

THE CHIP FLYER



From the President's Notebook

Well here we are back in September to start another year of demo's and hands-on sessions. It is hard to believe the summer has come and gone - mostly. A special thanks to Peter Morrill and Hugh Widdup for opening their shops in July and August. I am sorry I missed Peter's, but I made it to Hugh's.

September brings our professional demonstrator, Neil Turner in on the 30th. For the demonstration, we will be joined by members from the Toronto Woodturners Guild. It will be \$40 for the day for GHWG members. For those from TWG, your annual membership fee covers this session. For either group, registering in advance would be appreciated so we will have an idea of the numbers needed for lunch, which is included. Neil will be doing a demo of the turning and carving of his sea urchin box. He is well known for his carving and texturing on his turnings and it will be great to see some of his techniques. His web site

(<http://www.neilturnerartisan.com.au>) has some great examples of his work. On

Oct 8th (The Sunday before Thanksgiving Monday), there will be hands-on day with

Neil. Thanks again Andy for hosting this event. There are six available slots (\$100, bring your tools and your own lunch). Attendees will be getting a chance to make their own urchin box and learn some new carving techniques. If you are really interested and cannot make it on the holiday, Lee Valley will be hosting Neil as well at the Burlington and Vaughan stores. Please check their seminar registration pages for costs and dates. Lee Valley classes will be doing open bowls with carving a coral texture.

Since Neil is in town at the end of September, it was decided to move the Show and Sale to late October, closer to Christmas to try access a different buyer. Derek will have more details in the coming weeks. Tables will be \$30 and we will have the same percentage of sales going to the club. The event has slowly grown over the past couple of years, so we are looking to have a few extra tables available and with buyers starting to think about the holiday season, it should add a new dynamic to the sales volumes this year.

We have been busy trying to put together an interesting set of demo's for the fall, and we will start off with Hugh demoing some of his character peppermills. We will have a few grinder kits added to the draw table to help people try out some techniques covered by Hugh.

In October we will have Paul Newman in from the Thames Valley Guild in London to give a demo on lidded boxes.

Then in November Carl Durance will be back for a visit and be showing how to make a dizzy bowl. We are still working on the winter schedule, and will pass that along shortly.



Lloyd Butler

Coming up

Sept 14th Hands-On and
Woodturning 101

Sept 21st Snowman peppermill
demo by Hugh Widdup

We will be starting our woodturning 101 program in September on our hands-on nights. If anyone is interested in taking part in the 101 program this fall let Brian Ashton know (fvp@ghwg.ca). We currently only have 4 students or one group signed up for this fall so far. A second group would start in October, so 4 more can start right away if we can get you signed up. We have been running the program now for the past 6-7 years and we have seen many of its graduates progress quickly and take some of the top awards in the competitions over the past few of years. It is a great way to get an introduction to the basics of turning. We will hold a class each month covering a different topic, with the whole program covering 5 months.

Even with the lawns still needing a couple of more mowings, we have started work on our annual Christmas party, which we hold in December. We will have the raffle prize tickets available in October as we pull together the bulk of the prizes.

I am glad to have all the members back for another tour on the executive team. I hope they are looking forward to it as much as I am for the coming year.

Workshop tour Peter Morrill.
by Sandy Zimmerman

I hope everyone has had a great summer and is ready for Golden Horseshoe Woodturners activities to rev up again! A few of us enjoyed a July morning with Peter Morrill in his spacious workshop. After enjoying coffee and cookies, Peter gave us an informative demo on choosing logs for turning and the importance of wearing proper safety equipment when operating a chainsaw. We went outside and Peter continued his focus on safety and how to make cutting decisions on a log to yield the best turning timber. We all enjoyed Peter's demo as well as the opportunity to get to know each better! Thanks, Peter!





Demonstrator Report

Don Svob: CA Finishing

Reporter: John Phillips

June 15, 2017

For the final general meeting of the 2016-2017 year, GHWG was pleased to host Don Svob who gave a broad overview of the ins-and-outs of using CA glue as a finish on wood turnings. Don is a veteran demonstrator and gave a very relaxed, presentation that promoted a lot of interaction with the audience. Beginning with the general uses of CA as an adhesive, he then touched on various aspects of CA use including finishing. Perhaps it was the easy flow of the presentation and Don's willingness to engage the audience, many of whom were eager to raise points from their own experience, I found myself, in the end, with few notes on which to base a structured report. So I have taken the opportunity to gather together some of the salient features of the cyanoacrylates that relate to their use in woodturning and which underpin the hazards in working with these compounds.

One of the most widely discussed yet poorly understood aspects of wood turning is choosing and applying the right finish to a piece. The newest entry in the current lexicon of wood finishes are the cyanoacrylates (CA). Developed initially for use as adhesives, the CA glues have rapidly become a widely used reagent



for wood finishing as well. Upon drying, their hard crystal-clear film provides a uniquely hard and transparent coating with unmatched optical clarity. With such glowing accolades, there are also a number of problems associated with the use of CA in wood finishing including toxicity, hyper-rapid set-up time and brittleness (see below).

Cyanoacrylates are a family of strong fast-acting adhesives with industrial, medical, and household uses. Cyanoacrylate adhesives have a short shelf life if not used, about one year from manufacture if unopened, and one month once opened. As cyanoacrylates age, they polymerize, become thicker, and cure more slowly. They can be thinned with a cyanoacrylate of the same chemical composition with lower viscosity.

In general, cyanoacrylate is considered an acrylic-type resin that rapidly polymerizes in the presence of water, forming long, strong chains. Cyanoacrylates include methyl 2-cyanoacrylate, ethyl-2-cyanoacrylate (commonly sold under trade names such as "Super Glue" and "Krazy Glue"), n-butyl cyanoacrylate and 2-octyl cyanoacrylate (used in medical, veterinary and first aid applications). Octyl cyanoacrylate was developed to address toxicity concerns and to reduce skin irritation and allergic response.

To facilitate easy handling, cyanoacrylate adhesives are frequently formulated with an ingredient such as fumed silica to confer a more viscous or gel-like property. Moreover, as cyanoacrylates age, they polymerize, become thicker, and cure more slowly. Storing cyanoacrylates below 0 °F (-18 °C) will nearly stop the polymerization process and prevent aging.

Clearly the cyanoacrylates are a valued product for wood turners. Given their popularity, special attention must be given to health and safety aspects of the user/consumer. So I have taken the liberty to reiterate here some of the most obvious hazards of CA use as they relate to the chemical properties of CA.

1. The fumes from CA are a vaporized form of the cyanoacrylate monomer that irritate sensitive membranes in the eyes, nose, and throat. They are immediately polymerized by the moisture in the membranes and become inert. These risks can be minimized by using CA in well ventilated areas.
 2. CA adhesives may adhere to body parts, and injuries may occur when parts of the skin are torn off. With time (up to four days) and without force, however, the glue will spontaneously separate from the skin. Separation can be accelerated by applying vegetable oil near, on, and around the glue. In the case of glued eyelids, a doctor should be consulted.
 3. Interestingly, applying cyanoacrylate to some natural materials such as cotton, leather or wool (cotton swabs, cotton balls, and certain yarns or fabrics) results in a powerful, rapid exothermic reaction. This reaction also occurs with fiberglass and carbon fiber. The heat released may cause serious burns, ignite the cotton product, or release irritating white smoke. Material Safety Data Sheets for cyanoacrylate instruct users not to wear cotton or wool clothing, especially cotton gloves, when applying or handling cyanoacrylates.
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Neil Turner Demonstration 30th September.

Neil Turner has lived and worked on a wheat and sheep property 200km east of Perth in Western Australia for the last 50 years. "I always enjoyed the activity of farming; the nature of the work was different and varied. It was often a mix of long hours and hard work," he tells me. And so when he finished his schooling aged 17 he returned home to become a third generation farmer. He worked alongside his father and brother until 2000 when he and his wife decided to divide the property and work their own land. Neil's son did not wish to follow in his father's farming footsteps, so the farm was sold, and they moved to a 10 acre bush block in the south west of Western Australia near Bunbury. Attending the Australian School of Wood in Dwellingup was a lifelong dream for Neil: "I'd always been interested in furniture making and how I could translate carving and embellishing from my woodturning into furniture," he comments. With no more ties to the farm, Neil attended the school in 2010/11, learning new skills about furniture making, designing functional art furniture as well as carving and embellishment, and the rest is history!

Discovering turning - Neil had a rather obscure entry into woodturning; a friend of the family wanted a wooden lamp stand, and so at the age of 19 Neil made his first wood lathe. With a beginner's set of tools he turned what, looking back, was, according to Neil, "the most awful lamp stand" But the interest was there to be honed. Neil started turning stumps dug up by the plough and other wood he found on the farm. His lathe didn't provide the range of speeds required to turn large, out of balance stumps, and eventually he made another lathe, this time with a three-speed gearbox and two-step pulleys to increase the selection of speeds. This enabled him to turn stumps and burls without the lathe hopping out of the shed! As time went by this lathe with its whirring gearbox and other idiosyncrasies became outdated. After some investigation and viewing of manufactured lathes Neil acquired an Omega Stubby lathe, which has proved to be a good choice: "It provides all the items I require in a lathe - well made, Morse tapers in headstock and tailstock, large swing, up to 500mm extendable bed and an infinite range of speeds," he says.

Turning style - Neil describes himself as, "not a very technical turner... for me, how I arrive at the finished item is irrelevant as long as it's what I set out to achieve." He uses a 20mm bowl gouge for most bowl turning, and if scraping or shear scraping will get the job done, then that's what he'll do! His main production pieces are natural edge bowls from burls and stumps, occasionally with some subtle embellishment. Furthermore, artistic sculptural pieces inspired by Neil's environment using fire, wind and to a lesser extent water are now something of a signature style.

Workspace - Neil has his Omega Stubby lathe set in a small space of 3m x 2.5m in an effort to contain the shavings and dust. He has two large windows, one behind and one to the right, which aids in airflow to minimise the dust - along with his large dust extractor - and to provide natural light. He has a bench grinder in one corner for quick sharpening, and all the other necessities are stowed in or on a couple of bench type cupboards. A separate space next door for carving and embellishing is in a larger room with an old recliner rocking chair serving as his carving chair. "I find it more comfortable to be sitting in a reclining position when carving, as I'm not hunched over," he tells me. Good lighting is a must for fine detail when carving with small burrs. As well as his treasured Omega, Neil couldn't do without his Osada 40 micro motor carver: "It's an absolute joy to use; there is no vibration, no noise, it's light and fits well in the hand. Worth every cent." He affirms, and notes he also would be lost without his 20mm bowl gouge.





MarketPlace

Wanted:

looking for a Oneway lathe size 1640 to 2436 or a powermatic 3520B - Please contact Hugh Widdup Email: hugh@yknottwoodturning.com

For Sale:

from: debbiesperling12@gmail.com

My best friend's husband passed away suddenly in February, and I am helping her liquidate his possessions. He was a craftsman and had a large inventory of live edge furniture grade hardwood, lumber that he had milled and cured himself. There are hundreds of board feet of oak, maple and cherry, 2"+ thick..

Location is Burlington, Snake Road

The cherry has been dried in an I heated garage. The balance has been air dried outdoors, covered with tarps. All at least a year old. There is also some exotic wood purchased from A&M.

The pricing is negotiable. I think a price range of \$2 to \$5 per board foot is reasonable depending upon the quantity purchased and the quality the piece. If someone wants to take a lot, she is open to offers.

Andrew's website:

www.watsonwheels.com

Best Regards
Deb Sperling
905-689-6073



Woodturning 101

September session

| Name | Membership No. |
|-----------------|----------------|
| Marvin McKeekin | 495 |
| Rod Lippold | 758 |
| John Stone | 749 |

1st session, Sharpening. Instructor - Lloyd Butler



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If you think you have a way with words, we could use your skills and talents. You may have a number of interesting techniques and tips you could turn into an article for the Chip Flyer. If you are interested, contact Tony at communications@ghwg.ca