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NEXT MEETING:

OCTOBER 22, 2003
 Sapperton Pensioners Hall,
 318 Keary St, New Westminster
 Meeting starts at 6.30

Main event:

Marco Berera will be giving us a mystery demo!

Focus on Fundamentals:

Discussion forum on finished pieces.
 Get involved in a group discussion about members' finished items.

Level 1

Starter Tools
 Which tools do I need and why.

Mounting systems I
 Spur centers and faceplates

Food providers:

Mike Jacobs, Ivor Jones, Alex Kasatkin, Steve Kent, Tage Knudsen, Al Koehn, Karl Kristensen, Phil Laliberte

PRESIDENT'S COLUMN

Art Liestman

It's good to be back in the swing of things and it was great to see all the members returning for the September meeting. If you missed it, be sure to check in at the October meeting to renew your membership!

Steve Hansen did a fascinating presentation in September, giving us useful tips and reminders about topics ranging from shop safety to boring bars to what screws to use for faceplates. Thanks, Steve!

On October 4th, we were treated to a great demo by Phil Brennon who gave us a lot of insight into shapes and design through his slide retrospective. We also got to see a master turner at work as he demonstrated his turning techniques and showed us quite a few ideas about how to embellish turned surfaces. A lucky few of us also got to spend a day in a hands-on class with Phil.

The next month looks pretty exciting with the October meeting (with featured demonstrator Marco Berera), the wood show and turning competition, plus a visit from J. Paul Fennell in mid November.

As you probably know, we always hold some sort of special meeting in December (rather than meeting on the fourth Wednesday). This year, the plan is to bring in Curt Theobald, widely regarded as THE up and coming segmented turner for a full day demo on Saturday, December 13th. More details will appear in the next newsletter.

Remember, the President's challenge for October is a "nut bowl" which can be interpreted in many ways. Let's see what you can make of it!

Steve Hansen Demo

Doug Schop

It's difficult to write about Steve's demo because there were so many issues dealt with. What I thought was to be a demonstration of the use of a boring bar jig became a varied and many-faceted chat. Steve touched on safety; "check your fire extinguisher often and whack it on the bottom a couple of times a year," tool sharpening; "make sure the wheel is dressed round and don't grind aluminum"(fire hazard), then showed his ultimate for safely storing skewers (pointy end stuck in a pop bottle!). He also showed several tools that he had built or altered to suit his style of turning.

Steve passed along some interesting tips, "It's okay have the lathe turning slowly, it just means you remove wood slowly", "Use concrete screws to attach wood to the face plate, they don't break." "If you don't have a fire extinguisher keep an ice cream bucket of baking soda handy, buy the soda at a pool supply store its cheaper." "For fastening things together, use the best available quality of nuts and bolts".

Steve is great to listen to and he just keeps coming up with quotable quips:

"I have been turning for a lot of years but haven't done a lot of turning. I spend most of the time making jigs, I love to make jigs."

Then he wheels in his boring bar jig. I guess the best description is it's BIG. The bar rest is floor mounted and has wheels on the top and bottom of the stand. Steve never really explained why wheels were needed on the top of the floor mount but there they were. As for the boring bar itself - Wow! Towering over the lathe and Steve, it was a massive loop of various bits and pieces that Steve had created. He says he doesn't like to buy anything he can make himself. I suspect that there are farm implements that are not running today because Steve took up wood turning!

But turn he does and with great gusto he attacked the piece of walnut that was mounted on the lathe. Steve showed that in spite of the unwieldy appearance of the jig, it works, and works well. And no-one can criticize the final pieces that he produces, as his work is beautiful.

All-in-all a most enjoyable demo and I'm looking forward to his next performance.
Thanks Steve, great fun

What is a Dreidel?

Bob McConnell.

What is a Dreidel? No such word in the dictionary, so I set off to Pasadena to find out. Eli Avisera, an Israeli from Jerusalem, was one of many presenters at the Symposium. I attended two of his demos, turning candlesticks and turning a Dreidel. A Dreidel was originally a Jewish gambling object but is now used as a child's toy. It is a small round box with a lid the shape of Bonnie Klines' turning tops. With the box turned upside down the top is spun in the slightly hollowed bottom. The candlesticks were turned in Rudy Osolnik's classic shape with a centre of maple and various dark woods in the form of a star. I took some pictures and am now trying to repeat his process. Eli had handouts of the shapes with all the dimensions.

I wanted to see Ciaran Forbes, the Irish turning Monk, but I found he talked too much, mostly about himself and his travels, with the result that he ran out of time before finishing the bowl he was working on. Vic Woods from Australia turned a hollow form with a hole on top and I thought he was to be hollowing through the hole but of course he split the turning, hollowed both pieces, joined them together then cut the hole. The most enjoyable demo was by Stuart Batty and Mike Mahoney with their push verses pull cut turning the same type of bowl. They explained the reasons for their chosen methods, all the while bantering good-naturedly.

To me the Symposium was a success, and maybe when it comes West again I'll be ready for another visit.

Some Thoughts on Display

Stan Clarke

While flying home from the AAW Symposium in Pasadena, I was thinking about the old friends I had met (and some new ones), the sessions I had enjoyed and all the goodies I didn't buy, but there was one sour note, the 'Instant Gallery'. Although the show contained many great pieces the display itself was utterly lousy. With the exception of a few individual exhibits, like the rack with wooden hats on it, the work was poorly displayed on tables. There were a few pieces on short plinths but most of the work was placed on a table with no attempt at grouping or arranging.

The charm of most turned pieces is in the form and, with the exception of platters, table height does not reveal the form to a standing viewer. At this height, to observe and appreciate the form of a piece, one must either squat (I can squat okay but getting up again is something else) or pick up the piece and hold it at eye level which, at a show like this, is considered terribly bad manners. To have all the pieces at table height can be exceedingly boring. I was discussing this with our editor at the club picnic and with the show and craft fair season coming up Anne asked me to write something about display for both showing and selling.

In a gallery show the overall appearance, and each individual item, must look attractive. The work should be presented on plinths that range from 'counter' height (35") and higher, painted a neutral colour with a light colour or fabric top. Small pieces should be in groups of 3 or 5 of unequal height, large pieces on individual plinths, with the 'star' piece highlighted and presented in the best location. Good lighting is essential. In a recent issue of Woodturning magazine an article showed the interior of a UK gallery with the work on plinths (not a table in sight) and on back-lit shelves. It was beautiful.

After being involved with and observing craft fairs for many years, I thought I had developed a pretty good system until I was coerced into attending a workshop conducted by a professional 'displaying and selling' guru where I learned how potential customers react and why. Here are the salient parts of what I learned:

1. Location. It is well known that when the average person enters a show they turn to the right so one might assume that a position to the right of the entrance would be ideal, but unless the items are small and light the customers will pass them up because they don't want to carry a heavy bag around the show. So if the work is bulky or heavy (I know! you don't do "heavy") choose a location closer to the centre.
2. Initial Impact. As the customer looks around the show they decide in less than 30 seconds which booth they will visit. This means that your booth must have something spectacular, above head level, to grab the customers attention from a few meters away. A bright attractive well-lit 'identity' sign helps, so does a hanging piece of eye catching work and 'well lit' is the key. A gloomy booth is not attractive.
3. The display. According to Paul Yard who runs the Circle Craft Christmas Market at Canada Place, tables should not be close to or parallel to the aisle. Here, people looking at your display can block the view, and potential customers will pass on by. A better arrangement is to have a table near the back with shelves along the sides. A carpet on the floor is inviting and it is important to have a small table at which you can sit and which contains your cash box, receipt book, note book (for names, addresses and orders) wrapping space etc. At most shows, tables are provided which are a standard 30" high which is much too low. There are three ways to correct the problem: First, blocks under the legs. Second, a false top with five inch risers and third a series of plinths of various heights draped with fabric. Use a tall rack behind the table to hold large platters, wall sculptures and any large flat items. A boring display can be deadly so get variety by grouping pieces in an interesting way. Group together pieces of different heights and of different woods (two maple and a walnut) and restrict the number of pieces displayed at one time as too many pieces can clutter and confuse. Keep a wide range of prices on display and stash reserve stock under the table. Wood needs light and good lighting is absolutely vital. Small halogen lamps on a track are now available that can be mounted above the front of the booth and which will light the display without blinding the customers.

4. Selling. To a good many crafts people selling is sheer hell. Your precious creations are on display and so are you. To those who enjoy talking to strangers it can be fun and you can learn a lot about people's preferences in the wood and the design of your work. There are two things that can kill sales fast: First, a sign that says "Do not touch" and second, sitting and reading a book. Good signage and lots of it is vital but the most important sign is one that invites people to pick up the work. There is an old saying "A Piece in the Hand is Half Sold" and this is particularly true with turned wood. Bruce Campbell has a sign that says "Please handle with care", I have one that says "You may fondle the wood if you wish". Small neat informative signs work well. "The Dogwood in this piece was left to rot in a clearcut", "The lid on this box is threaded, a difficult process" sometimes a little humour helps. I had some lidded urn shaped containers that were not selling until I put out a sign saying "Suitable for cookies, muffins or Aunt Mary's ashes". If someone seems interested in a piece pick it up and hand it to them (remember "a piece in the hand etc.") with a suitable comment "this bowl was turned from yellow cedar found in Nootka Sound". Sitting and watching a person inspecting your work can often make them feel uncomfortable and they leave but even that is less destructive than sitting reading a book. I spent hours waxing items that did not need waxing as I found it avoided 'sitting and watching', created some interest and presented an opportunity to open a conversation, "isn't this a beautiful wood it's from Mexico".

It is difficult to be on your feet for twelve hours a day but holding a conversation while sitting on a regular chair looking up at a customer is considered bad manners. Sit on a high chair and talk to people at an eye to eye level. Ikea sells a good folding high chair. I took my little Carbatec lathe to the Circle Craft Fair for a couple of years to demonstrate turning thinking it would draw a crowd and it did, but not a buying crowd.

Finally, "attitude". Even though business is lousy and your feet hurt, wear a big smile and a positive attitude and it will help sales a lot and help you survive

CA Glue Hazard Warning

Wayne Pilchak

After a recent discussion about the hazard potential of large bottles of CA glue, a qualified expert on Cyanoacrylate glue has asked me to bring the following safety information to the attention of woodworkers:

Cyanoacrylate is unlike the other woodworking adhesives we use and it requires some special handling. CA in the bottle is a very small, very reactive molecule. It doesn't become an adhesive until it cures. Curing involves a chemical reaction between the small molecules to make very large molecules (polymer). The special properties of polymers enable cured CA to become an adhesive. The curing reaction gives off large quantities of heat. For example, less than 4 oz of CA will produce 15,000 calories of heat during curing. The heat given off by a small dab of CA curing slowly is dissipated and it is not noticed, but if a larger quantity of CA cures quickly, enough heat can be given off to boil and /or decompose the CA with the production of noxious and probably toxic fumes as well as the possibility of fire or explosion.

An accelerator(catalyst) will cause CA to quickly cure and lead to these potential hazards. In addition to the accelerator designed to cause CA to quickly cure, many other substances act as accelerators. Many dyes will be excellent accelerators, and even water or glass can cause CA to cure rapidly. An extremely tiny amount of accelerator can lead to the rapid cure of a whole bottle of CA. The bottle would explode if it rapidly cured. To avoid possible problems with CA don't store large quantities, at least in the same bottle. Don't ever add anything to CA unless you first test with a very small quantity of CA to see if the additive is an accelerator. The test should be done with good ventilation in case there is rapid cure, which leads to boiling, fumes and possibly fire. Don't transfer CA to a different container from which it was originally packaged. The new container could contain something that could act as an accelerator. Bottom line: Be cautious handling anything more than a drop of CA and never add anything to a larger quantity of CA that could lead to a rapid cure.

Phil Brennon Demo – a hit!

Art Liestman

About 30 lucky members and one (lucky) visitor from Anacortes sat in on Phil Brennon's Saturday demo at the hall. Phil's presentation was very informative – I learned a lot, especially design oriented things – I took 11 pages of notes! I thought I'd share a few things with you that you may find of interest.

Surface treatment stuff: There's a Japanese technique of producing little raised bumps on the surface of wood. The bumps are produced in a three-step process: 1) Dent the wood, in any pattern you wish, with any method you have available, to a consistent depth (important). Be careful not to puncture the wood grain by hitting too hard. 2) Shave off all of the dents, just barely. 3) Now for the fun part – hydrate the wood and or steam. This will make all the dents spring back and voila you have little warts on your wood.

Check out the *Encyclopaedia of Leather Weaves* for interesting ideas on decorating your turnings. You can use graphite to colour your wood and you can rub it in and/or over other surface treatments or colours and attain a 2-tone affect. Seal it with acrylic fixative (same stuff that pastel artists use to prevent smudging)

Seasoning wood: Phil uses liquid dish detergent (LDD) and immerses for 5 days – he believes this is the optimum saturation time.

Inspiration and design: Phil had this interesting perspective, "Look at all the turnings you can in all the magazines, publications, galleries, exhibitions and websites – then do something different!"

We talked a bit about the AAW National Symposium, Pasadena and shared some thoughts about the importance of the collaborative challenge. Phil took our concerns and promised they would be tabled with the AAW board – he could not promise any particular results, but our sentiments are shared by other chapters.

Phil also shared a nice collection of slides, many of which were examples of Native American pottery and of course examples of his woodturnings. A day well spent with fellow turners!

J. Paul Fennell Demo

Art Liestman

J. Paul Fennel, a woodturner from Scottsdale, Arizona, will present a full-day demonstration at the Sapperton Pensioners Hall on Saturday, November 15th. The demo will run from 9:30 am to approximately 4:30 p.m. Please bring a lunch so you don't miss any of the fun. There is a \$25 charge to attend the demo. If you can pay in advance at the October meeting, it would be appreciated.

Originally from Massachusetts, Paul has been involved with woodworking since childhood. Trained as an engineer, Paul became a mission analyst in the Apollo space program. With this demanding and stressful job, Paul used woodworking to do something quite different in his spare time and discovered the lathe. Moving back to Massachusetts after a career change in the 1970's, he attended the final two Albert LeCoff symposia in Philadelphia in 1980-81 and was able to see and meet the big-name turners such as Stocksdale, Nish, Ellsworth, Osolnik, and "upstarts" like Stubbs, Hunter, Hosaluk, and Saylan.

Paul is a charter member of the AAW and has missed only one of the 17 annual symposia, having demonstrated at several including the most recent symposium in Pasadena. His first juried show was in Philadelphia in 1988. Shortly after that, he began exploring hollow forms, using fiber optics to gauge

wall thickness. In 1993, Paul and his wife moved to Arizona for a better climate. He now works out of a 400 sq. ft. studio that includes a Oneway lathe with all the bells and whistles. He is represented by

several galleries and has work in numerous private collections, and several museums -- most notably the Smithsonian, Detroit Institute of Arts, Minneapolis Institute of Arts, Yale University Art Gallery and the Wood Turning Center.

Currently, his work explores the fascinating world of patterns as decorative elements, and he has many new ideas "stockpiled" as inspiration for years to come.

If you are curious to see more of Paul's work, have a peak at a recent profile on him at www.woodturnersresource.com/jpaulfennell_803.html.



Top: Basketweave in Carob. Bottom: Discovery in Carob



La Passion de mon Pere

There was some inspired work presented for the President's challenge in September.



And some great individual work too!



Don's stunning quilted maple platter.

Larry's answer to one of those pesky cracks.

WOOD SHOW VOLUNTEERS

Oct.31-Nov 1-Nov 2

The annual Cloverdale wood show is fast approaching. The show is under new management and again our club is taking an active part in the program. This year we have been given extra space for our presentation. As well as the competition we will be advertising our club with a display of members' work and live turning demonstrations. Merv Graham and Gregg Parsons have volunteered coordinate this event. Sign up sheets will be available at the October meeting. For this to be a success, we need your support to man the booth either by demonstrating or by talking to people about the club. Each volunteer will receive free admission to the show for that day. In addition, we need samples of work to display and photo albums or pictures of work you have done or seen. If you have a piece or two and cannot bring them to the show I will collect items at the October meeting and return them at a later date.

There has been only a limited sign up to date and more people are needed to help out in showing how great our club really is. I have found this event is a great deal of fun for those who participate. Particular areas of need are Friday afternoon 3 - 6 evening 6 - 9, Saturday afternoon 12:30 - 3:30 and 3 - 6 and all shifts on Sunday 10 -12:30; 12:30 - 3 and 3 - 5 plus take down. For more information or to sign up, contact Merv Graham at mervgraham@shaw.ca or 604-272-3525 (email is the best), or Gregg Parsons 604 739 4389 or dgparsons@shaw.ca

International Competition

We also need your help to supervise this booth, to inform people about the competition and to prevent damage and theft.

We are looking for people with all levels of skill to talk to the public about the show and our club. Ross Pilgrim is coordinating this part of the show with the help of members of the show committee so please sign up and help them. Each person signing up will be given free access to the show for that day. Shifts will be 3 hours. Extra help will allow people to spell each other off. In Ross's absence for this month Bruce Campbell and Steve Kent are coordinating the committee.

Contact - Bruce Campbell 604 944 3028,
bvcampbell@telus.net Steve Kent 604 937 0145
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We urgently need someone to volunteer as Educational Coordinator for the club. If you are interested in this position, please contact any member of the committee.

Heads up for food providers for November:
Art Liestman, David MacDonald, Bob Macgregor, John Mathers, Robert McConnell, Ron Minshall, Gina and Ralph Myhill-Jones.

