



GREATER VANCOUVER
WOODTURNERS
GUILD

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President's Column - Bruce Campbell

As I write this the second West Coast Round-up sponsored by our Guild has just wrapped up and the event was an absolute success. I have had comments and emails from dozens of people saying what a fantastic show it was and the presenters raved about it. Al Stirt said that of all the Symposia he has attended the food at our banquet was the best. Betty Scarpino could not say enough about how well she was treated and Bonnie Klein emailed me Sunday evening to thank the entire Guild for a wonderful event.

And, as usual, Bonnie hit the mark perfectly - the success of the event was due to the hard work and dedication of volunteers from our Guild. At the banquet I asked Colin Delory and all the team leaders to stand and then for all those who volunteered to join them. Easily 50 people stood to receive the thanks and congratulations of an appreciative audience. Not bad for a club with just over 100 members. After a brief rest the organizing committee has one last task and that is to document what was done so it can be passed on the next team in 2010. In the meanwhile, we can be truly proud of the job we did in Round-up 2007.

September is our kick-off meeting of the 2007-8 season so come early with cheque in hand to sign up for the year. It is shaping up to be a great season kicked off in October by a visit from Binh Pho who is simply not to be missed. Go to the Internet and search for pictures on Binh's work and you will see



Wedding Goblets - Gregg Parsons - Manitoba Maple and Sterling Silver - 3in x 6in - Wipe On Poly

why. A couple of weeks later the annual Cloverdale Wood Show will take place. Due to the effort needed to run the Symposium this year we have elected to have a show rather than a competition. Watch for announcements about the show in the next few weeks.

And finally, please bring your "Fresh Fish alla Marco" for the President's Challenge this month. If you forget how to do these fun fellows check out the article in the May 2007 newsletter at our website www.gvvg.ca

See you on September 26th at Sapperton Hall.

Next Meeting: September 26, 2007

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

Focus on Fundamentals:

Help! - Rich Schmidt will help solve issues and problems.

Main Event:

Dennis Cloutier - Barrel Turned Pepper Mills

Club Membership Sign Up

Food Suppliers:

Gina Myhill-Jones, Lorne Nelson, Erb Neufeld, Bill Olsen, Vicki Olson, Gregg Parsons

October Food Suppliers:

Kristy Parsons, Wayne Pilchak, Ross Pilgrim, Jacques Plourde, Lew Pocock, John Roberts



Instant Gallery:
Rattle - Merv Graham - Maple -
1.7575in x 5in - Tung Oil

**“...using heavy chain to bolt a
150 lb burl to a 39 inch
plywood faceplate off-center
”**



Instant Gallery:
Candy Dish - Mitchell Visser -
Maple - 4in x 2in - Turners Polish
- Carnuba - Irish Linen Wrap



Instant Gallery:
Ball 2 - Larry Stevenson
Laburnum - 5in - Walnut Oil

My Portland Experience Bruce Campbell

The AAW Annual Symposium was in Portland, OR this year, and a number of our club members went down. It was a rich source of inspiration for the attendees, and over the coming months we hope to have a number of articles about it. Here is the first.

I had an interesting time at the annual AAW Symposium this summer. It was held in Portland and I was accepted as a volunteer videographer. This meant that I got to see some of "behind-the-scenes" workings of this huge event. I arrived about 2 PM on Thursday and went straight to work setting up video gear and in one case Peter McLaren and I uncrated and set up a brand new Powermatic lathe. What I learned that day is that the AAW is a volunteer group just like us. This year the AAW hired an event company but it was a few dedicated and hard working "giants" that made it all "work". Two that come to mind are Mary Lacer who carries the title of AAW Assistant Director but who everyone knows as the Heart of the AAW, and Dale Larson, the well known teacher, presenter and fabulous bowl turner who lives in Portland.

One objective of the AAW this year was to improve the quality of the video coverage of the presentations. Seventeen of us huddled together for a few minutes on Thursday evening and then did our best with rental gear and makeshift setups. A number of people said we did better than past years but, using our own club experience as a guide, there is lots of room to improve.

One advantage of running the video cameras was the chance to work directly with the presenters. My favorite encounter was with French turner Alain Mailland. We had a rocky start as he had a laptop-based video show and there was no connection cable, but once that was fixed we were en-

tertained by a beautifully bizarre story of how he came to his unique turnings. I can hardly do them justice here, but one example was him using heavy chain to bolt a 150 lb burl to a 39 inch plywood faceplate off-center so he could turn the inside of a small vase in the very edge using huge pieces of metal as counter balances. All this from a slight man with a gentle manner with a great sense of humor.

The trade show was Big. There were lots of wood sellers and tool sellers and a few innovative ideas. Oneway announced (and demonstrated) the 1236SD sit-down lathe and for those who cannot stand for long periods or who are wheelchair bound, it looks like a winner. If you want to see details go to <http://www.oneway.on.ca> It is the feature item there just now. Cindy Drozda has a new video on turning finial boxes and people are saying it is one of the very best turning videos ever done. I was after cryogenically treated gouges and bought two from Thompson (a new maker in the US). I can't say they are all that much better than my Bob Sweazy M4 gouge but they are pretty good nonetheless. I will also try the Henry Taylor version (called Kryo Tools) before I pass final judgment on this new tempering technique.

Over 1400 people attended the event and since each person can enter up to three pieces in the Instant Gallery you can imagine that it was packed. There was a huge range of items from very basic pens and tops to the most finely crafted works of art you can imagine (or not imagine for that matter). The items that will stick with me include a sculptural piece called Strider by 20 year old Ben Carpenter, a commentary piece by Gerrit Van Ness called Liar, Liar, and a collaborative piece by turned by Bonnie Klein similar to her "Top Boxes" and decorated by Jacques

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My Portland Experience (cont.)

Bruce Campbell

(Continued from page 2)

Vesery to look like a tree with roots growing down into the earth. Inside the box was a second box decorated both inside and out and inside that was a blue marble that Jacques engraved into a tiny globe of the Earth. That piece sold for \$20,000 at the Saturday evening Auction - a record for the AAW (*That record was quickly broken by a Frank Sudoll Binh Pho collaboration which sold for \$30,000! Ed.*). But the Instant Gallery overall was amazing just for its sheer size and diversity.

Those attendees who are members of

the on-line discussion group World of Woodturners (WOW for short) met Friday night for a very noisy dinner and gift exchange. It was a LOT of fun topped off with a very pleasant evening stroll back to the hotel with Marco, Dennis, and Kerry. And, perhaps more than anything else, that walk represents the best part of the annual AAW turning extravaganza - meeting new people and renewing old friendships. If you are not a member of the AAW it is well worth the cost to join and if you have never attended an AAW Symposium you should. It is truly an amazing event.

The Portland Symposium - A Different View

Art Liestman

Portland was my ninth AAW Symposium and the third at which I was a demonstrator. The symposiums are always fun, educational, inspirational, and a bit overwhelming, but the experience is quite different for a demonstrator than for an attendee. For my Portland report, I'll give an overview of my weekend.

I drove to Portland on Wednesday and arrived in time to attend a dinner at Dale Larson's house with some other demonstrators, AAW board members, and the Portland chapter honchos. On Thursday, I visited the shop of Greg Wilbur (a Portland artist who specializes in raising metal) and then spent most of the rest of the day preparing some samples for my surface enhancement demo.

Friday, the symposium dawned bright and early. My first rotation (on dealing with problems in form) was at 9 am and I woke with some sort of nasty cold. The show must go on! After attending the opening ceremonies, I managed to get through the rotation, packed my things away to make room for the next demonstrator (Alain Mailland), and then

went in search of some cold remedy to get me through the day. I managed a little time in the instant gallery and the trade show, but didn't get to see any other demo. By lunch time, the medicines had kicked in and I was feeling a bit better. My second rotation (a repeat of the first) was right after lunch - the time when the audience is most likely to go to sleep. I think I kept them all awake. (By the way, various GVWG members showed up to each of my demos, but I forget who was at which one. Thanks for your support!) After the demo, I went to sit in the back of Molly Winton's demo on making and using brands.

Friday night there were many activities that I wanted to participate in, but I had already committed to attending the WoW (World of Woodturners - an online woodturning group) dinner. That was great fun and a chance to sit and chat with 100 or so friendly folks in a very noisy room. After dinner, I went back to my room, did a bit more work on my samples, and then tried to sleep.

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Instant Gallery:
Bamboo Platter
Bruce Campbell - Maple - 16in x
1.5 in - Wipe on Poly



Instant Gallery:
Wings - Marco Berera - Maple -
14in x 8in ea.



Instant Gallery:
Hanging Flower Vase
Anne Rostvig - 1.5in x 7in
Tung Oil



Instant Gallery:
Fruit Bowl - Murray Stewart -
Spalted Maple - 13.5in x 3.25in -
Lacquer

*“technical details are simply
the means to the end”*



Instant Gallery:
Bowl - Doug Schop - Mesquite
and Purple Heart - 5in x 3in -
Tung Oil



Instant Gallery:
Candle Holder - Colin Delory -
Maple & Copper - 3.5in x 2.5in

The Portland Symposium - A Different View (cont.) Art Liestman

Saturday, the symposium dawned bright and early again with my cold now firmly entrenched. Feeling miserable, I packed my bags of samples, books, and colouring stuff that I had been working with in my room. I hopped the little commuter trolley and went two stops to the symposium site, hurried to my demo room, and started to set up for my rotation. About 10 minutes before starting time, I turned to the bag that held the three books that I brought to pass around plus some colors and samples. I pulled out the books and found that they were dripping blue acrylic ink. This was not a good thing! With less than 10 minutes to go, I had a bag full of soggy blue stuff that comprised the core of my demo. After a quick panic, I ran with the bag to the nearest bathroom and tried to salvage what I could. The books were soaked (and are now available very cheap). Being acrylic and still very wet, I was able to get the ink off of most of the other items. After lots of running water and the sacrifice of numerous paper towels, I gathered what I could and returned to the demo room. I was able to start almost on time and managed to get through the demo on adrenaline.

After that demo, I had no energy left. I spent the next couple of hours staggering around the trade show and the instant gallery. My next rotation was right after lunch, so again I got the sleepy after lunch crowd. The demo went smoothly (although with no books to pass around).

Having finished my last demo, I celebrated by sitting in on Alain Mailland's demo on "Inspiration, Visualization, and Realization". Alain's work is amazing - see www.mailland.fr for pictures of his beautiful turned and carved sculptural work. His pieces are elegant and intriguing. The slide show was very interesting, showing the whole process of inspiration (the germ

of the idea for the piece) to visualization (imagining the piece to be made) to realization (making the piece as imagined). This was a very informative and valuable demo.

And now, I digress. To me, the important thing is to make good objects – a fine bowl, a nice hollow vessel, an engaging sculpture, whatever. The technical details needed to get there are probably not going to be seen in the final object. Most people (the non-turners of the world) don't care about our technical details. They just see the final object as an object. The technical details are simply the means to the end and are not visible in the piece. To some turners, the most important thing is to show off their technical prowess. When you talk to these individuals, they focus on how a piece was made and that's a valid thing to explain to other makers. However, the important thing is to be able to envision the final object and then to produce it. The technical stuff is necessary, but it shouldn't be the focus. The eventual owner of the piece won't like it any better if you make it using only a quarter round tapered symmetric detail skew in your left hand while blindfolded and standing on one leg. So, spend some time thinking about what you'd like to make. Seek out inspiration. Learn technical skills to allow you to make whatever you want to make. Then, make stuff. And now, I undigress.

The highlight of Saturday night was the symposium banquet and auction. Jacques Vesery asked me to help him read the descriptions of the items for the auction along with Andi Wolfe and Christian Burchard. So, after a hurried dinner, the four of us got to sit at the side of the stage reading descriptions as each item was shown to the crowd on big screens. As the auctioneer did his thing, we got to clown around and

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The Portland Symposium - A Different View (cont.)

Art Liestman

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have a good close look at the next piece coming up. It was a fun evening.

Sunday, the symposium dawned bright and early for a third time. Since my rotations were done, I was more relaxed. I breakfasted at a friend's house away from the symposium and arrived a bit late for the first rotation of the day. I spent more time in the gallery and trade show, attended the instant gallery critique, and ended the symposium listening to a panel discussion by David Ellsworth, J. Paul Fennell, and Jacques Vesery. After packing my tools, I attended a dinner with a small group of demonstrators.

I felt lousy on the drive home on Monday—tired and beaten down by my cold. The border lineups were awful, too, which didn't help.

Would I do it again? Sure. Being a demonstrator has obvious pros and cons - the main con being the lack of time to see other demonstrations. Being an attendee is much more leisurely with less pressure. Either way, though, it's a great experience. If you get a chance to attend or demonstrate at one of these symposia, I'd only suggest that you schedule your cold to happen at some other time. And, don't forget to triple check the lids of your blue ink bottles.

June Main Event - Turning a Hollow Globe Ornament

Alan Leland

When Alan Leland was here in June he was kind enough to provide us with detailed instructions on how to turn a hollow globe ornament. We have reproduced his article below. More information about Alan is available at <http://www.alanleland.com>, or by email at alan@alanleland.com.

Design Considerations:

The globe should be turned from an interesting wood such as maple burl, dogwood or some other figured wood or burl. The icicle should be turned from a good dense wood that is of a contrasting color from the globe. The globe can be dyed or colored in some way to make it more interesting if a figured wood is unavailable or if you would like to experiment with color. The parts can be friction polished while on the lathe or sprayed off the lathe with lacquer or some other finish, after they have been glued together. Try not to turn the globe into the shape of a perfect sphere, for when the cap and the icicle are glued on the balance is disturbed and the ornament looks odd.

The best shape I think for the globe is that of a squashed sphere. The curves of the globe should flow nicely together avoiding any sharp transitions in the curves.

Materials:

- 3" x 3" x 4" wood for the globe (as you get more experienced the size of the blank can be reduced. I use a 2 1/4" x 2 1/4" x 3 1/2" blank.)
- 1 1/2" x 1 1/2" x 6' contrasting wood for the cap and icicle
- 3' x 3" x 3' optional blank for a glue block

Tools:

- 3/8" Spindle Gouge
- Spindle Roughing Gouge
- Parting tool

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Instant Gallery:
Ball - Larry Stevenson
Laburnum - 5in - Walnut Oil

*“triple check the lids of your
blue ink bottles”*



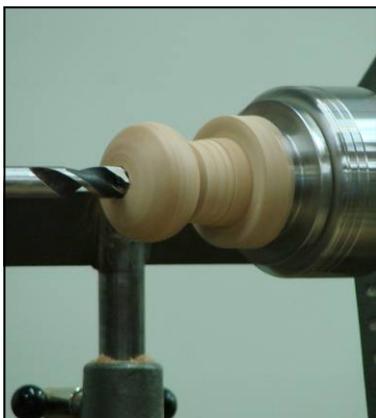
Instant Gallery:
Pop top Box - Bill Thomas - Poplar - 1-5in x 2in - Claphams Wax



Instant Gallery:
Bowl - George Leroux - Heritage Sycamore Maple - 13.5in x 4in - Lemon Oil



Alan Leland:
Hollow Globe Christmas
Ornament



Alan Leland:
Drilling out the Globe

June Main Event - Turning a Hollow Globe Ornament Alan Leland

- 1/2" or 3/4" Skew
- Hollowing tools for a 3/4" access hole (I use the set of three tools available from Packard Woodworks Catalog)
- 5/8" or 3/4" Drill bit (I use a Fisch spur bit)
- Vermeer calipers
- Jacobs chuck for holding drill bit in tail stock
- Four Jaw chuck (such as a Talon or Stronghold Chuck)

Procedures:

Turn the globe for the ornament first. The reason that I do the globe first is so that I can fit the cap and the icicle to the globe. Sometimes the shape of the globe is a bit off and the shape of the icicle and cap can be adjusted to visually change the appearance of the globe and of the completed ornament. There is also the occasional catch or other unforeseen occurrence that changes the diameter of the holes in the globe that accept the tenons on the cap and icicle. The tenons can be turned to fit each globe insuring a good tight fit, which in turn helps to align the icicle so that it hangs straight down as opposed to at an angle.

The diameter of the globes that I turn varies from 1 3/4" to 2 3/4". For a beginner I would suggest turning a globe approximately 2 to 2 1/2". The larger the diameter of the globe the larger the access hole can be. With the 1 3/4" globes I drill a 5/8" access hole, with the larger globes I drill a 3/4" hole. The woods that I like to use are Dogwood, Maple, Maple Burl, and any other light colored wood or burl that has an interesting grain pattern. Red Cedar also makes an interesting globe. For the icicles I use a contrasting wood with dense grain.

Turning the Globe:

1. Blank preparation; If you are going to use a chuck, choose a blank that is approximately 1 1/2" longer than the intended finished diameter of the globe. Turn the blank to a cylinder between centers and turn the appropriate size tenon with a proper shoulder for mounting in the chuck.
2. For hollow turning, I like the tenon to be about 3/8" long. It is important that the bottom of the tenon does not rest on the bottom of the chuck but rather sits flat on top of the jaws. In other words, the shoulder of the blank should rest on top of the chuck jaws not on the inside bottom of the chuck.
3. Mount the blank in the chuck and true it up with the spindle roughing gouge.
4. Measure the diameter of the cylinder and mark the diameter on the blank parallel with the axis of the lathe. I feel that a perfect sphere is not as attractive as a squashed sphere, so I reduce the mark by approximately 25%. (If the cylinder is 2" in diameter, I would then mark the blank at 1 1/2") This is a judgment call as there is not an exact measurement or ratio involved.
5. Use a parting tool to remove some of the material between the chuck and the globe. I leave a tenon about 1" in diameter to support the globe when hollowing.
6. Mark the center of the proposed globe and divide each half in half, thus dividing it into four equal parts. I mark the centerline a bit darker and thicker than the other lines, to provide room for adjust-

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June Main Event - Turning a Hollow Globe Ornament

Alan Leland

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ment, in case of a catch or other mishap.

7. Using a 3/8" spindle gouge, I proceed to turn both corners off the blank to the line marked. I start on the outside and work my way to the middle following the bevel.
8. Now start rounding the blank, taking material away from both sides in an attempt to maintain a symmetrical globe. Finish shaping the globe.
9. Once the globe is shaped, I then sand it to 120 grit sand paper to insure that I am satisfied with the shape and that it looks good.
10. The next step is to use the skew to make a dimple or indentation for the drill bit to start in.
11. Next use a pair of Vermeer calipers to find and mark the depth of the hole to be drilled. Remember when setting the depth to reduce the calipers to leave room for the final wall thickness. I use a piece of masking tape to transfer this measurement to the drill bit for a depth stop. Using a Jacobs chuck, mounted in the tailstock and fitted with a 5/8" or 3/4" drill bit, set the lathe speed to between 300 and 500 rpm's, then drill a hole to the depth marked by the tape on the drill bit.
12. Once this is done, I remove the Jacobs chuck so that I will not put another hole in my elbow when hollowing the globe. You may also want to remove the tailstock at this time to give yourself more elbow room.

Note: The procedure for using a glue block is similar to the procedure above, with the exception that the blank is either glued to a glue block attached to a faceplate or to a block mounted in a chuck.

When I am using expensive wood or small scraps, I sometimes use a glue block in my chuck.

The procedure for using a glue block is given in the sidebar.

13. The next step is to begin hollowing. Using the straight scraper hollowing tool, I open up the inside of the hole as much as I can. Starting at the upper inside and working my way down. I take a light cut going in and a heavier cut on the way back out. As we are hollowing end grain the best cut is from the inside out.
14. I then proceed to use the 45 degree scraper to hollow those parts that can not be reached with the straight scraper and then use the 80 degree scraper to get the inside of the top. If I were doing a larger hollow form I would get the top area down to final thickness and then proceed to hollow the bottom area. The finished thickness should be somewhere between 1/16" to 1/8" or what ever thickness you feel comfortable stopping at.

Note: Check the wall thickness frequently. I use homemade gauges that are made from coat hangers that have been bent in a variety of shapes to enable them to gage the wall thickness at various points of the globe. The home made gages are made from coat hangers bent into shapes that will allow the gages to enter the small hole and accurately gage the wall thickness. Two gages are needed, one for the top area of the globe and one longer for the bottom half of the globe. I also listen to the sound produced when I am hollowing. As the pitch gets higher the wall thickness is getting thinner.

15. Once the inside is turned to an even thickness, the tenon is reduced to less than the diameter of

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Alan Leland:



Instant Gallery:
Wings 2 - Marco Berera - Maple
- 7in x 4in ea.



Instant Gallery:
Crack Pot - Peter McLaren -
Dogwood - 5in x 3.5in
Walnut oil



Instant Gallery:
Crochet Hook - Thom Chadwick
- Paduk - 25in x 6in - Wax



Instant Gallery:
Fruit Bowl - Ed Auld - Fir - 11 in
x 4 in - Tung Oil Bees Wax

Glue Block Procedure

1. Mount a block of wood to either a faceplate or in a chuck.
2. The next step is to turn it round and flatten the face for receiving the blank. The face of the glue block needs to be perfectly flat in order to insure a solid glue up. The bottom of the blank also needs to be flat. I generally flatten my blanks on a sanding station or a belt sander.
3. Once the parts are flattened I then apply thick CA glue to the blank and then center it on the glue block moving it around to help spread the glue and insure the glue is evenly spread. I then bring up the tailstock to clamp it in place for a minute or two. I sometimes add a line of glue to the outside of the joint and then spray it with the accelerator. When turning on a glue block, I try to avoid turning where the glue has seeped from the joint as this sometimes crystallizes on my face shield or safety glasses.

June Main Event - Turning a Hollow Globe Ornament Alan Leland

the drill bit used to open up the ornament. As I reduce the tenon, I am also shaping the bottom of the globe while trying not to be too aggressive and keeping in mind how thin the bottom of the globe was hollowed.

16. The next step is to finish sand the globe. I sand from 120 grit all the way up to 1500 grit and sometimes I burnish the globe with 3M scotch Brite pads, the grey and the gold.
18. If you are going to use a friction polish now is the time to apply it.
19. To complete the globe, remount the Jacobs chuck with the drill bit. Remember to remove the tape. Carefully with the lathe off feed the bit into the globe just shy of the bottom of the globe. I then turn the lathe on at a slow speed, 300 to 500 rpm's, and drill the globe out completely. The finished globe will rest safely on the drill. I then remove it and set it aside, or if using lacquer, spray it off the lathe as soon as possible.

Turning the Icicle and Cap:

1. To turn the icicle and the cap, I start with a contrasting wood that is 1 1/2" x 1 1/2" x 6" long. I like to turn the blank to a cylinder between centers and turn a tenon to fit in the number one jaws of my Talon chuck. You can also turn the icicle between centers without putting it into a chuck but it is more difficult to turn a delicate icicle between centers.
2. Once mounted in the chuck, I mark the rough length of the icicle and proceed to turn a cone shape similar to sharpening a pencil. Remember to leave enough room for the cap. In order to turn a delicate

icicle, I turn the blank thinner than I think that I should.

3. The next step is to mark your pattern.
4. Use a gouge or skew to turn the pattern. Be aware that you may have to adjust the pattern if the tool slips or some other creative opportunity arises.

Note: *I do not measure my patterns. I tend to space them out in a visually pleasing ratio. I also tend to try to come up with a variety of new designs where the icicle meets the globe. I do not want all my icicles to be the same pattern.*

5. Each section of the icicle has to be sanded and finished (if you are using a friction polish) as you complete it. Sections of approximately 1" to 1 1/2" should be okay depending on the amount of vibration in your lathe or the wood itself. I now spray my icicles with lacquer off the lathe, so I just sand each section. **It is very risky to go back over a thinned section without risking snapping it off.**
6. As the bottom of the icicle needs to conform to the shape of the globe, I use the globe as a guide in turning the base of the icicle.
7. Once the base of the icicle is turned, I turn a tenon to fit the hole in the globe. At this time I also remove some of the material behind the base to match the curve in the bottom of the globe, for a better fit. In other words I relieve the back of the cap to make for a better fit.
8. Before parting off the icicle, I turn a shape parallel to the base of the icicle. This saves me some time when turning the cap as I will already have a rough shape for the

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June Main Event - Turning a Hollow Globe Ornament

Alan Leland

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cap. It also relieves the sharp edge that may cut my hand when sanding the icicle. As the globe is somewhat symmetrical this helps to get the cap started. The icicle is now finished and parted off carefully.

9. The cap is next. I check the curve to the globe then adjust it as necessary leaving a bit of wood on top for some sort of bead or ball or some other decoration.
10. Once the pattern for the cap is turned, I use a skew to create a starting hole for the drill bit. The drill bit is sized to fit the screw eyes that I am going to use for the top of the ornament.
11. Using a pair of vise grips to hold the drill bit I then bore the small hole for the screw eye.
12. Next I turn the tenon to fit the hole in the top of the globe. Once again I relieve the back of the cap to help the cap conform to the curve of the globe, insuring a tight fit
13. I then sand the cap and part it off. I

sometimes screw in the eye hook before parting the cap off. If you are going to apply a finish on the lathe do it before parting the cap off.

14. To complete the ornament, I dry fit the cap and icicle to check the fit. If they are not tight, I use carving tools to improve the fit.
15. Occasionally I need to increase the size of the hole in the globe to fit an oversized tenon.
16. Sometimes material needs to be removed from behind the base or the cap to improve the fit. I have to be careful not to apply too much pressure or I might break the icicle or the cap, as they are sometimes fragile.
17. Use thick CA glue to glue the parts together, being careful not to use too much glue as the excess glue squeeze out looks terrible. I do not like to use the accelerator as this turns the excess glue white and there is usually some glue on the outside of the ornament. The ornament is now finished and ready for display or spraying with lacquer.



Instant Gallery:
Platter N Tops - Peter McLaren -
Broadleaf Maple - 9.5in x 1.5in -
Walnut Oil



Instant Gallery:
Dish - Murray Stewart - Horse
Chestnut - 6in x 4in - Lacquer

*"It is very risky to go back over
a thinned section without
risking snapping it off."*

Cloverdale Wood Show Volunteers Needed

Merv Graham

One down two to go! I realize the dust hasn't settled on the symposium, but we are fast approaching the Cloverdale wood show, where we need a great number of volunteers to step up to the plate. We need people willing to demonstrate wood turning, to supervise the booth and to help out with all the other aspects of the show. Your participation gives you free admission to the show for the day you are working at it. As there is only one

meeting before the show, give it some consideration and come to the September meeting ready to sign up.

The blocks we need to fill are: Thursday October 18, 3-7 pm (set up); Friday October 19, 1-3 pm, 3-6 pm, 6-9 pm; Saturday October 20, 10 am-1 pm, 12:30-3:30 pm; and Sunday October 21, 11 am -2 pm, 2 pm - close (we usually start to fold up shortly after 4 pm so that we are done and on the road by 5:15 pm.



Instant Gallery:
Maple Leaf - Marco Berera -
Maple - 5in x 2.5in

Binh Pho Demo Art Liestman

“Binh is one of the most in-demand demonstrators in woodturning ... DO NOT MISS THIS!!”

Binh Pho, from suburban Chicago, Illinois, will be here for a demo on Saturday, October 13th and will also teach a hands-on class on Sunday and Monday, October 14th and 15th, 2007.

Binh Pho was born in Saigon, Vietnam. He had a remarkable life there, before, during, and after the Vietnam War. After several failed attempts, in 1978 Binh escaped with 38 others on a small boat, only to spend another eight months in a refugee camp near Kuala Lumpur. Since being reunited with

relatives in the US in 1979, he has had a successful professional career (unrelated to woodturning) and has become one of the most innovative and influential woodturning artists. Binh’s work draws heavily on his culture and on his personal history, making it very powerful. Binh is one of the most in-demand demonstrators in woodturning and we are delighted to have him coming to visit us and share his knowledge. DO NOT MISS THIS!!

If you’d like to know more about Binh, please see his website at www.angelfire.com/il2/binhpho and/or read the recent book “River of Destiny: The Life and Work of Binh Pho”.

On Saturday, October 13th, the demo will be held at the

Sapperton Pensioners Hall from 9:30 am to approximately 4pm. There is a \$25 charge to attend the demo. Binh will begin by turning a thin walled bowl. He will also explain (in detail) the steps he uses in making an end grain vessel. This will be followed by a PowerPoint presentation showing how his experiences have inspired his work. Then, Binh will illustrate his airbrushing techniques (with details about creating a colour scheme, image transferring, tools, materials, and surface preparation), piercing (design and technique), and texturing. This will be a very full day!

Binh will also teach a two day hands-on class on colouring, piercing, and texturing woodturnings. The class will be held on Sunday and Monday, October 14th and 15th, at Island Woodcraft in Coquitlam. Both days, the class will run from 9:30 am to approximately 5pm. The class fee is \$300. The class is full, but contact Art Liestman at artliestman@shaw.ca if you want to put your name on a waiting list in case vacancies arise.



Binh Pho: Au Revoir Coquelicot



Binh Pho:
Au Revoir Coquelicot Detail

Instant Gallery



Fruit Bowl - Doug Schop - 9-75in x 3-25in - Tung Oil



Winged Bowl - Larry Stevenson - Cedar Burl - 7in x 3in - Walnut Oil

President's Challenge - Jewelry



Braclet - Mitchell Visser - Walnut & Maple 3in x .625in - Tung Oil



Pendent & Earrings - Anne Rostvig - Padauk - Hut Pen Polish



Shawl Pin - Mystery Turner

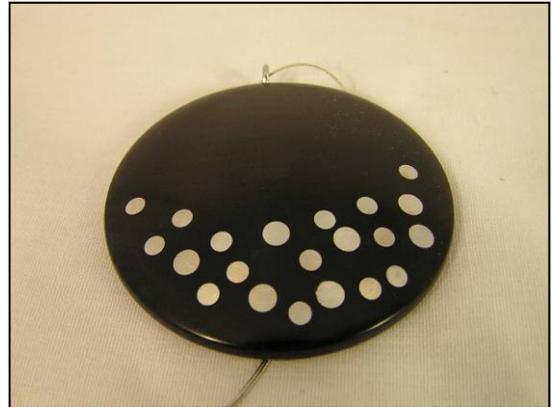


Earrings - Marco Berera - Various Woods Friction Polish

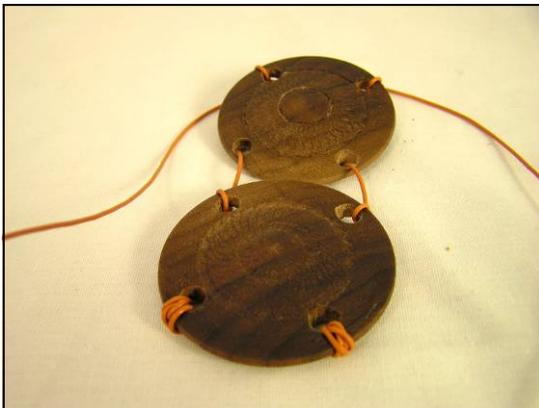
President's Challenge - Jewelry (cont.)



Bracelet - Merv Graham - Willow Burl
3in x -5in - Tung oil



Pendant - Marco Berera - 2.5in x 2.5in
No Finish



Necklace - Merv Graham - Black Walnut
1.5in x 2.5in - Friction Polish



Pendant - Marco Berera - 2.5in x -1.88in
Friction Polish



Sweetie's Name Tag - Marco Berera

Classifieds & Announcements:

For Sale:

Rockwell lathe, (circa 1985): dimensions estimated at 11' x 36". In good working order with replacement motor. Many tools and accessories. \$400.00 or best offer. Located in Vancouver around Main and 27th Ave, 604-377-1211

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 Dennis or Kerry at (604) 468-0605 or dennis@runningdogwoodworking.com.

GVWG Officers, Appointees and Volunteers

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Steve Kent 604-209-3700

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Claudia Hayward 604-462-7597

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Don Hoskins 604-939-6808

EDUCATIONAL COORDINATORS

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Larry Stevenson 604-438-3947

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Rich Schmid 604-538-7012

FOOD CHIEF

Lance Rossington 604-462-9985

FOF COORDINATOR

Claudia Hayward 604-462-7597

TURNING 101

Gerry Vickers 604-463-0760

NEWSLETTER

Dennis Cloutier & Kerry Deane-Cloutier 604-468-0605

gvwg@runningdogwoodworking.com

DIGITAL PHOTOGRAPHY

Gregg Parsons 604-542-9066

WEBMASTER

Ivan Cvekic 604-275-8459