



Message from Richard Pikul, President



Welcome to a new turning season and our first newsletter after a busy summer. Most of the year's meeting events planning has been solidified and promises to be one of our best ever.

This year the Ontario Wood Carvers Association show and competition will, for the first time, include a separate woodturning competition. The show and competition will take place at Black Creek Pioneer Village on October 25 and 26.

To gain some experience with a new category, the OWCA woodturning portion of the competition will be simplified with only one category and skill level. There will be separate prize money for the new category and entries will also be eligible for the people's choice and the best in show awards. The competition will be limited in space this year so get your entries in early. The competition is open to all woodturners in Southern Ontario. Next year the competition will expand in size and include several categories and multiple skill levels.

For further information and entry forms visit: <http://www.ontariowoodcarvers.com/> and click on the "magic in wood" poster for competition details.

(Continued on page 9)

Table of Contents

President's Message— Richard Pikul	p. 1
How I Started Turning— Joe Kappy	p. 2
My First AAW Symposium— Joe Kappy	p. 3
Maple Trees— Richard Pikul	p. 5

Editor's Comment

Recently, I took a look at the very first WGO Newsletter that Michael Finkelstein published in September 2005. It was full of useful articles written by 8 contributors.

Lately, our Newsletter contributors has dropped to 2-3.

The Newsletter is a vehicle to share information; a feature for which the WGO is well known. We need more people sharing their knowledge and experiences. Send contributions to the editor. He will help finalizing them.

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IT's YOUR GUILD - BE INVOLVED !

Share your talent and learn from others at the same time.

Do you have ideas for us ?

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

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How I Started Turning Joe Kappy

I started my journey in woodturning in 2006. I had been a vintage pen collector for many years. I used writing instruments everyday, sometimes the entire day. To record what is happening, to plan what I have to do, and to plan a strategy to heal the wounds of the day. Pens connect your thoughts and your words to paper. The flow of those words is enhanced, in my mind, by a good writing instrument, especially a good fountain pen. From my perspective, the best fountain pens were produced in the 1920's, 30's and 40's. I started modestly, but discovered that I could purchase a vintage pen, for less than a modern luxury pen, and it had more character, panache and appeal than anything produced in the last 50 years. It made me feel good, it was a topic of conversation, and led to friendships with others with the same interest. I attended pen shows, talked about the relative rareness of pens, how they were made, how to repair them, and the best place to buy and trade. After many years my collection began to flourish. I had over 200 vintage fountain pens, some rare, some great writers, some just beautiful to admire.

In 2006, I was introduced to "Lee Valley Tools". They had seminars on a variety of skills and crafts. They had a seminar on making pens. What could be better, than using the pen that you made? In my everyday life, I never make anything. I may create a great argument, a great document, a great result, but, I never made anything of substance, something that you hold in your hand, and admire, and say to yourself, "I made this!" Or show to a friend, who inquires, "Did you really make this?" So I took the course. It was a one day course, by a knowledgeable craftsman, with all materials supplied, along with lathes for everyone. I was hooked.

I started looking around for the required materials, equipment and suppliers. I purchased a mini-lathe at Canadian Tire, on sale for \$125, a Mastercraft. I purchased some supplies from Lee Valley Tools and started making pens. It brought me a sense of satisfaction I had not yet felt. All through life I thought I was good at many things, but not in the arts, not in crafts, and not in anything creative. I was thrilled to see my first pen, to hold it and to write with it. I had to make more, for me, for my family, for my friends. It was a mental diversion. It was therapy. It was like a vacation without leaving my garage (where heaters were necessary in the winter).

I had a high school friend and discovered he was making wooden bowls. He wanted to learn how to make pens and I wanted to learn how to make bowls. I watched him make a bowl. He helped me make my first bowl. Again, I was thrilled with experience and openly enthusiastic with the result, despite some obvious flaws. I bought his old lathe and old band saw, which allowed me to get started at a reasonable price, and allowed him to buy that new lathe and band saw he really wanted but couldn't justify until he sold the old one, plus there wasn't enough room in his shed for both.

I was reading whatever I could get my hands on. I was looking for other woodturners. I liked referring to myself as a "Woodturner". I attended the Cabbage Town Festival in the fall of 2006. I was walking around and came to the booth of Richard Biggs and wanted to talk. He was gracious with his time. He told me about "Woodchuckers" and about the WGO. First I went to Woodchuckers. I met John and was totally enthralled by his collection of tools, supplies and friendly advice. Now I had a friend. Next, I contacted the WGO and sought membership, attended my first meeting,

(Continued on page 3)

(Continued from page 2)

and knew I was where I wanted to be, with others of like interests. The meetings were organized, the show and tell was stimulating (I could make something like that), and the demonstrations were illuminating and at every meeting I was learning.

Perhaps the best part of the WGO is the people. I started talking to other members. Everyone wanted to talk, to share skills and even to invite you to their shops to show you how they do it, to help, and to share. I have found most craftsmen will share their knowledge willingly, with a smile and a sense that they are teaching others the skills they have developed over the years. There is satisfaction in that sharing, a sense of knowing that some of the totality of what they have learnt will not die with them, but live on in others.

To attend a WGO meeting was to be impressed by the skill, patience and artistry of its members. Some of turnings showed abilities beyond my highest aspirations, others were a path for me to better expressions in wood. The discussions demonstrate the care each individual gives to the birth of each creation and is always positive, never negative and often engaging and enlightening. It is a gathering of gentlemen, from whom I always learn and am hopeful that one day my inventory of skills will assist others.

My First AAW Symposium

Joe Kappy

Should I go or should I use the money to buy stuff: wood, tools, perhaps a new small lathe?

Would it be useful, would it be fun?

The 2008 Symposium was being held in Richmond, Virginia. A place I had never been. An experience I had not yet savored. So it depended on who was going, who I knew, and whether the demonstrators were of interest to me.

So, who was going to the Symposium? Started to ask around. I didn't want to fly, but preferred go with others, talk in the car and share the experience. Eventually it came together. There were to be four of us in Joe Hout's car. There would be our president Richard, Joe, myself and Brian Campbell, an experienced turner and a very funny man. We arranged to leave very early in the morning from Joe's home. We all arrived on time and anxious. All the luggage fit, we got into the car, and we talked turning from Toronto to Virginia, or for about 12 hours. It was great. Richard is an amazing source of knowledge. His knowledge is without boundaries. He knows engineering, woodworking, general crafts, told us about his "bobbin" and "Spoon" business and was able to enlighten us on subjects ranging from woodturning to how many different kinds of black flies there are, and that some will only attack a moose. Joe is just a gentleman who is one of the most inclusive individuals I have every met. He is man for all seasons and everyone's friend. Brian described his approach to peppermill turning, but really excelled when telling jokes or describing his adventures with the TTC. It was great.

(Continued on page 4)

(Continued from page 3)

We arrived in Virginia in time for Joe to help Penny with the WGO club entry. Penny had put countless hours into organizing, doing the paper scheduling, and working on her contribution, keeping track of our progress with periodic updates and encouragement to all. She was terrific. Many others contributed generously with their time, and their talents, and especially Peter Steenwyk, who helped in the assembly, drove it down to Virginia and was high bid at the auction that followed. And we won first price in the fantasy category.

The hotel was grungy, but cheap. There must have been at 20 of us staying at this no-name hotel in the heart of the city. At first the neighbourhood looked scary, but got better and was very close to the convention centre. Every morning we were up early, usually arranged to meet for breakfast, started talking woodturning before 8am and never stopped throughout the day.

There were many choices at the Symposium. Everyone attended two seminars in the morning and two in the afternoon. The variety of demonstrations was endless. The presenters were some of the best from all over the world. You really couldn't absorb everything at every seminar. But you carried something away from every seminar, consciously and more often subconsciously. The demonstrators were from everywhere. There was the charm Richard Raffan, the easy artistry of Eli Avisera, the creative foundations of Doug Frankel, the penmanship of Kurt Hertzog and the thin walled piercing of Malcolm Zander and many more. Each left an indelible mark on my creative internal muse, even the ones who didn't touch the lathe, but spoke about the creative aspects and the hallmarks of harmony in our projects.

There was an instant gallery that wowed and a spheres special exhibit that inspired and the collaborative challenge that demonstrated a common interest shared. The trade show had something for everyone. There was wood from all over the world, tools of every variety for every need, different abrasives and a variety of adhesives. There were a variety of lathes, with demonstrations by Jimmy Clewes, and hands-on for those seeking to try a new lathe. I kept going back to the trade show, looking at tools that would make me a better woodturner and woods that were so magnificent that any piece, no matter the turner, would bring raves from the observer.

It was a success.

I will attend a Symposium again. Our people were the best. I enjoyed the talking, the sharing, the meals together, and intertwining our lives with our interests.

The ride back still had the four of us talking about what we saw, hearing about what we missed, and planning how to use our newly acquired ideas. There was no sleeping.

The highlights were getting to know our members better, meeting turners from all over the world and talking the same talk, and to raise my personal goals, with skills acquired, and with the inspiration that there is a talent in each of us, just waiting to explode.

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Everything You Wanted to Know About Maple Trees Part 4 of 4

Richard Pikul

ACERACEAE
Box Elder maple

(Maples) (Sapindaceae - Soapberry Family)
Acer negundo L.

Aceraceae (Maple Family)

Box Elder (Manitoba Maple) is widely used for woodturning where it naturally grows. It is usually available for turners nearby from a neighbour or friend who wishes to remove an overgrown tree from their property. The wood is softer than Sugar Maple, but is easily turned and finished. Many trees have an irregular shaped reddish stain in the heartwood, which can produce some spectacular appearance in turned pieces.

Common Names:

Boxelder, Manitoba Maple, Ash leaf Maple, Inland Boxelder, California Boxelder, Western Boxelder, Ash leafed Maple, Fresno de Guajuco (Spanish), Arce (Spanish)



Leaf: Opposite, 3 to 5 leaflets (sometimes 7), 2 to 4 inches long, margin coarsely serrate or somewhat lobed, shape variable, green above and paler below. Boxelder's leaves turn a dull yellow colour in the autumn and drop throughout the fall and winter.

Flower: yellow-green, in drooping racemes, appearing in early spring. Boxelder is the only maple with divided leaves. The three to seven leaflets are from 6 to 15 inches (15-38 cm) long, light green above and greyish green below, usually without hairs. The leaflets are shallowly lobed or coarsely toothed. This completely dioecious (having male and female flowers on separate plants of the same species) tree has pale green male and female flowers with a strongly pronounced reduction of

flower parts, and contains no rudimentary parts of the opposite sex. Male flowers are on slender stalks in loose clusters, and female flowers are arranged along a separate stem.



(Continued on page 6)

Woodturners Guild of Ontario Newsletter is published quarterly.

The submission of woodturning related articles to this publication is encouraged. All rights to any submitted articles remain with the author of the article. Deadline for articles & advertisements is the 5th of the month prior to publication. Copyright is claimed on all original material and reproduction or transmission in any form is not allowed without the written consent of the author and the Woodturners Guild of Ontario.

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

WARNING! Woodturning is an inherently dangerous active activity. Readers should not attempt any process or procedure described in this publication without seeking proper training and detailed information on the safe use of tools and machines.

(Continued from page 5)



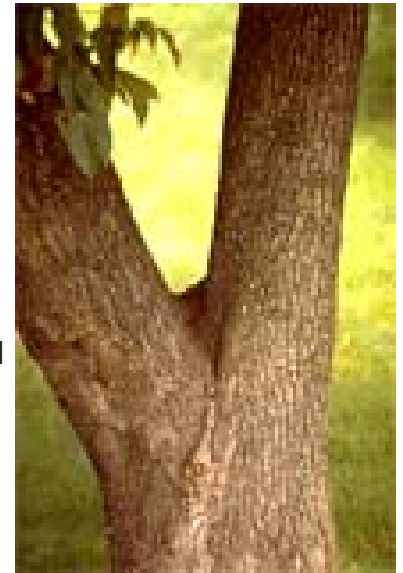
Twig: Green to purplish green, moderately stout, leaf scars narrow, meeting in raised points, buds white and hairy.

Bark: Thin, grey to light brown, with shallow interlacing ridges but becomes furrowed into narrow, firm ridges and darkens with age.

Form: Medium-sized tree usually has poor form, multiple trunks, sprouts often occur on bole.

Cautions: The pollen of this and another species of maple has been implicated as a cause of airborne contact dermatitis by Lovell et al. (1955) who observed positive patch test reactions to "Boxelder pollen oil" and

to "maple pollen oil".



Range

Native range in Canada: Eastern Alberta, central Saskatchewan, Manitoba and Southern Ontario, naturalized in southern Quebec, New Brunswick, Prince Edward Island and Nova Scotia.

In the USA: found from New York State to central Florida, west to the plains regions to the Rocky Mountains and down to southern Texas.

Climatic and Soil Requirements

Although Boxelder is most commonly found on moist soil, it is drought tolerant and is frequently used in windbreaks and around homesteads throughout the Plains.

Reproduction, Growth and Yield

Boxelder reproduces both sexually and asexually. Seed ripening takes place in autumn and seeds are wind distributed continuously until spring. Reproduction by stump and root sprouts is common from young, vigorous trees. Boxelder has a fast growth rate and a short life span; it typically lives for 75 years, with 100 years maximum longevity. Growth is rapid when young; long, smooth, green annual shoots extend 2 feet (0.6 m) or more in a year. At maturity growth slows and brittle trunks and limbs shatter; old trunks frequently sprout and sometimes develop large burls.

A drought-tolerant tree once established, Boxelder's roots are shallow and spreading, except on deep soils.

Wood Products Value

Boxelder is not a desired timber species because its wood is light, soft, close grained, and low in strength. The wood is used locally for boxes and rough construction, and is used occasionally for cheap furniture and woodenware. Boxelder was once used for posts, fencing, and fuel but the soft, spongy wood generally makes poor firewood.

Riparian Boxelder communities provide habitat for many wildlife species and protect livestock from temperature extremes in summer and winter. Many species of birds and squirrels feed on the seeds. Mule deer and white-tailed deer use it in the fall as a browse species of secondary importance. This tree may be poisonous to livestock.

(Continued on page 7)

(Continued from page 6)

Miscellaneous

A red stain in the wood of living trees caused by a fungus (*Fusarium reticulatum* var. *negundin*) is apparently specific to Boxelder. The stain itself does no damage to the wood. This staining usually originates around wounds, insect boring, woodpecker excavations or frost cracks. Boxelder is easily injured by heart rot, fire, and insects. The sap of Boxelder can be used for low quality syrup.

Norway maple *Acer platanoides* L. Aceraceae (Maple Family)

This plant is not native to North America, brought in from Europe in the late 18th century. Most provinces in Canada and states in the USA consider this tree as an invasive species. It is being grown as a shade tree, as it grows to a large size very quickly. The Norway Maple is quite invasive and can quickly dominate a forest once started. The wood is soft and quite fibrous, hard to machine smoothly and difficult to sand.

Common names: Norway Maple, Schwedler Maple, Crimson King Maple; Fr: érable plane, érable de norvège, érable platanoïde

Description:

Norway maple is a deciduous tree that grows 40-60 feet tall. The opposite leaves are palmately lobed with 5-7 lobes. The flowers are inconspicuous and give way to large samara fruit. Norway maple is very similar to sugar maple but can be distinguished by the fruit, sap, and bark. The angle of Norway maple seed wings is around 180 degrees; Sugar Maple's seed wings have an angle of around 120 degrees. If you break a leaf stem, Norway Maple oozes white sap, Sugar Maple oozes clear sap. Norway maple bark is regularly grooved. Sugar maple bark has irregular plates. Norway maple has invaded forested ecosystems throughout the north-eastern United States and parts of the Pacific Northwest. Once established into a forest it has the ability to shade out the native under story and out compete the native tree species. Norway maple is native to Europe and was first introduced into the United States in 1756. It has been and continues to be widely sold as an ornamental.



Leaf: Opposite, simple, and palmately-veined, 5 to 7 lobed with long pointed "teeth", exudes milky white sap from the stem, dark green above, paler below. A purple (nearly black) leaf variety known as Crimson King is widely planted.

Flower: Appear in early spring, before leaves, bright yellow-green in colour, with male and female usually on different trees.

Fruit: 2-winged samaras, 30 to 50 mm long in clusters, relatively flat seed cavity, mature in late summer and persist into the winter.



(Continued on page 8)

(Continued from page 7)



Twig: Stout, brown with a large, turban-shaped, green to purple (fall and winter) terminal bud, large bud scales.

Bark: Grey-brown, a bit corky, on older trees shallowly furrowed with long narrow, somewhat interlacing ridges.

Form: Medium sized tree to 80 feet tall, usually with a dense rounded crown.

Uses: Shade tree, ornamental. Wood is not of much value, other than for firewood. Seeds are eaten (but not preferred) by small mammals.



References:

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- Ronald P. Overton Tree Improvement Specialist, Hardwood Tree Improvement & Regeneration Centre West Lafayette, IN

- USDA, Natural Resources Conservation Service

- USDA Silvics of North America - USDA Plants Database

For more detailed information regarding this article, log on to the web sites noted above.

(Continued from page 1)

This year more than twenty of our members attended the AAW Symposium in Richmond Virginia. Read the article written by Joe Kappy for a good impression of what really goes on at this large AAW event. A few of the pictures taken are also included.

The WGO collaborative entry “Justice and Injustice” (standing over one metre tall) won first place in it's category and was a close second for the overall 'best in show'. This is quite an achievement for a first time effort. We had a good look at the entry at our meeting last June, but for the record, I'm including a photo here.

Congratulations to the 28 members who took part in making this project such a success! See the Fall 2008 issue of the AAW for the write up of this competition



“Justice” by the Woodturners Guild of Ontario won the Fantasy Award. Twenty-eight members participated in the project.

To see all winners of Local Chapter Collaborative Challenge, visit <http://www.woodturner.org/sym/sym2008/photos/CC/index.htm>

