

CALGARY WOODTURNERS GUILD NEWSLETTER



November 4, 2015 Meeting

Issue 55, November 2016

The Celtic Knot Explained

Editorial	Page 2
Last Meeting	Pages 2-7
The Unclassified Ads	Page 7
Instant Gallery	Pages 8-10
Meeting Locations	Page 11
About Us	Page 12



From the Editor

My wife says it is always a good presentation when the presenter and the person writing the article are the same person. So that being said, anyone who was not at the last meeting can only cry in their beer for missing the most spectacular, entertaining, and educational presentation that the wordturning world has ever seen. Those in attendance are still raving about the pearls of wisdom that were bestowed upon them. Future presenters are shaking in their boots knowing that they have to follow such a brilliant presentation. The bar has been set, and it is a high bar.

OK - back to reality (my wife made me write that drivel to the left).

I hope that those with questions on how to make a celtic knot inlay in a pen/pepper mill/bed post had some of their questions answered. Undoubtedly there are still some questions left. Feel free to ask at a meeting, and I'll try to clarify to the best of my ability. Thanks for watching.

Doug Drury



It was another packed house at the Black Forest Wood Company. At 7:04 Norm called the meeting to order, but it still took a while for everyone to settle down so the meeting could get underway.

We welcomed our new members/vistors, Jason, Greg, Kurt, Colleen, and Martin. Great to see you all.

Norm had some AAW mags and tops articles to hand out at the break or after the meeting.

John Penner reported that he was all ready for the Spruce Meadows Show and Sale. We have 19 Guild

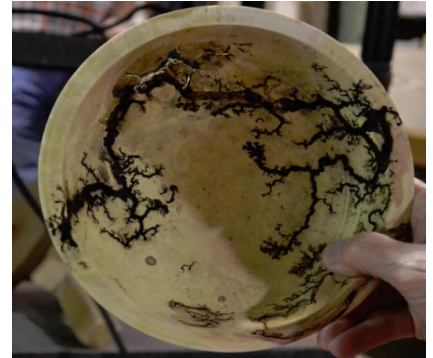
members participating this year, and the schedule for working/manning the booth was full, but extras are always welcome. We need tops! We sold a huge number last year, and need more for this year. They can be dropped off at Black Forest Wood, or at Dave Beeman's, Dwayne Simms', or John Penner's.

Greg Dahl had an update on our insurance policy. For \$20 you can piggy-back on the guild's policy and get \$5 million in coverage. Also the coverage for teaching has been expanded from one on one teaching to teaching a class up to 9 students. Cost for the teaching coverage is \$50 per year. See Greg for further details on any of the insurance coverage.

Albert Daniels announced that the next SawDust Session would be Saturday November 29th at the Calgary Drop-In Workshop. Jim Osenton will be there at 10:00 am to do a demo on center saving a bowl with the McNaughton hollower. If you are having any trouble center saving this will be a great opportunity to ask questions and see it done.

Mike Armstrong informed the members on how a chuck could spin off a lathe if you slowed the lathe manually. A general discussion ensued where everyone was informed that a properly seated chuck has the chuck seated against the shoulder of the spindle. The best way to ensure your chuck is seated properly is to insert the key in the chuck, and then tap the key to seat the chuck against the spindle. Terry Golbeck will be happy to demonstrate this to any member who does not understand the above. Turning is fun, but let's make sure what we do is safe as well.

Joe Van Keulen brought some pieces that he had done Fractal Burning on (also known as Lichtenberg Figures). Joe said he used a micro-wave oven transformer for the power source. There was a great deal of interest in this technique, and Joe agreed to demo the technique at the December Meeting. This is sure to be an electrifying demo! (couldn't resist).



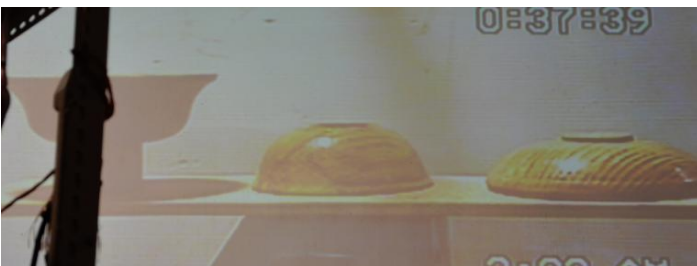
Critique Session

By Norm Olson, Terry Golbeck, Don Wood, and the Rest of the Guild

Norm introduced the critique session as something new that we wanted to try. In the past we would grab an item or two from the instant gallery table and someone in the guild would critique it saying why they liked it. It was quite informal, and while pleasing to the person who's piece was chosen, not always informative to the rest of the guild.

The thought was we would more formalize the process by having someone bring in three items similar in nature, and the guild as a whole would discuss what they liked or disliked about the pieces and how the design could be improved.

Norm volunteered to start out the new process by presenting to the guild three bowls that he had turned. He stated it wasn't sure what he liked and disliked about them.



The three bowls were presented on the screen, and Terry Golbeck suggested that Norm put them in order of how Norm liked them. Terry then led the group through a method of critiquing your own work by comparing the pieces against each other. Look at the pieces from all angles, including turning the pieces upside down. Look at the curves. Do they flow, are they choppy or smooth?

A lively discussion ensued.

Don Wood then brought out 3 rosewood and walnut candlesticks, and the process of critiquing was repeated.



Another lively discussion was held, with a lot of guild members joining in.

After the second critique session it was agreed that this was a worthwhile exercise and that we should do it again. A few members volunteered to bring some pieces for another critiquing session at the December meeting.

Celtic Knots

By Doug Drury

Doug started out by showing everyone what he felt was the most important of three jigs that he used in creating his celtic knots.



A board with a saw kerf. He then explained that the saw kerf was used to size the insert that comes the pattern in the celtic knot. The insert has to be the same size as the amount of material removed by the saw or the pieces of the knot will not line up. If the insert is either too thin or too fat, the difference will be multiplied by a factor of three by the time you are finished preparing the blank for turning. The saw kerf is therefore used to make sure the insert is exactly the same size as the amount of material being removed by the saw. The insert should fit into the saw kerf snugly.

The steps that Doug uses in making his celtic knots are:

1. Size your insert. The width of the insert should be the same size as the blank the insert is going to be laminated into. The thickness of the insert is determined using the saw kerf jig. Doug mounts a drum sander to his drill press, and clamps a "sizing block" close to the drum. He then feeds the insert into the gap between the drum sander and the sizing block, removing a small amount of material at a time. After each sanding he tests the thickness of the insert against saw kerf, adjusts the sizing block, and repeats until he gets a snug fit.

If Doug is using several pieces of wood for the insert (a thicker solid piece with a piece of veneer on each side) he will sand the middle piece and then check the thickness with the two pieces of veneer on each side until it is just the right size. Then he will glue up the three pieces and check the size against the kerf block again to make sure the thickness is correct. This is the most critical part of making a celtic knot. If the thickness is not exact, the knot will not line up properly.

2. **Make sure your blank is square.** If the blank is not square the celtic knot will appear more oval or skewed when viewed at certain angles. The easiest way to make sure the blank is square is to run it through the table saw using the table saw's fence, turn the blank 90 degrees and run it through the table saw again. **BE SURE TO USE A PUSH STICK! YOU ARE WORKING WITH SMALL PIECES. PUSH STICKS ARE EASILY REPLACED. FINGERS ARE NOT!**

3. **Cut the blank where you want the celtic knot to appear.** Doug uses a home made jig to secure the blank and cut it.

Doug's jig is a piece of plywood with two runners that sit in the miter slots of his table saw. On top of the plywood is another board that has been cut at 45 degrees. Beside the 45 degree board is a sliding stop so the blank can be positioned the same for each cut. On top Doug mounted two hold down clamps to keep the piece secure while it is being put through the saw.

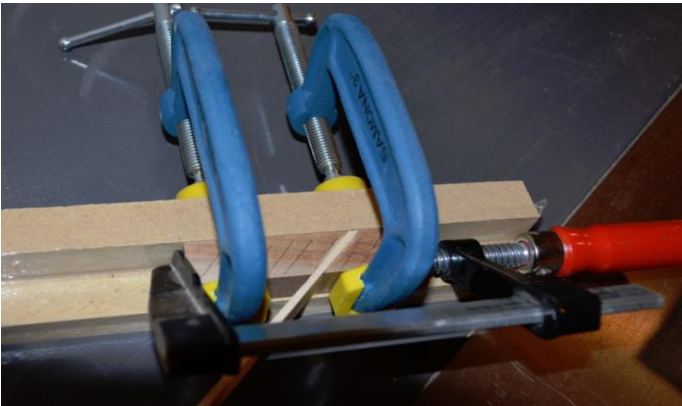
There is nothing magical about the 45 degrees. A more shallow cut will tighten up the knot, a steeper angled cut will make the knot extend further down the blank. Experiment and see what you like the best.

A picture of Doug's jig on the table saw with a blank being cut is shown on the next page.



4. Glue the insert into the blank. To aid in the glue-up Doug uses the third and last jig - a piece of MDF that has been glued together so it is 1 1/2 inches thick, and then had a 3/4 x 3/4 rabbet plowed out. The rabbet is then lined with packing tape so the glue will not stick.

The blank and insert glued up in the jig



The blank and insert after the glue has set and the blank removed from the jig.



Doug uses ordinary wood glue for his glue-ups, Tightbond I or II.

The two clamps hold the body of the blank tight to the jig to keep everything lined up and square. The F-Clamp pulls the 2 pieces tight against the insert.

5. Trim the blank and get ready for the next cut. Cut off the insert flush with the side of the blank. You can give the whole blank a light sanding if you want to clean it up, but be careful not to sand the blank out of square!

6, 7, and 8 - repeat for your next three cuts and glue-ups! After the blank has been trimmed put the blank back into the jig in the same orientation as your last cut. Now turn the blank in the jig 90 degrees, clamp it down, and cut the blank a second time. Then put the two pieces into the glue-up block and glue in another section of insert. Let the glue set up, trim, and repeat until you have made 4 cuts and have done 4 glue-ups, as shown on the next page.

Note that these blanks and glue-ups were done quickly just for demonstration purposes. As such the lining up of the cuts is not as precise as it should be. Take your time, you are only doing 4 cuts and glue ups. Taking a little extra time to make sure everything is square and the cuts are done in the correct place on the blank will pay off in the long run.



Three blanks with different number of cuts and glue-ups done in each. The blank on the far right labelled 4 is now ready to be mounted on the lathe and turned. If you were making a pen, this is the point where you would cut the blank to length, drill the blank for the pen tube, glue in the tube and then mount the blank on the lathe.

Break Time!

Thanks Sherry for the Cookies!

After the break Doug mounted Blank number 4 on the lathe and turned it. Gave it a quick sand and some wax, and passed it around.



Final Thoughts and Design Considerations:

The blanks prepared for the demo were pieces of acacia flooring with maple inserts. Doug likes the inserts to really "pop" so he will usually put a piece of contrasting veneer on each side of the insert as shown on the front page.

Wood has a grain that will catch the light differently and make the wood look different. By using the same wood for the inserts, a more subtle knot can be created that will change as the blank is moved. The knot below was made using acacia for both the blank body and the insert.



Look closely at the picture above and you will see that the sections of the knot do not line up, nor do they extend down the blank the same amount on the left hand side. This was done on purpose to show what happens when the insert is wider than the saw kerf. Remember the MOST IMPORTANT JIG!

A large box of Laurel Leaf Willow was wheeled into the meeting area. The willow was donated by Gary and Bert, and it was joined with a box of Antlers donated by John Penner. **(When turning Antlers be sure to wear a dust mask - health hazard!)** Dave Beeman with Greg Dahl, Norm Olsen, Charlie Willet and Doug Drury assisting (hey - it was a very large box!) did the raffle, and a large amount of wood and antlers exchanged hands. The 50/50 of \$116 was won by Wilf Talbot... Again! That makes two meetings in a row.

The same process can be done to produce random rings by varying the degree of each of the cuts, or changing how far down the blank each cut is made.

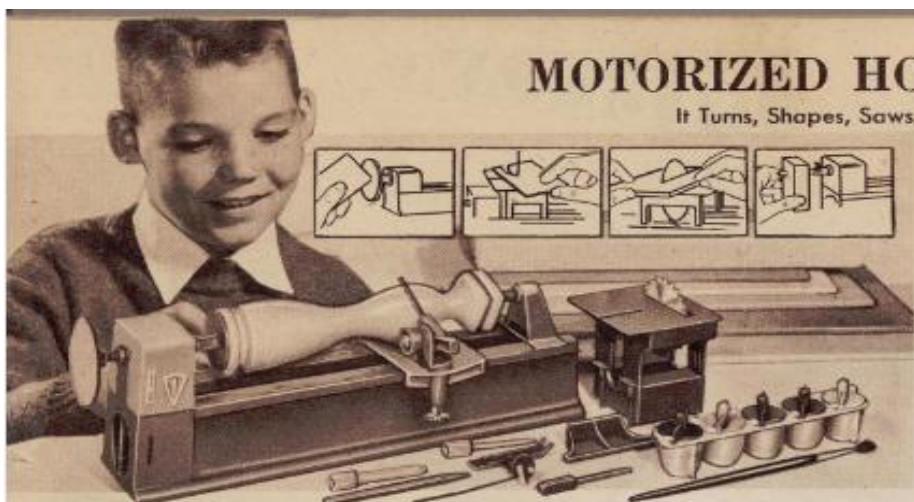


The blank above was made with three pieces of veneer laminated together, and then insert in random cuts using the same process described above.

EXPERIMENT AND HAVE SOME FUN WITH IT!


The Unclassified Ads

From the 1962 EATONS Christmas Catalogue



MOTORIZED HOME WORKSHOP

It Turns, Shapes, Saws, Sands, Bores and Drills



EASY TO USE ... SAFE!

7 Power Tools with "lumber" and accessories **14⁹⁵**

A delight for the young boy—a real Home Workshop of his own! Easy to make a wide variety of toys and other objects—as he learns to use the 7 power tools included, he will get ideas for more ambitious projects. Instruction book with patterns tells how to make 12 different projects with this set. Power tools include: wood turning lathe, machine lathe, drill, boring machine, jig saw, circular saw and sander. Plastic "lumber", balsa wood, paints, adhesives, pegs and three "D"-type batteries included.

027-R4507..... 14.95
PLASTIC "LUMBER" KIT for home workshop.
27-R4075..... 1.98

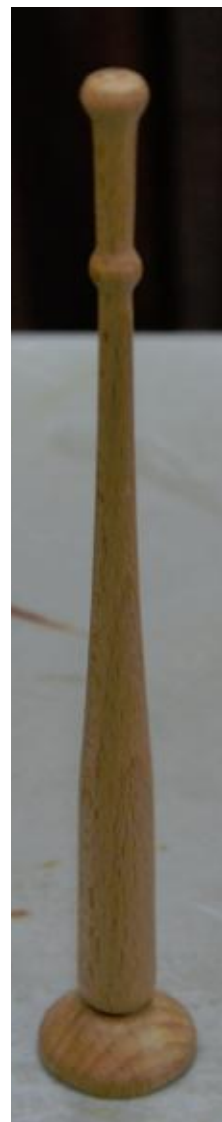
EMail Submission from Dean Sinnott:

I'm looking for a banjo to fit a Powermatic 45 lathe. It has a 1 1/8 inch post size. If anyone knows of one available please give Dean a call. Phone 403-246-1071

INSTANT GALLERY

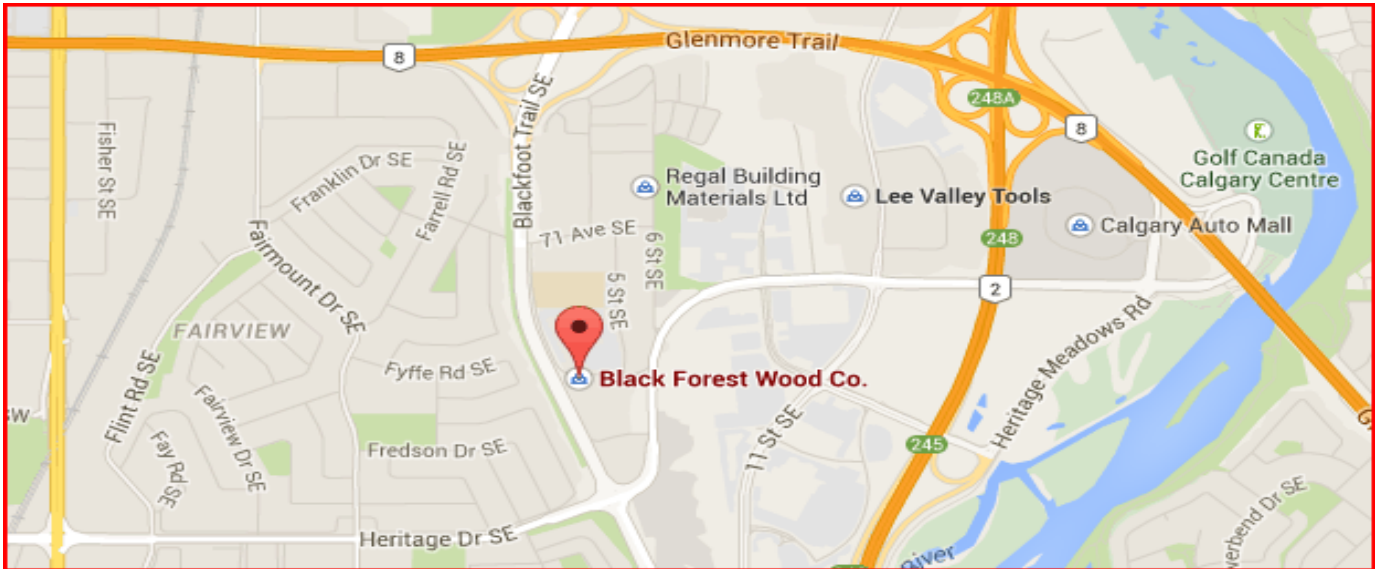






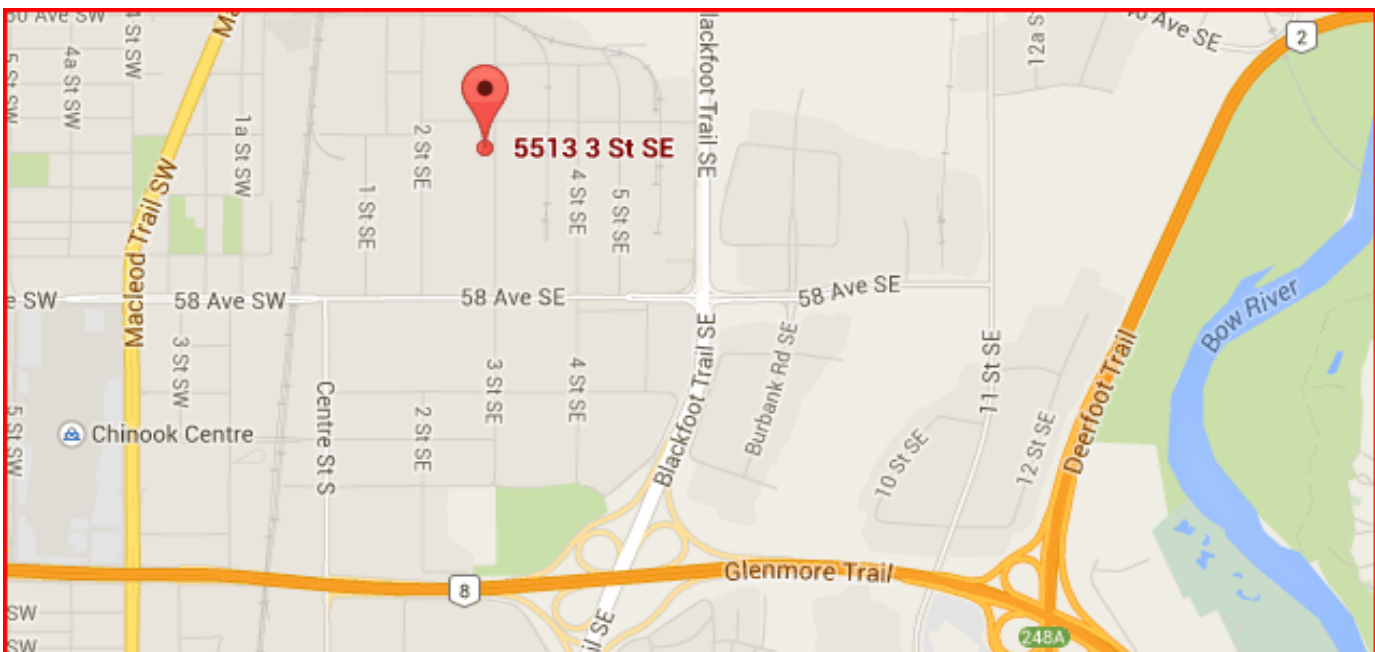
Guild Meetings

The Calgary Woodturners Guild meets at Black Forest Wood Company (603, 77 Ave SE, Calgary) the first Tuesday of each month at 7:00 PM except for July and August. Visitors are always welcome.



Sawdust Sessions

Sawdust sessions are held at the Calgary Drop-In Woodwork Shop (5513 3 Street SE). Come turn and talk wood with your fellow guild members, learn or try something new. There are always people available to answer questions and give help, and lathes to turn projects on. Visitors are always welcome, and lunch is available for \$5.00 for those who work up an appetite and want to stay.



About the Guild...

GUILD PURPOSE

To promote the art and craft of Woodturning in a way that expands the knowledge, safe practice, and enjoyment of woodturning, thereby benefitting both members and also the community

FOR THE MEMBERS:

- To provide all emembers with a method of regularly exchanging ideas and experience in woodturning
- To promote safety in woodturning
- To benefit from group size in acquiring published resources & materials

FOR THE COMMUNITY

- To bring an awareness of woodturning to the general public
- To provide charitable benefits to the community

MEETINGS

The guild meets on the first Tuesday each month (except July and August) at 7:00 PM at Black Forest Wood Co., Bay 7, 603 - 77 Avenue SE, Calgary, AB. Visitors are welcome

MAILING ADDRESS

Calgary Woodturners Guild
c/o Black Forest Wood Company
Bay 7, 603 - 77th Avenue SE
Calgary, AB, Canada
T2H 2B9

MEMBERSHIP DUES

Annual Dues - \$30.00 with Email, otherwise \$35.00
Dues paid on a calendar year basis

WEBSITE www.calgarywoodturners.com

CLUB OFFICERS AND DIRECTORS

President:	Norm Olsen
Vice President:	Garry Goddard
Treasurer:	Greg Dahl
Secretary:	Doug Drury
Director - Website Administrator:	Sherry Willetts
Director - Program Manager:	Terry Gobeck
Director - Sawdust Session coordinator:	Ken Kindjerski
Director - Sawdust Session coordinator:	Albert Daniels
Auditors:	
Bar-B-Que (Annual):	Albert Daniels
Charitable Co-ordinator	Dwayne Sims
Librarian:	Carl Smith
Membership Records:	Carl Smith
Newsletter	Doug Drury
Photographer:	Vacant
Programs:	Terry Gobeck
Public Displays:	Joe Van Keulen
Raffles:	Dave Beeman
School Liason:	Jim Jones
Spruce Meadows Sale:	John Penner
Webmaster:	Sherry Willetts
Members at Large:	Jim Leslie, Vern Steinbrecker