



150th Chapter of the AAW

THE CHIP FLYER

Golden Horseshoe Woodturners Guild Newsletter

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April 2003

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JUST TO DYE FOR!

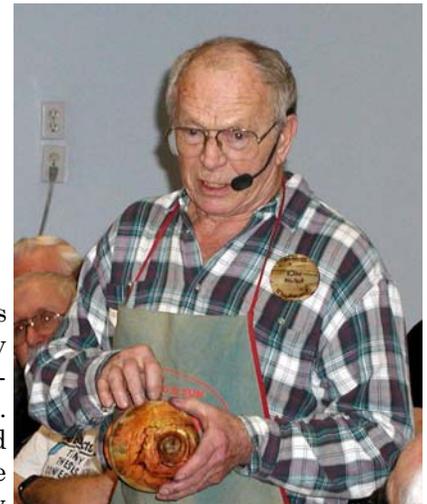
Leon Michal does a good job of turning the ugly duckling into the beautiful swan! It was a good thing we all got a look at the finished pieces before he showed us how he makes them because otherwise I would never have believed it. The colours in his pieces are absolutely beautiful, very natural looking (like gemstones) and have great depth, due he says to the many layered coats of lacquer.

It all starts with the wood. You must have no glue (that includes cyano) or sealers. Just the bare wood please. As you might imagine, a highly finished hard wood will accept dye differently than a softer spalted piece. Poplar has an excellent grain. They can all be dyed; even burls will take some dye. Remember, end grain will soak up more dye. All sanding is to be completed prior to adding the dye. Leon's experience has led him to believe the dye to be lightfast. If punky wood requires some epoxy to toughen it up, be sure to allow a couple of days for the epoxy to cure, then turn and sand before applying the dye. If cyano is needed, the piece should be dyed, then coated with a sanding sealer and finally the cyano added. Cyano on bare wood penetrates and will block the dye from covering evenly. If the wood is too porous, Leon recommends painting a mixture of 1/3 dish detergent, 1/3 methyl hydrate and 1/3 water, on the outside only. Let it dry. Your vessel will crack if you paint the inside and outside at the same time. Once your wood is dry enough to sand, you are ready to start applying the dye.

The dye Leon uses is called DYELON FABRIC DYE and is available from Fabricland. There is a cold and hot water version. Leon uses the hot water version. Unless you plan to make a lot of tie-dye shirts your best bet is to buy four pucks (red, blue, yellow and black) and create the colours you want from these. Dilute your pucks according to the instructions using very, very hot water or you may have some settlement. Use a glass container for the initial mixing as very hot water may cause your storage bottles to melt or distort. You will need a lot of bottles for mixing up your various shades. Dilute the dye/water mixture with methyl hydrate until you reach the desired shade. Now as Leon says, "Slap it on!"

Despite Leon's assurances that you *can't make a mistake*, I suspect this part takes a bit of practice to perfect. Typically, Leon painted the base and the top of his vessels and allowed them to dry. This does

not take long due to the alcohol in the mixture. After that he applies a second coat and using a mostly dry brush, he blends the second coat further up or down the piece making sure no drips escape. This creates a darker to lighter effect. In some cases he uses a different colour for the top than he used on the bottom. He rubs down the vessel with a piece of 3M-scotch bright to blend the tones even more. If the shade is too dark for your liking, you can dilute it with water or alcohol to lighten it. Several club members took a turn at slapping it on including Peggy Wharrick, Doug Bremner and our own President, Mike Brazeau.



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The last part of the process involves the lacquer finish. Because of the dye, a water-based finish is not acceptable. Leon sprays on his finish using a "little critter gun". He pours the lacquer into a jar with 10 to 15% thinner. A certain amount of trial and error is needed to find the correct spray. You may need to adjust the air pressure (20 lbs. + or -), or add more thinner.

At this point I would like to ask all club members to consider their health at all times during woodworking of any kind. Lacquers, sanding sealers and methyl hydrate are not to be trifled with. These are dangerous toxins and should not be handled with bare skin, inhaled directly into your lungs or ingested in any way! Just because you did it before you knew better, does not mean you can continue to ignore the dangers. You became a member of the Golden Horseshoe Woodturners Guild so you could learn from the mistakes others have made. So, be careful, always work in a well-ventilated area, protect your skin, protect you

lungs and make sure everyone working around you is protected. That goes for you dog too! For those who would rather look it up on the Internet than read the label (sounds familiar!), check out this site: www.fishersci.ca/msds.nsf/0/91FE287B58FF242485256A84005A0CB3?open&Highlight=2,methylhydrate

The last part of Leon's presentation dealt with epoxy. He uses a clear coat (blue label) epoxy called System III Epoxy. It has an eight-hour working time. Pigments can be added for colouring. If you are going to apply epoxy before dyeing, make sure to sand it after it has cured to bring up the background colours. Apply a lacquer-based sanding sealer before applying the lacquer. To make an epoxy ring, paint the epoxy on. Let it sit until the epoxy is as thick as cream. Put the piece on the lathe holding it with the tailstock. It takes two days to harden. Run the lathe at a good speed and clean up the ring. Glue the second piece onto the ring. Cut a groove above the glue joint and fill with more

epoxy. It will self-level after about ½ hour. After two days has passed, machine the piece again. Check it again later to see if it has gone out of round and touch it up one more time.



On behalf of the Golden Horseshoe Woodturners Guild, I would like to thank Leon for his entertaining presentation. I think we will be seeing a number of *pieces to dye for* at our next competition.

Joanne Hallman

Congratulations to our recent Woodturning 101 Graduates



From Top to Bottom:
Robin Patton
Tom Tracey
John Dabbs

“Chip-filler”

Wood Magazine, May issue 2003 has a good article on the use of the 6 “must have” basic lathe chisels and an article on pen turning.

For E-mailers - With the closing of the Bader Pond woodworking forum in the US, a previous forum that didn't get much activity has attracted a good variety of competent turners. Click on The Turning Forum at Woodcentral Message Board. Log on at <http://www.woodcentral.com/newforum/msgset.shtml>

Clear Coat epoxy is a low viscosity (thin) almost colorless epoxy system that has a long pot life and cures without amine blush, available from:

Fiberglass Factory Outlet

5205 Timberlea Blvd.

Mississauga, Phone # 905-629-3178

COMING SOON! - All-day Chris Scott workshop on Saturday, June 14 - details in May Chipflyer

Message from the President

It is a glorious sunny spring morning as I am working on my notes. Many of you are breathing a sigh of relief as spring emerges for a special reason – you can get back to work in your unheated garage workshop finally. We have had a busy month in March.. The Busy Bee/Sorby demonstration and Sale was worthwhile for the 50 or so people who braved the elements of one of our last winter storms. There were lots of tricks that Clive Brooks demonstrated that make the use of their specialty tools look easy.

We tried a different approach to the two Woodturning 101 sessions at Hands-on Night, restricting access to the teaching area and actually barring entry with a Yellow Tape. It dramatically improved the focus of the teaching, which is our intent of the WT 101, and allows us to continue other activities in the style of the Hands-on night as it has developed over the years. Robin is always looking for ideas so if you have something you would like to see at Hands-on Night or would like to do a session, by all means get in touch with him.

Our demonstration by Leon Michal on dyeing and colouring wood was a real eye opener into a relatively simple technique. His finished pieces were truly beautiful. Our meeting format was quite a bit more informal than anything I have experienced in the past couple of years, but most I think got something out of it. We do have to be mindful though of everyone in the room and keep some order. It was an exuberant night to say the least.

One thing that I voiced during the demonstration and would like to expand upon somewhat is the safety aspect of woodturning. With many of you starting up

your garage workshop for another season, I think it is worthwhile reviewing the brief warning label that the American Association of Woodturners sends out to all new members to attach somewhere prominent in their workshop. The physical aspect of wood turning can be dangerous enough, without adding things like toxic and/or extremely flammable solvents.

WARNING

*Turning wood can be a **SERIOUS** health hazard!*

Unless, of course, you ...

- Protect your face and eyes with a face shield
- Protect your respiratory system and ventilate your work space with a proper dust collection system
- Remove all moldy (spalted) wood and shavings immediately
- Protect your skin from toxic materials and possible allergies to some woods
- Work sober, never under the influence of drugs or alcohol

This message is brought to you by

The American Association of Woodturners

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We care about your continuing good health and all the turnings you have yet to make!

Lastly, if you have not yet made a decision to attend, I would like to for the last time in a written fashion invite you to attend the Art Liestman Workshop on Saturday, April 12. I think it is an opportunity to see and hear a brilliant new talent in the rapidly changing Art and Craft of Woodturning. It is a bit like going to a Wood Show. If you only come home with one new idea, you have gained something. Where else can you have a full day's entertainment, mingle with friends and acquaintances, have lunch and learn something – all for \$40?

Mike Brazeau



Hands-On Night

On April 10, one Jet Lathe will be available to members. The lathe has a 1" x 8tpi shaft if you plan to bring your own chuck. Bring your tools and some wood! Mike Brazeau will be demonstrating natural-edge bowl turning.

Special Hands-On Night feature April 10, Al McBurney will demonstrate the One-Way Vacuum Chuck System at his home shop in Burlington (minutes from the Hall). This is by appointment only,

please call Al at 905-632-6343.
Attendance 6 max.

Robin Le Sage



Malcolm Cumming teaches skew techniques to member Hugh Widdup at last month's Hands-On.

GOT YOUR TICKET ?

Art Liestman Workshop Hollow Turning and Surface Embellishments

April 12 9AM to 4PM
Knights of Columbus Hall
Price: \$40.00 Including Lunch
See Executive for Tickets

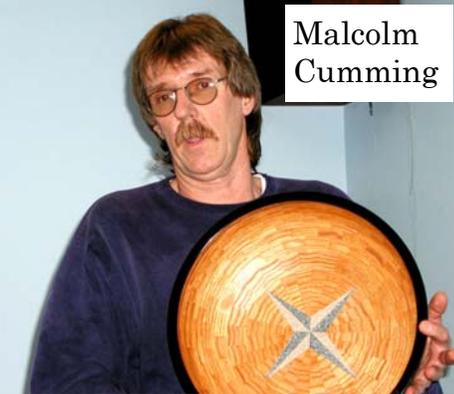
April 17 Jack Brown will demonstrate how he indexes, routs, and inlays blanks for turning intricate inlaid ornaments using many jigs, etc. of his own making.

MARCH SHOW & TELL

Jim Wright



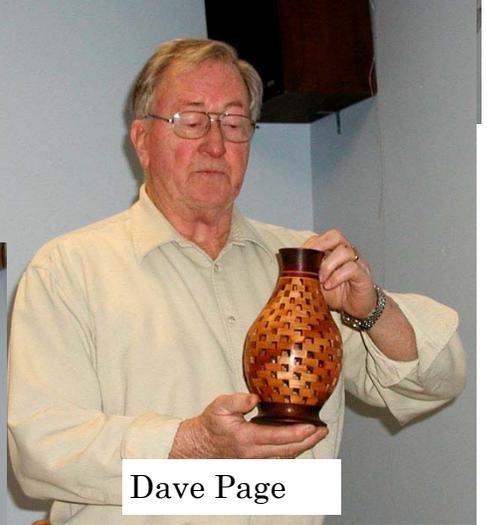
Malcolm Cumming



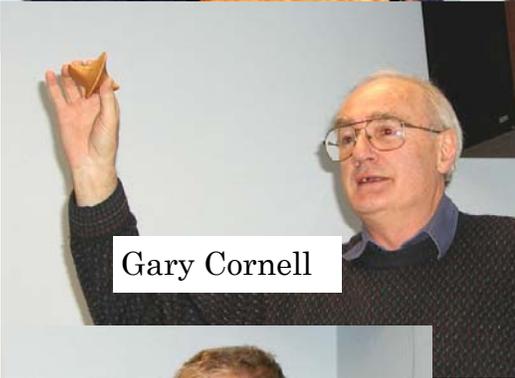
Norm Kemp



Dave Page



Gary Cornell



Murray Hurst



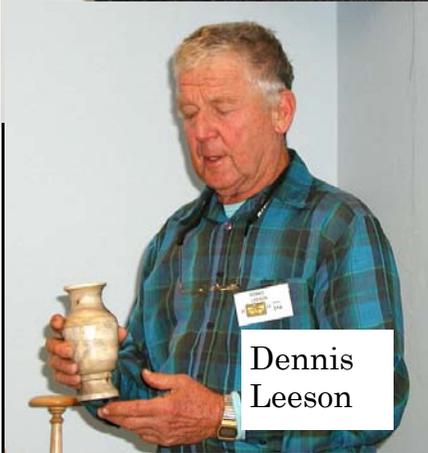
Mike Sheppard



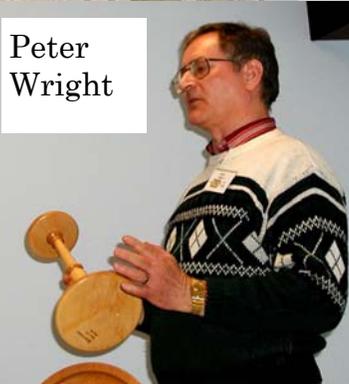
Al Murphy



Dennis Leeson



Peter Wright



Eugen Schlaak



Peggy Wharrick





GOLDEN HORSESHOE WOODTURNERS' GUILD

SPRING 2003 COMPETITION ENTRY FORM

Date of competition: May 15, 2003

Theme of competition:

This will be an open competition in that any wood, domestic or exotic, or a combination of them may be used. Laminated or Segmented wood may be used. The entries submitted may be any form or shape, functional or artistic, or any combination there of.

Name:

GHWG Membership #:

Date:

There are 3 classes for entry. Please check the class you are entering.

NOVICE (Turning 2 years or less) _____

INTERMEDIATE (Turning more than 2 and less than 7 years) _____

OPEN _____

(Turning over 7 years, anyone is free to submit an entry in the Open Category)

Note: Any member that has won a competition class, automatically moves up into the next competition level.

Entry fee: The entry fee for each piece entered is \$5.00

This completed entry form and the fee must be submitted and in the hands of the competition chairman by **May 8, 2003**

Competition Chairman: Lew Rowlands, Tel: 905 828-7579

Rules and Prizes - Spring 2003 Competition

1. All entries must submit an entry form together with \$5 for each entry to the competition chairman, at least 1 week before the competition is to be judged.
2. A piece which has been entered in another guild competition or any Provincial, National, or International competition is not eligible for entry in a G.H.W.G. competition.
3. An entry must have been completed no more than 1 year prior to the date of entry of the current G.H.W.G. competition.
4. A competitor may enter 1 or more pieces in any one class.
5. In any one competition a theme or terms of reference will be established and all entries must meet the requirements of the theme and terms of reference.
6. If desired, entries may be accompanied by an approx. 1" x 3" place card which indicates the title of the piece. Such a card showing "Untitled" would be accepted as the title. There should be no identification or name of the participant either on the place card or on the actual piece. If the name of competitor is signed on the piece, *the name must be covered* or the piece will be disqualified.
7. Each entry will be assigned a competition number and be exhibited in the appropriate class.
8. **A competitor who is unsure of which class to compete in, should consult with the competition chairman, before completing the entry form.**
9. All entries must have been substantially turned on a lathe. Finishing should be of high quality and may include dye, stain, paint, lacquer, oil, wax or any other suitable finishing product.

Awards

Novice	1st	\$ 50
	2nd	\$ 30
	3rd	\$ 20
Intermediate	1st	\$ 50
	2nd	\$ 30
	3rd	\$ 20
Open	1st	\$ 50
	2nd	\$ 30
	3rd	\$ 20

Turner's Choice - \$ 50 Open to competitors from all classes **as selected by GHWG members in attendance using a ballot.** (Only one Turner's Choice would be awarded)

Creativity Award - \$ 50 Open to competitors from all classes. To be selected by the judges for the piece showing the highest degree of creative use of the wood characteristics and other materials if used, finishing techniques and overall design.

Josh Pichanick award for Most Promising Novice - \$50 Selected by members of the GHWG in attendance by ballot. (Only one Josh Pichanick award will be awarded)

Judges appointed for the competition would determine the winners of the awards for all classes. If there are not enough entries in each class, the number of prizes may be reduced at the discretion of the competition chairman.

SUPPLIERS FORUM

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1-800-370-3834

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 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

Craftsman 12" x 36" Lathe

New headstock bearings, forward/reverse switch, spindle copier attachment, set of chisels, good stand with storage.

All for \$275 OBO.

Contact: Al Murphy, 905 562 3875 or almurphy@vaxxine.com

WANTED

Good Used Lathe

Looking to buy a wood turning lathe if anyone has a used one in good condition for sale. Preferably a bench top with at least a 3/4 -1 HP motor. I would ultimately like to turn larger bowls, therefore low speed capability is essential.

Contact: Mark Taylor (905) 273-5161

email: markandingridtaylor@sympatico.ca

Wanted new or used

a Jet mini Lathe.

Contact: Kelly Marr (905) 899-1992 or e-mail kmarr@canada.com



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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.