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THE CHIP FLYER

ISSUE: 17

JULY 1997

NEXT MEETING

NOTE: THERE WILL BE NO CASUAL NIGHT IN JULY OR AUGUST
 Formal Evening - Members and Guests - JULY 17- 7:00 pm to 11:00 pm

MESSAGE FROM THE PRES.

The Ancaster show has been and gone and what a great event it was for the GHWG. To say I was proud of our members superb efforts would be an absolute understatement.

Frank and Andy Ditomaso and Kevin Ellis transported the lathes and had them running by 5:00 pm. This was done to accommodate the Show organizers, who had asked us to do some action turning, live, with Matt Hayes of ONTV for his weather report. I did the turning with him by holding his hand and what a hoot that was. Matt Hayes kindly ensured that the GHWG received maximum live coverage. This was borne out by dozens of visitors who commented on the clip, during the 3 day show. As a token of our gratitude, the finished English Walnut (what else) bowl was given to Matt Hayes on behalf of the GHWG - and was graciously received.

Our members have 110% effort, from Ken Watson drawing crowds with his Pole Lathe, Brian Crosthwait who drove all the way from St. Catherines area on the Friday and again on Sunday, and also left his Carbatech for others to use.

When Wally realized there was no raffle, he paraded up and down the aisle handing out flyers and doing a great PR job, as did Warren Bryce.

And to all our members (too many to mention) who turned up to turn, to lend a hand, or just to be there

Contrary to some compromising photos taken by Andy, I did not sit and do nothing all the time - well - OK - some of the time - maybe.

I really was overwhelmed by everyone's participation.

Our thanks to Mike Fuchs who took the Ryobi lathe home to repair a switch which was damaged at the show. It now better than new. It's OK Steve, we will not charge you - not this time.

Jim Campbell has very generously lent the GHWG an older Rockwell lathe on a 99 year no charge lease deal, for use at our casual evenings. Thanks you Jim.

At their last meeting, the Executive voted unanimously to increase the number of executives to eight from seven. The two main reasons were that (a) the current executive cannot devote any more time to the increasing workload of the GHWG and (b) it is time to have a designated Membership Secretary, not only to handle the membership records but to devise ways and means of increasing the membership.

The executive has approved the nomination of Vince Redmayne

for this position. Vince is a Corporate Accountant and kindly agreed to assist our Treasurer, Ken McCuaig, by compiling and keeping the books.

In accordance with our By Laws, a membership vote will be taken at the July 17th meeting, to consider Vince's nomination.
 Josh

TURNING SMOCKS

Turning smocks are still available. The shorter one is available from the Grey Bruce Woodturners Guild via Josh.

The longer one is made locally and can be ordered using their order form which will be available at the next meeting or you can contact the company directly at

Two Heads
 Suite 110
 1235 Fairview St.
 332-3442.

GHWG GUILD CRESTS

All of our first batch of 24 crests has been sold. We will be ordering more, but since they need to be ordered in quantities of 24, we would like to ensure we have enough interest to purchase that many. If you want a crest, tell Josh Pichanich. You do not need to pay for them until they are delivered but we need to know we have enough customers. The cost is \$13.00 each or as Josh says 2 for \$26.

ANCASTER WOOD SHOW

The Ancaster Wood Show was a great success for the GHWG. We had a 40 foot area set up in the main building with lathes, a banner and display table.

In addition to our club lathe, we had Andy Ditomaso's brand new Delta, Kevin Ellis's and Brian Crosthwait's Carbatechs and the Ryobi minilathe lent to the club by Steve Villeneuve. Ken Watson set up and demonstrated his Pole Lathe which turned out to be a real crown pleaser.



There were three tables with a wide variety of turned items for display with pieces supplied by many club members. We also had a 10 foot banner announcing us as



the Golden Horseshoe Woodturners Guild arranged for by Kevin Ellis.

While we were setting up on Thursday afternoon, a local TV station arrived to promote the Wood Show and used our booth a centerpiece for their presentation. Josh Pichanick was the star performer, helping the interviewer Matt Hayes of O.N.T.V to turn his first bowl. This was great exposure

since about every second visitor to the booth mentioned seeing the promo. With all the lathes making chips fly and Cliff giving turning instructions to the guests, we had a very busy and well attending display that had greatly increased our visibility in the Hamilton area.

The most impressive part was the tremendous cooperation from the members that helped with setup, takedown, greeting visitors and demonstrated woodturning. The following is a list of those that helped at various jobs. I hope it's complete.

Stuart Aitkin
Warren Brice

Frank Ciccarelli
Len Collins
Brian Crosthwait
Andy Ditomaso
Kevin Ellis
Brian Graham
Mike Hoffman
Wally Mugford
Mary Muir
Josh Pichanick
Cliff Rose
Al Sanford
Ken Watson
Jim Wright

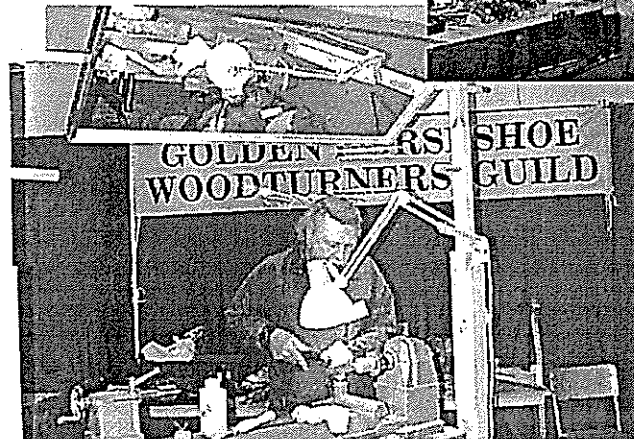
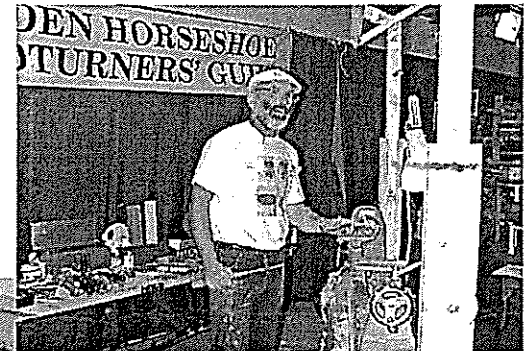
There are of course who deserve special notice, they are.

Brian Crosthwait who spent many hours fascinating the visitors (especially the kids) with his spinning tops.

Josh Pichanick who spent all the time there from setup on Thursday to takedown on Sunday night. I think I only saw him sit down once (of course we have a picture of this).



An finally, thanks to Cliff Rose who pulled the whole thing together, arranging for the helpers, equipment, and scheduling demonstrations. In addition, he was there from Thursday to Sunday and was either turning or talking turning with the visitors. By Sunday evening, Cliff said he thought he might lay off turning for a week to recover.



NORM BRUNTON

Our feature turner for the June meeting was Norm Brunton, a production spindle turner and cabinetmaker. Norm is a member of the Markham Woodturners Guild and has a background in housebuilding, cabinetmaking, turning, etc. etc. In other words anything to do with wood.

Norm paced us through the process of making duplicate table legs for coffee tables. The duplication of identical (or nearly identical) pieces for use in furniture and railings has been a difficult skill for many Woodturners to grasp. This is probably because as bowl turners we try to make each item unique and perfect and when it comes to making a number of duplicate pieces we try to do the same with each spindle. But trying to make each spindle identical would likely not be possible except for the most expert turners and is not really necessary or efficient. Only Woodturners get out calipers and measure the diameters of spindles. As Brian Reynolds clearly spelled out when he was demonstrating a few months ago, he has never seen a customer look that close.

Norm chose to make a number of Pine Coffee Table legs each about 17" long. He either makes the first leg to fit an existing design, or if its a new item, makes it to his own tastes and sense of proportion. The fun starts with the second and subsequent leg.

Each leg is completed right through final sanding on the lathe before the next blank is mounted. Norm normally uses a long tool rest so that he doesn't have to stop the lathe and move the rest at all. The typical turning sequence is as follows -

- Define diameter of center section, turning is down to leave about 3/16" to 1/8" extra for power sanding.

- Mark off stations using a story stick. A station is any point where the diameter changes or an important item like a bead is to be formed. A story stick is a piece of thin plywood or cardboard showing each station and its size. The stick is made either from a drawing or from the first leg.

- Starting at the center to reduce vibration, using a parting tool cut in each section to its final diameter.

- using a gouge or more often a beading tool (this looks like a parting tool but about 1/4" thick) shape each bead or taper between each station.

- work you way out to the two ends, finishing with the pummels if any and adding any required tenons on the ends.

- complete final sanding, being careful not to roll over the edges, but instead keeping them crisp and sharp.

In this manner Norm completed six legs in about an hour, although he says he would generally be much faster in his own shop and in practice.

Norm discussed the ideas of stations to describe the difference between bowl and spindle turning. While spindle turning is essentially shaping the wood between stations (the same concept put forth by Brian Reynolds), bowl turning is more free hand, designing as one goes. Spindles are generally designed ahead of time to fit a specific use while bowls usually fit the wood blank.

Norm finished by turning a finial for a bird house. While he did some free form design as he went along, the design would generally be prepared ahead of time to ensure the shape fit the need.

Norm graciously welcomed the members up to the lathe to view the cutting technique close up. This was very useful to a number of members and would be great way for novice turners to get a first hand look at tool use. Thanks Norm for an interesting evening.

WOOD RAFFLE

The wood raffle raised \$171 from a well stocked table.

The finished items were made by Cliff Rose. The were a vase and a bowl which Cliff had finished with a mix of clothes dye and rubbing alcohol.

The two pieces were won by Wally Mugford who will now have to turn some of that wood he's been winning over the last few months at the raffle.

Guy Mechan noticed while examining the wood on the table,

that very few of the pieces had been properly sealed and many displayed checks in the ends and throughout the body of the pieces. On some pieces, he doubted if any useable pieces could be salvaged for turning. I asked Guy if he would write up a note on end sealing of green stock to help preserve the blank for turning. His note follows.

HARVESTING GREED WOOD

Anyone that plans to harvest green wood for turning needs to learn the importance of treating and seasoning wood.

One of the most widely used end coatings is emulsified wax (a latex-based product similar to paint) which is applied with a brush. You can also used paraffin wax which must be applied at temperature close to boiling - and dipping is the best method. In a pinch you can use asphalt, thick oil-based paint, Vaseline or white glue. All of the above coatings should be applied immediately after the wood is cut to prevent moisture loss and checking. If the wood has been cut for more than a day or two, or any checking is present, then it should be re-cut to remove any splitting or checking, and coated immediately.

The sealant should be applied to all end grain and approximately one inch or the side grain. All knots, sapwood and feather grain is crotches should be coated, as well as all cut surfaces of ~~wood~~ burls. Emulsified wax is available from your local wood supplier.

You can also keep the wood in plastic bags, but every couple of days the bags need to be opened because moisture will condense on the inside and start to grow mold (a good way to spalt you own wood).

Remember, all wood should be seasoned slowly, without too much heat or air movements. Basements and garages usually work well. The wood is best stored on the floor, not near a window or wall that will be exposed to a lot of sun.

There is some good information on harvesting and processing wood in the book "Artistic Woodturning" by Dale Nish. There is also a good book published by Fine Woodworking, called "Wood and How to Dry it".

Guy Mechan
Woodhaven

TURNING DEMONSTRATIONS AND SEMINARS AT THE GHWG THIS YEAR

JULY 17	WARREN BRICE	TURNING CABRIOLE LEGS and QUARTER COLUMNS
AUGUST 21	GHWH MEMBERS	HEALTH AND SAFETY MINI LATHE
SEPTEMBER 18	DON MARTINDALE	LARGE BOWLS
OCTOBER 16	BOB HASTINGS	WOOD FINISHING
NOVEMBER 20	WOOD SUPPLIERS	ALL ABOUT DOMESTIC AND EXOTIC WOOD
DECEMBER 18	PARTY TIME!	

SHOW AND TELL

I wasn't able to get the camera for this meeting, so you'll have to use your imaginations

Cliff Rose displayed a vessel made from an Apple Burl that he picked up at Bennets Apple Cider store on Hwy #53. Apparently, these are thrown in a bin at the front of the store and can be had fairly cheaply.

Jim Wright brought in some Pine Bowls made from an Old Mantle. He also brought in what could be called a double ended vessel cut in half. Apparently he went through the bottom while trying to do some deep hollowing. Since the vessel was ruined, he tried a Richard Raffan suggestion and cut the vessel in half to check the wall thickness.

Sandy Graham brought a laminated bowl made with a leaf design. The 10 leaves consisted of many intricate parts carefully cut and fitted together in sections. The small pieces were milled to an accuracy of about 5 mil to get the tight fit. The sections were then glued together and then turned. This piece was incredibly complicated and well executed.

Doug Newlove brought in some exceptional examples of his turnings.

The first was a Manitoba Maple burl with a natural edge, finished in lacquer.

The second was a Manitoba Maple Platter approx. 18" diameter with number beads around the top outside perimeter.

Another was a hard Maple bowl with router carved decoration around the rim.

The next item was a Cherry bowl which cracked sometime after roughing out the green blank. Doug referred to this as "design opportunity". He opened up the cracks with a V bit in a Dremel tool, and filled the cracks with coloured epoxy. The cracks took a number of applications to fill. When cured, he completed the turning of the piece. He then added hand carved flutes around the rim for additional decoration.

The last was a hard Maple bowl with a variation on the foot style. Doug turned four small tapered feet from Ebony and inserted them into shallow holes in the bottom of the bowl. This required very precise

placement of the drill holes to get a stable bowl. He finished the piece with a decorated rim.

Doug also pointed out that we should be careful when examining pieces brought for display. A simple scratch could make a piece unsaleable or otherwise diminish a well executed piece. I even found myself looking over the beautiful pieces without due regard. Thanks Doug, I think we all need reminders of the care and work that has taken so much time and talent to make.

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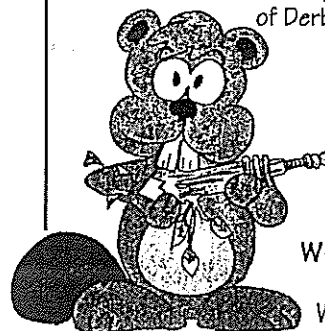
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QUESTIONS AND ANSWERS

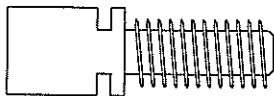
As discussed at the last meeting, Eric Dalrymple made a great suggestion that we set aside a seminar evening for a panel discussion. We could "volunteer" an number of experienced turners to answer questions from the members. In this way all the members could benefit from the collective wisdom. Since we can't implement this until 1998 because of a full seminar schedule, I felt we could start this now by having a question and answer section in the newsletter, much like the major magazines. If you give me your question either at a meeting, over the phone or by mail, I will try to find someone in the guild who can answer the question.

Since it was Eric's idea, he has placed the first question, that is

"Where can I use and what are the limitations of a Screw Chuck?"

Answer by Josh Pichanick-

THE WORM SCREW



The main features are the parallel thread diameters - 1/4" or 1/2" and the depth of the threads to provide a good bite. Do not use a

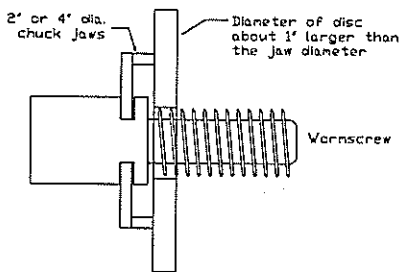
standard wood screw as it is tapered and not even a lag bolt, as the threads are not deep enough.

As most of my work is larger diameter, I use a 1/2" worm screw for all blanks up to about 14" diameter, provided the blank is reasonably round and balanced. For half logs and irregular shaped blanks, use a face plate.

For the 1/2" worm screw, I drill a 7/16" diameter hole, about 7/8" deep, or 13/32" diameter for "softer" woods.

The Worm Screw is held in a Nova or Oneway Chuck, using the 2" diameter jaws for up to about 10" diameter blanks, or the 4" diameter jaws for blanks up to about 14" diameter.

A 5/16" Birch plywood disc between the work and chuck will increase the surface contact area, as shown below.



In the event of the blank "slipping" on the Worm screw, (usually because the hole was too large) one or both of the following remedies can be applied.

- wrap the thread with about two or three turns of electrical tape (as you would with pipe threads)
- wet the face of the disc and the corresponding face of the blank. This creates an enhanced surface tension.

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The above comments are not operating formulae but rather, based on personal experience and preferences.

Above all, never, never compromise on safety - when in doubt - DON'T.

Josh Pichanick

ADVERTISEMENTS

Mary Muir and Josh Pichanick visited Woodchuckers Supply, Weeks of Waterdown and Ashman Technical to solicit their support by way of advertising in our newsletter. The goal is to raise enough revenue to pay for the newsletter.

We are happy to report that all three companies signed on for 12 months and first advertisement will be in this issue.

NEWSLETTER SUBMISSIONS

If you have any articles, ideas, articles (wood, tools, etc.) for sale, articles wanted, etc., please contact me and I will add it to the next newsletter.

Frank Ditomaso, Editor
905-335-5391 (Evening)
905-548-7014 (Weekdays)

UPCOMING EVENTS

DURHAM WOOD SHOW

August 8,9,10
Durham,Ontario
Junction of Hwy # 6 and Hwy #4
South of Owen Sound
(519) 369-6902

REAL FIND CRAFT FAIR

We have been sent a few applications for a craft fair run by the University of Western Ontario Students Council. This will be a three day event from November 12 to 14, 1997 at the University Community Center. Admission is by fee and acceptance by a selection committee that will review pictures and descriptions of your work. If interested, contact Steve Allen at (519) 661-2111 or pick up one of the application forms at the front desk at our next general meeting.

CANADIAN WOODTURNING CHAMPIONSHIPS

The Fraser Valley Woodturners Guild (British Columbia) are inaugurating and hosting the Canadian Woodturning championships in October, this year. The championship will be part of the 3rd Annual British Columbia Woodworking Show in Surrey, B.C. from October 24-26, 1997.

The competition will have four classes, Beginner, Novice, Intermediate, and Master with cash and prizes. There are nominal entrance fees and all entry forms must be in by October 10, 1997.

We have a few copies of the entry forms which you can get from me or at the entrance desk at the next meeting. You can also contact the competition organizer

David Broomhead
Competition Coordinator
20927 50th Avenue,
Langely, B.C.
V3A 5Y9
Tel (604) 533-1142
Email: broomhead@bc.sympatico.ca

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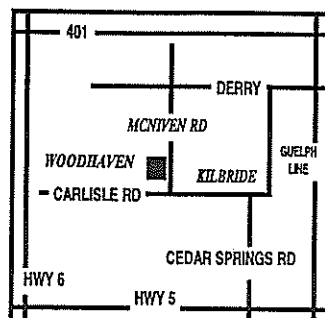
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WOODTURNING ON THE WEB

The following was found on the San Diego Woodturners Web Page. I haven't been able to find them again at the original web site to get more articles, they must have moved. I will keep looking.

TURNING TIPS

Below is a collection of woodturning tips offered by our members in previous newsletters. As future articles and tips are published, they too will appear here, so check back from time to time to see what is new

How to improve the grip on your Scroll Chuck

by: Rick Harrell

Being a little heavy handed and impatient, I have, on more occasions that I'm willing to admit, knocked an almost completed work loose from my One Way chuck and watched in dismay as it careened around the garage.

One day, while visiting Jim Young in his shop, I saw him whip out the "Hot Stuff" and actually glue the jaws of his Nova chuck to the spigot of a hollow form he was working on. I couldn't believe that he would ever be able to get it loose (I have first hand knowledge of the holding power of Cyanoacrylate Glue, having once glued my hand to my Woodfast Lathe).

The glue worked beautifully to firm up the grip of the Nova around the spigot and when Jim had finished the piece, the mechanical advantage of the chuck easily

broke the glue bond. There was very little glue residue on the chuck and easily scraped off. I now use this technique on any piece that starts to get a little shaky on me and it has really helped.

Oh, and about that lathe incident. As it happened, I was home alone that day, the solvent was just out of reach and with a sale at Nordstroms, I knew my wife wouldn't be home for hours. I considered calling out to my neighbours but what was I to say? "Help, I've glued myself to a 400 pound lathe and I can't Get Up". I don't think so.

I eventually worked myself free with a small dowel by rolling it under my fingers and palm. Although painful, this experience did help me to formulate another useful woodturning tip:

"Never glue yourself to anything you can't carry". It is not a sign of innate intelligence....

Make your own sanding discs

by: Nan Bushley

Tired of paying the big bucks for those velcro power sanding pads and discs? Here is how I make my own. I bought some plain rubber discs on a 1/4" mandrel. I then bought some 1/2" medium density foam rubber and 1/16" gasket material from San Diego

Rubber Co. (check the yellow pages for a local supplier of rubber products).

I first glue the medium density foam onto the rubber disc, and then top it off with the gasket material using a heat resistant rubber cement also purchased from San Diego rubber. You can then either use adhesive or just spray regular sandpaper with 3-M adhesive and you have an easily changed and inexpensive power sanding disc.

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John Marriage

A solution for dusty face shields

by: Ira King

I have found if you use Armorall type spray on your face shield or it's cover, you don't have to worry about dust or static cling. When polished after applying the liquid, the shield becomes so slick that dust slides right off. Try it, it works great.

FINISHES - TOXIC OR NON-TOXIC

by Al McBurney

Since I started turning some nine years ago, I have had concerns about finishes, particularly those used on products which will hold food. Because of these concerns, I use primarily Walnut Oil, and to a lesser extent 100% pure Tung Oil and Teak Oil for finishes on bowls.

Many products used by woodturners are labelled harmful, or have the familiar skull and crossbones prominently displayed on their label. Let us examine a few commonly used finishes.

Waterlox - Transparent. Literature supplied claims that Waterlox is a Tung oil product combined with mineral spirits. The label also says: **Avoid inhalation. Do not take internally. Keep out of reach of children.**

Danish Oil - Also is a Tung Oil base. Label says **harmful or fatal if swallowed.** Contains petroleum distillate.

Minwax Tung Oil - Label shows similar listing to Danish Oil

Salad Bowl finish - A product sold by Lee Valley. In addition to **harmful or fatal if swallowed, skull and crossbones, contains mineral spirits**, it has the following statement: The dry film contains only substances approved for use in contact with food by the US Food and Drug Administration.

Crafteeze - (A product from Craft Supplies in England.) Harmful, **contains iso butanol, highly flammable petroleum mixture. Do not breath vapour or spray. Do not empty into drains.**

Craftlac Melamine - (also from Craft Supplies in England) **Harmful, cellulose based. Harmful by inhalation.** Clear lacquer suitable for all turned work and furniture. Allow seven days curing time.

Clapham's Beeswax - Salad Bowl Finish. "This product is food safe. Ingredients are mineral oil, beeswax, micro crystalline wax and carnuba wax".

Blue Label Paste Wax - Manufactured by Behlen and sold by Lee Valley. Contains **petroleum distillates and turpentine. Keep out of reach of children.**

Some other finishes on the market contain shellac. Shellac is usually made with methyl alcohol or methyl hydrate which is highly toxic, causing blindness. We can all remember sad incidents reported in the press of people drinking methyl alcohol (wood alcohol) at parties.

One of our recent demonstrators, a production turner, apparently finishes everything he produces with lacquer. This is a nitro cellulose product using toluene as a solvent. Toluene is a very toxic, strong solvent.

The popular belief of course, is that with many of these finishes, such as Waterlox, Danish Oil, Salad Bowl Finish, Melamine, etc., after a curing time during which the solvents and hardeners evaporate, a safe finish is created. At least this explanation is passed from one woodturner to another. But is this accurate? What is left behind when these strong solvents evaporate?

In my view, we need opinions from chemists, biochemists and experts in the medical field. The same point can also be made with respect to certain dyes and stains. Jan Sanders, a woodturner from England, who has apparently become an authority on colouring wood indicates in her writings that water soluble dyes are food safe.

I have recently been in contact with the Department of National Health and Welfare. They have a publication (1988), entitled "The Safer Arts: The Health Hazards of Arts and Crafts Materials". This publication lists a number of craft fields and the major hazards in specific arts. A few interesting points are made.

1. Some substances such as methyl hydrate, turpentine and a number of developer solutions used in photography, can penetrate the skin's natural protective coatings to enter the blood stream. Once in the circulation system, they can reach and seriously damage the kidneys, lungs, heart and other vital organs.
2. Inhalation: Toxic gases, fumes, vapours, mists and dusts can also be absorbed from lung airways into the bloodstream which then carries the substances to the vital organs.
3. Solvents such as turpentine, xylene (magic markers), toluene and methyl alcohol may cause blindness when absorbed through the skin, inhaled or swallowed. One swallow of turpentine can kill a child. Epoxy glues, formaldehyde, nickel and dichromates quickly make a child prone to develop lifelong allergies. Formaldehyde used in plywood and particle board, breaks down into easily inhaled toxic particles when sawed or sanded.

If you have any reliable information or contacts from whom we might get expert opinions on these subjects, please pass along the information and I will try to follow up further.