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### NEXT MEETING ON SEPTEMBER 25, 2002

at the Sapperton Pensioners Hall  
 318 Kearny St., New Westminster

### Focus on Fundamentals

is suspended for the September meeting due to Membership Signup.

### MAIN EVENT:

**Roger Claphan**

of Claphans Beeswax Products will talk about applying various finishes to turned worked.

## PRESIDENT'S COLUMN

*Art Liestman*

I hope everyone had a good summer. Some of the summer highlights for me were our picnic in July and Allan Batty's demonstration in August. Many of you were also there to enjoy those events. To everyone else, welcome back for a new season of woodturning with the GVWG! This year, we have lots of fun stuff planned and we have even more excitement planned for further in the future. Stay tuned for details!

A couple of brief notes about some new programs we are trying: Al Koehn has volunteered to organize our mentoring program. (Thanks, Al!) If you'd like to be involved, please contact Al. Another change is that we are adding a new twist to the Focus on Fundamentals. We have added a *Discussion Forum on Finished Pieces* – a sort of "Show and Ask" – to be held during the Focus on Fundamentals time. The forum will operate under a different format than the other Focus sessions – as a group discussion rather than a presentation by an expert. Members who wish to participate are encouraged to bring in pieces for group discussion. The Forum will be held monthly or less frequently as demand warrants.

I'm looking forward to seeing you all at the September meeting. Don't forget your Vice President's challenge pieces ... A honey dipper. He said, "It can be any size. You can make it out of a fence pole if you'd like!!"

### THIS IS GOING TO BE THE BEST YEAR EVER.

You really should try to attend every meeting and experience the new Mentoring Program, Focus on Fundamentals, Wood Exchange, Instant Gallery and an excellent Main Events program every month.

# A DAY WITH ALLAN BATTY

Stan Clarke

**F**or some strange reason I have wanted to turn boxes with threaded lids for years. A box seldom requires a threaded lid but hand thread chasing is a real challenge and has almost become a lost art. I know of only two expert thread chasers who can demonstrate this skill, both of them are English professional turners: Bill Jones and Allan Batty. When the GVWG organized a “hands on” session with Allan Batty I jumped at the chance.

There were six of us in the class and Allan with 48 years of experience as a production turner in industry in his own shop and then in his turner’s school. He gave each of us the opportunity to take advantage of this experience by selecting a particular area of interest.

Allan began by demonstrating the proper use of the skew and the gouge, the correct position of the tool and hands on the tool rest and the proper angle of the tool to get a good clean cut. Allan calls the tool rest a “hand rest”. He says that “hand rest” was used for a couple of centuries and that “tool rest” is a new term dreamed up by lathe manufacturers.

He said, “Every cut should be a finishing cut and should require little or no sanding.” He then pointed out how difficult it was to get a good clean cut with the vibration created by the flimsy tool rests on the lathes we were using. After a short talk on sharpening and the proper “cutting” angle of the gouge bevel (ideally 30 degrees) we each went to work on a lathe. Individual instruction followed, interrupted from time to time while Allan illustrated a salient point to the group on the white board. I was taught to chase threads with “the rotary motion” which is going to take a lot of practice.

We broke for lunch and Allan became the subject of conversation. I have met very few men I would call a “perfect gentleman” but Allan is one of them. He is handsome, sensitive, soft spoken, kind and considerate with a great sense of humour, impeccable manners and an uncanny ability to remember peoples names. Born in York, England in 1939 Allan was indentured to the Railway Carriage Shops at age 15 to follow in his fathers footsteps as a coach builder and cabinet maker. During his first year as an

apprentice Allan began turning and that year he bought his first lathe. In 1979 Allan opened his own shop in Blyth, Northumberland where he turned scores of columns, balusters, boxes and anything else that needed turning. It was here that his famous son Stuart served his apprenticeship. In 1983 he moved to Rippon, Yorkshire to open the largest woodturning school in England. Allan has now closed his school and settled in Buxton with his wife Pat. Here he has a small shop where he produces wood turning videos, does some turning and teaching and travels a great deal to conduct workshops (and tell corny jokes) in England, Europe and North America.

After lunch we started on a project of our choice. One of us chose using a skew on a spindle, two others chose boxes, one a platter and Bob McConnell and I chose threaded boxes. Allan has a great ear, he can hear when someone is in trouble and is right there to help. Occasionally, when someone asked a question that would interest the entire group he would gather us at a lathe to demonstrate or to the whiteboard to explain. For example on the skew: The cutting edge should be straight, not curved, rectangle is preferred rather than oval as it is more rigid, how to hold the skew to create a fluid motion when rolling a bead. Hollowing a box with a spindle gouge and a French bedan. Rolling a bead with a point tool and so forth. It was great to learn not only how to use a tool but also why.

I turned the lid of my box and chased the thread without too much difficulty (on the second try) but the matching outside thread was a terror. I finally got the thread but it was “drunk” (and at that point I wished I was too). Allan assured me that although I had a drunken thread (that is a technical term for a thread that is not quite even) it would work all right and it did. Apparently I had selected a species of wood that was very difficult to thread.

Closing time was 4:30 so at 4:15 we had to pack up. Most of us had completed our projects and were ready to go but our editor, Thom, kept working away at his platter until we threatened to pull the plug. I ended the session with an oak box complete with a threaded lid, a big increase in my woodturning know how and two very tired feet.

Working all day with a master of the craft was a real joy. It was a tiring, inspiring and sometimes frustrating day but we learned an awful lot about how wood should be turned and how we can do that better. Thank you Allan Batty.

# The 6th ANNUAL WESTCOAST WOODTURNING COMPETITION

October 18-20, 2002

Ross Pilgrim

**T**his years' competition, held in conjunction with the Vancouver BC Area Wood Show at the Cloverdale Fairgrounds, October 18-20, 2002 will offer the largest prize pot in Canada and the North West. The Greater Vancouver Woodturners Guild continue to host the contest. ONEWAY Manufacturing has joined with the previous sponsors: Cryderman Productions the show producers and KMS Tools to enlarge the cash prize pool to \$6,000. The cash prizes are awarded to the pieces judged the best in their category by a panel of three experienced judges. In addition, every entry is equally eligible to win merchandise prizes worth a total of \$1,400 awarded by draw.

## \$6,000CDN IN CASH AND MANY PRIZES WILL BE AWARDED

### THE CATEGORIES ARE:

**OPEN** — Open to woodturners experienced at exploring method, media and motif, and/or have great confidence in their abilities.

Entry Fee	\$15/piece
1st PRIZE	\$1500
2nd PRIZE	\$750
3rd PRIZE	\$500

**INTERMEDIATE** — Open to woodturners venturing into form, finish and function and consistently produce work to own satisfaction.

Entry Fee	\$10/piece
1st PRIZE	\$750
2nd PRIZE	\$350
3rd PRIZE	\$200

**NOVICE** — Open to enthusiasts just beginning to hone your skills and are new to design.

Entry Fee	\$5/piece
1st PRIZE	\$250
2nd PRIZE	\$175
3rd PRIZE	\$75

**HIGH SCHOOL** — must be registered in high school on the days of the competition.

Entry Fee	\$5/piece
1st PRIZE	\$75
2nd PRIZE	\$50
3rd PRIZE	\$25

**PEOPLES CHOICE** — GVWG award to the piece in any category that is voted as most popular by the public.

Entry Fee	n/a
1st PRIZE	\$500
2nd PRIZE	\$200
3rd PRIZE	\$100

**EXCELLENCE IN ORIGINALITY** — for the piece in any category which best demonstrates originality in design concept together with execution.

Entry Fee	n/a
1st PRIZE	\$500
2nd PRIZE	n/a
3rd PRIZE	n/a

### ADDITIONAL PRIZES

Non-cash prizes, 9 ONEWAY chucks, jigs and gouges, will be awarded to entrants by draw this year – one draw entry per item. Other draw prizes will likely be added by show time. We have had excellent prizes in the past and now you have an equal chance of receiving any of them.

### CONTEST DETAILS

Full contest details are available on the Greater Vancouver Woodturner Guild website <http://www.gvvg.ca> or by contacting Andrew Forrest, 208East 5th Street, North Vancouver, BC V7L 1L7, 604-990-9667 (evenings Pacific time) or email [usathome@shaw.ca](mailto:usathome@shaw.ca). Entry deadline October 11, 2002.

### RAFFLES

The prize money is raised through two raffles; One featuring a ONEWAY 1224 lathe package worth over \$3000 with tickets at \$10 each; and the other sponsored by KMS Tools and featuring a Jet 14" band saw as well as other great tools provided by Bosch, Delta, Freud, Makita and others with tickets selling for \$2 each or 3/\$5. Tickets are available from Greater Vancouver Woodturners Guild Members and at the show.

**LOCATION:** Cloverdale Rodeo & Exhibition Grounds, 176th Street & 64th Avenue, Surrey, B.C. The show is easily accessed from Highway 1 in Canada and Interstate 5 in Washington State.

### MEDIA CONTACT:

Ross Pilgrim, Co-Chairperson, 604-985-6423 or email [r\\_pilgrim@telus.net](mailto:r_pilgrim@telus.net)

## COLLABORATIVE CHALLENGE 2003

Larry Stevenson

**E**ach year at the annual AAW Symposium there is an event called the Chapter Collaborative Challenge. This is an event in which any chapter of the AAW can enter a piece designed and constructed by its members and meeting certain criteria. Our guild entered it in our first year. We set our goal very high. We wanted to be the first chapter to win this event in its first year as a chapter. Pretty lofty goal, wasn't it? Well we didn't win the event, however we did come in first honorable mention and our piece did cause quite a bit of controversy. We were noticed! So guys and gals, the AAW Symposium is in Pasadena California this next year and I say it is time to be noticed again, only this time let's kick butt. The rules aren't engraved in stone yet, however they most likely aren't too far off of past years.

Each entry must weigh 25 pounds maximum, fit within a 2 foot cube and have a minimum of 6 people contribute to its construction.

I'm willing to take on the task of organizing this project and am looking for willing people who are interested in participating. Now, a few words about our last entry, a working pipe organ. For a good look at it you can checkout pictures on our website. The project was insane, fun, entertaining, enlightening, hard work, educational, and a privilege to be a part of. We had 26 people contribute to our entry and I'm sure all would tell you a different story about what they got out of it. We worked right down to the wire to get it to the show on time. Bruce Campbell and myself worked on it right into Saturday night, had an open house at my shop on Sunday for all guild members to see our entry, while we put the finishing touches on it. Monday morning early it was on a flight to Charlotte, North Carolina. This year I'd like it to be displayed at our regular meeting prior to the show.

Do not think that you have to be a seasoned turner to be involved in this. We had several members whom were beginners, and others helped them get going. What we need are members whom are up to a challenge, want to have a good time, have good ideas, are partially crazy (and aren't ashamed of it) and want to be involved at whatever level.

I'm planning on having a meeting at my house in early September and will notify all members whom are willing to be in on the planning (dreaming) stage. We need some ideas people. Set your goals high. We had no idea how we were going to make a pipe organ when we started, we only had enthusiasm and a commitment to make it happen. Remember that it was our first year as a guild and many of us didn't even know each other and we put together a hell of an entry. So start dreaming, and please get involved. You can email me or phone me to let me know that you are in and I'll start a list. You can reach me at [lrstevenson@telus.net](mailto:lrstevenson@telus.net) or phone at (604) 438-3947.

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## REITERATING THE NEED FOR DUST MASKS

Steve Hansen

**A** deadly fungus (cryptococcus neoformans), normally found in the tropics, is infecting partially decayed local trees, including douglas fir, grand fir, red alder and garry oak.

The regions identified as infected include Parksville and Cathedral Grove Provincial Park, Alberni. Vancouver Island Chief Medical Officer, Richard Stanwick says that people most susceptible to the fungus are those with previous lung conditions and smokers. Symptoms include a cough that lasts for weeks, sharp chest pain, shortness of breath, weight loss, night sweating, fever, severe headache.

The fungus has infected over 50 people in 3 years and one person has died as a result. However, after searching the web, I came up with many sites that talked more seriously about the organism, including:  
<http://www.cdc.gov/ncidod/eid/vol4no1/buchanan.htm>

This site basically said that left untreated, the fungus is 100% fatal. The overall message is: wear a dust mask, filter your air, avoid decayed wood (hard as that can be sometimes) and live healthy.

## RUBBING OUT A FINISH

*Herman de Vries*

**T**here is no big secret to rubbing out a finish. The process is a bit laborious, because it is usually done “off the lathe” but I think the results are worth it.

Basically, the object of the process is to level out the finish you have applied so that after giving it that final buffing it will look and feel like glass or marble. That is the comment I hear most often about some of my pieces, “they look like marble”. Some people are surprised to find out the piece is made of wood. I was recently in a gallery in Victoria, British Columbia, and several of the pieces in the gallery, selling for thousands of dollars had that look and feel. The gallery owner told me that many people do not realize the beautiful pieces are actually made of wood and have to be convinced.

OK – here’s how to do it (or at least how I do it).

This will work with any hard finish, like a lacquer, varnish or urethane. I have done it with all three, but mostly with urethane because I like the UV protection in the product and prefer water borne because it keeps the color of the wood fairly natural. I also use a high gloss product since the semi-glosses have grain hiding silica in them. I am going to dull the gloss anyway.

I usually use three coats, and sometimes apply it over Danish oil after the oil has dried for a week or so. After the first coat has dried, sand with 250 grit to remove any raised grain and follow it with a light sanding of 400 grit. Then apply the second coat. Let it dry and examine it very carefully under a bright light to check for runs. Sometimes, I will sand it lightly with 400 grit to help the third coat adhere. If any runs are visible, slice them off carefully with a very sharp chisel as soon as you can handle the piece and then level those spots carefully with 400 grit after the finish is completely dry. Then apply the third coat. All the coats are light coats and are applied with a foam brush.

Wait at least a week before rubbing out the finish. Assemble some 600 grit wet/dry sandpaper (or finer if you want) and have a tray of water with just 3 or 4 drops of dish soap in it. Dip the paper and begin the sanding process using circular strokes first then followed with sanding with the grain. Use light pressure, especially with varnish or lacquer. It’s pretty hard to sand through a dried urethane finish with 600 grit paper, except where there is a sharp edge. Be careful at the edges. This is pretty easy work, and rubbing with a lot of pressure is not necessary.

A milky kind of slurry will form. That’s OK, it’s the finish being levelled off. After a half minute or so, wipe off the slurry with a cloth and dry off the small section you’ve been working on. Look across the surface under a bright light and you will see a dull sheen with a few bright lines through it that are brush marks. When those are mostly gone, you are finished rubbing. The surface will be very smooth but quite dull.

Now dip a piece of extra fine steel wool in some paste wax (I use a carnauba wax, or sometimes a beeswax/mineral oil mix) and buff down the surface using the wax as a lubricant. Don’t put on too much wax – just enough so you can feel it on the surface. Turn the steel wool pad from time to time to get fresh wool, because it will matte up pretty quickly. When you’re finished, buff it off with a soft cloth and I think you’ll be pleased with the soft sheen finish.

Now, if you want a high gloss, you can get that by replacing the steel wool rub with a rottenstone rub. I use mineral oil as a lubricant and a soft cloth pad, but believe me, it is a LOT of work. However, the feel of the piece is worth it. Again, don’t rub hard, but expect to rub a lot.

A couple of cautionary notes. Steel wool snags, and if you have ANY rough spots or tear out, the wax will clog in the torn grain and the steel wool will embed itself in the grain. In dark wood it may escape notice, but in light wood it will look dirty. If you have to go over end grain, do it carefully. If you see the end grain getting a dirty look, stop. You might be able to use one of the superfine “Scotch-Brite” types of pads sold by Lee Valley Tools (#54K07.01) in place of the steel wool.

Rottenstone is also hard to use on a porous, open-grain wood. It is black and will show up in the torn grain craters, although most of it will come off again with the final buffing.

### REMEMBER!

Don’t forget to pickup your raffle tickets to win the ONEWAY 1224 Lathe. Tickets are \$10 each or buy/sell a book for the Guild.

They will be available at the September 25th meeting or contact Ross Pilgrim at 604-985-6423 email [r\\_pilgrim@telus.net](mailto:r_pilgrim@telus.net)

or . . . if that’s too rich for you you can purchase \$2 tickets or 3/\$5 and maybe win a Jet 14” band saw or other great tools provided by Bosch, Delta, Freud and Makita. This raffle is sponsored by KMS Tools.

# ALL SANDPAPERS ARE NOT CREATED EQUAL

Bruce Campbell

Recently I was browsing the Internet for more information about Sandpaper and discovered that there are a number of ways of expressing the coarseness in abrasives. We normally use a system called the US CAMI standard. However, there are two other commonly used standards; the FEPA 'P' scale and the Micron scale.

The CAMI standard measures grit by counting the number of grains of abrasive it takes to cover one square inch of backing and is written as a number (e.g., 100); the smaller the number the coarser the grit. CAMI is the least restrictive about the variance in size of the grains in grit. Since woodturners want consistent grains to avoid scratches we need to be careful to buy the better brands of CAMI standard abrasives.

The FEPA 'P' standard defines grit in the same way as CAMI (grains per square inch) but is more restrictive about for the variances in grain size that are allowed. In other words, all the grains in a piece of FEPA abrasive are much closer to the same size and for wood turners this is good. You can tell if a paper is graded under the FEPA standard because the grit numbers are written with a 'P' in front of them (e.g., P100). At the coarser grits FEPA and CAMI are quite close but they begin to diverge greatly in the finer grits (see the table below).

The Micron scale defines grit as the size of each grain of abrasive measured in microns (one thousandth of a millimeter – 25 thousandths of an inch). It is written as a number followed by the Greek letter  $\mu$  (Mu) (e.g., 100( $\mu$ )). In this system, grit gets finer as the number gets smaller (reverse of the other scales). The standards for grain size are the most restrictive of the three standards so the quality of the abrasive is very high – but also expensive. These abrasives are designed for very precise grinding and polishing of materials like metal and glass. They are probably not appropriate for woodturning simply because they are so expensive.

Here is an approximate equivalency chart for the three scales:

CAMI (U.S. Std.)	FEPA (P-scale)	Micron ( $\mu$ )
1000	1550	11
800	1400	13
600	1100	17
400	700	24
320	380	38
240	230	57
180	180	75
120	130	110
100	115	135
80	85	195
60	55	260

My conclusion from all of this is that good quality CAMI and most FEPA abrasives are good for woodturning. Cheap CAMI papers are probably not good enough and Micron abrasives are probably just too expensive.

## PROVO SYMPOSIUM EXPERIENCE

Colin Delory

I had a great time at this year's woodturning symposium in Provo Utah. The demonstrations were extremely informative with some of the world's best turners showing their stuff.

The symposium itself ran June 13-15 but Craft Supplies had demonstrations the day before so we arranged to be in Provo June 11 as well.

The ten demos at Craft Supplies were ongoing almost all day so one could wander around catching whatever caught one's fancy. Among others here was Lyle Jamieson doing hollow forms, Alan Batty doing a variety of things including off center turnings and threaded boxes, Petter Herud of Norway showing how to use ring tools, Soren Berger of New Zealand showing vacuum chucking methods and Chris Stott with his off center boxes. We even got some hands on with the ring tool. I have never had much success with one before but it works a lot better when you use it right.

As for the Symposium itself. There were ten demonstrations at any one time to choose from with each lasting one hour and forty five minutes. And with four sessions each of the first two days and three the last, one could attend eleven sessions in total. A total immersion in woodturning. Also since several demos were repeated you could choose which session to attend and not miss ones of particular interest.

Some of the highlights I attended were Curt Theobald showing his assembly techniques and special sanding jigs for his segmented turnings, Bill Jones making a knight chess piece, Hans Weissflog of Germany with his saturn boxes, and Keith Gotschall of the US and his vortex bowls. Of particular note was Jimmy Clewes of the UK. If you ever get a chance to see Jimmy I can assure you that you won't regret it. He is a wonderful down to earth presenter with exceptional talent.

## UPCOMING EVENTS

*Fred Baldwin – Educational Co-ordinator*

Guest presenters for upcoming meetings are as follows:

**SEPTEMBER 25** – Roger Clapham of Claphams Beeswax Products will talk about applying various finishes to turned worked.

**OCTOBER 23** – Len Sawyer will put on a demonstration that integrates carving and carving techniques into woodturning.

**NOVEMBER 27** – Again this will be a collaboration of turners (John Bese, Steve Hansen, Marco Berra and Rich Schmidt) who will be demonstrating Xmas gifts or novelty. If you have any ideas and would like to see them demo please let me know.

**DECEMBER 14** – Mike Mahony from Utah will put on a one-day seminar.

**JANUARY 22, 2003** – Bowls can have handles – really – and John Bese will take on this challenge.

That's all so far. For future meetings if you have any suggestions please give me a call – 604-531-9395 or email me at fbaldwin@shaw.ca.

## MEMBERSHIP DUES

It's that time again, while at least almost that time. Each year membership dues are collected early in the season. Our Guild has been growing in leaps and bounds recently. Last count was 109 paid members. That is a great achievement for a Guild only 3 years old. However it does make for a lot of work signing up and collecting dues at the beginning of the year. Due to liability issues each person must sign a waver after reading the Limitation of Liability statement. This means that as a member you can't just send a cheque in the mail. Please bring a cheque or \$30.00 and sign up as early as possible at the first meeting September 25th 2002 at 6:00PM

Thank You  
Larry Stevenson

## CLASSIFIED

**FOR SALE:** Melyvn Firmager tools available. Parting tools, irish grind, nib gouge, scrapey gouge, swept back gouge, angle tools. Call Bob James 604-980-9192 pager 604-650-3046 or email plumbbobconstruction@hotmail.com.

**FOR SALE:** Vacuum pump, noisy but works great. My total cost was \$78US but I will sell it for \$70US. It will pull 24-25" Hg 110 volt 1/4 HP motor – all mounted on a 1/2" aluminum plate. If interested call John Novak 360-671-7925 or email to jcnovak@telcomplus.net.

**FOR SALE:** Nova 3000 Lathe e/w 1HP Variable speed motor. \$1500. Phone Colin at 604-576-1172.

**FOR SALE:** Delta Midi Lathe. Very little usage, practically new condition. At a great price of US\$285. John Novak Phone: 360-671-7925 or e-mail jcnovak@telcomplus.net

## A SPECIAL THANKS

To KMS Tools and Equipment for their support in the past and in the future!!

## GVWG OFFICERS, APPOINTEES AND VOLUNTEERS

### PRESIDENT:

Art Liestman, 604-939-3843

### VICE PRESIDENT:

John Bese, 604-581-8807

### SECRETARY:

Larry Stevenson, 604-438-3947

### TREASURER:

Don Hoskins, 604-939-6808

### MEMBERS AT LARGE:

Ted Fromson, 604-876-0267  
Andrew Forrest, 604-990-9667  
Fred Baldwin, 604-531-9395

### FOF COORDINATOR:

Bob James, 604-980-9192

### EDUCATIONAL COORDINATOR:

Fred Baldwin, 604-224-5788

### MENTOR PROGRAM ORGANIZER

Al Koehn, 604-273-6995

### LIBRARIANS:

Russ Selwood and Michelle Jacobs

### WOOD EXCHANGER:

Phil Laliberte, 604-936-2995

### FOOD CHIEF:

Rich Schmid, 604-538-7012

### NEWSLETTER:

Thom Chadwick, 604-879-1275  
or GVWGnewsletter@shaw.ca

### DIGITAL PHOTO GUY:

John Flanagan, 604-939-0942

### WEBMASTER:

Mark Bese, markbese@shaw.ca