

Acting President	Treasurer
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## THE CHIP FLYER

ISSUE: 32

NOVEMBER 1998

### NEXT MEETING

Garage Sale / Swap Meet - **Thursday November 12** - 7:00 pm to 10:30 pm  
 Formal Evening - Members and Guests - **Thursday November 19** - 7:00 pm to 11:00 pm

### MESSAGE FROM THE ACTING PRESIDENT

The October meeting, attended by over sixty members, high-lighted Roland Anderson who demonstrated hollow-turning techniques.

Our next meeting, November 19th, will be featuring Woodchuckers from Toronto. This will give you an opportunity to see various items they have available in their store and catalogue. These items will be for sale at very good prices. At this time they will also be demonstrating their "Bowl Saver" tools.

Our December 10th meeting will take a different format. We will have a competition for advanced, intermediate and novice turners. The judging of the competitions will be done by the "spouses". For further details check this newsletter.

In the last newsletter, I mentioned that Al McBurney has been video-taping our demonstrations for the last 3 years. Al would like to pass this task on to someone else for next year. I am asking for a volunteer/volunteers to continue this valuable part of our meeting. If you are interested please contact me. (Brian Graham (905) 339-3872)

Looking forward to seeing you at the next meeting.

### CONSTITUTION

At the October meeting, Al McBurney discussed changes to the Constitution and Bylaws. While most of these are cosmetic and will simply clarify the wording in the documents, there are two that are significant and should be understood.

The first involved the number of members required to constitute a quorum. We would like to reduce this from 60% to 50% because so many members go south for the winter and are unable to be there to vote. Without a quorum, we cannot make the changes needed to the constitution or bylaws.

The second was to stagger the term of service of the executives so that only half are changed at a time. This would give better continuity in the executive after an election.

Al handed out about 50 bulletins at the October meeting and will discuss these suggested changes in more depth at the November meeting. They will also be covered in detail in the January newsletter which will be published well before the January Annual meeting.

It is important that all members understand these suggested changes and attend the January Annual Meeting to vote on them. If you have any questions please contact Al McBurney or see him at the November 19th meeting.

### FIRST ANNUAL MEMBERS SWAP/GARAGE SALE

**November 12, 1998**

Don't forget the Swap Meet / Garage Sale on November 12 during the Hands On session.

Please contact Mary Muir at 335-8133 if you want a table. Items should be pre priced and of course you will be responsible for your own sales.

There are a few members who expressed interest in buying a lathe, so if you have one for sale bring in a picture of it and details, I'm sure there will be some interest.

### EXECUTIVE ELECTIONS

Len Collins and his committee are still looking for nominations for the 8 executive positions to be filled at the Annual meeting in January. These positions are

- President
- Vice Presidents (2)
- Secretary
- Treasurer
- Membership Secretary
- Newsletter Editor
- Member at Large

With the Christmas season fast approaching, it is easy to forget the needs of your Guild. Please consider what you can offer in one of these positions and submit your name to Len.

## A letter from Jack Devos

The following was sent to us from Jack DeVos via Al McBurney.

THE INLAY THAT WASN'T from Jack DeVos

We still think back with fondness and appreciation to the warm welcome and hospitality shown to us by you when we were privileged to share some time with you in June. At the demo night, there were some questions regarding the treatment of the platter rim, also a request for a little write up on how I had done that rim.

So, here goes.

A question was asked by several was "What is the inlay material?" As it turns out, it was not an inlay. The rim was textured and painted. I will describe the procedure I normally follow:

Step 1

Shape the platter to the final light cut or scrape prior to sanding.

Step 2:

Recess the rim area to be treated by 1/8" - 3/16".

Step Texturing

To texture, I use a rotary brush in my electric drill. For the hard to get at corners, make your own brushes out of 1/2" copper tube and the fibres of a normal wire brush. With a pair of pliers, pull out the bundles of bristles and fit as many as possible in the 1/2" tube, crimp tight (flattening with a hammer works fine), trim your brushes on your grinder and you're in business. Next, turn your lathe at medium speed and apply your wire brush (don't forget to wear eye protection). Persist until you have achieved the desired effect. Sand blasting will give even better results.

Step 4: Colouring

For that, you will need

1. Background colour
2. Highlight colour

Your wife's acrylic folk-art paints will be just fine (first ask your wife). Then you will need a can of "marble web coat" (I use the gold). Those

who have Patrick Spielman's book "The Art of the Lathe" will find it mentioned on page 52. The can I have is manufactured in Canada for an Australian paint company by the name of "White Knight Paints". Your choice of background and highlight colour will depend on the colour of your wood, and also whether you want your embellishing to supplement your piece or to dominate it. I feel embellishments should enhance a piece, and not be too overpowering. For that reason, on my platter, where the wood was dark brown with a red tinge in colour, I used black for the background, and dark blue with a touch of turquoise for highlight colour. Having sorted that out, let's get on with it. First, paint your textured section with the background colour (in my case, black). When that is dry, get a rag, put on some highlight colour, and scrub it in so that the colour settles only in the crevices created by the texturing. Allow to dry.

Step 5:

While your platter is turning slowly, give a quick spray with your gold marble spray can - don't over-do it, a short burst will suffice. It may pay to experiment by taping a piece of cardboard over your platter, so you know how much you need to get the right effect. I always follow immediately with a spray of clear finish. Have another look in your wife's box of folk art paint, no doubt you'll find a spray can of "clear acrylic sealer" that will do the job admirably. Again, allow to dry.

Step 6:

Now do your final light cut, sand and finish in your normal manner. For the more timid, finish your platter first, then mask it off, and then do your texturing and paint work. The drawback with this approach is that it is more difficult to create a crisp clean division between the texturing and the clear wood. Experiment and see how you do.

Have fun!!!!!!

## THE GHWG 1998 CHRISTMAS PARTY



Dec  
NOVEMBER 10, 1998

TANSLEY WOODS  
RECREATION CENTER

### WOODTURNING COMPETITION

Bring in your single best piece. Judging to be done by spouses by secret ballot. All pieces will be behind a rope barricade and not handled by anyone.

Prizes will be awarded in three categories, Novice, Intermediate and Advanced.

#### Novice

- Turning for less than one year.

#### Intermediate

- Still learning
- not previously won a woodturning competition.

#### Advanced

- Previously won a woodturning competition
- or making a living at turning
- or just darn good at it

### CHRISTMAS ORNAMENT RAFFLE

All spouses who attend will receive a free raffle ticket for one of the Christmas ornaments turned and donated by members.

### FOOD AND DRINK

Catered by Tansley Woods Cafe.



## ROLY ANDERSON

The subject was hollow turning (and a few other things) at the October meeting with guest demonstrator Roly Anderson.

Roly has been a serious amateur turner for about 10 years, having had hands-on instruction at the Arrowmont School of Arts and Crafts and at AAW symposiums. He is currently membership secretary for the Canadian Woodturners Association.



### Hollow Turning

Roly began with a discussion of the safety aspects of hollow turning, that is, using a substantial faceplate with about 8 screws holding the blank, using large stable tools to improve control when dangling deep inside a hollow form, starting with large openings and only working toward a smaller opening with experience, and finally having razor sharp tools.

### Design

He discussed the difficulties of finding an appropriate shape to fit a particular size blank. Like most of us, this is his most difficult part of the turning process. He uses shapes from books and actual pieces he has already previously made, to come up with inspiration before starting turning. He feels the turner should have a good idea of where he is going before starting to turn. While there is a lot to be said for "flying by the seat of the pants" and discovering the shape as it comes from the blank, this is a very difficult task and should only be attempted by experienced turners.

### Mounting the blank

Roly mounted the blank between centers with the bottom toward the tailstock. He then squared off the bottom to get a better mount on the faceplate.

The blank was then removed and screwed to a faceplate. Roly would normally use a very substantial faceplate and about 8 screws to hold the blank. The blank would then be turned, with the lathe running fairly slow and the tailstock supporting the top, to a cylinder and the top squared off to bring the blank into balance. The speed could then be increased. Some waste was

cut off at the bottom equal to the depth of the screws. This would give a better visual indication of the size of the finished piece and allow for final decisions as to form.

### Outside shape

The outside would then be shaped up to the lip with a roughing gouge and a spindle gouge for finishing cuts. The piece is then sanded and 2 coats of Deft Brushing Lacquer applied while on the lathe. Roly applies the lacquer quickly with a wide brush trying to keep a wet edge by working out from the middle on both sides. He then lets the piece turn slowly on the lathe for about 20 minutes until the lacquer is dry.

### Drill the inside

The tailstock was then removed and the center drilled out to full depth with the largest drill he can fit through the opening. The waste must be cleared often to keep the bit from overheating or jamming. By drilling out the center, he is able to cut from the side of the hole which is easier than cutting end grain.

### Shape the inside

The inside of the vessel is shaped in stages, working down about 2" at a time. Roly uses the Steward System with a pointed tip for roughing and a teardrop tip for smoothing. By going only a few inches at a time, he is able to smooth the walls near the rim and still have the supporting effect of all the wood at the center of the form that has not yet been removed. If he roughed out the whole inside all the way to the bottom first, the thin walls near the rim would vibrate when he tried to smooth the inside wall.

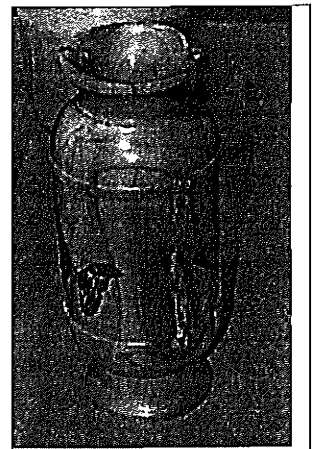
### Finishing

The inside is sanded with sandpaper held on the end of a stick, not with his fingers. He leaves the inside unfinished and applies more coats of lacquer to the outside. Even though he uses mostly green wood, with this technique he hasn't had much trouble with cracking through the pith at the piece ages. Since the walls are uniformly thin right to the bottom, there is no stress buildup as the piece dries, which could cause cracks.

Roly was not able to finish the piece he had brought with him to demonstrate because the center turned out to be very soft and punky. However, the technique was well displayed and explained.

### Transfers

Roly also went on to discuss his technique of transferring images onto the surfaces of turned objects. He had a tall vase with images of butterflies as an example of the technique. He finds this works best on medium and coarse grained wood since fine

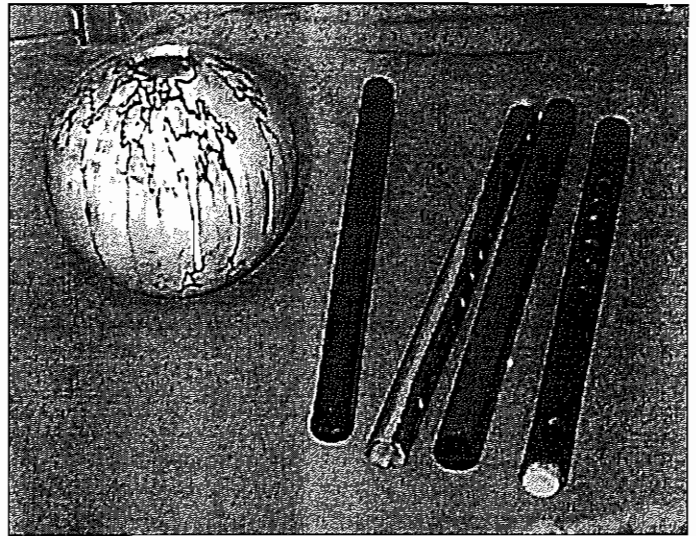


grain wood such a maple doesn't hold the transfer very well. He obtains the transfers from computer clip art files printed with a laser jet printer or magazine images that he copies with a photo copier. All the images so far have been black and white although he is experimenting with colour.

He first sands the pieces to 200 to 300 grit. He aligns the image on the wood and makes a hinge with tape to hold the image in place and still allow it to flip out of the way. He then wets the wood with Lacquer Thinner and presses the image down on top of the wood. Most of the ink on the image transfers to the wood immediately. He then seals this image in place with a light spraying of Matte Fixative and brush coats of Lacquer.

#### Flutes

Roly's last item was a music lesson. He has been attempting to turn his own flutes from various domestic and exotic woods, modeled on the bamboo flutes imported from India. With the help of some knowledgeable flute players he is slowly homing in on the dimensions and methods of making this rather tricky instrument. He had an assortment of completed flutes for display.



Roly completed his demo with a critique of some of the pieces on the show and tell table. (brave guy). Thanks Roly. Demonstrations such as yours inspire the rest of us to try something we haven't before. I'm sure we'll see many hollow forms on next months show and tell table.

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## HOLLOW TURNING by Roly Anderson

### What's Important when doing Hollow Turning

1. It is important to **drill a hole** to where you want the bottom to be.
2. It is important to **cut at the horizontal centerline**.
3. It is important to **angle the tool when doing the bottom** (8:00 O'clock to 2:00 O'clock)
4. It is important to have a **sharp tool**.
5. It is important to **not allow the tool to contact the right side of the piece** (even at the centerline)

### Things Which Cause Dig-ins or Catches

1. Cutting above or below the horizontal centerline
2. Matching the shape of the cutter to the shape of the wood.
3. Using a wide cutter.
4. A loose or vibrating cutter
5. A dull cutter
6. A knot
7. A void
8. A bark inclusion
9. A nail or staple
10. A catch causes another catch
11. A tool overextended for its size.
12. A tool which is too light
13. Vibration

### Things Which Cause Vibration

1. Bad bearings
2. Improper tool use
3. A faceplate mounted on a irregular or convex end.
4. A faceplate which is not wrench tightened to the spindle.
5. Cutting straight into endgrain.
6. An irregular piece of wood (voids, off round etc.)
7. The faceplate is not on the center.
8. A loose tool rest.
9. Screws which are too short, or not tight, or not seated on the faceplate.
10. A dull tool.
11. A chuck not seated on the spindle and the wood.
12. Punky wood.
13. Distortion as the wood dries (especially the neck).
14. Speed too slow.
15. Too small a base is left on the piece to support it solidly.

### How I use Deft Clear Wood Finish

1. I put on 3-10 coats (depending on the porosity of the wood or the openness of its grain).(Usually not more than 3 or 4 coats in one day). I use a wide brush and keep a wet edge. I allow the lathe to rotate at about 60 rpm while the laquer dries to avoid drips. On a very close grained wood that is really wet some blistering occasionally occurs - but rarely! I buy THE DEFT at Nautilus Arts & Craft Supplies.

2. I sand after 5 coats with 400 or 500 grit, and then again after 10 coats, followed by 0000 steel wool, first with the lathe turning and then by hand. Sometime I polish with paper towel or a piece of felt. I buy the 0000 steel wool from Lee Valley Tools in large rolls.
3. After 3-7 days ( to allow the lacquer to really harden up or cure) I hand rub with micro-mesh fine finishing abrasive. (Usually 12,000 grit). It's available from Woodchucker's Supplies.

### Transferring Pictures

1. Sand the wood to 220 or 320 grit.
2. Make the picture the size you want by changing the "frame" if it is on a computer (I use clip-art) or scale the picture to fit using a photocopier. (I have used both laser printed copies and photocopies.)
3. Tape the picture at one edge so it will end up where you want it.
4. Rub the wood a few times with lacquer thinner on a paper towel.
5. Place the picture on the wood and press it down. Remove the free end and PRESTO - a picture!
6. Spray on 1 or 2 coats of artists fixative ( I use "Blair" no odor spray fix [workable matte fixative] order #105 - purchased from Curries art supplies). I comes in a black spray can.
7. After a few minutes brush on a coat of Deft Clear Wood Finish - followed by a many coats as needed to fill the grain and then finish as described above.

Roly Anderson

Questions - phone me! (416-439-5708)

## EVENTS

### Brantford Wood Show and Crafts

November 6, 7, 8, '98

Friday 11-9, Saturday 10-6, Sunday 10-5

Brantford Civic Centre

Admission \$6 Seniors \$ 5 Free Parking

Weekend Pass \$10

905-575-0450

[www.canadianwoodworking.com/brantford](http://www.canadianwoodworking.com/brantford)

### One of a Kind

### Christmas Canadian Craft Show & Sale

Thursday November 26 - Sunday December 6

Weekdays 11am - 10pm

Saturdays 10am - 10pm

Sundays 10am - 7pm

National Trade Center, Exhibition Place, Toronto

Admission Adults \$9.00, Seniors & Youth \$ 6.50

[www.oneofakindshow.com](http://www.oneofakindshow.com)

## FALL PROGRAM AT THE GHWG

### NOVEMBER 12

Members Swap meet/Garage sale

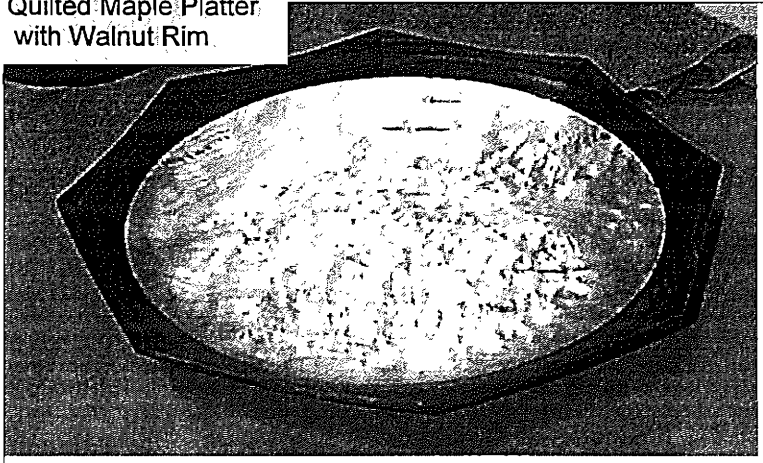
### NOVEMBER 19

John Salvatori and John Buccioni  
of Woodchuckers  
Turning demonstration  
and Woodchuckers sales table

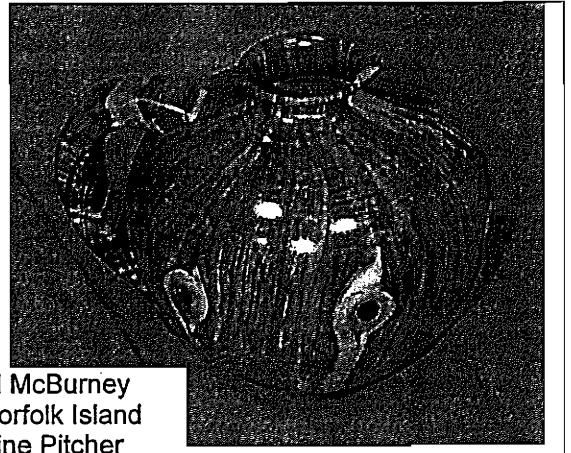
### DECEMBER 10

GHWG Christmas Party

Victor Burville  
Quilted Maple Platter  
with Walnut Rim



## SHOW AND TELL

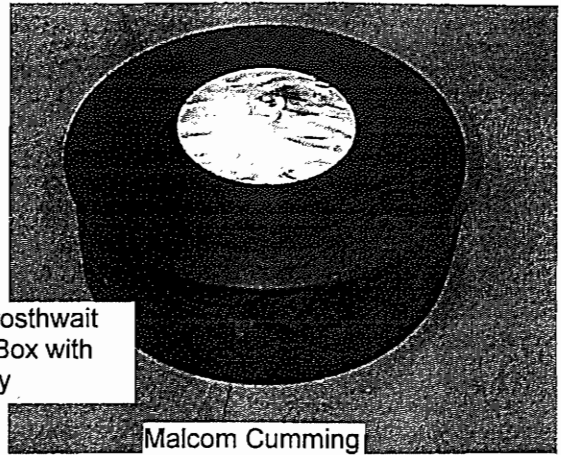


Al McBurney  
Norfolk Island  
Pine Pitcher



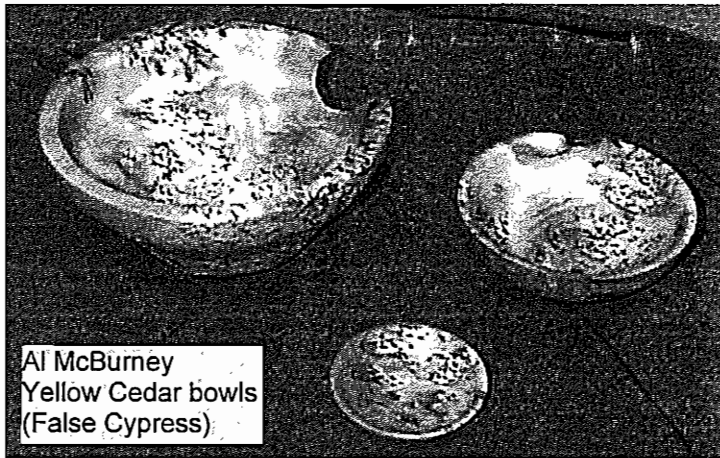


Norm Kemp  
Goblets and Bottle

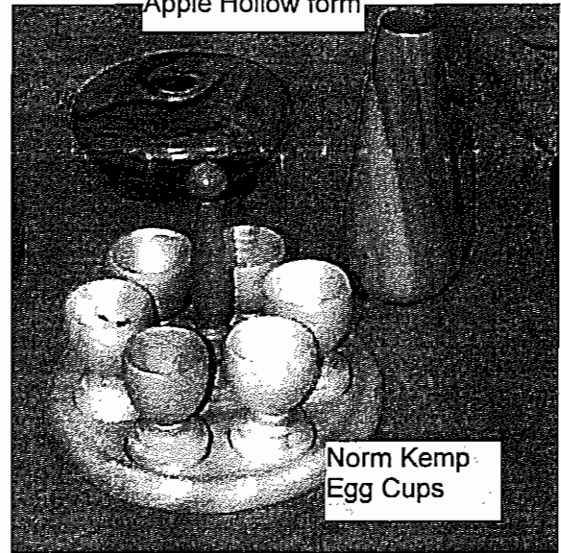


Brian Crosthwait  
Walnut Box with  
Elm Inlay

Malcom Cumming  
Apple Hollow form



Al McBurney  
Yellow Cedar bowls  
(False Cypress)



Norm Kemp  
Egg Cups

**WANTED TO PURCHASE**

**WOOD**

Privately from anyone who presently finds and  
saws his own wood.  
Preferably English Walnut, Maple, Beech,  
Birch, Elm, etc.  
Half logs from 25" dia. to 13", 3-4" longer in length  
than width and split to remove pith.  
Call Josh Pichanick 905 335 3275

**FOR SALE**

Sears Router Crafter  
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Router not included  
\$ 20.00  
Call Charles 905 385 7818

**FOR SALE**

Union Graduate Bowl lathe  
with 5' bed  
\$3500  
Michael Hartman (Woodworker's Haven)  
519 884 5401

**FOR SALE**

Edge Sander  
6" x 42" Belt, 1 HP motor, 3 extra belts  
\$ 300.00  
Call Doug Newlove  
416 622-3248

**FOR SALE**

Radial Arm Saw  
Black and Decker 10"  
wired for 220  
Planer Moulding guard, stand and extras  
\$ 550 00 or best offer  
Call John at 905 389 2645

**FOR SALE**

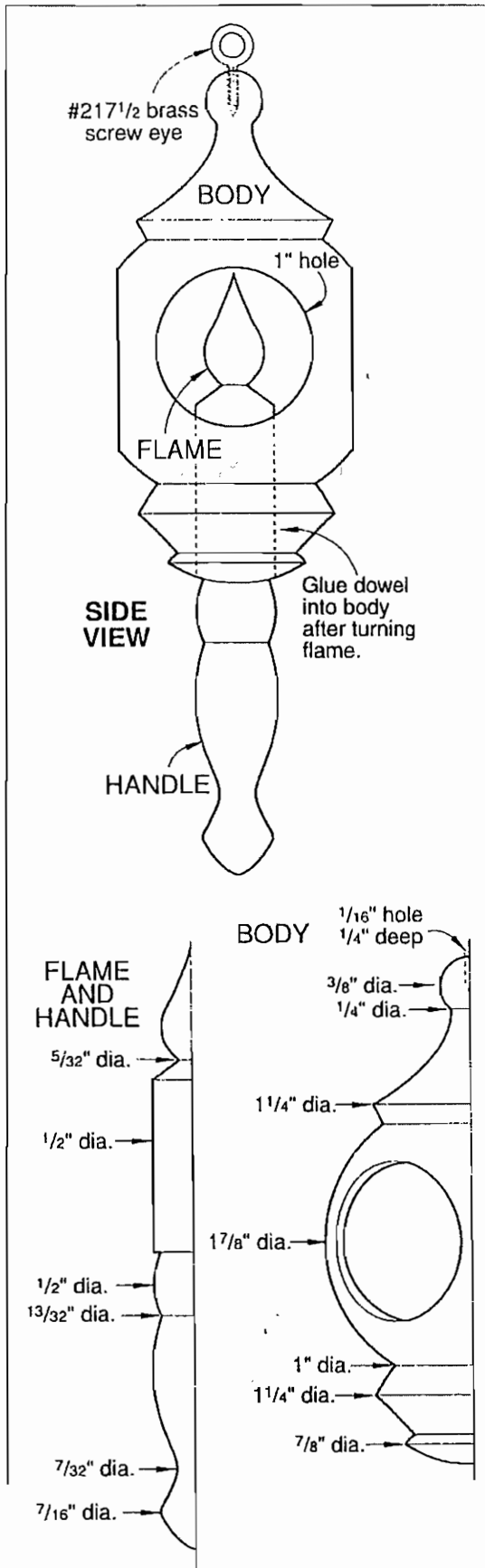
Craftsman Vacuum System  
Comes complete with Gates, Pipes, etc.  
\$ 50.00

Call Joe Golfi 905-765-1863 (Home)  
905-523-4103 (Bus.)

# CHRISTMAS ORNAMENT IDEAS

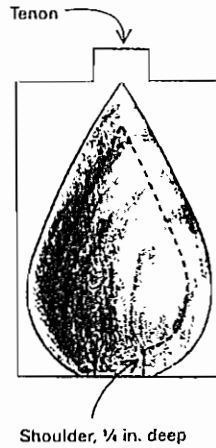
WOOD MAGAZINE December 1996

FINE WOODWORKING October 1996

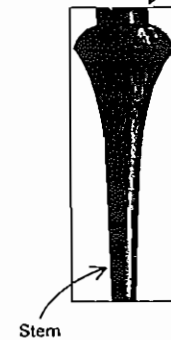


## An ornament in three parts

A tenon on one end of the stem is glued into the bell. The other end of the stem is glued into a hole in the finial.



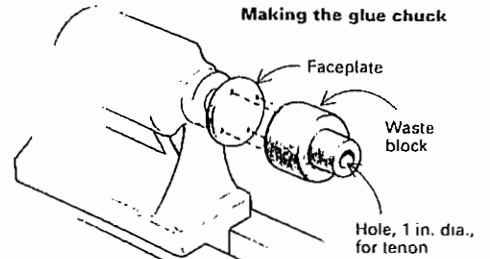
Tenon, 1/2 in. dia. by 1/4 in. long



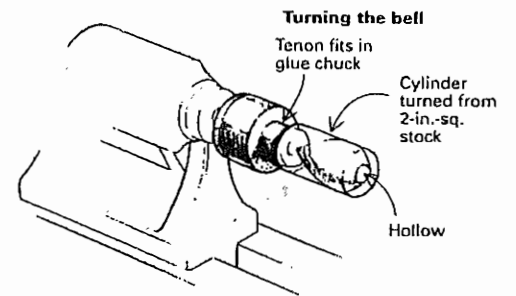
Hole, 3/16 in. by 3/8 in., to mount blank



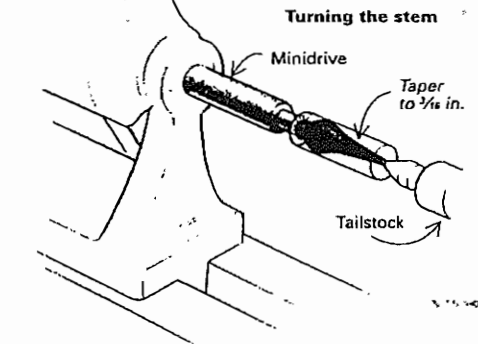
## Making the glue chuck



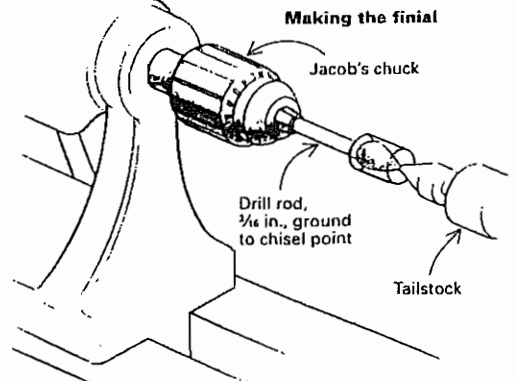
## Turning the bell



## Turning the stem



## Making the finial



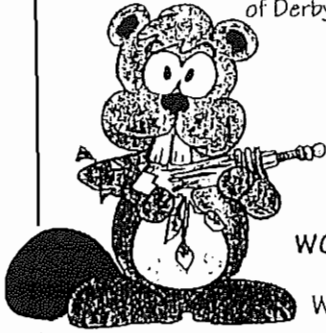
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### Good supplies of Waterlox

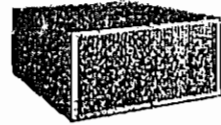
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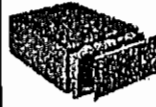
## Spring Specials

### Air Cleaning System



**\$265**

Model B2055



This unit has a capacity  
of 510 CFM and is  
suitable for a room as  
big as 4000 cu.ft. It has  
1/4 HP low noise motor.

### Dust Collector

1 HP

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Model B1140



Motor  
1 HP,  
110V  
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Phase,  
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**FREE!**

Over \$30.00 worth  
of accessories  
with purchase.

### Dust Pick Up & Stand



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Model B1681  
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- \*11" x 2" cast aluminum  
pick up for 4" hose
- \*Adjustable height:  
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### Busy Bee Tools

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John Marriage