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THE CHIP FLYER

ISSUE: 30

SEPTEMBER 1998

NEXT MEETING

Casual Evening - Members only - **Thursday September 10** - 7:00 pm to 10:30 pm
 Formal Evening - Members and Guests - **Thursday September 17** - 7:00 pm to 11:00 pm
 Next Casual Evening - Members only - **Thursday October 8** - 7:00 pm to 10:30 pm

PLEASE NOTE

**AS OF SEPTEMBER WE WILL BE MOVING TO ROOM 2 AT TANSLEY WOODS
 THAT'S ACROSS FROM THE MAIN ENTRANCE ON THE RIGHT HAND SIDE**

MESSAGE FROM THE ACTING PRESIDENT

As summer draws to a close and we head into fall, I would like to thank those who participated over the last two months. The mini demonstrations presented by Cliff Rose, Sandy Graham, Dennis Crowe, and Josh Pichanick were informative and well received.

Cancellation of the regular meeting for August was unfortunate but unavoidable. An extra casual night took its place. A special thanks to Jim Wright and Jim Campbell "The Jims" for helping out in this situation.

The annual Durham Wood Show was attended by several of the members of the Golden Horseshoe Woodturners Guild. This year there were five of our members who entered the woodturner's competition. We were well represented by Brian McIntosh, Sandy Graham, Doug Newlove, Josh Pichanick and Don Martindale.

In August, I received a letter from Mark Salusbury, President of the C.W.A., regarding the Furniture Society Conference: Toronto 2000. We have included the letter in its entirety for your information.

Fall Program

We begin our fall program with our September 17th meeting. Our guest demonstrator will be Doug Magrath who will be demonstrating the turning of lidded boxes.

For our October 15th meeting, we have invited Roland Anderson. He will be demonstrating hollow turning.

On November 19th, Paul Ross will be our feature demonstrator. Woodchuckers has agreed to set up a table showing their new products for this meeting.

We know that summer is a busy time for holidays and we look forward to your support for our exciting fall program. See you at our September meeting.

Brian Graham

NEW MEMBERS

Welcome to our three newest members

Joe Buchmueller of Grimsby
 Ron Goodall of Belwood and
 Wade Ehler of Hamilton

That brings the total membership to 102. It looks like we're going to need the new larger room.

DURHAM WOOD SHOW

The Guild was well represented at the Durham Wood Show competition this summer. Those who braved the blistering heat on Saturday or the rain storm on Sunday will remember the number of familiar names on the woodturning competition table. The competition table was in the only air conditioned room in the place, so it was very popular.

Don Martindale received a 3rd for his large Red Oak Bowl.

Brian McIntosh got an honourable mention for his walnut bowl with a painted rim.

Doug Newlove also got an honourable mention for his Elm painted bowl on a tripod stand.

Sandy Graham received an honourable mention for an incredible laminated lidded jewel box with 1980 pieces.

Josh Pichanick had a number of bowls of English Walnut, some with dowel insert patterns.

Congratulations to all.

Wardrobe Scent Bottle

A Quick Gift

Christmas, unexpected guest, whenever you need a present, consider having a supply of these "Wardrobe Scent Bottles" on hand.

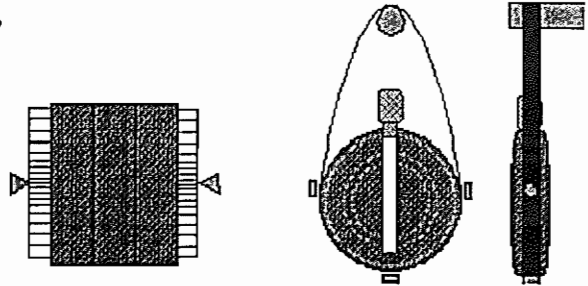
Prepare a supply of disks about 50 mm. x 20 mm.

An easy way is to use double sided tape and sandwich disks between "Guide disks" and work down to this diameter. Then hold them in a chuck, (see below) and dome them on both sides

Drill a hole about 8 mm. almost through. A forstner bit gives a nice clean hole.

Make decorative pegs to act as corks for the "flagon".

A piece of leather boot lace makes a good strap and fix it in place with fancy upholstery nails.

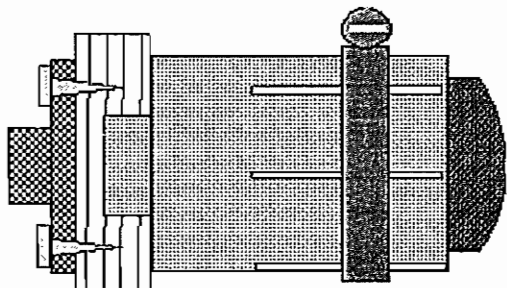


When you are ready to make a presentation, fill the hole with a perfume and, cork it.

The perfume slowly soaks through the wood and when hung in a wardrobe reminds the recipient where it came from.

Les Swift

Turning a Supply of Disks



Make a chuck to easily work both sides of disks that are similar but not necessarily the exact same diameter. It is worth doing if you want to make up a batch for a project such as the "Wardrobe Scent Bottles". I have a supply of faceplates made by welding a nut that fits my headstock thread onto a disk and I use them to make up chucks such as this .

Who needs an expensive 4-jaw chuck? I keep the Jubilee clip covered with a bit of bike tyre tubing to save my knuckles>

Les Swift

The following is reprinted with permission of the American Association of Woodturners and Darrell H. Rhudy. It was originally printed in the Journal of the AAW, Volume 13, No.2.

Thanks to Josh Pichanick for contacting Darrel Rhudy for permission to print the article and for the additional information on the next page.

A BOWL KILN

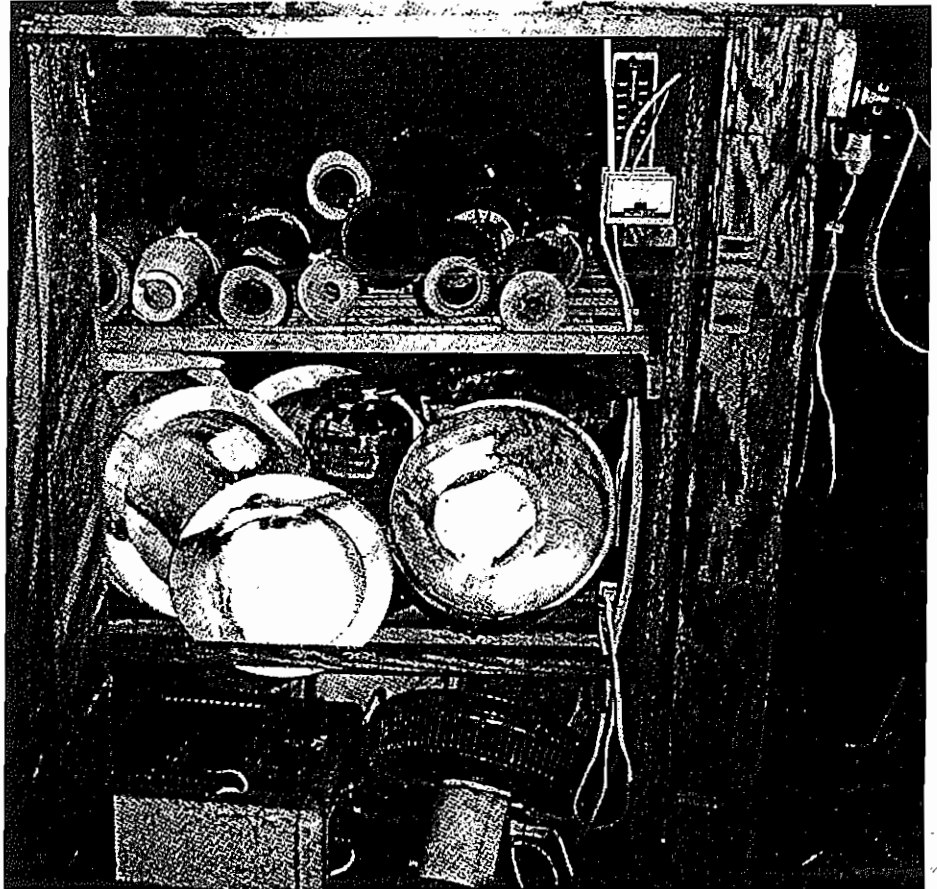
Cutting time and losses, both

DARRELL L. RHUDY

LIKE SOME OTHER TURNERS, I HAVE found my pieces to be most stable if they are thoroughly dried before a final turning and finishing. I use only local native hardwoods that have a variety of moisture levels when I begin them. I rough-turn wall thickness to $1/2$ to 1 inch, depending on specie of wood (some species warp more than others) and size. After three to five days in my kiln, they're ready for final turning.

Inside measurements are $2\ 1/2$ feet wide, 4 feet deep, and 5 feet high, with four levels (one is out of sight at the top of the cabinet.) All walls, door, top, and floor have 4 inches of insulation. The setup includes an electric space heater, 10-inch circulating fan, thermometer, hygrometer, through-the-wall thermostat, and a 4-inch exhaust fan blowing through a clothes-drier vent. I built and equipped the kiln in 1991 for about \$175.

Both fans run throughout the drying period. They do pull air in through the cracks around the door, as more humid air is blown out. The humidity level inside the kiln at the end will therefore vary, depending on outside humidity but ranges near 35 to 40 percent relative to the North Carolina climate. I adjust the thermostat to a temperature range of 90 to 110 degrees. I keep a log where I record date, time, temperature, and humidity three or four times a day to monitor the drying process. I have found that three to five days in the kiln results in a moisture content of 6 to 7 percent. Of course, after removal from the kiln, moisture content will increase to perhaps 10 to 15 percent. But at least the turnings have already experienced the most sever shrinkage they will see, and chances of future warping and cracking are significantly reduced.



Author's kiln can dry as many as 100 pieces in three to five days. Hose clamps around many turnings help to keep logs from cracking and warping to less than 3 percent.

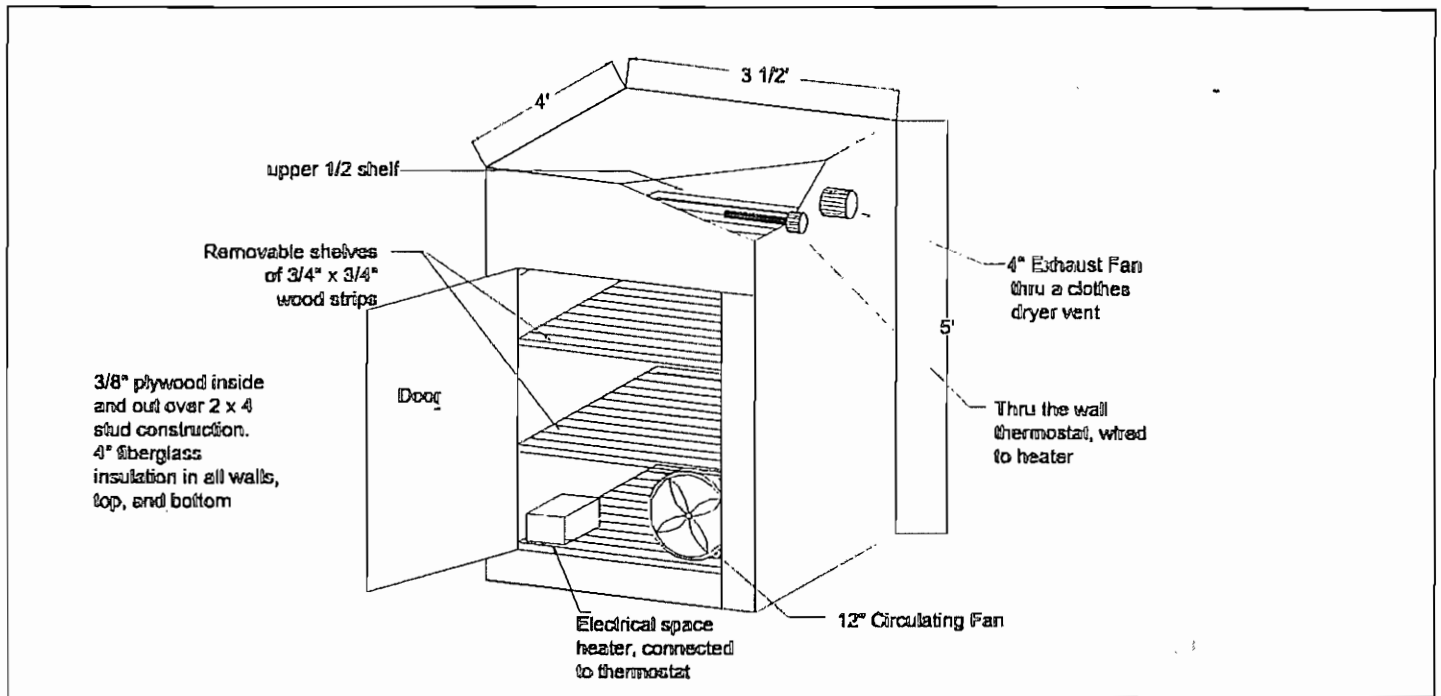
I was losing about 10 percent of my pieces from cracking and warping, until I began using hose clamps on most pieces (see *AW*, September 97, page 10). Loss now is about 2 to 3 percent, and since the pieces are only rough-turned, the time invested in those that are lost is not great. The kiln holds from 50 to 100 pieces at a time, depending on their size.

A simple and inexpensive alternative kiln used by a couple of fellow turners is a discarded refrigerator. If the freezer is above or below the refrigerator section, remove or cut a large hole in the floor between the two. Cut a 4-inch hole in the door or

wall near the floor to allow air to enter. Cut a 4-inch hole in the top to allow moist air to leave. Install a light bulb socket near the inside bottom. Using light bulbs varying from 100 to 200 watts, and adjusting the size of the lower opening, you will be able to achieve a temperature near 100 degrees and dry a load of pieces within a week. A 4- to 6-inch fan anywhere inside will reduce the time to four or five days.

Darrell Rhudy is a retired sales executive who turns and teaches turning in Raleigh, NC, and the North Carolina mountains.

Josh Pichanick contacted Darrell Rhudy to get some clarification on the construction and controls he used on his bowl kiln. Darrell kindly sent us a sketch (his original photos were still with the AAW) and notes on the kiln. I have redrawn it here and added description of the controls.



Thru the wall thermostat

This thermostat is not the same as the typical thermostat used to control your house furnace. It has a probe that can extend through the wall of the kiln to sense the temperature inside the kiln. The temperature can be set between 90 deg F and 120 deg F. The heater would normally be wired in line with the thermostat. When the temperature gets too high, the thermostat will shut off the heater. Be sure the thermostat can handle the power required by the heater, most furnace thermostats cannot. If in doubt contact me or any of the many electricians in the Guild.

Space heater

This is used to keep the temperature of the kiln between 90 deg F and 120 deg F depending on the setting of the thermostat. The drawing showed a simple space heater but did not note its wattage. Darrell mentioned in his article that if the kiln was well insulated, a few 100 watt light bulbs would provide enough heat. I would guess that with the wooden insulated box shown, that a space heater between 500 and 1000 watts would be plenty. Be sure the heater has a built in over temperature shut down device for safety.

Circulating fan

A 12" fan is used to circulate warm air inside the kiln. The fan runs all the time and directs air through the heater and up into the kiln.

Exhaust Fan

A 4" exhaust fan and a clothes dryer vent exhaust humid air from the kiln. A matching 4" hole is cut near the floor of the kiln to allow fresh air in. This fan also runs all the time.

Thermometer and Hygrometer

A glass thermometer and hydrometer are placed on a shelf inside the kiln. I guess the thermometer is used to confirm that the inside temperature is as it should be. The hygrometer measures humidity inside the kiln. When the humidity drops to about 35 to 40 percent, the bowl should be dry enough to finish turn. Darrell points out that this is only a ballpark estimate, and that experience will tell you when to pull the bowl out.

Most of the controls needed to build the kiln should be available from second hand suppliers like the Re-use center in Burlington and Princess Auto in Stoney Creek. Although Darrell's kiln can hold 50 to 100 pieces, I would think that most of us could do with something a little more modest.



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Golden Horseshoe Woodturners Guild,
c/o Mr. Brian Graham,
2250-20 Rockingham Drive,
Oakville, ON L6H-6J3

Dear Brian,

I am writing at this time with news of an event which I believe will be of great interest to the members of your club; the *Furniture Society Conference: Toronto 2000*.

Briefly, as President of the Canadian Woodturners Association, I'm involved with a group of professional and student craftspeople interested in furniture making. Our goal is to host an international furniture makers symposium here in Toronto in June of the year 2000. We estimate that between 500 and 600 delegates will attend from Canada, America and beyond. The primary activities are to be held at Ryerson Polytechnical University with exhibitions and displays of completed projects and judged/juried showings to be held at several prominent venues around the city.

Woodturning has been determined as an important part of this event. I'm writing to introduce you this proposal and to invite your woodturning club members to benefit by getting involved.

Stephen Hogbin who is coordinating this proposal has suggested that a substantial display of high caliber turned wood pieces should be curated and displayed as a major facet of the symposium. He is already negotiating for prominent public display space nearby the University to showcase the work of our talented woodturners.

I've suggested to Stephen that the Canadian Woodturners Association would be willing and interested to work with all the woodturners and woodturning clubs across Canada to mount a competition with generous cash awards to attract and encourage original works from the ranks of our memberships. The best of these works could then be curated into the Furniture Society Conference exhibition. Our competition deadline could be set for the Fall of 1999 or the Spring of 2000 to give everyone plenty of time to design and execute their entry. Details will be finalized once we have a better idea of the interest at the craftsman level.

Here is where you come in; I need your feedback and I need it quickly so I can input to Stephen to help him with his planning and strategy. Could I ask you to contact your executive, share this idea with them and give me a 'gut' reaction to this proposal. To help you discuss this with them here are some elements that I'd like you to consider:

- 1) How many of your members are interested in creating furniture or interior decorator accessories (ie. clocks, mirrors, picture frames, butlers, coat stands)?
- 2) How many of your members do you think would be interested in producing original work of this type?
- 3) How many would be interested in collaborating with other members to create original work of this type?
- 4) Would your club be willing to support these members to enter, giving your club recognition.

August 5, 1998

- 5) Would your club be willing to pledge from your club coffers or fundraise cash to go toward a fund for cash prizes for the various winning entries? How much money do you think would be appropriate for your club to pledge?
- 6) Do you have any ideas as to a 'theme' which might be used to encourage members from your club to get really excited about contributing in this project. For instance, 'clocks' has been suggested as timely given the millenium aspect of the symposium; do you have any other suggestions that would motivate your members or on which you could build as a club activity?

I realize this may not the best time of the year for you to get together with your executive. However, I really need your help to determine if this idea has merit or not at this time (or more importantly by the Fall of next year). Please, could I request that you get a hold of the members of your Executive and after a quick but studious 'gut check' get back to me as soon as is possible; I'd really love to hear from you or your clubs spokesperson by the week of August 24th. Stephen is trying to finalize his proposal to the organization by September 1st.

Thank you for the time you have spent reading the contents of this letter and thank you and your Executive in advance for your collective time considering the proposal.

I believe this is the finest opportunity that Canadian woodturners have ever had to showcase to the world what Canadian woodturners are capable of. And the best part is that we'll be doing it on our own turf and profiting from it directly not only through the cash awards but through the long term ripple effect through the national and international exposure which this conference will generate. Moreover, this is the best opportunity we've ever had to give woodturning the recognition it deserves here in Canada; we simply need to work together to make it happen...it'll benefit us all.

Thanks again for your time and interest; I look forward to hearing from you soon. Please fax or mail your reply and comments to me at the address at the head of this letter. Thank you.

Sincerely,

Mark Salusbury



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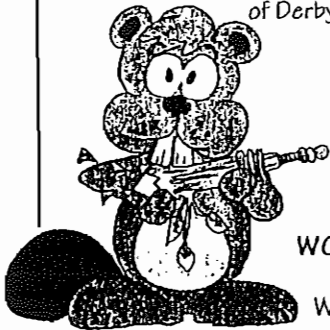
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FALL PROGRAM AT THE GHWG

- | | |
|---------------------|--|
| SEPTEMBER 17 | Doug Magrath
Lidded Boxes |
| OCTOBER 15 | Roland Anderson of the CWA
Hollow Turning |
| NOVEMBER 12 | Members Swap meet/
Garage sale |
| NOVEMBER 19 | Paul Ross of Chalet Woodcraft
turning demonstration and
Woodchuckers sales table |

EVENTS

Woodstock Wood Show

October 2, 3, 4
 Friday 10-9
 Saturday 10-6
 Sunday 10-6
 Admission \$ 10.00
 3 day pass \$25.00
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Brantford Wood Show and Crafts

November 6, 7, 8, '98
 Friday 11-9, Saturday 10-6, Sunday 10-5
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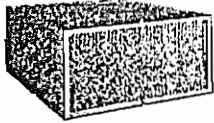
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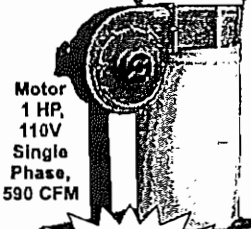


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Since there was no August newsletter, the advertising annual fee will still cover 12 issues on the newsletter which will encompass 13 calendar months.

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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)