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NEXT MEETING

APRIL 28, 2004

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

Focus on Fundamentals

Discussion forum on finished pieces
 Ergonomics – setting up your work
 area to 'fit' you
 Sharpening III – fingernail profiles and
 sharpening jigs.

Main Event

Rich Schmid will demonstrate a side-
 grain hollow form.

Food Providers

Fred Baldwin, Iris Bell, Ralph Bell,
 Marco Berera, Myrna Berera, John
 Bese, Brian Billington, Don Bishop

PRESIDENT'S COLUMN

Bruce Campbell

Thanks go to David Wagner for organizing the excellent speakers last month. I heard rave comments (including mine) on the information-packed session on chainsaw maintenance by Dave from Stihl Canada, and John from Fraser Valley Equipment. We are already talking about a hands-on session in a yard somewhere so we can all learn how to be safe around a chainsaw.

The Turning 101 session went very well on April 17th. There were 13 lathes turning at Sapperton Hall from 9 until 4. We used a see-and-then-do approach where a technique was demonstrated and then everyone tried it under the helpful eyes of our facilitators. Thanks to Ross Pilgrim, Neno Catania, Gregg Parsons, Bill Grose and Lance Rossington for their help. The day was such a success that we are planning for similar sessions in the near future.

The President's Challenge this month is "Rough and Smooth" and I hope to see lots of items on the table this month.

Finally, for those who are planning to attend our Symposium please submit your registrations early to take the strain off the organizers later on. And remember, we have only 200 seats so register early to avoid disappointment.

TURNING 101

Anne Rostvig

Wow! What a stupendous day! Fourteen people participated in the Turning 101 session held on Saturday April 17th and we had an excellent learning experience. Bruce Campbell was masterful as our instructor, showing us clearly what to do and making sure we understood each step. Our group consisted of absolute beginners, good intermediates, and everything in between, but each person was able to push his or her limits appropriately. We began with a simple top, then progressed to make a box with a 'top' top, which was great fun and a good skill-testing exercise. Look for the results in the instant gallery next meeting. We had first class help from our facilitators, great wood to work with, and a friendly co-operative atmosphere in which to work. In my opinion, the day could not have been bettered.

On behalf of all the participants, I would like to thank Bruce for his fine teaching, also facilitators Neno Catania, Bill Grose, Gregg Parsons, Ross Pilgrim and Lance Rossington. Thanks also to Lance and John Bese for supplying all that wood, and to Andy Forrest for bringing the grinder, plus all those who lent lathes and tools. Special thanks to Gerry Vickers for helping to organize the event.

Plans are in the works for more events like this, and I hope to see other members come out, both as participants and as volunteers, so that we can 'share the wealth'

MORE PRAISE FOR TURNING 101

Lorne Nelson

This is just a note to say thanks to all who were involved in making Saturday's event such a success. I thought that the day was fun and a great learning experience. I was particularly impressed that Bruce was there to lead it even though he was not on top form. Talk about dedication.

The format was great and having the coaches checking us and giving tips etc. worked really well. They weren't intrusive but they were there whenever things weren't going well and giving positive feedback if things were working.

Well done by all concerned. I am looking forward to future events of this type and I would be pleased to help if I can.

BOWLS FOR CHARITY

Stan Clarke

Twenty-five woodturners, from both woodturning clubs, donated fifty bowls to the Loving Spoonful charity which provides nutritional food for men, women and children with HIV and AIDS. I attended the "Loving Spoonful" function and here is what happened to your donated item.

Those bowls intended to hold food were wrapped in tissue paper to disguise them. As patrons entered the hall they were given a wrapped bowl of either wood or ceramic. There were six food "stations" around the hall, each with a different food: one was African food, another Irish Stew and so forth (I went for African) so your small bowls were used for food, then washed and became the property of the guest.

The woodturning donors would have been so pleased to see their work being fondled, caressed, and admired by those people lucky enough to get them. Rachele Chinnery, one of the leading potters in the area came to me with a big smile to show me the “beautiful wooden bowl” she had been given. When we turned it over it was marked “Don Hoskins, Cherry”. The larger pieces or those not suitable for food were sold at either the active or the silent auction. In the live auction there were items of pottery, glass and turned wood (and one painting) and the prices bid were staggering. Pieces that would normally sell for \$80 were selling for \$235. Some pieces were bid up to over \$500. But the silent auction was a mystery to me. Some pieces that I thought were exceptional did not bring the high prices I would expect while others were the opposite. A pair of small turned bowls that normally should have sold for about \$80 went for \$160.

Bob McConnell and I were the only woodturners in the crowd and we received a great deal of praise for the quantity and quality of the work contributed, which we were to pass on.

WHAT KIND OF WOOD IS THAT?

Anne Rostvig

How important is it to identify the type of wood from which your piece is made? The answer, of course, is “That depends”. If your piece is carved, coloured or textured, then the wood itself becomes secondary to the decoration. If you have a segmented piece, the wood is important only for its variety of colour and grain. However, if your piece is unadorned, then the wood itself takes centre stage and its identity becomes part of the appeal. Buyers of art require as much information as possible about their purchase. Part of the appeal of a landscape painting is the knowledge of where it was painted. Even the lowliest pen or bottle stopper is ‘art’ and deserves an identity. When I first began to turn, I talked to a man who had several wood pens for sale at a craft fair. I asked him what woods they were made from and he said “I don’t know, various tropical woods”. What a disappointment! When I show off my own wood pens, it’s almost the first thing people ask, and it adds to the appeal if I can tell them the type of wood and something about it.

Now, I can identify red and yellow cedar by the smell, and maple (usually!), but after that I’m stuck. I have several unidentified lumps around the shop, and I find myself avoiding them, not because I’m afraid of the turning properties, but because I don’t want to have to say “I dunno” when someone asks me what type of wood it is. There is a good database on wood www.thewoodbox.com/data/wood . Another useful source is Good Wood Handbook by Albert Jackson & David Day, but these only scratch the surface. We have several very knowledgeable members in our Guild, and the wood exchange is an invaluable learning tool. Unfortunately most of the wood is unidentified. Can we try to give a name to anything that appears in the wood exchange? Can those of you who know your woods help out those of us who don’t? Maybe we can introduce another aspect to the Focus on Fundamentals, where members can bring in wood that they hope to identify, or pieces that they are not sure how to cut for maximum value. After all, the wood we use is as much a ‘tool’ as the gouge we use to cut it.

PRESIDENT'S CHALLENGE

Theme last month was 'large and small'



Keith Hudson's Space Needle



Bill Kennedy's white oak picture frames



Marco's extraordinary tops



Neno's spalted chestnut winged bowl



Des Wilson's red cedar platter



Merv Graham's southwest style pots

INSTANT GALLERY

What a treat to see some novices willing to display their pieces in the gallery. Let's see more of it.



Dale Harvey – first bowl - maple



Dale Hemm – first bowl – maple



Colin Delory – holly and mahogany



Allen Ward – red cedar



Tom Byrom – walnut, zebra & maple



Phill Cottell & Barri Hearn – carved maple

WEST COAST ROUND-UP

Stan Clarke

We are having ourselves a symposium in Surrey in September. According to my dictionary a symposium is: "a drinking party; among the ancient Greeks a convivial meeting, usually following a dinner, for drinking, conversation, and intellectual entertainment".

Unfortunately this type of symposium was a little before my time. The symposium definition goes on to say "also a meeting or conference for discussion of some subject". This will be our kind of symposium. The subject will be "woodturning" and we will have "Intellectual entertainment".

Although I had been turning since the early 80's it was 1990 before I could attend a symposium. This one was produced by Ian Waymark and held in the Yale Secondary school in Abbotsford. It featured Rude Ozalnik, Bonnie Kline, Jason Marlow and Dale Rouleau and what an eye-opener it was. Turning procedures that had been difficult became easy (or at least manageable) and each session was an inspiration. Rude Ozalnik taught me to loosen up, relax and enjoy turning.

Ian produced another symposium in 1991 featuring Michael Hosaluk (before he became famous), Mick O'Donnell (from Scotland) and again Marlow and Rouleau. Mick spent a good deal of time on tool sharpening, something I really needed. Each session was a great experience. Then I realized that I was also learning a heck of a lot by talking to other turners during coffee and lunch breaks. Some of these became lifelong friends.

I have attended seven symposiums (or symposia if you prefer, both are correct) three of them AAW. Some have been very expensive when you consider registration fees, traveling (like to California) and three or four nights in a hotel, but to come home with new ideas, new techniques and new enthusiasm, they were well worth it and as long as I can hobble from session to session it is something I will continue to do.

My next one is the 'West Coast Roundup' to be held in the Sheraton Guildford Hotel in Surrey September 10, 11 and 12. I am sure I can scare up \$225 and it will be worth that just to see David Ellsworth and Richard Raffan again, and I am also looking forward to seeing the presenters I haven't seen before. I know I will learn a lot, enjoy the company of other woodturners and just have fun. If I wasn't so bloody ancient I would volunteer to help out which would add to the fun but I will leave that to you younger (under 70) guys.

SYMPOSIUM REGISTRATION

Anne Rostvig

I know it seems like nagging, but it really is important to get your registration in early for the symposium. We have had interest from as far away as Alaska, and it would really be too bad if our own members were unable to attend due to lack of space. In a straw poll conducted at Turning 101, it was apparent that even though most people planned to attend, very few had actually got around to registering. The symposium is made possible through the efforts of many volunteers. It will certainly make their planning easier, if they can finalize numbers early.

On the subject of volunteers, more are always needed. If you can help, even if in only a limited capacity, please call Steve Kent at 604-937-0145, or e-mail him at stevenr_kent@telus.net

CALENDAR OF EVENTS

Richmond Carvers Show

May 14-16, 2004

Competition for turners, entry forms can be obtained from Len Sawyer. Phone him at 604-266-3913.

Volunteers needed for the GVWG booth. Sign-up sheets will be available at the April meeting. Contact Merv Graham or Gregg Parsons for more info.

Call for Artists, Wood Turners, Carvers

Artists in the Tri-Cities, Anmore and Belcarra are invited to participate in the Second Annual gARTen Tour to be held on Sunday June 20 from 11 to 4pm.

Local private garden, public gardens and musicians will provide the backdrop in which to showcase your art. There is a \$10.00 fee, which will be used to offset event costs

If you are interested please contact Kristine Kelly at 604-933-6311 or

KKelly@coquitlam.ca

West Coast Round-up

September 10-12

Symposium to be held at the Sheraton Hotel Guildford in Surrey. Presenters include Richard Raffan, David Ellsworth, Lyle Jamieson, Jacques Vesery, Michael Werner, Vernon Leibrant, Joe Fleming and Martin Thorne. For registration and information, please contact Marco Berera (604 274 7594) or visit our web page at www.gvwg.ca/Symposium2004.htm.

West Coast Woodturning Competition

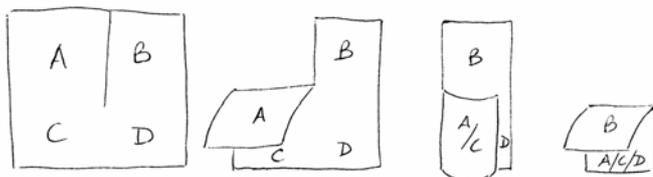
October 15-17

Held in conjunction with the BC Wood Show at Cloverdale Fairgrounds. There are categories for novice, intermediate and open, cash prizes and instant draws. Contact Andrew at 604-990-9667 for more info.

QUICK TIPS

Keep dust off your face shield by spraying with furniture polish, then wiping clean. The thin film of wax resists dust and, as an added bonus, minimizes the effect of small nicks and scratches.

Sanding can really burn the fingers, and small pieces are easily lost. Folding the sandpaper provides a good firm pad to save the fingers and give good pressure.



At no point do the abrasive surfaces touch.

NOTICES

Drill Doctor are offering a rebate of \$15US to members purchasing their drill bit sharpener. Rebate form is attached. Enter GVWi in the space marked 'code'

Focus on Fundamentals

It seem that the discussion forum has fallen off lately. For those who are not familiar with this, and for those who need a reminder, this is for members to bring their pieces and have the design and technique critiqued (gently). It is a great opportunity to learn from the pros among us, with the aim of improving our design ability and creating unique pieces.

CLASSIFIEDS

For Sale

Jamieson Hollowing System including Stabilizing Bar, Boring Bar, Straight Cutter and bits, and homemade backrest.

\$175 for all.

Call Bruce at 604-944-3028

For Sale:

Johnston/Basham Hollow Turning Tool.

Includes tool, handle, bits, and sharpening jig (see

www.kestrelcreek.com/Articles/Hollowing_Tool.htm for details on this system. \$100

Call Bruce at 604-944-3028

WOOD ON THE WEB

A visual description of cutting up a log for turning is among many interesting items to be found at

www.enter.net/~ultradad/logcutting.htm

Lots of useful (and cheap!) tips to be found at www.hdv.net

Check out the 'hints' section at www.laymar-crafts.co.uk

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