



150th Chapter of the AAW

# THE CHIP FLYER

Golden Horseshoe Woodturners Guild Newsletter

NO. 79

May 2003

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## Message from the President

The Art Liestman workshop was my first full day workshop experience at the GHWG, and I wouldn't have missed it for the world. I really enjoyed the opportunity to get to know Art better after following his work on the internet. Reflecting on the busy weekend, I felt Art exemplified perfectly, the allure of Woodturning and why we like it so much. In his professional life, Art is a Professor of Computer Science and past Department Head at Simon Fraser in Burnaby, BC. We had a good chance to get to know one another while trapped in the Friday afternoon traffic leaving Pearson Airport. His work is so abstract that he could barely explain to me in layman's terms what branch of computer science he was involved in. Art's brother makes Bag Pipes and that is where he was introduced to turning. He further realized his need to learn how to turn when he was making some other musical instruments. In a few short years, in his leisure time, Art has become an extremely competent turner and has developed his own characteristic styles of both design and embellishment. Isn't it good we have two sides to our brain?.

There was one thing Art mentioned that was especially important in his learning curve. That was a two day one-on-one short course he took with Jacques Vesery, who is well known for his carved surface enhancements, mostly on hollow vessels. He has stated publicly that the ideas learned in those two days have led to his distinct ideas in design, the accenting collar and even in presenting his work to the buying public, by using the best photographer he can afford. In a few short years, Art has risen to demonstrate at the National AAW meeting and exhibit at the prestigious Del Mano Gallery in Los Angeles.

In short, if we are serious about making ourselves into better turners, we should never pass up an opportunity to watch and learn from a Master.

Mike Brazeau

**Hands-on: May 8** ♦ **Regular Monthly Meeting: May 15**

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**COMPETITION DEADLINE**  
*is Hands-On Night MAY 8*

See page 6

Thanks to a great effort by Steve Darley, the GHWG Library is now catalogued.

This is a terrific resource for the Guild and a list is now available for you to have. E-mailers will get theirs with the Chipflyer. The other members can pick up a copy at the next meeting. **Thanks Steve!**

### NOTICE

*We just received notice that Chris Stott fell and broke his ankle.*

*The Workshop planned For June 14 is Cancelled*



## Remembering Brian McIntosh

**B**rian McIntosh passed away in St. Catharines on Monday, April 14, 2003 in his 51st year. Brian was one of those individuals who we usually only hear about, those who somehow manage to continue to evolve and grow despite debilitating health problems. Brian's passion was, luckily for us, woodturning. I only knew Brian in the last 6 years since I joined the Guild, and he was already a great turner. But his work continued to evolve. He was never content to make just bowls, but always experimented with shapes and form, and various surface enhancing techniques such as texturing, epoxy, and colouring. He always brought his discoveries to the guild to share with the members. I checked my records and found Brian has demonstrated at the Guild 5 times that I am aware of, and I'm sure there were

more. He would frequently get together with Doug Newlove and the two of them would put together a program, sometimes in a hurry if a demonstrator had cancelled at the last minute. Whenever I went to him for help, he always came through for us. He also took part in many hands-on sessions, tutoring new turners. He usually had something to show us at "show and tell", coupled with a tip that we could use.

Those of you who have joined in the last year likely didn't know Brian as he spent the last year fighting one health problem after another, but he will remain part of the Guild in the passion for turning that he passed on to the rest of us. The Guild will be a poorer place without him.

Frank Ditomaso



His memory lives on, and in his name we are going to purchase a new book for our library collection.



## SHOP SALE June 19 2003

**O**n our regular meeting night in June, we will hold a **GIANT SHOP SALE**.

Your spouse is after you to clean-up the shop??, well now is the time. Bring your over-grown wood collection, that tool you bought 2 years ago and never used, sand paper, screws, hardware, motors, jigs, bowl blank, tools you made, anything that could possibly tickle the fancy of the woodturner and woodworker at large.

Put a price on your stuff and stake a spot in the hall or even directly from your tailgate.

Its a lucrative way to part with your stuff.

**Don't have anything to sell? ... well then, come and buy!**  
Remember "One woodturner's junk is another's treasure"

Robin LeSage



## Turn Now....there are only 245 days before Christmas !

Jack Brown and his wife Diana drove to our meeting from Valencia, near Pittsburgh Pennsylvania. Jack shared with us his methods of making inlayed and scalloped ornaments. He told us that he had been turning for 8 years and had made ornaments since his youth.

To make his inlaid ornament, he roughed down a piece of hard maple to 1 7/8" and cut a slot at 1 3/8". He told us that through experience it was better to be slightly smaller on the diameter that over. He then set up his hand made indexing jig which had 5 indexing positions and a locking device to stop and hold at each position.



He had prepared the inlay pieces which were Padauk. It is critical that they be cut square and he had made a special jig to cut them on his table saw and then cut the square pieces across the diagonal on a jig on his band saw.

Jack made a jig of tubular steel welded together and mounted two



tracks on the top to guide his router as he was cutting the slots in the ornament at a fixed angle.



He mounted the jig on the bed of the lathe and the router was setup with V-groove 90 degree bit. Grooves were cut into the orna-



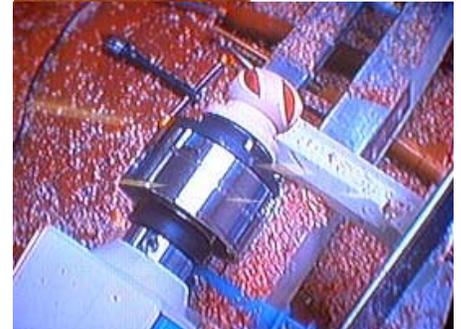
ment at the five indexed positions. Titebond II was used to glue the inlay pieces to the ornament. Usually he uses regular Titebond for gluing but was looking for extra safety with the glued inlay pieces.



The glued inlay piece was re-mounted in the lathe and brought down to a cylinder. Made a flat spot for the finial to mate with and defined the center before drilling to ensure an inline hole. He drilled out the center and did not consider it worth hollowing out the center since the ornament was quite light when finished.



After finishing the top of the ornament Jack polished with Mylands friction polish and parted off the piece.



He made a jam chuck out of the remaining blank mounted in the chuck and placed the semi-completed piece back on the lathe and completed the other end of the ornament.

Jack made an icicle next from Padauk using a round edge skew which he found superior to the regular flat stock. He warned not to leave the transitions too thin because they will chip in transit.

After making a 3/8 tenon on the end of the finial, sanding and applying Myland Jack parted off the part which was ready for gluing into the body.

Finally he superglues a wood block to make the top of the ornament.

After shaping he used a tip cleaner for Oxy-acetylene torch to drill a small hole for the pin to hang the ornament.

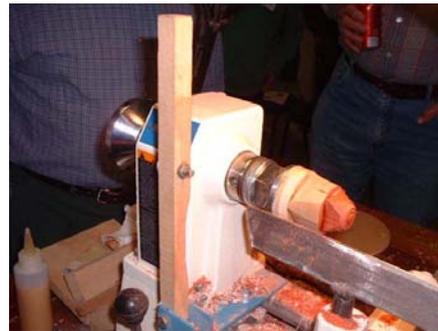


chuck and top turned. He had already made the icicle and so it was just attached. A display of his finished products



After the break Jack showed us how to make a scalloped ornament starting with a square 2" block which was 3 1/4" long. He cut two opposite sides 1" long from the center of the part which turned out to be 48 degrees. He mounted the blank on the lathe and drilled with a 1 5/8 forstner bit in center 1/4 to 3/8 past the scallop. The blank was then turned round and ornament formed.

After gluing in and end piece the ornament was fitted on a jam



was presented. The latest item that he made was an acrylic box including a threaded lid. His tiny tops



were shown and then to top things off he made one on the lathe for a grand finale. It was a very informative evening and once again proved that in the spirit of woodturning Jack Brown was willing to share his considerable knowledge with us.

George Jacquemain



*Thanks to Jack from our Guild*

## From our Friends at the Grey-Bruce Woodturners Guild

Dear Woodturning Colleagues,

The Grey-Bruce Woodturners Guild wish to invite GHWG members to join us for the official opening of "The Old Fire Hall Centre", which will take place on Saturday, June 7th around 10:30 am. The Old Fire Hall Centre is now the new permanent home of the Grey-Bruce Woodturners Guild. To celebrate the opening of this facility, we have invited a well known American Woodturner and sculptor, Lyle Jamieson to be the guest instructor for a two-day "Hands On" workshop on Bowl Turning June 9-10, then a three day Hands On workshop on Hollow Turning, using his well known trapped hollowing bar system, June 11-13. In addition, there will be evening slide shows and presentations by other members. We sincerely hope that Lyle's June Workshops will be the first of many that we hope to hold in the near future in our new home.

Yours in Turning,  
Ken Goldspink & Marilyn Campbell, Co-Presidents, GBWG

Details and Registration forms can be obtained at the May GHWG meeting,  
or contact Mike Brazeau or one of the other executive members for more information.

## A Day With Art Liestman

On April 12, Art Liestman provided 40 of us with virtually every secret that he has with respect to his work. He was extremely well prepared and brought over a 125 pounds of tools and accessories he needed for the demonstration. He took us through the various stages of creating a Vox, which at first glance looks like an ordinary hollow vessel. It is actually a lidded box with a hollowed lid that sits on the hollowed base. Art's surface treatments take the piece far beyond the "ordinary hollow vessel" I just mentioned. This photo of Art with his hollowing rig and laser setup shows the level of preparedness that he exhibited. The trapping portion of the rig was made specifically for the trip and to fit the General 260.



During the course of the day, Art had members of the audience colour a hollow vessel which he had brought with him. Transparent colour markers were used to fill in the outlines he had drawn and created with a burning tool.



Here you can see the final result of the crowd's efforts in Lew Rowland's hand. This is subsequently sprayed with diluted black acrylic paint using an air brush and then the piece was rubbed down gently. It will finally be coated with a satin Krylon finish. When you look at his finished work, you could never imagine the process behind it. Art will be sending us the finished piece for the GHWG to use as a fund raiser.

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He went on to demonstrate how to make a collar of a contrasting wood, in this case Ebony, to be affixed to the opening of the vessel. This adds a special touch to any vase. Art uses a simple donut chuck to hold the work in order to finish the bottom of the hollow work. The last hour or so of the afternoon was spent discussing various colouring and texturing techniques. Art uses an ultra high speed dental type drill, burning tools and a miniature sabre saw to cut out puzzle pieces. A new technique he is trying uses repetitive small shapes burned in using a Nichrome wire bent to the desired shape and heated in the woodburning pencil holder. Art recommended we spend time looking at model maker's magazines and web sites as a source of tool ideas for surface treatment. Inspiration for surface designs can come from nature, texture and pattern design of textiles, ancient writings from other cultures or anything around you that catches your eye. If you look at Art's T-shirt in the photo, it uses a series of stick man figures taken from a Sherlock Holmes novel, that says "Dancing with lathes". These figures are appearing on a new series of Art's work in either a pierced fashion or burned on the surface.

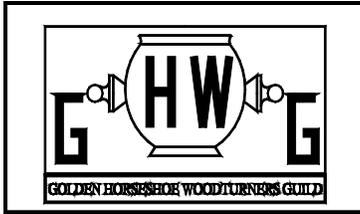
One of the benefits of being President of the GHWG, is that you get to billet guest speakers. My wife, Virginia, and I had a wonderful evening with Art on the Friday night. Art brought along a great representation of his works. Can you imagine having all of these on your kitchen table?



We used our miniature camera system from Woodchuckers for the first time and Art was great, in that all of our fiddling around didn't throw him off his stride one bit. The cameras worked well and George Jacquemain's wife, Joan, provided excellent roaming coverage from her video camera linked into the system. We have two copies of the video of the day for our library.

We all left the demonstration on a real high and the gears turning as to how we can incorporate Art's ideas in our work.

Mike Brazeau



## GOLDEN HORSESHOE WOODTURNERS' GUILD

### SPRING 2003 COMPETITION

**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.

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

**The 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

**Awards**

<b>Novice</b>	1st	\$ 50
	2nd	\$ 30
	3rd	\$ 20
<b>Intermediate</b>	1st	\$ 50
	2nd	\$ 30
	3rd	\$ 20
<b>Open</b>	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)

## Hands-On Night



On May 8, one Jet lathe will be available to members. The lathe has a 1" x 8 tpi shaft (Morse # 2) if you plan to bring your own chuck. Don't forget to bring your tools and some wood!

Our featured turner this month is the one and only, Norm Kemp who will be turning platters for our own enjoyment.

Robin Le Sage

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See George Daer  
for details

## 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

### WANTED

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a Jet mini Lathe.

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