

THE CHIP FLYER



Golden Horseshoe Woodturners Guild - Burlington, Ontario

From the President's Notebook

In less than three weeks it will be spring and the winter that hardly happened will only be a memory. Those that have a garage workshop, heated perhaps with a construction heater or a wood stove can be more active in their workshop and can start working on a project for our Spring Competition. For this year's competition, each skill level will be divided into two categories. Essentially the first category is that of Bowls, Vessels, Platters and larger objects and the second focused on Spindle turning, lidded boxes and smaller items. Complete details are on page 3 in this issue. Many of our members have midi lathes as their principal lathe and this will allow a better opportunity for finely turned smaller objects to gain some attention without being overshadowed in the midst of large bowls and vessels etc.

When Exotic Woods moved to their new location on Harvester Road, Mel Hordyk approached us about hosting an open house evening especially for the guild, but we had not really reached a point of actually doing it. We had already made a decision to not have a demonstration at this year's competition night in order to allow more time for you the members to take a better look at the competition pieces and more of a social evening. I approached Mel recently to see if our competition night might fit into the Open House, and he felt that it would work out well. Our May meeting date would not work, but June would, so we will

be having our Spring Competition at Exotic Woods on the second day of summer this year, June 21st. More details on the evening will be published in the coming couple of months, but in the meantime you can start thinking about and working on your entry.

Hands-On last month came off quite well and for those not there we had a Wood Identification Station set up to examine endgrain slices of various woods using a low power stereo microscope. For next week's meeting we will have a discussion / demo area for filling cracks and voids. I will bring along some epoxy, CA, wood dust and a few pieces that could use some help, as well as some examples of successes. If you have a couple of pieces that you have successfully filled cracks or knots, bring them along and participate. If you have a piece that needs some help, bring it along for some ideas. This is going on while turning is in progress. Both of these ideas came from a conversation that Noel Beach and I had. If you have ideas for future topics, pass them along either to myself, or Andy Ditomaso. Three lathes are committed already, but bring along some wood and your tools if you are looking for help and I am sure someone will give you a hand. The sign-up sheets are still at the Membership desk for mentoring and we need more people to mentor and to be mentored. We do need someone to take the position of Hands-ON coordinator as we do not want to fly



Mike Brazeau

by the seat of our pants for ever.

Our demonstrator this month will be Eugen Schlaak and although titled Beyond Bowls, Eugen will touch on the many approaches to hollowing. In April Doug Fisher will visit us and take us through his approach to Surface Enhancement and Colouring. In May, Dave Bell will show us what Casting and Turning Acrylics is all about.

Coming up

See ghwg.ca for more details

Mar 15:

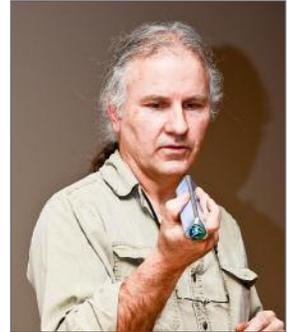
Eugen Schlaak (GHWG) will cover bowls and go beyond the

Apr 18 & 19:

Doug Fisher hands-on and demonstration. (There are still spots available for the hands-on)

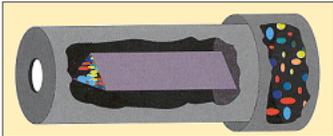
The Wonders of Kaleidoscopes...

We had another interested demonstration by Carl Durance from the Grey Bruce Woodturning Guild this month. We have all probably played with a kaleidoscope in awe when we were younger. Carl ran through some of their history as well as helped explain why you see what you see, then he showed how he turns them.



The kaleidoscope was invented back in 1816 by Sir David Brewster (<http://www.brewstersociety.com>), and has continued to enthrall viewers over the years. They are made up of four main parts; the body to hold the parts, the mirror system that goes inside the body, the object case attached to one end and the eye piece attached to the other end. The eye piece needs to be sized and positioned to be within the mirrors or the user will not see a full view of the reflections.

There are four main methods of creating the object case for items to look at within a kaleidoscope. You can leave the end open (a teleidoscope) and you look at the real world to have it reflected within the system. These may have a lense on the end to help distort the initial image as it enters the scope. You can put an enclosed transparent case over the end of the scope and fill it with small shiny objects to create a cellscope, these tend to be the most numerous type. The object cases can have liquid in them to help slow the motion of the objects within it or it can be dry. In a vary similar vane, a marblescope can be made by fixing a marble or two within the object case. Then the last type makes use of a larger transparent colored wheel that would be attached to the end of the scope. You can make the outside of the object case opaque, but then you will need to allow light into the system around the edges of the object case.



Carl covered the mirror arrangements within the body of the scopes that do all the magic. They make use of a special type of mirrored glass called a front surface mirror. Unlike a normal household mirror where the reflective surface is on the back side of the glass, the front surfaced mirror glass has the reflective surface applied to the face of the glass.

The normal method of arranging the mirrors inside the body is to have either a pair of mirrors or three mirrors. In both cases, if the angles between the mirrors divides evenly into 360 then the images will reflect symetrically around the scope. With the 3 mirror version, the image looks to reflect to infinity, where the two mirror style produces a fixed number of reflections depending on the mirror angle.



Carl turned a simple egg kit kaleidoscope to start off to show the simplest form. It is a simple body with prepackaged parts that slide into the turned body. The kits are available from places like Lee Valley and Craft Supplies.



He moved on to show how he make his full size scopes, including cutting his own mirrors to fit into the body. Since you are making all the parts, you can make the body as large and long as you like, and fill the object case with your favorite items. Someone even made one with a wedding proposal and engagement ring inside for his bride to be.

continued on page 6.....

The Spring Competition Rules, June 21, 2012

1. There are three classes for the competition defined as follows:
 - a) **Novice Class:** A beginner turner who has been turning for 2 years or less. If a novice turner wins 1st prize in a GHWG competition, that competitor must move to the Intermediate Class.
 - b) **Intermediate Class:** This class will include any turner who has turned for more than 2 years. If an Intermediate competitor wins 1st prize in a GHWG competition, the competitor must move to the Open class.
 - c) **Open Class:** This class is open to any competitor who wishes to enter a more skilled competition.
2. A piece that has been entered into another guild competition or any provincial, national or international competition is not eligible.
3. An entry must have been completed no more than 1 year prior to the date of entry of the current GHWG competition.
4. A competitor may enter 1 or more pieces in any one class or category.
5. In this competition there is no entry fee.
6. The piece entered must not have the competitors name or any other identifying mark on the item or on any card indicating the title. **If the piece is signed the name must be covered or the piece will be disqualified.**
7. Each entry will be assigned an entry number and exhibited in the appropriate class.
8. A competitor who is unsure of which class in which to compete, should consult with the competition chairman.
9. All entries must be turned and may be either functional or totally non-functional (artistic). Finish should be of high quality and may include dye, stain, paint, lacquer, oil, wax or any other suitable finishing product. Similarly various artistic techniques including carving texturing, metal leaf and acrylic fabric paint etc may be used.
10. Theme: This will be an open competition in that any wood, domestic or exotic, or a combination of them may be used. Laminated or Segmented wood may be used as may stone or synthetic material. The entries submitted may be any form or shape, functional or artistic or any combination thereof.
11. In order to give more recognition to spindle work and finely crafted smaller pieces, within each class there will be two categories. The first, to be known as Category One, will encompass larger work including bowls, platters, open or lidded vessels, vases and larger forms, anything that would not fit in a 4" square by 8" high box. The second, to be known as Category Two, will encompass pieces utilizing mainly spindle turning (box size omitted), lidded boxes or smaller pieces that would fit a 4" square by 8" high box. Examples of Category Two could be Wands, walking sticks, Christmas Ornaments, lidded boxes with or without finials, small lidded vessels. The entrant has final word on which category the piece is to be entered.
12. If desired, entries may be accompanied by an 1x3 place card which indicates the title of the piece.
13. The judging of this competition will be done by ballot cast by the Guild members present at the June meeting.
14. Prizes will consist of 1st, 2nd and 3rd place ribbons for each class and sub category.
15. Additionally, the executive shall select from among the Novice entries a piece representing the most improved Novice, to be awarded the Doug Newlove Memorial Trophy for the competition year.

Constitution & Bylaw Review Committee

At the Annual Meeting in January a motion was passed by the general membership in attendance, that a committee of five (5) active members be formed to review and recommend any changes to both the Guild's Constitution and its Bylaws.

The mandate given to this Committee was to report back to the Executive Committee by April 30, 2012 with its written recommendations. These recommendations are not binding on the Executive or the General Membership unless subsequently amended or approved by both parties.

The members of this committee are as follows:

Chairman: Jack Dossett
Members: Derek Dix
 Doug Kurtz
 John Philips
 Hugh Widdup

Observations, suggestions and recommendations from any member of the Guild regarding the Constitution or Bylaws are eagerly encouraged by this Committee. To ensure proper attention is given to all membership input, the Committee would ask that written communication be sent to the following email address bylaws@ghwg.ca. If this is not possible, please deliver your written comments to any member of the Committee at any future meeting of the Guild up to and including the second meeting in March 2012.



Doug Fisher Hands-On.. Turning Off Centre-Off Axis, Surface Enhancement and Colour

This hands on workshop is designed in stages so that you can experience what it is like to turn an off axis - off centre piece on one side of the workpiece and then to use all the methods that Douglas uses to apply a design, carve, burn and colour the piece. By the end of the workshop you should have something to be proud of and you will have picked up a number of new skills and techniques in the process, including how to turn off centre - off axis without a vacuum chuck.

An Active Spring of Turning...

Over the next few months, there are a number of great chances to see some talented turning demonstrators and pieces to get your creative juices in gear if you want to travel a bit.

- **March 31 and April 1, *Totally Turning*** (<http://www.totallyturning.com/>) in Saratoga Springs, New York, will be taking place in conjunction with the Northeastern Woodworkers Association's 21st Annual Fine Woodworking Show. There a very full roster of turning demonstrators as well as access to the Woodworking show. This year's demonstrators: Trent Bosch, Glenn Lucas, Giles Gilson, Sharon Doughtie, David Nittmann, Kurt Hertzog, Chris Pytlik, David Lindow, Matt Clarke, Joe Herrmann, Peter Lovallo.
- **April 18 and 19**, we have ***Doug Fisher*** (<http://www.douglasfisher.com>) coming to the Guild for 2 full day hands-on sessions, and he'll be our evening demonstrator at the regular meeting on April 19th. Contact Mike Brazeau is you are interested in a hands-on spot.
- **May 3-4**, the ***New England Woodturning Symposium*** (<http://www.gnhw.org/>) will take place at Pinkerton Academy in Derry New Hampshire. Friday, is Youth Day, allowing any student to attend free. Several outstanding turners will display their skills and we are sure will inspire young people to try turning. Saturday will be the Guild's Seventh Turning Symposium featuring over twenty-five presenters, an Instant Gallery and Trade Show. This year's Demonstrators: Al Stirt, Alan Carter, Andy DiPietro, Beth Ireland, Bob Rosand, Charlie Sheaff, Claude Dupuis, David Belser, Dick Batchelder, Donald Briere, Donna Banfield, Ed Kelle, Fred Chellis, Harvey Fien, Jack Vesery, Johannes Michelsen, Jon Siegel, Keith Tompkins, Marcel Durette, Michael Kehs, Mike Foster, Peter Bloch, Peter Scheffer, Ralph Tursini, Andre Martel.

SEVENTH NEW ENGLAND WOODTURNING SYMPOSIUM

May 5, 2012
8:00 am - 5:00 pm
Pinkerton Academy, Derry, NH



Claude Dupuis

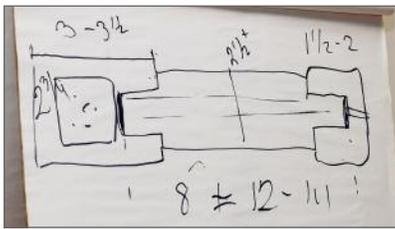


- **May 17-19**, the 33rd ***Utah Woodturning Symposium*** (<http://www.utahwoodturning.com>) will be held in Orem, Utah. This year's Demonstrators: Nick Agar, Sally Ault, Trent Bosch, Rex Burningham, Kirk Deheer, Douglas Fisher, Brian Gisi, Kurt Hertzog, Allen Jensen, Stuart King, Mike Mahoney, Art Majerus, Giulio Marcolongo, Brian McEvoy, Johannes Michelsen, Stuart Mortimer, Ken Nelsen, Dale Nish, Binh Pho, Richard Raffan, Malcolm Tibbetts, Joe Wagner, and Tom Wirsing. Special Exhibition: View an extraordinary exhibition of Selected Works from the Dale Nish Collection.

- **June 8-10**, the ***26th Annual AAW Symposium*** (<http://www.woodturner.org/sym/sym2012/>) in San Jose California. There are current 85 demonstrators lined up to cover pretty much any topic you may be interested in. Special Exhibitions, Presentation and Auctions will also enrich the weekend.



cont. from page 2



With a rough sketch of the pieces, he started by turning the end caps, one will hold the object case and one will hold the eye piece. For the object case you'll need to drill a hole in one side of the block to allow in the light, and then drill a larger hole in from the other end to allow you to insert the object case (He drew the object case larger than the insert hole in the diagram). The end caps need to be deep enough to fit into tenons that will be cut on the ends of the body to hold them. The eye piece end will be glued solid and the object case end will be attached to allow it to rotate.

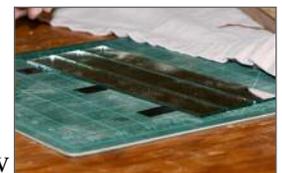


Once the end caps are done, it is on to the body. For that, Carl glues up a series of staves to allow for a fancier look. You can use different colored woods or a series of glued up pieces to make each side. To help hold it on the lathe while turning, he glues on a simple end cap that will be parted off later. The triangular space inside the body will be used to support and hold the mirrors.

Since the mirror is the limiting factor within the system, it was now time to cut and fasten them together to know just how long the body tube needs to be. Carl cut three strips of mirror the same width that would fit inside the staved body, and then used tape to bind them together to form an equilateral triangle, all angles 60 degrees.



The length of the body needs to be just a bit longer than the mirrors as you do not want them touching the eye piece or the object case, but you also do not want a very big gap between those parts to allow



you eye to see anything but the final image. The ends of the body had tenons cut on them that fit inside the end caps. For the object case end, the end cap was installed while the body was still on the lathe and a small hole drilled through the end cap and just into the tenon. The hole in the tenon was then used a guide to cut a small channel. With holes then drilled round the end cap, small wood pegs were inserted in the holes and into the channel on the tenon to allow the end cap to be rotated.



Another interesting project to add to the to-do list... Thanks Carl

photos by Peter Wright

If you think you have a way with words, we could use your skills and talents. Over the coming months we will be having a number of interesting demonstrations and I would like to have some of you volunteer to put together the article for the Chip Flyer.

This is your chance to start your publishing career.

If you are interested, contact Lloyd at web@ghwg.ca.

Executive Committee:

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New Player in the Area....

There is a new local distributor of chucks and woodturning lathes in the area. *Normand* (<http://www.normand.ca>) will be stocking and distributing the complete Nova line of products. They have a large showroom in Mississauga and if you do not see it on the shelves, just ask. They have their main stock in their Quebec warehouses, and regular supplies come in every Thursday. They are bringing in equipment right from the manufacturer to be fully CSA approved and provide a continual supply.

The Nova chuck line runs from the inexpensive midi all the way up to the massive Titan, and no matter where you join the line, the chuck jaws are compatible across the entire line.

Their lathe line covers from the smaller Comet all the way up to their DVR 2024. With the very popular DVR line (XP and 2024), the motors are magnetic drive. The DVR XP just plugs into a regular 110 plug to drive the 1.75HP direct magnetic drive motor. As you dig into the cut, the motor adds on more torque to keep the wood spinning at the same rate. With the rotating head stock you can get around leaning over the lathe bed by locking the head at 22 degree, 45, 90 or spin it a full 180 degree's if needed.

If you think you need a longer lathe to do those bed posts or columns, you can continue to add 20" sections of lathe bed together to build out the length you need.

Contact : Ian Fulford (ian.fulford@normand.ca or 905-858-2838) if you have any questions.

<p>NOV 48111 Precision «Midi» chuck</p> <ul style="list-style-type: none"> • Very accurate, high quality. • Quick two handle operation makes it ideal for fast production turning of smaller pieces. <p>\$109⁹⁵</p>	 	<p>NOV 55175 « DVR » XP electronic lathe</p> <ul style="list-style-type: none"> • Motor 1,75 HP – 110 V « Electro-magnetic-Boost™ » • Variable speed: 100 to 3500 RPM reversible. • Capacity: 16" x 24" (extendable in 20" units - optional). • Spindles: 1-1/4" x 8 TPI RH and spindle taper # 2 MT. • Full swivel head. <p>\$2249⁹⁵</p>	
 <p>NOV 23055 Supernova² chuck</p> <ul style="list-style-type: none"> • This powerful chuck is perfect for use on lathes with up to a 20" swing. • Requires only one hand to operate. <p>\$149⁹⁵</p>	<p>NOV 5015 Live centre kit</p> <ul style="list-style-type: none"> • Fits all lathes with #2MT. • Over 6 functions in 1 unit. • Quick change taper. <p>\$69⁹⁵</p> 	 <p>* Shown on an optional stand.</p>	
<p>NOV 6008 Dovetail chisel</p> <ul style="list-style-type: none"> • Scaled to make recess for holding stock.  <p>\$37⁹⁵</p>	<p>NOV 2MTLC Industrial live center</p> <ul style="list-style-type: none"> • Heavy duty bearings for long life. <p>\$19⁹⁵</p> 	<p>NOV 24146 8 speed wood lathe</p> <ul style="list-style-type: none"> • Motor 1,5 HP – 110 V. • 8 speeds: 215 to 3600 RPM. • Capacity: 16" x 24" (extendable in 20" units - optional). • Spindles: 1-1/4" x 8 TPI RH and spindle taper # 2 MT. • Full swivel head. <p>\$1299⁹⁵</p>	
<p>NOV ILNS Chuck adaptor</p> <ul style="list-style-type: none"> • To use on a DVR XP. • Threaded 1-1/4" 8 TPI R H.  <p>\$19⁹⁵</p>	<p>NOV 2MTSPUR 2MT spur center</p> <ul style="list-style-type: none"> • 4 prongs for secure holding on large work. <p>\$19⁹⁵</p> 		
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