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## THE CHIP FLYER

ISSUE: 18

AUGUST 1997

### NEXT MEETING

**NOTE: THERE WILL BE NO CASUAL NIGHT IN JULY OR AUGUST**  
Formal Evening - Members and Guests - August 21 - 7:00 pm to 11:00 pm

### MESSAGE FROM THE PRES.

Probably - somewhere way back in time - someone once coined the phrase "you can't satisfy all the people, all the time" - and quite likely, he was the President of the ancient Pole Lathe Club. At our meeting on July 17th, I decided to try a logical but perhaps controversial expansion of the Show & Tell, based on a suggestion by Brian McIntosh.

To help and encourage S&T participants and members to broaden their turning and design skills, I asked Brian - representing the "experienced group" and Jim Wright representing the "beginners group" to offer their constructive critique to pieces on display.

This included one of my pieces and some by Brian McIntosh who is experimenting with colouring and texturing and wanted comments. As a first time effort they both did very well and offered some good opinions, as did some of the members of the audience.

At the conclusion I asked for a general consensus as to whether this critiquing should be a regular feature and a majority show of hands indicated we should, as did many the many positive comments I received. BUT - This consensus did not jive with the feed back received by other members of the Executive. Perhaps the only way to have a critique is where items are entered anonymously, to competition criticism, and also,

none of us is a nationally acclaimed turner/artist on a professional level.

Of course, logistics make this altogether impractical.

Having said that, I still firmly believe there is true value in the concept of critiquing the pieces as we did. But we are all human and all of us have differing acceptance levels of constructive criticism, and also, none of us is a nationally acclaimed turner/artist or professional in offering critiques, however well intentioned.

So, unlike the little engine that could lets consider the experiment as an idea that tried but couldn't ..... for now anyway.

The last result we want is to discourage members from participating in the Show & Tell - so at our August 21st meeting we will go back to basics. However your comments and suggestions for a workable critiquing system will be very welcome.

Finally, I appeal to all of you to submit your work for Show & Tell.

As Warren Brice, our July demonstrator so wisely said "I am not a professional by any means, I only started turning cabriolet legs 6 months ago. But if I can do it front of 40 members, so can anyone"

### DECEMBER MEETING CHANGE

The December meeting will be held on the first Thursday of December, that is December 4th instead of December 18th as noted in the published schedule. The

regular third Thursday meeting, December 18th will be canceled since is so close to Christmas.

December 4th, will not be a casual night, but instead will be our annual Christmas Pot-Luck buffet to which all spouses will be invited.

We will also have simultaneous demo's on about 5 lathes plus some hands on sessions. More details will follow closer to Christmas.

### WELCOME TO NEW MEMBERS

Welcome to our newest members, Randy Carter and Jim Fretz.

### GUILD SHOP 1st ANNUAL INVITATIONAL WOODSHOW

The Guild shop in Toronto hosted an invitational woodshow in May of this year. Thirty craftspeople from across Canada, including Sandy Graham, Brian McIntosh and Doug Newlove, all members of the GHWG, were invited to submit work. According to the CWA "the display and variety was spectacular and the workmanship simply amazing". Congratulations to Sandy, Brian and Doug on this achievement and best wishes for continued success in future shows.

The Guild Shop is a program of the Ontario Crafts Council, a non profit organization.

## WOOD RAFFLE

The wood raffle table was loaded again this month, but I think the quality of the wood improved significantly from last time. Someone even brought in a large furnace blower to be made into an air cleaner by a lucky winner. The raffle raised \$143.

The finished item was made by Wally Mugford, likely from some of the wood he has been hoarding from his previous raffle wins. It was won by Claude Hipolyte, who is one of our newer members and hasn't begun turning yet. This is exactly what happened to me on the very first night after I became a member. Looks like the fickle finger of fate has found another victim. Don't worry Claude, Josh will set you up with someone to ensure you have the tools and guidance to get a finished item ready by next meeting.

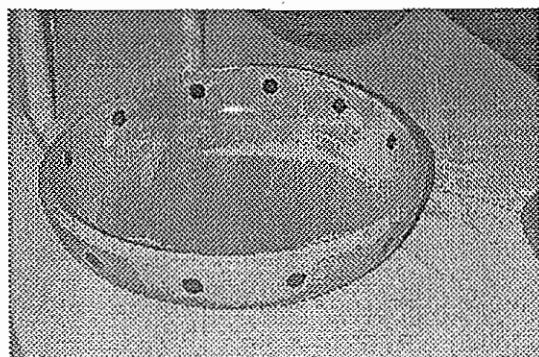
## SHOW AND TELL

The Show and Tell for this month had the normal discussion of turned items brought in by members as well as a critique session afterwards.

Cliff Rose showed an Ash Bowl turned from a rough turned blank, some miniature box elder bowls big enough to hold about 1 pea each.



Josh Pichanick brought in his large maple bowl with purpleheart dowel around the perimeter to show the ongoing progression of the warping that has gone on since he finished the piece. His question was, is it a warped bowl or art? I'll leave that for the philosophers.



## CASUAL NIGHT

The Casual night has been well received by many novice turners who have been able to get hands on training from experienced turners. However, it also represents an additional liability to the guild of \$61 per night. To help defer this additional cost, we will be asking members who attend this Casual night session (students not teachers) to voluntarily donate \$5 to help with these costs. Our income is reduced at this time of year and we would like to ensure that we start 1998 with a healthy bank balance, as we did at the beginning of 1997. Please note that this is voluntary and anonymous. Those who feel they cannot pay should still attend the Casual night session and improve their woodturning skills.

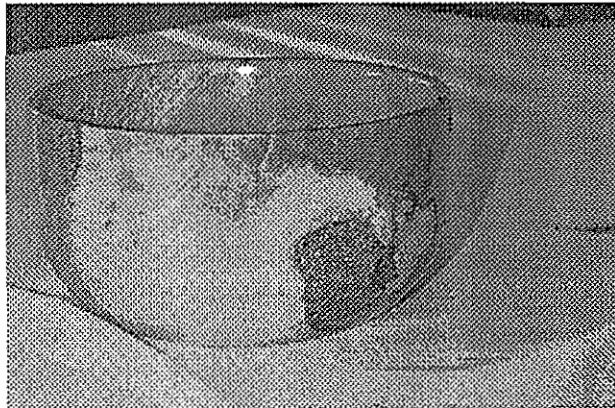
## MEMBERSHIP SECRETARY

As announced in the June meeting, a vote was held to approve the creation of an 8th executive position, that of Membership secretary. The motion, moved by Ken McCuiag and seconded by Al McBurney was carried unanimously. The membership secretary would work toward increasing membership in the guild and well as off loading some of the other executive work.

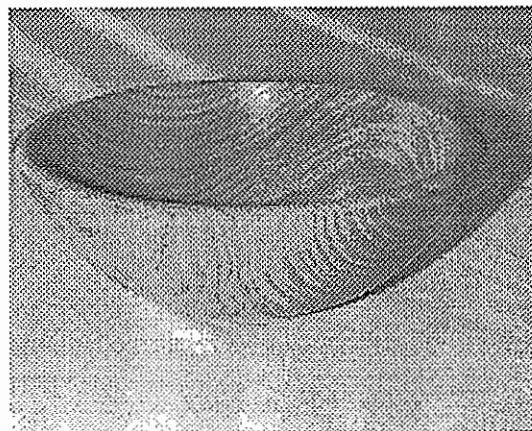
## PROGRAM CHANGES

Due to the full program already set up by Brian Graham and Kevin Ellis (1st and 2nd Vice Presidents), the proposed members night hands-on session will be held next year.

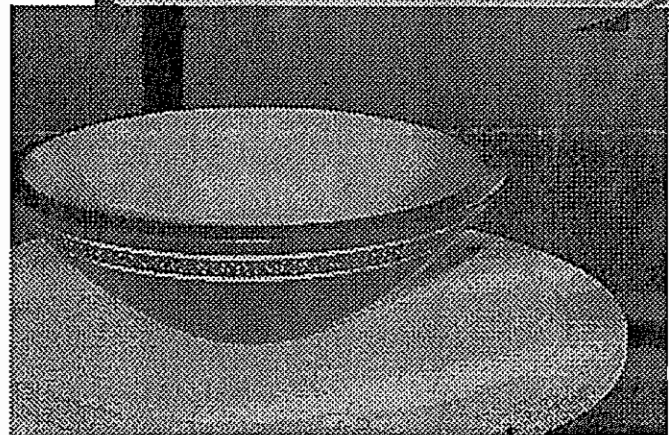
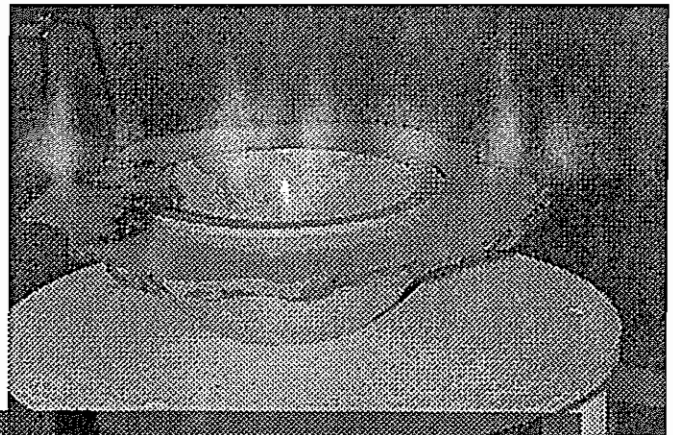
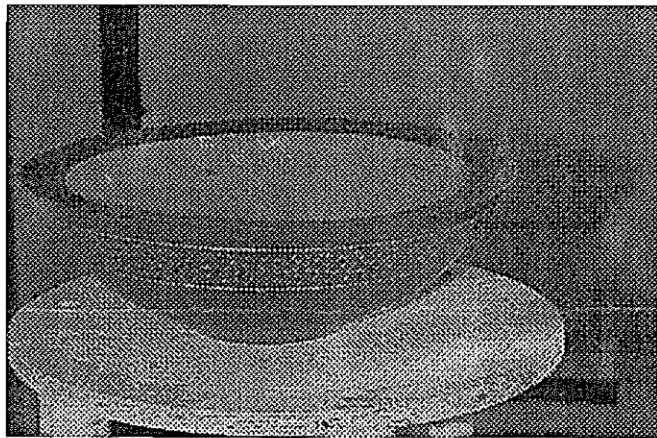
Steve Veleneive showed a spalted box elder bowl that was saved from the firewood pile by filing in the holes with a mixture of sawdust and glue packed into the voids.



Vince Redmane showed a honeylocust bowl.



Biran McIntosh showed some experimental bowls. The first was painted with acrylic paint but he had trouble getting a smooth finish without brush marks because the paint dried too fast. The second was painted with a thinned acrylic paint but the sycamore absorbed the paint into unwanted regions. He also had some box elder bowls that came from the same blank using the McNauton system to extract the center.



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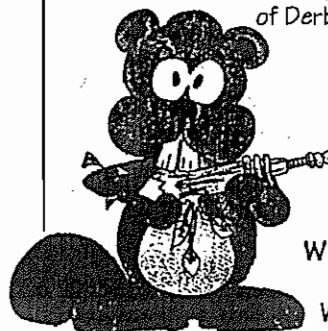
John Marriage

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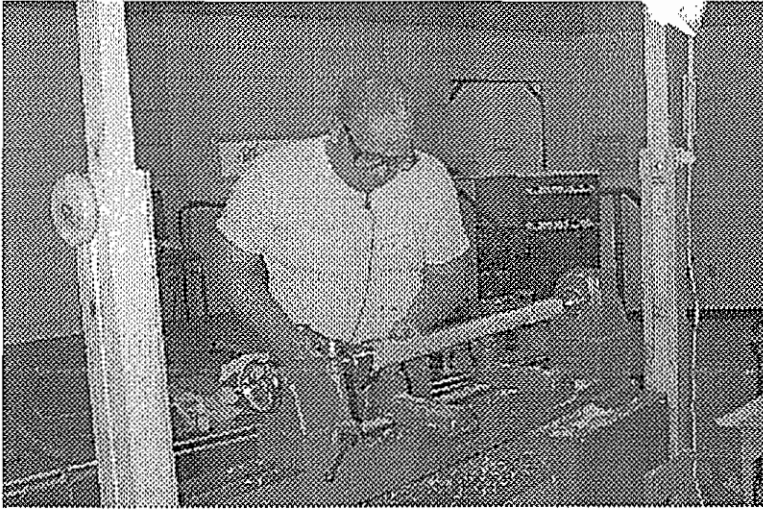
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## TURNING DEMONSTRATION

The turning demonstration this month was presented by one of our members, Warren Brice. Warren has been a cabinetmaker for a number of years but has only recently begun turning to be able to make legs, finials, spindles, etc for his furniture. Warren offered to demonstrate his



technique of making cabriole legs and quarter columns.

Warren first demonstrated marking out the blank for cabriole legs. If he was leaving the leg natural or stained, he would carefully select the side of the wood which has the best figure and would make this the front of the leg. If the leg has a pummel, he would next mark this, which would be the top of the leg.

The first problem is to find the "normal" and "offset" centers. He would draw intersections on the top-end and foot-end to give the normal center point. Then, on the foot-end, he would mark an offset center point mid way between the normal center and the radius of the leg. This offset center would be toward the back face of the leg. To find the other offset center at the top of the leg, he would first draw two lines on the foot-end, one from the offset center to an adjacent face, and one from the normal center to the same face. He used a square to ensure the lines were normal to the face. He drew one line from where the normal center line crossed the face, down the middle of the leg to the top. In other words he drew a mid line down the middle of the leg. He then marked a point on this mid line about 1/8" below the pummel. He then laid a straight edge from this point to the point where the line from the offset center meets the face at the foot-end. The opposite end of the straight edge will then cross the top-end of the leg at the correct place to put the top-end offset center. The whole point of the exercise is to find the ideal offset center point at the top of the leg and still have the leg centered at the bottom of the pummel. This method allows Warren to account for any size pummel, leg length and offset. And as you may notice, it's impossible to describe without drawings.

Warren then mounted the blank between normal centers and smoothed the cylinder form the pummel down to the foot to the final leg diameter.

He then moved the blank to the offset centers, and starting at the center, turned until he got rid of the "shadow" and had a nicely rounded cylinder. He worked his way from the center to the foot, leaving about 1" unturned at the foot. He then sanded the leg portion while turning on the leg. With the lathe stopped, he repeated the sanding cycle but this time with the grain to remove cross grain scratches.

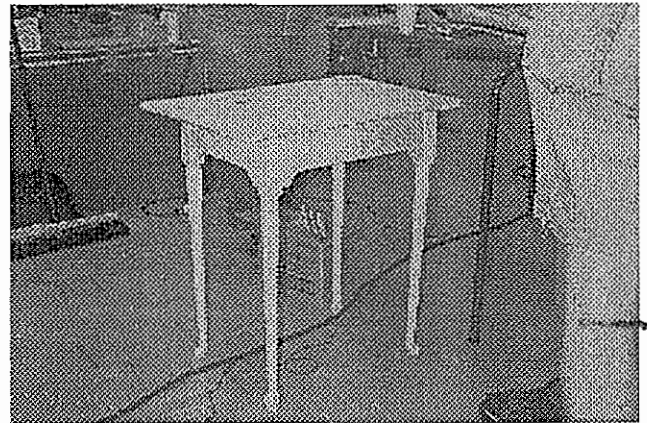
He remounted the leg on the normal centers to finish rounding the foot, adding a bead between the leg and foot. He would then do a partial parting cut on the bottom of the leg completing the separation with the lathe stopped.

He would generally make all four legs first, then cut all to length on a saw. The motifs in the pummels would then be made.

Warren had brought one of his partially completed tables to show us the final product. The legs were going to be painted so they were made up of glued up poplar, but he would use better quality solid wood for a natural finish. The top was made from edge glued maple with a carved (and routed?) edge. The combination made for a beautiful reproduction of a Queen Anne Style Tea Table with Porringer corner shaped top.

Warren also demonstrated making quarter columns on the lathe. These would be attached to the face or sides of piece of furniture as a decoration.

He first jointed and planned four identical pieces of square



stock, and glued brown paper to two faces of each piece. The four pieces were then glued together, paper faces touching. Using the two layers of paper made separation easier with less chance of damage to the delicate columns.

With a previously glued up blank, he then mounted the blank on the lathe between centers and shaped the basic cylinder. He then turned beads, grooves, vases, etc based on a design pattern for the piece and completed with sanding.

He then removed the blank and with a plane iron split the blank along the glue lines. All that was left was some cleanup sanding and the quarter column could be glued to his project.

Thanks Warren for an entertaining and informative session. It was doubly appreciated in that it came from one of our members. For those who couldn't understand my cryptic description of the mark up process, please see Warren.

## THE REDMAYNE ENTERPRISE

“What level wood-turner are you: novice, intermediate, advanced, (gallery guru)?”

Those members who also belong to the Canadian Woodturners Association were asked to reply to this question as part of Ken Goldspink’s survey. How do you answer? the question caused me to record some related ideas.

1. As my wife is a member of North Metro Sweet Adeline Chorus, I sometimes look at her newsletter. I was surprised to learn that choruses are not just encouraged to enter regional competition - it is mandatory. Yes, many ladies get great pleasure from the social aspects and just plain enjoy getting together once a week to sing. But if you want to sing with Sweet Adelines, competition is part of the package. And each member is individually tested before being allowed on stage at competition.
2. How do we learn and improve our skills?
  - a) Books and Videos
  - b) Live demonstrations at guild meetings, wood shows.
  - c) Hands-on practice (Casual night, 1-2 days with a teacher)
  - d) Exercises at home (even good pianists regularly practice scales. Remember Richard Raffan’s advice. “ When you are learning, try to resist the temptation to make something”).

3. Are there any exams? Certification?

Those who sell to the public get feedback. The few who enter juried competitions may be awarded ribbons. That’s it!

Our “Show and Tell” critique panel at the last meeting was a new feature. Will it be helpful?

4. Vince Redmayne recommends that we read the current issue of the British Wood Turning for ideas about the mission of a guild to promote excellence. Yes, we all make round things - but are we getting any better?

By the way - I ticked NOVICE on the questionnaire - but I’d like to prove that I’m much better than that.

Ken McCuaig

### TURNING DEMONSTRATIONS AND SEMINARS AT THE GHWG THIS YEAR

<b>AUGUST 21</b>	DOUG NEWLOVE BRIAM McINTOSH	BOWL TURNING TECHNIQUES TEXTURING, CARVING, PAINTINGE
<b>SEPTEMBER 18</b>	DON MARTINDALE	LARGE BOWLS
<b>OCTOBER 16</b>	BOB HASTINGS	WOOD FINISHING
<b>NOVEMBER 20</b>	CHESTER VAN NESS RACAL INDUSTRIES (tentative)	DUST COLLECTION LUNG PROTECTION SPECIALISTS
<b>DECEMBER 4</b>	CHRISTMAS POT LUCK BUFFET MULTIPLE SIMULTANEOUS DEMO’S HANDS ON SESSION	

## 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

### NORTHERN ONTARIO WOOD SHOW

September 11-14  
 Coniston Arena  
 5 Government Road  
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### MICHAEL HOSALUK

September 18, 6-10pm  
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# WOODHAVEN

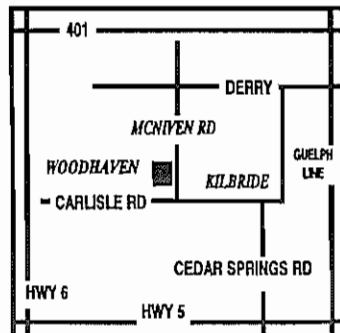
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