



Thames Valley Woodturner

A publication of the Thames Valley Woodturners Guild

(Meetings held at 2155 Crumlin Side Road, London)



AAW's 31st Annual International Symposium in
Kansas City, Missouri, June 22-25, 2017, Kansas City
Convention Center (info:

<http://www.woodturner.org/?page=2017KC>)

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Any member wishing to contribute content to the newsletter
in the form of articles, tips, or want-ads PLEASE contact
Bob Hewson (Photos, articles, photo-articles).

For a Guild info/policy sheet or mentors list, call or email
Bob Hewson at 66.bobhewson@gmail.com or refer to our
web site at: <http://www.thamesvalleywoodturners.com/>

Volume 20.2, March and April 2017.

Noteworthy newsletter edition

This issue is a milestone. It is **issue #100** or about **20 years** worth! I hope you have enjoyed them. I have certainly enjoyed putting them together.



Treasury

Our treasury report shows a balance of \$4238 and our annual rent bill is imminent.



New or updated web sites of interest to members

To execute a search on virtually any topic you can imagine try typing your query as a question into the Google search box and see the breadth of information you can find.

I will include web sites that may be of interest to many of us as turners, woodworkers or hobbyists. The **colored highlights** are hotlinks, click them and they go directly to the website, if that doesn't work copy the link into your browser's address box.

- Visit this site for several interesting ideas

http://www.highlandwoodworking.com/woodturning-tips-1702feb/wt70.html?utm_source=iContact&utm_medium=email&utm_campaign=Highland%20Woodturner&utm_content=HWT+February+2017

- Lyle Jameson shows us spindle turning: Beads, Convex-Surface Shapes:
<https://www.youtube.com/watch?v=YGA9ZIBFwpQ&feature=youtu.be> if you liked this, there are many more by this talented turner
- For those who saw Steven Kennard plus those who didn't here is a compilation from Google of his work that you may find of interest. <https://plus.google.com/collection/sa-Jf>
- If you have kids of a certain age maybe a magic wand project would be of interest
<https://www.highlandwoodworking.com/woodturning/woodturning-a-magic-wand.html>
- want to learn an easy way to create a profile template
http://www.highlandwoodworking.com/woodturning/profile-replication-for-woodturning.html?utm_source=iContact&utm_medium=email&utm_campaign=Highland%20Woodturner&utm_content=HWT+March+2017



Visiting turners

A list of future seminars and visiting turners scheduled at neighbouring Guilds as well as planned events in London. Area Guilds encourage neighbouring guilds to attend, space permitting.

If you wish to attend make your wishes known as early as possible.

Turner	Date	Location	Fee	Confirmed
Glen Lucas seminar	April 14, 2018	TWWTG	\$50- seminar with lunch	Yes

For sessions held in London see Bill Orlowski (in Jackie's absence) to sign-up and/or buy your advance ticket(s).



March Meeting

Our March demo was by Carl Durance and was to give us an understanding of how to make a “dizzy” bowl. The dizzy bowl has to be one of the most complex looking of the segmented bowls we have seen. Yet, the basic structure is the simple bowl from a board that we are familiar with and which has been demonstrated at the guild several times.

The complexity for the “dizzy” bowl comes from the complex board that is fabricated with numerous pieces and layers of contrasting colors of woods and assembled into a “dizzy” bowl board.

Carl has let us into his world and tells us how his interest in the “dizzy” bowl developed.

“Carl relates “My first exposure to a dizzy bowl was June 2011 at the 25th Anniversary AAW Symposium in St Paul, MN, at which Hal Metlitzky showed one of his pieces (photo to right), in a special exhibition. Needless to say, I was inspired by that exposure. Again, in June 2013, I saw his piece at the Tampa AAW Symposium. I think that his dizzy bowl pieces remain unchallenged by the competition. Years after the first exposure, June of 2015, I attempted my first dizzy bowl as a special present to my significant other, Kaili, on her birthday.



- There is a YouTube video by Dennis Edwards which is okay, and referenced by a lot of people.
<https://www.youtube.com/watch?v=XJ1IV-UhkB4>
- Another video is by Steven Mellott, much longer video. <https://www.youtube.com/watch?v=wF8BfDEC0IY>
- I am checking with Steven Mellott in regards to the availability of his document on dizzy bowl construction.
- Another guy's work to check out is Tom Lohman, a well known segmenter, (Check out this site <http://segmentedturning.artistgalleryonline.com/index.php> Ed).



I got a reply back from Steven Mellott. He mentioned that he wrote an article on dizzy bowls, "Stir Up a Vortex Bowl", in the October 2016 issue of American Woodturner magazine, volume 31 Number 5.

I have finished the dizzy bowl which was a work-in-progress during my demonstration at TVWG

Here are a couple of pictures of the completed dizzy bowl which was a work-in-progress during the last TVWG meeting.

And for your viewing enjoyment, a pictures of Tom Turkey, strutting his stuff outside the house the other day, showing off to the gathering of hen turkeys, while trying to intimidate a couple of other Toms nearby.

Carl"



Carl thanks for your dizzy bowl background, "YouTube" sites, photos of your finished demo bowl, and the glorious turkey. Photos of Carl's demo follow. This set of photos is not a full "how to" but rather some of the tips and areas to be extra careful when making your "dizzy bowl". Remember, this is basically a bowl from a board albeit a very special "constructed" board. *ED*



Carl started with a partially assembled bowl. The layers are all glued-up per his design. Each layer equates to a ring of the bowl from a board



Next ring, but first...



Ensure that last layer is flat



Check for flat with a straight edge



Using a sanding board to finalize



Marking positions for next layup



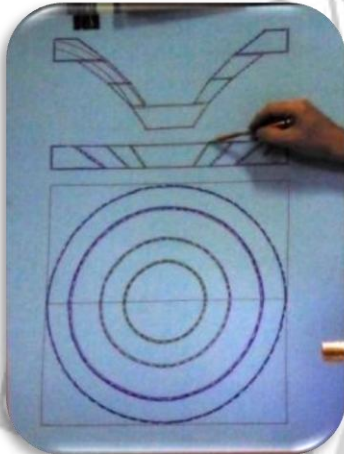
Apply adhesive to layer



Position next layer, squeeze/rotate slightly to get good contact



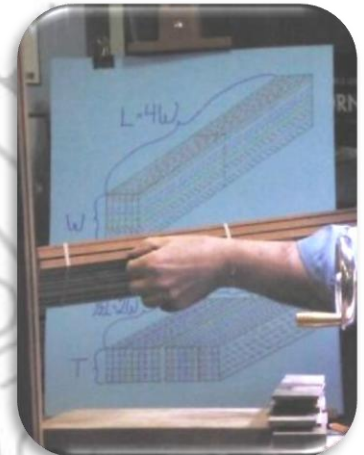
Using a disc and tailstock apply pressure



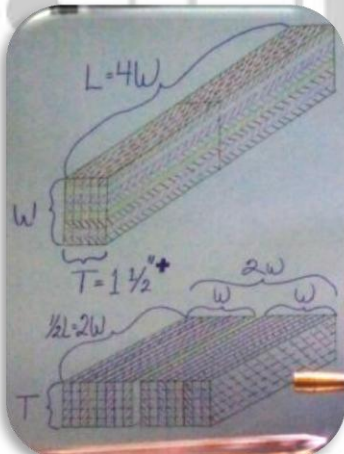
Showing cross section



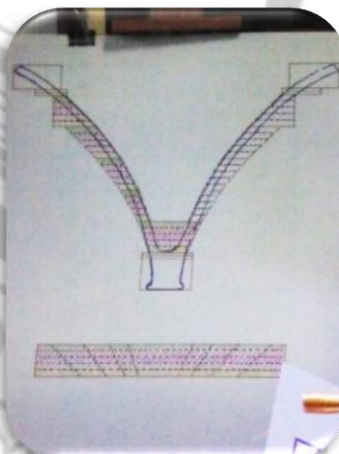
A ring construct



This is the layups for making the boards that will eventually give the pattern



This is the layups for making the boards that will eventually give the pattern



How the layers fit for the planned shape of the vessel



Layers rough cut in halves, ready to be reassembled



This is how the board was cut



Ready to glue the ring halves together



Once set, a slip fit of the glued halves (work is on a flat surface with a wax paper interleave to prevent glueing to the surface)



Aptly named "dizzy bowl"



Thin rings for the top of the vessel. These were glue-ups of individual segments rather than a slice of a board



"Special" rings for rim made from segments and glued in place



March Show and Tell



Mike Malone, two items, same wood, different tree. Dark wood is from tree that had Ambrosia Beetls.



Color change from that shown in photo over 13 years by Mike Malone



Last month's oak cabriole leg demo by Gary Miller complete and finished



John Calver with a small tiger maple bowl and key fob with engine work design



Bruce McGauley turned this 9" sugar maple vessel finished with Shellowax



Bruce McGauley's top view



Mike Malone, two items, same wood, different tree. Dark wood is from tree that had Ambrosia Beetle.



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Bruce McGauley's top view



Beauty of a maple burl vessel - Doug Magrath



Jerry Seaman, maple bowl



Greg Lisson - Walnut? with a friction finish



Bernie Hrytzak - Eastern European Architectural box, elm stained with Mohawk green stain and finished with tung oil. The top and finial are acrylic gold, the interior gilded with gold foil



Bernie Hrytzak – another Eastern European Architectural box, black walnut with silver and gold foils applied. The dome is acrylic pearl. The base is finished with tung oil.



Carl Durance, European beech, walnut, box elder burl, various veneers and a tung oil finish.

Size 10" x 5"



Banksia pod approx 5" high with a spray lacquer finish, by Bill Orlowski



Dave Hudgel. an artistic construct of various woods and turnings



Maple burl, Doug Magrath



Joe Wallace, Cherry chalice finished with Shelowax



Kyle Desjardine, 7" hard maple mallet with a lacquer finish



Bernie Hrytzak - A Japanese game's (Kururin) weighted 4 " pieces turned from English walnut



Joe Wallace, Cherry finished with Shelowax



Joe Wallace, Cherry finished with Shellowax - interior view



Dave Hudgel, natural edge beech bowl with Shelowax finish



Stave construction with staves of branch slices in epoxy and hardwoods. By Paul Guilbeault



Paul Guilbeault, Stave construction of maple and contrasting wood features



Paul Guilbeault - no details



A couple of turned legs - turner not identified

Storage Space

A more useful storage space for guild lathes and equipment is near completion with permission of the Air Force Club. It was built by the members/exec, be sure to have a look!

A special thanks to Scott Beverly, Bill Rice, Grant Clarke, and Bob Fenn



April meeting

Our April meeting was a demo of wood platter inlay epoxy by Bob Dyck of the Grey Bruce Woodturners Guild. Bob's presentation slides are reprinted below and several photos taken during his demo augment them.

WOOD INLAY/EPOXY PLATTER

By Bob Dyck - Grey Bruce Woodturners Guild

EXAMPLES OF PROJECTS USING WOOD and EPOXY

- **Wood inlay/epoxy platter**



- **Wood or metal inserts in platter groove**



- **Fill voids in wood**

- **Ornaments**



Wood inlay/epoxy platter

- Plan to cover "do's and don'ts" of project :
 - Design
 - Execution
- Will show project phases
 - Will not show single project
- BASIC STEPS are as follows :

- band saw the wood according to a pattern
- goop the wood edges with epoxy
- push pieces together
- let set and cure
- woodturn

1. Choice of pattern

- Simple design is OK, probably preferable
- Use flowing lines
 - Avoid sharp turns



Line crossing can be tricky

- Use a "push pieces together" pattern
 - Decide assembly sequence and number
- Typically projects limited to 8-20 pieces
- Draw pattern full size on 11" x 14" paper
- Mark spacer points to get even thickness lines (for toothpicks)
- Mark witness lines to ensure proper piece alignment later on

2. Choice of wood

A. Platter Wood

- Typically use 1" to 2½" plank
- Simple wood grain is best
 - Busy wood fights pattern
- Good woods : box elder, cherry, silver maple, sapele, poplar, limba
- So-so woods : wide grain elm, ash, etc
- cut circular blank
 - keep outer corners for later glue-up

B. Inlay wood

- Use contrasting wood
- Match thickness (approximately)
- Any wood: padouk, Purple Heart, chatke viga, bubinga, yellow heart, bloodwood, red heart, lacewood, silver maple, etc.

3. Pattern Transfer

- Make copy using carbon paper

- Align pattern to grain
- Paste onto wood with glue sticks
- Make separate copy of inlay pieces
 - Align grain with the pattern (e.g., leaves, flower petals, etc.)
 - Paste onto contrasting wood

4. Bandsaw platter wood

- 14" bandsaw with 1/8" blade
- Cut mid line - cut accurately
 - Make a flowing continuous cut
 - Correct any blade drift very gradually
- Assemble pieces on the original pattern to check fit

5. Bandsaw the inlay wood

- Cut to outer edge of line
 - Amount of epoxy showing in final assembly depends on cut locations, and on amount of sanding
 - Make accurate cuts - smooth and continuous
- *** **SAFETY** *** - be very careful cutting small pieces on bandsaw
- Check fit of inlay pieces with other pieces on pattern

6. Sanding

- Use oscillating spindle sander
- 80 or 150 grit
- Spindle diameter is dictated by pattern
 - Use largest diameter that pattern allows
 - Use multiple diameter spindles if necessary
- Sand platter pieces first
 - Ensure final surface very smooth
 - Ensure there are no bandsaw cut lines, bumps, or dips
 - Do not oversand
 - Good sanding is critical for final appearance
- Check fit of all pieces
 - Should be somewhat snug but slightly loose fit
 - Perfection of fit not required, as epoxy will compensate

7. Wood pre-sealing (see epoxy info box following this section)

- Done to prevent colour bleed from the epoxy into the wood
- Use clear epoxy
 - Use fast hardener
 - Apply with foam brushes (\$-store)
 - Brush all mating surfaces
 - Lay on plastic sheet to set and

cure

- Let set/cure for 4-6 hours minimum
- Glue on "toothpick" spacers as per design.
 - Limit depth of toothpick to only 3 or 4 mm so that they won't show later on

EPOXY MATERIALS USED

- West System epoxy products are used
 - Available Lee Valley, Welbecks
- Epoxy Resin 105 \$60/L
- Fast hardener 205 \$32/200 ml
- Slow hardener 206 \$32/200 ml
- Pumps (set of 3) \$24
 - Kit (resin, 1 hardener, pumps) \$110
- Microlight Fairing Filler 410 \$24
 - Approx. cost to start using epoxy \$134
- Artists oil paints (art shop, Walmart, Michaels)
- Mixing cups/trays/plates/popsicle sticks
- Approx. epoxy material costs per project \$8 - \$15

8. Main Epoxy application

- Add resin to mixing vessel (e.g. plastic plate)
 - Plate type mixing works best to minimize epoxy heating when adding hardener (as opposed to deep cup of dish)
 - Each pump stroke delivers approx. enough epoxy for 1.5 - 2 linear ft of wood edges
 - Always better to mix a little extra epoxy rather than too little.
 - Keep resin cool beforehand to minimize bubbles
- Add small amount of 410 filler
 - Mix - should be thin consistency
- Add artists paint - decide choice of colour
 - Mix well
- Add more filler and mix thoroughly (until very pasty)
 - Try not to incorporate air (as bubbles) into the mix
 - ***There is lots of time to carry out above steps

- Add hardener (fast or slow) and mix thoroughly
 - ***Following hardener addition it is important to work quickly
- Apply to wood piece edges using popsicle sticks
 - Wear disposable plastic gloves
 - Apply epoxy to wood pieces in the correct numbering order
- Assemble the pieces on plastic sheet in number order
 - Push pieces together to squeeze epoxy throughout the full joint
 - Ensure pieces line up using the witness lines
- Use previous corner pieces from the blank cutting and place around the platter pieces, and pull pieces together with band clamp or other suitable clamping device

Epoxy set times - temperature dependent

- Fast hardener : 30-40 min
- Slow hardener : 60-80 min

Epoxy cure times

- Overnight for woodturning
- 1-4 days for complete curing (dependent on temperature)

9. Platter design

- Usually kept simple not to detract from pattern
- Options limited with thin plank wood

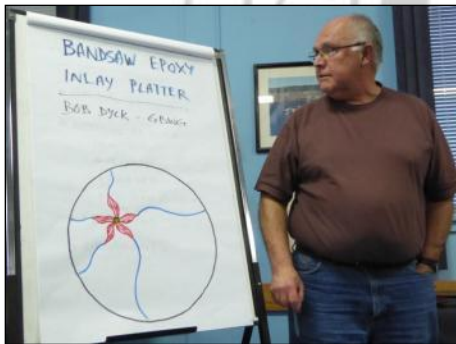
10. Woodturning

- Normally use belt sander to first flatten the platter bottom
- Then hold platter bottom in jumbo jaws to smooth the top platter surface
- Then flip platter over and hold platter top in jumbo jaws
 - Smooth and put in tenon on platter bottom

- hold platter tenon in regular chuck and turn the platter top, the edge, and about 2-3" of the outer back bottom edge
 - turn top to final shape and then sand to final finish
- re-insert the top of platter into the jumbo jaws and finish the bottom

11. Finishing

- Normally use Danish oil or tung oil
- Lacquer
- Other
- Occasionally use dye washes for effect



Bob Dyck presents how to do a bandsawn epoxy inlay platter



Applying pattern to wood



After initial cutting the parts are spindle sanded to final shape and to maintain square.



The West system resin, catalyst, microfiber and specific-ratio pumps



Sealing the ends to prevent excessive absorption of the final resin application



Adding the dye and microfiber filler to the West resin. Mix until consistency of peanut butter. Note the gloves; epoxies can cause a contact dermatitis rash to sensitive people.



Buttering the surfaces to be bonded



Almost ready to clamp



Use those saved corners for a band clampset-up



Cured and ready to turn using jumbojaws

----->
A BONUS: Make a simple Christmas decoration. Cut recess in Pine waste block, add flower petal inserts, insert aluminum wire, then fill with colored epoxy. Allow to cure then turn and part off your decoration.



April Show and Tell (includes 6" box challenge photos)



Mike Malone, a bowl from a board



Side view



John Calver, a ring and ring stand of cocobolo. Ring is a titanium micro-metal.



An egg and egg cup of Box Elder by Kyle Desjardine. Size fits the 6" cube



Gary Miller, Alomalite "ivory" variant, rose engine, not polished for a matte look



Al Tannaman, various goblets, two with celtic knot patterns



Carl Durance's dizzy bowl



Interior view



Carl Durance, a beauty turned from burls and veneers



Carl Durance, walnut crotch flame patterned platter



Cocobolo box with wipe on poly finish, by Kyle Desjardine



Iron-wood egg, pine cup, both with wipe on poly. By Kyle Desjardine



Natural edge bowl, turner not identified



A hidden feature



Curve ball by Bernie Hrytzak



Blackwood and burl box by John Calver



Gary Miller, box elder box



Black Locust hollow form, by Doug Magrath



Burl bowl by John VanKessel



Natural edge bowl dyed blue by John Van Kessel



Bowl by Doug Magrath



Bruce Murray's ball in a box



Bruce McGauley's jewelry boxes (single challenge entry)



Base ball by Joe Wallace



Carl Durance created a pen with an unique holder (formed from veneers)



10 inch Silver maple bowl finished with tung oil by Paul Jackson



Maple bowl by John Van Kessel



Large natural shaped bowl by Doug Magrath



Dave Hudgel "Design"



An alabaster bowl from the 3rd world



Huge Jarra burl bowl in-process by Michael Sbrocca. Hope we see it when finished.



The challenge's open winners. Bernie Hyrtzak 1st, John Calver - 2nd, Paul Jackson - HM, Joe Wallace 3rd.

The six inch box challenge results

Photos of the entries are included within the April Show and Tell section beginning on page 13 of this issue. I had a camera problem and was unable to get a photo of the Novice winners, my apologies. If the novice winners will contact me at the May meeting I will take a photo and details and place in the next newsletter.



The June platter challenge

Our next challenge is a platter challenge. Bob Dyck's presentation on epoxied platters may have your juices flowing, but the challenge does not preclude a platter like Bob's. The only restriction came from a spirited discussion by your executive as to when a platter was a bowl or a bowl a platter.

The decision for the Challenge is that the rim may not be higher than 1" (25.4mm above the base).

Member judging will be at our June meeting.



David Ellsworth demonstration

By Bernie Hyrtzak

On Apr. 22/17, Paul Newton introduced David Ellsworth at our club and then we had the pleasure of seeing David demonstrate bowl turning and hollow form vessel creation. We had a sizeable audience. Fresh cherry wood was kindly provided by one of our members.

David started by turning a basic bowl, with step by step explanations of how to mount the wood, things to watch for, how to position yourself for control and also consideration for your muscles/joints. During the progress, he would stop to explain what kind of cut he was making and why and the effect it might have on the surface. The goal was to have a smooth flowing shape with a surface finish where one could start sanding with 180 to 220 grit. An Ellsworth gouge was used throughout the bowl turning as was to be expected. The handle on his gouge was not a designer type, well maybe a "David Ellsworth" type since he preferred stock from his own bush lot, and shaped the hand grip area into a triangular grip for easier control. The handles were well patinated!

The three cuts David made on the outside of the bowl were a roughing cut, a slicing cut and a shearing cut to prepare the outside for sanding. The inside of the bowl was done by roughing progressively to the center going larger diameter and deeper at the center. He advised us to slow down at the center because it is not moving very fast, and also to focus on the area past center so you don't stop and create a divot in the center. The finishing cut was done by keeping the shaft horizontal and flutes pointing straight up, then starting the cut by first engaging the right side of the tool, (so you don't get a catch) then moving the tool into the wood and cutting with the left side of the tip as you rotate into the bowl. Needless to say this cut must be a very light cut with a freshly sharpened tool.



Start between centers



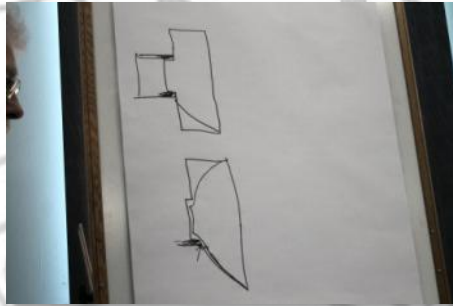
Designing the bottom profile



Designing the bottom profile



Roughing, peeling cut



Design-work extra cut to define profile later



Sharpening, David uses a 180 CBM wheel in his shop



Finishing cut



Roughing cut



Finishing cut, notice his handle position



remounting, note spigot, and extra cut before tenon to help define bottom



Remounting, note spigot, and extra cut before tenon to help define bottom



Finished bowl

The next item demoed was a natural edge bowl again from Cherry with the bark on. A large piece of bark flew off as he was roughing it, and would have hit me if we did not have the protective screen up, it hit the screen and ended up on the floor in front of me. At this point he mentioned that natural edge bowls eventually lose their bark and customers will not come back to buy another. Crazy glue is brittle and does not help as it will crack and fall off eventually. He said if you must save the bark, then glue mixed with sawdust would be the best for long term as it is pliable. As David was roughing, he cautioned to ensure that you remove material progressively so that no unusual shapes are left such as hooks that could nip your fingers. So, stop and check often. On natural forms, riding the bevel is

not a good idea because of interrupted turning, David showed a method where you anchor the tool to the tool rest and move in slowly with the wings up to make contact only when cutting.

He also showed cuts made on the outside of the “wings” where the cut is started on from the opening towards center in order to have supported material at the wings and reduce tear-out.

The inside was roughed by avoiding riding the bevel



Making the natural edge tenon



Remounted in chuck



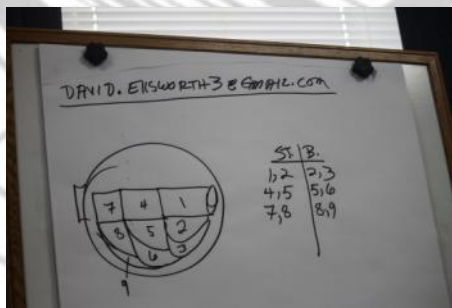
Finished natural edge bowl

The last item turned by David was a hollow form in cherry. He roughed out the outside using a gouge. In order to hollow out the inside, he usually prefers to straddle the lathe; however our set-up was not suitable for this so he worked from the side. He used two tools for this, both hand held, non captured tools. One was a straight tool and the other bent tool, an attached picture shows his sequence for hollowing using his method. The tools are at least 1 meter long. Most of this work is done by eye, and when he gets close he uses a flexible rod that can be preset to measure wall thickness. As he was hollowing, the end of his tool held by his right hand was “dithering” by at least 1/2”, maybe more, but didn't seem to affect his progression. Maybe it was because of the length of the tool, that a 1/32” deflection at tool tip was equal to a larger deflection at the handle end.

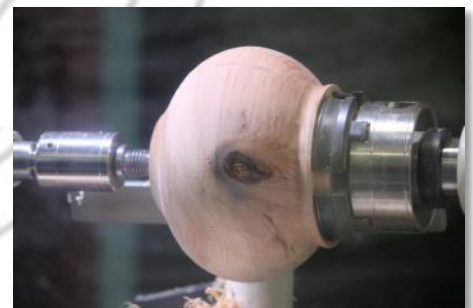
For additional information, I have included figs. a, b, c and d which has information presented at an AAW seminar by David at a recent symposium.



Ready for the hollow form



Sequence for hollowing, St-straight, B-bent tool



Ready for hollowing



Hand held tools for hollowing (excuse the tripod and safety screen's intrusion)



Complete!

advanced turners only. If you wish to try these it would be best to seek professional instruction. In no way should this write-up be construed as instructional, it only serves to offer insight into what is possible with the proper guidance of an instructor. Improper use of the tool can result in major catches which could result in injury to yourself, please be careful.

So, it was a day of learning, fellowship and sharing with member #1 of the AAW. (David was instrumental in starting the AAW and was its first president). Some of us "groupies" asked him to sign our keepsakes, books, Club lathe, yes I asked him to sign the guild's Oneway lathe.

Lastly, I asked David to autograph a photo of myself/himself from the 2006 Symposium in Louisville, Kentucky. It was the first Symposium I attended. The photo was framed in a round frame which I had a few of at the time!

A day well spent

Article and photos by [Bernie Hrytzak](#)

(Bernie has several PDF files of info he has from previous Ellsworth sessions that I do not have room for this issue, but will include in the next issue of the newsletter. *Ed*)



Continued

A member's business venture, PK Millwork and Trim

Paul Jackson has opened his business at a new site in Mitchel. Several of us were invited to see his new digs. We thought you would like to see a few pictures of his shop as well as the "Mother of all Oneways".



PK Millwork and Trim, Mitchel, Ontario



Oneway 2436 plus 1 full extension and a 1/2 extension for maximum length capability



Paul gives us an idea of the capability of his Oneway



Light and bright with room to move



Paul Jackson, the proud proprietor of PK Millwork & Trim



Saw central



Paul demonstrates his production copy lathe



Faithfully duplicated every time - a labor saver for production turning!



Planing and moulding stations

Calendar of events

2016-2017 season scheduled meetings and other events. There may be schedule changes, if in doubt check our [website for the latest meeting info](#) as the scheduled time draws near. Your input is valued in the development of our program.

Date	Meeting or events	Shows/events/comments	
September 8th	Monthly meeting	Judging the 2 x 4 Challenge. Hollowing demo – Paul Newton and Bob Fenn to demo.	
Sept 30th – Oct 2nd	Woodstock Woodshow	We will be looking for several demonstrators to do stage demos at the fair. Any volunteers?	
October 13th	Monthly meeting	Bowl demo by Paul Newton Demo/meeting with texturing systems. Demos and then hands-on by members	
November 10th	Monthly meeting	Bird house and an acorn ornaments – Bob Fenn	
December 8th	Social/ ornament exchange	Ornament exchange – Please think about participating, it would be nice to have more people exchange ornaments. A small demo will be ongoing on the “One Way” during the meeting. Food would be appreciated as well. Significant others are invited too.	
December 10	Novice Workshop	Basic lamp spindle and a base. This demonstrates spindle and faceplate turning. Wood blanks will be supplied (6 lathes 6 people). This will be an all-day workshop geared towards our novice turners. Cost \$25, bring your own lunch. Bring your own tools. Sign up now!	
January 12th	Monthly meeting	As follow-up to the recent survey Eric will turn a box. A Box Challenge, turn something to fit into the 6” box.	
February 9th	Monthly meeting	A Cabriole leg. Gary Miller will demonstrate this technique.	
March 9th	Monthly meeting	A dizzy bowl. Carl Durance will demonstrate. See: http://www.gbwg.ca/memberGallery.php?memberID=1&pictureList=303&pictureNumber=1	
April 13th	Monthly meeting	Judge the 6” box challenge. Bob Dyck from the Grey/Bruce guild will do a Wood and Epoxy Platter, similar to the style of Marilyn Campbell, For examples of Bob’s wood and epoxy platters, see: http://www.gbwg.ca/memberGallery.php?memberID=83&pictureList=169.170.174.175.186.187&pictureNumber=1	
April 22, 2017 8:30 am start	David Elsworth Seminar	Visit by David Ellsworth, seminar including lunch.	
May 11th	Monthly meeting	Gary Martins to talk to us about sharpening After Gary’s demo we will have our own sharpening station set up too. Bring in a tool you have trouble sharpening	
May 13 9:00 to 4:00	Workshop 404	This session has been cancelled due to insufficient signups ; we will try again in the fall. Tool specific, as many as 4 turners per machine (no carbide cutter tools). Turners will rotate through to the next station. Max of 20 attendees.	
June 8th	Monthly meeting	Bowl gouges with Lloyd Butler, from Golden Horseshoe Guild. Great info! Platter challenge – 1” maximum thickness.	
Sept 14th	Monthly meeting		
Oct 29 to Nov 1st	Woodstock Wood Show	We will be participating again this year. Watch for further news	
Ideas	Program ideas, member input is always welcome	<ul style="list-style-type: none"> -Guest turners or seminars. -Design? What makes a “good” turning into an “outstanding” turning? -Metal spinning -A safety night (discussion/panel) -A seed-pod turning. -Homebuilt kiln/ drying wood -A simple weed pot -Sharpening refresher 	<ul style="list-style-type: none"> -Basic drying of wet wood -Make a home drying cabinet -Shear scraping -Inlace -Finishing -Chucking and holding -Jigs and fixtures.

Shaded entries are past meetings, listed for reference

Note: Meetings start at 7:30, doors open at 7:00. The open period from 7:00 and 7:30 is a great time to discuss problems or successes at the “Show and Tell” table and converse with other members. Raffle tickets and the library, are usually available between 7:00 and 7:30 as well as during the break period.



Items wanted and for sale

Ads are free for members and run until you sell your item or withdraw your advert. To run an ad or to remove one, call or email Bob at 519-457-6555 or 66.bobhewson@gmail.com. Members can support other members by **buying or selling: good deals and at good prices!** Ads are first emailed to our mailing list, if not sold the ad is published in our newsletter as well.

Commercial "business card" type advertisements are available on this newsletter for \$30. Insertion in 5 - 6 issues per year.

Please note: The Guild provides a means of connecting buyer and sellers through these ads. It is up to the buyer to ensure the item offered is as stated and the two parties should agree between them as to any warranty/guarantee.

Members are welcome to set up a "sales" table in the bar section/room available before the meeting starts.

We issue our newsletter on a non-date-specific schedule, generally every two months. Our newsletter is found on the internet at <http://www.thamesvalleywoodturners.com/> in glorious **colour**. Any newsletter photos are available to members by request to the Editor (66.bobhewson@gmail.com).

Remember, this is a no charge feature of the Guild.

Items for sale welcomed!