



CONTENTS

President’s Column <i>Bruce Campbell</i>	1
Turning Instruction <i>Anne Rostvig</i>	2
AAW News <i>Phil Brennon</i>	3
Confessions of a Tool Junkie <i>Stan Clarke</i>	4
Symposium Sessions	5
Classes/Symposium <i>Larry Stevenson</i>	6
Richmond Carvers Show <i>Gregg Parsons</i>	6
President’s Challenge	7
A Skew Whiff Tale <i>Murray White</i>	8
Calendar, classifieds	10

NEXT MEETING

MAY 26, 2004

Sapperton Pensioners’ Hall
 318 Keary St., New Westminster
 Meeting starts at 6.30

Focus on Fundamentals:

Discussion forum on finished pieces.
 Other sessions as available.

Main Event:

Ross Pilgrim will demonstrate how he makes a wristwatch wall clock, and also discuss production work

Food Providers:

Melvin Bottaro, Loren Boyle, David Broomhead, Tom Byrom, Bob Caffrey, Bill Cahais, Bruce Campbell, Melody Carruthers.

PRESIDENT’S COLUMN

Bruce Campbell

Thanks to Rich Schmid for his presentation last month. He provided some valuable contact information for products that he uses as well as an interesting demo.

Our bulk purchase of figured maple went well and we are making final arrangements for that log of birds-eye maple that we spoke of last month. If you were interested please bring your chequebooks with you to the next meeting and plan to haul away your wood - it will be at the meeting. The cost will be around \$3.00 per board foot.

As a follow-up to the Hands-on Session we had in April we will run two more in the summer. Watch for the details and plan to sign up for one or both.

An advanced thanks again this year to Sandy and Sharon Howkins for hosting the Summer Picnic. It will be held on Sunday July 18th, 2004 starting at 2 PM.

Finally, planning for the Symposium is accelerating and all the team leads are hard at work getting ready. We have over 65 people registered so far and more coming in every day. Volunteers are still urgently needed.

The President’s Challenge this month is “Light My Fire” so plan to do something really hot for the meeting.

TURNING INSTRUCTION

Anne Rostvig

After the resounding success of the Turning 101 session in April, there has been great demand for more workshops. With that in mind, the organizing group (Bruce Campbell, Gerry Vickers and myself) has been doing some forward planning. We have a couple of sessions mapped out for the summer although at this point the details have not been finalized.

We hope to do another basic skills workshop in July, teaching techniques for making a scoop and goblet, then in August we are aiming for a class on natural edge bowls. In the late fall, probably November, we are planning a workshop on chainsaw handling, cutting raw logs and dealing with green wood. Future sessions may include more basic skill-building workshops, plus more advanced skills such as hollow forms and boxes, and special sessions on surface decoration and design concepts. As you can see we are quite ambitious in our planning.

It has been agreed that sessions should be a full day wherever possible, with a charge of \$25 per person, wood to be provided by the Guild. Since we have a limited number of lathes and are reliant on members' goodwill in lending them, 15 people will likely be the maximum.

It is very important that we have lots of co-operation in helping to make this a success. We cannot operate the program without adequate help. We need people to teach classes, people to mentor, and help in supplying equipment etc. If you are willing to teach a workshop, please let us know. If you have a suggestion for a topic, let us know. We have all skill levels in the Guild, and I doubt any topic could be too basic or too advanced to generate interest.

Any questions, comments etc, please call Anne at 604-467-2755, or e-mail at gvwgnews@yahoo.ca, or Gerry at 604-463-0760, or Bruce at 604-944-3028. We look forward to hearing from you.

AAW NEWS

Phil Brennon

We are fast approaching the annual symposium in Orlando – July 23-25 - and already over 1200 rooms have been sold out at the host hotel, Caribe Royale. What this means is, that the Florida symposium seems to be shaping up to be one of the best attended yet. We hope your members can join us there. While in Orlando, the board of directors will meet to deal with a full agenda of diverse topics. One that will directly impact the chapters will be the issue of the Chapter Collaborative Challenge. There has been discussion about holding the CC every 2 years instead of every year. This would certainly give more time for elaborate projects. I would very much like to hear from your chapter as to their preference.

On another note: Our original forum on the website has been superb, now it's even better. You can now easily post pictures of your work online. This allows members to show their work, to share techniques or even ask for critiques. It's an awesome place to get inspiration. You can register for this new forum from www.woodturner.org.

CONFESSIONS OF A TOOL JUNKIE

Stan Clarke

Several years ago I realized that I was addicted to buying turning tools. I am still trying to kick the habit and I write this to warn all beginning turners {I was going to say "young" beginning turners then I realized that most of the beginning turners I know are not young in years, just in attitude) that it could happen to them.

This is how it all began. Long ago my day job forced me to fly to London several times a year. Back in those days two huge woodworking shows were presented yearly, one at Alexandra Palace in the spring and the other at Wembley Stadium in the fall, both in north London. By a very strange coincidence these shows always happened to be running when I arrived in London. Each show presented at least six woodturners demonstrating lathes, tools, chucks etc. and the tool manufacturers had enticing displays with great "show discounts". It was a woodturner's paradise.

I remember it well. I had just started turning and was attending my first show. With tired feet and in need of a "loo" I was watching Reg Sherwin turning a bowl from a large log. He was peeling shavings off at a great rate and I just knew that if I possessed THAT tool I could do the same so I bought the tool. Then I watched Jamie Walwin, at the Craft Supplies booth, using a ring tool on end grain. Jamie explained that it was the ONLY tool for end grain hollowing so again I bought the tool. Ashley Iles, Henry Taylor, Crown, Sorby etc. all had booths with "show specials" and barrels of "seconds" - a 1" skew for two quid {five bucks} how could I pass them up?

And so it went year after year. Peter Child sold me a "long and strong" bowl gouge ground straight across, the "only tool to get into deep bowls" which I seldom use. Someone else convinced me that I needed a 1" scraper with an offset handle and a "great tool for doing hollow forms" both of which I have yet to use, they just sit on my tool rack and sneer at me. I think that I was looking for a tool that would prevent me from cutting through the bottom of a bowl. I remember sitting in my hotel room bashing away at tools trying to remove the handles so that the tools would fit into my carry on and realizing three things: My baggage was going to be overweight, I was broke, I was an idiot.

It took me a while to realize that "it ain't the tool, but the skill of the person behind the tool" that was doing marvelous things to the spinning wood and by that time it was too late, I was hooked. I used all kinds of excuses "I am sure it will come in handy some day", "I had better get it while I can", "it really is a great bargain" and so forth. At last count I had 97 turning tools in my shop and that is absolutely ridiculous. I use about a dozen of them for 99% of my turning. The rest of them (including those still hanging in their original cases) are just adding more clutter to my cluttered shop. Now I am trying an old Tibetan Buddhist system to control my addiction. I must have SEVEN REASONS for buying a new tool and it seems to be working. At the latest woodshow I bought only two spindle gouges to replace worn down ones which is encouraging.

So beware turners. The next time you see Jason Marlow or Bruce Campbell or John Bese showing off, think of seven reasons why you need that tool before you go and buy it.

SYMPOSIUM SESSIONS

David Ellsworth

- **Natural Edge Bowl From 1/2 Log** - David will turn a natural edge bowl from a half log using the "Ellsworth Signature gouge".
- **Hollow Form From A Log** - David will do his classic demonstration of turning a hollow form from a log.
- **Evolution Of An Art Form, 1958-Present** - Slide presentation showing the history of Ellsworth's career in hollow vessel turning - Q & A to follow.

Richard Raffan

- **Box with suction fit lid.**
- **Bowls**
- **Turning as a living** - Talk with slides. Surveys my life as a turner, what I like to make, what I've had to make for the market, design considerations and marketing.
- **Lidded bowl** - Bowl turning, using chucks, design.

Jacques Vesery

- **Methods of Creating a Canvas in Turning** - The process for "creating a canvas" [or form to carve or texture] including hollowing techniques with a bowl gouge and using the lathe in making sculptural forms as well. Methods of grinding, microwave drying, carving or sculpting and re-turning steps will also be discussed.
- **Designing Surfaces with Texture and Enhancing with Color** - Using the turned form as a canvas, various carving and texturing techniques on both green and dry vessels. The use of power carvers, rotary carvers, burning tools, and methods to enhance the details with color and create illusion.
- **Concepts of Design in Retrospect** - A lecture describing design considerations before and after turning, including form, proportion, color and how they develop. This will be discussed through a slide presentation that includes images of several artists' works in retrospect, comparing aspects that show change in two different pieces. This lecture is a great learning tool and has been well received throughout the US and Europe as well. It is also ever evolving as artists and works are added to the mix.

Lyle Jamieson

- **Hollow Forms The Easy Way (part 1)** - Supported Jamieson boring bar set-up, techniques, chucking methods, preventing catches. With an emphasis on process, Lyle brings out the fun in hollow forms. This rotation and the following are intended to run together.
- **Laser Measuring System For Hollow Form Turning (part 2)** - Lyle will show the set-up and techniques for the Jamieson laser measuring system. Getting the tough spots in the bottom of vessels. And use of the new template guide for the laser.
- **Tall Thin Walled Goblet** - Lyle will put it all together - Deep fluted bowl gouge, supported boring bar and laser measuring will all be used to do a goblet 14 to 16 inches tall. Start to finish with green wood.
- **Multi-Axis Hollow Forms Discussion And Slide Show** - An emphasis on creativity and design. Lyle will discuss the procedures for turning his figurative sculptures and show slides of his torso

series with discussion on how to harness inspiration.

Joe Fleming

- **Making Hollow Forms on a Small Lathe** - You do not need a big, variable speed lathe to turn hollow forms. You can successfully turn them on your mini lathe or other small lathe. I will review hollow form design (shapes, curves, proportions, thickness), tools for small scale hollowing, and the process of hollowing (shaping, setting a chucking point, mounting, hollowing, thickness, and reverse turning. I will not be attempting to finish a vessel, but will emphasize design and process. I will provide a handout of the basic steps and a list of tools that I use.
- **Turning Eccentric Ring Pieces** - This rotation will show the process to make eccentric ring pieces with straight or natural edges. I discuss wood selection, design and layout, turning, chucking and sanding. I will provide a handout showing the layout process and the design of the eccentric chuck.
- **Sharpening Your Tools** - I will demonstrate sharpening the most used tools for woodturners both freehand and with jigs. I will explain how to set up the adjustable gouge jigs and will demonstrate with a Wolverine. I will discuss tool and bevel angles; wheel selection, balancing and dressing; grinder speeds; and sharpening technique. I will answer questions and provide a handout with most of the information (currently available on the [San Diego Woodturners Website](#)). I will also reference other sharpening literature and videos.

Michael Werner

- **Off-Center and Multi Center turning** - Either Bowl turning or between centers. Showing preparation of blanks and tooling, to sequencing the job at hand as well as safety precautions (More elaborate and enhanced to the demo I gave last summer at your club)
- **Idea - Design - Plan - Tools and Execution** - A story of a wood turning from an Inspiration/Idea to Design and making of it, showing the various and different stages through pictures, tooling, pieces in the making to turning, texture and finish.
- **Propeller Bowl** - Turning safely a large natural edge bowl with a unique approach to tooling and turning.

Vernon Leibrant

- **Turn a bowl beginning with a large green log** - I will complete a bowl or platter with a turned foot. The topics I present will include:
 - Prevention of cracking with green wood turnings - How to cut the blank from the tree, bowl shapes (especially the rim), steaming, slow drying.
 - Cutting blanks - Maximizing grain and color, managing green wood prior to turning, controlled spalting
 - Turning large, green bowls - faceplate only, without special chucks, reversing to turn the foot.
 - Sanding - wet sanding, sanding on the lathe with a power grinder.
 - Various slow drying techniques - different treatment for various species, turning the bag.

Martin Thorne

- **Making Wooden Fruit** - Selection of wood, and preparation for turning multiples, shop-made jaws or jam chucks for pears or apples, coloring with acrylic paint and alcohol.
- **Birdhouses** - How to build stave constructed barrel with burl top and bottom and finials. Setup,

glue up and turning the stave barrel. Faceplate turning of roof and base and assembly. Applying varnish on the lathe. Making mounting brackets for hanging bird houses.

CLASSES ASSOCIATED WITH SYMPOSIUM

Larry Stevenson

There will be classes associated with our upcoming symposium in September. So far, we have Lyle Jamieson and Richard Raffan giving classes. The details are not engraved in stone yet, however at present we have 3 days of one-day classes prior to the symposium with Richard Raffan and 3 days of one-day classes after the symposium with Lyle Jamieson. Registration into these classes will be a lottery draw with preference to our guild and those that are volunteering their time to make the symposium a success. At the next meeting a sheet will be circulated to have a show of interest into these classes. I'm coming up with a scheme that will be equitable to all. What I would like is for those that are serious about taking one or more of these classes sign up and indicate first choice, second choice etc. Not all classes given by a presenter will be the same. We are working on a variety of classes given by each presenter. More details will be presented at the meeting. This is a great opportunity to take a class with a world-class turner in our locale. Do not miss out by waiting too long, you snooze – you lose. Also, if you want to increase your chances of getting a seat, now is the time to get involved with the planning of our symposium. There are lots of jobs waiting for your participation and lots of hands make the job much easier. See anyone on the symposium committee to get involved. At the next meeting, we will announce the names of the organizers.

SILENT AUCTION

One of the features of the Symposium will be a silent auction. If you have any pieces which you wish to contribute to this, please try to bring them to the next meeting. We are looking for all sorts of items, large and small. Items which are a little bit 'different' are especially welcome. The proceeds will go towards offsetting the cost of staging the symposium

JULY 1ST IS THE DEADLINE FOR EARLY BIRD REGISTRATION. SAVE \$25 BY REGISTERING NOW – HEY, THAT COULD BUY A NEW TOOL!

RICHMOND CARVERS SHOW

Gregg Parsons

A round of applause to Merv Graham for setting the wheels in motion and getting the organization for our display at the Richmond Carver's show underway. A gargantuan thank you to: Gary Miller, Al Koehn, Rich Schmid, Bruce Campbell, Dennis & Kerry Cloutier, Neno Catania, Marco Berera, Ted Fromson, Klaas Focker, George Leroux, John Weir and Cliff Daily, for stepping up to the plate when help was needed. Without member participation in these events we can not show the public what we do. Also a big thanks goes to Al Koehn and Merv Graham for the use of their lathes. The live displays and demos attract so much more attention and interest

PRESIDENT'S CHALLENGE

The President's challenge for April was 'rough and smooth' and it was really interesting to see the many variations on that theme.



Larry Stevenson, bleached acacia and maple. Dale Hemm, unknown wood



Art Liestman – African blackwood

Colin Delory – cherry



Cliff Daily – oak

John Weir – acacia



A SKEW WHIFF TALE

Murray White

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 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 corners off the corners etc. etc. they could arrive at a point where they had created a fairly well rounded short pillar. Because the processes involved in making the pillars were at best labour intensive, minds were applied to the problem and mouths to bottles. The end result was 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 these problems, 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. 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 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 land a large number of freshly turned graves began to appear. 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. 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.

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CALENDAR OF EVENTS

JUNE 20: Artists in the Tri-Cities, Anmore and Belcarra are invited to showcase their art at the second annual gARTen Tour to be held Sunday June 20 from 11 to 4pm. Anyone interested please contact Kristine Kelly at 604-933-6311 or Kkelly@coquitlam.ca

JULY 18: Members and their families are invited to the annual GVWG Guild picnic on Sunday July 18, 2004 – rain or shine, starting at 2:00pm. Please bring your own chairs, food, drink, coolers, and a potluck item to share. The Guild will provide buns, disposable plates and cutlery. There will be barbeques available. Entertainment will include “Lathe fun” and lawn games. If you have a fun game you would like to bring please do so (lawn darts, bocce, etc).

We will have only a silent action this year. Finished works and product donations will be auctioned at the Symposium in September. For this event, please select some special wood for us to bid on.

SEPTEMBER 10-12: West Coast Round-Up woodturning symposium to be held at the Sheraton Guildford in Surrey. For registration and information please contact Marco Berera at 604-274-7594 or visit our web page at www.gvvg.ca/Symposium2004.htm

OCTOBER 15-17: West Coast Woodturning Competition held at the Wood Show in Cloverdale. Contact Andrew at 604-990-9667 for more info.

CLASSIFIEDS

FOR SALE: Rockwell Beaver lathe, model 46200, circa 1982. Runs really well. Comes with some accessories, homemade jigs and several carbon steel tools. \$500 firm. Please contact seller through Anne at 604-467-2755 or gvwgnews@yahoo.ca

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