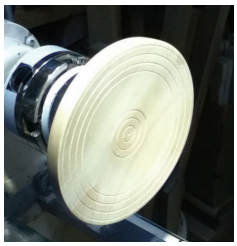

Figure 12

Before mounting the shaft for turning, cut it to final length. The marks left by your drive and tailstock centres will not be visible when the stand is assembled so they do not need to be removed.

Final length of the shaft should result in a stand that is 11" – 12" (280mm – 300mm) tall. If the top is 2" 'tall', base is 2" 'tall', the total shaft length needs to be between 7" and 8" – but remember that the tenons will 'disappear' into the top and base, so the actual shaft length would then be between 8.5" and 9.5".

Figure 13- Turn the shaft round and add pencil marks for your design. Mark off about 1/16" (1.5mm) less than 3/4" (19mm) from each end for the tenons. Remember they will be fitted into 3/4" (19mm) deep holes, so you should leave a little space for glue to squeeze out.

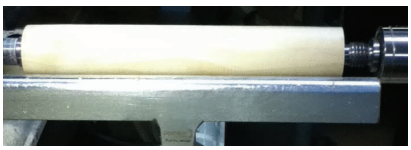

Figure 13

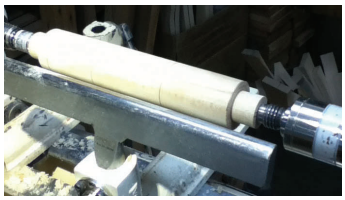

Figure 14

Figure 14- Turn tenons at each end of the shaft.
The shoulders should be very slightly angled so that there will be no gaps when the stand is assembled. Remove the shaft and test fit before proceeding. The tenons should slip fit into the holes in the top and base, not tight and not sloppy. As the tenons are made slightly shorter than the holes, the shoulders should rest flat against the faces of the base and top.

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Of Oils and Waxes and "Grotty Rags"

Mark Salusbury

In this last installment in my series about wood finishes I'd like to discuss my experiences with the softest forms of treatments…oils and waxes.

The Slippery Slop….**The oils I've worked with fall into three groups.**

1) Spirits based oils are those in which a plant oil compound is diluted with mineral spirits to aid in penetration. Generally these are not suited to "treen" as the mineral spirits base surely retains some toxicity even after the surface appears dry (but in fact never does), but are fine for decorative items which will not be used for food or come in contact with our mouths. Linseed oil and tung oil compounds come to mind. These polymerize, skinning over to offer a soft protective surface which should be replenished periodically to maintain the surface condition. Within the pores of the wood the oils almost never fully harden, retaining a rubbery consistency which allows the wood to seasonally expand and contract without the surface film cracking. A downside to this feature is that when applied to joined surfaces when the joints may be slightly open due to dryness, the rubbery film will undoubtedly be squeezed out of the joint when the wood expands as it absorbs humidity, producing rubbery ridges at each joint.

"Danish Oil" isn't*…*A distant "cousin" is Danish oil which isn't an "oil" at all, but a varnish generally blended with polymerized linseed oil to produce a workable solution which when cured creates a film harder than polymerized oils alone but softer and more pliable than varnish alone.

2) Natural based oils are oils pressed from natural sources like walnuts, peanuts, sunflower seeds, canola (rape) seeds, sunflower seeds, raw linseed and tung oils among them. These are generally non-toxic but are allergens to many (walnut oil and peanut oil) and others become rancid (most vegetable oils) producing a sticky, gooey, smelly surface on the wood it's applied to, if left on the surface to gel. I have avoided using all of these in any woodwork I've done…too many risks and no advantages as I see it.

3) Mineral oil is non-toxic, refined from petroleum; its cousins are paraffin wax and petroleum jelly. This is the stuff I prefer and recommend for the maintenance of any woodenware that will be used for food preparation or where there is any chance of allergic reaction; mineral oil is about as inert is it gets. "Food safe" and "baby safe", it's sold at any pharmacy as a mild laxative if taken full strength. For our purposes, a light coating on woodenware offers an enriching appearance and modest temporary moisture, stain and UV protection. However, it never dries and it's incompatible with any film finishes so not recommended for decorative items or furniture.

Distantly related factoid*…* WD-40, the popular water displacement is comprised of mainly mineral oil, to break friction, cut with mineral spirits (hexane) as a dispersant which explains why it penetrates readily and lubricates too lightly to be of any long-term mechanical value. It's also *not* a finish!

Waxing elegantly*…*The waxes I've used fall into three groups also:

1) Natural waxes…here reside a) beeswax and b) carnauba wax.

Beeswax is a very soft wax favored as a holistic surface treatment. It is naturally pure, generally refined very little before it gets into our hands, has a pleasant feel and scent and produces a soft luster which can be built upon to create a wonderful sheen. However its surface is easily marked, shows fingerprints easily so needs regular maintenance to keep it looking good. It also can leave a slightly "sticky", moisture repellant surface, which is why it's the coating chosen for waxing archery bow strings and the ingredient the puts the "chirp" in wooden bird calls among many other non-woodworking applications.

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Editor's Note- When you see the words (Continued on page …:) and it is underlined, click on those words to go directly to the continuing page. If the continuing page is the next page it is not linked.

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Carnauba wax /palm wax / Brazil wax on the other hand is refined from the leaves of the carnauba palm which grows in Brazil. By beating the leaves, the wax is loosened for extraction then refined and bleached to produce the "queen of waxes". Carnauba wax is also hypoallergenic and non-toxic so it's used as a shiny, slippery coating for pills and candies, an additive for lipstick and other cosmetics, and a coating for dental floss. It's also hard / durable and used for car wax and shoe polish, as a surfboard wax when compounded with coconut oil and furniture polish when blended with beeswax and turpentine.

2) Petroleum based waxes…I've experienced two kinds; microcrystalline and paraffin. Both are byproducts of petrochemical oil refining. Both waxes, are crystal clear, imparting little if any colour and should be used very sparingly which means a little lasts a long time in your shop. In their refined forms, paraffin wax has a *coarse* crystal structure and microcrystalline wax, as its name implies has a *finer* crystal structure.

Practically, the finer crystal structure of microcrystalline wax yields a more flexible film making it a fine surface coating for furniture and decorative woodenware. I've had good success with microcrystalline wax (Renaissance and General Finishes) on decorative objects; the wax works fine and is highly regarded as one of the best surface enhancing agents available, but a word of caution… any film coating it's applied over must be fully cured (days to weeks) otherwise the carriers in the product will likely soften and ruin the film surface beneath.

Paraffin on the other hand is probably best reserved as a cost-effective way to reduce friction on machinery tables (saws, jointers, thickness planers), make candles, wax toboggans or seal preserves in jam jars. It's not a surface treatment for our wood craft as it lacks luster, breaks down too quickly and is too hard to apply .

3) Blended waxes…folks have been blending both natural and petroleum based waxes for ages, creating compounds that are harder or softer to suit a variety of applications; if you'd like evidence of that, visit the Claphams Beeswax Products website http://www.claphams.com/ where you'll find everything from lotions to blocks, all compounded and blended from beeswax. A read of their FAQ page will prove informative. Likewise, microcrystalline and paraffin are blended and diluted to create polishes in everything from liquid to block forms to suit a huge range of applications including jewellery making, heavy industry and furniture conservation.

Now lets roll up our sleeves… to choose what method and products to use, I first decide what I'm creating; something food-safe / baby-safe or purely decorative.

Lets begin on the "safe" side… Food-safe and baby-safe... I've use the same treatment for years…beeswax / carnauba over varnish where I want no hint of toxicity or allergic reaction. Todays varnish is non-toxic once fully cured, allowing the carrier to evaporate, and provides a good finish to protect the wood from light, moisture, humidity, salad dressing etc. As a topcoat, a beeswax blend offers a safe and quick way to enhance and maintain the appearance. I like to keep things simple and costs low, so this wax-over-varnish method is used for all applications in my shop almost without exception. All that varies is my choice of varnish and wax compound.

Beeswax or carnauba friction sticks can be used at the lathe to buff on a quick and effective topcoat to an existing finish.

To apply the wax, I make buffing wheels by stacking 6" diameter discs of microfiber material (Scotchbrite or equivalent), cut from 6" x 9" **handpads,** on a drill arbor (Canadian Tire "Mastercraft Hardware Kit" part no. 54-5810-54, $3.99). I chuck the arbor in a drill chuck with a # 2 Morse taper which I've already securely tapped into a 6" long #2 male to #2 female Morse taper extension Once chucked and trued by spinning the assembly on the lathe and "turning" the circumference with the ½" spindle gouge

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(my preference) the pad can be charged with wax by passing a wax stick across the rapidly rotating (+1000 rpm) circumference of the buffing wheel. Then the object to be buffed is delicately and deliberately moved across the buffing wheel, transferring the wax to the object.

Safety first…Care must be taken to keep the object just below the center line of the buffing wheel and to keep any rim, projections or voids from being grabbed by the spinning pad to avoid the project from being snagged. With care and thoughtfulness, a wonderful luster can be achieved using very little wax or effort. Further buffing with a charged or clean soft cotton buff will bring the luster to a sheen quickly if that's your choice.

Some cream for your salad…Beeswax salad bowl finish cream may be applied alone or following mineral oil to finish or maintain any woodenware that will be used for food preparation or serving. A small square of white microfiber hand pad cut from a 6" x 9" hand pad makes an excellent fine abrasive applicator here, then follow the directions on the can.

Then there's "Cheap and Cheerful…But for a really quick treatment (note I don't call it a "finish") an application of light mineral oil followed immediately with a rubbing of beeswax or beeswax / carnauba from a stick applied on the lathe is as "cheap and cheerful" as you can get.

The folks I've known who use wax-over-oil as a "treatment" are makers of "treen", hastily turned woodenware for function and/or food prep. Here the product is to be attractive, low cost, non-toxic, easily cleaned and maintained with further applications of oil and wax. Both enrich the surface of the wood imparting a visually pleasing luster and sheen without a film coating. The down side is they offer little if any protection from the elements that degrade wood; water, light, staining agents among them. If such degradation isn't a concern then wax-over-oil is just the trick.

Enter the "grotty rag"… the best applicator is a square of soft linen about the size of a now out-of-fashion handkerchief , about 10" sq., folded to make a tight hand pad

Begin by soaking the pad in "light" mineral oil so its quite damp and apply this to the object rotating on the lathe, making sure to evenly a deeply cover the entire piece. Follow this by passing the wax stick along / across the entire surface of the object you're turning then blend and buff the wax over the oil using the same oil soaked rag with which you began.

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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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Safety first…Of course for safety sake I need to mention to only use this method if the surface being treated is smooth and free of any projections or voids otherwise the risk of the rag being snatched and the project being wrecked along with your body, eyesight and /or confidence becomes very real!!

The grottier the better…The oilier and waxier the rag becomes over time, the better and quicker it becomes to use. After each use, fold the rag up and keep it in a ziplock bag so moist and ready for the next time you want a splash of "cheap and cheerful".

"And now for something completely different"…

Decoration wants a fine shine…For furniture or decorative woodwork, it's fine to turn to waxes with spirits based carriers. For decorative woodenware and furniture I've already applied several coats of Danish oil or varnish to the bowl, box or cabinet. Here I want a hard, non-sticky surface with a nice sheen which can be easily maintained and will offer resistance to sunlight and fingerprints. My preference would be a blended beeswax / carnauba or beeswax / polymerized linseed oil paste with a turps carrier to protect the woods finish against moisture or fingerprints. These blends yield a rich luster and anything from a light amber to quite dark colour to woodwork, the sheen controlled by how it's applied and buffed once it's dried.

http://woodessence.com/Waxes-C21.aspx

Alternately, if the project called for a more refined dressing and minimal added color, I'd use a microcrystalline cream wax. For fully cured finishes and furniture / decorative applications it provides a very fine, clear topcoat less prone to imparting colour to any surface it's over, but I've learned to only use this over very finely prepared raw wood or similarly executed film finishes that have been allowed to fully cure for many days.

Regardless my choice of wax compounds, I use any wax very sparingly, allow it to dry only a few minutes so it's still soft enough to remove almost fully and buff it off with a soft cotton cloth, turned often to offer a clean cotton surface to the wax.

To apply paste or cream waxes I use a small square pad cut from Scotchbrite 7445 (white) hand pad material or equivalent.

For a lower sheen I use "oil-free" 0000 steel wool or Scotchbrite 7448 (grey) handpad material to apply the wax compound, changing the pad often to avoid loading, then buff off as above. The abrasive action of the steel wool / Scotchbrite will dull the cured surface of the film coat which the wax will then partially fill and offer sheen rather than shine.

Thank you for your interest in finishes and coatings, a craft unto itself. I encourage you to look into it further, learn more about the compatibilities, experience the new evolving finishes and experiment. Your projects will benefit and you'll have fun in the process.

However, ***"...stay tuned for more on buffing in the next issue!!"***

The Canadian woodturning community has lost a major contributor. **Roger Bodley** might be known to you as a former member of the Ottawa based Woodturners Association of Eastern Ontario which became The Canadian Woodturners Association (CWA) prior to moving to Toronto. After that he was a member of The Valley Turners, a new club formed to replace the CWA in the Ottawa region. I believe he also was a founding and active member of both the Kingston and Quinte clubs. Roger was a good friend of and mentor to Greg Gage who, with me, founded the Woodturners Guild of Ontario in 1989. He will be missed.

(Continued from page 3)

Figure 15

Figure 15- Finish turn the shaft according to your design. Finish sand, leaving the tenon shoulder corners crisp so that the joint will 'disappear' after glueing. Sanding to a scratch free 220 grit finish is suitable. Do not sand the tenons.

Figure 16

Figure 16- Glue the shaft to the base and top. Apply glue only to the sides of the holes, this will help prevent glue from squeezing out beyond the shoulder. You could take a page out of the Golden Horseshoe Woodturners Guild project and add screws and threaded inserts so that the unit may be disassembled, but this is not necessary.

Finishing recommendations
The simplest finish would be a coat of polymerized Linseed or Tung oil, easily kept clean, simple to repair and not affected by compounds used in the making or care of wigs.

Note Bene
- Do not use a non curing oil finish such as mineral or Walnut oil.
- Pure Tung oil is not recommended as it takes too long to fully cure.
- Shellac finishes could be damaged by compounds used in the making or care of wigs.
- Wax finish could contaminate the wig.
- No finish, while acceptable, would be difficult to keep looking clean.

David Walker (July 1, 1929 - January 20, 2012)

Davie was one of the earliest members of the WGO, travelling from Oshawa for every meeting and event with Denis Lalonde, Bruce Jones and Emil Baumgartner.

The early members will remember him as thoughtful, sharing, seldom taking anything too seriously and always able to make you laugh. He'll be missed.

Mark Salusbury

It is with sad hearts that we announce the passing of our father, husband, grandfather and great grandfather David (Davie) Walker.

Born in Glasgow Scotland, Davie immigrated to Canada in 1957 with his beloved wife Flora. Here Davie trained as an electrician and would raise his eight children, (late) David, Alan, Margaret, James, June, Susan, (late) Flora and Graham. Davie will be greatly missed by his sisters May, Margaret, Isabel and (late) Betty; as well as his 12 grandchildren, 11 great grandchildren and numerous nieces and nephews. After his early retirement at 55, Davie and Flora enjoyed travelling and he became an active member of the Durham Woodworking Club where he taught woodworking.

In lieu of flowers, donations would be greatly appreciated by the Heart and Stroke Foundation or the Canadian Diabetic Foundation. The family would like to thank the nurses and doctors at Lakeridge Health Oshawa/Whitby for their kind, compassionate care. No services will be held as per his wishes, the family will hold a celebration of Davies life at a later date.

Tom Loftus

Click here for an interesting article written by **Kurt Hertzog** on creating shell ornaments.
Thank you to Joe Houpt for providing this link.

Lathe Safety Check List

The Mid-South Woodturners Guild has provided this information through the Joan Kelly Memorial Fund.

Copy Lathe Saftety Check List, print and give protective lamination. Then hang on your lathe

Lathe Safety Check	Lathe Safety Check	Lathe Safety Check
Do Not Turn if Tired, Upset, Sick or Tipsy	Do Not Turn if Tired, Upset, Sick or Tipsy	Do Not Turn if Tired, Upset, Sick or Tipsy
Use Safety Glasses & Face Mask	Use Safety Glasses & Face Mask	Use Safety Glasses & Face Mask
Wear Short Sleeves, No Jewelry, Comfortable Shoes, Tie-up Hair	Wear Short Sleeves, No Jewelry, Comfortable Shoes, Tie-up Hair	Wear Short Sleeves, No Jewelry, Comfortable Shoes, Tie-up Hair
Sharpen Tools	Sharpen Tools	Sharpen Tools
Remove Shavings and Clutter, Eliminate Distractions	Remove Shavings and Clutter, Eliminate Distractions	Remove Shavings and Clutter, Eliminate Distractions
Is Blank Sound and Securely Mounted? (both ends)	Is Blank Sound and Securely Mounted? (both ends)	Is Blank Sound and Securely Mounted? (both ends)
Check Locks on Tool Rest, Banjo, Tailstock, etc.	Check Locks on Tool Rest, Banjo, Tailstock, etc.	Check Locks on Tool Rest, Banjo, Tailstock, etc.
Rotate Work by Hand First	Rotate Work by Hand First	Rotate Work by Hand First
Begin at Low Speed, Listen while Turning	Begin at Low Speed, Listen while Turning	Begin at Low Speed, Listen while Turning
Turn Lathe Off for Adjustments	Turn Lathe Off for Adjustments	Turn Lathe Off for Adjustments
Remove Tool Rest and Use Dust Mask while Sanding	Remove Tool Rest and Use Dust Mask while Sanding	Remove Tool Rest and Use Dust Mask while Sanding
In Memory of Joan Kelly Mid-South Wood Turners Guild	In Memory of Joan Kelly Mid-South Wood Turners Guild	In Memory of Joan Kelly Mid-South Wood Turners Guild

New Members continued

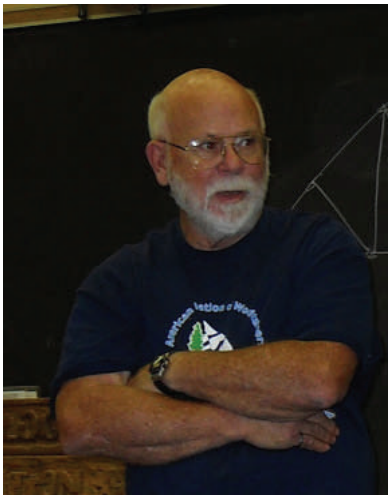
Larry Mageran
Suthar Noormahammad
Gord Pearson
Les Pidgeon
Brian Rife
Allan Titus
Roland Larocque

Jack Wallace

Jack and I have been neighbours for thirty five years but it was only five or six years since I found out he was an expert turner.

I had done some quite amateurish turning but when I got to know him my skills got much better.
I have found Jack to be a very kind and interesting person, very generous with his time, knowledge, skills and materials,and with his turning tools and although I am almost old enough to be his dad, we were more like brothers. I shall miss him very much.

Maurice Adams



Jack was extraordinarily generous with his time. I spent many hours in his shop learning basics and skills he developed. He came to my shop to teach me techniques to be a better turner. See the wood in the photo above left? In exchange for two small pieces of red cedar he told me to help myself to several larger pieces he and his buddies had just collected in the Niagara Escarpment.

Pete Kaiser

NEW VENUE KAWARTHA CARVING COMPETITION—2012: *September 8th—Bobcaygeon—Bobcaygeon Curling Club Located in Fair Grounds, Mansfield Street, Bobcaygeon, Ontario. Lots of free parking availableTables available for clubs and vendors.* Entries received Fri. Sept.7 2:00 to 7:00 p.m. and Sat. Sept. 8th 8:00 a.m. to 9:30 a.m. Viewing hours: Sat 8 a.m.-4:30 p.m. VISITORS ADMISSION $3.00 includes one draw ticket. Children 12 and under FREE. PARTICIPANT ADMISSION FREE. COMPETITION ENTRY FEES: $10 first carving, $5 each additional entry. PURCHASE AWARD $10. Classes: Beginner, Novice, Intermediate, and Open. 21 Categories including Waterfowl Decorative, Unpainted, Smoothie and Stylized; Songbirds, Birds of Prey, Upland Game Birds, Wildfowl-Smoothie, Wildfowl Miniatures, Fish, Amphibians/Reptiles, Marine Mammals, Animals, Human figures, Caricatures, Novelty, Relief, Chip Carving, Miscellaneous, and Wood Burning. Prizes: Rosette ribbons for first, second, third in each category; Lee Valley Tools gift certificates for best of each class- $75 first; $50 second; $25 third; Chipping Away $25.00 Gift Certificates for first, second and third best of Beginner Class. Best of Show-Lee Valley Tools Gift Certificates $50 first; $25 second; $10 third. Purchase Awards: see website for details. Life Sized Male Eastern Bluebird $500.00 and Life Sized Baltimore Oriole $500.00. ***Contact:*** Kawartha Carving Competition, P.O. Box 864, Bobcaygeon, ON K0M 1A0, (705) 657-7539, *info@kawarthacarvingcompetition.org*, *http://www.kawarthacarvingcompetition.org*.

"Getting to know you, getting to know all about you"
Colleen Dalgliesh

Some of you may recognize the above title as Oscar Hammerstein's lyrics from The King and I.

Getting back to the plan to which I referred in the President's Message. I would love to get to know everyone a little better. I put a suggestion forward to Peter Kaiser, our newsletter editor, of a questionnaire where I would call a few members each month, or we post a "fill in the blanks" survey form on the website. Peter informed me that he has asked for voluntary biographical information of members for some time now. Starting with the March Newsletter he has contacted a number of members to provide such information. I will continue this practice for future Newsletters.

As you can see in the current Newsletter three members have responded. Please take this as a personal plea that Colleen would like to know more about you, the members of the WGO. You don't have to write a novel, just provide Pete with information on your family life, what got you into wood turning, the favourite things about woodturning and your shop, your woodturning mentors or those who most influenced you. If you would like to make me really happy, include a photo – could be of you, your shop or you in your shop. Please make an effort, I would truly appreciate it!

Joe Houpt

Joe married Angela in 1960 and is blessed with four wonderful children and 12 grandchildren..

He was an academic physician, a consultant in Rheumatology, the former director of a University of Toronto Rheumatic Disease Unit, and past president of The Canadian Rheumatology Association.

Joe has always been interested in 'wood' but, according to him, technically, not very good at it. His first projects were making book shelves.

Many years ago he took a course in cottage building at Central Tech, then built, from a kit, a 705 sq. ft. cottage. He had noticed that the block pillars on most cottages tipped with the frost and required replacing. To avoid this, he chose a sandy spot high on a hill, levelled the forest floor and built a "floating foundation". This was unheard-off in those parts at that time. Everyone thought that "the Doc" was crazy; - it hasn't budged an inch since.

In 1989 Joe purchased a multi-use woodworking machine (Shopsmith) which has a motor with a spindle on to which one could attach units such as a band saw, shaper, router, planer, circular saw, and sander. In a certain orientation this could function as a lathe, and that's how he got started. Joe was initially self-taught, reading and bumbling his way along.

Angela and Joe had their kitchen renovated. Larry Lalonde, a WGO member heard from their carpenter that his client, Joe Houpt, had this cool machine that could function as a lathe. Larry (a City of Toronto fireman) called Joe, suggested that he to go to see a woodturning exhibit at the McDonald block of the Parliament buildings and invited Joe to come to a regular WGO monthly meeting. Joe was hooked and has not missed many WGO meetings since.

At each WGO meeting members were given a project to do, and expected to complete for the *Show and Tell* Table at the next meeting. Joe says that this was a testament to his foibles and bruised knuckles forcing him to stand up and speak in front of others with the possibility of embarrassment for lack of competence,

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Fred Klap

Fred was born in 1927 in Montreal, Quebec. In 1944 he moved to Toronto where he became involved in a family business. Eventually Fred went into business for himself and in 1984 sold out to an International company. Finding considerable time on his hands he wandered into a boat show and ended up with a kit to build a 17.5 foot Redbird cedar strip canoe.

One of his friends showed Fred his lathe and he started to clumsily turn a bit. Subsequently he was invited to a WGO meeting and the creative environment changed his outlook and lifestyle.

Fred is very thankful for the kind, helpful and generous acceptance of the WGO. His success as a wood turner has been accepted by five or six juried shows at the AAW. and published in the juried books. One can find two of his pieces, called good and bad witches on the cover of the AAW Journal..

When Fred starts a project he usually looks for a theme that can display his skills. When he attended his first AAW Symposium about 10 years ago he brought a figured maple bowl that he put his heart and soul into and had put fine details on every surface and polished away every imperfection. When he placed it on the table, he observed that there were at least 500 equally beautiful and as well crafted offerings.

Inlaying finials with mother of pearl, abalone & other shells

David Ellsworth and Stoney Lamar, the judges, seemed to pay particular attention to unique artistic pieces as opposed to conventional turnings like bowls. Fred hasn't made another bowl for a competition since. Instead he spends a great deal of time building distinctive chess sets, decorative boxes with finials. Inlaying finials with mother of pearl, abalone, and a whole group of shell species.

About five or six years ago the WGO had a Christmas ornament contest. Being Jewish Fred felt that was not appropriate for him to make Christmas ornaments. Therefore, he researched eastern European traditional religious objects and made a wooden ceremonial Havdala spice box.

In the seventeenth century these boxes were modeled after the tallest building in the town or village. He gave this box over to one of the Judaic stores in Toronto on consignment, A couple of months later the curator of one of the largest synagogues in Toronto called Fred and asked if he could make some more of these boxes, which he did. Several months later she brought in a brass Torah pointer and asked if I could duplicate it in African Blackwood. Holly and Silver. He was told that she would pay me what the piece was worth but not for the learning curve.

The pointer handle had an inlaid brass flower on each of the four facets of the box. Fred completed the pointer and made another one for his grandson's Bar Mitzvah.

It is Fred's hope that his meandering story can help aspiring turners release the creative juices that give octogenarians like him pleasure and joy

Below are two woodturning links you might find of interest.

www.woodbarter.com

www.woodworkingtalk.com

Joseph Kappy

Joe works as a criminal defense lawyer but relaxes as a woodturner. Everyone needs an escape from the stressful world. His therapy is his woodturning shop. It allows him to keep in touch with the material world and to exercise his creative impulses. After graduating from law school he started making notes in Court, and needed a distinctive writing instrument. So he started collecting vintage fountain pens. He found many of these in pen shows in the United States. His collection of beautiful functional individual pieces of art increased. He found the older pens were more distinctive, more fun to use and collectible.

Lee Valley advertised a seminar on making pens. Making his own pens, using a lathe, and making something to share, became a source of excitement for him that continues today. He bought a mini Mastercraft lathe, found John B, made a few slimline pens and then bought a second hand lathe from a friend who helped him turn his first bowl. Now he was addicted to wood-turning. He joined the WGO and the journey got more challenging. There were demos, new friends, associates with incredible skill and experience and a sharing spirit.

It was a diversion and he looked forward to spending time in his shop. The symposiums were opportunities to share time, experiences, and knowledge with friends. His wife has first right of refusal on anything he makes. There are bowls everywhere in his home and there is never a shortage of his pens. As was seen in a recent lecture he gave at the WGO meeting his pens are distinctive, colourful and fun to use.

He enjoys sharing and teaching what he knows, all the while challenging himself to find a more pleasing look and trying something new, each and every time. Joe started the Penspinners group which has the aim of teaching the art of pen making and providing the opportunity for pen makers to share their skills.

There are tremendous resources available and the world of woodturning is going through a dramatic period of innovation and the merging of many arts. It is fun to watch and to be part of the this exciting rejuvenation.

Penspinners
Joe Kappy

It is time for our next meeting. It will be monday, March 19th, 2012 at Humber College, starting at 7pm. This is the same night as the hands-on, but we will start in one of the class rooms across from the shop. I spoke to a few of you, looking for topics, and have decided we should let our members bring in recent creations, talk about what inspired them, what they really like about this pen, and what could improve the total look. Bring in the pens you are having problems with: turning or finishing. We will have Peter Cribari, Peter Steenwyk, and several other experienced pen turning, to try to answer any questions. WE can all learn from each other. We will do a demo on finishing. Showing friction polish, CA finish, and lacquer.

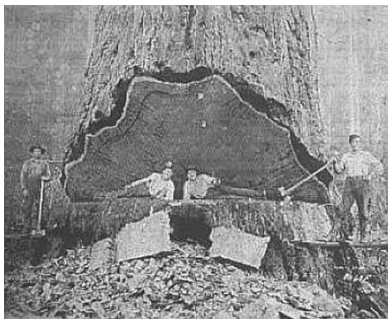
Remember: bring something, we hear from everyone -write me with your suggestions

Russ Fairfield: simple and beautiful

Gisi: too much ?

Pink Ivory: makes a beautiful pen, here with wire burn

Watch parts: magnificent : patience required..

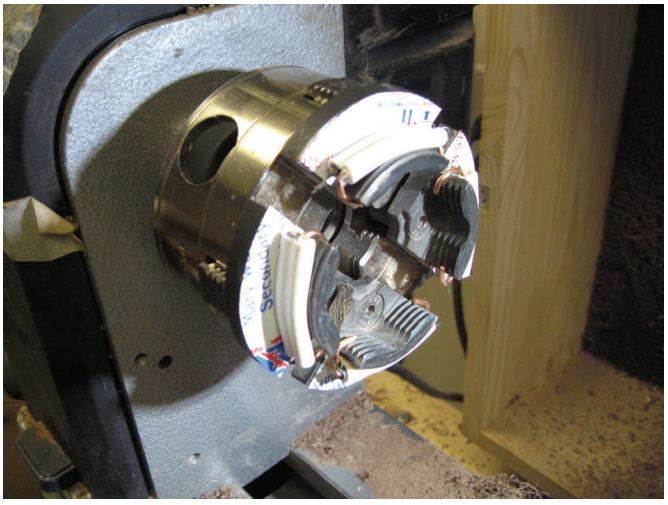


Does anyone have a lathe large enough to handle these logs?

Tips from Michael Pinto.

On left, an interesting use of an empty Scotch carton.

On right, neat use of extra household wires. Perhaps these wires could also be adapted for inside the jaws.



(Continued from page 11)

or stupidity.

He was impressed by the willingness of the woodturning community to share, a feature which he had not experienced in other fine art/craft venues. Mark Salusbury, Michael Bonnycastle, Dave Moores, Rolly Anderson, Rudy Schafron, Robin Bryan, Peter Steenwyk, Fred Klap, are representative of the many who wished to share. Peter announced that any who wished to learn lacquering could come in the evening to his shop. His association with Fred Klap started a friendship that he values to this day. Joe is in Fred's shop almost weekly.

Joe's first AAW meeting, in Akron, Ohio in 1997, was an eye-opener and he has attended most since. He recognized the importance of being in the presence of good teachers and has insisted on attending demos, even when the subject matter was of no initial interest to him.

At the AAW meeting in Akron, he met Sherry and Steve Brunner, owners of Tropical American Tree Farms (www.tatf.com) in Costa Rica from whom he subsequently purchased 200 teak and other premium species of trees. Angela and Joe visited "their trees" in 1998. The trees are now 14 years old and ready for harvesting.

Although not always agreeing with form and line and art and function, Angela (a sculptor) in their travels, has searched out foreign lumber yards and turners. Visiting Tasmania and New Zealand they travelled bed and breakfast sourcing turners at each next day's stop. They met Ken Sager, the 'father' of New Zealand woodturning in Puntaruru, NZ and invited him to give a talk at the WGO. It was from Sager that John Buccioni at Woodchuckers learned of the new Japanese Astrodot sandpaper! John has been handling it ever since.

His Shopsmith cum lathe proved to be unsatisfactory for the big stuff that Joe wished to turn. Subsequently, he purchased a wonderful Stubby 750 lathe through Mark Salusbury in October 2000 and has loved it ever since. Joe was interested in form AND function, but obsessed over tool use and surface and continued to turn pleasurable useable works and treen rather than art. He has turned large, and very large, bowls and platters. These are impressive, OK for gifts but difficult to store and has given most away. He has now downsized his eyes and his turnings to objects more manageable.

Making streamers, not sawdust

Not long after joining the WGO he was strong-armed to becoming a member of the executive; being told that the job would take only 1-2 hours each month. He thought the proposers were his friends! Joe takes all his tasks seriously and spent considerably more than 1-2 hours in order to do the job well. He feels honoured to have been a member of the executive on and off since.

Hosting itinerant world class turners has been an interesting and rewarding experience. He met many by attending AAW meetings and was influenced by them all. An important lesson Joe learned is that there are no short-cuts; to achieve a great piece, the palette must be as good as you can get it before working on the surface with methods such as carving, piercing, burning and colouring.

Eli Avisera has been a constant companion to Joe at the lathe. Eli has taught twice here in Toronto, and Joe has been fortunate in studying with him in Jerusalem. Eli is a great teacher, always coming back to basic first principles, "sharp, sharp, your tools must be sharp"; "how is this tool cutting this wood?"; "do our tools really require such a long bevel, or does the heel of the bevel get in the way?" Joe looks forward to studying with him again.

Over the years Dr. Joe had many medical colleagues, some quite close. However, it is to his new woodturning friends that he turns to visit, think, chat, lunch, argue, share a Tim Horton's coffee, and share life experiences. As Joe approaches three score and twenty and finds it difficult to lift the big stuff up to the headstock, he realizes that it has been his turning buddies who have kept him young. And so it should and will always be.

Turning a Salturn
Notes by Joe Houpt on Keith Gotschall's Article
American Woodturner, June 2011, Vol 26, #3, pp. 40-43

"To use, the shaker is filled through the bottom hole and turned over; a vigorous shake up and down dispenses the contents out the same hole."

- There are two components to be turned; a **Body** and a **Funnel**
- All measurements are approximate, except for the fit of the funnel and the 1/8" drill bit
- Select a straight-grained, dry (pretty) blank; 3" x 7". This extra length will allow for some decoration on top.

Figure 1– Blank for Body and Funnel

Turn round between centers (*roughing gouge*), turn tenon on both ends (*parting tool*), and cut at 4" for the body, and 3" for the funnel.

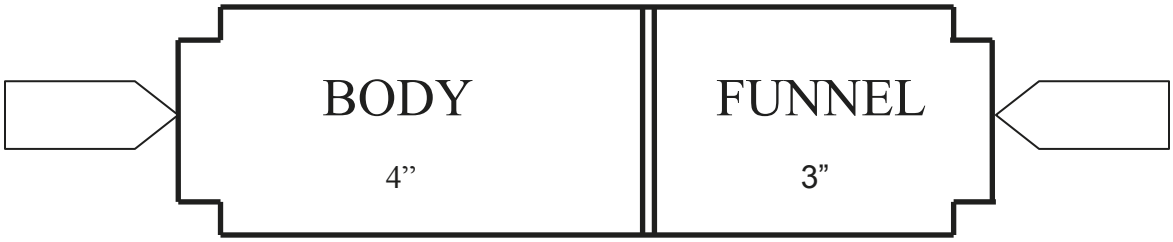
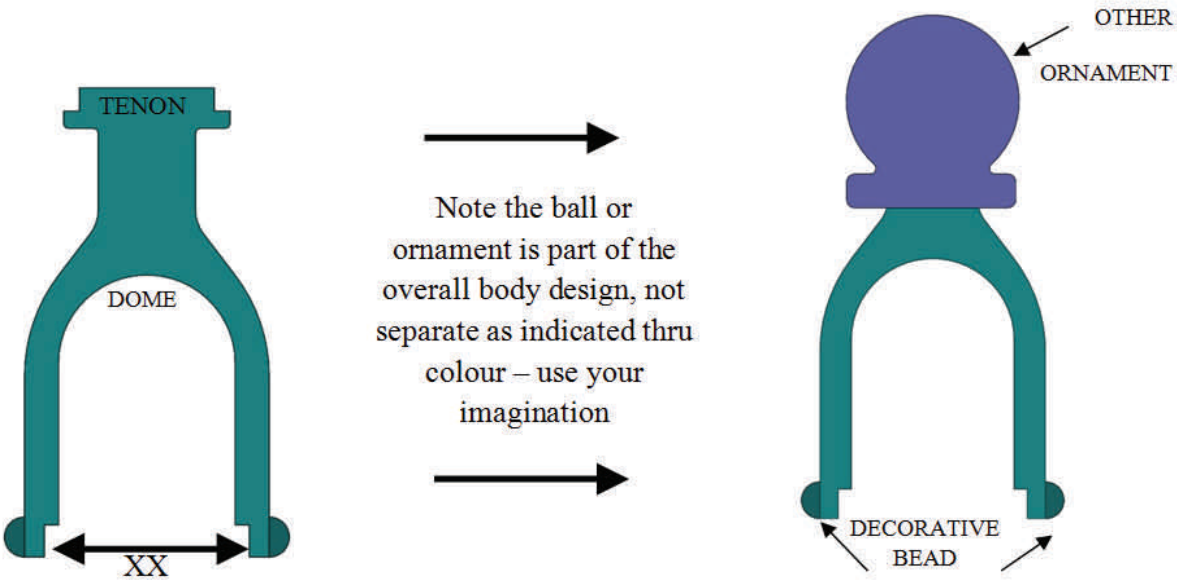


Figure 2– Body



Turn the Body

With the 4" long body component in the chuck, shape the **Body**, (perhaps with a bead at the bottom turned with a *skew or gouge*), sides concave, convex or straight up to the 3" mark and then marked with a skew.

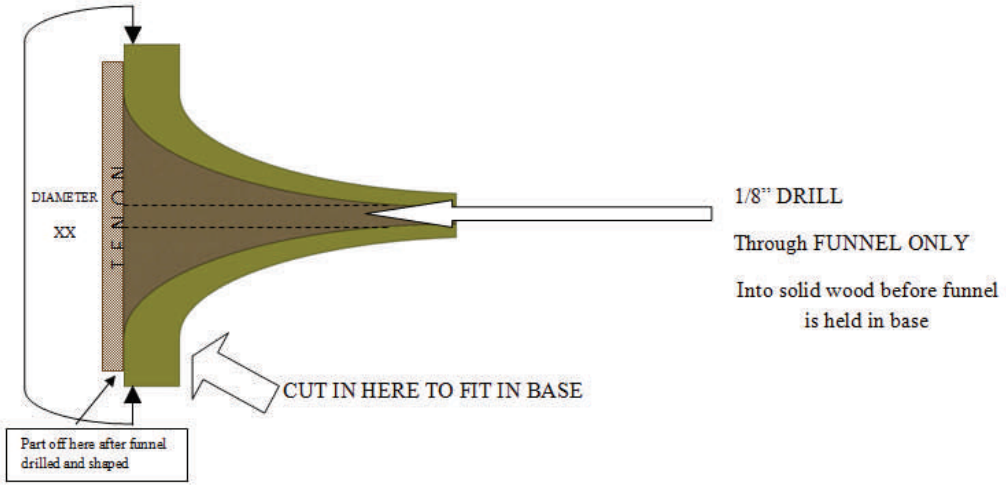
(Continue on page 17)

(Continued from page 16)

Hollow the body to 2", with a rounded dome (very important), sides approx. ¼". I use a marked barbecue skewer to check. Choose your own weapon for hollowing, i.e. back hollow with a *3/8" spindle gouge, or drill with a ½" Forstner bit,* or *Termite,* and finish with *1" round nose scraper*. I rough sand and seal with *beeswax/mineral oil (Avisera)*. Gotschall says that sanding is not necessary.

Cut a 3/16" rebate at the bottom (See Figure 2). I use a 90 degree *box joint cutter.* The horizontal distance XX across the bottom between the rebates will be the **exact** diameter of the bottom of the **Funnel**. The bottom of the **Funnel** must fit tightly in to this recess.

Figure 3– The funnel



Now take the body out of the chuck after marking jaws #4 and #1, for accurate replacement later.

Chuck the 3" piece designated for the **Funnel**, cut in with the parting tool approx. ¼" away from the chuck where the funnel will be parted off eventually, and to the right of this, using the vernier and calipers, round off the blank accurately, fashion (XX) for about a 3/8".width. This diameter dimension XX must be accurate as it will sit snuggly in the bottom of the **Body**. If it is loose, as mine were, you may later, temporarily, tighten the joint with tissue paper.

Gotschall recommends turning the **Funnel** with the base closest to the headstock, rather than the base closest to the tailstock. I have tried it both ways; I think that his way is better.

The **Funnel** will be approx. 1 1/3" (Gotschall claims that the height of the **Funnel** should be 2/3 the height of the inside of the **Body** to the top of the dome. Too long, not enough salt; too short, too much salt.

Drill 1/8" hole from the tip in through the base of the **Funnel.**

Gently shape the outside of the **Funnel** in a parabola shape. Gently round off the tip.

Is it the correct length? I use a marked barbeque skewer to check.

Now read the following carefully. This is where I had a problem!

Immediately to the right of the base XX, cut in approximately ¼" with the parting tool, run the parabola down to meet

(Continued on page 18)

(Continued from page 17)
the horizontal cut, a round nose scraper is useful here. Check the fit of the **Body** over the **Funnel** and adjust XX or side of the bottom of the parabola as necessary.

If it fits, and the fit should be tight, smile and congratulate yourself. You are almost finished. Rough sand and seal, and then part off , being careful not to shrink the bottom of the **Funnel,** XX

Part off @ 1-1/3" from bottom to the tip.

Turn the Inside of the Funnel

Remount the **Base** unit; fit the **Funnel** into the **Base**. It should be a snug fit, if not, fit some tissue paper over the parabola to snug the fit. You may require the tail stock live center, capped with scrap leather or sponge, for initial support.

Hollow out the inside of the **Funnel** with the bowl or spindle gouge, with the final upper cuts finessed with the detail gouge. Sand the inside with all grits.

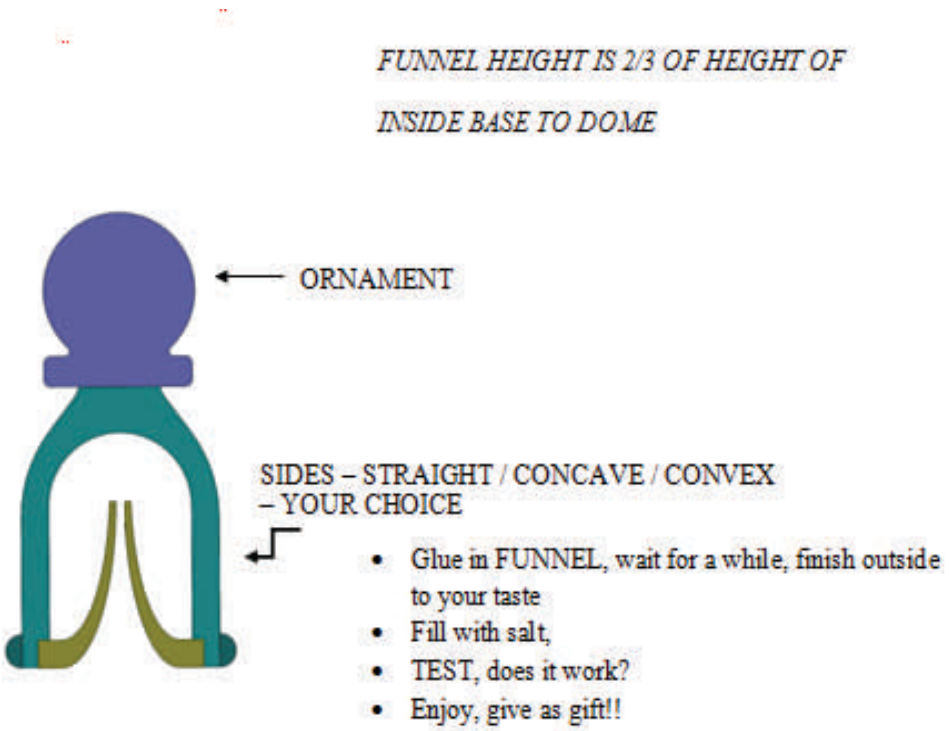
Sand the bottom flat now.

Carefully remove **Funnel**. I use a thin 3/32" center punch

Turn the Ornament

The **Base** unit is held now with expanding jaws and the uncut top initially supported by the tail stock live center, fashion an ornament – bead or finial, etc. using the skew, gouge, detail gouge – your choice. Sand through all grits.

Figure 4– View From The Inside



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