



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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September 2012

VOLUME 8



Message from Colleen Dalgliesh, President



Here we are in September, where did the summer go? I do hope most of you spent more time in your shops than I did, although for me it has been a fantastic summer, and we really couldn't have asked for better weather over the last two months.

We had our first executive meeting of the new 2012/2013 session this past week. Fun was had by all, and there were two main topics – demonstrators and a new camera! Well, concerning demonstrators, Max has been working diligently on finding local members and other club members to come in on a Thursday night; with that said we would also love to hear from you, the membership, if you know of a turner you have seen, someone you felt had the ability to teach a captivated audience – ask around and please get back to Max, support is a great thing, with thoughts and ideas breeding better Thursday night meetings!

As for the camera, with the help of a great group of people and multiple emails going back and forth, Brian should now have a much easier job videotaping the Thursday night venue. A new camera that records directly to an SD card, we no longer have to worry about recording to the dvd machine, which unfortunately has been quite under the weather lately.

I would now, like to take a moment to thank the Executive for the hard work they do in producing the WGO meetings on a monthly basis. The general membership shows up on a Thursday evening and voila, guest speakers are there, coffee is on – the camaraderie of everyone in the room is overwhelming and it is truly a lot of fun to walk into that shop class and see everyone mingling about – looking at the great show and tell table, the inventory that Peter has brought, the magazines that John has, and lets not forget the draw table! It truly is a great night out and couldn't be done without the executive and members at large – for this I really want to say “Thank You”!

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Greg Mathieu, a valued member of the Woodturners Guild of Ontario and the Toronto Woodturners Guild passed away suddenly on Thursday, August 2nd, 2012. Greg was always one to step forward to contribute his skills to support our guild's activities, in particular, helping out with the library and videography. He was an accomplished turner, winning ribbons for his work. He will be missed

Hot news!! See pages 52 and 53 of the latest (August 2012) edition of the *AAW Journal of the American Association of Woodturners*. Our very own **Ron Katz** has a two page display of his platters. To see more of Ron's work click on <http://sawdusters.ca/>

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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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WGO Wig Stand Competition & It's Origin Allan Cooper



My late Wife, Helen Louise Cooper, had an interest in Woodturning, and until the third week of May, 2010 used to attend meetings with me. Just before the Victoria Day weekend, 2010, she was diagnosed with lymphedema in her left arm and inflammatory Breast Cancer. From then, until her death on October 18th, 2011, she bravely submitted herself to radiation, chemotherapy, massage treatments, and ongoing morphine.



Helen Louise Cooper

Because of the treatments and care which she received from Sunnybrook's Odette Centre and finally, the Palliative Care unit, she lived her life with dignity, and without the pain from which she would otherwise have suffered. Helen was a fighter and outlived her life expectancy by 15-16 months.

During the last 8-9 months, Helen began to lose her hair from the meds she was taking, and as a result, was outfitted with a wig. I had learned about the idea of the wig stand and made her one. The usual wig stand is made of styrofoam and therefore is light, falls over easily and is generally very unattractive.

I'm certain that ladies with cancer need something cheerful or simply beautiful to look at when they have to take off or put on their wigs. I, therefore, approached Richard Pikul a few months ago and offered to sponsor a competition

in our club where cash prizes would be given and the wig stands would be donated to Sunnybrook Hospital for the use of cancer patients who are in need of wigs, and therefore wig stands.



Peter Steenwyk, of Artistic Wood and Tool Supply, gratuitously offered wood to those who wanted it.

The following people donated wig stands. The numbers next to their names corresponds to their stand in the photo on the left.

- Richard Pikul** * 2 3,5,13,14,20
- Michael Pinto** 11,16,19
- Tom Mathews*** 4, 6
- Robin Bryan** 24
- Brian Rendall** 15
- Max Blum** 9
- Joe Houpt** 14
- Shawn Hermans** 21
- Alan Wright*** 22
- Russell Wilson** 8
- *Competition winners



In the photo on the left I stand with the competition winners: Allan Wright (far left), Richard Pikul (dark shirt), Tom Mathews (green shirt) and me.

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The wig stand that was chosen as the best is on the right. Note butterfly design on top and the narrow storage groove on the base.

As an aside, it is interesting to know that the word wig, is really short for periwig. To learn more about the definition of wig, see the following-

<http://en.wikipedia.org/wiki/Wig>

I had a meeting with Ms. Kwan who is with Canadian Cancer Society at Sunnybrook. She was thrilled with the boxes of wig stands, made by WGO members, which I delivered.

I hope to develop a liason with the Canadian Cancer Society (CCS) and Sunnybrook Hospital as time goes by. If the WGO makes the wig stand competition an annual event, as was suggested, the CCS and Sunnybrook can expect yearly donations of these stands which will make life a bit more bearable for women who loose their hair due to chemotherapy.

I believe that a challenge should be given to all woodturning chapters, in Canada, the U.S. and elsewhere to take on a project, with a local hospital, school, or other charitable organization, where each club puts the skills of its members to use for the good of their communities.

Its too easy to send cheques to your favourite charities where the money is blended with other donations. I believe that we should use our skills to improve the lives of others; not because we are of the same religion, the same race, or political persuasion but because its the right thing to do.



Introducing Our New WGO Vice President



Trinela Cane has always been interested in woodworking, and has worked side by side with her husband over the years, on a number of furniture-making projects.

Approximately 8 years ago, she took an introductory wood turner's course at Lee Valley Tools where she turned her first spindle.

She went on to take several other courses in woodturning, and added a candlestick, a segmented container, a bowl and several peppershakers (pretty rudimentary) to her collection...needless to say, she was hooked.

Then Trinela looked into obtaining a lathe of her own. She happened to see a great deal on a Delta midi-lathe at a local wood show and bought it, with a number of accessories including a chuck and some basic turning tools.

Trinela reports that she puttered around on the lathe, focusing mainly on bowls. Then came a big break. A friend of a friend had a General 260 lathe for sale, at fire sale prices, with over 35 gouges, a OneWay chuck and an assortment of other components.

The General was an amazing addition to her workshop, although she reports that, sharing a shop in double car garage with another woodworker meant things were starting to get really crowded! With a very hectic work schedule, she was not doing that much turning, but when she did, she loved it. The best part was amassing a huge quantity of gorgeous wood for future projects. Who could resist?

A few years later, Trinela was able to purchase a virtually unused OneWay lathe and related equipment, from someone who was moving to a condo. That too, went into the garage, even though she continued to turn mainly on the General.

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Then, she quit woodturning altogether. They purchased a cottage, her kids needed attention, and her real day job began to require 60-80 hours a week of her time.

While you can never have too many lathes, you can have too little time. That coupled with a son who decided to take over the workshop to rebuild two SeaDoos over a period of several years, sealed her fate in terms of turning.

It wasn't until January 2012, after retiring, that Trinela was able to go back to woodturning. She took some refresher courses, at Lee Valley and Artistic Wood and Supply. Trinela was back in the game!

Her big nemesis in turning has always been tool sharpening. She had never really learned how to do it. Following a recent sharpening course she became reasonably proficient and now sharpens as she goes. It has been a real breakthrough for woodturning she reports.

Now back to turning regularly, she makes pens, bottle stoppers, salt shakers, pepper mills, and will move on to bowl-making in the fall.

Her diligence has paid off as evidenced by winning a couple of awards for her pepper mills at the WGO salon this past spring.

She came out of retirement and was once again working full-time. This time she vowed to never stop turning, regardless of how heavy her workload got.

There is an old maxim. If you want something done ask a busy person. The WGO badly needed a new Vice President. Trinela came forward and offered her services.

She, like most of us, finds woodturning a creative, relaxing and a rewarding hobby. Trinela also reports that it has helped her to balance life, open new doors, and bring the opportunity for lots of learning.

Interesting Links

—There is an interesting online woodturning magazine, appropriately entitled **Woodturning Online**. It contains interesting 'how to' articles, articles on new tools and jigs, features a turned object in each issue and has useful videos as well.

It can be automatically obtained by subscribing at this website: <http://www.woodturningonline.com/lists/?p=subscribe>
There is no cost.

To look at the current issue of **Woodturning Online** click on <http://www.woodturningonline.com>

—I found an interesting video by **Mike Peace** entitled **Chucking Wood**. He describes and demonstrates a large variety of methods. The URL is:
http://www.youtube.com/watch?feature=player_detailpage&v=aUXil-5dEeo

—Have you ever heard of a **150 horse power lathe**? Take a look at:
<http://www.youtube.com/watch?v=P4qB6n1cm04&feature=related> (Link submitted by Joe Houpt)

—Here are two videos on **chasing threads**, one is for male and the other for matching female threads-
Female: <http://youtu.be/c-j16CrwHeM> **Male:** <http://www.youtube.com/watch?v=nB6sHFWrTtY>

If you are aware of other interesting wood turning websites please send the information to wgoeditor@gmail.com



My prime purpose in this article is to encourage turners to create for meaningful reasons. The bonus is to show split turned vessels as a creative form and how their appearance can be altered through grain, figure orientation, and/or texturing embellishment.



“Janus”, 2001; figured maple,
gold leaf, texturing

Something reaffirming happened to me since my last contribution. I’d like to share it with you; I think you’ll know where I’m coming from.

“I’ll tell thee everything I can; there’s little to relate” - *Lewis Carroll*

Recently, an article I wrote explaining my process for turning split-turned vessels appeared in Canadian Woodworking & Home Improvement magazine (it’s on the newsstands as you read this).

While I find it’s always satisfying and rewarding to share thoughts and knowledge, the greatest reward I received in this case came from turning my “old friend”, the round bottomed bowl once again.

In the 80’s, I was fortunate to be introduced to the “calabash” form by Hawaiian turner Mike Lee; who better to instill the essence of the form in a then “grasshopper” than a native of the nation perhaps most noted for its creation and use since the dawn of time. That shared experience left me with a love for the calabash and all round bottomed vessel forms, fundamental to my vision and creative output ever since.

Over the decades that have followed, while I may have become more closely associated with creative woodturning in other forms and other media, “rocking vessels” have regularly emerged from my shop as I experimented with new shapes, forms, styles of detailing and creating in new and exciting wood species and grain orientations. I’ve made a lot of work over the decades but call it what you will, calabash, rocking or round-bottomed, this form has always been the most personal to me.

Getting back to my story, I must confess I haven’t been at all faithful to my lathe over the last many months. Furniture making, home renovations, travel, writing on subjects other than woodturning and distractions-in-general left my lathe longing, my chucks dusty and my tools hanging forlornly on the wall. But asked by my Editor to write something inspiring about woodturning, fired up my old passion and the “rocking vessel” sprung to life anew in my heart, mind and shop.



Akin to “Janus”, 2012;
figured maple

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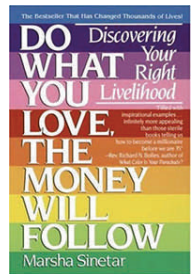
WARNING! Woodturning is an inherently dangerous active activity. Readers should not attempt any process or procedure described in this publication without seeking proper training and detailed information on the safe use of tools and machines.

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I know, yeah, yeah...it's a personal thing. You may turn away from "another bloody bowl", instead finding your greatest satisfaction in turning pens, segmented vessels, natural edged vessels or vases, creating hollow forms or mathematically challenging entities. My point is, whatever else you may do please don't lose touch with whatever creative form you hold most closely. Exploration within that realm is where you'll find the most satisfaction, where you'll craft most successfully, creating the work you'll be the most proud of.

The title "Do What You Love And The Money Will Follow", a self-help book by Marsha Sinetar, became useful to me as a daily motto once I replaced "money" with "value". By doing and crafting what I love, I also create the greatest personal value for myself and I think that's very important. Why else do we create if not for enjoyment and the personal satisfaction our work generates in all its forms?

As we explore within our craft, we should always keep what's the most satisfying to us close by, worn like a cap or a cloak as we stand at the lathe. Identifying with it, letting it guide us to make work that's personal, made for us, not for what we perceive others may like. Not work for the sake of "pushing the envelope" but work that we can relate to most deeply, that's relevant to us, our psyche and situation. Only then will we create for the right reasons.




That's where we'll find the truest value.

Photographs produced by Rob Brown.


Trio of vessels turned cross-grain, long-grain & end-grain, 2012

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WGO Schedule Of Events

September 20: General meeting Jogi Makhani - Casting gels into woodturnings

September 27: Skills night Start the year off with how to sharpen all the common woodturning tools. Bring in your tools for hands on instruction.

October 11: General meeting Tom Matthews: Pyrography - decorate with a little 'heat' Read about the subject on the following web pages; [Pyrography basics tutorial](#) [Pyrography safety article](#)

October 25: Skills night:

November 8: General meeting: to be confirmed - turned jewelery

November 22: Skills night:

December 13: General meeting Christmas party. Spin top competition, rules will be posted in October

Why A Show And Tell? The Islander Woodturners Guild

We have found the Show and Tell sessions to be an extremely valuable part of each meeting. These sessions give members a chance to:

- Show off a project that they are happy with;
- Tell us about a technique, a form/design, a tool or a product they used;
- Tell us about a challenge, “goof”, or lesson learned during the project;
- Show us how they turned an “oops” into a “design opportunity”.
- Ask for feedback, or pose a question in a desire to improve their work; and,
- Acknowledge how they have applied the things they have gained from a meeting, a class, a mentor or video/book/article.

This is an opportunity to celebrate our progress as well as the incredible joy and beauty of our craft, so all skill levels are encouraged to contribute.

Show and Tell Peter K. Kaiser



I started with an almost square piece of Cherry that measured about 5"x 5". My intent was to make a spherical vessel with a small hole at the top. I have never done this and the ones I've seen looked really interesting and unusual.

Because of the problems described below I ended up with the vessel you see on the right.

The wood had some tight cracks in it so I sealed them with cyanoacrylic glue and let the wood set for a day. Then I put it into my lathe to turn it to a cylindrical shape in preparation to shape it into a sphere. This initial cut did not get below two of the cracks. So I made the cylinder narrower to no avail.

The major longer crack ran very deep. I turned the section seen in red in the upper photo about 3/4" deeper and still the crack was evident. It got to a point that I did not want to remove any more wood so I decided to inlay some very fine red chips. I combined these chips with West Epoxy and laid it around the wood containing the major crack. This crack was no longer evident.

The second crack disappeared when I turned in a little deeper as seen in the groove in the upper part of the vessel.

The reason I did not take photos during the entire turning process was because I had no idea of the difficulties that would be encountered. Furthermore, it did not occur to me to write this note till I was in the final finishing stages.

In a real sense, the final shape of the vessel was dictated by the wood itself with only a little design input by me.



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I might have thrown the piece in the firewood box, But if you look closely, especially on the inside you can see that the grain is really nice.

If there is a moral to this story, it is "Listen to your wood."

Undoubtedly, I could have made some additional design changes; e.g. perhaps by making the upper ring more narrow or perhaps eliminate it altogether. But by the time I got to that stage I wanted to see just how good the vessel might be if I just listened to what it had to say.

A Different Point Of View

Peter K. Kaiser

I sent a copy of the preceding Show and Tell article to Mark Salusbury for his comments. Although I originally envisioned the piece to be a regular contribution, Mark suggested it would read better as an excellent "Show and Tell" story. In further conversation and my request that he critique what I'd turned, Mark replied with the following comments which I'd like to share with you all. The following is taken, with Mark's permission, from an email he sent to me.

"I suggest you're missing out on an important aspect of the creative process by simply standing on front of the lathe and seeing what happens; I think the term for that is "diddling" if it's done without much forethought, letting the wood dictate the outcome. At best it's possibly a good way to practice turning skills and gain an understanding of the materials you work with, how they respond to your tools. Its' not a particularly good way to develop your sense of shape, form, proportion and the placement of elements to give pieces you want to create the proper visual weight. Iron these out roughly on paper first so you'll know how to develop your thoughts into reality.

Sketches, crude expressions of your inner thinking are simply *you* chatting with your mind, expressing your thoughts on paper. Hastily laid down as quickly as they come to mind, scrawls and notes are what you're after, not working drawings. And *don't erase anything*...if you want to make a change or have another thought, add the change or make another quick sketch. This preserves all your thoughts so you can compare them later and decide which, if any, direction you want to take a project in.

You wouldn't go on a road trip to a destination unknown to you without a map would you? Or maybe you would if you were just going for a spin hoping to arrive at some vague destination, sightseeing along the way. Kinda depends on your attitude doesn't it? To arrive at a destination with a sense of accomplishment or just get somewhere for the sake of tripping.

Once you've created a good form based on your sketch, now's the time to spend as much time as you like refining the surface by scraping, shear scraping etc., shifting the shape microscopically here, there, up, down seeing how it affects your expression of that form. Once satisfied, stop the lathe and rotate the piece by hand seeing how the figure and grain on each side of the piece work with the form you've created. Make any fine adjustments you feel might unite your design with the material. Once satisfied, lightly sand the piece to completion and turn your attention to making the inside visually reinforce the outside you've crafted.

Whether your personal output appears as flowing organic or angularly mechanical is totally immaterial. The point is you've given your thoughts life by expressing them in 2D then 3D and that's something to feel real accomplishment from."

In a subsequent email Mark sent the following information, which I pass along to others who maybe sketching or drawing challenged as I am. "I suggest you read through "Experiences in Visual Thinking" authored by McKim and "Design Yourself" authored by Hanks, Belliston and Edwards."

I was able to find both of these books on the internet. They were used books, and the prices were very reasonable.

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