woodturners guild of ontario

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

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

NEWSLETTER

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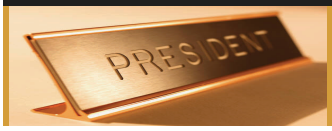
June 2012 VOLUME 8 ISSUE 2



Message from
Colleen Dalgliesh, President

As I write this, we are a few days away from our annual Salon 2012 (Click here to see results) – the thought of all the lovely items being worked on over this past weekend, such lovely weather outside and all the WGO members in their shops like little Santa's elves!

By the time this newsletter is out, I believe we will know our winners and I would like to acknowledge their success, and gratitude for being a part of the WGO and bringing their experience to share each and every month.

This past month saw a visit by Doug Fisher from BC – what an event that was! Three shows in one, between the woodturning, the carving and ultimately the painting, everyone was able to take home a little tidbit of information for use in their shop. It was wonderful to see such a great turnout at for Doug at Humber, as well, for the hands-on, I do believe he had a bit of a waiting list! See photo from Doug Fisher hands-on session and even more photos.

This is something we should see with all the itinerant turners that come into town – everyone can learn a little something, whether the Sunday spent at Humber or the full day with the turner themselves – well worth every minute.

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And with that said, I would like to say a big thank you to the team behind each presentation, John Buccioni for all the organization, Johan Geurtsen for helping out with the location, Peggy & Tom Wharrick – who do the camera's each time and give us that birds eye view – and the great assistants that bring in the food and prep the tables, make the coffee – a big thank you to everyone, even those I may have missed.

Coming up in June are the elections – we require a new Vice President; this is a great group of people, please consider volunteering your time to work with us on the executive. If you feel there is something you would like to see changed, being a part of the volunteers can help see your thoughts come to fruition.

Editor's note: Thanks to the members who contributed articles in the past year, the WGO Newsletter was awarded 3rd place in the AAW Newsletter competition.

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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:
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Avoiding Skid Marks

Michael Pinto

Some manufacturers do not use a non-marking material for the buttons that come with their Jumbo Jaws. These can leave ugly black skid marks on the wood.

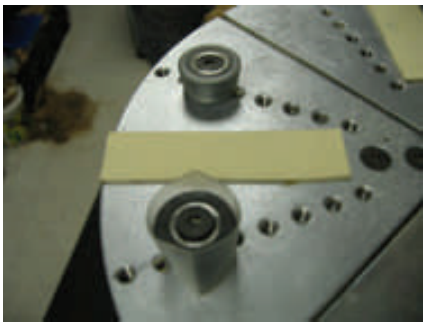
After several messy attempts with masking tape and the like I found a solution.

I used 1" Transparent Heat Shrink Tubing to cover the buttons. The tubing is available at electronics dealers such as Sayal (http://www.sayal.com).

You may have to experiment. I cut the tube to 7/8" , which leaves enough tube to wrap around the top and the bottom of the button. Mount the buttons on the jaws using a couple of washers as spacers, so that the tube shrinks around the bottom of the button as well. Use a heat gun on the low setting and secure/shrink the bottom of the tube first. If you try and shrink the top first, the tube will pull off of the button, instead of shrinking around it.

After the tube has shrunk tightly over the button, trim the bottom or just continue to use them as is, with a washer. Move the heat gun continuously to promote even shrinkage and avoid burning.

As an added bonus, you can cut and shrink the tube so that the screws are able to turn in the buttons, without falling away from the button when removed.



Doug Fisher and his students at completion of hands-on session

Brian Campbell Shaun Hermanns Victor Dewaepanaere Doug Fisher, teacher
Joe Houpt

(More Doug Fisher Photos On Page 10)

Trials And Tribulations Of The Bracelet

Ron Stuart

Like most of our club's members, I was most impressed with Scotty Lewis' bracelet demonstration and his two online videos; so much so that I decided to make one of his adjustable elastic bracelets. After watching the video several times, the process looked straight forward enough that I headed to Artistic Wood and Tool Supply for some colorful wood . I decided to make an eight segment bracelet. I cut the wood, glued it up and proceeded in accordance with the steps shown in the video. It turned out to be a bit more complicated than it had originally seemed. Below are some tips/tricks I found the "HARD WAY" which were not addressed in the video.

1. Buy your elastic first, so that you cut the proper sized grooves. (Fabric Land sells four different diameters of elastic, in several different colours.

2. Establish 'how and what' you will use to attach the ends of the elastic. I used the ends of the blue crimp-on-electrical wire terminals. I took off the blue covering, clipped off the circular terminal section end, spread this end slightly to fit over the two elastic ends and then used the terminal crimp tool.

3. Practice crimping the elastic cord ahead of time - much easier than trying to learn without having to contend with all of the factors identified in point # 14 below. Doing this ahead of time also provides you with the enlarged hole size required in the end of one of the bracelet sections so that the "crimps" can be "buried" thereby allowing the segments to sit tight together.

4. When "enlarging" the holes in one segment for burying the crimps, be careful while drilling - - I hand held the segment, pushed it onto the end of a revolving drill bit - - and it "grabbed" , almost drilling out the side of the curved face of that segment.

5. After cutting the groove for the elastic in each side wall, fold up some sandpaper and clean up the inside of the groove. A rough surface or burrs can prevent threading the fabric covered elastic through the segment.

6. If you do not have access to the WAXLIT shown in the video, a search of WAXLIT on the internet showed that any solidified paste wax would do. I found some old Johnson's hardwood floor paste wax which did the trick.

7. I recommend that after applying the tape to the outer sides and cutting away the tape over the groove,

   A) Seal the inside of the groove with shellac - while sanding on the lathe, on one cherry sided bracelet I had wax bleed through pores in the wood creating a blotchy appearance, (Perhaps with a darker and harder wood this may not be necessary).
   B) When cutting the tape out over the groove, be sure to cut cleanly and tightly press the tape against the groove edges, You do not want to get wax onto the very narrow glue surfaces.
   C) Any even small excess of tape not trimmed tightly against the edge of the groove will press down into the groove and after filling with wax, the removal of the tape will "pull" a small pocket of wax out of the groove. Although this might not seem significant, it provides a pocket into which glue squeeze out will accumulate - preventing feed through of the elastic. (The curved end of a coat hanger was able to push this glue glob out for me).

8. Before assembly of the cut segments - do not forget to drill out the "crimp clearance holes". It is a pain in the neck to have to cut the elastic and start over!
9. In the video, Scotty uses a shop made jig to hold the solid bracelet for cutting into segments. The jig appears to be a slit circular ring into which the solid bracelet sits, with a partial lid to hold the bracelet fixed in position during cutting. If my understanding of this jig is correct, it will not work well after cutting the first half of the segments - as the bracelet needs to be supported on its inside surface , versus the outside surface. (A band saw sliding jig clamped to the table surface and aligned on the blade works perfectly for cutting all segments).

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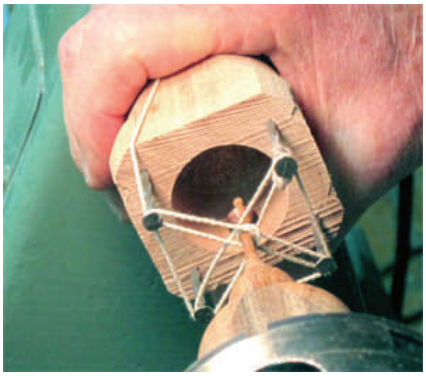
10. When sanding the cut ends of each segment to remove the saw blade marks, _ take care to hold each segment at a 90 degree angle to the outer surface to ensure the bracelet closes up without any distracting gaps between segments.
11. During assembly of the bracelet segments, be sure to get a proper stretch n the elastic before crimping so that the bracelet is not too sloppy or overly tight. Mark the elastic length for about a 20% stretch and crimp on those marks.
12. After crimping both elastics and pushing the crimp into it's clearance hole - - **DO NOT** use C.A. glue to hold the crimps in place!!! I did, and the next day I found the bracelet laying almost fully open. The C.A. glue had melted the elastic. I now make a slight "pinch" at the buried end of the completed crimp to give a tight press fit into the hole.
13. Use extreme care and a proper tool for pressing the crimp into it's hole. I accidentally cut through most of the elastic strands while pressing "hard" to bury the crimp.
14. In the video, Scotty "surprised" his wife with a completed bracelet. BET she was not too surprised!! It takes at least three hands and several clamps to assemble this bracelet - stretching both ends of the elastic, getting both ends into the crimp ring, holding the bracelet segments apart at the crimp location while keeping the proper stretch, holding the whole works while doing the actual "crimp", etc. Enlisting someone to help at this stage is advised.

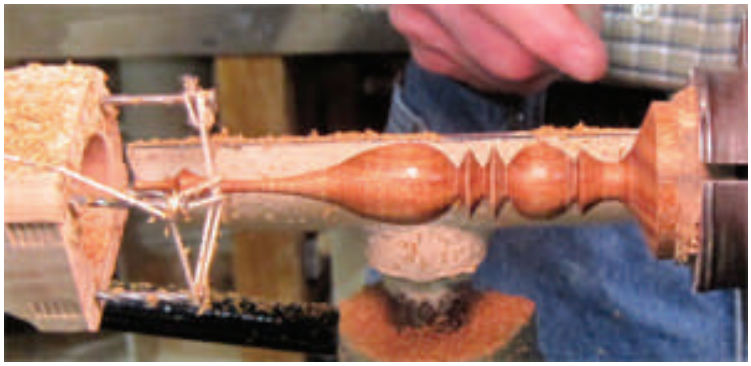
For those who are contemplating this bracelet as a project, hope these tips will help shorten your learning curve.

Show And Tell

These show and tell items caught the eye of your editor

Russell Wilson's Finial Demo



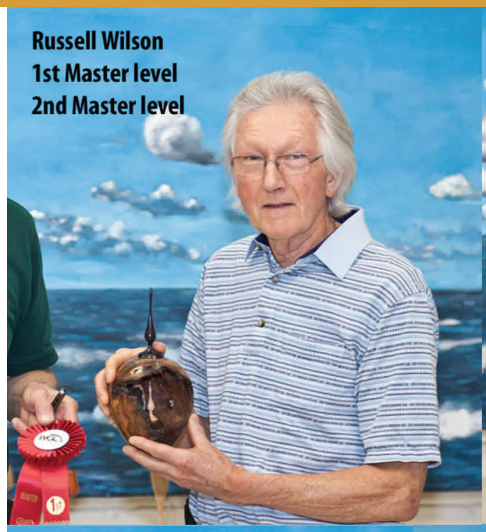


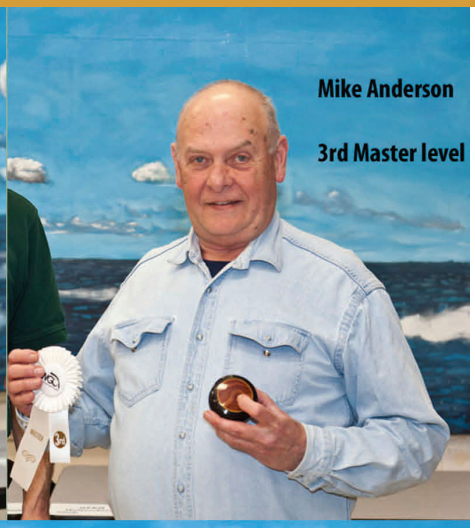
Woodturners Guild of Ontario Newsletter is published quarterly.
The submission of woodturning related articles to this publication is encouraged. All rights to any submitted articles remain with the author of the article. Deadline for articles & advertisements is the 5th of the month prior to publication.

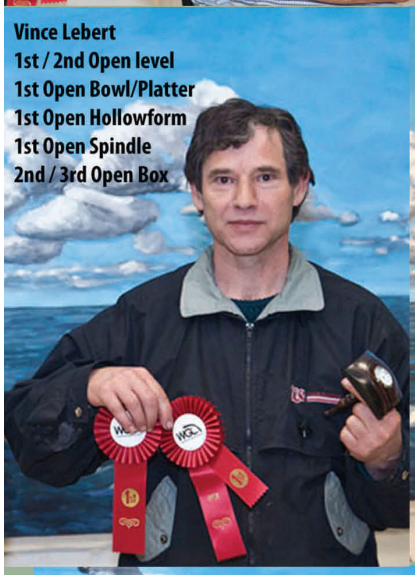
Views, comments and recommendations expressed by individuals contributing to this newsletter do not necessarily represent those of the Woodturners Guild of Ontario.

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.

Salon 2012
Richard Pikul
Photos– Don McCahill







Woodturners Guild of Ontario May 2012 Skill level winners:

- Master
- Open
- Intermediate

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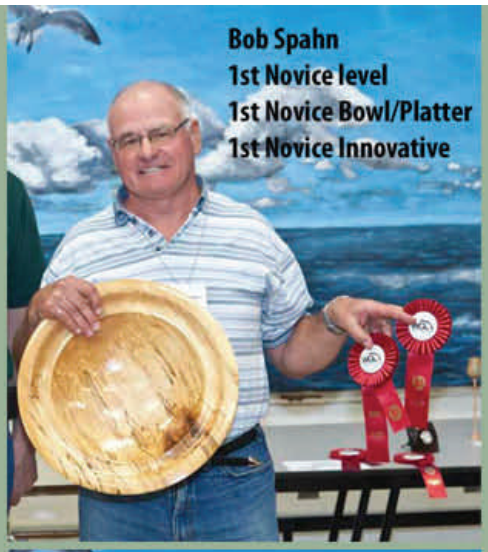
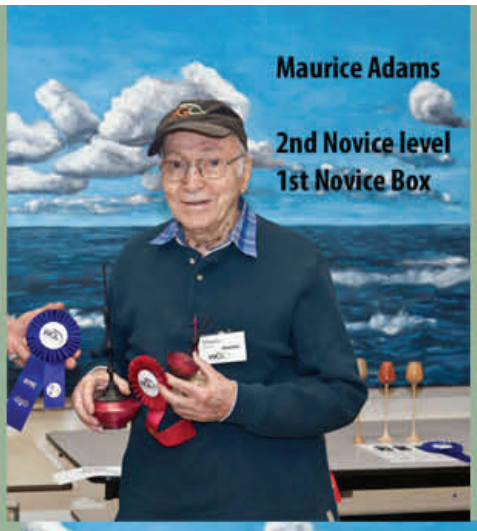
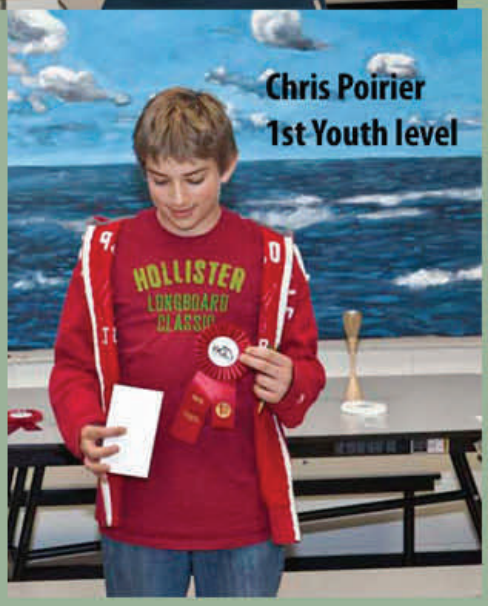
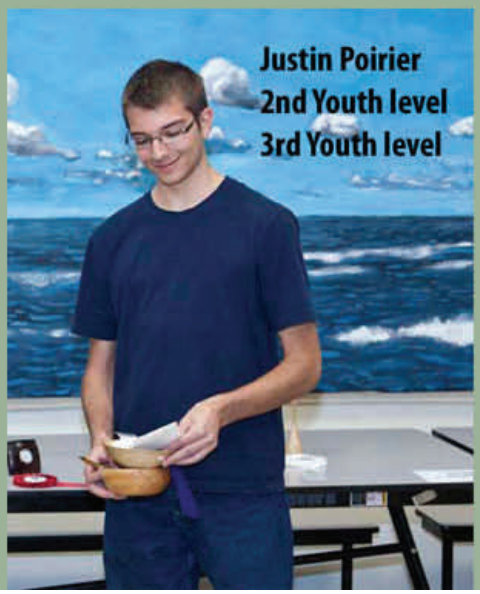








Woodturners Guild
of Ontario
May 2012
Skill level winners:
- Novice
- Youth

New Way To Balance Log On Your Lathe

Anthony de Boer

Having my lathe walk around the shop spinning an unbalanced bowl blank at its slowest speed of 600 RPM is an alarming experience. It dances poorly, and I tend to be far too nervous to be a good partner at times like that.

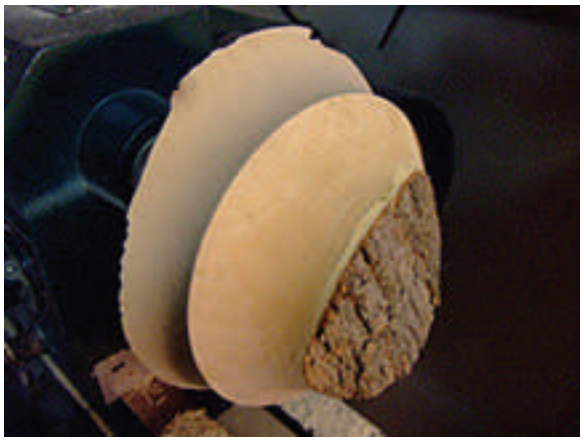
Although I'm aware that the official solution involves a far heavier and more expensive lathe rotating the blank more slowly, I didn't have that sort of cash and went looking for a less expensive solution.

What I came up with was an angle grinder with a wood-cutting head mounted on the lathe's tool rest, cutting off just a bit of wood each pass as I slowly hand-rotated the blank past it.

The blank is mounted to the headstock in the usual manner, in my case using a Oneway chuck with their screw accessory.

Since my lathe didn't come with a hand wheel, a wee bit of contraption is hiding under the chuck: a bit of wood turned to approximately MT2 with a quarter-inch hole through it, with a piece of all-thread rod running through the headstock to a matching large knob giving me a left-hand grip safely away from the cutter to rotate the blank.

The angle grinder itself has a chainsaw-circlet cutter and is sitting on a piece of scrap 2x4 shaped to fit the bottom of the grinder snugly. The underside has a slot to fit a flat tool rest originally meant for box work, and the whole works is held together with a pair of large hose clamps. The tool rest base is set snug but not reefed tight, so that I can push the grinder forward.



In use, the left hand rotates the blank while the right hand controls the angle grinder. At first, there will be only one bit of the blank that sticks out far enough to cut, and I'll rotate that back and forth as I push the cutter in about an eighth of an inch each pass. Eventually the cuts go further around the piece, and when you get the whole way around it's done. Moving the apparatus a bit down the lathe bed and working the next part of the blank will be necessary for any but the shallowest bowl blanks.

And once that's done, just swap in the normal tool rest, grab a gouge, and finish rough-turning the outside of your new bowl.

Safety note: an angle grinder is a scary bit of gear, especially with chainsaw teeth. Keep positive control over it at all times, don't let it cut anything but wood, and keep your other hand away from it. It generates lots of noise and even more sawdust, so protect your eyes, ears, and lungs.

Ovoid Bowls

Peter K. Kaiser

First of all I want to acknowledge the day long tutorial Joe Houpt gave me in his wood shop on how to make natural edged bowls. It was an instructive and enjoyable day.

In this article anything that you find well done can be credited to Joe. Those aspects of the bowl I made with which you find issue, I take full responsibility.

A friend gave me a piece of black walnut that measured about 15" long, 8" wide and about 4" thick. I decided that instead of making a circular bowl I would try to use the skills Joe taught me and make an ovoid bowl.

Figure 1

Figure 2

I started by cutting the original piece of wood to 10" long about 6" wide. Then I cut the ends so that they were rounded. Next I placed the wood on the lathe between a Steb center on the head stock and a live center on the tail stock and fashioned a tenon about 3" in diameter to be placed in the jaws of my chuck (Figure 1)

Next as can be seen in Figure 2, I started to turn the hollow of the bowl. After going a long ways towards this end I concentrated on shaping the bottom of the bowl (Figure 3),

Figure 3

Because of the asymmetry of the bowls length and width, considerable power sanding was done to shape the sides of the bowl. It is easily seen in Figure 3 and 4 that there uneven turning marks on the back and front of the longer parts of the bowl. These occurred, believe, due to some flexing of the wood. My guess is that had I more expertly sharpen my bowl gouge and more expertly turned the inside and outside of the bowl most of these marks could be avoided.

Figure 4

I was able to minimize the defects by judicious sanding as can be seen in Figure 5

Figure 5

After turning many circular bowls I derived great enjoyment in turning these ovoid bowls. Further when starting from a log and using essentially the same techniques one ends up with natural bark edges on the bowl which is quite attractive as seen in bowl that Joe and I made during his tutorial. (Figure 6)

Figure 6

Anthony de Boer

Anthony has been turning wood badly for somewhat over a decade now, making model rocket nose cones, tool handles, plenty of pens, a bunch of bowls, and a surprising number of nicely-rounded bits of firewood. When not turning (which most of the time) he works as a sysadmin and programmer and makes Linux do stuff. He lives in the wilds about half an hour north of Dunbarton with three other humans and two cats.

Anthony serves as the WGO Secretary and Videographer. For those of you who do not personally know Anthony you can now put a face to the person who informs us via email of the various WGO activities and important dates.

Doug Fisher Hands-On Demo

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