



GREATER VANCOUVER  
**WOODTURNERS**  
GUILD

CHAPTER 130 OF THE AMERICAN ASSOCIATION OF WOODTURNERS



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Volume 9, Issue 6

March, 2007

## President's Column - Bruce Campbell

What an excellent month it has been. At our February meeting we had an excellent presentation by Dave Martin, woodturner, author, and photographer, on using a digital camera to photograph our work. I know that Dave spent many hours preparing his talk and it showed in the quality and content. He brought a pile of equipment and examples, and gave an excellent PowerPoint presentation that clearly demonstrated the concepts he was presenting. Thanks, Dave – very well done!

After Dave's presentation we held our Annual General Meeting where the annual financial report was delivered (thanks, Merv) and elections were held. Merv Graham agreed to stay on for a second (and final) term as Treasurer and Larry Stevenson was elected as Vice President. Steve Hansen, who had served as VP kindly agreed to serve as a member-at-large along with first-timer Al Cusworth. On behalf of the Board I would like to thank Jay Mapson and David Wagner who both have completed their terms on the Board as members-at-large. In closing the AGM I spoke of how proud I am of the excellent range and depth of activities our Guild offers. But, we must never forget that our success is grounded in the volunteer activities of our members. This year will be both an exciting and demanding year for us – especially this fall when we have our regional symposium in September, followed closely by our



### Instant Gallery:

Segmented Hollow Form - Ross Pilgrim -  
Bloodwood Holly -5in x 5in - Tung Oil

annual wood turning competition in October. Please think about how you would like to contribute to the Guild and please step up when we call for volunteers.

We started the month of March with a demonstration and class from Eli Avisera, long time turner and educator from Jerusalem, Israel. Eli entertained us all with his excellent tool control and unique approach to sharpening, which he says evolved from a desire to make tools easier for his young children to use. Thanks Eli, and many thanks to all those who helped out either to move gear up to SFU on Saturday morning, to clean up on Sunday or to move gear back to the hall on

*(Continued on page 2)*

### Next Meeting: March 28, 2007

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

### Double Speaker Night:

**Bruce Campbell:**

Metal Turning

**Bob Doop**

Things from Branches

### March Food Suppliers:

Joe Kelly, Bill Kennedy, Steve Kent, Tom Kilgour, Al Koehn, Ron Kredba



**Instant Gallery:**  
Bowl - Bruce Campbell - Arbutus  
- 6in x 1-5in - Tung Oil

**“we now have more than  
120 members”**



**Instant Gallery:**  
Maple Dish - Sandy Howkins -  
Maple - 17in x 3in - Tung Oil

## President’s Column - Bruce Campbell (cont.)

*(Continued from page 1)*

Monday. Without your support we would not have been able to do it.

As I write this, Nick Cook, professional wood turner and teacher from Atlanta, Georgia and a founding member of the AAW, is leading one of his classes where students are getting hands-on instruction in the techniques that he demonstrated so eloquently in his all-day demo on Saturday, March 17th. Over twenty five people were entertained by Nick’s wonderful technique, diverse projects and stories gained from more than thirty years of making a living as a wood turner and teacher. Thank you, Nick. With luck we can have you back soon.

Gerry Vickers tells me that a small but enthusiastic group gathered for the

Turning 101 session this month. Claudia Hayward led the group through a candlestick project. Thanks Gerry and Claudia. We look forward to what will happen next month.

Finally, our Secretary, John Weir, tells me we now have more than 120 members. Most are from our local area but a number are co-members from other Guilds such as the Fraser Valley Guild and the Mt Vernon Guild in Washington. There also are some members from Vancouver Island who are unable to make many of our regular meetings but like to take advantage of our weekend programs. To all of you that are new members, welcome, and to those who are co-members, thank you. Part of the success of the GVWG is in having strong relationships with other turning groups.

## Learning to Photograph Your Woodturning Projects Dave Martin

Have you ever tried to photograph your woodturning projects and not been too pleased by the results? Would you like to know how to produce quality images in your own home with some basic equipment? If you answered “yes” to either of those questions, the following information may be helpful.

There are many reasons why you might want to photograph your woodturning projects. People involved in creative activities are frequently urged by their instructors to maintain a record of their development. A beginning violinist, for example may record his/her progress at various stages.

As a woodturner you would also be well advised to photograph your work periodically to create a record both for yourself and to show potential customers what you are able to do.

You may also want to post your work on a website or send pictures of your turnings to people who may be interested in purchasing them. Perhaps you need photographs of your projects to have them accepted in a gallery or in a juried show.

The three essential pieces of photographic equipment that you must have are a suitable camera, a sturdy tripod and some means of triggering the camera shutter without touching the camera.

Let’s start with the camera. In the past few years, digital cameras have taken over the world of photography. These cameras have many advantages over their film-based counterparts. The user no longer has to purchase film and to pay to have it developed and pictures can be “developed” and

*(Continued on page 3)*

## Learning to Photograph Your Woodturning Projects (cont.) - Dave Martin

(Continued from page 2)

sent electronically around the world in seconds.

As wonderful as digital photography may be, the technology does have some drawbacks. Becoming a competent digital photographer does require learning some new concepts and skills. If you're not comfortable working with computers and digital cameras, expect to spend some time learning how to use your new equipment.

Experienced photographers are often asked to recommend "the perfect digital camera". You must start by realizing that the perfect digital camera does not exist. Each person has different needs and different photographic knowledge and aptitude. No one camera suits every need and every user. You must concentrate on finding the best camera for you.

The various digital cameras on the market can be divided into two basic types: the point and shoot and the D-SLR or digital single lens reflex. Point and shoot cameras range from those that automate everything ("idiot proof") to models that allow the user to take over some control. A camera that you simply "point and shoot" and the camera does the rest, is not suitable for making quality prints of your work.

With a digital camera you must take time to study the manual to find out:

1. How to change the camera from "automatic" mode to "manual" so you can control the focus point and the aperture setting. In manual mode you have to do some of the work!
2. If your camera has a built-in flash, you need to find out how to turn it off.
3. How to set the aperture (the f-stops) to control the "depth of field". Remember that the smaller the aperture's actual opening (in other words, the higher the f-stop number) the greater the depth of field will be. When taking pictures of your work, your goal is to have your entire project in focus. The background should be out of focus.

The second essential piece of equipment is a sturdy, well-built tripod. A good tripod is essential as many of your images will be shot at slow speeds, some as slow as several seconds. When buying a tripod, remember that stability and height are critical. Look for a tripod that will extend high enough that you do not have to bend over to look through the viewfinder.

You also need some way to release the shutter without actually touching the camera. You want to do everything you can to avoid any movement of the camera body. For most D-SLRs you can purchase a remote switch. If such a switch is not available for your camera, check the manual and learn how to use your camera's self-timer to release the shutter.

Now let's look at how you use these tools to photograph your work.

Be very careful in selecting the background for your photographs. You want a neutral background that will not draw attention to itself. Avoid bright colors and black; good choices are a neutral gray, green or blue. When photographing light-colored objects, take care to ensure that the background does not create a colour cast on your project. Although such casts can be removed with image editing programs such as Photoshop, it is far better to avoid them if at all possible.

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**Instant Gallery:**  
Hollow Form - Larry Stevenson -  
Maple - 11 in x 5 in

**"A good tripod is essential."**



**Instant Gallery:**  
Something Fishy - Marco Berera  
- Alder Firewood - 6 in x 11 in -  
Airbrush Pearl Lacquer



**Instant Gallery:**  
Plate - Lance Rossington -  
Cherry - 7 in x 11 in - Walnut Oil

## Learning to Photograph Your Woodturning Projects (cont.) - Dave Martin



**Instant Gallery:**  
Hollow Form - Claudia Hayward  
- Maple & Ebony - 2 1/2in x 4in -  
Wax

**“Above all, don’t use on-camera flash!”**



**Instant Gallery:**  
Dish - Merv Graham - Brazilian  
Cherry, Black Walnut & Tiger  
Wood - 5in x 1in - Tung oil



**Instant Gallery:**  
Box - Kerry Deane-Cloutier -  
Box Elder - 1 1/2in x 2in - Shella-  
wax

(Continued from page 3)  
ble. If you use a cloth background, be sure to iron out the creases before starting to work

The simplest and least expensive way to photograph your projects is to work outdoors on a cloudy, bright day. Be sure to watch your background. You don’t want images of your garden furniture, children playing or the backyard fence as a backdrop for your prize platter. Try to keep the picture as simple as possible so that nothing distracts from your work. Avoid sunny days as the bright light from the sun will cast strong shadows and may “burn out” the lighter areas in your picture. It is almost impossible to prevent glare from shiny objects if they are photographed in bright sunshine.

Above all, don’t use on-camera flash! Most digital cameras don’t allow you to control the power of the flash so you must depend on the camera to decide how much light is enough. All too frequently the flash overpowers the subject and the result is a blown-out image. Check your camera manual to learn how to use the histogram to make sure that the exposure is correct.

Another approach would be to photograph your work indoors in a room lit by filtered sunlight that does not shine directly on your project or the background. You may need to use some sort of a reflector to bounce light back onto the side of the object opposite the window. A white piece of cardboard works well.

Perhaps the best way to photograph your projects is with a light box, sometimes called a light tent or a light cube. Some come with as many as four different backgrounds. These translucent boxes come in a number of sizes, and the best one for you will depend on the type of work that you

do. If you primarily produce small bowls and vases, you will require a much smaller box than a turner who produces platters and large salad bowls. I have found a cube of about twenty-seven inches to be an ideal size.

The purpose of the light box is to “wrap” or “bathe” your object in a soft, even light that largely eliminates glare and “hot spots” and produces shadow free lighting. You can use the box outside with daylight or inside with artificial light.

You can build your own light box. Use half-inch PVC pipe for the frame and cover the sides with white Dacron, muslin or nylon. An old bed sheet simply won’t do! A good alternative is to purchase a box from a photographic store that carries lighting products. Most of these boxes include a number of seamless backgrounds and are easy to fold up and store in their convenient carrying case.

If you use the box inside, you will need a set of two lights on stands. The use of photoflood bulbs is not recommended. These bulbs burn quite hot and have a relatively short life span of three to five hours. The amount and quality of the light they produce also diminishes with age. If you do decide to use incandescent bulbs, be sure to keep them away from the sides of your box as the heat that they produce could set your box on fire!

A much better choice would be daylight balanced compact fluorescent bulbs that burn cool and are rated to last 5,000 hours. They are also better for the environment as a 26 watt compact fluorescent lamp is compatible to an 80 watt incandescent.

Is learning how to photograph your own work really worth the effort?

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## Learning to Photograph Your Woodturning Projects (cont.) - Dave Martin

*(Continued from page 4)*

This is a question that only you can answer. What I have described in this article involves some expense for equipment and some investment in time to learn how to use it effectively. Before you decide to take on the task of photographing your own work consider the following questions.

1. Do you have other uses for the required camera and lenses?
2. Are you prepared to take time to learn the required photographic skills?

How many projects would you need to photograph in a year?

If you only need four or five images a year, you may well decide to pay someone to do the work. We all have a limited amount of free time. If you would rather spend that time working on the lathe rather than developing your photographic skills, consider a professional photographer. But if you

need your work photographed three or four times a year and are interested in developing your photographic abilities, why not take the time to learn how to create your own images.

If you are involved with selling items on E-Bay, the light box approach is an excellent way to photograph the items that you have for sale.

Remember that the craft of photography, like the craft of woodturning, takes time to develop. And like woodturning, the more you work at developing your skills the better you will become.

An Addendum: Several members have asked if I could recommend a readable book on digital photography that would help them better understand this new technology. My recommendation would be: *Digital Photography, All-In-One Desk Reference for Dummies, Third Edition*, David Busch, Wiley Publishing Inc., 2006.



**Instant Gallery:**  
Bowl - Peter McLaren - Dogwood - 3in x 2.5in - Walnut Oil

***“With your help we will make this another GREAT SYMPOSIUM.”***

## 2007 West Coast Roundup - Calling All Volunteers Steve Kent

Once again we are calling on you, the members, to pitch in to make our 2<sup>nd</sup> West Coast Roundup an enormous success. Help will be needed in two different categories: those that will be registered attendees and those who are not.

### REGISTERED ATTENDEES

- Audio Visual people as well as assistant to Demonstrator for each rotation. Duties will also include general clean up after demo and other duties as assigned.

- Material supply: assisting with material gathering and distribution, possible wood preparation and duties as assigned by team lead
- Banquet helper: silent auction etc. and duties as assigned by team lead
- Set up and tear down of demonstration rooms Thursday night before and Sunday night after, and duties as assigned by team lead



**Instant Gallery:**  
Pepper Mills - Dennis Cloutier - Maple - 2in x 14in - Tung Oil

*(Continued on page 6)*



**Instant Gallery:**  
Bowl - M Stewart - Walnut -  
12in x 3in - Varnish



**Instant Gallery:**  
Bowl - Keith Hudson  
8in x 3 1/2 in - Walnut Oil

**“SHARP TOOLS,  
GENTLE CUTS”**



**Instant Gallery:**  
Bowl - Doug Schop - Laburnum -  
5in x 3 1/4 in - Wipe on Poly

**2007 West Coast Roundup - Calling All Volunteers (cont) - Steve Kent**

*(Continued from page 5)*

GENERAL HELPERS - Those who will not be attending rotations

- Registration and Reception: sign in and distribute packages to attendees
- Instant Gallery: set up and tear down of instant gallery, maintain a secure area for gallery pieces, answer questions and give general info to public, and other duties as assigned by team lead
- Set up and tear down of demonstration rooms Thursday night before and Sunday night after, and duties as assigned by team lead
- Spousal program: could involve arranging sightseeing excursions, shopping, onsite crafts etc. and

duties as assigned by team lead

- Drivers to pick up and welcome Demonstrators at the Airport

You can contact me at 604-937-0145 in the evening, or by e-mail at [mailto:stevenr\\_kent@TELUS.net](mailto:stevenr_kent@TELUS.net). Please insert Volunteers in the subject line. I will forward your names to the appropriate team leads. For those wanting to help with the Audio/Visual and Demonstrators, check the GVWG web site for the rotation schedule and we can work together so you can see the demo's you want up close and personal. I will try to accommodate all your requests, on a first come first served basis. If you are able to take a more active role as a second to a team lead this would be greatly appreciated. With your help we will make this another GREAT SYMPOSIUM.

**Offset Turning - 3, 4 & More Sided Boxes**  
Ross Pilgrim

Here are a few more projects to follow up on those detailed in the article in the January news letter. These projects were demonstrated by a number of turners here, at Provo, Utah and the Pasadena AAW symposium over the past 5 or so years. This article is from my notes. At the risk of taking too much space, I will repeat some basic points and precautions.

Offset turning is spindle turning using more than 2 centers. This can be achieved by using a totally new axis or by staying with one point at one end and multiple points on the other end. With a little imagination and some caution you can try multiple centers at both ends either on the same side of center or on opposite sides of center.

Preliminary cautions:

1. Offset turning will cause a vibration in the lathe. It is best if you have a variable speed lathe and start slow, building up to a proper turning speed ( safe speed = dia x rpm = 6000 – 9000). If you have to change belts you may have to adjust as you change centers.
2. You can't rub the bevel on off-center turning so you need SHARP TOOLS, GENTLE CUTS and as much safe speed as you feel comfortable with.

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## Offset Turning - 3, 4 & More Sided Boxes - (cont.)

Ross Pilgrim

(Continued from page 6)

3. You need either a cup drive, a steb center or a 2 prong drive, unless your offset is very close to center.

### **Project 1 – Four Sided Box – straight sides**

Blank: 2.5"x2.5" x 4" / 9.5cm x 9.5cm x 10cm, maple or cherry

1. Find center of both ends calculated on a side to side basis not corner to corner.
2. With compass, draw a 1" dia. circle on each end and mark the intersections of the circle and the center finding lines 1, 2, 3 & 4 on the equivalent sides at each end.
3. Turn a 1/4" by 2.5" chucking tenon on both ends.
4. Remount the blank using center #1 on both ends.
5. Using a roughing gouge and as much speed as you can safely handle turn this face down to the level of the chucking tenon. LIGHT CUTS & check level often with lathe stopped. It may take 2 or 3 boxes to get this mastered so that the resulting box has equal sides.
6. Repeat steps 4 & 5 for each of centers 2, 3 & 4.
7. Using the 4 corners of the newly turned plank and the tail stock true center, mount the blank in a chuck.
8. Part off at 1.5" from one end.
9. With the long section still in the chuck, hollow a 2" deep by max 2" OD box in the long section. Give it a 1/4" long tenon on the newly turned end.
10. Sand inside of box and apply your favourite finish. Bees wax, neutral shoe polish or Watco.
11. Chuck the short section as in step 7.
12. Hollow and fit the lid of the box to the base, tight fit.
13. Finish the inside of the top of the box.
14. Put the parts of the box together aligning the grain.
15. Remount the bottom of the box in the chuck and finish the top of the box.
16. With a skew or spindle gouge carefully chamfer the edge of the box and cut a matching chamfer at the lid/base joint.
17. Apply finish to any unfinished sections.
18. Reverse the bottom of the box in the chuck to part off and finish the base. Remember to chamfer the bottom corner and apply finish.

### **Project 2 - Four Sided Box – tapered sides**

To turn a tapered four sided box follow the above instructions but replace instructions #3 & #9 with:

3. Turn a 1/4" by 2.5" chucking tenon on the top end and a 1/4" x 2.25" tenon on the bottom.
9. With the long section still in the chuck, hollow a 2" deep by max 2" OD box in the long section. Remember the taper. Give it a 1/4" long tenon on the newly turned end.



**Instant Gallery:**  
Segmented Bowl - Ross Pilgrim -  
Walnut & Ohio Hedgeapple(?!!) -  
6in x 3in - Tung Oil

***“Remember it is fun we are having with multiple center turning!”***



**Instant Gallery:**  
Fruit Bowl - Lance Rossington -  
Maple - 13in x 3in - Lacquer



**Instant Gallery:**  
Dish - M Stewart - Horse Chestnut - 7in x 4in - Varnish



**Instant Gallery:**  
Confetti Lamp - Lance Rossington - Maple - 5in x 2in - Lacquer



**Controlling Mold:**  
Picture 1



**Controlling Mold:**  
Picture 2

## Offset Turning - 3, 4 & More Sided Boxes - (cont.) Ross Pilgrim

(Continued from page 7)

### **Project 3 - Three & Six sided boxes**

To make a 3 sided box follow the above instructions except to find the "off center" center points in Instruction #2 you must divide the 1" diameter circle on each end equally in 3. Do this by finding center #1 as above, then set compass to 1.05" and using point one as the start, mark centers 2 & 3 on either side of it. Mathematics are  $\text{Pie} \times \text{Diameter} / 3$  center points =  $1" \times 3.14 / 3 = 1.05"$

To make a 6 sided box you need six centers on each end. That can be achieved by using a slightly fat 1/2" di-

ameter on the compass to mark out the 6 points equally around the 1" circle on each end. Make sure 1 aligns with 1, 2 with 2, etc on each end.

### **Project 4 - Six Sided Spiral Box.**

When you get really good at a six straight sided box, try offsetting the matching center points by one (60 degrees) and the result will be a spiral exterior. To make these look good you have to be extremely precise in hitting the reference points i.e. both the centers and the tenon shoulders, as the spiral magnifies inaccuracies.

*Remember it is fun we are having with multiple center turning!*

## Controlling Mold Bruce Campbell

Glenn Chisholm lives in Kamloops and has been turning for a number of years. He also works for BC Forest Service and knows the locations of some pretty spectacular wood – but he is not telling. Most of Glenn's projects are turned using either green or damp fresh cut dead wood from a variety of species (Cherry, Birch, Pine, Red Oak, Aspen and Maple) and he uses the plastic bag drying method. However, he was getting serious mold problems, and in trying to find ways to control it made a discovery that he wanted to share.

Glenn wrote, "My basement is full of turnings sitting in plastic bag tents, some with mold but most without any. I mentioned to you that I had tried Pentacryl as a wood stabilizer and noticed that no mold grew on any piece of wood that I had treated with it.... (as a test) I did do a green Cherry bowl and didn't use Pentacryl. It had a very large thick white fungus patch inside of the bowl..."

"The Pine Beetle Pine vase in Picture #1 was not treated and picture #2 was treated with Pentacryl (Glenn says he has both painted it on and sprayed it on with a hand mister). Both turnings are almost dry now and #1 has a thicker growth of blue green mold on it and very few checks. The Pentacryl vase #2 has some checks that are small and no mold inside or out. Both have had their bags turned inside out daily, when I remember to do it. The process is slow but the result is worth the time.... The Pentacryl has no water in it so it doesn't add moisture and the Pentacryl projects are thick so that I can turn past it - it plugs the sandpaper.

Glenn goes on to say he is experimenting with other mold control products including Mold Control, made by Concrobium, and Borax, as it is a natural fungicide. He promises to let us know how his research progresses.

## Shop Tip: Suffering is Optional

### Bruce Campbell

*On visiting other people's shops, one of the first things you notice is the small things they have done to make things easier, like better dust collection or tool storage. We would like to start featuring some of these ideas in the newsletter. The idea would be something similar to the "Tips and Tricks" columns that run in most of the woodworking magazines. So, look around your shop. I'm sure everyone has some little jig, storage rack or other idea that would interest the rest of us. Just send in a description of the idea, with some sketches or pictures if that makes it easier to understand. We'll clean up the sketches etc if required. Hopefully, we'll get enough interest to make this a regular feature. Our first item was contributed by Bruce Campbell. Ed.*

During the recent demonstration by Eli Avisera I was again reminded what a pain it is to replace the Nova tailstock. The clamp block rotates freely when it is off the lathe but only fits in one orientation when trying to get it back into place. Invariably the block has to be fiddled with to get it back in the ways, and fiddled with again to adjust the lockdown tension.

Now, on the scale of world peace this is a pretty small thing but I finally had had enough pain with this thing and resolved to end the suffering. Fig. 1 shows what the unit looks like from the factory. The guide block needs to

be oriented so the shiny sides of the block are parallel to the ways – it is too wide when turned 90 degrees but there is nothing to prevent it from turning. My plan was to add an alignment pin to keep it from rotating.

I found a piece of rod in the scrap box (Fig. 2) and cut a piece about 1" long and then selected two drill bits – one the size of the rod and the other a little bigger. Then I aligned the block correctly, locked it into place using the lockdown screw and then clamped the whole tailstock upside down on to my drill press. I then drilled through the guide block with the larger drill and about 1/2" into the body of the tailstock with the smaller one. Then I removed the guide block, applied a little thick CA glue to the smaller hole and tapped in the pin. However, when I re-assembled things the block was still really loose so I repeated the operation on the other side of the block (Fig. 3). Now whether the tailstock is on or off the lathe it stays right where it should be (Fig. 4).

If you have a Nova lathe you might consider this simple modification. Remember, pain is inevitable; suffering is optional.



Figure 1



Figure 2

***"Suffering is optional."***



Figure 3



Figure 4



**Instant Gallery:**  
Segmented Hollow Form - Ross Pilgrim - Australian Cypress & Red Jarrah - 6in x 6in - Tung Oil

## West Coast Roundup Demonstrator Profiles Kerry Deane-Cloutier



**West Coast Roundup:**  
Molly Winton



**West Coast Roundup:**  
Molly Winton



**West Coast Roundup:**  
Dave Schweitzer



**West Coast Roundup:**  
Dave Schweitzer

Here is the latest installment in our ongoing series on the demonstrators we'll have at the upcoming West Coast Roundup. This month it is Molly Winton and Dave Schweitzer.

### Molly Winton

I was introduced to woodturning while in high school woodshop, but it wasn't until 22 years later, that I once again stepped in front of a lathe. In 1998 I sold my business leaving a successful career in Vocational Rehabilitation to become a stay-at-home Mom with my infant son. At that time my husband presented me with a lathe. Sixteen months later my daughter was born. With two small children my time at the lathe was severely limited, but as they grow I have more time to dedicate to my love of spinning wood.

I have a brief background in pottery, which introduced me to the importance of form and design. It is my opinion that no matter what you do to enhance a turning, whether branding, pyrography, coloring, texturing, or carving, it will all be for naught if the original form is not pleasing. I have spent my beginning years in woodturning in search of excellent form. Wood is meant to be touched. My goal is to create work that begs to be picked up and caressed.

I had the good fortune to hear a well known turner speak on the subject of finding inspiration for our work. He recommended looking to our passions and interests outside of woodturning and discover a way to express it in our work. Since childhood I have been fascinated by North American native cultures, and petroglyphs such as found on the rocks in the Columbia Plateau (Pacific Northwest), and in the caves of Lascaux, France. Through the

use of pyrography, their influences can be seen in my work.

### Dave Schweitzer

Dave Schweitzer was born in Midland, Michigan and has resided in the Pacific Northwest since 1962. Dave and his wife Lu now reside near Hartstine Island where they enjoy spending time with their children, grandchildren and entertaining their friends.

Dave retired from Operating Engineers, he was a diesel mechanic, welder and fabricator for 40 years. Dave spends some of his retirement hours tending his oyster and clam beds and spoiling his cat. Dave was looking for an art medium now that he was retired, having worked with metal most of his adult life he considered metal sculpture but felt wood was a much softer medium, readily available considering the area in which he lives. Like many woodturners Dave started out working in his garage. He now turns in a large studio, approximately 3300 sq ft. on the shores of South Puget Sound.

Dave has taken his talents, fabricated his own lathe and tools which he uses on his turnings. he does one of a kind pieces as no two pieces of wood are the same. He shows particular attention to form, detail and finishes which best show the fine grain and beauty of the natural woods.

Dave is a member in good standing with the American Association of Woodturners. He is affiliated with the Olympic Peninsula Chapter and the South Puget Sound Chapter. Dave has demonstrated throughout the Pacific Northwest and has been acknowledged in several publications.

## March Demonstrations and Classes

### Kerry Deane-Cloutier

We had a busy month in March, with demonstrations and classes by both Eli Avisera and Nick Cook. Both are professional turners with years of experience and many good tips to pass on. A detailed article about their presentations would be too long, and would be repetitious for those who attended. For those of you who did not attend – what were you thinking! The following are some of the useful tips we heard.

#### Eli Avisera

- When using a parting tool, put the tool rest below centre and start with a scraping cut with the tool at 90 degrees to the wood, then drop the handle down to do a peeling cut. Do not start with a peeling cut as you will have poor control.
- When making identical items like candlesticks, use a full sized story stick with the item drawn out completely. This allows you to take measurements directly from the story stick with your calipers.
- To part to a specific diameter, sharpen the top corner of a wrench and round the other corner.
- To protect the foot/tenon of a bowl from marks from the jaws of a chuck, turn protective rings out of nylon. Cut a break in the ring to allow sizing.
- A sharpened scrap of laminate is good for burning lines.
- A skew with a very, very short bevel on one side can be used for making a shear scraping cut on the outside of bowls.
- A shellac-wax finish like Shellawax should be applied with at least 2 coats to ensure durability. Burnish it with wood shavings and 0000 steel wool between coats, and make sure it is dry

before re-coating.

- When turning a trembleur, use stock small enough to slide through your headstock. Grip it with the chuck, and slide it out as you finish each section. Use a string-steady that fits into the taper of the tailstock to steady it when it gets longer.
- Small arcs can be burned into wood by turning a sharp edge on a on a piece of wood held in the chuck, and holding the piece up to it.

#### Nick Cook

- When making a garden dibble, use calipers to mark one inch planting depth lines.
- When cutting tapers, start at the small end.
- When cutting V's, make sure you go all the way to the bottom of the cut to avoid wood boogers. However, consider using a wide ribbon to disguise the problem if you failed to do this.
- When using a skew, always keep the cutting edge ahead of the handle to avoid catches.
- Approach the wood at 7 o'clock when using a chatter tool. Chatter can be highlighted by touching it with a felt pen or a piece of cocobolo.
- Buy your dowel stock from a furniture supply store, not a hardware store. Hardwood dowel is much higher quality and is actually round.
- Custom, lipped vacuum chucks for the front and back of items like tea lights and platters make these easier to produce.



**Eli Avisera**



**Instant Gallery:**  
Box - Kerry Deane-Cloutier -  
Box Elder - 1-5in x 2in - Hut  
Crystal Coat



**Instant Gallery:**  
Bowl & Lid - M Stewart - Maple  
& Walnut - 4in x 2-5in - Varnish.



**Instant Gallery:**  
Baseball Bat - Bruce Campbell -  
Ash - 2-5in x 33in - no finish

## President's Challenge: Pyrography



New From Old - Marco Berera - Birch - 7in x 10in  
- Lacquer



Burned n Strung Up - Marco Berera - Cherry -  
6in x 1-25in - Lacquer



Dish - Red n Yellow  
Cedar - 23in - Urethane Varnish



Platter - Bruce Campbell - Maple - 16in x 2in - work in progress

## Announcements

The **Haney Farmers' Market Society** in Maple Ridge is looking to purchase simple wooden recipe card boxes which can be sold as a fund-raiser. This is not a turning project, but are there any general woodworkers out there who would be willing to help? For more information, please contact Anne at 604-467-2755 or [padr@shaw.ca](mailto:padr@shaw.ca)

**Fraser Valley Woodturning Guild Shop crawl:**  
There is only one open shop for March 31 as the other

person had to cancel due to ill health. Wayne Cunningham is the host this month at 3071 McCrea St Abbotsford, phone 604-855-5690.

Preparations for the **Symposium continue and we now have on-line registration** in place at <http://gvwg.ca/Symposium2007Registration.htm>. The rotation schedule is complete and will be posted on our website this week.

## CALENDAR OF EVENTS

Date	Event	Organizer	Details
28-Mar-07	Club Meeting	Bruce Campbell	Sapperton Pensioners Hall - 6:30 pm
28-Mar-07	Club Mtg-Demo	Marco Berera	Demonstrators-- <b>Bob Doop</b> - Things from Branches & <b>Bruce Campbell</b> - Metal Turning
Mar. 31 2007	Shop Crawl		<b>Wayne Cunningham</b> , Abbotsford
<b>April</b>			
2-Apr-07	Exec. Meeting	Bruce Campbell	Port Moody Arts Center - 7:30 PM
14-Apr-07	Turning 101	Gerry Vickers	Call Gerry Vickers (604) 466-0460
25-Apr-07	Club Meeting	Bruce Campbell	Sapperton Pensioners Hall - 6:30 pm
25-Apr-07	Club Mtg-Demo	Marco Berera	Demonstrator-- <b>Marco Berera</b> - Fresh Fish
Apr. ? 2007	Shop Crawl		<b>Herb Reeve</b> .....Abbotsford
	Shop Crawl		<b>Bill Issac</b> .....Abbotsford
<b>September</b>			
Sept 7,8,9/07	<b>West Coast Roundup - Symposium</b>	Colin Delory	See website for further details - Richmond Inn - <a href="http://www.gvvg.ca">www.gvvg.ca</a>
<b>October</b>			
13-Oct-07	Demo	Art Liestman	<b>Binh Pho</b> ---Sapperton Pensioners Hall--New Westminster--9:30 am
14,15-Oct-07	Classes	Art Liestman	<b>Binh Pho</b> ---Island Woodcraft-Coquitlam

## Classifieds:

### For Sale:

**99.9% Isopropyl alcohol** (pharmaceutical grade) in 4L jugs, \$5 / jug. Can be used for drying bowl blanks, reducing shellac, cleaning metals such as aluminum, a machining lubricant for aluminum, and if diluted with distilled water to 10% it can be used as rubbing alcohol. See Randy Lane at the meeting.

**End seal from the FVWG**, \$10 / 2 liters. See Colin Delory at the meeting.

**General lathe, model 260.** 20"-38", remote control. 2 years old. Comes with telescopic floor stand, 6" face plate, 3"-6" inboard, 4 tool rests, 16" homemade jaw on face plate, One way live centre. \$3600. Eldy, 604-883-2700 or [emgandy@telus.com](mailto:emgandy@telus.com).

**Canwood dust collection system**, model CWD12-325, 7 amps, 120V 60 Hz, with custom made reusable collection bag, complete with a bunch of 4" PVC pipe and fittings, 4" hose and blast gates. New \$220 for the unit alone, about \$200 for the ducting, asking \$150. Kerry Deane-Cloutier, 604-468-0605 or [kerry@runningdogwoodworking.com](mailto:kerry@runningdogwoodworking.com).

**Woodturning Classes:** Looking to improve your woodturning skills? Island Woodcraft Supplies offers a wide range of Woodturning classes for beginners and advanced students alike in our training facility in Coquitlam, BC. Fees are \$125 per day (5-day packages are also available) and include full use of the facility, tools, and all materials. If you have your own tools feel free to bring them with you. Classes are being scheduled regularly or can be arranged to fit your schedule. For details please visit our website at [www.islandwoodcraft.ca](http://www.islandwoodcraft.ca) and click on the Events and Training icon or call 604-525-1031. You will be glad you did.

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