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## THE CHIP FLYER

ISSUE: 16

JUNE 1997

### NEXT MEETING

Casual Evening - Members only - JUNE 5 - 7:00 pm to 10:30 pm  
 Formal Evening - Members and Guests - JUNE 19- 7:00 pm to 11:00 pm

#### MESSAGE FROM THE PRES.

Oh! To be back in Florida now that winter is here again!

Yes, St. Petersburg was faaaaaantastic, yes I did too miss ya'all, and no, I did not take my Poolewood with me.

I would have had no time for turning anyway, due to the very rewarding short term job I volunteered for. This was to lie on the beach everyday and report any UFO's I could see on a commission basis of course. Only on my last day did I find out that UFO's only appear at night - now really, just whom can you trust.

I was invited by Larry Hassiak, an AAW Director and President of the West Central Woodturners Club, to visit him and attend one of their meetings, but unfortunately, family commitments got in the way.

I did get to meet four local Woodturners in the booths at an Arts and Craft Festival and was most impressed with their work, mostly burls and green turnings. When I asked where they bought their wood and tools, all gave me the same basic reply - Florida is like a dessert in terms of woodturner's supplies and almost all purchases have to be made at Wood Shows or via mail order catalogues.

This made me really appreciate the great part of Canada we live in, and the many choices we have- from Toronto to

Cambridge - almost anything we want..

Except for one thing that is, UFO's over Canada only appear between 7:00 pm and 10:45 pm, on the third Thursday night of the month - EH.

#### MEMBERSHIP LISTS

Membership lists are now available and complete up till mid May. Please pick these up from Josh at the next Casual night or regular meeting.

#### ANCASTER WOOD SHOW

I have been mentioning the Ancaster Wood show for the last two newsletters so you probably already know the details. Cliff Rose still hasn't filled up his show schedule yet and needs more volunteers. Please be sure to contact him at 388-6164.

If you are submitting finished items for display at the show, get them to the show or arrange to have them taken by one of the members demonstrating.. Be sure to give yourself credit for the piece on a card that can be placed with the item.

We will also have two big lathes, 2 Carbotechs and the Ryobi mini available for turning demonstrations. If you are able to demonstrate turning, again contact Cliff to arrange a time slot.

Each day is broken into sessions as follows

Thursday	5-8 pm	- Setup
Friday	1 to 4	- demo
	4 to 7	- demo
	7 to 9	- demo
Sat.	10 to 12	- demo
	12 to 3	- demo
	3 to 6	- demo
Sunday	10 to 12	- demo
	12 to 2	- demo
	2 to 5	- demo
	5 to ?	- takedown

If possible bring enough wood to make chips for 3 hours or if you haven't got any, we will try to have some there. If possible bring your own tools, we will have a grinder there for sharpening.

We also need some muscle power to set up the exhibit on Thursday evening and take it down again on Sunday evening.

#### WOOD RAFFLE

The wood raffle was a big success again this month as we almost broke the table with donated turning blanks and green lumber. Since Wally Mugford wasn't there to win all the wood, a few others had a chance. The raffle raised \$ 157.00

The finished item supplied by Michael Hoffman was won by Cliff Rose who will supply the finished item (or 10,000 little tiny items) for the next meeting.

## TURNING SMOCKS

Turning smocks are still available. The shorter one is available from the Grey Bruce Woodturners Guild via Josh.

The longer one is made locally and can be ordered using their order form which will be available at the next meeting or you can contact the company directly at

Two Heads  
Suite 110  
1235 Fairview St.  
332-3442.

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## GHWG GUILD CRESTS

We had hoped to have the guild crests available for the meeting in May so turners demonstrating at the Ancaster show could wear them, but we didn't make it. Crests can be picked up by calling Kevin Ellis or at the next meeting. The cost is \$13.00 each.

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## REAL FIND CRAFT FAIR

We have been sent a few applications for a craft fair run by the University of Western Ontario Students Council. This will be a three day event from November 12 to 14, 1997 at the University Community Center. Admission is by fee and acceptance by a selection committee that will review pictures and descriptions of your work. If interested, contact Steve Allen at (519) 661-2111 or pick up one of the application forms at the front desk at our next general meeting.

## LETTER TO THE EDITOR

Re: Visit and Demonstration by Brian Reynolds on April 17, 1997

As a Woodturner with more than 25 years experience in all aspects of Woodturning, (and Shop Safety, related to this Occupation) I found it very disturbing that at the recent demonstration at our Guild Brian Reynolds was at most times not wearing (or advocating the wear of) proper eye or face protection. Any Woodturner (experienced or novice) will agree with me that Brian has been extremely lucky in not having an accident resulting in facial injury in his 20 years or so of practicing Woodturning.

I noticed (and so did other participants) that, when he is removing wood, his eyes are "half closed". Is he afraid of flying debris? He might not be aware of the dangers of Turning (no, "he is not turning, the wood is) without eye protection, because he never had an accident, but his facial expression during his work at the Lathe sure indicated that it is NOT safe to work without face or eye protection.

With open eyes BEHIND safety glasses (or better still, BEHIND a full face shield) one can observe the tool action more closely and a much better finish, related to the tool action, can be obtained. Positioning your stance, as he advocated, away from the "Line of Fire" or deflecting flying chips away with your thumb or hand makes for very awkward and unsafe tool manipulation.

(Woodchips are not "Gourmet Food" either and might even be toxic as in the case of Spalted Wood).

It must be the policy of our Guild that NOBODY is allowed to work on any Guild function without proper Safety - Equipment. (The Guild's insurance policy might even make this mandatory). All demonstrators at future meetings should be made aware of this requirement BEFORE accepting our invitation to demonstrate at ANY Guild meeting.

Eugene Schlaak

## Editor's Note

While I agree with Eugen's safety concerns and concur that all novice turners should be shown the proper safety procedures, I am not about to tell an experienced turner how to turn safely. After years of turning, an experienced turner knows what all the safety concerns are and is not going to accept safety instruction from any of us. Certainly no one was at risk except Brian Reynolds. Our Guild Insurance does not cover non members and it is their responsibility to get their own insurance and decide on their own safety practices.

Eugene also added postscript suggesting we should have a night covering Health and Safety. I believe that Josh and Brian have been developing just such a program and plan on presenting during one of the summer sessions.

Frank Ditomaso

TURNING DEMONSTRATIONS AND SEMINARS AT THE GHWG THIS YEAR		
JUNE 19	NORM BRUNTON	SPINDLE WORK
JULY 17	JOSH PICHANICK	BOWL TURNING, SPECIAL TOOLS
AUGUST 21	GHWH MEMBERS	HEALTH AND SAFETY MINI LATHE
SEPTEMBER 18	DON MARTINDALE	LARGE BOWLS
OCTOBER 16	BOB HASTINGS	WOOD FINISHING
NOVEMBER 20	WOOD SUPPLIERS	ALL ABOUT DOMESTIC AND EXOTIC WOOD
DECEMBER 18	PARTY TIME!	

## Marilyn Campbell

Our guest turner at the May meeting was Marilyn Campbell, current president of the Grey Bruce Woodturners Guild.

Marilyn's work is at the opposite end of the creativity spectrum from April's guest turner, Brian Reynolds. While Brian is interested in production turning and getting very good and fast at a few items that he reproduces by the thousands, Marilyn's work is unique and one of a kind. She said that she may spend over a month, on and off, to get the effect she wants on a particular piece before being satisfied with the results.



Marilyn began the evening with a slide show that showed her development as a turner from craft items to her current artistic pieces. She began small containers, trays, canes that she sold at craft sales, through many artistic "experiments" involving varying shapes and carving to the her present interest in natural patterns on turned objects.

Marilyn says that most of her projects go through a three phase process. The first phase is inspiration which she may get from natural objects, other turner's work, her own creative searches and sometimes other peoples suggestion. She once was inspired by a picture her daughter showed her of the moon behind some tree branches. This resulted in a simple platter with carved trees. The second phase is the

experimentation phase, where she tries to find the best way to create an object from the inspiration. This sometimes results in firewood but is always a learning experience. The third and most satisfying is the refinement phase where the last problems are solved and the object is made.

Marilyn had partially completed the rim of a shallow bowl to demonstrate the glue up process for us. Normally her designs start as a full size drawing on paper where she can refine the shapes and overall pattern. The drawing looks like a plan for a puzzle pattern but with graceful flowing lines and areas of different wood shown in a different colour.

This pattern is transferred to the actual wood and each piece is numbered and cut on a bandsaw. The pieces are then cleaned up on a drum sander to make smooth surfaces.

Each object has a base material that makes up the background field for the pattern, which is usually butternut or maple. The pattern is made from a variety of wood, her favorite being African Blackwood and Purpleheart. The pattern pieces are sometimes made up of small contrasting pieces of wood laminated together and sliced across the grain much like veneer inlay patterns but the same thickness as the background wood, usually about 1 inch. These pieces are then glued together and cut to make up the "fill in" pieces for the pattern. Again these are numbered and sanded to give the smoothest fit. Marilyn said she can tolerate about 1/4" gap between the pieces and still have the epoxy fill it in with a good strong joint.

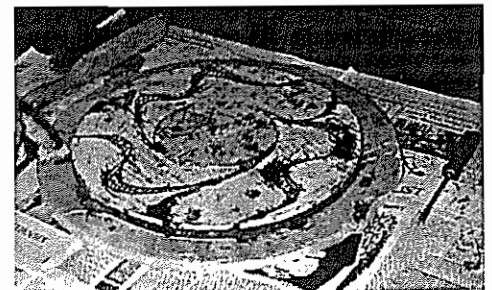
Once all the pieces are prepared she can assemble them with epoxy. The edges are first coated with clear epoxy to prevent colour bleed. Marilyn uses the WEST System of epoxy and their medium or high strength filler. The West System provides a long setup time, 24 hour cure time and metering pumps that ensure she gets the correct 5:1 mix every time. She normally uses the medium strength filler, since it is easier to turn and sand but on occasion has

used the high strength filler. She normally colours the Epoxy with "Earth Pigments" which are a powdered dye available from Lee Valley Tools. While she has experimented with liquid colours, dyes and some other stains, she has found that the earth pigments mix easily and give consistent colour.

The ring is built up by laying the various pieces on a baseplate protected by wax paper. A center spacer is used to provide an alignment block for the inner circle of the ring. Each segment of background and pattern piece is edge coated with the coloured



epoxy, and carefully aligned on the baseplate. Only one surface of contacting pieces is coated, unlike regular glue where both surfaces would be coated to ensure complete coverage. Once the whole ring is glued up, a large metal strap is placed around the perimeter of the ring and tightened until these is considerable glue squeeze out. Marilyn was careful not to allow a gap or joint in the strap to line up with a gap in the ring. The excess glue is then cleaned off the surface of the ring and the assembly allowed to cure,



usually for at least 24 hours.

Once completely cured, the bulk of the epoxy on the surface is

powered sanded off. The baseplate is mounted on a faceplate on the lathe and the surface of the ring (which will become the bottom of the final ring) turned to final shape. Marilyn normally uses gouges for most of the cleanup, switching to very sharp scrapers for final cuts.

Once shaped, a flat is turned on the surface and decorative veneers, if required, are glued in place. These veneers would be cut in a circular shape and when glued to the surface will become a decorative ring between the main ring and the bottom of the bowl. Any number of veneers can be glued up for effect.

The bowl bottom is then glued to the last layer of the veneer with white glue and clamped until set. Once set, the bowl outer surface is shaped and a tenon cut into the bottom edge.

The blank is then removed from the faceplate and the tenon clamped into a scroll chuck. The

inside of the bowl can now be turned and final shape added.

Marilyn usually uses numerous coats of Waterlux tung oil on her pieces for a final finish, preferring this to her older oil/wax finish since it gives a higher luster and highlights the figure better.

Marilyn also discussed the three examples of her work that she brought in for display.

The first was called "Crown of Thorns", made of Curly Maple with patterns of Beech, African Blackwood, and Purpleheart. The piece was very light and thin and had been finished to a medium luster that brought out the curly figure.

The second called "Black Forest" was again made of Curly Maple and African Blackwood.

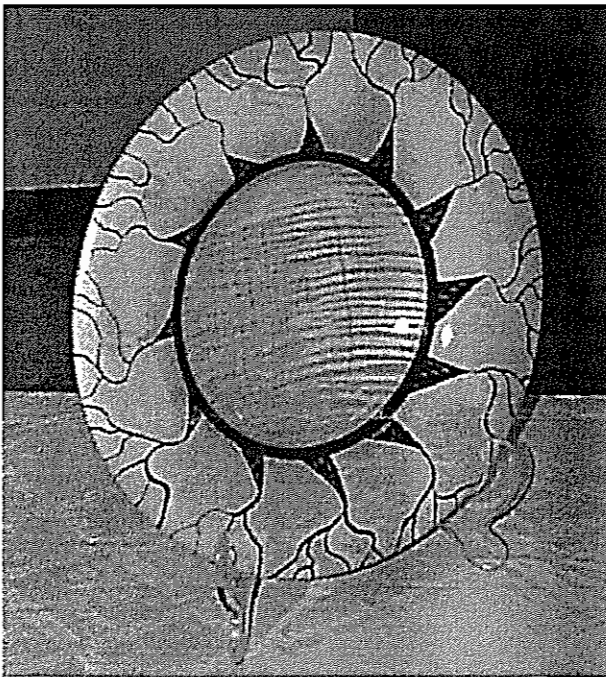
The third was a vase of curly maple that had been painted a lustrous black with a curly maple rim insert. Marilyn finished the body of the vase with

autobody filler and paint to make an extremely smooth finish with no noticeable grain showing through. This contrasted with the maple rim and made a very attractive piece.

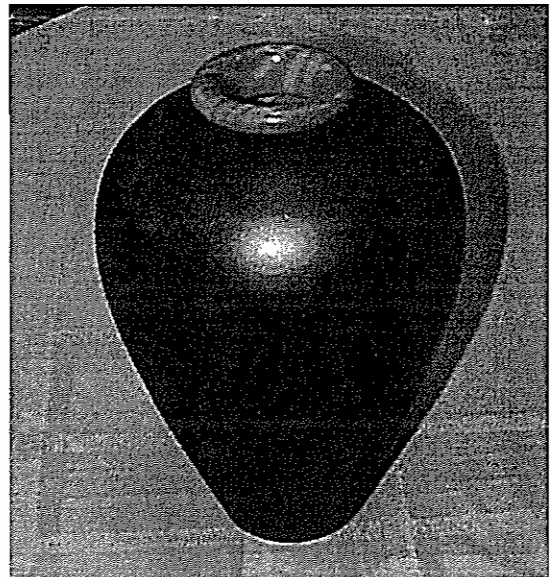
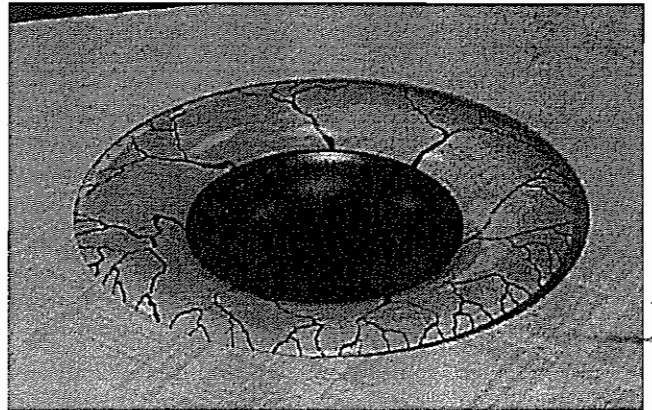
I guess the mark of a good presenter is to make a very difficult process look simple, which Marilyn did very well. I suspect over the next few months many members will be making allot of epoxy coated firewood and eventually master the technique well enough to bring in some pieces for show and tell. I'll be looking forward to that.

Thanks again Marilyn for an interesting and inspiring talk and thanks for making that long trek from Grey-Bruce.

CROWN OF THORNS



BLACK FOREST



## SHOW AND TELL

What the Show and Tell table lacked in the number of presenters, Cliff Rose made up for in volume. Cliff's must have been very busy lately since he brought in about 30 tiny vessels, bowls, etc. I think he took Brian Reynolds production methods to heart. We all wanted to get home before midnight so Cliff choose to only talk about two of his pieces.

The first was a tiny vessel made of English Yew which he brought out in honour of our guest from England, David Hughes.

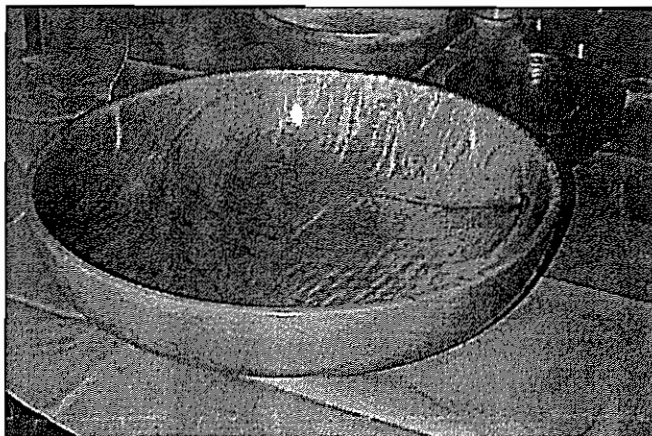
The second was a bowl turned from a piece of a 300 plus year old maple tree. Cliff bought the blank at the Rockton Wood Show.

Eugene Schlaak brought in two bowls he turned from a White Oak beam he salvaged during the reconstruction of an grist mill built sometime around 1780. He estimates the tree was about 160 years old when it was harvested which would place the wood at about 350 years old. The wood was apparently extremely hard and difficult to turn. Despite this it started to warp slightly after Eugene had hollowing it out. Eugene has produced a booklet detailing the history of the mill and the wood he acquired, titled "A Wooden Bowl with a History". It's interesting reading, so ask Eugene to borrow it some time.

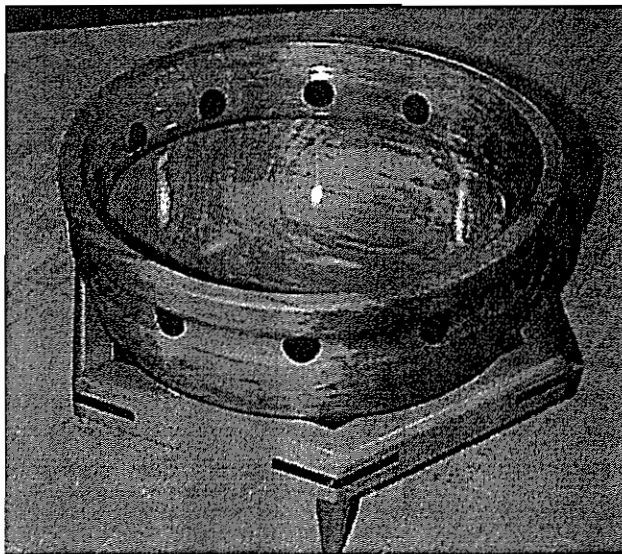


Stuart Aitkin brought in the first products of the bowl lathe he has just finished building.

John Craven brought in a large Maple bowl..



Josh showed his English Milk Bowl which consists of a bowl with a round bottom and a stand to sit it in. He used is homemade horizontal driller to made holes for the Purpleheart dowels.



### **BOWL BLANKS**

Jim Wright brought in some rough turned bowl blanks that are available to members through a contact in Woodstock. The Cherry blank would make a footed bowl approx. 8" diameter and are selling for \$5 each. Contact Jim Wright for more information at (905) 681-2691

### **LAMINATED YELLOW BIRCH SLABS**

Vince Redmayne brought in some samples of laminated Yellow Birch from a supplier in New Brunswick. Apparently the supplier was stuck with about 800 of these blanks when a deal fell through and is selling them near cost. The samples were made of four layers of birch (overall thickness, about 3"), about 5" wide and 36" long. Apparently the length varies from 28"

to 56" and are selling for \$5 each, but you must pay shipping. If interested contact the supplier directly at

John Simmons  
Paragon Laminated Wood Products  
P.O. Box 16  
Lakeville, N.B. E0J 1S0  
Tel (506) 325-9317  
Fax (506) 276-3319

### **NEWSLETTER SUBMISSIONS**

If you have any articles, ideas, articles (wood, tools, etc.) for sale, articles wanted, etc., please contact me and I will add it to the next newsletter.

Frank Ditomaso, Editor  
905-335-5391 (Evening)  
905-548-7014 (Weekdays)

## UPCOMING EVENTS

### ANCASTER WOOD SHOW

Friday May 30 1 pm to 9 pm  
 Saturday Ma 31 10 am to 6 pm  
 Sunday June 1 10 am to 5 pm  
 Ancaster Fair Grounds  
 Hwy # 53 (Rymal Road) east of Southcote Rd.

### DURHAM WOOD SHOW

August 8,9,10  
 Durham, Ontario  
 Junction of Hwy # 6 and Hwy #4  
 South of Owen Sound  
 (519) 369-6902

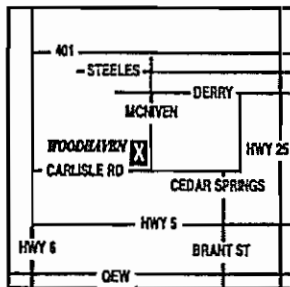
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 Glen Farrell (905) 336-3109

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 - Fitted with Carter Blade Guides  
 - Rip Fence and Miter Gauge  
 - 10" depth of cut  
 - Asking \$1500  
 Call Vic Burville at (905) 689-6806

## WOODTURNING ON THE WEB

The following was given to me by Eugen Schlaak. He found it on the web page of the Peninsula Woodturners Guild of Australia. You can find this at <http://yarra.vicnet.net.au/~pwguild>.

Peninsula Woodturners Guild Inc.

### A SKEW WHIFF TALE.

Is this how the Skew started?

To arrive at the sequence of events that led to the development and use of the skew chisel, one must go back in time to the days when men were first learning primitive woodcraft skills, mainly by trial and error methods. Having learned these, they soon found that a round pillar was far better to bump into than a rough hewn square one, so they applied their minds to this problem. The obvious solution was to use much smaller younger round trees but the conservationists quickly put a stop to that, so back to the drawing board.

The more skilled artisans began to experiment with short sections of timber and found that by shaping a square, then cutting the corners off, then cutting the comers off the corners etc. etc. they could arrive at a point where they had created a fairly well rounded short pillar. A spinoff from this of course was the invention of the wheel and, because the processes involved in making wheels and pillars were at best labour intensive, minds were applied to the problem and mouths to bottles. The end result of course ~~was a~~ a crop of first class headaches and, as you have probably guessed, the lathe was born.

The woodturners very quickly realized that they were on to a good thing, so, closing their ranks, they formed a Guild and for many years they prospered sharing their skills only with other members. Secrets, even the best kept ones, will out and, as a result of industrial espionage or just plain snooping, trade secrets were laid bare to all comers. Amateur turners grew in numbers and developed skills in the craft that were equal to if not exceeding those of the professionals. This was bad enough, but imagine the impact on the industry when amateur turners began to give away work instead of selling it!

The Guild members got together to discuss ways and means of overcoming the problems being caused by the amateur, and after much discussion it was decided that the best way to combat the threat to their livelihood was to invent a new tool which would be so hard to use that the amateurs would become discouraged and things would return to normal in the trade. After much consideration they took a flat bar of steel, fashioned a tang on one end and then, because it was too long, cut a few inches off the other end. Owing to the fact that they were not very proficient in working steel the end they cut off was far from square, but they ground a cutting edge on it anyway and fitted a long handle.

The next problem was a name. One said it was a chisel, but another objected on the grounds that the cutting edge was not square and, furthermore it was positively askew, which everyone knew was also askance, awry, aslant and definitely oblique. Much argument ensued and things became rather heated until the President remarked that, even if it was askew, it was still a chisel and maybe they could call it just that. This suggestion became a motion, was put to the vote and passed. So it was that the tool became known as a skew chisel.

Volunteers were called for to test the new tool and two doughty members stepped forward. In very short order one slashed his wrists and the other disembowelled himself, dying for the cause a few minutes

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later. The tool was, it seemed, a far greater success than had been hoped for. A delegation took the prototype, wiped the blade clean, and carried it off to the toolmakers. They requested that several thousand copies be made and released world wide after suitable media coverage had whetted the appetites of all the amateurs.

The toolmakers accepted the order with grateful smiles, and emptying out their scrap barrels, went to work producing large numbers of the new tool from all the offcuts they had been hoarding for years. This set a precedent which is still followed today. It is a well established practice in the trade to-use up any large stock of otherwise useless offcuts simply by putting a cutting edge on one end and a handle on the other. The resulting object is then promoted as the latest wonder tool and sold to unwary wood turners world wide.

The dreaded skew was duly released onto the market. The amateurs snapped them up, and shortly thereafter throughout the length and breadth of all the lands of the earth a large number of freshly turned graves began to appear. In a world subject to wars, plagues and pestilence, this in itself was no great cause for comment. There was however cause for speculation as it became apparent that a large proportion of headstones were designed in an unusual manner. Instead of the popular Norman or Gothic arch atop the stone, or fluted column dripping vines and angels, these headstones were almost austere in their simplicity. They were some three or four feet in height on one side and the top sloped down eight or ten inches to the other. This gave them the appearance of a parallelogram with one end buried in the ground. The only inscription upon the face was the dear departed's name and age at the time of death.

There was one minor difference to be seen, some sloped to the left and some to the right. At first this was thought to have political significance and, in some cases, widows and children were subjected to the usual discrimination from an ignorant minority. Nothing was further from the truth as the variation only indicated the direction that the skew was being traversed along the tool rest at the time of death.

The guild members agreed that the results of their plan exceeded all their wildest expectations. They closed their ranks and went about their business certain in their own minds that a return to the prosperous days of old was just around the corner. The one thing that they had not allowed for was human nature..

History has shown us that the human race, when faced with great adversity rises to ever greater heights and the amateurs responded to the occasion. They took up the challenge of the dreaded skew, and slowly learning from the mistakes of others finally mastered the skills required to survive.

Whilst doing this they discovered that the skew really was a wonder tool. It produced a finish far superior to that achieved by any other tool and it soon became apparent that any turner who could not master the art was at a great disadvantage when it came to reducing costs.

The Guild members suddenly found that they were trapped in a snare of their own making. This trap was twofold, as, whilst the amateurs were mastering the skew, the professionals had discovered another interesting fact about woodturning. Put simply it was that far more money could be made from teaching others the art and craft than by continued hard work in the trade.

In a manual craft or skill one needs to be able to demonstrate the use of all tools pertaining to the said craft. This meant that the Guild members now had to master the art of using the very weapon with which they had tried to decimate the ranks of the amateurs.

During the period that it took for the Guild members to master this dread tool their numbers fell at an alarming rate. To avoid the very real possibility of the Guild being wiped from the face of the earth the members opened their doors to all comers.

So it was that the situation where both amateur and professional can share in an ancient craft first began., and as we all know, still exists to the present day. This happy state of affairs was brought about by the introduction into the craft of the not so humble skew chisel.

**Murray White**