

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”

Turning Dharma

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Dharma is the nature of things. Woodturning's dharma or the nature of turning is my topic. Woodturning is a creative endeavor. Granted there is a continuum of creativity from minuscule to magnificent. This is true for the hobbyist. This is true for the production turners, where creativity comes in the form of developing speed and efficiency without sacrificing quality. It is equally true for the studio turner searching for that next great idea. We can map creativity by looking closely at the dharma of turning. Woodturning is made of essentially three parts: the actual work of woodturning, the creativity of woodturning and the end product. We use the first two parts to get to the third. Let's turn our attention to the work aspect first.

What is our relationship with work or the process of turning? When we think about work, we can become conflicted. The hobbyist's relationship with work may not be fully developed. He lacks skill and many processes seem foreign. Work carries with it negative connotations, so the hobbyist views woodturning loosely as fun rather than structured as work. Feelings about work are quite different if we depend on our output for income. Money hijacks our joy. It can pollute our creativity. Turning becomes means to and end. The pressure that this brings forces us to focus on the end product rather than the process. The process becomes stale and we begin to hate the work. The sale becomes the target, the objective – the end-all and the be-all. We come to measure our success based solely on sales.

A studio turner is faced with different challenges when it comes to work. They can fall into all the same traps as a production turner but the production turner is not burdened with grand illusions of becoming a great recognized artist. The studio turner views work in a less systematic way. It is easy for this person to take a bohemian approach to the work. They start work then abandon it when interest fades or it becomes too challenging. They dabble here and there waiting for inspiration. And like lightening, their chances of being struck out of the blue by inspiration are slim to none. Nothing is more destructive to creativity than these relationships to the work. Lacking basic skills, striving for commercial success or striving for artistic recognition, create a cornucopia of problems that block creativity.

We will come back to the work of woodturning again, but let's look at creativity for a moment. Creativity is the product of relaxation and an empty mind and these elements have a relationship to work or experience. Impossible you say? How can I work and relax at the same time? If I empty my mind, where will ideas come from? Isn't it dangerous to relax while turning? If my mind is empty, how will I remember which tool to use when or when to eat? In reality, the more we relax the more we can suspend our thoughts. The more we suspend our thoughts the more we can relax. This positive reinforcement builds and builds allowing us to uncover creative inspiration or if practiced long enough, we can reach nirvana. (If you reach nirvana, don't worry, you will figure out which tool to use and when to eat.) The positive reinforcement cycle of relaxation and emptying our minds is done all the time; athletes do it, writers do it, painters do it, and rock climbers do it. Zen Buddhists with their bows and arrows do it. Back in 1953, Eugen Herrigel wrote *Zen in the Art of Archery* where he describes how Zen Buddhists use archery as a metaphor for life and how through patient practice (work) and meditation (relax/empty mind cycle) they achieve nirvana (the ultimate inspiration). Let's take another look at the work part of our "work – relax – empty mind" tirade. There is an old saw that goes something like "all good judgment comes from experience and all experience comes from bad judgment". We apply this to woodturning by looking closely at our mistakes. Our best opportunities for growth come from these mistakes.

Burt Marsh had to turn hundreds, possibly thousands of bowls to gain the experience necessary to produce his best work. Just as an athlete may run ten thousand miles in preparation for a race of only a few hundred yards, so must a woodturner turn piece after piece to gain the necessary experience to excel. The most important thing this experience will teach us is what to leave out. There is always the danger of trying to include too much in a turning. Experience also teaches us how to avoid problems, to eliminate wasted actions, to simplify, to avoid complications, to conserve power. Our bodies gain "muscle memory" and they act as if on their own allowing us to relax. Relax and begin to empty our mind to make space for inspiration. Soon the body is thinking for itself. The trick is to learn how to tip ourselves over and let our creativity spill out. We have to be very careful with this relaxation and empty mind. We need to build up to this over time (with experience). Without the proper experience it is dangerous to stand in front of a lathe holding a very sharp instrument while 20 pounds of burl whorls through space. The type of relaxation we are striving for is not like being inebriated, the type of empty mind is not like "Dumb and Dumber". No matter how relaxed we are or how empty our minds become, we must still be present and have attention, and with experience this will keep us safe.

Once we begin to empty our minds, we begin to drop into a "flow" or "zone" where we begin to allow the turning to create itself. We are not focused on the end product, we are not worried rather it will sell or not, we don't care what the so called critics say, we don't search for acceptance. We storm ahead working and turning without a care in the world. We are connecting with the flow of creativity.

We are in the midst of a process – not striving for an end. If the turning is good we learn from it. If it is bad we learn even more. We now move from work to the yin and yang of relaxation and an empty mind with ease. The more we relax the more we empty our mind the better our work becomes. Some woodturners take decades to reach this point; others find the "flow" after only a few months of experience. The main reason for this is that all experience is relevant. We gain experience from working in other art forms, with other people, with animals, in nature, at home, in the office, while on vacation or during a quiet walk in the woods. Each of us develops at our own speed but how we learn from our experience is paramount.

This is the dharma of turning, the nature of the creative process, and a metaphor for life.

THE WHO'S WHO of the WGO: OUR EXECUTIVE

Compiled by Penny McCahill

RICHARD PIKUL – PRESIDENT



Now sixty-three, I have been turning for almost ten years. The first two years I learned on my own and was quite pleased with my progress. I joined the WGO in 1998, learning quickly from patient guild members and visiting turners who accelerated my skills dramatically. I read extensively, including subjects not directly related to woodturning, with the intention of combining ideas, techniques and technologies from diverse fields into my work.

Most of the wood that I turn comes from my own neighbourhood in Toronto. We live in an area densely populated with many large trees which, from time to time, must be removed due to disease, storm damage, or insect attack. I also have access to some large shrubs being removed during local landscaping projects. Juniper, lilac and yew are my favourites for turning as they cut cleanly, take fine detail, have interesting colours, boast occasional wild grain patterns, and fill my shop with wonderful aromas.

I enjoy making 'production' items of my own design (e.g., lace bobbins and spoons) for others to use as their 'tools'. This satisfies a personal need developed during my upbringing, training, engineering background, and life's work to design useful articles that can be produced efficiently in quantity. Making many identical items hones my tool skills and allows for thinking time while I work. I often make tools, jigs, and machinery to fit my requirements, rather than fitting my requirements to commercially available items. In addition to production work, I turn end-grain lidded boxes, some spindle restoration work and free forms using root balls, tree crotches and other 'interesting' wood.

I make the odd piece of cabinetry, a little furniture restoration work, and all of my own home renovations. I have two adult children and a new grandchild (yes, of course I built a swinging cradle. . . and put in as many turned parts as possible). My exercise machine and personal trainer (Border Collie) ensures that I spend at least two hours each day outside and am physically active. My wife and I live in the last of three homes that we have renovated ourselves and have decided that three is enough. We will stay here!

STEVE MUSHINSKI – VICE PRESIDENT

I am forty-one and have been involved with wood turning and the WGO for about four years. Mark Salusbury set me in the right direction the year that I joined the WGO. Since then, I have spent time with many turners including such folks as Paul Ross, Michael Hosaluk, Al Stirt, Andi Wolfe and Art Liestman; and I have learned many things. Their designs leave me inspired and motivated. By 2004, I had won the WGO's Novice 1st Place award. I attended three AAW Symposiums and in 2006, I won the AAW's Educational Opportunity Grant (EOG) that provided for a week's one-on-one study with the late Frank Sudol in Saskatchewan.



I like all wood and enjoy turning just about any shape. I would like to do more in the direction of hollow forms.

My family includes my wife, Sharon (who is active as a resource manager in the guild), my daughter, Stephanie (who is an arts student at the University of Windsor), my son, Stephen, who works for Honda, his wife, Crystal, and their daughter, Hailey (age three). My grand daughter is too young to turn now, but soon!

In the future, I see myself moving more in the direction of teaching others to turn. I seem to get the most satisfaction from that. One thing I would like to add is that, to me, the WGO is as much about friendships as it is about turning.

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

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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.

THE WHO's WHO of the WGO: OUR EXECUTIVE Continued from page 2

ROBIN BRYAN – TREASURER



I am in my early seventies and I started turning in around 1978 when my children brought home their compulsory turnings from school. What they'd produced interested me! So, I made myself a lathe from a motor and a Canadian Tire mandrel mounted on a section of 4x4 fence post bolted to the top of my work bench. The tail stock was made of two 4x4s with a sharpened 3/8" bolt at mandrel height. It slid in the crack between two 2x6s. My initial chisels were all scrapers made from files.

In 1982, after moving to Markham and meeting Dave Moores when he was demonstrating at the Unionville Festival, I was introduced to the WGO and found out what a gouge was. I graduated from scraping, invested in a bench-top Delta 12x36 (?) and started to learn how to turn. In the nineteen nineties, I acquired a \$200 Record mini-lathe when tipped off by WGO members that Home Depot was getting rid of this line. That lathe has now been replaced with a One Way 12-24.

I have won numerous WGO ribbons over the years. These have unfortunately put me in a higher class and I feel that have now fallen behind the curve compared to some of the other members. I used to turn items for the craft show circuit for quite a number of years. This allows me to dispose of items that I had not given away. However I have found that the items that sold were very price-related and not very interesting to turn in quantity, including tops, mushrooms and Christmas balls. Now, I only do one or two shows a year with the local craft guild where I am only interested in covering the cost of the table.

I have eight grand children. The three who live close enough (Ottawa) to visit occasionally have been introduced to wood working including turning and have each made a number of small beginner items.

I have been to a number of the annual AAW symposiums and recently attended a weekend symposium in Albany, NY. I have been fortunate enough to attend a five-day course with Richard Raffan while visiting daughters in Calgary and over the years have attended a number of sessions with Richard in Canberra, Australia where we belong to the same group. The founders or near founders of our guild are responsible for teaching me most of what I know. To name only a few, Mark Salusbury, Michael Bonnycastle, Dave Moores, Martin Groneng, and Murray McLeod have been instrumental in my learning to turn.

My favourite woods for turning are local hard woods that I don't have to purchase. I like to turn items and shapes that I have not tried before. I enjoy inside-out turning and I am about to take on segmented turning thanks to Bob Rollings.

My ultimate goal as a turner is to keep learning and improving my skills and to enjoy myself in the process. I want to explore the use of negative space in inside-out pieces and multiples that make sense when combined.

My parents were both accomplished artists as is one of my daughters. Therefore, I seem to have an inbred interest in colour, shape, and form. I am a civil engineer by training having spent twenty-eight years as an army engineer followed by thirteen years as a facilities manager at a university; then, after a couple of years as a cabinet maker, I retired in 1996. I now focus on woodturning and accept the occasional commission for a cabinet or table.

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THE WHO'S WHO of the WGO: OUR EXECUTIVE

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KEITH FLEMING – SECRETARY



With the huge job of establishing my own business, it's been very difficult to find time to turn! However, I have been turning for about seven years. I joined the WGO within a year of taking up the hobby. My favourite pieces to turn include bowls, goblets and little boxes. I also enjoy turning pens for profit.

To date, I am most proud of a pepper mill and a thin-walled bowl that I have turned. I feel that I have picked up the absolute basics (i.e., tool control and achieving a comfort level with my tools and lathe) and would now like to start working on the form and pre-design of pieces. I would also like to try turning some larger bowls, vases, and lidded vessels. End-grain hollowing is something I need to master.

Some of my favourite woods to turn include walnut (love the look, especially if there is contrast between the sap and heart wood), rosewood and cocobolo (for their look) as well as maple (for its simplicity and ease of turning). For simply making great giant shavings, turning wet wood can't be beat!

Some of the best turning instruction that I have received has been while demonstrating during wood shows where experienced turners assist you during the demonstration. In this regard, I extend my thanks to Rudi Schafron, Michael Bonnycastle, Michael Hofstetter, and others!

I have been self-employed for three and a half years. My company, Ontario Window Graphix, produces window film and graphics. This covers a wide range of products and services including window tint (commercial and residential), safety and security film, decorative/frosted films, custom frosted effects, full-colour window lettering and vinyl graphics, small signage, etc. My favourite part of the job is the graphics-based work.

Previously, I worked as a law clerk focusing on personal injury law (yes, ambulance chasing). I am a logical/mathematical person who appreciates 'order in the world' and 'balance in design'. Art that I do appreciate is generally realistic and includes that of Leonard DaVinci and M. C. Escher.

JACK WALLACE – MEMBER AT LARGE



I am sixty-six and retired. My background is mostly in electronics, building and installing remote systems. That was followed by computers. For several years, I also ran a small company doing steel fabrication and powder coating.

Two other interests include photography and woodworking. I have been involved in photography since I was old enough to sit on Dad's knee in the darkroom and I have been doing woodworking since I was tall enough to look over the table of a bandsaw. I purchased my first lathe when I was ten and learned to turn by myself using the booklet that came with the lathe.

Over the years, I have made furniture for the house until there was no more space in which to put it. Then I designed, and with the help of my four children, built, a large winterized house near Minden, Ontario. That place is now the repository for excess furniture and tools. I also enjoy working in metal and in this regard, I own welding equipment and a metal lathe. To me, the challenge in metal is to maintain accuracy.

My current passion includes digital photography which I am using to a greater and greater degree in my woodworking. The challenge in wood working is accuracy. To this end, I have recently been developing techniques and tools to do segmented turnings using accuracies of better than .005 inch. Sometimes, this is really a challenge. I find I create more sawdust than product!

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BERNIE KAMUTZKI – MEMBER AT LARGE



Working with wood has been my hobby for as long as I can remember. Working with my hands to create physical objects that are useful and/or beautiful has been a satisfying counterpoint to working in the non-physical world of ideas and designs and systems in the Information Technology industry.

I was drawn to turning for three reasons:

-The appeal for seemingly endless personal design interpretations of objects crafted from my favourite material.

-The opportunity to display the natural beauty of colour, grain, and texture of wood.

The ability to use “chunks” of wood of no use for cabinet work and destined for the firewood pile.

I’ve been turning off and on for about 15 years. Early on, I was influenced by the book Turning Wood with Richard Raffan for technique and design. Other favourites include Woodturning, A Designer’s Notebook by Ray Key and Creative Woodturning by Dale Nish.

I particularly enjoy natural edge pieces, mostly bowls and platters, and am always looking for highly figured crotch or burl or spaltd wood. I like wood with dark heartwood and light sapwood, such as fresh cut walnut. Willow has been a real surprise for large bowls.

I have started to use some colour and surface decoration in my turnings. I believe that my training in engineering and systems design, where multiple diverse requirements need to be integrated into an efficient solution, have led me to continue to try to refine form while attempting to display colour and figure. That is, I have come to consider the impact of the more artistic rather than functional aspects of turning. My most satisfying turning experience involved my ten-year-old grand daughter wanting help in the workshop to turn some Christmas presents!

MICHAEL BONNYCASTLE – PAST PRESIDENT



I was born in London, Ontario but when I was six or seven my parents moved to Toronto where I grew up (with the exception of three years when we moved to Montreal). I attended high school here, and went on to U of T in Mechanical Engineering and I graduated with honors. During the summers, I had various jobs including surveying in the interior of BC, working with Orenda Engines when they were developing the engine for the Arrow. (There! Get out your calculator if you must.)

On graduating, I moved to Welland and worked with Atlas Steels for several years. I spent time in the plant, worked with Maintenance in the shops and in the field, and finally went over to the computer department to develop some application software on their new Honeywell computer. I learned to program in machine language, completed my project in record time, and was then loaned to Rio Algom to develop some financial modeling for their mines using Fortran (another computer language).

At this point I felt I needed some more education, and so I applied for and was accepted to the Harvard Business School for a two year MBA program. After that I returned to Toronto and worked in a glass plant (Consumers Glass). After several years, I felt I had gone as far as I could, and so I joined Woods, Gordon and went into their Manufacturing Consulting Division. I kept drifting over to computer applications, using computers for modeling (financial and physical) and finally, with the advent of small, personal computers which could do practically everything the big computers did, I struck out on my own developing and installing and refining computer systems for plants, schools, and industry. The applications included payroll, inventory control, and materials requirements planning.

It was during that time that I was involved with the Toronto Pet Users’ Group, a computer club of people who owned these small, personal computers. We specialized in Commodore computers (PETs, C-64s etc). I was president of that group for several years and it had a huge membership. We met once a month in local high schools (as the WGO does) and we traded information, programs, and news of developments. In general, we socialized, and had fun.

On a personal level, with my interests in engineering and shop experience (Atlas Steels) I have always maintained a shop of sorts in the basement. I can remember turning a lidded box in high school (all done with scrapers) and actually building a lathe (with 2 x 6’s for the bed) to turn bed posts. When I moved to Scarborough, I set up a proper shop in the basement and that’s when I bumped into Mark Salusbury and became involved with the WGO. It was then that I acquired my Wood Fast lathe, Delta band saw and other shop equipment. I was Treasurer for the WGO at the time of its founding and later served several terms as President.

My interests are in design (or form) and execution techniques (methods of getting the piece turned better). I love creating ‘things’, and I enjoy developing things that work. Other interests include photography, reading, and of course, my family.

As I am now retired, I get to spend time at home with the ‘group’. The group includes my wife, Louise, son, Andy (13), the quads - Heather, Megan, Jenny and Charlie (11), and Peaches (8). (Yes, that’s her official name!)

Guild members are always very appreciative when the many bakers in our kitchen serve up trays of treats for special meetings!

MURRAY McLEOD and HIS ORNAMENTAL ROSE LATHE

By Penny McCahill



“HELLO! I’D LIKE TO INTRODUCE YOU TO MURRAY McLEOD & HIS ORNAMENTAL ROSE LATHE!”



Experienced turners know that there are many ways of approaching a design. Some approaches that come to be labeled ‘traditional’, are widely tested, and often practical; others are innovative, exploratory, and seldom tackled. The WGO’s Murray McLeod has built an ornamental rose lathe that fits both classifications. Now that it’s built, the lathe offers a practical approach to design challenges and it provides for innovation in an innovative manner. To the writer, a neophyte turner, this amazing piece of machinery has limitless potential; its applications are only dependent on one’s imagination!

What is an ornamental rose lathe? What does Murray’s ornamental rose lathe look like? Well, a picture is worth a thousand words, and so pictures are included. However, a few words by way of explanation of the pictures are necessary. Murray has modeled his ornamental lathe after a rose engine, a stationary cutting tool that historically has been used to cut geometric patterns in a rotating metal surface. In the past, that surface was perhaps the gold casing of an expensive pocket watch or the sterling silver top of a woman’s snuff box.

If you examine Figure 1B carefully, you will see the head stock to the left of the lathe bed. This headstock rocks on pivots so that the cutting tool is able to follow a selected circular template pattern.

Figure 1 B

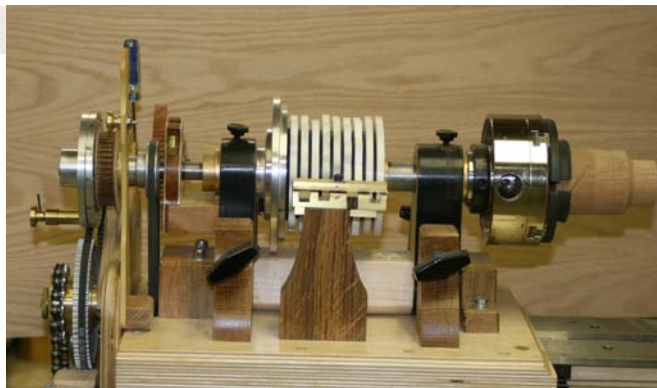


Figure 1 C



The cutting tool is mounted on the cross-slide that, in turn, is mounted on the saddle of the lathe. (Figure 1C) The saddle moves along the lathe bed into the rotating or stationary work piece. The cutting tool is driven by an overhead belt drive with its motor located behind the carriage that rides the lathe bed. The cutter is much like a router bit. Unlike rose engines of old that were operated manually, Murray’s lathe runs on electricity.

Of course, lathes and associated peripheral equipment are always undergoing redesign. Products new to the scene continually encourage turners to try another way. Each innovation is intended to make turning a less strenuous, less tedious, less wasteful, less costly, and/or less dangerous activity. These ‘solutions’ provide for quicker results that are more accurate, precise, elaborate, etc. Take for example, the move from a treadle system to an electric drive, or from turning between two centres to using a vacuum chuck, or from hollowing a bowl blank with a gouge to hollowing with a coring system and a laser. It’s a long established fact that machines make our work (and play) easier and more fun as time goes by. Sometimes, machines are able to do what less-skilled artisans cannot. Such tools also extend our skills and potential for creativity.

Continued on page 7

Rose Engine Lathe - continued from page 6

Consider what Murray's ornamental rose lathe does. Here are some examples:

It can ...

- cut precision threads in the base or lid of a box;
- cut countless circular designs in the rim or base or body of a turning;
- do elliptical turning;
- cut flat or 3-dimensional designs for inlay work in flat or curved surfaces;
- cut solid or hollow spirals without doing exhausting mathematical calculations;
- turn oval bowls;

... and that's just a preliminary outline.

The pictures that follow give you a more precise idea of the capabilities of this fantastic machine.



Figure 2

Figure 2
A simple mahogany plate decorated with an inlay of black epoxy.
7.5-inch diameter



Figure 3 A

Figure 3 A
A hermangillo and ebony segmented urn with decorative cuts filled with epoxy and lead solder. Height: 12 inches.



Figure 3B An aerial view of the recessed top of the urn

Figure 3C.
A close-up of the precision of the threads created by the ornamental rose lathe

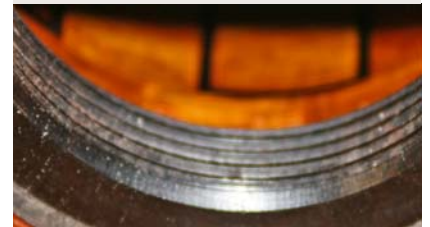


Figure 4

Figure 4.
A lignum vitae goblet with a hollow spiral stem of African blackwood.
Height: 9 inches.



Figure 5

Figure 5.
A lignum vitae and holly lidded box with all the frills!
Height: 7 inches.



Figure 6

Figure 6.
A pink ivory goblet with a solid spiral stem of ebony.
Height: 9 inches.

Continued on page 8

Rose Engine Lathe - continued from page 7

As Murray strives to break new ground with his complex invention, he sets himself a list of 'next steps' that will enhance the functionality of this, his second prototype. Besides adding a number of additional functionalities to his ornamental rose lathe, Murray is pleased to announce that a video demonstrating his lathe's capabilities is forthcoming.

Murray is one of a handful of turners worldwide who is striving to develop machines that will save this 'very nearly lost art'. To learn more about this fascinating topic, type 'ornamental rose engine turning' into Google and you will receive access to several thousand postings. As an ornamental rose lathe builder, Murray has come to know a number of others through the Society of Ornamental Turners. These individuals are to be admired for establishing communicative links and for working cooperatively and collaboratively together. To this end, the President of the society, John Edwards, and a few other members of this international group recently gathered at Murray's home to discuss the current status of their efforts and to share the significance of Murray's achievements.

Of course, not all turners will have the inclination, the know-how, or the skills to build a machine as sophisticated and precise as Murray's ornamental rose lathe. Indeed, it takes tremendous concentration, skill, and patience just to operate the machine he has built. (The video will certainly be helpful in this regard!) Murray actually came to the task of developing his ornamental rose lathe as a natural extension of his careers. As a young mechanic on the oil fields of western Canada, Murray learned to appreciate the value of carefully conceived machines. Later, as a professional clock-maker, and a graduate and Fellow of the British Horological Institute, he became involved in designing and building automatic machinery that would churn out essential parts for clocks and watches. Not only did he turn out exquisite new clocks but also, he restored costly antique clocks that had been brought to Canada from abroad. Without Murray to repair their clocks in Canada, wealthy collectors would have had to ship their priceless time pieces to England or France for repair.

Murray's twelve-year-old grandson is already planning to emulate the work of his creative grandfather. To date, within the scope of his technical training, he has used every tool in Murray's metal and wood shops except the table saw. When this youngster grows up, he has decided that he will be an 'imagineer'!

With similar relish, as a novice turner anxious to glean all that I can about this wonderful art form, I am honoured to have been invited to witness the development of Murray McLeod's ornamental rose lathe. The many objects d'art that he has created are truly precious! As an aspiring turner, I am ready to be led by the evolving capabilities of this unique machine. My own imagination is spinning out of control!

Penny McCahill can be reached at penny@technolinks.com

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Message from Richard Pikul, President



Here's hoping that you either received the tool(s) you wanted this past holiday season (maybe for your December birthday) - or at least a gift certificate for your favourite 'toy store'. I always have a tough time convincing those that buy presents that a piece of shaped and sharpened metal attached to a wooden handle or a DVD by a top turner are MUCH better presents for me than just about anything else. My daughter did manage to go over the top this year, delivering our first grandchild just after New Year's day. I would have never believed that a grandchild could put the same excitement into our lives as our own first child..

Back to turning. ...

This month's issue of the WGO newsletter includes our first article by Penny McCahill about our guild. Penny will follow up with articles about our history and the founding members who laid down the sound groundwork that we have been able to follow. We are now a solid, growing organization in large part thanks to our founders' efforts. It is time to record the historical facts so that all of our members can see and understand how our guild began and how it works today. If you have any information about our beginnings, WGO artifacts or pictures, please contact Penny.

Knowing and understanding one's organization makes it easier for members (like me) who joined after our guild got off the ground, to work out ways in helping to keep the guild vibrant, active and current. We must always keep improving our reason to exist; education, sharing and fellowship so that we can all grow as turners and individuals.

Some members take on more than their share. This action is unfair to them and can subject an overworked volunteer to 'activity burnout'. We must ensure that those who work hard to organize and support our activities have as much help as they need. Inventory your own skills and see where they fit in - then talk to any member of the executive - or the volunteer who is in charge of any activity to see how you can contribute. It's not that hard, especially when you can use your life experience to help out. Taking part in organizational activities helps you as well as the group. The old adage of 'many hands make light work' is very true. It can also be said that 'many hands accomplish more with less effort'.

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at the same time.

Do you have ideas for us ?

Please tell us how you can help -
e-mail me at:

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