



IWVG News

The Newsletter of the Island Woodturners Guild

April 2010



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About the IWG:

The Island Woodturners Guild meets from 1:00 - 4:00 PM on the 4th Saturday of each month (except for July and August) at the Central Saanich Senior Citizens' Centre, [1229 Clarke Road](#), Brentwood Bay, BC. Visitors are welcome.

Newsletter Editor:

[Andre Robin](#)

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Vice President:

[Graeme Evans](#)

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Member at large:

[Derek Wentworth](#)

The President's Turn: Mind Music

Here is a correction of the quote I butchered during the bracelet demo two weeks ago:

“Never create a permanent solution to a temporary problem.”

For me, after safety issues, the mobile nature of wood makes almost all turning problems, temporary problems.

To be honest, I did not always think this way. In the beginning, I took comfort in the numbers; especially, lathe speed and bevel angle. I worked long and hard at these rules, rather religiously, really, until I saw a Richard Raffan tape. Richard roughed out a bowl in three seconds. Starting at the center he used a pulling motion to cut towards the outside. Another cut that wowed me was made by going up, over and down the far side of the bowl. I had never seen anything like it. After a lot of practice, I am able to say I can use the center to outer edge cut, but I have not even come close to mastering the up and over cut.

Lest I seem too much of a loose cannon, and in defense of the ‘numbers’ approach to turning, there are some important rules to keep in mind. The most basic of these is safety and, especially, safety glasses. After safety, there are the ABC’s of turning. Always Be Careful fits but, the ABC’s are really a memory tag for beginning a cut.

ABC stands for: anchor, bevel and cut.

A. Anchor the tool on the tool rest –and keep it anchored throughout the cut. Anchoring makes “A” the most important rule because it will be used for the duration of every cut you make in woodturning.

B. Begin by riding the bevel of the tool on the wood before starting the cut.

C. Start the cut by rolling the tool from the bevel until the edge makes contact with the wood and shavings begin to appear.

There is an exception to B which appears, below, in the 90/90 rule.

Another basic rule for starting a cut is the, so called, 90/90 rule. This rule refers to the angle of approach when starting a cut.

President's Turn continued

Twofold, it states that, with the flute facing the cutting surface, the angle of approach for the bevel of the cutting edge is 90 degrees to the face of the wood. It applies both when you are starting a cut to hollow out a bowl and when taking a shaving off the corner of a square edged or, otherwise, irregularly shaped piece. You can rarely break this rule and get away with it. Ignoring it, generally leads to a disastrous catch or a split second slide that causes damage over the face of your work. The other part of the rule, the second 90, states that the shaft of the tool is to be positioned 90 degrees from an imaginary line drawn vertically from the bed of the lathe up to the point where the tool meets the wood. The tool shaft and the imaginary line form a right angle.

It must have been some kind of a devil who conceived such a dastardly description for determining the starting position of the gouge. It still dances all over the place in my head. Today, for me, though the rule is excellent, it is no longer 90/90; it is the 90/parallel rule. The 90/parallel rule begins in the same way as the 90/90 rule: flute facing the piece and bevel or cutting edge 90 degrees to the face. It is the second part that gets easier when using the 90/parallel rule. The parallel part says to orient the shaft of your tool parallel to the floor. That's it! You can bet your bippy that the 90/parallel rule is easier to both visualize and remember. No imaginary lines to draw in the air or in your head, just two tactile things, solid and real, that can be seen clearly and brought into line without a second thought.

Raffan broke me loose of the numbers and I was free to become a 'true artiste' instead of a devil driven mathematician. With my brain loosened up, I began to see what is actually taking place when tool meets wood and I happily found myself pursuing the thing I originally started turning for, namely: making a round object that is pleasing to both eye and hand. Further, I was freed up enough to experiment with grinds, speeds and unusual forms. I discovered that lathe speed and tool grind depend, not on a number but on the conditions at hand; type of tool, tool sharpness, tool angle, your mood or skill level that day, the height of the lathe, height of tool rest, wall thickness, cut density, wood density, moisture content or lack thereof, inside cut or outside cut, and so on.

Today, as I form and create my latest "masterpiece," what was once controlled by a number, has evolved into a judgment call guided by the close observation of what is going on in front of me. I experience a freedom that allows me to inject myself and my ideas into the piece I am turning.

Hey, this is sort of like life, isn't it! We take the same route to work every morning, yet we do not do the same things. We have to make different decisions along the way. In turning, like life, you've got to be ready to adapt as you go along. Sure there are traffic rules, society's rules and tools rules to follow but, by remaining flexible and watching closely as you go, you too may discover that you are 'freed up' to turn in a different way. It is not in flouting the rules that a decent turning –or, even, pure art- is created, but in knowing and using the rules so well that you are able to rise above them and move into the realization of pure form. After all, that's what we are looking for isn't it: Pure form –a roundish object that pleases the senses.

Grab your tools, play it safe, be persistent and let go into the fun of seeing perfect shavings fly across your shop. And, when you are done, let a smile cross your face and say: "I think I'll do another."

Love and Joy

D

Vice Tips

by Graeme Evans

Finishing - most oils tell you to flood your turning, wait 15 minutes, then wipe off excess oil. Some state you can recoat in four hours, others longer. Try this - Flood your piece with oil, wait 5 minutes, then burnish the turning at high speed with a clean cloth until you get some heat. You will find that most oils will set up almost immediately and you can recoat, building up the oil finish with three or four coats in a 1/2 hour.

New Members

In March the IWG welcomed two new members:

- Bill Pritchard of Sidney
- Tim Jordens of Victoria

Forthcoming Meetings

April: Saturday 24 April (full day meeting, 9:30 - 4:00; \$35.00)

- IWG welcomes Guest Demonstrator Art Liestman from Vancouver. Don't miss this meeting! All of us who have heard Art speak agree that he is an excellent presenter. Whether you are a beginner, wondering what finish to use, or more experienced (and still wondering about finished and embellished surfaces), Art will inspire you.



"As a woodturner, I enjoy working with wood, beginning with a freshly cut 'green' log mounted on the lathe and continuing until the turned form has reached its final shape. But this is usually not the end of the process. I generally prefer to enhance the turned object with the addition of carved decorations, incised lines, varying textures, and/or the application of color. These enhancements are done with careful attention to the existing figure in the wood, allowing it to show through in many cases." - Art Liestman, from his [website](#) .

- Instant Gallery - bring your triumphs to show them off; bring your mistakes to share what you've learned!

May: Saturday 22 May

- In May our Annual General Meeting (AGM) takes place. In past years this has taken from ten to fifteen minutes. Now is the time for you to think about how you can give back to the guild by becoming involved in the executive or the committees, and to think about who you would like to be on your next executive team. Current executives: Donald Porter, Pres; Graeme Evans, VP; Doug McBeath, Treasurer; Max Uhlemann, Secretary; Derek Wentworth, Member At Large. We will be adding a second Member at Large this year. You may make any suggestions or present yourself as a candidate to [David Christmas](#) (phone: 250 474 1142, email checkmate1@shaw.ca).
- The fourth in the series of Shape Challenges is due
- Home made jigs and tools will be the theme of the meeting. Bring in any jigs and tools that you find useful. We will have a detailed discussion on their uses and of how to make them. The members will choose the jigs and tools they want to see in action and they will be demonstrated in June.
- Instant Gallery

Failure is an essential part of the combination required to open the lock on success.

- Gary Ryan Blair

Forthcoming Meetings continued

June: Saturday 26 June

- Jigs and home made Tools demonstrations.
- Instant Gallery

July and August: Holidays - no meetings

Local Events

Don't miss the woodturning exhibits by IWG members Phil Cottell and Tim Soutar at the "Two and a Half Furnituremakers" show this month - details below...

Two & a Half Furnituremakers

April 15 - 25

Detlef Grundmann - Ian Laval

Also featuring art & turnings by:
Kathy Cameron - Phil Cottell & Barri Hearn
Zara Lau - Vicki Postl - Lisa Riehl - Tim Soutar



Gallery Hours:
Thurs. to Sun.
Noon to 5 PM



Coast Collective Gallery
at Essencia at Esquimalt Lagoon
3221 Heatherbell Road, Colwood
250.391.5522 - www.coastcollective.ca

Turning Wooden Bracelets by Donald Porter

[For any of you who weren't at the March meeting, Don demonstrated his technique for producing and decorating wooden bracelets. Here is his description of the process. - Eds.]

There are seven general steps that I use in turning a wooden bracelet:

1. Gather the materials
2. Glue-up the blanks for the jig and jam chuck
3. Turn the jig, drill it out, and mount the bolt
4. Turn the bracelet and part it off
5. Turn the jam chuck & hollow it to receive the bracelet
6. Clean up the inside of the bracelet
7. Sand and finish



Gathering the Materials

The Mounting Jig

- 1- 3X3X1-12" hardwood block suitable for making a spigot to fit into your chuck
- 2- 2X2X34" plywood or whatever is on hand to suit the job
- 1- Bolt (I use 3/8") long enough to pass through the jig and accommodate your blank
- 1- Flat washer
- 1- Lock washer and nut or, one lock nut.
- Glue

The Jam Chuck

- 1- Hardwood block suitable for making a spigot for your chuck.
- 3- 4X4X34" or larger pieces, depending on the size of bracelet you are making. The easiest materials to use are plywood or MDF. Though I used plywood in the demo, I prefer MDF.
- Glue

For mounting jigs on your lathe, instead of turning a spigot, you may make a base of MDF or hardwood and thread it to the size of your spindle. Threading dies are available from [Lee Valley](#) or [Beall](#) at reasonable prices.

The Bracelet Blank

Any sound wood 3 to 4" square. Choose a thickness that suits your fancy.

Sandpaper

Finishing products

Turning tools

- Long grind bowl and/or spindle gouge
- Skew
- Flat nosed scraper

Turning Wooden Bracelets continued

Parting tool
Embellishing tools of choice
Wire
Sanding drum
Wedge

I use some or all of these tools as the mood strikes me or the situation demands.

Procedures

Making the Jam Chuck

I make the jam chuck first, because it needs to be fully dried before use. You do not want swollen wood or damp glue interfering with mounting or applying finish on the bracelet. Apply glue to all the blocks, center, align and clamp them. Set it aside to dry.



Making the Jig

Apply glue to the 2X2 blocks, stack, align and clamp together. Rather than gluing all sizes at once, I find it easier to glue the smaller sizes first and then, when they are set, glue them as a unit to the larger block. While the glue is setting, prepare a hardwood block for the spigot end of the jig. Draw crossed centering lines on both sides.

Glue the 2X2 block to the hardwood using the crossed lines to center them. This alignment is done by placing the four corners of the smaller block on the lines you have drawn through the center of the larger block. This procedure automatically centers them. When the glue is dry, the jig blank is ready to turn and bore. Mount the blank between centers and make a chuck spigot on the hardwood end. Be sure the spigot has an adequate shoulder to seat against the face of the chuck jaws. Mount the spigot end into your chuck and round off both large and small portions.

The chuck end of the jig should remain larger than the front. The larger part of your new jig acts as a retainer that keeps the bracelet from running against the jaws of the chuck when you part it off.

Re-tighten the chuck and drill an appropriate sized bolt hole right through the jig. The bolt needs to fit snugly. Drilling at high speeds, or neglecting to clear chips regularly, results in a bolt hole that is off center and over sized. The smaller the drill bit the quicker the waste build-up occurs. Play it safe by running the lathe slowly and clearing the chips often, before they have a chance to clog and misshape the hole.

At this point, before mounting the bolt through the center the jig, the face on the small end has to be prepared so that, later, when you flip the blank over, it will rest securely against the face of the jig.

Flatten the front face of the jig. Turn a slight indentation from the center toward the outside edge of the jig. Leave a rim of about $\frac{1}{4}$ " around the outside. The resulting indentation needs to be a little larger than the washer you are using to secure the blank. This rim allows the reversed blank to seat properly after you flip it over to turn the other side.

Turning Wooden Bracelets continued

Slide the bolt through the jig. Choose a method of securing the bolt head. If you do not secure the bolt head in some way, it will spin as you tighten the nut on the blank.

You may secure the head by mortising it into the hardwood or gluing or both. If you mortise it into the hardwood, it can be inserted without glue. This way, you will be able use different length bolts to accommodate different thicknesses of bracelet blanks.

Turning the Bracelet

Draw a reference line on the shaft of the jig. Extend this line across the center of the face and on to the opposite side. Basically, you are bisecting the shaft so that you have two lines that are directly opposite one another. Number them. These numbered lines will be used as alignment points when doing the 'crossed lines' embellishment.

Re-mount the blank and tighten it well. Flatten the front face of the blank right up to the washer. On the edge, turn the outside diameter of the bracelet taking into account the required thickness, embellishments and size of the hand the inside diameter must fit over.



When I am going to embellish a bracelet, even if the design calls for a curved surface, I find that the design elements line up better if the edge is first turned flat. I flatten the edge, do the embellishments on the flat surface, and then curve or otherwise finalize the shape.

Once you have completed the outer edge of the bracelet it is time to form the inner edge. On the front side of the blank, using your favourite beading tool, roll a cut inwards till you have established an appropriate size for the inside diameter. Do the same on the back side. You won't get very far on the back, because the chuck is in the way, but it helps to do as much as you can before you flip it over. Go back to the front side and deepen the inner cut to half the thickness of the blank.

At this point, I sand and put on some finish. I like to get an idea of how things are looking before I take it off the jig. A coat of finish also helps me to see if the edge is sanded well enough to continue.

Reverse the blank and snug the nut. If the blank proves to be off center, sometimes just loosening and re-tightening gets it centered. If not, loosen and tap it repeatedly until it comes into line. If it refuses to go back to center alignment –and, sometimes they it happens- turn the inner diameter anyway, but leave that side a little thicker. You will be able to even it up when you use the jam chuck later. Complete the inner edge by matching it in thickness, shape and diameter to the inner edge on the first side. Part it all the way through.

Using the Jam Chuck

Place the thoroughly dried jam chuck blank between centers and turn the spigot. Mount the spigot in the chuck and begin to hollow out the center to accommodate your bracelet. The diameter of this hole needs to be as close as possible to the size of the bracelet. Take very fine cuts in order to creep up to the correct size. If you started with a $\frac{3}{4}$ " thick blank, make the opening roughly $\frac{3}{4}$ " deep.

Turning Wooden Bracelets continued

The outer half inch or so, of the bottom of the jam chuck opening must be turned flat and smooth in order to have a good flat seat to anchor the bracelet against.

Turning the Inside of the Bracelet

Push (jam) the bracelet into the jam chuck. If you made the hole a bit too big, use paper towels to take up the gap. Be certain that the bracelet is pressed evenly against the back face of the chuck. Turn the inside of the bracelet. A light hand is very helpful here. You may sand the inside on the chuck at this point, but if you have a sanding drum set –about \$20.00 at most suppliers-- it is much easier done off the lathe.

Remove the bracelet from the chuck.

Crossed Lines Embellishment

Prepare the edge in the same manner as above turn the edge flat, establish the inside diameter, prep back side and part the first side half way through.

Crossed lines are made by using a wedge to offset the blank on the jig. I use a hardwood wedge made from a piece of maple that is $\frac{3}{4}$ ' wide X 1-14" long. With sandpaper glued on both sides, the thick end is about $\frac{1}{4}$ ". The thick end can be any thickness you desire. If you find that you want more room to work with on the outside of your crossed lines, make a thinner wedge. My wedge has a notch about $\frac{1}{4}$ " deep on the thin end. The notch seats the wedge around the bolt and, at the same time, controls the depth the wedge is inserted. This means more accuracy when you shift the blank and re-insert the wedge.

If you have not yet drawn a reference mark on the blank, make one that lines up with line #1 on the jig. Place the wedge between the blank and the face of the jig. Center both the blank and wedge on line #1. If there is sandpaper on your wedge it should not move as you tighten the nut. However, sandpaper or not, tighten the nut carefully so the wedge and reference mark on the blank stay oriented to the line on the jig. Tighten the nut until the side opposite the wedge comes into contact with the outer rim of the jig and then tighten it some more. Turn on the lathe. I like a good high speed for this cut. Watch the spinning blank until you can see a ghost image on both sides of the piece. If you have trouble discerning the ghost image equally on both sides, you may need to change the lighting to directly overhead. Placing a white background under the spinning piece can also help. Once you are oriented, and can see both of the ghosts, as well as the solid center of the image, cut a groove in the center.



The first time you make this cut, your senses will most likely tell you to make the groove off to the side but, but exactly in the center is exactly right.

If you wish to burn the groove, do it now. Using a wire with handles on the end, press the wire firmly into the groove till a good puff of smoke rises from it. The wire will now be hot enough to burn your skin or start a fire in sawdust so hold it for a few moments till it cools before you set it aside.

Turning Wooden Bracelets continued

Loosen off the nut. Rotate the jig 180 degrees. Align the wedge and blank so they are centered on line #2. Snug-up the nut. Centricity is critical to achieve crossed lines that are equal in depth. Make a test spin to determine whether things are centered properly. If not, tap the blank till it is spinning centrally. Tighten well. Repeat the grooving and burning process you used at the #1 setting. Your crossed lines are now complete. Remove the blank from the jig and set the wedge aside. Reverse and remount the bracelet on the flat face of the jig.

The grooves do not have to be burnt. You may leave them natural or use paint to colour them. If paint, paint it now. Any excess paint can be sanded off during final shaping. Do not use ink or stain to colour the grooves, it will bleed into the wood and you will not be able to get a crisp looking edge no matter how much you sand.

Whether you want curves, angles, coves or otherwise, you may now complete the shape you have chosen for your design. You may power sand the outside edge now or sand by hand, after you part it off.

Sanding

If the edges of the bracelet are a bit ragged or uneven, hey, it happens, place a sheet of 120 or 180 grit sandpaper on a flat surface and sand them.

I use a small sanding drum mounted in the drill-press to blend the inside. In the absence of a drill-press you may clamp a standard drill in a vise, chuck up the sanding drum, and use that for power sanding. Some hand drills spin a bit fast. Use a light touch when sanding this way.

For the final strokes –yes, I see the pun- I sand by hand. I smooth it to a grit that achieves that ‘feel good’ state I am striving for.

A note about sanding

When using a glue-up composed of several different colours of wood, you are at risk of the dark colours transferring on to lighter coloured woods, especially when you power sand. The oilier the wood, the more likely it is for colour to transfer. In order to avoid colour transfer, apply a thinned coat of finish and let it dry before sanding. Lacquer and sanding sealer both do an excellent job and dry faster than a regular finish. Using one of these can save considerable time.

Finishing

To complete your bracelet, you may wax it, leave it bare or put on as many coats of finish as makes you happy.

All done ...

If one pleases, three will excite her. Make some more.



Photos: Peter Robin. To see all the photos from this session, go to <http://islandwoodturners.ca/Photos.html>

Shoot for the moon. Even if you miss, you will land amongst the stars.

Jill McLemore

Shop Tips: Extending CA Glue Shelf Life

by Tom Benham

This is technically not a woodturning tip, but it sticks fairly close to the subject. For several years after I started turning, I spent a lot of unproductive time trying to access the glue in my CA bottles. CA glue is just what we desire - a strong substance that is unrelenting in its adhesive properties. This works for us and against us. For me it often worked against me when I tried to use a bottle and found the applicator end sealed with CA glue.

While attending a meeting of the Appleridge Woodturners, I was told the simplest of solutions by someone who sells CA glue. Just leave the top off of the glue bottle. This defies common sense as we have always been instructed to seal the top to prevent the glue from drying in the bottle and becoming useless. I'm not sure why, but when you leave the top off of CA glue, it does not dry in the bottle. What occurs is the glue in the applicator end retreats into the contents of the bottle. Thus the clogging at the tip cannot occur... but wipe off the top if any glue has accumulated there. If you put the cap on the bottle, the seal (of the cap) creates suction, which holds the glue at the top, and this small amount dries which makes the next use difficult.

Now, why does the glue in the bottle not dry out when you leave the top off? I don't know the answer, but perhaps someone else can explain it in the next issue. I have left the top off for months, and the glue has remained just as usable as if the cap had been placed on the bottle. If this makes you nervous, just wait a day or so after using a bottle and then replace the top. The bottom line for me is that this is the simplest way to deal with using CA glue, and I like it much better than a pin or nail inserted in the neck of a CA bottle.



Trading Post - items to buy, sell or trade

The Guild is selling sandpaper. There is 120 and 180 grit left. It is a very good aluminum oxide paper. The cost is \$10.00 for 12 sheets. The sandpaper was kindly donated by [Skookum Tools Ltd.](#) Ask [Ray Franklin](#) or any of the Executive members.

For Sale:

- Used Delta 14" Variable Speed Wood Lathe. Excellent condition. \$400 Call Max Uhlemann (250-477-5823) for additional information.
- Homelite XL-76 chainsaw 16" . Powerful engine, good size gas tank. Engine runs well, needs a new gas line grommet. \$100.00 Andre Robin 250 652 9677

Missing:

Lost, stolen or strayed: a new Dell Inspiron 15 Laptop probably in our wood turning meeting room two months ago. It was in a brown carry case throughout the meeting and I do not remember taking it home and it never got home. I am hoping someone took it in error and put in a corner and has since forgotten about it.

Reward: One of my bowls. Your choice. Don't laugh. Mike Brooke Mikebrooke09@gmail.com

The final forming of a person's character lies in their own hands.

- Anne Frank

You now have the opportunity to see a number of additional demonstrations as a part of your IWG membership. Your Executive Committee has decided to enter into an experimental exchange program with another AAW chapter. Some of your demonstrations will be exchanged via DVDs for copies of programs with a AAW chapter known as The Appleridge Woodturners which is located in Ellijay, Ga. It was an exhaustive search by the Executives, and as the treasury funds became more and more depleted from their excursions they finally decided the cultural charm of an AAW chapter which meets in a volunteer fire department across the street from a cow pasture with goats who butt you rather aggressively as you enter the facility was just the right place. This will definitely add some different experiences for those of you who wish to get more for your annual dues. With elections coming up I hope this will not be censored in an effort to assure the continuation of the present dynasty.....



The first DVD has been received from Appleridge. It is not a traditional wood turning demonstration, so I thought it might be beneficial to explain the contents. Some of you will definitely wish to see it, and others may have no interest whatsoever. Those in the latter group should blame the Executive Committee and their profligate travels. The Appleridge group has a member who is a master Windsor chair maker, and the demo which you will receive covers three limited areas of chair making. First, it demonstrates how to turn the legs in order to have the strongest fit possible. This is done by fashioning the tenon on the leg with a Morse taper to be inserted into a mortise with an identical taper. Equally important is calculating and drilling the angles for the insertion of the legs as well as the stretchers. Finally the demo shows how to make your legs the proper length so the chair does will be stable on a flat surface. All of this is covered in the demonstration. There are a number of very useful tips in this video which can apply to lots of other situations.



The DVD contains a section that should be omitted in any viewing. In the first section the demonstrator is sitting prior to his presentation explaining how to apply milk paint finish to a Windsor chair, and the microphone does not pick up the audio. As for the main presentation you may need some degree of translation assistance as Julian, the demonstrator, has a strong Southern US accent. Also there a couple of occasions where a heater turns on, and makes it more difficult to hear but this does go away after a few minutes. You might also notice that it is difficult for Julian to understand some of the questions and he need a translator. In his case it is because of a loss of hearing. While we all may have some problems in this area due to aging, his resulted from being hit by lightning..... on two occasions.



Ogee Challenge Update

by Cheryl Samuel

Once again, the Challenge presentations were very inspiring. I was impressed with how many club members did the project, regardless of their level of experience. Those who are new to turning took up the challenge to produce the shape; those who are more experienced pushed the creation of the shape to new levels: Dave Mather's segmented bowl, Derek Wentworth's hollow form, and Graeme Evans' ogee bowl with an ogee lid. Ernie even introduced the quandry of "which way up do you hold the template?" - a question I never anticipated.

The Challenge itself is changing, growing, becoming much more than a matter of copying a template. How does the curve work? Can you visualize the curve from the template? Graeme suggested that before you start turning, trace the template on a piece of paper, flip it over, and trace it again - creating a picture of the completed form. This is particularly important for the next Challenge! I would suggest studying the hand-out before you begin.



In response to the question "where does the word ogee come from?" it seems to be Middle English, from Spanish, from Arabic, from Greek... and relates to the architectural and mathematical word "ogive."

From www.wolfram.com

"Any continuous cumulative frequency curve."

And then there was this:

From www.answers.com

From Middle English ogeus, from Old French ogive. Usage:

"Jolie's ogee lips lead to the final principle of decadence, ingestion. Systematic gorging is a quintessential decadent activity." — Wayne Koestenbaum, *Angelina Jolie: The Indiscreet Object of Desire*, *The New York Times Magazine*, Oct 17, 1999

Help Wanted: .Video Editor

Tom Benham has established a video exchange between our IWG and the Appleridge Woodturners Club in Ellijay, Georgia.

Harvey is our photo journalist and editor and has successfully edited several of the demos so far. He works a full time job and needs some help to get caught up.

Thus, we need a couple of volunteers to help edit video material.

Harvey reports that the software is quite user friendly so you do not have to be a computer whiz to help out.

Experienced or not, if you would like to get your hand in the video editing game, please volunteer.

Call Donald at 727-9539 and let's get this video exchange in gear.

Learning Opportunities

The Woodturners of Olympia, Wa offer woodturning workshops and IWG members are welcome to attend them. Here is their current roster of workshops.

2010 Woodturning Symposium – Work Shops

With : Alan Lacer

Cost : \$130.00 / pre-paid : NO REFUND AFTER JULY 1, 2010

8 Slots in each class

#1 : Sunday July 25, 2010 / Making & Using the Hook Tool	2 slots open (as of March 12)
#2 : Monday July 26, 2010 / Mastering The Skew	FULL
#3 : Tuesday July 27, 2010 / Flared Rim Vessel	1 slot open
#4 : Wednesday July 28, 2010 / Mastering The Skew	5 slots open

For further information, contact Al price / 360-791-0396 / aprice44@aol.com

Or visit the Woodturners of Olympia web site: www.woodturnersofolympia.org.

Parting Off

Thanks to the many IWG members who have provided articles and photos for the newsletter. We couldn't do it without you!

What would this column be without our monthly reminder to send us your ideas, articles, reviews, news, and pictures. Let us know what you'd like to see in your newsletter - or better still, write it up and send it to us!

All the best,

Andre, Tom, and Jeremy