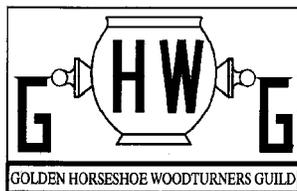


# The Chip Flyer

Golden Horseshoe Woodturners Guild Newsletter



No. 36

March 1999

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## Editorial Ramblings

Greetings to one and all. As foretold (forewarned?) in the last issue of the newsletter, I have assumed the role of editor of the Chip Flyer (isn't it amazing where an innocent offer of assistance can lead to?).

I suppose that I should thank Frank for the outstanding job that he has done as an editor, but the simple fact of the matter is that he has made my job of following him that much more difficult. A newsletter is an evolutionary process, and starting with Josh, and then under Frank's expert guidance, ours has developed into a fully mature vehicle for reporting on the events and happenings of our club. I tip my hat (or face

shield) to them, and only hope that I can do half the job that they did.

That being said, there are some changes in the air for The Chip Flyer. The most obvious, is that we have reworked the layout of the journal. The laurels for our new design should be directed to the graphic wizardry of Gary Shennette.

On the editorial side, we plan on featuring a wide variety of topics, some that will reflect on our previous meetings, and others that won't. But, be that as it may, they will all hopefully share three common traits - they will be informative, educational and entertaining.

If you have any comments or suggestions about the newsletter, please do not hesitate to contact me to make your voice

heard. If you are interested in contributing to The Chip Flyer (and who amongst us is not?), then just let me know and we will be able to work something out. Contributing to the newsletter is actually far less painful than you might imagine. Just send me your thoughts or words in any format that you can manage (on a disk would be great, but I'll accept it written in crayon on a length of a wet ash shaving if need be).

I look forward to working with all of you in the coming months.

Bill Duce

## MEETINGS AND EVENTS

*Regular Meeting - Thursday March 18 - 7.00 p.m.*

*Hands on Night - Thursday March 11 - 7.00 p.m.*

March 18  
Karen Rundstedler, Minwax Canada  
Minwax products for woodturning  
Wayne Cardinal of Lee Valley  
Sharpening Techniques

April 15  
Al McBurney - ID of Canadian  
Trees Understanding Wood  
Guy Mechan - Harvesting and  
processing green wood  
Woodhaven sales table

June 17  
Paul Ross  
September 16  
Robert Rosand

## Embellish Your Turnings

At the February 18th meeting, Brian McIntosh delivered one of three presentations (the others being Eugene Schlaak and Jack Christelaw) outlining his personal experiences and preferences when embellishing his turnings. The overall popularity of this topic can be judged by the fact that while Brian had brought seventy hand-outs to the meeting, there were still not enough to go around to all of the interested parties (I had to resort to stealing his personal copy for the newsletter).

Below you will find the portion of his presentation that focuses on decorating, the remainder will appear at a later date.

### INTRODUCTION

The purpose of this demonstration is to try and explain the methods and techniques that I use in the decoration of my woodturning. While I am sure there are other ways to do the procedures that I will show you, these are the methods that work best for me.

### SAFETY

You should *always* wear face and dust protection when woodturning; your health is more important than the thirty seconds that it will take to put on the appropriate equipment. When using dyes, bleach or finishes, wear gloves and dispose of all used rags safely. Always start the lathe at a slow speed and if you have any doubt whatsoever about the work being secure on the lathe, simply don't start it.

### SIMPLE DECORATION

The easiest way to start on the decoration journey is to cut a few lines in the bottom of a bowl after removing the tenon or dovetail used to hold the workpiece to the lathe. Lines can also be effectively used on the outside of bowls or on spindles. These can simply be cut and left plain, or they can be burned with a piece of wire while the work revolves. However, careful tool work is essential, as too much sanding will cause the work to become oval and make your lines uneven.

Another way to decorate is through the use of chatter - no, not the kind that results from your tool bouncing on the wood because of poor tool work. This is controlled chatter from a special tool used on end grain or, in some cases, from a spindle gouge on side grain when spindle turning. The spindle gouge chatter will create a spiral on the turning.

End grain chatter can be used on spinning tops, bottle stoppers, or wherever end grain decoration is possible. Bottle stoppers present the opportunity to use both styles of chatter, while spinning tops can have end grain chatter and the chattered area can then be coloured with marking pens while the work is revolving on the lathe. While cheap coloured markers can be used, I have found that they dry out very quickly after contact with the wood. The best markers that I have found, are drafting mark-

ers - they usually cost up to \$3.00 each, but seem to last forever.

### CARVING & DREMEL WORK

This is another way of adding something unique to your work. Most of my carving is done with the Ryobi power carver. Hand carving tools can be used for this, however, I have found power carving to be much easier and in my case, safer. Sharp carving tools seem to end up stuck in the hand that is holding the work. I do all my carving with the work off of the lathe, but still mounted in the chuck. This way the piece has the added weight of the chuck to give it stability while carving, and it will run true when returned to the lathe. The cutters that are sold by Ryobi for this tool are generally of poor quality, if you intend on doing any amount of carving, I would recommend the cutters made by Flexcut.

The Dremel tool uses carving burrs to cut and add texture to wood. My favourite burrs are either Kutzall or solid carbide spiral bits. The Kutzall bits leave a fuzzy texture on the wood, while the spiral bits leave a cleaner surface. Usually a wire brush is required to clean the small bits of wood out of the textured area.

Before any work of this kind is started, you should first draw your intended pattern on the piece with a watercolour pencil. These are available from most art supply stores (Curry's, or Rath in Hamilton - Ed). The watercolour pencil will leave a

mark that is very easy to remove compared to a regular pencil.

Carving and texturing can be done on bare wood, and also on painted surfaces. On bare wood you can create lines and shadows to create interest, while on painted surfaces, you will be cutting through the paint and revealing the wood to contrast with the paint

### PAINTING

All of my painted work to this point has been done with acrylic paint. These are available from craft and art stores. The two most helpful tips that I can give you about painting are to buy a quality brush, and to seal the wood before painting. Cheap brushes have an annoying habit of shedding their bristles. I use a sanding sealer for sealing the wood because I found out the hard way that water based paint will soak through end grain very quickly.

I have used paint to cover the outside of bowls, sometimes carving or texturing through the paint. I have also done the reverse, carving or texturing the bare wood and then painting on top of the texture. These same techniques can be used on plates or platters.

I feel that some of my best pieces of work are the ones with the crackle texture on them. There is really no secret to this; a base coat of paint, a coat of crackle medium (available at most craft stores), and then a top coat of paint. This is one of the techniques that I picked up from watching craft shows on television. At the time

they were using it on a picture frame, but I thought it was interesting and now I use it on bowls and on plate rims. Another idea that I got from television was the use of a stencil brush, these are very stiff brushes and are great for dabbing paint into small areas.

#### ANILINE DYES & BLEACH

Aniline dyes can be used to the finish that you are planning on using is compatible with the dye.

Bleach is used to remove the colour from wood, and it too allows the grain to show through. Again, you must be very careful when using wood bleach. The bleach that I use is Sheffield Wood Bleach, available from paint stores.

#### EPOXY

My experience when using epoxy as a wood filler to create decorative effects is somewhat limited, but I have successfully used it to fill cracks in a spalted maple turning. The epoxy was mixed, and then I added black paint to obtain the colour I wanted. Since the epoxy would be applied with the work mounted on the lathe, I needed to first thicken the epoxy. To do this, I added a special filler made especially for this purpose. The coloured epoxy stuck where I wanted it to, and the excess was removed when dry with final turning and sanding.

#### FINISHING

So what does finishing have to do with decoration? Think about it for a minute - give up

yet? The finish that you use can change the entire look of your turning.

My favourite finish of late has been Danish oil (Deft Step Saver). I know before I apply it that it will give the piece an amber look, and this works most of the time. I use this almost exclusively on my painted work as I like the way it enhances the paint. I apply it with a brush then wipe it off with a paper towel. Four or five coats applied in this manner, then buffed and waxed - done! This may seem like more work than is necessary, but you have to remember that this is what people will see, the final product. Nobody knows, or cares, about all those perfect cuts you made at the beginning, they will only see the work of art before them.

Waterlox is another finish I use. It will still amber the work, but not as much as Danish oil. It is used the same as Danish oil.

Lacquer on the other hand is perfectly clear. If you need, or want to keep the wood its original colour, lacquer should be used. When you use dye or bleach to change the colour of the wood, lacquer should be used. It does not make any sense to bleach out the natural colour of the wood only to cover it with a product such as Danish oil that will turn it amber. The lacquer that I use is Deft Brushing lacquer straight from the can. I also use this lacquer on most of my small turnings, such as pens and bottle stoppers. Simply brush it on, give it a wipe with a pa-

per towel, start the lathe and buff dry. I will normally apply two coats.

*Brian then went on to share his hard earned turning knowledge on other topics, but we will leave those for another time.*

## March Speakers

Karen Runstedler of Minwax will be presenting a seminar using Minwax products on turned items. She will be covering preparation the wood for staining, adding protective coatings and maintaining the finish. Karen has first hand experience with woodturners as her father is an experience turner and also gives seminars on finishing in the Toronto area.

Wayne Cardinal is a member of the GHWG and works for Lee Valley Tools out of Mississauga. He will be demonstrating the sharpening of Lathe Tools the Lee Valley way. Wayne is the primary sharpening demonstrator for Lee Valley and will be bringing us a condensed version of his all day sharpening seminar, specifically tailored for woodturners. Wayne will discuss the "theory of the edge" and how to use the 1" belt sander with a micron or

leather belt to get a good cutting edge. He will also discuss jigs for use on the belt sander to sharpen roughing gouges and skew chisels.

## Message From The President

At the last meeting, the membership gave the executive the approval to proceed with the lease-to-own agreement for a new lathe. This will be a General 260, 20" Swing variable speed wood lathe (model 26020VD). Since the last meeting, one of our members has offered to finance the lease at a savings to the Golden Horseshoe Woodturners Guild. Gerry Robbins of USED TIRES INC., 2432 New Street, Burlington, Ontario has made us this offer. We are hoping this lathe will be available for our April meeting.

With out membership growing at such great rates, the Guild has outgrown the space available at Tansley Wood. Discussions are continuing with City Councillor, Carol D'Amelio and her staff, in the hopes of finding suitable accommodation in the near future.

At our last meeting, I asked for a volunteer for the position of librarian. Gary Cornell is willing to assume this position. Thank you Gary for being willing to help the Guild in this capacity. For all of your library needs, see Gary.

## Opening Doors Postponed

I have received a note from Hanne Quigley that the "Opening Door" event that was scheduled for February 21 has been postponed until April 18. Apparently there was a lot of interest but not enough notice for people to attend. The following is an excerpt from her E-mail.

"There is a huge Fundraising scheduled it is called "Opening Doors". A unique afternoon commencing with a bus tour of four furniture studios to meet 22 of our most talented furniture designer/makers. The studio tour provides the opportunity to see completed commissions and works in progress, and to learn about the process to product experience of creating handmade furniture. The tour is followed by a party and silent auction of their work at the Arts & Letters Club. This fundraising event will support the upcoming International Furniture Society Conference and the programs of the Ontario Crafts Council. The Makers will include Gord Peteran (you can see an example of Gord's work on the back of the Feb. issue of Fine Wood

Working, Michael Fortune, Peter Fleming, Scott Eckert, Petra deMooy. Robert Quigley (in case you're wondering where my interest stems from), Joel Robson, Mark Salusbury, Ted Hodgetts and many more.

The all inclusive tour / party / silent auction / and chance at the grand prize tickets (maximum of 100 available) will be \$ 175.00. Tickets for the party and silent auction only are \$50.00. Tax receipts for the maximum amount will be is-

sued. The Grand prize draw of Myth created by renowned furniture designer/maker Gord Peteran (for all inclusive ticket holders only) lunch and beverages will be provided. Participate in the Silent Auction of 22 objects donated by the designer/makers you will meet during the tour. Open wine/beer bar and hors d'oeuvres at the Arts and Letters Club."

If you wish to attend contact Robert Quigley by phone at 416 606-0930 or email at "hannesturn@attcanada.net".

Frank Ditomaso

## GHWG Hands On Session

Our first session in Feb. was quite successful despite the short notice we gave in last months newsletter. Almost all the time slots were filled and we even gained a few new members.

For March we are continuing with a full slate of topics. Some are a repeat of the first session and some are a continuation from Feb. There are a couple of openings for the late session on March 11th , Intermediate bowl turning (1) and small turnings (1).

For April we have openings in all subjects. Advanced Bowl (1), Spindle (2), Small turnings (5), and Sharpening (4).

If you would like to get in on any of these sessions please call Jim Wright (905) 681-2691 and get your name on the list.

For May and June we have some new topics to choose from. The tentative schedule sessions are Natural Edge turning, Deephollow Turning (Al McBurney), Lidded Bowls,

Curve Lip turning (Josh Pichanick) and Bottle Stoppers Etc. we are also planning a non- turning session on decorating and texturing. These topics will finish off the sessions till the fall with the exception of Deep Hollow turning which will continue into July at Al McBurney's home.

We are already planning the fall sessions and hope that you will all be encouraged to sign up early.

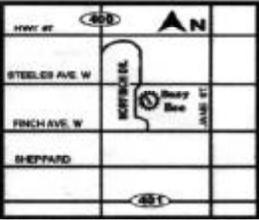
Remember, all the instructors are volunteers. Please remember which sessions you signed up for and be ready to turn when it's your time. If you can't make it to a session that you signed on for please call Jim Wright and cancel so that he can put someone else into that slot.

# Suppliers Forum

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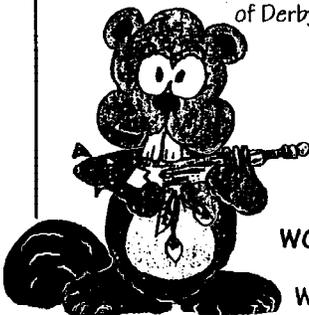
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# The Marketplace

Items will appear in the Journal for three consecutive months, if you sell it before then let us know

The club is selling its Rockwell (Delta) lathe. This 10 year old lathe is in excellent condition (only driven on Sundays by little old lady turners), with a 1 hp motor, 110-220 volt, magnetic starter, mechanical variable speed drive, 1" X 8" inboard/outboard spindle, # 2 morse taper, new bearings, drive belts, motor pulley, 12" swing X 36" bed, with accoutrements, only \$975.00  
Contact Cliff Rose, 905-388-6164.

Box Trailer, ½ ton \$225  
Eugene Schlaak 905-356-1845

Rockwell Light Industrial Lathe (identical to the Guilds) Variable speed, 400-2300 RPM & reverse 36" bed, 11" capacity, #2 Morse taper 3 faceplates, spur drive, screw chuck, live center, 2 drill chucks, 5 tool rests Completely rebuilt, Excellent condition \$ 1500  
Jim Fretz 905-562-4397

Yellow Birch Burl approx. 500 lbs. \$350-\$400  
Derek Rolf 705-754-3564 (Haliburton)

Burls, various types  
Peter Schleifenbaum 705-754-2198  
Haliburton Forest & Wildlife Reserve

Edge Sander 6" X 42" Belt, 1 HP motor, 3 extra belts \$300  
Doug Newlove 416-622-3248

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

Craftsman Vacuum System Comes complete with gates, pipes, etc. \$50  
Joe Golfi 905-765-1863 (home) 905-523-4103 (work)

Delta 14" Bandsaw, 6" depth of cut, complete with motor, stand, mitre and fence, including 5 blades. Excellent condition. \$400  
Al McBurney 905-332-6343

Set of Hosolock Hollowing Tools and extension, (used once), and video. Includes ext. handle, long steel handle, 3 tool bars. \$125  
Airmate 2 Airstream (never used, includes warranty) \$350  
Tecknatool Ring Tool plus 3 tips \$35  
Set of Cole Jaws for Nova Chuck (new) \$75  
Sorby Scraper \$55  
Richard Stonehouse 519-824-3276 (Guelph)

Delta Dust Collector - 110 volt - 600 CFM capacity - with upgrade heavy duty topbag, 6' heavy duty 4" hose. \$180.00  
Josh Pichanick 905-335-3275

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