



150th Chapter of the AAW

# THE CHIP FLYER

Golden Horseshoe Woodturners Guild Newsletter

NO. 73

November 2002

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## Jim Vasi Teaches and Entertains at the October Meeting

Well, if you missed the last Guild meeting, you missed a GREAT presentation. You could tell immediately that Jim Vasi has some teaching experience. In fact, he had just retired from 36 years of teaching Industrial Arts and Technology near Buffalo, N.Y. As President of the Western New York Woodturners Guild for the last 6 years, and his love of many forms of woodworking and woodturning, he brought to our meeting a wealth of knowledge and enthusiasm.

### Math Lesson (OH No!!)

Jim started his demonstration at the drawing board. "Draw a profile shape of the bowl, full size, including both the inside and outside lines". Jim then divided the drawing into layers of wood thickness, for whatever size wood you will be using. Next, he sketched in the vertical lines showing the O.D. and I.D. of each layer, allowing extra material on each dimension for turning and gluing irregularities. Then the O.D and I.D. are measured and recorded for each ring. The difference, divided by 2, equals the width of that ring's wood. Decide the number of pieces you want in each ring and do the math.

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$$\text{Length of Pieces} = 3.14 \times \frac{\text{ring diameter}}{\# \text{ of pieces}}$$

$$\text{The Cut Angle} = \frac{360}{\# \text{ of pieces}} \times 0.5$$

Using a tablesaw loaned with thanks from Home Depot ( and thanks to Robin for arranging) Jim then demonstrated how he cut the pieces at the correct angles using a home-made device call the Jimmy-Jig. By cutting, then flipping the wood for the next cut, Jim showed how all the ring segments are cut. Then using a large hose clamp, he glued and clamped the segments into a ring. The rings are then glued, making sure to stagger the glue joints from the previous layer. Jim glues a scrap disk to the bottom layer for a faceplate mount in the lathe. He quickly turned the rough segmented bowl smooth, and showed us how you can combine different coloured woods, sizes and shapes (including open spacing) to achieve a wide variety of effects.

Jim brought with him some of his very impressive and inspiring pieces. Thanks Jim for simplifying a complicated topic and making it a fun and enjoyable evening for all.

Brian Taylor



**Next Monthly Meeting**  
**Thursday,**  
**November 21, 7PM**

**Next Hands-On**  
**Thursday,**  
**November 14, 7PM**

**Christmas Party**  
**December 12**



## Jim's Two Basic Rules for Demonstrating

1. Shut your mouth while turning. It's really hard to talk with a mouth full of shavings.
2. Don't tell anyone what you're making until you're finished. That way, if it doesn't go well, your intended bowl could turn out to be a candle holder or a cork screw, and no one would be the wiser! Then you always look like you know what you're doing!

Thanks for those words of wisdom Jim.

## November Demonstrator



The guest demonstrator for November will Eugen Schlaak. A resident of Niagara Falls, Ontario, born and educated in Germany, he is a self-taught Woodturner and has practiced woodturning since 1968 and is a founding member the GHWG. His creations range from intricate mechanical wooden toys for all ages to colonial type Furniture spinning wheels and related equipment.

His "free form" bowls from unseasoned logs and burls, with the original bark and all faults still remaining, have won critical acclaim from leading professional Woodturners and Artists.

Eugen will be presenting what he calls "Basic Woodturning Tools and Beyond" - Bowl Turning, including Deep Hollowing with standard hollowing tools



such as Gouges, modified Scrapers, Arm Brace tools (Standard Sorby RS 2000 and his modified version of this), his version of a Heavy Duty Rigid Boring Bar System with Outboard Stand, Steady Rest. Also he will have on hand his Fiber Optic Lighting and Laser Guide System. Mainly he will demonstrate the advantages of a fixed Boring Bar System (similar to Frank Sudol's system).



## Message from the President

The hunt for new executives goes on with tenacious new-executive detecting by Al McBurney, Jim Campbell and Joanne Hallman. It seems we have an lots of candidates for secretary but none yet Pres. or 1st VP. If this keeps we may actually have to have an election, with real ballots and all. Wow. The secretaries job is no easier than the other two, just less visible. Al has managed to do a good job as secretary while keeping in the background, a difficult task when your over 6 feet tall. Don't be afraid to consider to other two positions.

The President gets to set the direction and focus of the guild, an important job, but with lots of input and support from the other execs. And it gets easier with time. With all the mistakes I have made in the job, I have never had criticism from the members, just lots of support.

The 1st VP gets to set what aspects of woodturning are covered by our guest demonstrators and work-shops. You don't need to have lots of woodturning contacts for this job, we have experienced turners who are willing to help with that. All you need in enthusiasm, and I've seen lots of that in the guild lately.

Al McBurney is working on an amendment to the constitution to allow the executives to have assistants to offload some of the work. This amendment will be presented at the November meeting and voted on at the January meeting. The November meeting will also be the last one before the annual January meeting, so you need to let the nomination committee know if you are willing to run for one of these three important executive positions.

December 12 will be our annual Christmas party. All members and their spouses, partners, friends (I'm running out of politically correct euphemisms, lets just call them guests) are invited. This year, since we are at the Knights of Columbus Hall, the hall manager has offered to have a cash bar. This is totally independent of the Guild, so the hall runs the bar itself. You cannot bring in your own liquor, beer or wine. The hall has the license and you must buy it from them, but the prices are very reasonable. In addition, we will have the hall caterers supply light finger foods and punch at the beginning of the evening and desert, coffee and tea later on.

We will have an informal turning competition, in which the guests get to judge the turnings. I will be looking for three volunteers to man the competition table with cotton gloves so they can give the judges a better look at individual pieces.

We will also have our Christmas ornament raffle, in which the guests will each get a ticket and we will keep drawing for ornaments until they are all gone. Last year, we were a little short on ornaments and Malcolm Cumming graciously had extras on hand to make sure everyone got at least one. Lets get turning those ornaments, I try to bring in at least two. At the next hands on session on November 14, we will have Doug Bremner making Icicle Ornaments and I will be doing bird house ornaments, so now is your chance to see how these are made and get some ready for December. They also make fabulous gifts anytime of the year. I make about 25 a year and my wife gives them to friends and work colleagues as a thank you for a kindness.

We will also have a toy collection. We will be supplying toys to the Salvation Army and to the McMaster Children's Hospital this year, so we need more than ever. Herman Kamstra brought in a number of his car and truck toys for the show and tell table to show any interested turners how he does it. As well, I'm sure you could call Herman at home and get some extra help. He never tires of making toys or discussing how to make them. Don't forget girls toys, they get sick just as often as boys, and need a toy to make their stay at the hospital a little more pleasant. What could be a nicer gift at Christmas than creating a smile on a sick child's face.

And finally, we will have the raffle for the Jet lathe. Tickets will be on sale at the November 14 Hands On and the Nov. 21st meeting. There are only 100 tickets being sold, so your odds a pretty good.

Eugen Schlaak will be the guest demonstrator at the November meeting, he will be demonstrating the use of various hollowing tools including some deep hollowing tools, some custom made. It should be an interesting evening, see you in November.

Frank Ditomaso

## Special Thanks to Newsletter Contributors

Without the efforts of Joanne, George, Frank, Robin, Norm, Mike and others who have written something up for our Newsletter, well, it just wouldn't be worth reading (or even the 48 cent stamp!). So, on behalf of the Guild, a very big THANKS. Anyone else willing to put pen to paper would be great also. Got a new tool, lathe or method, read a good turning book, or been to a recent event?. Your contribution would be most welcome. Please contact your newsletter editor.

Brian Taylor

# TURNING TO THE FOURTH DIMENSION

By GHWG Member **Peter Rand**

As if three dimensions were not enough!!! But adding the fourth cantax, the creative ingenuity can add artistic value and pleasure. Graceful movement, real movement, adds a whole new dimension to artistic content and perception. Motion attracts, and can even mesmerize. Throughout the ages artists of all kinds have conveyed the idea of motion in imaginative and effective ways. What I explore here is the idea of adding real motion to artistic wood art. It appears to open a huge number of possible directions.

## ORIGINS

It all started when a hedgehog-like creature that I had turned looked at me from its shelf for a year, begging for appendages. Some leftover guitar strings and an oversupply of walnuts provided the right weight and spring to append two long feelers-cum-eyes-cum-chemosensors to the head. Their slow swaying and long-lived movement were mesmerizing. I added a tail and suspended the whole on a log with three wire legs, legs as long as would provide support without collapsing (Figure 1). This "thingsect" (it has three invisible legs!) danced and swayed, wiggled and quivered itself into my heart; movement can do that.



## TWO KINDS OF MOTION

Many woodturnings are made to appear to move; walking and running and dancing bowls, carved waves, baseball bats that flowed as a baseball apparently grazed through it!. There are many others where implied movement is a prominent feature of the art. But what of real movement, not just apparent or implied movement within static pieces? Many woodturnings do actually move in interesting ways – such as rocking bowls and vessels with round bases, “trembleurs” where most of the wood is removed, and thin wood constructs.

It is useful to separate motion in a piece of wood art into two parts, whole body motion and internal motion. In whole body motion the whole piece moves as a unit, such as the rocking bowl; internal motion involves relative movement between elements within the piece.

## WHOLE PIECE MOVEMENT

The properties of "weight-on-a-wire" began to intrigue me when I saw the wonderful motions of the 'thingsect'. I took the opportunity to explore this idea at the second Australian Collaboration in Mittagong in the fall of 2001. Having traveled the week after September 11, I arrived without tools, and, being much too slow on a lathe to share it, I turned to mounting weights on vertical wires onto a naturally attractive log of firewood. I used a standard set of various caliper spring steel guitar strings, and gathered unfamiliar nuts and cones and many 'found' objects as weights. Soon my 'collaborators' were turning and carving and painting objects to suspend on these vertically anchored wires. The piece became a dynamic potpourri of endless movement. I couldn't bring it home; such objects may never travel! It was auctioned and helped provide travel money for the collaborators. I have since created a Canadian version in further exploration of the many possible variations of weight-on-a-wire



How can weights on a wire be so interesting? Because of the amazing movements, based on fundamental physics, that one can get if some care and attention is taken. Imagine a spring steel wire strictly upright, anchored at the bottom end and with a weight balanced and fixed to the top end. If the weight is not too much or the wire not too thin, the swaying motion when the weight is displaced is pleasing, especially the longer and slower motion of a longer wire or heavier weight. Up to a certain length for a given weight, the system always comes to a rest at the original vertical po-



sition. But at longer lengths the system comes to rest flopped over in a graceful curve in some arbitrary direction. Very importantly, at the boundary between these two conditions of length there exists an amazing complexity of motions - swaying, oscillating, rotating, shaking, bouncing, quivering. At this critical length the system is sensitively poised where it can't 'decide' whether to be upright or flopped over. This is the position of "Euler Instability", known in the physics and mechanics of things like buckling beams and plates. Very fundamentally, such boundaries between states in all systems, including mechanical, biological, ecological, and geological, represent the most interesting places to 'be'. This is because since the system is poised among several alternatives, it has the most complex behaviour. Sensitive control of that behaviour can be effected at such boundaries by flipping it between states, and this endows the system with its most interesting properties. Disease states and damaged systems can also arise when control is hindered; and chaos can be born when all control is lost or when the



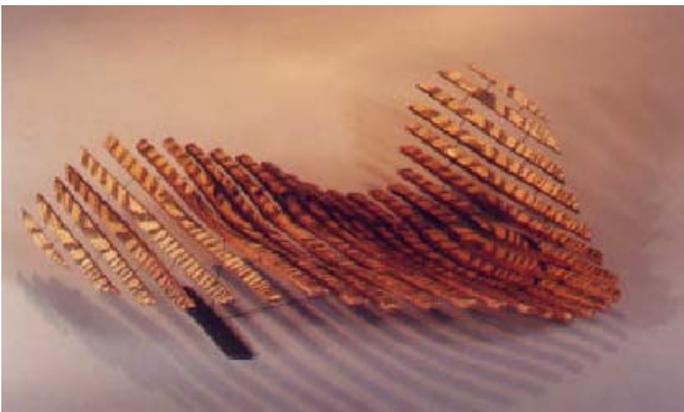
system sits too close to the boundary between states. You can explore these general principles with a wire held at the position of Euler instability. Now, turn the wire upside down. It is still a pendulum with the weight at the bottom. Will it oscillate more slowly, the same, or faster at the same length as when upright??!! I was very surprised when I tried it. In asking many friends to guess what would happen, the world divided into two in a surprising way I certainly didn't expect - my smartest physicist friends got it wrong, my more artistic less scientific friends got it right, almost invariably. Guess. Then try it. Are you scientist or artist? Whole body movement adds another, fourth, dimension to wood art.

The weight on the wire can be almost anything, conventional turning, abstract object, perhaps several objects combined in narrative and 'installation' fashion. Instability can exaggerate real and beautiful motion, adding its grace to the art.

Importantly, the closer the balance is to Euler instability the more likely the motion will be apparently "perpetual" or continuous: - air currents can be picked up by very light pieces with lots of 'windage', or push very delicately balanced pieces - shaky floors can make heavy pieces 'talk'. For me movement created from interaction with the environment, or perhaps from a gentle nudge or blow from a participatory viewer, can contribute an exciting artistic element to wood art.

## INTERNAL MOVEMENT

The movement born out of pieces assembled with flexible connections can be explored in 'deconstructed' woodturnings. Salvador Dali's soft watches, obvious and 'necessarily' hard objects, were painted to appear fluid, to have flowed. Such surrealism inspired me to explore the possibilities of making woodturned objects which are both reshaped, as if they were soft, and connected so they actually move internally.



My first attempts involved cutting simple shallow platters into many straight narrow and parallel strips, manipulating them in three dimensions and



wiring them together with various springy wires. They dance and wiggle, sway and bob especially when mounted on a single springy support.



Next I tried cuts that were curved to various extents, in different directions and at changing intervals, and mounted on a single wire. Some pieces show more direct connection to the original turned piece.

The spaces between parts can be varied in width. They can be filled with coloured textiles and assembled into whimsical pieces. The possibilities seem endless.



### ENDLESS POSSIBILITIES

The challenge for me is to add movement to the artistic, or rather more importantly, create an artistic whole which includes real movement. So far I am personally predisposed to keeping the origin of the stationary wood-turned piece at least within view. In that way one perceives that movement, both the reshaping of the object and the kinetics within it, has transformed a familiar object, be it platter, bowl or other identifiable vessel into a piece of kinetic art. Another quite different approach would be to sculpt in a similar way but to start, not with a 'turning', but with selected wood objects and combine them into a moving piece, creating kinetic art as is done in other media. For me surrealism is a great attraction; Dali's surrealistic soft watches, if they were not transformed hard objects like watches, would be more ordinary and realistic puddles or soft material of some kind. So at the moment, I envisage keeping the turned object, however reshaped, within view, and reflected, however remotely, in the final moving piece. To begin with a platter, bowl, vase or some other identifiable object, and then start sculpting it to include flowing shapes and real movement has exciting possibilities that appear to be largely unexplored.

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## Welcome New Members

The Guild is pleased to welcome  
it's newest members:

- Darrell La Rue from Oakville
- Paul Rapattoni from Hamilton
- Neil Gray from Oakville



## Hands-On for November

"B" Group for Hollowing with Mike Brazeau

"C" Group For Bowl turning with Jim Campbell

"D" Group for Spindle Turning with Jim Fretz

"E" Group for Grinding with Malcolm Cummings

Please give our 101 students the room they need to learn.

For everyone else, we will have 2 other lathes running  
Frank Ditomaso will be demonstrating the making of Bird  
House tree ornaments and Doug Bremner will be demonstrat-  
ing Ice Icicle tree ornaments.

Happy Turning

Norm Kemp

# SUPPLIERS FORUM

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## The GHWG Marketplace

The Marketplace Column is a free service for all Guild members. Woodturning, woodworking or related items are welcome for the Sale and Wanted Sections. Contact: Brian at [tmt@vaxxine.com](mailto:tmt@vaxxine.com) or phone (905) 945 7061. Items appear in this column for two consecutive months, or extended by request. If you sell your item, please let us know

### FOR SALE

#### Nova Lathe

Nova 3000 variable speed lathe, owned by the late Frank Ciccarelli. With Super Nova Chuck and stand. \$1600.00  
Contact Mrs. Pat Ciccarelli in St. Catharines at 905 684 2235

#### Buffalo Turbine Air Blower

7intake, requires 2HP motor. Would be excellent for a dust collection system

#### Dust Collector

Large (commercial size) squirrel-cage type, uses 4 furnace filetrrs, with 1/2hp motor  
Contact Jim Fretz in Vineland at 905 562 4397

## Woodshow Events

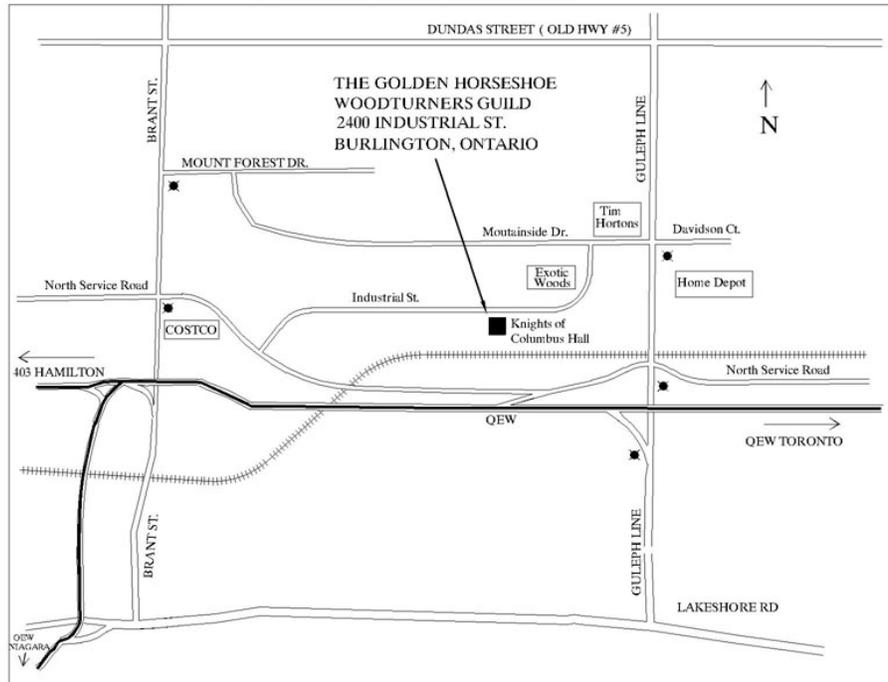
### Ottawa Wood Show

Dates: Nov. 22-24  
Phone: 519 657 8646

### Brantford Wood Show

Dates: Nov 29—Dec 1  
Phone: 905 779 0421

SEPTEMBER 12 and 19, 2002



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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.