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THE CHIP FLYER

ISSUE: 20

OCTOBER 1997

NEXT MEETING

Casual Evening - Members only - October 2 - 7:00 pm to 10:30 pm
 Formal Evening - Members and Guests - October 16 - 7:00 pm to 11:00 pm

MESSAGE FROM THE PRES.

For those of you who were not able to attend the last meeting, I am happy to report that Kevin Ellis is doing just fine and is no longer wearing dark glasses - he was probably just taking a "dim view of things" anyway.

Of this and that -

- As the last Executive meeting, a motion was moved by Brian Graham (1st VP) that from January 1998, the annual fee be raised from \$35.00 to \$40.00. The motion was seconded by our Treasurer, Ken McCuaig and accepted unanimously.

The main reason is to enable the Executive committee to respond to members input (we would welcome more) regarding demonstrators for 1998. We plan to have at least one full day (or 3 day) workshop hosted by a well known turner, at least one demo seminar by an internationally accepted woodturner and a professional presentation by a well known international manufacturer of woodturning stuff - how about Robert Sorby from England in March?

Al McBurney suggested a great idea for the spring, a weekend Studio Tour where about 6 to 10 advanced turners would be available in their workshops and all interested members would be

divided into groups of 4 or 5, and scheduled to visit each of the studios in action. It will need careful planning but it will be a great learning experience for all of us.

- The Show and Tell critique by Don Martindale at our last demonstration was excellent and this seems to be the way to do it in the future. (Don is now a Member of the GHWG).

- Those of you who are members of the CWA, have read the recent rave review by Mark Salusbury of the turning smocks made by Janet Goldspink (Ken's wife) of the GBWG. The price for the new smocks will be \$65.00, which includes tax and delivery. Batteries are not included, but what a bargain.

- Based on his careful (and tight fisted!) control of our treasury - Ken McCuaig has agreed to the purchase of accessories for the GHWG, such as gouges, partings tools, and a second chuck. I will shop around at the Woodstock show.

- For the Show and Tell at the Hamilton Public Library on October 25th, we need members to provide a few of their pieces for the display - Please call Josh Pichanick, Frank Ditomaso, Mary Muir or Cliff Rose for details.

- Mary Muir is hoping the next supply of Crests will be ready for the October 16th meeting, so

please - RBPB (remember bring piggy bank).

- Kevin Ellis, our busy librarian, mentioned we would welcome donations of books, periodicals and videos for this very popular and educational facility.

- As nobody famous never said - "and that folks, is that".

HAMILTON LIBRARY DISPLAY

As mentioned in the last newsletter, the GHWG has been invited to set up a display of turned objects during the Festival of Arts at the Hamilton Central Library on October 25 from 11-3. We are looking for turners to offer their work for display and if possible come and discuss the items with the public.

If you have any items for display, let Josh Pichanick, Cliff Rose, Mary Muir, or Frank Ditomaso, know as soon as possible so he can determine how many items he will have and arrange to get them to the library. Don't wait until a few days before the show.

WISH LIST

We need lathe tools and accessories for use on Casual Nights. If you are willing to loan or give these to the club, please contact Josh. We need -

- 3" face plat - 3/4-16
- 6" caliper
- glue gun
- 1/4" , 3/8" bowl gouge
- 1/2" , 3/8" spindle gouge
- 1/8" parting tool
- scroll chuck with 2" jaws and 3/4-16 thread

CRITIQUING

Bob Hastings and Ken Goldspink have declined to give public critiquing at the October 16th meeting, but will be happy to give private critiquing to members. If you wish to have your items critiqued by these two experienced and respected turners, bring you items to the meeting and talk to them during the coffee break.

DECEMBER MEETING

The December meeting has been changed again since the notice in the last newsletter. There will a Casual night on Thursday December 4th and our annual Christmas meeting will be the next Thursday, December 11. The Christmas meeting will include a Pot-Luck buffet to which all spouses are invited, simultaneous demo's on about 5 lathes plus some hands on sessions. The regular third Thursday meeting, December 18th will be canceled since it is so close to Christmas. More details will follow closer to Christmas.

WOOD RAFFLE

The wood raffle raised \$172. Thank you to all the members who contributed wood and other items for the draw. This was one of the best assortment that I have seen this year. I believe Ken McCuaig

even brought in a Delta faceplate with a laminated blank attached.

The finished piece, supplied by Jim Wright, was won by Father Ron Synott, a guest of Al Sanford.

TAUNTON PRESS BOOKS

Guild members are now eligible to buy books and videos published by The Taunton Press (Fine Woodworking, Fine Home building, etc.) at a 20% discount off their published Canadian list. This offer has been made by Fitzhenry and Whiteside, Canadian distributors for Taunton. The only requirement is that we order a minimum of 5 at a time and there may be some shipping charges from Markham. Kevin Ellis will have 2 copies of the Taunton Press catalog available for viewing at the meetings. The orders must be prepaid and made through Kevin only please.

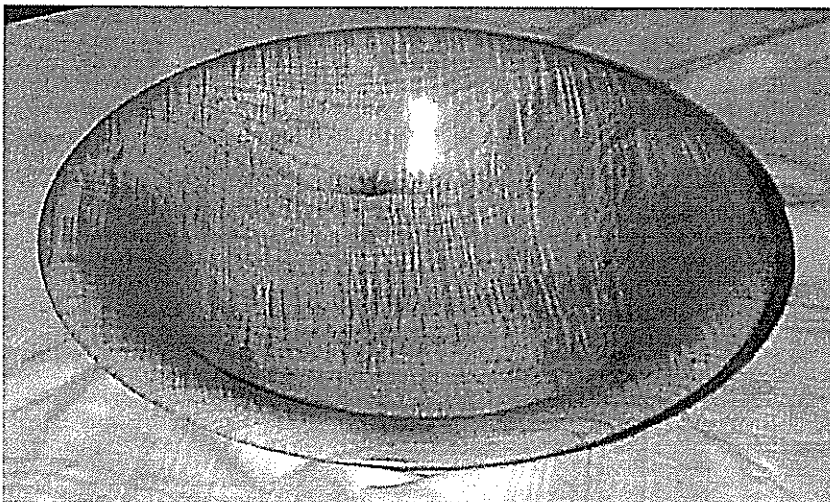
DON MARTINDALE

Don Martindale was the guest demonstrator for September and as it turns out, our newest member.

Don lives in Jordon and is a millwright at Dofasco Steel in Hamilton. He began turning about 12 years ago with a eye to entering the woodturning competitions around the province. His most recent accomplishment was an honourable mention at the Durham wood show competition in August for his large Curly Ash bowl. Don is a member of the American Association of Woodturners, the Canadian Woodturners Association, and the Woodturners Guild of Ontario.

As you may note from the photos, Don turns big bowls, the bigger the better. This meant of course that he couldn't bring his lathe to the GHWG meeting and since it's custom made (he is a millwright after all) none of his equipment would fit our lathe. Therefore, he had to restrict his talk to discussing his work through videos, samples of bowls he has made, and his large collection of tools and lathe accessories.

Don began his discussion of his lathe which he has made himself and continuously improved on. The lathe can handle 24" diameter bowls or 52" long spindles. It is powered by a variable speed 1HP DC motor (which he feels is actually not enough power) and obviously, is bolted to the floor.



Don turns all his bowls from green stock that he has harvested himself. Where possible, he prefers to cut the tree down himself so he can get the large blanks that interest him. He generally cuts the log about 3" from the center pith to get rid of the cracking problem and as much as possible rough cuts the blanks with a chain saw. With blanks this big, he must have something that is roughly round without any waste for mounting on the lathe. The blank is mounted directly on a faceplate with screws, and with the lathe turning at it's slowest speed, he holds the large blank up to the headstock until the faceplate screws itself on. He then gets a roughly balanced round shape before increasing the speed.

Once balanced on the lathe, Don uses a special tool that he designed and made himself to remove the center waste in one piece which he will use for another

bowl. While he won't claim that he invented the idea, he certainly invented the tool. The tool consists of a heavy center pivot which is mounted on the lathe just in front of the blank at its center. The pivot is then connected to a bar which radiates out toward the outer edge of the bowl and which is welded to an arc shaped bar about 2" high, 10" long and 1/4" thick. The bar is actually shaped to be part of a sphere, that is it is curved in its long dimension and across its width. Each bar must be made for a fixed radius. A tool steel bit is silver soldered to the end of the bar and does the actual cutting. The bottom of the bar rides on the tool rest and provides support for the extraordinary forces exerted by cutting. The tool is used by slowly running the cutting edge into the blank which begins making an arc shaped cut into the blank. As the tool is pushed further into the blank, it begins curving toward the bottom center of the blank. The spherical shape of the bar holding the cutting tools follows in the kerf formed, hence the need for it to be shaped as part of a sphere. The bar must be continually retracted for shaving removal and then reinserted into the kerf. When the cutting tip is within 2-3" of the center, the bar is removed and the center waste broken away and removed to save for another bowl. In this way Don can get 3 or more bowls out of each blank.

All this is done while the blank is still very wet to make cutting easier although he still gets an occasional dig which sometimes results in a bent tool. The last half of the cutting is done totally blind since the cutting edge can't be seen once it rounds the corner inside the blank so all cutting must be done with feel.

Don reinforced the talk with a video that showed his lathe and the curved bar/cutter in operation.

The rough bowl blank is then shaped inside and out and the wall left thick. The whole thing is coated with paste wax and the bowl stored until dry and ready for final shaping. Don will monitor the bowls for hairline cracks and return them to plastic bags to slow down the drying if cracks develop. If a large crack develops he will place the blank back on the lathe, turn off the crack and rewax.

After some months of drying, Don will complete the bowl by turning it round again and finishing the shape. The bowl is then set aside for a while to continue drying.

He generally uses air tools with Velcro sanding discs for finish sanding and with bowls of this size, goes through a lot of sandpaper. He now makes his own Velcro backed paper discs by punching 2" and 3" disc out of belt sander rolls with a homemade punch. He usually runs the lathe at 4000-6000 FPM (feet per minute) for the finish sanding. That's about 600 to 950 RPM for a 24" bowl.

Don finishes the bottoms with a homemade vacuum chuck. Using scrap wood on a faceplate, he turns a ring that just fits the diameter of the bowl and

places the rim of the bowl over the ring. With vacuum applied through holes drilled through the back of the faceplate via a slip joint, he can hold 20" diameter bowls with about 400 LB of force. This gives him complete access to the bottom for finishing.

All his salad bowls are finished with Mineral Oil, and his show pieces with Danish Oil.

Don is looking forward to when he can spend more time at turning and start working through his considerable inventory of rough turned bowl blanks waiting for him. However, he figures that by the time this happens, he will likely need a chainfall to lift the blanks onto the lathe since his back may not be up to it.

Thank you Don for an entertaining talk and welcome to the Golden Horseshoe Woodturner Guild.



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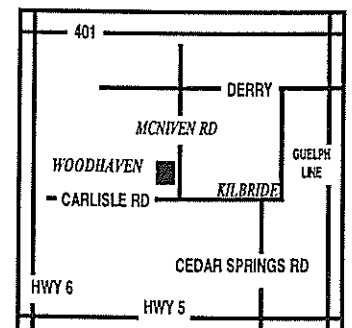
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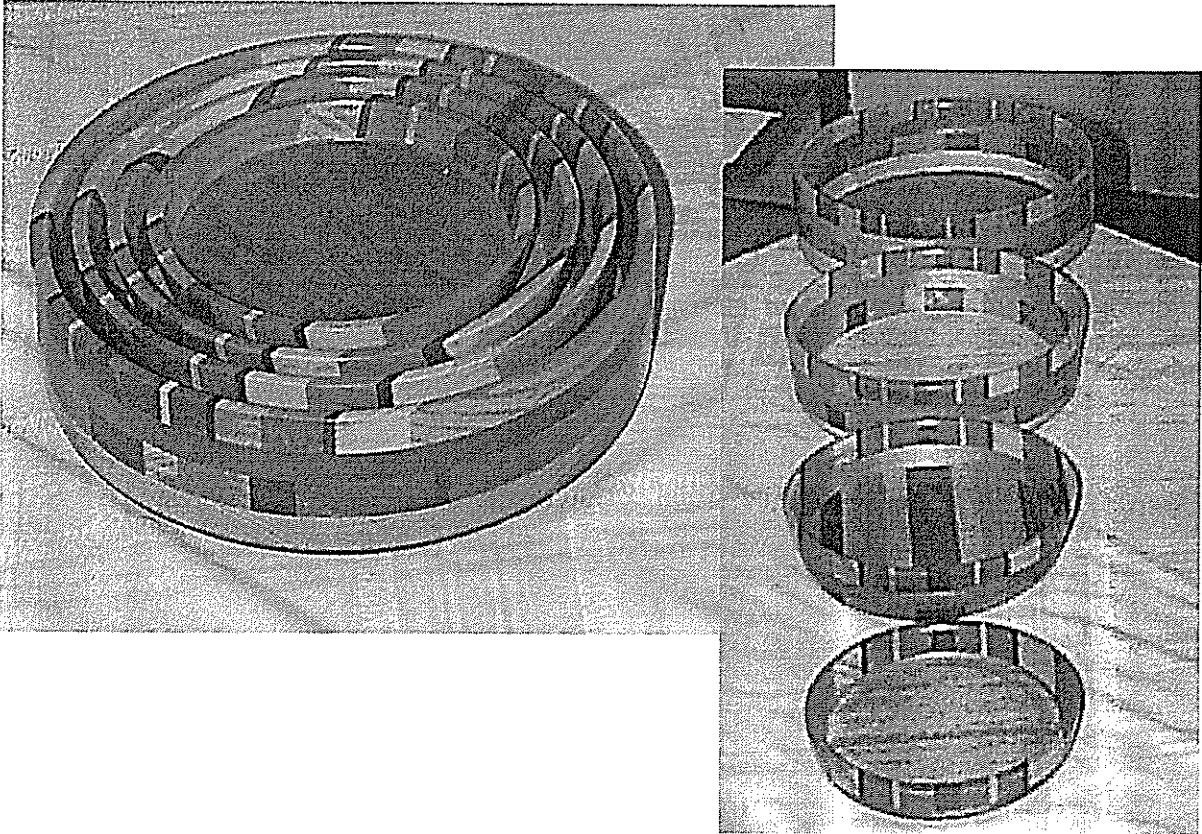
HOURS

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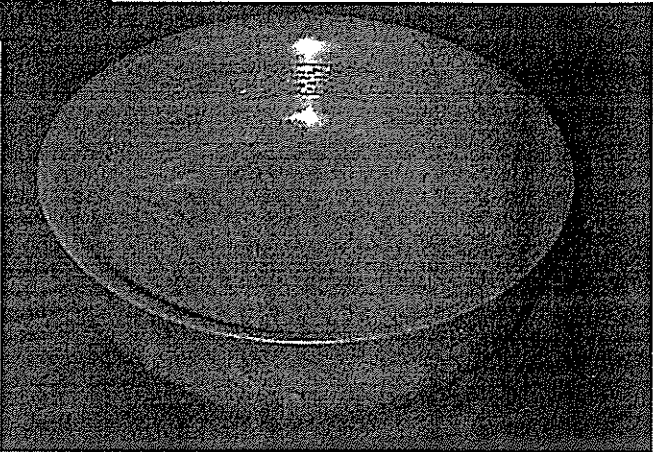
Steve Villeneuve's polychromatic bowls made from one laminated blank



Italian Chestnut bowl by Frank Ciccarelli



Walnut bowl by Frank Ciccarelli



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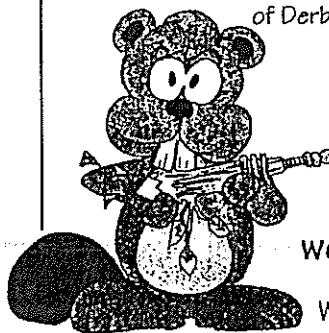
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UPCOMING EVENTS

WOODSTOCK WOOD SHOW

Fri Oct. 2 10 am - 9 pm
 Sat Oct. 3 10 am - 6 pm
 Sun Oct 4 10 am - 6 pm
 Woodstock Fair Grounds (519) 539-7772
 Admission \$10.00

Note: Guy Mechan and Steve Viilleneuve will have booths at the show, please visit them.

ONE OF A KIND CRAFT FAIR

Nov. 27 to Dec. 7
 National Trade Center, Exhibition Place, Toronto

Note: Brian Mc Intosh will have a booth at this craft fair, please visit him.

HAMILTON WOOD SHOW

January 30, 31 February 1, 1998
 Canadian Warplane Heritage Museum
 Hamilton Internation Airport

TURNING DEMONSTRATIONS AND SEMINARS AT THE GHWG THIS YEAR

OCTOBER 16	BOB HASTINGS KEN GOLDSPIK	WOOD FINISHING TURNING
NOVEMBER 20	CHESTER VAN NESS RACAL INDUSTRIES	DUST COLLECTION LUNG PROTECTION SPECIALISTS
DECEMBER 11	PARTY TIME!	

NEWSLETTER SUBMISSIONS

If you have any articles, ideas, items (wood, tools, etc.) for sale, articles wanted, etc., please contact me and I will add it to the next newsletter. Please try to get this to me by the end of the month.

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

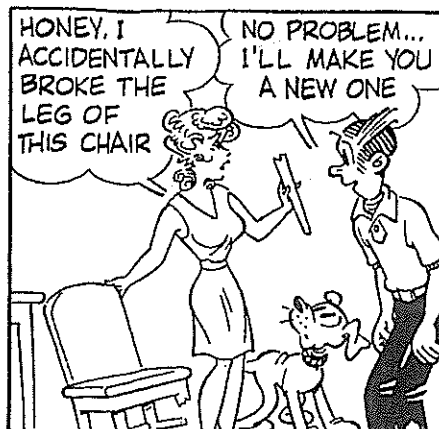
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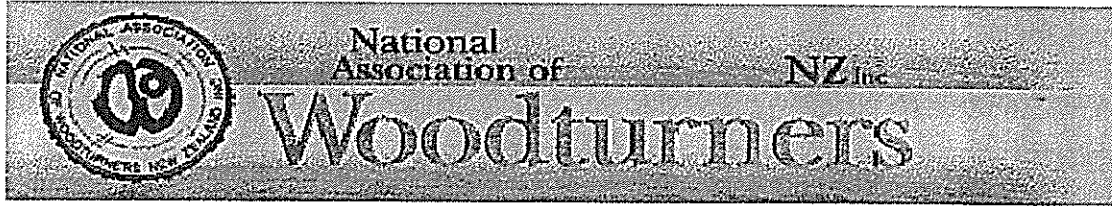
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John Marriage



WOODTURNING ON THE WEB

The following are excerpts from the National Association of Woodturners of New Zealand library. You can find them at <http://www.webweavers.co.nz/woodturners/naw.htm>



Two Drying Methods For Green Timber Turning

by Simon Waters
of Wanganui

There are few things as frustrating as having timber you have worked hard to collect, end-seal and store, crack and split. Either you have to rethink your use for the timber by making a smaller project or, as is often the case, the cracking is so severe the timber is rendered useless and suitable only for firewood.

There are many theories about how best to go about drying timber but for various reasons these do not always suit a lot of hobbyist turners. For example, purpose built drying sheds or ones with fans at one end are a good idea and can yield a good success rate of uncracked timber. But they are expensive to build, take up room on your section and worst of all the timber takes years to dry. It has been suggested that when drying timber a rule of thumb is allow one year for every inch of thickness. That means to make a six inch deep fruit bowl a turner needs to wait six years - and that's if the wood doesn't crack. This is hardly suitable for a lot of turners.

Many woodturners, hobbyists especially, have resisted the move towards green timber turning. As their time in the workshop is often limited they prefer the immediacy of being able to finish a piece in one session which dry timber allows. Green timber on the other hand needs roughing out, putting away for a while, then finishing another day and invariably the shape they first had in mind has vanished out the window when they return to their dry roughed out blank.

But there are also advantages. Green timber turning can revolutionize a person's approach to woodturning. Any preferences for making items in one session does not have to be compromised simply by sacrificing a day turning green blanks to build up what will in a very short time become a good bank of dry rough turned items to choose from. The quantum leap many may experience in chisel techniques by turning timber wet can also be very satisfying. The ribbons of shavings fly off the chisel with ease and the speed you can achieve is electrifying.

Once a blank has been roughed out green there are a variety of techniques to go about drying it, all of which take a fraction of the time it takes to dry thick solid blanks of timber. While cracking may still occur from time to time it is a rare event, especially after a turner becomes familiar with a particular drying technique. In any event cracks on roughed out pieces can often be turned into a feature or perhaps hidden with the right blend of glue and saw dust. Some of the drying techniques include soaking blanks in a solution of PEG - a wax based agent which forces moisture from the timber and replaces it with wax. Others include burying blanks in shavings, or putting them in plastic bags or ventilated light-bulb lit cupboards to dry, while some turners have found success with variations of drying projects in the microwave.

Two other methods, one using boiling water and the other fire, are used daily by two of New Zealand's leading woodturners Gael Montgomerie of Motueka and Rick Taylor from Orewa. Rick's fire drying technique suits artistic turning particularly as after taking the walls down to the finished thickness it can warp and buckle the work in a very effective way whilst drawing the moisture from the timber. Gael's method of boiling the roughed out blank on the other hand is useful for drying the blank when movement of the timber is not required. Both methods take very little effort or expense, are very effective and best of all achieve quick results.

Boil Drying

Gael says she first learned of this boil drying method from Jim Wilson in Dunedin in about 1989. She says it is very useful for speeding up the processing time of Sycamore which discolours rapidly. The process works just as well for other species.

METHOD:

1. Rough out blanks to about 25mm thickness.
2. Emmerge in boiling water for at least 30 minutes. It doesn't matter whether you put the blank in cold water

and heat it up or immerse it straight into ready boiling water.

3. For thicker blanks allow more time in boiling water - say 45 minutes.

4. Once boiled you can either cool blanks in cold water or take out directly (tongs are a good idea) and place in a shady place til cool. Once cool stack on edge in racks in timber shed.

NB: Gael says Jim found at 20 degrees (in his kitchen) blanks dried in about 10 days. She, however, leaves blanks for two or three weeks in her timber shed then a week to 10 days in her warmer workshop before finishing. Again weighing timber is a useful way of determining whether or not is has dried sufficiently.

GADGETRY: Gael uses an electrically heated wash boiler which takes pieces up to 450mm in diameter. She fills it with water, turns it on and starts rough turning. She stacks each piece in as it is done and as each batch is cooking she turns the next batch. Gael covers the boiler with a lid and puts bricks on top to keep it from popping off while the water is boiling.

Fire Drying

Rick's fire drying technique works by literally setting alight the turned piece and drawing out the moisture from within the wood.

Method:

1. Rub methalayed spirits onto the outside of the work with a cloth or brush. Ignite with a match and allow flames to burn out of their own accord (stop if the wood starts to burn though). Lathe is stationery.
2. When you are certain the fire is well and truely out rub meths onto the inside of your work. If a hollow form with a narrow opening keep hands well out of the way when igniting meths as the flames will shoot out like a flame thrower. Again allow to go out of own accord unless wood catches on fire.
3. Repeat steps one and two at least four times. The thinner the walls of the work the less times this fire drying technique will be required. Note the technique will not draw moisture from work if the walls are too thick.
4. After most of the moisture is drawn out repeat steps one and two again only this time sanding between each fire with 60, 80, 100, 120 grades. Stop if cracks appear.
5. From 120 grade onwards there should be no need to fire between grades. Continue sanding process through to your preferred grade.
6. Finally store piece away out of direct sunlight and leave it to dry thoroughly for a few weeks. You can try weighing it each day and when it ceases to lose weight it is about as dry as it is going to get. It is then ready for finishing.

WARNING: Fire drying is a safe technique if you apply common sense. Keep the meths bottle well out of the way when igniting your work and it is a good idea to keep a fire extinguisher nearby for any unforeseen mishaps. Watch for sparks left on the wood, on bark or on your faceplate / chuck and especially on the inside of hollow forms. Be sure that the work is completely safe before applying next coat of meths.

ADDITIONAL WOODTURNING SITES YOUR MAY WISH TO VISIT

American Association of Woodturners	http://www.RTPnet.org/~aaw
Conover Lathe	http://www.conover-lathe.com
Fine Tool Journal	http://www.wowpages.com/ftj/
Lee Valley Tools	http://www.leevalley.com
Oneida Air Systems	http://www.dreamscape.com/oasinc
Dublin Chapter Irish Woodturning Guild	http://www.clubi.ie/phillip/DCIWG_Home.html