

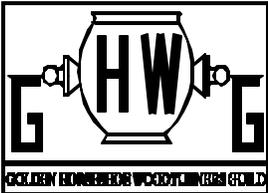
THE CHIP FLYER

Golden Horseshoe Woodturners Guild Newsletter

NO. 59

May, 2001

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150th Chapter of the AAW

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In House Meetings

7:00 P.M.

Hands-on Night

Thursday, May 10

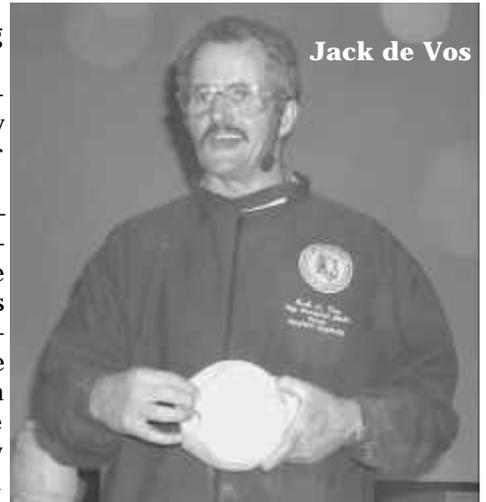
Regular Meeting

Thursday, May 17

G'DAY FROM DOWN UNDER!

Our thanks go out to Jack and Ina de Vos. Jack gave us a lot to think about during his very full presentation. He is a turner's turner. He approaches his turning with efficiency in time and money and has generously passed on several tips to us. Jack uses planer blades to make many of the cutting tools he uses. He grinds a slot into a piece of high-speed steel to hold it on the handle with a set-screw. He shapes his cutters to cut, not scrape the wood. He uses a spring mounted thickness gauge to aid him in determining wall thickness and to help him determine how to angle his cutter in relation to where he is cutting on his hollow form, be it straight on or an inside or outside curve. His advice is to get to know how to use the tools you have before you run out to buy specialty tools. Jack had a wonderful solution for removing the dimple left in the bottom of your hollowing. He takes a spade drill and grinds off the tip. After drilling out the centre you can go back in with the modified spade drill and clean up the dimple before you start to hollow out. So simple and inexpensive! To embellish his pieces, Jack makes a wire brush from a piece of copper tubing hammered flat over pieces of wire. He uses a piece of copper tubing flattened over a coffee spoon to remove sawdust from his vessels while hollowing.

The first piece Jack worked on was a bit of Australian Grass Tree (known locally as black boy). Using a roughing gouge he quickly shaped the upper part of the vessel. Always rub the bevel in order to cut well. Jack defined the rim as well as an area in which he would use his wire brush. He held the brush against the turning vessel within the defined area. He hollowed the vessel out using his homemade cutters. Jack uses reverse turning for hollowing because he has more control over the tool. You may have to regrind some of your tools if you wish to try this. Your chuck will also have to be modified to ensure it does not come off unless it has a locking pin to hold it on. Once the piece is nearly hollow, you go by ear to finish. He makes a final pass with a large scraper to even out the ridges made by the smaller tools. He holds the scraper at 45° for a sheer scrape. Jack rarely sands the inside unless it is a competition piece. In creating a shape, Jack uses the rule of thirds and makes the base smaller than the opening to give the piece lift. "You can't rely on pretty wood to carry your piece. Shape is the most important element of design". Jack uses spirit stains (his own mixture by volume of 1/3 danish oil, 1/3 penetrol and 1/3 turpentine) and ebonizing liquid to treat the surface of his pieces. His staining is done to part, but not all of the piece and it is very subtle. He usually seals the surface first with spray lacquer or sanding sealer to ensure that the stain is not drawn too deeply into the wood. An area that has been wire brushed, and then sprayed to seal it will draw stain into the grooves while leaving the high points light. Steeping fine steel wool in vinegar and



Jack de Vos

(Continued on page 2)



Jarra Vase

make no mistake about it, he is a very talented and inventive turner. He believes you have to set yourself a standard higher than you are comfortable with. *"Don't rush into a piece of wood. Give it some thought first. It's no good being part of the crowd. There is no joy in copying someone else's work. It's a matter of keeping your eyes open and using other peoples ideas as a steppingstone."* He credits monthly competitions at his home Guild with encouraging him to develop his own style. Everyone makes the same item in his or her own way. You learn to create and compete, and for some people a competition is just the incentive needed.



Australian Grass Tree

straining it after a few days makes ebonizing liquid. It reacts to the tannic acid and turns the wood black.

The second piece Jack worked on was a piece of our own box elder (very exotic to Jack). He showed us how to create a seedpod. It should be a bit longer than it is wide. Create the basic shape using a roughing gouge. Drill out the centre. Always keep in mind where there is carving to be done afterward to leave enough material to work with. Before you start to work with the mini-grinder, give yourself time to come to grips with what you have in mind. Draw it out if necessary. The fins should end at the highest point of the vase. Jack prefers an uneven number of fins. The grinder made quick work of the box elder. For these pieces time spent sanding is a must. Never cheat at sanding. Jack starts with 120-grit and finishes with 600-grit sandpaper. For competition pieces Jack goes far finer. He recommends keeping the rims fine and the walls thin. The Arbortech mini-grinder is made in Australia. Contact Exotic Woods for more information and pricing.

In my opinion the really good turners make it look simple. Jack is a prime example of this. He is modest about his own abilities, but



Arbortech Mini-Grinder

There are always a number of people to thank after an event such as this. I would like to thank the following individuals:

- John Buccioni of Woodchuckers for underwriting our expenses to the tune of \$200.00.
- Mel Hordyk of Exotic Woods for the donation of the wood and the use of the Arbortech Mini-Grinder.
- The John Hordyk family for opening their home to Jack and Ina de Vos.
- The Australian government for underwriting the cost of Jack's flight as part of a craft exchange.
- Ken Goldspink for acting as liaison between all the Guilds and Jack de Vos.
- Frank Ditomaso for his initial work in setting up this event.
- Al McBurney for driving our guests and videotaping the event.
- The members of the executive for all their hard work.
- The members from Western New York for buying tickets.

And last, but never least, thanks to the members of the Golden Horseshoe Woodturners Guild who supported our Guild by purchasing tickets. This event was a moneymaker and ensures that more such seminars will be scheduled for the future at reasonable costs to the membership.

Joanne Hallman

Finger Lakes Woodturners

During the deVos Seminar, I met Kurt Hertzog, who was busy taking pictures for his web page. He is a member of the Finger Lakes Woodturners, which is the woodturners Special Interest Group (SIG) of the Rochester Woodworkers Society, and a chapter of the American Association of Woodturners. He invited me to visit their website:

<http://www.rochesterwoodworkers.org>

If you have access to the web, this is a great site. The Rochester Woodworkers Society, or RWS, is made up of about 350 Rochester area woodworking enthusiasts. Their members range from the curious, to the novice, to the professional. The organization has turners, carvers, carpenters, cabinetmakers, boat builders, toy makers, and furniture makers. Virtually every facet of woodworking is represented in their membership. Their website is well worth a visit.

Brian Taylor



MESSAGE FROM THE PRESIDENT

We had a great turn out at our April meeting and had four new members in attendance. I would like to thank Doug Newlove for his presentation and for filling in on such short notice. So thanks again Doug for a job well done.

The raffle sale was excellent, this time - \$185.00, Thanks to all who donated to the table. It gets better all the time and remember each donor gets a ticket for those great hammers. Frank Ciccarelli won it at our last meeting, congrats to Frank.

Show and tell was a little sparse, but what was on the table was excellent. How about some of the newcomer's showing us what they can do? Don't be shy, you will only benefit from the experience. The more experienced turner can help you if you have any problems.

Now onto the Jack de Vos seminar. We had a great day with Jack, and I know I learned a lot on how to enhance my work and to look at it with a different perspective. Also, I would like to thank the entire executive who helped in the set-up and clean-up. Specials thank to Al McBurney for the video taping and picking up Jack in Orangeville. Special thanks to John of Woodchucker's Supplies for his generous donation of \$200.00 to help cover the cost of this seminar. Also thanks to Mel of Exotic Woods for his donation of the wood that Jack needed for his demonstration.

We would also like to thank all that attended. It's your attendance that makes these seminars a success. Special thanks to the Western New York Woodturners Club for their participation Hope to see you again soon.

Jim Campbell

THE FOOTED BOWL



Great Turning Hat
Doug!

Doug Newlove saved the day by stepping forward as he has done so many times before for our Guild. At the last minute with little time to prepare, Doug came up with an idea for a demonstration of something I have never seen before; how to turn feet on a bowl. Many novice turners receive their first criticism on the bottom of their bowls when they ask a master turner to critique their efforts. The bottom has to be finished just as well as the rest of the bowl. And just how do you do that? Well, there are as many ways as there are bowls, and Doug demonstrated one of them at our last meeting.

Doug had prepared a bowl blank for turning. He quickly shaped the back of the bowl, leaving a spigot inside the footed area to grab the blank by when turned around for hollowing. The inside and outside angles of the ring have to be precisely cut in order for the feet to be clean and strong.

Doug used an angled parting tool to achieve this cut. The bowl was then reversed and hollowed out. Once this was done the bowl was then turned back again and secured in a set of jumbo jaws for the removal of the spigot. The tricky part here is to maintain the curve of the bowl as though the incised foot ring was not there. It is only after you cut away the excess material between the evenly spaced feet (Doug drew in three feet) that you will know if you were successful. If you were off by much you will have to spend some time sanding. Doug offered insight into how he removes the excess material from the ring, but emphasized the importance of using the tools you have. There is no need to buy special saws to do this work. Attention should be paid to the placement of the feet in conjunction with the grain of the wood to maximize strength. Even so, great care must be taken not to knock the feet, as they are quite vulnerable and will easily snap off.

Doug showed some examples of other ways to use this technique beyond the bottom of a bowl. It can for example be used on the side to create rings or on the edge to produce a sort of dental. Let your imagination go wild and come up with some more ways to incorporate Doug's demo into your turnings.

I would like to thank Doug for his demonstration, and also thank Doug, Brian McIntosh and Eugen Schlaak for their impromptu question and answer period at the end of the meeting.

Joanne Hallman



How did he
do that?

EVENTS and DEMONSTRATIONS

May 7 to 11

One Week Session 9 to 5 Fee \$481.50
Craft @ Sheridan; Intensive Workshops
Furniture Surface and Form
Michael Hosaluk

May 17

Jim Lorriman
Segmented Turnings

June 21

Michael Hofstetter
Remember to pick up your blanks for the "Have it your way" turning competition

COMING EVENTS

The 15th Annual National AAW Symposium

July 6 to 8, 2001
River Center Convention Center, St. Paul, Minnesota

Durham Wood Show

August 10, 11 and 12
Durham, Ontario

The Muskoka Wood Show

August 17, 18, and 19
Bracebridge, Ontario

Central Ontario Woodworking & Hobby Show

September 7, 8, and 9
Barrie, Ontario

Brantford Wood Show

November 2, 3, and 4
Brantford, Ontario



The Guild is pleased to welcome four new members:

Jeff Rabb (Waterloo)
Peggy and Tom Wharrick (Grand Valley)
Glen MacDonald (Oakville)

CONCENTRIC RING LAMINATION

Jim Lorriman

Jim Lorriman creates truly artistic bowls using the wood grain to create patterns much as a quilter uses combinations of fabric. I came across Jim's work on a website (handsmiths.com), and was immediately impressed by the way he worked with wood. He uses recycled boards or newel posts etc... to create these patterns. Jim believes there is plenty of wood around without cutting down our forests. After you see his work I guarantee you will have a new appreciation for those boards



you've had lying around forever.

His "Bits and Pieces" Studio is located in the Mulmur Hills, Ontario.

Visit his website: artscolony.on.ca for more information including a chewy chocolate chip cookie recipe. Jim will be a guest of our Guild at our May 17 meeting.

Joanne Hallman

ONE IS NOT ENOUGH

For Sandy Graham, one passion in his life has never been enough. He is not content to do anything partway, either. He is clearly driven to excel at whatever he takes on, be it a career or a hobby.

Sandy comes from beautiful Prince Edward County, where he developed an early interest in sailing. He and friends raced sailboats on Lake Ontario. He studied veterinary medicine at the University of Guelph, where he met his soon to be wife, Joan. After brief stints in Saskatchewan and Ottawa, he and Joan settled down in Grimsby in 1956 to raise a family of four children (3 boys and 1 girl). Sandy's veterinary practice was then a mix of large and small animal care. As the city closed in more and more, the practice saw mostly pets. With family responsibilities lessening, Sandy and Joan decided to venture a little farther a field. They decided to head for Northern Africa to help establish a dairy enterprise on the edge of the Sahara Desert! From 1980 to 1982 they worked with the local people. *"It was quite successful."* Sandy states modestly. Did they then return to the comfort of their home in Canada? No. From Libya they went to England, bought a 40' sailboat and sailed to Spain, Turkey and other points in the Mediterranean. Since then the couple has done a great deal of RVing and now they go to Arizona for the winter months. What next I wonder?

Sandy began his interest in woodturning during his Grade 7 manual training class. He learned about spindle turning. Although he always had a lathe, he never used it for lack of time. It wasn't until



1987 when he took a course from Jeff Parsons in Simcoe (the predecessor of Paul Ross) that he started to turn in earnest. Since that time, Sandy has taken classes from Ray Allen in Arizona, attended Arrowmount with Christian Burchard, been a member of the AAW for close to ten years and been a longstanding member of our Guild. Sandy looks to other media for inspiration, such as pottery, glass and architecture. He has two informal memberships with fellow turners in the form of discussion groups to help develop his own style: The Six Pack, a group from Toronto and The Design Group, which includes turners Dan Braniff and Marilyn Campbell. For the last two years Sandy has been turning on an Omega Stubby from Australia, a short-bed lathe with adequate

swing. He also has a homemade lathe to handle larger pieces. It has a monster 30" swing.

Sandy approaches turning the way he has approached everything else in his life so far. He does the work. He has developed a certain skill level, but that is not enough. Now he is looking to develop his art. That too will take the same kind of work. *"This business of letting the wood speak to you, well, it's just a bunch of horse manure!"* And he ought to know, being a vet and all! Sandy won first prize in the master turner class of our "HAVE IT YOUR WAY" turning competition (see issue 52 October 2000).

Joanne Hallman



For the next Hands-On night Thursday, May 10:

Dave Page will be showing how he turns natural edge bowls , **Frank Ditomaso** will be turning a rimed platter, **Brian Graham** plans to turn pens and related items , and

Norm Kemp will show the Sorby texturing tool.

Hope to see another good turn out (better than watching TV)

Happy Turning to ALL

Norm Kemp

DAVE'S TURNING TIP

Dave Page had a good tip on holding your wood blanks while drilling them in preparation for mounting them on the lathe.

A piece of anti-slip cloth underneath the blank holds it in place much better than shear brute force.

WOOD TURNING vs. WOOD SCRAPING

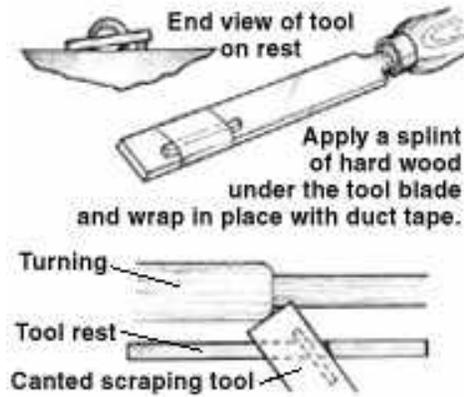
Some experienced woodworkers doing artistic shapes will tilt their turning tools and maneuver them axially along the workpiece. This produces a slicing action on the wood fibers and a smoother finish.

On the other hand, this kind of turning requires more skill and there is greater risk of "digging in" and damaging the work. The beginner will usually want to hold the tool flat and firmly on the

rest and advance it cautiously into the workpiece. This changes the slicing action into a scraping or tearing action with a rougher finish. The beginner will then compensate by using a greater variety of tools and using more sandpaper to finish up. Unfortunately, the beginner may be driving wood particles back into the grain, thus spoiling the appearance, especially if a transparent finish is to be

applied. Not all so-called "scrapers" are beginners. For instance,

patternmakers invariably scrape to the finished shape because this method offers more control and a mechanical shape that is exactly "to the drawing".



The diagram shows how you can quickly modify a flat tool to produce a slicing action while still avoiding the risks of canting a tool on the tool rest. The fact that the tool rests on the tape and on the wood underneath instead of resting steel on steel can be an advantage. There is less vibration, less noise, and a better feel to the work.

(Ed Tucker - 6/96)

Thanks to Lee Valley Tools for permission to reproduce this article.

THE MARKETPLACE

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

WANTED

Used Variable Speed Lathe

Ideally, I would like to find a heavy-duty cast iron floor model with at least 1 h.p. and variable speed. The variable speed can be mechanical or electronic. Most of what I turn is bowls so a large turning diameter is much more important to me than length. Contact me at gstrome@home.com or (519)659-7723 in London. Thanks Glenn Strome

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AAW SYMPOSIUM CHARTER BUS TO ST. PAUL CANCELLED

If you haven't already been informed, the charter bus plans have been cancelled due to insufficient numbers.

Thanks to John Buccioni for all his efforts in trying to organize this. He is, however, willing to try again for next year's Symposium in Rhode Island.

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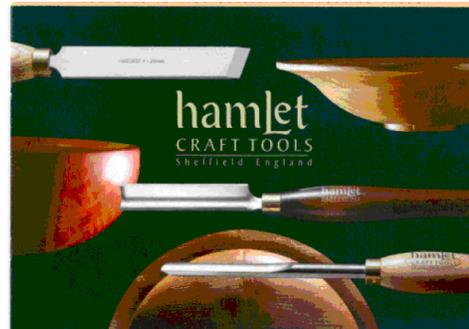
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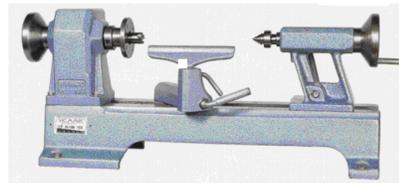
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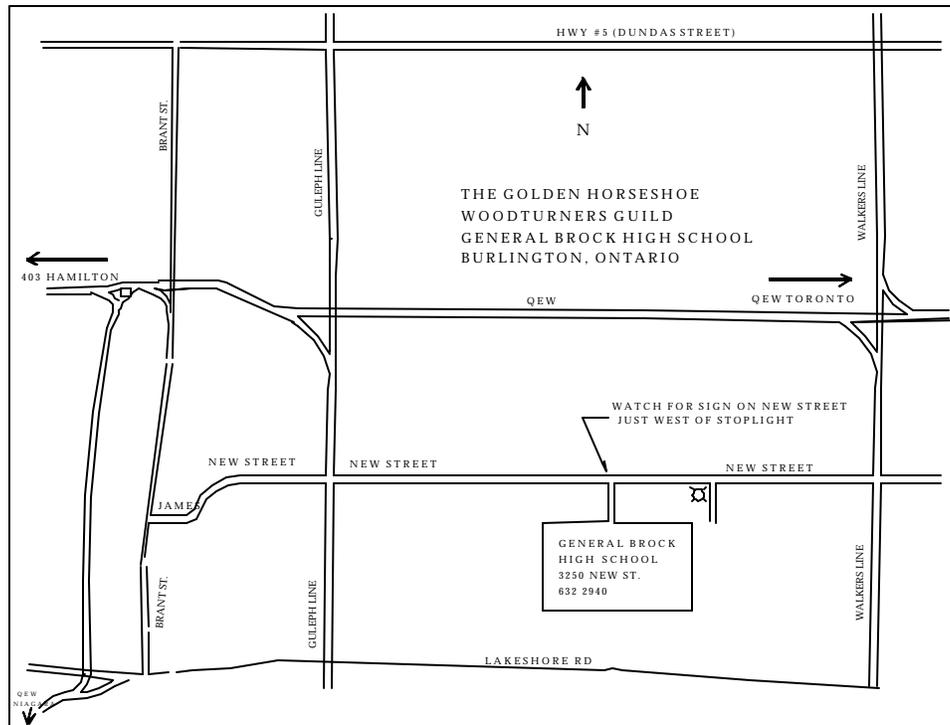


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Annual Fees run from January to December at a cost of \$40.00. There is a one time membership fee of \$10.00. Meetings are held on the second Thursday of the month for Hands-on night (members welcome), and the third Thursday of the month for Demonstrations. 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.