



**GREATER VANCOUVER
WOODTURNERS
GUILD**

CHAPTER 130 OF THE AMERICAN ASSOCIATION OF WOODTURNERS



President's Column 1

Rich Schmid on Enhancing Your Work 2
Kerry Deane-Cloutier

Making Your Own Thread Chaser 3
Bruce Campbell

David Nittmann Demo & Class 6
Art Liestman

Future Demos & Classes 7
Art Liestman

Focus on Fundamentals 7
Claudia Hayward

Port Moody Arts Center - Blackberry Gallery 7
Merv Graham

Binh Pho - The Master of Piercing & Colouring 8
Kerry Deane-Cloutier

Turning 101 9
Gerry Vickers

Westcoast Roundup - Molly Winton on Surface Enhancement 9
Kerry Deane-Cloutier

Instant Gallery 11

President's Challenge 11

Classifieds & Announcements 12

Volume 10, Issue 3

October, 2007

President's Column - Bruce Campbell

As you read this our month-long display at the Port Moody Arts Center Blackberry Gallery is coming to an end. If you have not seen the show it may be worth your time to get down to the gallery before it is over. Thanks to all who submitted pieces and to Merv for his excellent coordination efforts.

For those who missed the meeting last month, you missed a chance to hear Rich Schmid talk about his work and work process, and me talk about chasing threads with a homemade chaser. See the article below on how to make you own chaser.

Recently I was reminded again of the great fortune it is for me to be associated with the GVWG. Our guild is highly regarded for the events we run, the speakers that we host and the work that our members produce. But please do not forget that this success does not come for free. It takes lots of volunteer help. If you have an idea or can spare some of you organizational talents please let an executive member know. We could really use your help!

And speaking of hosting visitors, check out the announcements in this newsletter of two great events early in 2008.

Please remember that our Annual General Meeting is coming up in February and the positions of President and Treasurer will be open for election. Both people currently holding those positions have served the maximum number of terms (two) and cannot run



Instant Gallery - Hollow form
Larry Stevenson - 5.5n x 8in - Maple - Dye
Acrylics & Stuff

again. So please think about who would be good members to take those roles and nominate them (or yourself) during the candidate drive in January.

Thanks to those who accepted the "Re-turn It" challenge last month. It is always helpful to be self-critical - especially when you can do something about it. The President's Challenge for November is "Turned Toys". There are lots of wonderful toys that can be turned. Do a little research, have a little fun and fill the table in November with toys.

(Continued on page 2)

Next Meeting: November 28, 2007

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

Forum on Form & Finish:

Bring in a completed piece and receive valuable input from other turners.

Focus on Fundamentals:

Marco Berera - Christmas Projects

Help Session - David Wagner & Dennis Cloutier will offer help with any problems you bring...as long as they're turning related.

Main Event:

Bob Doop - "What you can do with branches."

Food Suppliers:

Art Rock, Gordon Rosenthal, Lance Rossington, Anne Rostvig, Peter Ruffini, Len Sawyer

All photos by Gregg Parsons, unless noted otherwise.



Instant Gallery:
4 Seasons Leaf Bowl
Len Sawyer - 9in x 5in - Spalted
Basswood - Acrylic Paints



Instant Gallery:
Bowl - Dennis Houle - 6in x 3in -
American Sweet Gum - Tried &
True Danish Oil



Instant Gallery:
Bowl - Kerry Deane-Cloutier -
4.5in x 3in - Buckeye Burl
Lacquer & Ink



Instant Gallery:
Square Platter - Len Sawyer - 9in
x 2in - Beech - Acrylic

President's Column - Bruce Campbell (cont.)

Finally, this is the last newsletter before the busy holiday season. I wish you all the best of the Season and may

your New Year bring you all that you need and some of what you wish for.

Rich Schmid on Enhancing Your Work Kerry Deane-Cloutier

Rich has been inspired over the years by many demonstrators and has learned different techniques from each of them. Enhancing turnings is sometimes an evolutionary process, which seems to come easily to some, and not so easily to others. The starting point is an appealing form, and Rich recommends following the 2/3:1/3 rule. Consider what Mother Nature has given the wood, in terms of voids or bark inclusions, and whether those will further enhance the work. Do not do too much – start simple and progress from there. Start with a cove on the side of a bowl, then a bead, and move on. Enhancement techniques include burning, scorching, using graphite spray, pyrography, liming, bleaching, sandblasting, carving and rock enhancement.

Above all, do what you like. Rich particularly likes shiny finishes and three-footed bowls which give lift to a piece. Inspiration can be found in workshops, demonstrations and magazines. Back issues of magazines are a good source. As your skills progress you will be able to do things you were unable to do when the issue came out.

Rich started out with a discussion of aniline dyes. They come in either alcohol or water based forms. To apply, he leaves the base on the piece so it can be held on the lathe. He sands to 400 grit, then applies the first coat of dye. Let it dry for 15-20 minutes. A hair drier can speed this up. Check for sanding lines at this point, and get rid of them by sanding with the lathe off. Apply another coat of dye and let it dry. Sand any areas you want to highlight with 320 grit, and add a second colour. Let it

dry, and add subsequent colours. Going from dark colours to light usually works best. Two of his favourite combinations are red-orange-yellow, and black-blue-lemon yellow. Allow the piece to dry overnight then apply your favourite finish. Rich thinks a gloss finish works best, and he uses salad bowl finish with lemon oil or LV Renaissance wax on top.

Burning, scorching or using graphite are options that can be used to blacken a piece. Burning works best with wood with large summer growth rings. With some woods, like pecan, early wood may scorch easily, leaving late wood untouched. Sand the work to 320 grit or higher, then torch it with a propane torch. Remember to wear a glove as the piece will get hot. Let it cool, and check for smoldering areas. Take it outside and brush out the charcoal with a toothbrush, not a brass brush. It can be cleaned up with mineral spirits on a cloth, and sprayed with Motomaster Graphite Lube (available at Canadian Tire) to darken it. Seal it with pre-catalyzed lacquer, apply some acrylic paint to further enhance it, and top it off with your favourite finish. Rich likes to leave the base natural so people can see what wood the turning is.

Rock can be used for either filling voids in the wood or filling a groove cut into the piece. Rock is available from sources such as Craft Supplies USA. Be kind to yourself and do not use rock that is harder than Moh's Scale 3. Powder form works best, so either buy it that way or use a coffee

(Continued on page 3)

Rich Schmid on Enhancing Your Work

Kerry Deane-Cloutier

(Continued from page 2)
 grinder from Value Village to grind it up. Seal the area that will surround the rock with lacquer, oil, or sanding sealer, so that the glue does not stain the wood. Put the rock in a cup, and tap the larger chucks of rock out to regrind. Tap the cup gently to fill the void with rock powder. Apply super-thin CA glue, wait 5 minutes, then sand to level it. To fill a groove, seal the area, then use a skew to make clean cuts on the sides of the groove. Use a parting tool to deepen the groove, making it deep enough that the rock comes 1/2 way up the sides. Fill 1/2 way with rock, then fill the rest with thin epoxy. Allow it to dry overnight, then use a gouge and sand to clean it up. This works best if

the piece remains in the chuck for the entire process. Apply the finish of your choice.

Rich finished with a demo on making a reversible candle holder, with a flat top and IKEA Glimma glass holder on one side, and a brass candlestick holder for tall candles on the other side. The flat side was painted with acrylic paint, applied with a foam brush and topped with pre-catalyzed lacquer, then he cut a groove in the paint to make a clean boundary to carve to. Given the large scope of his presentation, the piece remained unfinished, but perhaps he will bring it in to the next meeting. Thanks for sharing your knowledge on this wide ranging topic Rich!

Making Your Own Thread Chaser

Bruce Campbell

Thread chasers are expensive and that is often a barrier to trying this traditional turning technique. That barrier can be overcome by making your own thread chaser using a simple bolt.

Start by selecting a bolt that is about 4 inches (20cm) long with threads on only the last inch or so (2-3cm). It is also helpful to find one that is not too thick or thin. The thick ones can limit the size of the hole you can chase into and the thin ones can vibrate in annoying ways. I recommend the bolt shaft being around 1/2" (10mm). While I have always been able to make a usable chaser from any bolt, I prefer those made with better steel. My favourite chaser was made from an engine head bolt. It seems to have an excellent combination of toughness and sharp threads.



Step 1: cut the threaded portion of the bolt in half long ways. You can do this either by grinding it down or using a hacksaw. I prefer using the hacksaw method.



Instant Gallery:
 Box Open - Gregg Parsons -
 2.5in x 5in - Manitoba Maple -
 Tung Oil



Instant Gallery:
 Firewood - Randy Lane - 10in x
 2.5in - Bigleaf Maple - De-Waxed
 Shellac & Wax



Instant Gallery:
 Bowl - Dennis Houle - 7in x 3in -
 Cherry - Tried & True Danish
 Oil



Instant Gallery:
 Bowl - Jared Altman - Birch -
 Tung Oil & Bees Wax



Instant Gallery:
5 Level Chinese Ball - Colin Delory - 2.5in x 4in - Maple - Antique Oil



Instant Gallery:
Bowl - Kerry Deane- Cloutier - 4in x 2in - London Plane - Lacquer



Instant Gallery:
Goblet - Colin Delory - 2.75inn x 4.875in - Walnut & Aluminim - Antique Oil

Making Your Own Thread Chaser (cont.) Bruce Campbell



After Step 1

The chaser is used with this flat side upward so from now on we will call it the “top”.

Step 2: remove some of the metal from the sides behind the threads (but not the bottom!) until all of the threads are fully exposed.



Step3: it is important that the first thread on each side of the chaser is a “full” tooth. Most times when you cut the bolt one or both sides will have less than full teeth. Grind the end at an angle until you have removed any partial teeth.



Step 4: Dull the leading edge of the chaser. When you ground off the partial threads you very likely “sharpened” the top of the chaser so now it is like a scraper. In the process of chasing you often bottom out again a surface that you do not want to cut, so just grind or file the end of the threads so they are dull.

Step 5: now grind, file, or hone the flat surface until it is smooth. This is also how to sharpen it. The chaser is worn out then you have honed or ground the teeth until they are too weak to be safe.

Step 6 (optional): finally, if you know what you are doing you can temper your chaser to increase its durability.

That’s it! You are now ready to start chasing threads. You can put your chaser in a handle but I never have. Mine seem to work just fine au natural.

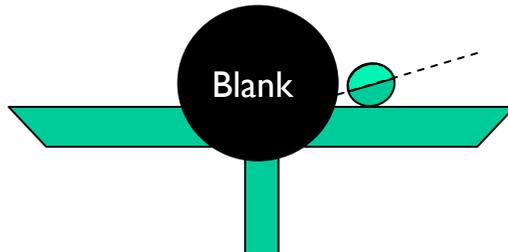
Choose a tight-grained hard wood to start practicing on. I recommend either boxwood or East African Blackwood. Turn a blank spindle-style (with the grain running from headstock to tailstock) and mount it in a chuck. Then arrange your toolrest across the bed and high enough so that the cutting edge of the chaser is at center when the tool is held level. It also needs to be far enough back so the smooth part of the chaser is on the rest and there is a little room to work before the tool makes contact.

Slow the lathe to around 250 – 300 RPM and then practice pushing the chaser along the wood “at the right speed”. It is easiest to roll the chaser a little toward

Making Your Own Thread Chaser (cont.)

Bruce Campbell

(Continued from page 4)
 the wood to start. Once you get going you can flatten the chaser to ensure nice clean threads.



I appreciate that “at the right speed” is pretty vague but you will be surprised how easy it is to made credible threads. With practice you can cut inside and outside threads and then with a little more practice you can actually get them to fit together. Here are some problems you may encounter and possible solutions:

Problem	Cause(s)	Solution(s)
<i>Can't get started</i>	The lathe is too running too fast or TPI to small.	Slow the lathe to 250-300 RPM and choose a chaser with more threads per inch. 16 TPI is a good start.
<i>Broken threads</i>	The material is either too soft or inconsistent.	Start with clear, dense material. As your skill grows you will be able to tackle more difficult materials
<i>Double/Triple threads</i>	Moving the chaser too fast	If you move at exactly twice or three times the correct speed you will cut two parallel threads at a time. While they look great they don't work worth a \$%#*.
<i>Drunken threads</i>	Not moving the chaser smoothly The material has knots, cracks or soft spots	You must practice so you can move at the same speed all the way through the cut. Be sure your blank is tight and consistent
<i>Threads get tighter or looser as they are threaded together</i>	Threads are not parallel	Be sure to hold the <u>teeth of the chaser</u> parallel to the blank

Give this a try and have fun. And, of course, if you have questions be sure to get in touch with me.



Instant Gallery:
 Hollow Form - Gregg Parsons -
 6in x 5in - Maple Burl - Tung Oil



Instant Gallery:
 Flared Bowl - Allan Cusworth -
 3in x 2in - Magnolia - Turners
 Polish



Instant Gallery:
 Hollow Form - Dennis Cloutier -
 4in x 7-5in - Cherry - Lacquer



“David is a presenter with a lot of energy and enthusiasm, so bring your seatbelts!”



David Nittmann Demo & Class Art Liestman

David Nittmann, a full time woodturner living in Boulder, Colorado will be here for a demo on Saturday, January 12th and will also teach hands-on classes on Sunday and Monday, January 13th and 14th.

David’s learned his love of wood from his grandfather, a builder of Adirondack Guide boats on Lake George, NY. Some years later, after spending 3 years in the army and earning two University degrees (a bachelors degree in Wildlife Biology and a masters degree in Watershed Science), he worked in the construction industry. He started his own cabinet and furniture shop in 1980 and has been a professional woodworker since that time. Chair making and repair led him to the lathe and, as the story often goes, turning quickly became an obsession. In 1994, he co-founded the Rocky Mountain Woodturners, in Fort Collins, Colorado, serving as president for the first three years. He continues to be active in that club and another AAW chapter in Denver. He is a part-time faculty member of the Arrowmont School of Arts and Crafts in Tennessee, and the John C Campbell Folk School in North Carolina.

David is internationally recognized for his innovative “basket illusion” series (turned wood burned and dyed to give the visual and tactile appearance of a woven form). David exhibits his art work in major galleries as well as the finest art shows including SOFA- New York and Chicago, the Smithsonian show, and the American Craft Expo. His work has been placed in several museums and is found in private collections throughout the world. And yet, David does not limit his work to

the art world. About 25% of his work is classical spindle turning specializing in historic restoration.

If you’d like to know more about David, please see his website at <http://www.davidnittmann.com>.

On Saturday, January 12th, the demo will be held at the Sapperton Pensioners Hall from 9:30 am to approximately 4 pm. There is a \$25 charge to attend the demo. David will demonstrate how he makes his basket illusion pieces from the selection of material, through turning the form, pyrography and coloring. A lot of useful and interesting information will be crammed into the day. David is a presenter with a lot of energy and enthusiasm, so bring your seatbelts!

David will teach hands-on classes titled “An Eye on Design” on Sunday and Monday, January 13th and 14th at Island Woodcraft in Coquitlam. Both days, the class will run from 9:30 am to approximately 5 pm. The class fee is \$150. In David’s words, this class is “a series of useful projects to enhance tool control, muscle memory and creativity. Quantity is the pathway to quality in these projects. Form will be intimately researched; inspiration will be pursued. Turners of all levels will improve their skills with this intensive program.” This class is available for all turners – beginners, intermediate, or advanced. Students can take a single day or both days (doing different things in the two days). This is the class for any of you wanting to learn fundamentals or to take your basic skills to a new level.

To sign up for this class, please contact Art Liestman at artliestman@shaw.ca or sign up at the November meeting.

If there is enough interest, David may also be available to do a class on the basket illusion. Please contact Art Liestman to indicate your interest.

Future Demos and Classes

Art Liestman

Clay Foster (from Krum, Republic of Texas) will be here for a demo on February 16th and a class on February 17th. For more info on Clay, please see <http://www.clayfoster.com>. We'll have more information in the next newsletter.

Hayley Smith and Todd Hoyer (from Bisbee, Arizona) will be here for a joint demo on May 3rd and a class on May 4th. Although they don't have websites, you can find a lot of information on them via

Google. We'll have a lot more information in upcoming newsletters.

We'll start taking names for both of these classes now, so please contact me via email at artliestman@shaw.ca if you are interested. If there is enough demand, we can probably add more class days.

I'm busily making up a list of names to invite for the future. If you have anyone to suggest, please contact me.

Focus on Fundamentals

Claudia Hayward

This month we've got a great lineup for the Focus on Fundamentals. Marco Berera will be turning with a Christmas theme, making miniature Christmas trees and maybe even showing something else from Santa's bag of projects. For the "HELP" roundtable Dennis Cloutier and David Wagner will provide their expertise to solve your turning problems. Rumour has it that

one of the topics will be how to deal with spalted wood! If you have any other topics you'd like to discuss, send me an email – chayward@uniserve.com - and it will be put on the agenda. And of course Bruce will be chairing the roundtable on design. Be sure to show up early so you don't miss any of the fun!

Port Moody Arts Center - Blackberry Gallery

Merv Graham

At the last meeting there was a call for pieces to put on display at the Port Moody Arts Center. We were successful in getting 23 pieces from all levels of the guild to represent the broad spectrum we have in our guild. However, it was necessary to ask some members to double up on their contribution. The pieces were made by turners who started as recent as 6 months ago to the real pros like Larry, Marco and Art. Once again, we are educating the public as to who we are and what we do. Tell your friends and people you know about it: the more that go, the more the center will appreciate who we are. The show will run until Nov 25. If you have a moment and you are in the area,

have a drop by and see the display.

It would have been nice to have more people participate and not have more than one piece per person. It is through participation in events such as this that we establish who we are to those who are interested. They can realize that even though they are beginners they can still make beautiful things. The next time you are asked to participate, step forward and have your work on display. Don't leave it to the same old bunch who are always front and center.



Instant Gallery:
Platter - Lorne Nelson - 14in x
1.5in - Maple - Tung Oil



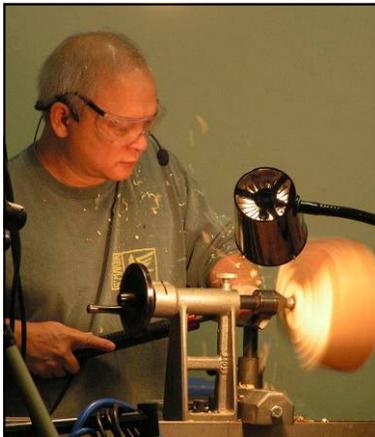
Instant Gallery:
Bowl - Gerry Vickers - 5in x 2in
- Sumac - Tung Oil



Instant Gallery:
Bowl - Gregg Parsons - 5in x 3in
- Horse Chestnut - Tung Oil



Instant Gallery:
Bowl - Chris Waltham - 7in x 5in
Poplar Burl - Oil



Binh Pho



Turning Thin
(photo by Alan Cusworth)

“this was not an opportunity that is going to come around again very soon”



Art Sweats Bullets:
Art protecting Binh's piece

Binh Pho: The Master of Piercing and Colouring Kerry Deane-Cloutier

Binh Pho's demonstration probably left many GVWG members regretting that our time in the workshop (sorry, studio) is limited by all those other parts of our lives. I know it did for me.

Binh showed us the process he follows from start to finish: turning the wet blank, colouring and piercing. In addition, he gave a slide show presentation showing us the sources of inspiration for many of his pieces. There really is a story behind every piece.

In the turning portion, he made a number of practical points, such as:

- Do not bother perfecting the outside before mounting it in the chuck – it will always be a little off and need truing up.
- Take the inside out in stages when turning thin.
- Use a light behind to reduce the need to stop and check the wall thickness.
- Shear scrape to reduce the need for sanding.
- Feel for bumps and mark them with a pencil so you know what part you need to go over again.
- Leave enough meat on the foot to allow you to true it up after it dries and goes oval.
- Holes drilled in the sides (where you intend to pierce later) will help you gauge wall thickness.
- Do not sand beyond 320 if you intend to paint.

In the colouring portion, his pointers included:

- 1/16" birch plywood is good for practice – work on blending colours from a distance of 3-4", writing or mak-

ing fine lines close up, and placing dots precisely.

- Mask with painters tape, Frisket, or liquid mask. If the tape is too sticky, press it against your shirt first.
- A double action, gravity feed air-brush is best. He likes the Iwata HiLine C.
- Golden acrylic pigments are archival, water based, and have the right viscosity.
- Rinse the brush between colours if you want a totally different colour.
- Transfer photocopied drawings with a xylene based liquid, such as lacquer thinner or Goof Off. Rub it with a credit card to ensure a good transfer. Transfer it directly onto the piece if you intend to overmark the lines with black, otherwise transfer it onto Frisket and apply that to the piece.
- With Frisket, make all your cuts before painting, so you can see the lines. Save the parts you peel off in case you want to reapply them to re-mask after painting. Reduce the need to do this by painting the dark colours first.
- Build your colours up slowly, for more depth. Use smoke for black. Use opaque white on top for highlights.
- Apply your finish the next day. In the piercing portion, his pointers included:
 - When cutting through more than 1/16", make more than 1 pass.
 - For burrs he uses the 699L, which is more aggressive, and the 169L, for softer woods. For stippling, he uses a carbide ball, a #1 or #2.

(Continued on page 9)

Binh Pho: The Master of Piercing and Colouring

Kerry Deane-Cloutier

(Continued from page 8)

- Cut perpendicular to the surface, going clockwise. The burn marks on the cut add definition, but to clean them up, go lightly over the cut counter-clockwise.
- For better cutting, clean the ash off the burr with any metal than is softer than carbide.
- Interference colours mixed ½ and ½ with water and sprayed onto the sides

of the holes brings up the negative space. The look of it changes depending on what colour is behind it.

It was a long, but informative day. I know that those members that missed it will regret it. We waited three years for the opportunity to see this demonstration, and it was worth the wait – this was not an opportunity that is going to come around again very soon.

Turning 101

Gerry Vickers

On Saturday, November 10 we had five Woodturners show up for the Turning 101 session, led by Lance Rossington. It was, as always, a learning experience for all. The first project was to take a 9"x1" piece of maple and turn it into a Christmas decoration. We were shown how to make our square into a Snowman Icicle using gouges, skewers and parting tools. This took most of the morning. At lunch we got to know each other a little better, and discussed how the day was progressing for each of us. After lunch, we finished our projects and started the next project, turning a

3"x2" block into a wooden bell complete with clapper. Then came the sad part, cleaning up and going home. The day was busy, with lots of turning, grinding, scraping and drilling. It was a lot of fun, and would not have happened if it was not for Lance Rossington and Lorne Nelson. Make sure you take a look at the finished products when you come to the next meeting. We will have our own display. The next Turning 101 session will be on December 15, 2007, so see me at the meeting if you would like to join us. Thanks to all for a fun day.

Westcoast Round-Up: Molly Winton on Surface Enhancement

Kerry Deane-Cloutier

In addition to being another form of artistic expression, surface enhancement can provide you with "recognition factor": it can make your work stand out from the crowd. Find something you are passionate about, apply some element of it to your work, do it frequently enough, and you will become known for it. Keep in mind though – the underlying form needs to be estheti-

cally pleasing (to the market if sales are your objective), and it needs to be suited to the type of surface enhancement. Molly started off putting her primitive, cave-art style burnings on top of Art Liestman style hollow forms. Later she realized that the form and the surface decorations were a distraction to each other, and she

(Continued on page 10)



Instant Gallery:
Winged Bowl - Ed Auld - 8in x
4in - Yew - Tung Oil



Instant Gallery:
Rolling Pin - Al Koehn - 2-75in x
19in - Various Woods - Walnut
Oil



Instant Gallery:
Salad Bowl - Des Wilson - 12in x
4.5in - Spalted Alder - Sanding
Sealer & Wax



Instant Gallery:
Dish - Jared Altman - Maple -
Tung Oil & Bees Wax



Molly Winton: Midnight Ride
(Photo by Jay Mapson)



Molly Winton: Mustangs
(Photo by Jay Mapson)

“Taking your pen to the sketchbook may be the most difficult step”



Molly Winton
(Photo by Jay Mapson)

Westcoast Round-Up: Molly Winton on Surface Enhancement (cont.)

Kerry Deane-Cloutier

changed her form to a southwest style pot. The same principal applies when choosing a finish. In keeping with the primitive forms and surface enhancement, Molly uses an oil finish rather than a glossy finish, and puts a micro-crystalline wax on the unburned panels.

Molly does not count drawing as one of her strengths, so her move to this kind of work was somewhat intimidating. However, by breaking the drawings down into steps and practicing in a sketchbook she developed aurocks, followed by horses and bison. The internet and half price book stores are valuable resources for inspiration. Taking your pen to the sketchbook may be the most difficult step – but at the same time, you might have to recognize your limitations. Molly has come to realize that hers is eastbound horses.

Molly draws out her design on the piece prior to burning. She considers the character of the wood, trying to make best use of features in the wood, like sapwood (e.g. for sky) and burl eyes. Think about positive and negative space when planning the design. She uses shiny wood-coloured horses with an engraved field behind to break up the refraction, and burned space below.

She likes hard domestic woods like maple and walnut, which are good for burning. Harder woods take a lot longer to burn, and soft woods can burn through. She prefers using Detail Master pens, and uses a 10A skew to

draw and a 6A tip for background. An engraver is useful for scribbling in the background. In addition, she makes her own brands. Most of her brands are made with 20 gauge Nichrome wire, but she uses 22 gauge for mini forms and occasionally she pounds, flattens and shapes 18 gauge wire. Copper rivets and nails can be filed to form shapes using a Dremel tool. Ash that builds up on the brand can be knocked off on the piece, or removed with a brass brush.

A horsehair shoe shine brush is useful for removing ash after burning. Prevent scorching by testing your temperature on a scrap of the same wood. Mask the unburned portions with tape to prevent smoke stains. Smoke stains can be removed with rubbing alcohol and a cotton ball, which will not raise the grain.

When burning, keep safety and health in mind. Work in a well ventilated area, and wear a respirator. Remember, purple fans are available at Walgreens, just over the line. With today's strong dollar, more of us should consider acquiring this essential wood-turning tool.

Burning is a time consuming process, especially if you burn as much of the piece as Molly does. However, the end product may well have a distinctive look that lets people know from across the room that you made it.



Instant Gallery:
Bowl 2- Jared Altman - Birch - Tung Oil Bees wax



Instant Gallery:
Bowl - Tom Byron - 13in x 6in - Maple - Bees Wax

Instant Gallery



Bowl - Dennis Houle - 9in x 3in - American Sweet Gum - Lacquer



Bowl - Tom Byron - 13in x 5in - Maple - Bees Wax



Hollow Form - Randy Lane - 4in x 8.5in - Maple & Locust Burl - India Ink & Walnut Oil

President's Challenge - Re-Turn It



Refurbished Bowl - Allan Cusworth - 4.5in x 4in - Mahogany - Turner's Polish



Platter - Randy Laine - 13in x 2in - Silver Maple



Bowl - Bruce Campbell - 9in x 2in - Vero-wood - No Finish



Box - Bruce Campbell - 3in x 3in - Dogwood - Bees Wax

Classifieds & Announcements:

For Sale:

Derry Hollowing System: Captive laser guided hollowing tool c/w scraper attachment. See <http://derrytools.com/lightning.htm> for more info. Worth over \$400 new. Ex. Condition. Selling for \$350. Contact Kerry at (604) 468-0605 or kerry@runningdogwoodworking.com.

Shop Vacuum: Ridgid shop vac. Large size with a detachable blower that can be used as a leaf blower. Sucks like crazy, and significantly quieter than a 747 on takeoff. Selling for \$75, Contact Kerry at (604) 468-0605 or kerry@runningdogwoodworking.com.

Dust Collector: Delta 50-181, 2 stage - 2hp dust collector. Barrel top collector, rated at 1100 CFM - 8.5" of water. Sits on top of a 55 gallon drum. Asking \$300 obo. Contact Joseph Ujfalusi (604-777-2248) or ujfalus@yahoo.ca.

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