

THE CHIP FLYER

Golden Horseshoe Woodturners Guild Newsletter

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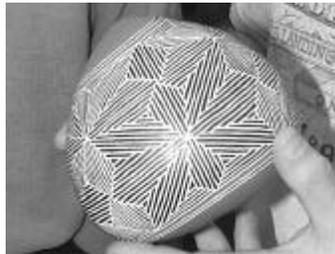
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In House Meetings

7:00 P.M.

Hands-on Night
November 9
Regular Meeting
November 16

A COLLABORATION IN WOODTURNING



The GHWG hosted its first weekend workshop on October 20 through 22, with Clay Foster and Frank Sudol demonstrating. The consensus was that it was a huge success and was enjoyed by everyone. Paid attendance averaged about 52 for each day with about 20 from our guild. We had attendees from the Grey Bruce Guild, Thames Valley and WGO, as well as individuals from Eastern Ontario and New York State.

The workshop began Friday evening with our regular meeting. Jim Campbell began with a memorial to Josh Pichanick. A collection was taken up for the Heart and Stoke Foundation, with the guild matching whatever was collected. Clay Foster and Frank Sudol gave slide presentations encompassing their journeys through woodturning, culminating with a question and answer period. Both turners were surprisingly candid, revealing much about themselves and their art.

On Saturday, Clay Foster and Frank Sudol took turns on the Oneway lathe, demonstrating their own unique turning styles. Clay started by making a closed form with a very small opening. He made two hemisphere forms, rejoined them at their largest diameter, and hid the glue joint with beads. Later, he made a multiple axis vessel, again with beads to enhance the tilt in the axis. Frank Sudol demonstrated deep hollowing with his own style of boring bar and special cutters. With a light attached to the end of the cutter, he was able to hollow to just over 1/16" diameter. Throughout their turning demonstrations, Frank and Clay talked about design, discussing, from their own point of view, what they are looking for and what they feel is good design.

On Sunday, both shifted their focus to decorating and detailing the pieces. Clay showed how he used eggshells and acrylic paint to give a broken tile effect on flat and curved surfaces. He then showed how he used a propane torch to burn the wood, giving a dark brown rough texture to the piece. He used mud as a heat "resist" to selectively leave some areas unburned. Later he expanded his discussion of multiple axis turning, getting the audience involved, trying different axis shifts and discovering the results. Frank Sudol



discussed his air brushing equipment and techniques he uses to get the beautiful colouring on his ribbon vases. He showed how the use of spray mask allowed him to spray different colours on the same vase, and then how he uses a dentist's air drill to pierce the pieces.

Sunday finished with a critique of the Instant Gallery and general discussion of design. Unfortunately, time ran out and we weren't able to get to all the pieces, but some of the more spectacular ones were discussed.





It's difficult to capture all the good recommendations given by Clay and Frank in a few sentences. The most important piece of advice given by both was for all turners to keep experimenting and not be afraid of trying something a little radical once in a while. Even the mistakes that look like they should be burned, will, in the long run, improve our turning. Clay was especially adamant that all of us have the ability to create artistic and well-designed turnings. We just have to get past that inner voice that says "I can't do it" and do it.

I would say that all the attendees at the workshop left with new inspiration to push their turning just a little further and try out some of the ideas demonstrated at the workshop. However, one warning, as Frank Sudol stated, "take my ideas but do not copy me or I will have to come and throw stones through your windows. There are thousands of things that haven't been tried yet, just go and do it your own way". It was a great weekend with two very talented and entertaining turners. I hope you were there and enjoyed it.

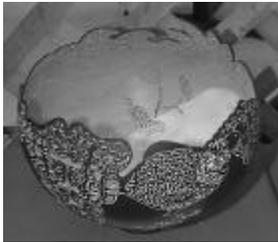


Frank Ditomaso

THE INSTANT GALLERY

Take a look at a few pieces from the Instant Gallery! From left to right the turners represented are:

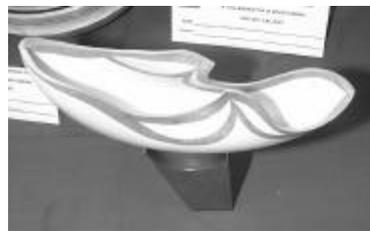
Dan Braniff



Frank Ciccarelli



Marilyn Campbell



Brian McIntosh



November Demonstrator

Paul Ross will be revisiting the GHWG on November 16. Paul has owned Chalet woodcraft for about 10 years, giving turning lessons, selling woodturning products and finished products out of his Boston studio. Paul will be turning Christmas gifts and maybe giving us a few surprises along the way. He is an excellent turner and an entertaining demonstrator. Be sure to attend this last meeting before the Christmas party and the end of the year.



This Thursday we will be learning from the following talented turners:

Cliff Rose shows his ways of making turning look easy and efficient. Malcolm Cummings demonstrates the skew and making boxes. Jim Fretz rounds out our group, and is sure to entertain as well as teach.

Norm

Demonstrations at the GHWG

November 16

Paul Ross
Turning Christmas gifts

December 14

GHWG Christmas Party
Christmas Toy donation for the Salvation Army
Christmas Ornament Raffle
Turning Competition
Food and Drink
Good times with your turning friends

January 18, 2001

GHWG Annual Meeting

February 15, 2001

Doug Magrath
Turning Bowls and
Running your own turning business



FLYING SOUTH?
CALLING ALL SNOWBIRDS!

DON'T WAIT TILL
SPRING!
PREPAY YOUR DUES
PLEASE
SEE CLIFF ROSE AT HIS RE-
NEWAL TABLE

IF YOU KNOW THE WHERE-
ABOUTS OF THE GUILD'S
MIRROR, PLEASE CONTACT
ROBIN LESAGE (IT FITS
ABOVE THE LATHE.)



LOOKING FOR MORE TIME ON
THE LATHE?

WHY NOT VOLUNTEER?
WE COULD USE YOUR HELP!
SET UP BEGINS AT 6:00 P.M.

PLEASE TAKE A MOMENT TO
WELCOME OUR NEWEST MEMBER
MONICA WINKLER



COMING EVENTS

The Brantford Wood and Craft Show
November 3, 4 and 5
Brantford Civic Centre
Brantford, Ontario

The Windsor Wood Show
February 2001
Ciociaro Club
Oldcastle, ON
(519)734-8006
website: www.epsglobal.com

The Hamilton Wood Show
January 26-28, 2001
Canadian Warplane Heritage Museum
Hamilton, Ontario
(905)575-0450
website: www.ontario-woodshows.com

The Canadian Home Workshop Show
March 2-4, 2001
International Centre
Toronto, ON
(416)798-7103
www.canadianhomeworkshop.com

The London Wood Show
February 2001
Progress Building, London Fairgrounds
London, Ontario
519-455-5888

The K-W Wood Show
March 2001
Bingeman Park
Kitchener, ON
(519)657-8646
website: www.woodshows.com

Jack DeVos Workshop



A workshop featuring Jack De Vos is in the planning stages. He expects to visit this area during a brief Canadian visit. It would be a wonderful opportunity to see him demonstrate his unique



turning style. A tentative date of Saturday April 21, 2001 is planned. Be sure to speak with Frank Ditomaso or Jim Campbell and express your interest in supporting this event.



THE EDITOR'S RAMBLINGS

Congratulations to all who participated in and attended our Guild's first mini symposium featuring Frank Sudol and Clay Foster. It was a complete success! If you missed a moment of it, you missed too much. It was action packed, informative to both novice and expert, entertaining and inspirational. From the executive a great big thank you goes out to Frank Ditomaso for his insight. He alone pushed us to take on this task, which we were hesitant to do. If our Guild is to continue to grow, we need to be challenged, and it is with great appreciation we say thanks to Frank for that little push. Perhaps we will not be so reticent the next time? Thanks to everyone who helped out including from the membership: Andy Ditomaso—camera work
Malcolm Cummings

Robin LeSage

Cliff Rose—set up and tear down

Doug Kurtz—ticket sales

Jim Campbell—organization

We must not forget to thank our neighboring Guilds:

Thames Valley

Grey-Bruce

WGO

In particular, Ken Goldspink for initially contacting the demonstrators

and along with Marilyn Campbell and Wayne Marsden for contributing the wood. Our thanks also go out to the Clay Family for generously supplying the One-way Lathe, and Doug Magrath for coordinating it's delivery. Finally thank you to everyone who bought a ticket. This event was a success and has given us some up-front money with which we can begin work on our next set of workshops. Also as a result of this workshop we have a new book in our library. *"The Fine Art of Wood, THE BOHLEN COLLECTION"* by Bonita Fike is an up to the moment collection of modern woodturnings. A real whos-who in the turning world (including both our demonstrators). For those who may be interested in seeing The Bohlen Collection up close, it is being exhibited through December 31 at The Detroit Institute of Arts.

Contributions made to the Heart and Stroke Foundation on behalf of Josh Pichanick reached a total of \$75.00. The Guild is matching that amount and will be making a donation of \$150.00 in memory of Josh. Anyone with special memories of Josh is asked to put pen to paper and send them to me. There will be a special issue of The Chip Flyer dedicated to Josh available at the Christmas Party. The Guild will

pass on some copies to Josh's family as a memento of his time in turning.

Our regular meetings now return to their normal format, including show and tell and the wood raffle. A theme for show and tell will be tried, with this months being candlesticks. Bring in your favorite, or your most unusual, or even that disaster hidden in the corner. Bring in your candlesticks and brighten up the show and tell table! The usual time limits apply.



With the elections fast approaching each of you is asked to consider what you can contribute to the Guild. If you wish to serve, we want you! Perhaps you would like to nominate someone? Don't let lack of experience stop you. It is a great way to learn. Challenge yourself. Step up and make your mark!

Joanne



The wood raffle is back! Don't forget to bring your donations and buy your tickets! Our Guild is counting on you!



Reducing Timber Drying Defects by Boiling

By: Steven D. Russell
Eurowood Werks Woodturning Studio
The Woodlands, Texas
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In the summer of 1999, several of my Internet woodturning friends urged me to begin a comprehensive series of timber drying tests. My goal was to reduce drying defects to the absolute minimum and to discover faster and more efficient ways to accelerate the drying process. This is the first in a series of articles profiling the results of my continuing drying tests with bowls, platters and hollow forms. This report covers "plain paper bag drying" and pieces that were "boiled, then bagged". Future articles will cover freeze drying, microwave drying, live flame drying, dry heat assisted drying, steaming, vacuum drying, solar kilns and supplemental treatments. These include alcohol immersion baths, mineral spirit immersion baths and Pentacryl immersion baths.

Boiling Experience:

I first started experimenting with boiling approximately three years ago. At the time, I had a supply of green Madrone Burr in my studio. This burr is quite unstable when it is green. Drying defects typically include severe cellular collapse, gross deformation, numerous checks and corrugation. With a supply of the burr in stock, I began to experiment with ways to reduce the drying defects by boiling. The procedure was a tremendous success. From then on, I would periodically boil timbers that were susceptible to significant drying defects. Last summer, I began a large scale-drying test with several local timbers.

Paper Bag Drying Experience:

I have been drying my rough outs in paper bags for almost two and a half years. I have become quite fond of the plain paper bag drying method. It is a significant time saver after a long day roughing out production bowls. It is quick, cheap and I have had good luck with it using a variety of timbers. However, there are certain times when other methods will work better. It really depends on the characteristics of the piece at hand.

Test Overview:

In March of 2000, the first group of 450 bowls and platters were removed from drying production. All of these bowls and platters were dried in paper bags. Some of the rough outs were boiled for one hour and were placed into paper bags without end grain sealer. The balance was placed into the bag straight off the lathe, without end grain sealer. The species included in this analysis: Maple, Walnut, Mulberry, Sycamore, Pecan, Winged Elm, White Ash, Flowering Plum, Bodark, Sweet Gum, Black Ash, Cottonwood and a few others.

Subject Pieces:

I chose to include some marginal pieces in the test (those with branches or rims very near the pith), because I like to "push the envelope". I usually make my chainsaw cuts to clear the pith, any checks and the smallest growth rings. This leaves a bit of turning stock from the center section, so it is not wasted. However, on smaller logs there is precious little room to do this and still get a nice size bowl. Therefore, I began experimenting with making a single cut, directly through the pith. This offered minimal waste and gave the largest possible bowl blank (unless bandsawn). However, the small growth rings next to the pith are very prone to splitting during traditional air-drying. (The small growth rings in the test pieces that were boiled, remained intact). Immature or overgrown branches (I call them "branchlets") are another thing that has challenged me over the years. Most of the Sycamore pieces in this test came from trunks that were approximately 30"-32" in diameter. Sometimes, these immature branches will dry intact, but most of the time they do not. They tend to shrink and loosen when they dry and at times, even fall out. Liberal doses of thin CA will help, but even CA will not save them all. (All of the boiled test pieces that contained branchlets dried successfully and remained tight in the timber.)

The Procedure:

An open pot is used for boiling, but you can also use a pressure cooker. A pressure cooker will reduce the overall boil time considerably. The problem is getting a large enough pressure cooker to hold your bowls! Whatever you decide to boil in, use a pot that you can dedicate to timber boiling. The extractives in the timber will quickly make a mess of your boiling pot and you will not want to use it for anything else. In the past, I boiled my rough outs with a full rolling boil for the entire boil cycle. I found out that this was not necessary and just wasted propane. Those Cajun cookers can really burn the fuel! Now, I bring the pot up to a boil and place the bowls and platters into the "soup". I boil most of the items for one full hour, under a low to medium boil (not a simmer, not a full rolling boil). You must monitor the pot to insure it does not boil dry. Periodically, you will have to replace some of the water lost during the boil. You can also cover the pot with a lid to help retain heat, water and conserve fuel. The boiling water may slosh out and stain some surfaces, so take precautions to insure that you have suitable protection. Some of the smaller items may require a weight to prevent floating. A brick or a large rock works great for this. In unusual circumstances, I will boil for two hours if the piece warrants more time. However, all of the items in this particular test were boiled for approximately one hour. When I remove the pieces from the pot, I let them air dry overnight to reduce some of the excess water and bag them the next day. In extreme cases (like green Madrone Burr), put the items into cool water and then bring it up to a boil SLOWLY, over the course of two hours. When the water begins boiling (2 hours from the start), boil for two to three hours. When this cycle is up, (4-5 hours from the start) turn off the burner

and let the piece sit in the pot until the next day. Then, remove the items from the water and air-dry them for one day before bagging. However, most timbers do not require this extra effort. Sometimes, the design will limit the amount of pieces you can put in the boiling pot. For example, semi enclosed bowls, hollow forms or tall roughed out vases etc. However, I load as many pieces as I can fit in the pot. You can load quite a few platters into the pot, because they stack so well.

Deciding When to Boil:

Does the piece include branchlets in the sides/bottom? Is there wild grain on one side and straight grain on the other? Is the rim/bottom of the bowl near the smaller growth rings (closest to the pith)? Is the species well known for gross distortion or cellular collapse during drying? Does the species exhibit "honeycomb" degrade or severe corrugation when dried? If so, then I would suggest you augment your "plain paper bag" method (rough out placed in the bag without alteration of any kind) with a boiling cycle. Here's why...

The Results:

Of the four hundred and fifty bowls and platters included in the analysis, the largest amount of drying defects were in the plain paper bag test group. The least amount of drying defects were in the boiled, then bagged test group which had little to no drying defects (splits, fissures etc.) and exhibited significantly less gross distortion, warp, twist or other undulations in the test samples. Species with the largest amount of defects present when turned were Sycamore and Pecan, followed by Sweet Gum. For example: Several of the Sycamore and Pecan pieces had branchlets in the sides or bottoms of the test pieces. Of the twenty bowls in the plain paper bag test group containing these branchlets, sixteen showed splits through the branchlets. Most of the splits were limited to the diameter of the branchlet in twelve bowls. The four remaining bowls had splits that extended well past the branchlet boundaries. All of the branchlets received an initial application of thin CA glue before going in the bag. Twenty-one bowls and five platters in the boiled, then bagged test group revealed NO splits in any of the branchlets. Gross distortion on the rims of the bowls and platters was significantly less on the boiled pieces as well. They still warped a bit, but the overall rate was significantly less than the plain paper bag tests group. Other comparisons demonstrated similar results. Twelve Black Ash bowls contained heartwood (wild grain) and sapwood in the same piece and were boiled, then bagged. These showed significantly less gross distortion than the plain paper bag test pieces. All of the Black Ash test pieces that were boiled, then bagged had no splits. Of the ten pieces in the plain paper bag test group, two revealed minor splits. Bowls turned with rims or tops very close to the pith also exhibited similar results. Of the forty-five bowls and twelve platters in the boiled, then bagged test group, only one bowl contained a split. Of the forty bowls and fifteen platters in the plain paper bag test group, thirty-one of the bowls and twelve of the platters exhibited numerous split defects at the rims.

Summary and Advantages of Boiling:

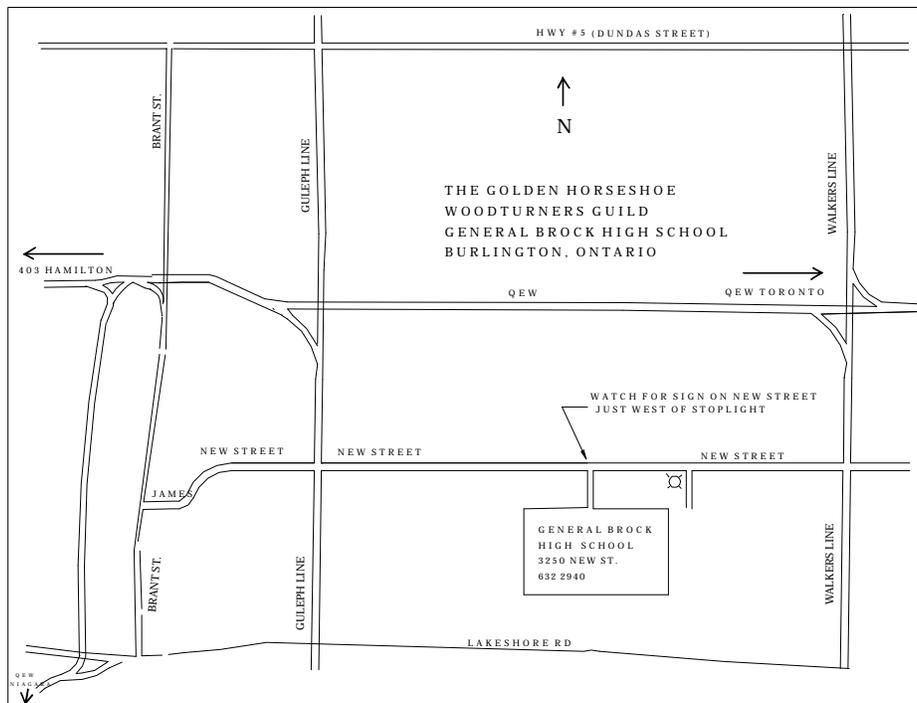
This testing clearly demonstrates that the addition of a boiling cycle helps to prevent or eliminate many common drying defects. For me, I plan to boil, then bag much more often! I will reserve the plain paper bag method for pieces whose grain character and overall defects are within the demonstrated success profile. Other pieces that exhibit various defects or possible grain/growth ring compromises will get a "hot water bath". I have also found that boiled timber dries up to twenty-five percent faster than non-boiled timber. Another advantage comes when you sand the piece. Species that tend to clog the sandpaper when traditionally air-dried, offer little to no clogging when they are boiled. In addition, most unwanted guests are eliminated in the boil cycle. This is especially important if you dry your bowls inside your home and you want to stay out of divorce court! It is clear that boiling does have benefits for marginal, as well as sound pieces. It is my guess that the boiling process relieves or relaxes much of the internal stresses. The area around the branchlets on dry (boiled) pieces was very tight and showed no separation from the surrounding timber. I believe that the combination of the heat and hot water loosens the lignin bond between the cell walls. The internal stresses then relax a bit while boiling and when the piece cools, the lignin bond "cures" (for lack of a better word) in the new relaxed state. Wild grain and other defect prone areas are therefore, brought under control. Most of the platters in this test were crotch pieces and the feathers on the boiled pieces were tight and free of checks. By contrast, the plain paper bagged pieces did contain some minor checking in the crotch feather areas. Even very thin platters (3/8" thick) showed very little rim movement in the boiled samples. By contrast, the non-boiled group had some pieces that looked like a potato chip!

Final Thoughts:

Some turners say that the reason they do not like to boil is the inherent color loss. In my experience, the outer 1/16" or so WILL lose color, but below that, the color is unaffected. I have carefully compared the color in air dried and boiled pieces many times. In my opinion, there is no detectable difference between color, shading or tone values in boiled timber and that of traditionally air-dried timber. If your rough out is only 1/8" or less in thickness, you have a valid point. However, on a 12" bowl with a wall thickness of one inch, the point is mute in my opinion. Obviously, nothing works in every situation, with every timber. I would encourage you to try boiling some of your problem bowls and platters before bagging them. The process is easy and relatively quick and offers amazing results. If you have any questions, please do not hesitate to contact me via e-mail at benzer@flash.net. Best wishes in all of your turning endeavors.

Steven D. Russell is a professional woodturner, demonstrator and turning teacher. His studio Eurowood Werks, is located in The Woodlands, Texas USA. He specializes in bowls, platters and hollow forms with unique surface treatments. He can be reached via Email at: benzer@flash.net

The Chip Flyer wishes to thank Steven D. Russell for consenting to the reproduction of part one of his article in our newsletter. Keep your eyes open for part two at a later date.



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THE MARKETPLACE

Items will appear in this column for two consecutive months. If you sell them before that, please let us know.

FOR SALE

Craftsman cast iron lathe in excellent condition, 20" Headstock (with riser blocks), 36" Bed between centres, 1/2 HP 1750 RPM reversible motor with 4 speed pulley drive, 1" x 8 TPI Spindle c/w tool rest, faceplate, live centre
\$500.00 Joe Buchmueller 905-309-1020

Annual Fees run from January to December at a cost of \$40.00. There is a one time membership fee of \$10.00. Meetings are held on the second Thursday of the month for Hands-on night (members welcome), and the third Thursday of the month for Demonstrations. Contact any member of the executive for more information about becoming a member. The Golden Horseshoe Woodturners Guild extends an invitation to all members to become more involved within the Guild. The deadline for submissions to The Chip Flyer is the 25th of each month.