

Woodturner n. A person who enjoys the art and process of shaping wood into various forms

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

LOCAL AAW CHAPTER

MAY 2006

VOLUME 2 ISSUE 3



Message from Richard Pikul, President



Wow, what a great week for our guild. Started on Thursday with a hands-on session for new turners, thirteen lathes running –taxing the electrical supply in the high school workshop. It was probably the noisiest session we ever held, but nobody seemed to notice. A few times, experienced turners turned their heads when a ‘wrong’ sound suddenly started. This was followed immediately with a quick lesson on why – how to correct – try it now session. It shows that all of one’s senses can be used.

It was good to see virtually one on one mentoring, and most new turners completing their project. This session demanded more from our new turners, who were tasked with a dried, green turned 15cm (6 inch) bowl blank. Most of the new turners had never tried this before and the initial shock of having to round the oval bowl blank took some time for many to get used to. We now know which stage of skill development our new turners have reached and that their confidence needs supporting. We also recognize that everyone requires encouragement to try something new. Possibly, the shop visit program (turning parties) that Penny has organized will help new turners build on their skills, confidence and enthusiasm.

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Determining Vessel Shapes From Fresh-Cut Wood

By Doug Newlove

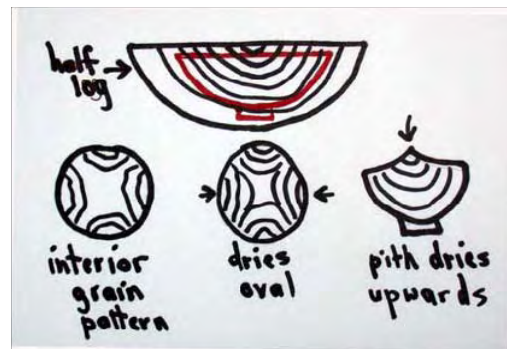


Before cutting up any of your wood you should have some idea in your mind as to what you might like to get out of the stock. Your approach depends upon such things as the size of the material, the intended vessel shapes required, the orientation of the bark, sapwood, heartwood, grain patterns, bark inclusions, how you will store the pieces, and how soon they will be turned.

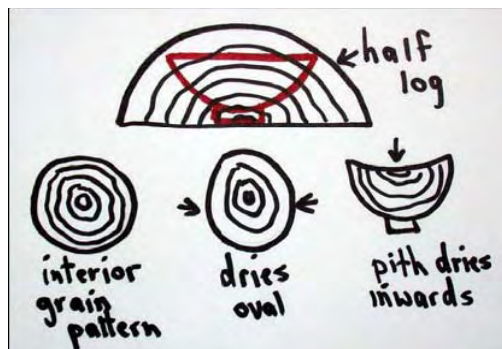
Will it be cut for bowl blanks, blanks for hollow forms, platter stock, spindle stock, and so on. Will you incorporate the pith or leave it out altogether? These are important factors that need to be addressed. Let’s look at cutting for bowl blanks first.

There are 4 possible ways to prepare wood for making into bowls.

- 1.) Regular flat-rimmed bowl from half log section.
Bowl follows outside curvature of the half log.
Interior grain pattern is in the “X” or bowtie shape.
Efficient use of material – less wastage.
Blank dries to an oval shape with the pith rising upwards.



- 2.) Regular flat-rimmed bowl from half log section. This time the bowl curvature is reversed from example #1. The interior grain pattern is now circular or oval. *Inefficient use of wood – high wastage. Used when circular grain pattern is desired. Blank dries to an oval shape with the pith/centre going downwards and the edges rising upwards.



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TOOL REVIEWS by Michael Finkelstein



DELTA GR450 Variable Speed Grinder with Tool-less Quick Change

I have been waiting forever to find an 8" x 1" grinder that is variable speed, is solidly constructed and smooth running with balanced wheels.

I've tried several machines over the past years but none met my requirements—until I tested the new Delta GR450 VS Grinder ! The features of this machine for woodturners are:

- Quick change/tool-less wheel changing system. If you use more than 2 different grits, this is very helpful
- Lamp with flexible arm
- All cast iron base minimizes operating vibration
- Variable speeds (1725-3450 rpm) for grinding or sharpening all types of steel tools—without burning the metal !

Specifications include: 5 amp motor, 5/8" arbor/shaft diameter, 48Lbs weight. For product specifications and to download the technical manual, please visit; <http://www.deltamachinery.com/index.asp?e=136&p=4652>

The first thing I did was to install the Delta 60 grit grinding stone (for shaping tools) and a *balanced* Oneway 80 grit stone (for sharpening tools). I turned on the machine and set the dial to the maximum speed; there was very minimal vibration. On a scale of 1 to 10, I would say that vibration is a minimal 5 %. I didn't have to balance the Delta 60 grit wheel ! (another turner who purchased this same grinder reports that he only needed a minor balance adjustment for this wheel and none for the supplied 36 grit wheel).

I bolted the machine to a plywood board mounted on a cast-iron stand and installed my tool sharpening/grinding jig on the board. The height of the grinder is just right for grinding jigs - you don't have to mount it on a spacer board to put the axle at the correct height. You may or may not have to leave the machine's rubber feet on, depending on the axle-to-base height required for your sharpening system base/slide.

I proceeded with anticipation, to sharpen my long-grind (fingernail profile) gouges; the result was "no bouncing or vibration of the tool with minimal pressure applied to the stone". I also shaped a scraper, with similar results from the Delta 60 grit stone.

Its great to finally have a grinder system that does not bounce or vibrate on the floor when in use.

The GR450 lists for \$196.00. Its available for \$159.00 at Atlas Machinery in Toronto, Tel.416.598.3553, web: <http://www.atlas-machinery.com> Order yours soon because there is a big demand for this machine !



Woodturners Guild of Ontario Newsletter is managed and published bi-monthly by Michael Finkelstein.

Text in bold type are url-activated or link to a text file. Some graphics contain 'sound clips' that are activated by clicking on the image!

Deadline for articles & ads is the 5th of the prior month.

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Articles and suggestions for future editions are welcome, provided they concern woodturning.

We reserve the right to edit, revise, or reject any articles tendered.

WARNING !

Woodturning is an inherently dangerous active activity. Readers should not attempt any process or procedures without seeking proper training and detailed information on the safe use of tools and machines.

Oneway Cyclone Vacuum Chucking System

Until I worked with the Oneway Vacuum Chucking System, I was using mechanical jaws or a jam chuck/tailstock to finish off the bottom of my bowls. Both options work OK, but have their limitations. Towards the end of these manual processes, I was finishing-off the tenon by disc-sanding with an electric drill.

The most obvious benefit of a vacuum chuck is being able to freely and securely access the bottom of bowls for finishing with style. With the tailstock out of the way, I now have more options to enhance the finishing touches on the tenon.

I recently started production turning batches of 25~30 bowls each, using both the Oneway Easy Core & Cyclone Vacuum Chucking Systems; I cored 3 bowls out of each 18" bowl blank, then mounted the smallest bowl (8") on the Oneway Drum Chuck so that I could rough-turn the inside without having to turn a tenon on it. That saved me quite a bit of time !

Vacuum chucking gives the woodturner the ability to easily mount and remount your work piece easily without marring the wood.

All you have to do is practice mounting your object perfectly centered; there are several options to this;

- (1) mark around the hole the tailstock leaves with a black marker when you first turn the tenon so you can find it later.
- (2) mount the work piece on your scroll chuck then put the chuck on your tailstock backwards—in order to keep the work piece perfectly centered as you bring it up to engage the vacuum drum—then turn on the vacuum pump.

Vacuum chucking will give the woodturner more options to explore and discover its many woodturning applications. I did an internet search on "vacuum chucking" and found the following articles;

- Vacuum Chucking to make Tea Lights (Nick Cook); <http://www.nickcookwoodturner.com/articles-tea-lights.htm>
- Natural Edge Bowl secured on a drum chuck (Sy Plonsky); http://www.woodturningonline.com/Turning/Turning_articles.html#VC
- Vacuum Chucking for the Lathe; <http://sawsdust.com/a-vacuumchuck.htm>

The Oneway Cyclone Vacuum Chucking System comprises four main items (Online at; <http://www.oneway.on.ca/vacuum/index.htm>)

Drum Chuck(s) - 3 sizes to accommodate different diameters of work pieces. The outer rim should be covered with padding; either a Self-Adhering Neoprene Ring (available from Oneway) or Polyethylene Foam applied with a spray adhesive

The Oneway drum chucks are machined from
They are non-porous and will never rust.



a solid block of aluminum.

Rotary Spindle Adaptor; allows the vacuum source to connect to the headstock/spindle of the lathe and the vacuum drum chuck. Basically, the adaptor allows a vacuum while preventing the hose from spinning with the spindle.



Vacuum Gauge Kit; the Oneway kit measures vacuum pressure and has a bleed valve to control the vacuum pressure at the work piece

Vacuum Pump; the vacuum source is; 1/4HP, Draw of Internal filters to keep sawdust and contaminants from noise Level (73DB at 3' distance), 110 Volt power.



26½inches of mercury, 4.5CFM at open position, entering the pump, Oil-less carbon vane pump, Low

The pricing for the above system is CDN\$1071.65 (Suggested Retail).
Component costs are online at ; <http://www.oneway.on.ca/vacuum/index.htm>.
This system is solid & reliable. Oneway provides very clear and simple installation and usage instructions, general vacuum chucking tips and excellent technical support.

Technical review by Michael Finkelstein
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Website: <http://geocities.com/michaelfinkelsteinwoodturner>

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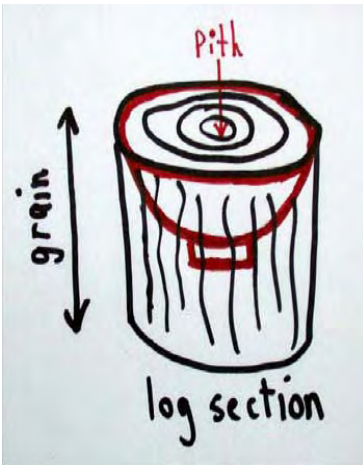
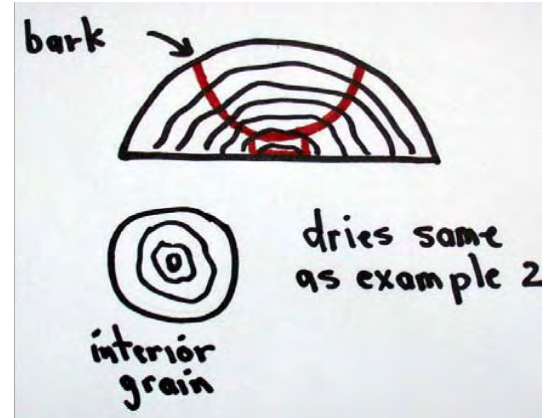
Determining Vessel Shapes From Fresh-Cut Wood

By Doug Newlove



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3.) Natural or bark-edged bowl from half log section.
Bowl does not follow curvature of log.
Interior grain pattern is circular or oval – looks good on pieces with contrasting sapwood and heartwood like cherry or oak.



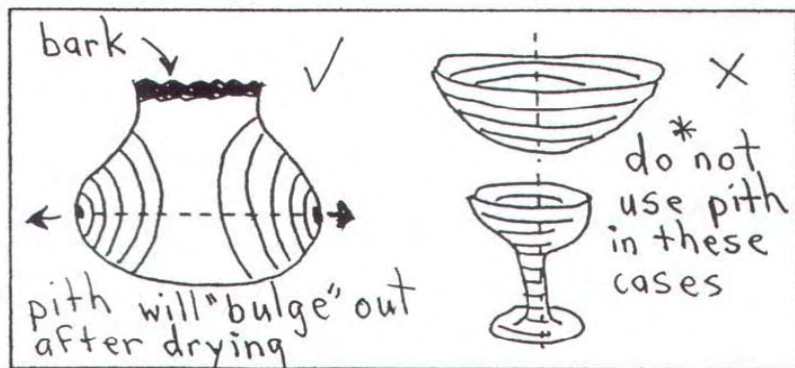
4.) End grain bowl from a full log section.
with or without the bark left on.
Circular interior grain pattern with pith in the center.
Need to hollow/cut end grain fibers which can be more difficult to do.
Very prone to cracking around the pith and are therefore not used as often because this can be problematic.

Woodchucker's Supplies

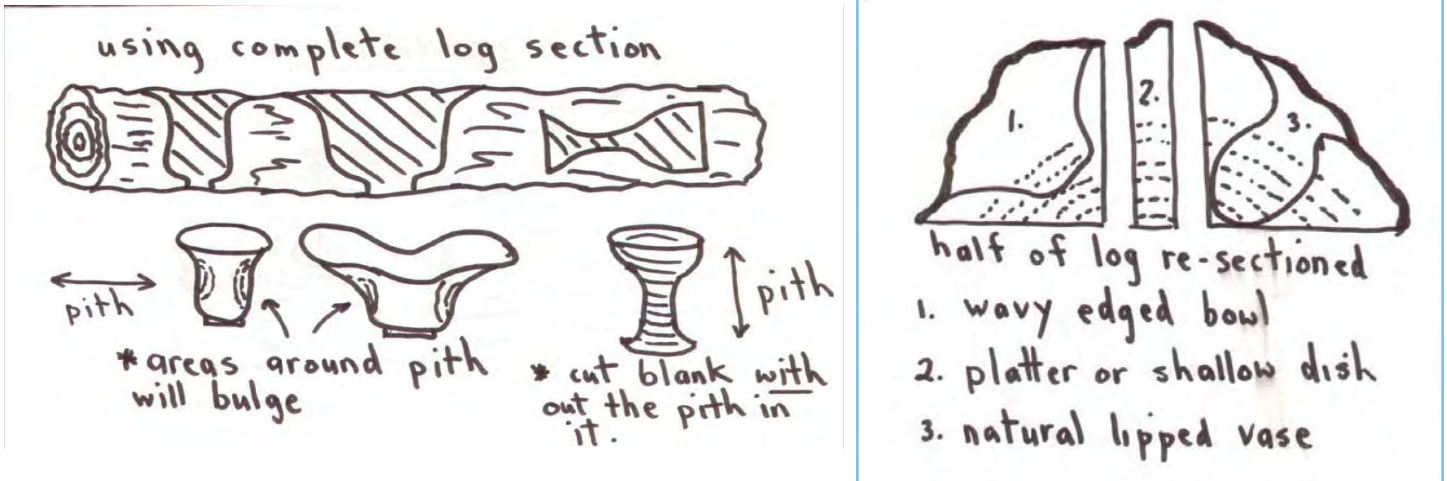


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Pieces can be designed which incorporate the pith of the tree. Be sure to balance them or uneven bulging will occur when they dry. End grain goblets and bowls can also be worked but I suggest you start with larger stock and cut to one side of the pith in order to eliminate it from the project.



For other options for cutting blanks see the diagrams below:



These aren't the only ways to cut blanks but hopefully you now have some ideas about how to proceed.

You have 3 basic choices at this stage:

1. Let your rough-cut blanks dry thoroughly (long term) then turn to desired shape.
2. Wet turn blank to final form and size then let dry (air, microwave, soap or alcohol soaking, boiling etc.). The vessel will warp and change shape and may crack. Often used with natural edged pieces.
3. Rough turn your shape leaving extra wood that can be removed after the warping occurs, let it dry completely, then return to final desired shape.

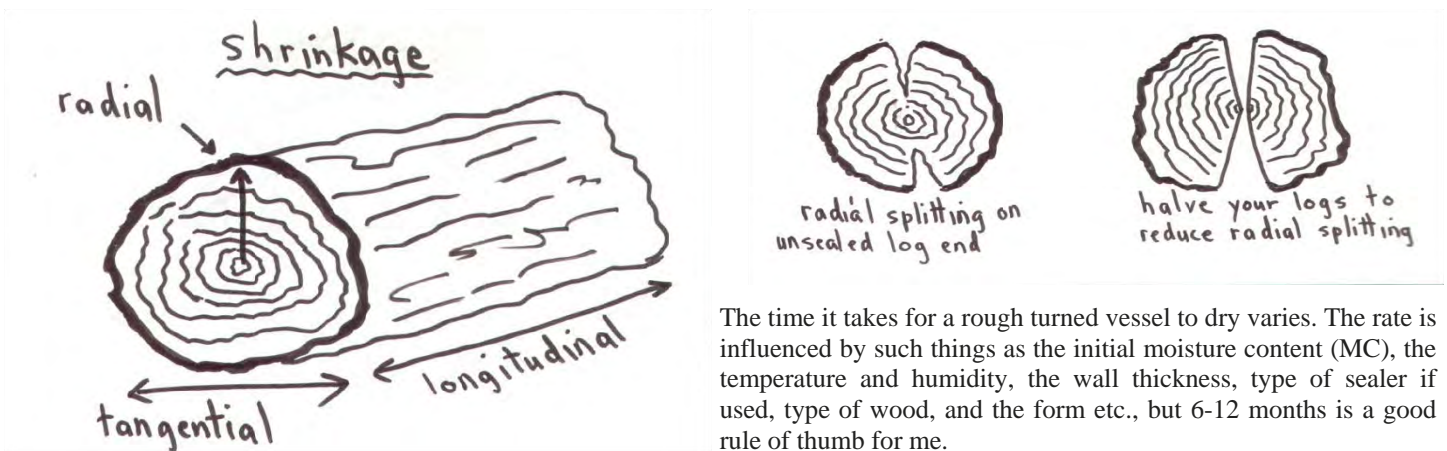
I usually use method 3 for my work. I like smooth surfaces on my pieces and I am usually not in a hurry to complete anything.

A few points on wood and moisture.

Blanks will continue to loose moisture (MC) to the surrounding air until a balance is reached. This is called the EQUILIBRIUM MOISTURE CONTENT. The EMC will vary according to the location. Wood in your warm house contains less moisture than wood under the back porch. Wood in one part of the country will have a different EMC than in another part and so on. But even if the wood is completely dry it will still react to changes in humidity levels within the environment in which it is located. It is a dynamic medium and we must consider expansion and contraction when designing our pieces (ex. segmented or laminated projects) Each wood species is unique in its reaction to moisture changes.

Wood shrinks the most around its circumference or TANGENTALLY (up to 14% depending upon species) to the growth rings.

It shrinks about half as much across the growth rings or RADIALLY (up to 7%) and only a very little (1-2%) along its length or LOGITUDINALLY.



I hope this article has been useful and inspiring. I am a firm believer in trying different things. "IF IT WORKS FOR YOU THEN USE IT", is my motto. Have fun and let the shavings fly!

Doug Newlove E-mail: demister@pathcom.com



Message from the President

Continued from page 1



Two days after the hands-on evening, we held an all day seminar with over 50 members in attendance to watch Jimmy Clewes (upper picture) perform his magic on our lathe and with our audience. Even though the session lasted more than eight hours, almost everyone stayed for the entire event. Jimmy completed a 'twisted' candlestick (see lower picture), a lidded box with finial, a marvellous coloured platter (see upper picture) and a top hat. Even though the top hat was made last, all eyes were glued to the lathe to see how the project was done. I don't think any of our members have tried to make a hat – yet. This may change following the demonstration. Everyone was amazed at Jimmy's ability to work an existing knot into the brim without destroying the hat.

It does take a particular skill to keep an audience's attention, while at the same time completing and explaining all the steps for four turnings. Jimmy Clewes has the ability to not only produce fine turnings, but also to do it in front of an audience, explaining all the steps in detail and keep the audience entertained at the same time. No wonder he is in such great demand!



One of the most long lasting benefits of this week's activities for our guild may well be in the improvement of how to plan, organize and run an event rather than the content of the event itself. It's no longer enough to just provide information, we must provide good, relevant information in an entertaining manner. Not as hard as it sounds – it's more fun to do it that way.

Let me know what you think about how one should teach new turners. Should we apply a strict skill by skill development? Should we let them 'play' and just correct poor techniques? Should we try to balance controlled skill development and pure play? Or is there another way? Contact me at: rpikul@sympatico.ca

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A “Rude Osolnik” Candlestick Design by Martin Groneng



Rude Osolnik was an extremely creative minded man with an “eye” for proportions, form and design. Most woodturners are familiar with his “signature” works and his technical knowledge of form that makes every piece he made look perfect. Rude was a “master” of form and their related proportions, which are so perfectly reflected in all his creations.

I was fortunate enough to spend a couple of hours with Mr. Osolnik over lunch at an AAW Symposium just before he passed away. I listened to “the master” in awe, because every word was spoken with historic validity and working knowledge. I told Rude that his candlestick form intrigued me most and that I had turned a number of its variations. Once Rude knew I was from Canada, he was very adamant that somebody from “up north” must also carry on “his” tradition, so that the “Osolnik candlesticks” would never be lost. With Rude’s professional attitude and encouragement, I accepted his challenge and promised to try to turn variations of his masterful creations. Rude’s candlesticks reflect proportion, flow, balance and stability which makes their overall form pleasing to the eye.

The following is my interpretation and ideas, with his persistent blessing, for my “Rude Osolnik” candlestick form.

1) Start with two pieces of wood, I prefer hard maple or walnut, suitable to turn a pair of candlesticks approx 3” X 10 1/4”, keeping in mind that the 2 sticks should come from the same piece of wood, so the grain pattern is similar. Make sure you add an extra 3/4” or more to the overall length of each, to facilitate chucking and minor trimming. I like to use the Sorby Steb centers for all my “between center” turnings, as they are very accurate and easy to use. Center the 3” X 3” between centers and turn a round cylinder. Establish the over all length of the candlestick, leaving sufficient at the “base end” for chucking and parting off later. After establishing the candlestick length, establish 1/3 as the top and 2/3 as the bottom proportion. With a skew on it’s side and using the point, square off the top of the piece. Using a parting tool, gently square off the bottom of the candlestick for about a 1/4”. Square off the bottom end of the whole piece and establish a spigot sufficient to place the cylinder/candlestick into your chuck. With the parting tool, proceed to cut into the cylinder at the 1/3 / 2/3 mark to approximately 1” in diameter. Proceed to roughly shape the candlestick, having a gentle curved upper 1/3 and a more straight/long curve on the lower 2/3.

2) Remove the piece from between centers and insert the base in a chuck. Bring up the tailstock (Steb Center) to secure the piece and tighten the chuck jaws. The wood should now be securely tightened into the chuck with the tailstock serving as support for a rather extended piece of wood. Mark the chuck jaws “grab marks” with a pencil between jaws #1 and #4, so the piece can be removed and rechucked in the same place later, when required. At the 1/3 / 2/3 mark, using the parting tool, establish the diameter of the bead that will be located at this point, keeping in mind that this diameter should be a “little” larger than 3/4” to facilitate sanding later. Since the finished bead is to be 3/4” in diameter, gently part down on each side of the bead to 1/2” diameter. I like to use the 1/8” diamond shaped parting tool. I prefer to use a detail spindle gouge to do the bead shaping, but a skew in “skilled hands” can also be successfully used. Keep in mind that the final bead form must reflect a “round” bead and not a “flat or lazy” bead. Thus, the 3/4” length of the bead at the point where the bead curve and the candlestick side curves meet, will have to be minutely reduced. I like to use a thin cardboard cutout of the bead form so I can accurately establish the bead’s round shape. With the overall candlestick length established and the bead formed, shape the flowing upper and lower curves to ensure they are gentle flowing and their “line” continues through the bead forming a perfect continuous curve. I like to make the top diameter of the candlestick 1/8” smaller in diameter than the bottom. If the finished candlesticks are placed touching each other at the base, there is a 1/4” space at the top and if the overall length of the 2 candlesticks are 1/64” or less different in length, it will not be noticeable. Using a small spindle gouge on its side or 90 degrees to the tool rest, gently concave cut what will be the top of the candlestick, towards the live center. Since this cut is end grain and “uphill against the grain”, the spindle gouge must be very sharp and many delicate cuts made to establish the concave top. Don’t be aggressive. Be very careful not to apply too much pressure riding the bevel, as it will flare or crush the outer edge at the top. For this specific cut, I use an old/short spindle gouge that has been totally ground round on the underside so no bevel exists and thus little or no chance to damage the top edge fibers. I also use this tool, (a David Ellsworth grinding tip) to concave all my bowl bottoms, inside the foot. Sand the outside and top to at least 400 grit. Since the outside curve of the candlestick is very plain, except for the bead, I like to add 3 very fine “V” grooves to the outside top and bottom. These grooves are spaced at 1/8” intervals, 3/8” from the top and 1/2” from the bottom and can easily be cut with the point of the skew in a near horizontal position. After final sanding, it is a good idea to stop the lathe and vertically sand the piece gently to ensure there are no “circle” sanding marks. With a thin 1/16” parting tool, proceed to part the top free from the live center which is accomplished by parting relatively close to the center so when the live center is removed, the center mark remains for drill centering.

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A “Rude Osolnik” Candlestick Design

by Martin Groneng

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3) Using a Jacobs chuck and a 13/16” Forstner or sawtooth bit, bring the bit up to the center of the top of the candlestick. Secure the tailstock, start the lathe and feed the bit into the center top/hole 3/4” deep. Note, that in this case, the wood is turning and the bit is stationary, which is opposite to the normal procedure for drilling a hole in a piece of wood. Sand the candle hole.

4) With the live center inserted into the candle hole for support, with a very sharp parting tool, gently concave the base of the candlestick to about 1/2” in diameter and sand. I prefer to use a machinists 45 degree live center, as it can be inserted into the candle hole with ample clearance and only the point touches the wood, providing total support as the base is being parted and sanded. As the 1/2” diameter is reached, the tailstock should be backed off a wee bit as to reduce any excess pressure on the candlestick which could cause it to prematurely “twist off” the base.



5) The candlestick is now ready for finishing. I prefer to totally finish the candlestick while it can still be chucked. This allows me to do this by removing the piece after each finishing coat and rechucking as marked between #1 and #4 jaws and allows for sanding between coats with tailstock support. If ones preferred finishing process is to finish the piece totally in its completed sanded state, then the piece can be cut from the base, the “nib” removed and the entire concave base sanded.

6) These candlesticks can be turned as identical pairs or in threes, of which each three heights would vary, but still have the same 1/3 / 2/3 design ratio that Rude Osolnik so masterfully incorporated in his turned wood creations. The 5ths ratio also works quite well in this form, depending on the diameter of the top and base of the candlestick. The location of the bead would then be at the 2/5 / 3/5 horizontal mark of the candlestick and the flowing exterior design maintained, as Rude imagined.

About the Author

Martin Groneng is a founding member of both the WGO (Woodturners Guild of Ontario) and the KWG (Kawartha Woodturners Guild) who now resides in Peterborough, Ontario. Martin has been woodturning for over 18 years and has a passion for design and sharing his woodturning knowledge and skills. His creations are sold at Whetung Gallery, Curve Lake, Ontario and he specializes in commission pieces.

Most of all, he has fun woodturning !

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WGO MENTORS—HELP DESK

You asked us for technical help... Mentors Respond !



Richard Pikul Responds

I was shown a Hollowing / Scraper tool from Sorby at our recent hands-on session. Checking the Sorby web site, the tool appears to be a 8803H "Probe" tool. It's 71cm (28") long overall and has a 19mm (3/4") shaft, with a flat along the length of the shaft. The end features an articulated head and is supplied with a general-purpose cutter, a cutter for parallel-sided projects and a teardrop scraper for fine finishing scraping. I noted that the bit mount was at an angle (about 5-8 degrees) to the axis of the shaft.

The turner who showed me the tool (with the teardrop scraper mounted), complained that no matter how she presented the tool to her work, it would not cut properly and it would dig in at the slightest provocation.

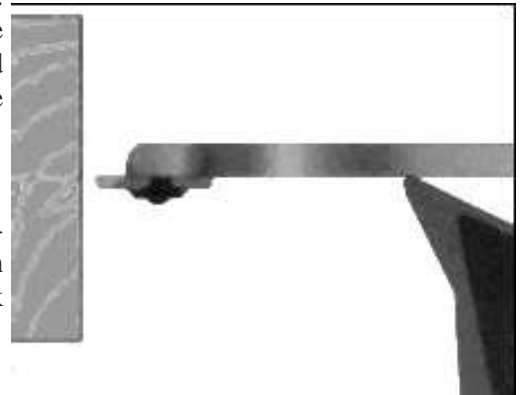
The scraper tip was mounted so that it would 'scrape' when it was on top of the shaft, and the 'flat' on the shaft was also on 'top'. This also meant that the scraper was angled 'down' toward the tip. It follows that to work safely, the tool rest would have to be almost 19mm (3/4") below centre and the scraper tip would then approach the work at a 'tipped down' angle. This would be acceptable only if the tip of the scraper was to be used.

As she wished to use the side of the scraper, and in a shear scraping mode, the shaft would have to be tilted upwards at an angle greater than the 'tipped down' angle of the tip. In addition, the round part of the tool shaft would be on the tool rest with the scraper bit sitting on top, adding to instability.

Drawing shows the correct position of the tool - tip - tool rest combination.

I ripped the photo from the Sorby web site (I hope they don't mind) for another tool, so it does not show the scraper tip angle. There was no instruction sheet for the tool in question on the Sorby web site. Penny hasn't called back after I recommended the above solution - I assume it now works properly.

Richard Pikul e-mail: rpikul@sympatico.ca



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Russ Wilson
wearing the
wooden hat he
made in his shop



Jimmy Clewes turning his
wooden hat at the WGO seminar



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