



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

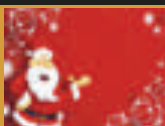
“ask not what your guild can do for you; ask what you can do for your guild— you get back what you put in”

NEWSLETTER

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December 2013

VOLUME 9 ISSUE 4



Message from Colleen Samila, President



Hello Membership! Welcome to the December issue of our Newsletter full of great articles, information on those turners who have been to see us, and with a tidbit of information for those coming in the New Year.

We had a wonderful turnout for our November meeting with Russell Norman, a gentleman who turns with a milling machine. Those of you who were there heard me going on about attendance at meetings held at Humber College. I truly understand those of you who cannot make Sundays due to prior commitments or family matters. My pointed request was directed more to those members who feel, as Joe Houpt mentioned, I don't turn teapots, I won't use pyrography. So I am not going to go. But to add onto what Joe said, being in the presence of great turners, or local turners such as Russell from November, or Sue Pritchard in October or Rudi Schafron in September with his 18" bowl, I for one will never turn a bowl that large, but to watch these people turn with such calm and confidence is such a wonderful thing! I guess that is what I enjoy watching, when I see turners, and even our local turners or those who come out on skills night; it is the techniques that different people use, it is their body language, their energy that they in particular put into their works of art! You can always learn something new.

We are so very blessed to have itinerant turners come visit us here in Toronto, whether on a Thursday night or a Sunday all day hands on, as a Guild, we must support each and every one. We are also lucky to have the team of volunteers that put events together. And without beating yet another dead horse, it takes months if not years to put some of these affairs together. Right now Trinela and Brian are booking into 2015; two years from now; as these itinerant turners are that popular that they are travelling worldwide to show their expertise. This is why it is so important to show our support when they finally arrive in Toronto!

Okay, off to the glue factor for that horse, and I will step down from my pedestal. All I ask is that you remember my sermon.

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Please Welcome These New Members

Dominick Bradshaw
Wayne Ferguson
Ken Gibson
Steve McMartin
Olga Senyk
Charles R. Smith
Robert West

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See [page 16](#) 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**



Why Joints Go Bump In The Night

Mark Salusbury



I was recently asked by a turner why the surface of the trivet / lazy Susan (Figure 1) he had crafted was perfectly smooth when first finished, but then some days later, near the perimeter, he was able to feel the transition between the light and dark woods at the joint line? I replied as follows.

It could be one or more of the following, A) a swelled glue seam or B) unequal wood movement which could be caused by either mismatched grain orientation one strip to another and /or inconsistent wood density one species to another.

Let's start with the easy possibility. If cabinetmakers glue (type I or II) was used to adhere the light and dark wood, then it may swell slightly within a short time revealing the glue line and a resulting texture at the seam. Assuming the faces of the joint were perfectly flat and adequate clamping pressure was used during assembly, this would be minimized and would be the best alternative for a "functional" piece. White glue is better for hiding glue line joints, but not as water resistant, so better used for decorative pieces where appearance is paramount and water will be kept away the surface.

If the glue joint isn't the culprit then wood movement, one strip relative to its companion strip(s), is likely the issue.

If you look at the end-grain (Figure 2), the dark wood strips annual rings are almost vertical relative to the top of the project; so is oriented "quarter-cut" in the project. The annual rings in the light wood however are oriented parallel to the project's top surface, so it is referred to as being "face-cut".



Figure 2

If you have some strips with the annual rings oriented vertically (quarter-cut) and others with the annual rings oriented horizontally (face-cut) then you'll have a problem with seasonal or moisture movement. Quarter cut wood in this presentation moves horizontally while face-cut wood moves vertically. As they don't move in unison, you'll have a problem maintaining a consistent show / working surface.

As you look at the end-grain of each strip, provided the annual rings are angled steeper than 45 degrees vertical relative to the top plane, the strip is considered quarter-cut relative to the surface of the project. If you glue up all the strips with the annual rings vertical (quarter-cut), so that the side grain of each strip is on the projects show face, you'll have a very stable project which will move laterally in unison across its surface and will resist warping. Alternately, If you glue up all face-cut strips (annual rings parallel to the projects show face) you'll get a softer working surface much more prone to warping unless you alternate the strips one strip crown down and the flanking strips crown up, to balance the assembly.

Next let's consider species density. In the project shown, the dark wood appears to be black walnut (medium density and open pore) and the light wood sugar maple (hard density and closed pore). If this is true, the softer and more porous wood will move internally more than the hard. It's best to incorporate woods of similar hardness / specific density in projects like this although your choice of finish will help level the playing field where this is concerned to some degree.

If the finish cures "soft" like a Danish, Tung oil or oil modified varnish, then the piece will be prone to more movement than if an acrylic, epoxy, urethane or hard varnish was used.

(Continued on page 3)



Figure 1

(Continued from page 2)

In summary, for a “working” project like this, the best way to go from, my experience, is to use all quarter-cut woods of the same or similar density. Tightly machine and sand glue joints. Use adequate clamp pressure to fully close the joint but not so much as to glue-starve the assembly, using type I or II cabinetmakers glue. Then seal and finish the project with two or three coats of a high-solids, penetrating finish. Wipe on, keep uniformly wet for a few minutes then wipe off each coat, hand sanding lightly (fresh 180 grit) between each application.

If you’re gluing up for a decorative polychromatic vessel or urn, again, grain orientation is quite important but white glue may be a better candidate in consideration of swelling and also colour where the seam is concerned.

For those who would like a more complete description of the various glues available click on this link.

<https://www.canadianwoodworking.com/get-more/glues>

Build a Turned Stool

Mark Salusbury



This article first appeared in Canadian Woodworking & Home Improvement Magazine, Oct/Nov 2013 www.CanadianWoodworking.com)

Click URL to see the article on-line <http://digital.canadianwoodworking.com/Vizion5/viewer.aspx?shareKey=tyx8Q8>



A stool is a compact, versatile perch and the three-legged style is the best. It never rocks, offers support for your feet, and has leg clearance while supporting you in style. It can also be customized easily. Let’s explore how to make a 24" tall counter-height version.

The seat is the key. It’s 13" around with 10° of splay underneath. Precise measurements and piston-fit joinery are the goal when making any furniture. Begin with a square of quarter-cut hardwood +13" square and a uniform 1 ¾" thick. On the bottom of the seat locate center and with a compass scribe 4 ½" dia. and 13" dia. circles. Cut it to a +13" dia. circle with a jig-saw or band saw.

Next, center and secure a small chuck or faceplate no deeper than 1". Turn the disc to a square shouldered 13" dia. then mark a line around its circumference 1" back from its show face. To create the 10° splay, turn a straight taper from the 4 ½" circle drawn earlier out to the 1" line. Sand the taper to final grit using a sanding block, then measure 2 ½" in from the seat’s o.d. and lightly pencil a circle around the taper’s face; an 8" diameter. Now, orient the grain for visual effect then locate three equally spaced points along that circle for the leg mortises. To divide any circle into thirds equally, set dividers to its radius then walk the dividers around the circle, locating six equally spaced points, then choose every other point.

Soften and contour the seat’s rim and show face (no more than 3/16"), sand the seat overall to final grit and remove the assembly from your lathe.

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(Continued from page 3)

The Support System

Three matching tapered legs are from blanks 24 1/2" long and +2" square, turned straight from 2" dia. at the top down to 1 1/4" dia. at the foot. at the top, turn a 1" dia. x 7/8" long tenon, sized with a 1" mortise bored in a scrap block using the same Forstner bit you'll use for the leg mortises. Sand the taper to final grit with your sanding block then lightly pencil a line around each leg 7" up from its foot.

The stretcher comes from a blank 12" long and +1 1/2" square. Turn a 1 1/2" dia. cylinder, mark the 6" center then turn 3/4" dia. x 3/4" long tenons on both ends, sizing as above using a 3/4" Forstner bit. Turn tapers from the 6" center down to the shoulder of both tenons and sand as above, avoiding the tenons and preserving the center.

The stringer is next, turned 10 1/2" long x 1 1/2" dia. with 3/4" x 3/4" tenons on both ends. Taper the cylinder from 1 1/2" at one end down to the shoulder the tenon at the other then turn steep taper from 1 1/2" dia. down to its adjacent tenon to complete this part. Sand as you did the stretcher.

Time for Mortises

With the stretcher cradled in a shop-made V-block, 12" x 4" x 1 1/4" with little Vs leveling the ends, center the stretcher on the Forstner bit, set the drill-press to slow, set its depth stop, and bore a 3/4" x 3/4" mortise.

Mortising the legs involves tilting the drill-press table to 10°. using the same V-block centered on the 3/4" Forstner bit and a stop-block, bore a 3/4" x 3/4" mortise 7" up from the foot of each leg after orienting the show side outward.

Mortising the seat to receive the legs requires a shop-made V-bracket centered squarely on the table's axis, so a 2" Forstner bit is centered on one of the three mortise sites. Bore a 1/8" deep trim recess followed by 1" dia. x 15/16" deep mortises centered on each 2" recess using a Forstner bit to receive the legs.



Securely Fixed – To drill the mortise holes in the stretchers, a simple V-block is required. To keep this specific stretcher from rocking, two small V-blocks support either end of the stretcher during drilling.

a



Two-Stage Drilling – With the drill press table still at 10°, and with a simple shop-made V-block clamped to the table, bore the 2" trim recess, then replace the 2" Forstner bit with a 1" bit and drill the mortises to accept the three legs.

1"



Finish Under the Seat – With the seat re-mounted on the lathe, remove as much evidence of its initial mounting as possible, then finish sand the area.

Back at your lathe, turn out and finish-sand the center under the seat, removing evidence of its initial mounting.

(Continued on page 5)

"A man who works with his hands is a laborer, a man who works with his hands and his mind is a craftsman, but a man who works with his hands, his mind and his heart is an artist." Louis Nizer

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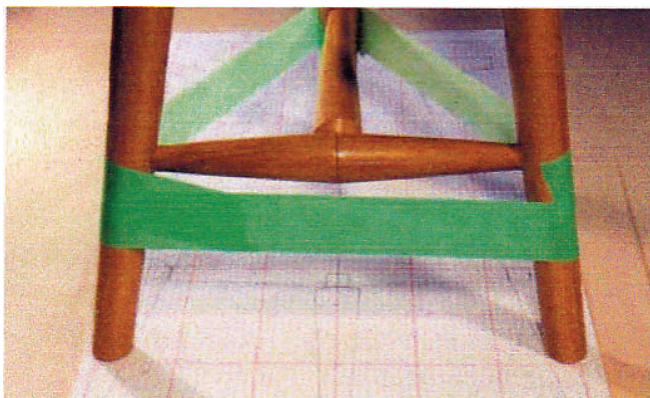
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Final Assembly

Before assembling the stool, I apply a finish to all surfaces, short of the wood that comprises the joinery. Once the finish has cured, do a complete dry assembly, with the seat inverted on your bench. Follow this with final assembly, using G2 epoxy or equivalent, applying a thin coat to both parts of each joint. assemble the stretcher/stringer firmly first. Next, care- fully insert this assembly into each of the three legs while they are loosely perched within the lip of the seat mortises. With all components loosely inserted, draw the legs together fully onto the stretcher/ stringer while firmly pressing/wiggling the legs into the seat. Taut strips of tape stretched from leg to leg will hold them together nicely. Now invert the stool onto its feet on a flat surface and weigh down the seat until the epoxy cures.



Final Assembly– Once epoxy has been added to the mortises and tenons, assemble the parts and use tape to hold everything in place while the epoxy cures.

Finally, mark and trim the feet flush with your bench-top.

Rudy Schafron Creates Large Bowls

Anne Wallace



The first meeting of the 2013-2014 wood turning season was off to a great start with Rudy showering the audience with wood chips as he fashioned a large bowl from a 60 some odd pound mass of white ash. This was green wood provided by Richard Pikul. Since Rudy was in his astronaut suit and really could not use the microphone very well, Richard took on the position of commentator and very good one too, describing the “whats” and “whys” Rudy was doing as the bowl progressed. Richard and Rudy answered questions from the audience as time went on. Thank you this was a very good combination and of course the production was very ably video graphed by Brian Rendell. Don't forget this complete video will be in our library in short order.

It was noted that we were dealing with wet wood, so lots of sap generally but that ash did not tend to have as much sap as other woods for example maple or else we would have been showered with sap and chips in lieu of chips alone. The partially hewn piece of wood (the edges cut off with the band saw) was first drilled a short distance near the centre and then a One way mounting screw was used to mount the piece of wood. Then the chips started to fly as first the outside of the wood was turned round. The sound changed as the bowl came closer and closer to round. A hissing sound developed as the bowl came closer to the round shape.

Every once and awhile Rudy would stop to check the progress just to make sure spots were not being missed. It was noted that he shaped from the outside edge in on the outside compared with doing the opposite when hollowing the inside.

It was interesting that just in the period of the “coffee break” the bowl had dried enough to be no longer completely round. Drying continued and a significant crack developed. Richard was to finish the bowl with sanding etc and it will be interesting to see how his imagination decides to fill this crevice!

There were a few facts that were brought up that can best be documented as numbered facts.

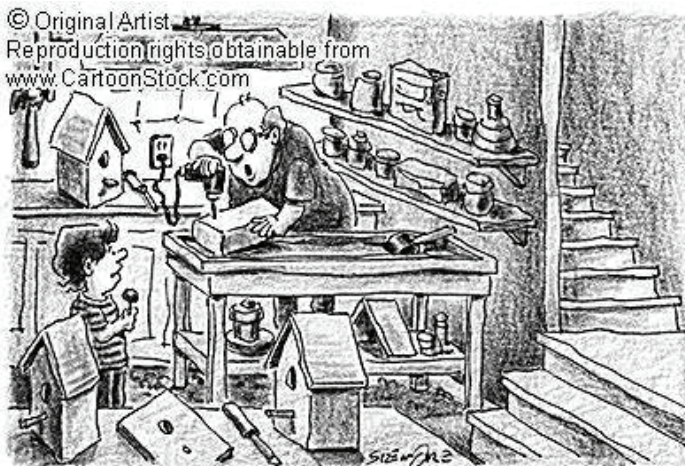
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1. The side walls of a wet turned bowl should be 10% thickness of the finished diameter of the bowl. As it dries it will become oval. One can leave it as an oval bowl perhaps with a wavy natural edge or when dry, return to the lathe to round it.
2. When doing the inside part of the bowl one uses the straight tool rest v.s. the curved tool rest for the first part of the hollowing process as the curved tool rest does not let one get close enough to the piece to have good hand control. Once Rudy had started to develop a hollow he could then substitute the straight for the curve rest and get that much closer to the work.
3. When hollowing out the bowl don't go right to the bottom as one develops too many stresses on the bowl.
4. Gloves—Most of us have been taught not to wear gloves while turning for safety reasons but Rudy was wearing very well fitting mechanic's gloves. Richard noted that some of the bike gloves with the fingers out were good to use. Without gloves one can get large splinters and in some cases burns but poorly fitting gloves can cause worse injuries. Be careful.

It was a very informative and well presented evening. Thank you Rudy, Richard and Brian.



"Here's how it works, Freddie. Men never do figure out what women want, so eventually we all sign up for woodworking."

Need more chuckles? Click [here](#) .

Woodchuckles



Early attempts at the table saw.

Woodturners Guild of Ontario Newsletter is published quarterly.

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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.



Observations From Our Prez Colleen Samila



October 24 – Skills Night:

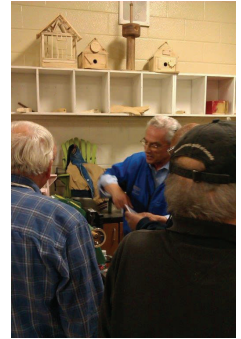


October Skills night at the WGO – what a great night, there had to have been close to 25 people there, Jim had the coffee and cookies out, Woodchucker's supplied the pen kits and blanks and our very own Brian Campbell ran the course with the help of Richard Pikul, Richard Price and Joe Kappy. A great big thank you to these guys, as we wouldn't have skills night if it weren't for the volunteers.

Please remember to say thank you to anyone that helps out!

The pen kits were already glued up and ready to go by Brian; he started out the evening with a little talk on getting your blanks ready, drilling and gluing up and then they were off to the races. At least 12 people went home with their very own hand turned pen! I am sure we started a little craze over pen making for Christmas. They are easy, inexpensive and beautiful – an item to be cherished by many in the years to come. Here are a few photos of the

evening.



An Evening with Sue Pritchard:

An evening with Sue Pritchard, textured bowls – and what a great entertainer. As well as turning beautiful textured bowls, Sue has a lot of fun with her audience, her wit and charm are in all honesty the best I have seen yet at our demonstrations. She quickly took a large ash bowl blank and brought it down to size – stating that she was sure most of us already knew how to turn a bowl, and that she wasn't that meticulous at getting it down to size, but the finishing. Well that was something to get to. Sue takes a tool, a beading tool and begins to carve out the exterior of the bowl, as it goes around the beads form taking the tool into the crevice of the previous bead line. This technique almost rips the wood up, which leaves a lot of exposed grain. Well, I have to tell you, having supplied the new insurance policy for the various woodworking clubs across Canada, I almost had a heart attack as she took a blow torch and burned off the standing grain on the bowl. I can't tell you how relieved I was when the cardboard box under her bowl on the lathe as well as the mound of shavings didn't go up in flames and she finally turned off the darn torch! Bits of charcoal were then brushed away with a wire brush – all this time Sue is chuckling and entertaining the audience with great delight. If she only knew how terrified I was.

After all this, she takes wax and pushes into the grooves/crevices of the bowl with a brush and then paints the exterior with various colour wood dyes. The finished product is spectacular and I urge you to visit her website at www.sfpwoodturning.com as well, borrow the video from our library! Of course near the end of the evening when it was our show and tell, our own Bob Rollings stood up to go over one of his recent creations and Sue shouted out, "by gosh, if I knew there was that kind of talent here, I wouldn't have turned a bowl."

Our new cabinets!



The new cabinets arrived thanks to Peter S at Woodchuckers who accepted the delivery and with Richard P helped bring them over to the high school. Thanks guys!

A few volunteers were kind enough to help put the casters on and get the shelves aligned and new cabinets upright. They look fantastic. A special thank you to Shawn Hermans for saying that my loving husband may be too busy to build these cabinets. These cabinets are a great asset to the club, you chose well and I thank you.



Cape Cod Wood Turners Peter Kaiser



WGO members may recall, in the September Newsletter, there was a correspondence between Colleen and Jim Caiazzzi of the Cape Cod Wood Turners.

About three weeks after the September Newsletter was posted I was visiting my daughter who lives in Harwich, Cape Cod which is about 20 minutes from Jim's house in Orleans Cape Cod. He was kind enough to invite me to his home, where I enjoyed a great cup of coffee and some banana bread his wife made. Jim also took me to one of his club's premier wood turners studio called **Turn Me Knot** which is run by Art Jalbert. I was so taken by all the wonderful things Art turned with his Oneway lathe that I completely forgot to take any photos. All is not lost however because Art does have a [website](#). (click on the word website)

When we returned to Jim's home he showed me his shop and I did take some photos.



Jim Caiazzzi



Me

The observant viewer may note that neither Jim nor I are wearing any of the protective gear turners normally should wear.

The really observant viewer may also note that the wood on the lathe is not spinning. :-}

I was taken by the bird house Jim made. It seemed rather unique to me.

Look on the right side of the photo and you will see a top Jim made. If you recall the WGO September Newsletter is where an article about making singing tops was that attracted Jim to our Guild and resulted in the correspondence noted above



Inspiration Mark Salusbury



Some months ago I had an exchange of communication with a friend about inspiration and how it's absorbed, filtered then translated by us as makers. Possibly some WGO newsletter readers will find it of interest.

"Dear Rob,

I believe there are fundamentally two different types of makers; traditionalists who seek direction from the past and radicals who bring new ideas into play as they create.

Of course there are all levels of makers within each camp. Traditionalists who faithfully recreate pieces to exacting detail while paying homage to the originator, right up to those who liberally borrow the designs and materials of prior generations and simply add a twist here or a dip there and call it their own. Then in the radical camp, those who create new work, totally fulfilling the requirements of the object by coming at the mandate with fresh thought, technology, vision and new materials then still others whose approach is so abstract the product is barely recognisable, merely a statement reflecting the makers interpretation of a notion.

I've always been inspired by a statement made by Samuel Clemens "There is hope in honest error, none in the icy perfections of the mere stylist" and lived accordingly by some force of nature or nurture. As a result I'd like to think, as a creative person, I've lived with one foot firmly planted in both camps.

There's much to be admired, adopted and learned from the traditional forms and techniques; by basing new work on them, then advancing those styles with personal vision, contemporary thought and culture and new technology, fresh and exciting new work can be developed and evolves if it has merit.

I like selected styles of the Arts & Crafts movement which borrowed much from the Shakers whose work was very much inspired by the Asian pieces they'd seen, brought to Europe by the Dutch traders. I also like the work of the 50's and 60's Scandinavian period which is heavily influenced by the Japanese and Shaker styles which preceded it.

For my part, I look to sculpture, ceramics, glass, architecture, jewellery and other media for their makers interpretations of contemporary culture; researching form, materials and techniques I'm unfamiliar with, seeking ingredients, which when combined, will help me translate my own thoughts and mental sensitivities. There's plenty of stimuli out there, I just need to be aware of that which I can relate to so when I'm ready I may find the right mix to suit my personal vision.

My first memorable effort, many decades ago, was an arrangement of horseshoe nails brazed together, then epoxied onto a rectangular piece of barn board which I'd wire brushed and lacquered. A rising sun on a rich textured background. So...farriers materials, welders technology and a scrap of aged, discarded wood. Individually, ho-hum but to me these elements united became a pleasing gift to be hung on a wall, greeting the recipient each time it was seen. I made a very few over the years that followed and I'm pleased that all are enjoyed to this day.

That's why I like websites like "[Crafthaus](#)", It's like a museum or grocery store. So much to see and filter through in search of the "nuggets" which have special meaning to me in their own obtuse way. Obtuse until I bring them together to suit my view of my world.

Who knows why I'm telling you this? Just felt like it I guess. Now on to the rest of my day in the shop.

I hope you'll enjoy your day and weekend,

Your Friend,

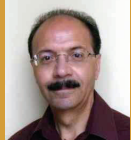
Mark "



Michael and Cynthia Gibson – Ontario Woodturning Tour

Frank DiDomizio

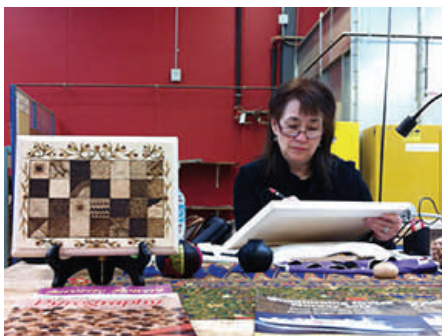
Kawartha Woodturners Guild



We were very fortunate to have a pair of world class artists demonstrate to many of the Ontario Woodturning Guilds early in November. This began with some inquiries back in 2012. After confirming interest among the guilds the plan was then set for Michael and Cynthia Gibson to do their first series of demonstrations in Canada.



Michael and Cynthia are located near Atlanta Georgia area and have become recognized in the international woodturning scene, particularly over the last 5 years. They were featured demonstrators at 2013 International AAW symposium, where they received an award of excellence for one of their pieces. Michael Gibson is recognized for his unique and prized teapots, while Cynthia has become well known for her own artistic embellishment of woodturning with pyrography. Together, they are now one of the very few pair of artists around the world collaborating on an ongoing basis. Their wonderful work can be seen on their [website](#).



Michael and Cynthia started their demonstrations in Ottawa (Valley and Blytown Guilds), with full day events on Nov 2 and 3. Next they demonstrated in Peterbor-



ough (Kawartha Guild) on Nov 5 and in Oshawa (Durham Woodworking

Guild) on Nov 6. Following this, they held full day seminars at Artistic Wood and Tools Supply (Woodchuckers) on Nov 7 and 8. Finally, they finished up with full day demonstrations in Hamilton (Golden Horseshoe) and Toronto (WGO and TWG) on Nov 9 and 10. Their demonstrations featured a combination of presentation material, turning, pyrography and a display of their work. They showed how pyrography can be used in combination with woodturning to enhance and embellish your piece. This unique approach to the demonstrations made for interesting and inspiring sessions that catered to both beginners and seasoned turners.

Throughout their tour, it is safe to say that Michael and Cynthia's demonstrations influenced over 220 woodturners in Ontario over their short time here. Anyone who was able to spend some time with them quickly found they were very open and shared their knowledge and experience freely to help others develop their woodturning either technically or artistically. We were very fortunate to have Michael and Cynthia visit us and we will keep our eyes on them as they further develop as renown artists in the world of Woodturning.



Russell Norman, Member TWG, Gives WGO Interesting Demo.



Russell Norman

Russell was introduced to woodturning in high school along with metal shop. He chose metal work as a career and this skill has carried over to woodturning, an interest that he has taken up again as recently as three years ago. He is drawn to segmented work because of the creative freedom in design, shape and size. He uses a Horizontal Vertical Metal Mill for his woodturning.



The large vessel in the upper left won the Best in Show and First Place Winner of Experienced Hollow Form in the Toronto Woodturners Guild 2012 Annual Competition. It measures approximately 14 by 17 inches high and has 849 pieces. Woods used include Mahogany, Curly Maple, Ebony, Holly, Purple Heart, Bloodwood and Pau Amarello. The finish is Salad Bowl finish.

(President's Message Continued from page 1)

Onto other matters... Please fill in the survey for Trinela and Brian. I understand that some may not have email – (not sure how you're reading this newsletter) we will print out a few for everyone meeting – but let's *all* take care of our part in this great club of ours, if you can't volunteer yourself, than at least give us your opinion of what you would like to see. We can then tailor our meetings to meet everyone's interest.

Okay, now that's it! Gosh, it was a lot less stressful telling you about the race car and my new little Met J -- all of whom are tucked away in the garage for the winter!

Look forward to seeing you at the Christmas/Hanukkah/Kwanzaa party; hopefully I have covered them all, if not, please let me know.



What You Need To Know About Turning A Wooden Box

Richard Pikul



Making a box with a 'slip' fit lid is a really satisfying project, nothing pleases a turner and impresses a customer more than a lid that slips on and off with just a little pull, but when picked up by the lid, the box stays attached.

Before you put a piece of wood on the lathe there are some things to consider.

First: You should make the box and the lid from the same piece of wood! You can add a finial made of almost anything else, but where the lid fits to the box, you should make from the same piece of wood. Only the parting line and height of the rim (tenon) should separate the box and lid material.

Note that the rim where the lid and base come together can be an insert, but even then, I would recommend that it is a piece cut from the same piece of wood the box is made of; just slice off a piece from one end. If the lid and box are from different pieces of wood, then there is a serious risk that humidity and temperature changes will affect the fit.

Grain orientation: Unless you are willing to have a very loose fitting lid, make boxes with the grain aligned with the length of the box. Wood expands and contracts across the grain much more than along the grain. Boxes made with grain aligned across the length of the box will not only dimensionally change much more, the box will also become oval with time, a situation that can end up 'locking' the lid to the box, making it impossible to remove.

The example (Figure 1), 150mm (6") tall, made from Willow (*Salix nigra*) clearly shows the grain orientation running from the top to the bottom of the box. Also note that the lid and box do not have the same outside dimensions. This does not affect the fit of the lid as the tenon which the lid slips over is still part of the same piece of wood with only the parting tool width and tenon height separating the grain alignment. The 'gap' dimension for this particular box is ~6mm (~1/4"), which does not interrupt the grain alignment to any great degree.



Figure 1



Figure 2

There are always exceptions to rules.

The box (Figure 2) 150mm (6") diameter, was made from a piece of Juniper crotch that had five branches plus the trunk with the opening in the top of the crotch. The box lid was made from the same piece of wood, but taken from the trunk below the bottom of the box. The lid has the tenon and is a slip fit into the box. Made about 8 years ago, the box lid has retained its original slip fit between the lid tenon and the box opening. The inside was left unfinished, a pleasant aroma every time the lid is lifted.

Juniper (*Juniperus communis*) grows slowly in Northern climates and is a very stable wood. Even if turned 'green', there is very little movement as the wood dries. This makes the species particularly desirable for making boxes. A bonus is the pleasant aroma when turned. Note, do not confuse this with *Juniperus virginiana* (Eastern Red-cedar, a.k.a. Red Cedar, Eastern Juniper,

Red Juniper, Pencil Cedar) which is also a stable species, but coarser grain, wider growth rings and harder to get a smooth finish.

Canadian Yew (*Taxus Canadensis*) is another species particularly good for tight fitting boxes. As it is difficult to obtain Canadian Yew shrubs with trunks larger than about 80mm (~3inches), don't count on making a large box. If you encounter a Yew 'tree' with a trunk that is larger, it, most likely is an English Yew (*Taxus baccata*). The English Yew species is not as fine grained or as colourful as the Canadian Yew, but still very suitable for

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making boxes. The experimental box (Figure 3) ~ 80mm (3") tall, was turned as an experiment to test the suitability of this species for small boxes. It was turned from a branch just 3 weeks after cutting from a live shrub over 10 years ago. The pith runs through from beside the finial, through the stem and bottom. The lid, made with a 'suction' fit, still slips on and off the same as the day it was turned. No cracks appeared anywhere around the pith. Can you tell that I really like to turn *Taxus Canadensis*?

Species to avoid: Avoid using fruit wood species (e.g. Apple, Pear, Peach, Fruit Cherry etc). These species can, and usually do, change their shape as well as dimensions with changes in humidity. A fruit wood box lid that fits 'perfect', made in a dry workshop, can lock when subjected to higher humidity, or even over time at the same humidity.



Figure 3

Almost any deciduous, non fruit wood species that grows in Ontario is good material for a precision fit box. To ensure success, select wood with tight, straight grain. Knots, wavy grain and piths should be avoided. I know, I just described two species above that do not follow this rule. You can experiment with boxes with knots etc, but do keep them well away from the seam between the lid and base. Some softwood species like Eastern White Pine (*Pinus strobus*), Eastern Hemlock (*Tsuga canadensis*) and Tamarack (*Larix laricina*) make decent boxes, but sharp tools are needed to keep the dreaded tear out monster at bay.

What part of the tree to use: It does not really matter which part of the log your blank comes from, If you take the right precautions.

- Rough out your box and lid, leaving enough thickness to allow you to finish turning the box later. Make sure that you leave the tenon larger than necessary for a fit, you will turn it later.
- Put the box 'on the shelf', in your workshop for at least 5 days, 10 would be better. This will allow the wood time to 'relax' and allow the box to assume it's final, stable shape.
- Now you can finish turning the box and lid. When the box is put back on the lathe, make a few very light cuts – just to see how much the wood moved during those few days. It may be insignificant, but a slip fit can change to a locked lid by an insignificant amount of change.

Figure 4 (courtesy of woodworkdetails.com) demonstrates how wood from different parts of a log will move after they are cut from a green log, then dried. The free water evaporates first, then the bound water. The wood is dimensionally stable as it loses free water, but once it begins to lose bound water, it contracts.

You can see that the square just above the pith stays 'square', although the sides shrink when dried. The square to it's right not only shrinks but also distorts diagonally. Now you can see why a box should be rough turned first, then left alone for a few days before final turning. Even a 'dry' piece of wood may still have a little bound water or some stresses inside. Rough turning the box and storing it for a few days can make the difference between a great result and a so – so result.

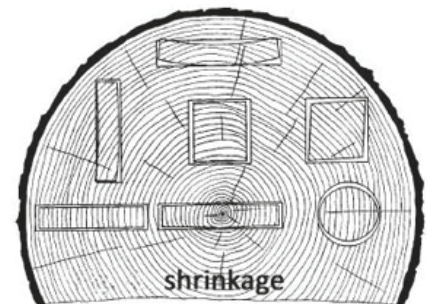


Figure 4

Tenon size: I've had good success with tenons that are as short as 1.5mm (~1/16"). This size of tenon is recommended only for very stable species such as Sugar Maple (*Acer Saccharum*), American beech (*Fagus grandifolia*), Blue-Beech (*Carpinus caroliniana*) or my favourites – Juniper (*Juniperus communis*) and Canadian Yew (*Taxus Canadensis*). Wear will quickly damage such short tenons when using soft or open grained wood species.

When using softer hardwoods such as Black Cherry (*Prunus serotina*) or Willow (*Salix nigra*) or softwood species make tenons that are 3mm (~1/8") or taller.

Now, how thick should you make the tenon? The best answer is as thin as possible. A thin tenon is more forgiving so movement differences between the lid and base will have less effect on the fit. Tenon width of 1mm (0.039") is the minimum recommended.

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Wood that expands and contracts due to changes in moisture content will do so along predictable lines. With a little bit of knowledge, you can predict the degree of wood movement, and take appropriate action to accommodate the movement. Wood shrinks most in the direction of the annual growth rings (tangentially), and only half as much across the rings (radially, or from the centre of the tree to the outer edge). More detailed information is available, just search for wood shrinkage or wood movement.

Wood from near the centre of the trunk will display less movement than wood near the bark. If you look at the end of a piece of wood, you will be able to see lines which are the so-called age rings of trees. Looking at the direction of the curves, you will be able to determine the direction of the heart of the tree, and of course the other side will be the outside of the tree. The combined effects of radial and tangential shrinkage can distort the shape of wood pieces because of the difference in shrinkage and the curvature of annual rings.

Wood shrinks about 1% in the direction of the annual growth rings (tangentially), about 0.65% across the rings (radially). Shrinkage is least, about 0.05%, along the grain (longitudinally).

Now, find an article or book on how to make a box; or better still, find a woodturning friend who knows how to make one.

Pyrography Workshop, A Day With Cynthia Gibson Anne Wallace



As most of us know The Gibsons were in the Toronto area for a few days giving lectures on Teapot turning designs and pyrography. I took the opportunity to take one of Cynthia's classes on the pyrography aspect on Thursday November 7 at Woodchuckers. I had been absolutely assured it was for anyone with no to lots of experience so I ventured in.

What a great way to spend a few hours! There were "practice" boards made up for each attendee. Each board was subdivided into 28- 2" squares and these were mounted on another board so it was much like a picture in a frame. We used the Razertip dual outlet machine although a couple of people had their own machines. The temperature was easy to control and we had several different "pens" with which to practice to achieve different shapes. Razor sharp lines to fish scale shapes to EL's that could be made into squares and then several ball pen type of nibs.

We learned to control the heat depending upon the effect one wanted and in each of those 28 squares one could create various patterns. It was emphasized that one draws the pen towards oneself not away, for better control. Some of the tool's nibs can be used as "shaders" to add depth to the picture. Coloring can be done with some special pencils and this is evidenced in some of the decorated teapots. This system is not intended for deep carving but more as decorating. One can apply an outline of a picture on the wood using graphite paper, not carbon paper. Even though I doubt I will ever get to the point of turning teapots some little touch of pyrography on the bottom or lip of a bowl might make a very interesting, unique piece. The ideas are endless.

Some books were suggested— Lora Irish, Pyrography, and others by Debra Pomeno and Sue Walter. I apologize if the spelling of the names are not quite right.

At mid day we had a very enjoyable lunch. All in all, a very relaxing but rewarding day

My wife came in today and asked if I would go do some wood turning on the lathe.

"Ah," I asked, "what do you need? Maybe a new dibber or possibly a rolling pin or a vase? I have Persimmon, Hickory, Mesquite, a little bit of Walnut and a tad of Oak. What would you like?"

"Oh, I don't care. I need about six bags of shavings for the flower beds."

(Found posted in <http://kcbx.net/~tellswor/woodturn.htm>)



Beyond Woodturning...

Michael Pinto



Once you have mastered the Art of Woodturning - or you think you have, even though no one has ever asked you for advice or a lesson; you are ready for the next big leap.

All your friends and relatives-on-speaking-terms have been thrust upon with enough of your 'stuffff' and are now asking - "does this person really have nothing else to do?" Note how I have deliberately remained gender neutral; finding the right word took a lot of thought.

Every square inch of your coffee table has a bowl or a box, with no place for the coffee or for that matter, a 'coffee table book'. There is no such thing as a 'coffee table bowl'. The only time that a bowl belongs on a coffee table is when it has chips in it. The kind made by Frito Lay, not your bowl gouge. Your foyer table displays a beautiful hollow vessel, so much so that your guests keep a mile away for fear of incurring your wrath should they accidentally knock it. The wall opposite the foyer table has 'butt scrapes' as folks squeeze and inch past; and your nice hardwood floors are pitted as keys once left on the foyer table, are now left on the floor and accidentally trampled upon. The Mantel has a grand line up of peppermills, indicating to some that you are giving an alternate form of worship a sober second thought. Sorry Senators, others do this too.

All your friends including some relatives, urge you to sell your wares. 'It would fly off the shelves' they say, not once offering to buy anything themselves. You have surreptitiously included pens along with the wine when invited out to dinner, only to find that the very same pen has been returned to you with a different bottle of wine in the same bag. And you kept waiting for that call to say what a wonderful surprise that beautiful pen was.

The kitchen is bare. Some would attest that it has been so for several years. Not a single utensil or implement in sight. Purchasing any form of service items is strictly forbidden in your household as you have sworn to make it yourself, cheaper and better. How can this not be a winner. Alas, all good intentions were thwarted when someone who has never set eyes on a lathe, pronounced you an 'Artiste'. Thereafter, all mundane activities such as producing utility ware was left to novices. Nevertheless, you do have all good intentions of putting aside your airbrush and getting back to basics with your gouges and scrapers.

At the dinner table 'grace' is not said. Hasn't been since you acquired a lathe bed extension. Instead the family draws 'straws', turned, naturally, to choose the person who gets to eat their dinner standing. See, your dining table is a chair short, now in a corner, on its side, waiting for its legs to come back. The same legs that you said you would transform into masterpieces a year ago and have no clue as to where you safely stored them.

You are now losing friends. They have all seen and had enough of your 'stuffff'. They keep their distance. You realise that you must publicise your work in the hope of attracting unrelated folks and those who you don't really care to have as friends. Ads in Harper's are too expensive and the alternative to print on the web, has thoughts of hiring developers, graphic designers, domains, hosting and HTML blurring your vision. Add to that photography and photo editing. Then there is this thing called SEO (Search Engine Optimization).

Over 25 years ago, when I switched on my PC all I saw was a green blinking dot (the dot prompt), and that was a good thing i.e. the computer was working. I abandoned all IT pursuits with the arrival of Windows, Mice and Colour Monitors; it was way too user friendly for me. In retrospect probably a bad move. I could have been the next Sergey Brin*, crunching the gears on a Lamborghini instead of fumbling with a lathe speed dial.

Towards the end of June 2013 I was convinced that I needed a website, not necessarily for the reasons mentioned above. All I knew was that I had to set it up myself, as I needed the flexibility to modify it frequently, at minimal cost. I knew absolutely nothing about websites. Yet, I had my website up and running within two weeks at a cost of under \$ 8 a month.- I could have done it at no cost on a Public Library computer with Internet access.

In the next issue, look for a few tips on how you can do this too.

*Co-author and founder of Google



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Our Guild can always use more volunteers. Please consider helping those who have already accepted assignments as listed above or if you have a suggestion for a new category of assistance, contact our President.

