



## President's Column - Kerry Deane-Cloutier

# Happy New Year Everybody

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For this month's President's column, I thought I would collect together a bunch of miscellaneous matters that I wanted to pass on.

- Christian Burchard is coming to demonstrate and give a class. The demonstrations will be on Sunday Feb., 28 and the class will be on Monday, March 1. Christian works largely with wet Madrone, and produces wonderfully textured objects. I took a one week class from him once, and would highly recommend that you ensure you come out for this. Check his website for images of his work: <http://www.burchardstudio.com/>
- The Woodturners of Olympia will be holding their 3rd annual mini-symposium, Creativity in Woodturning. This year's will be on July 24, 2010, in Lacey WA, with Allan

Lacer. They will also hold workshops on July 25 to 27. Check for details at: <http://www.woodturnersofolympia.org/>

- Our own symposium is gearing up! Mark your calendar for September 10-12, 2010, tell all your friends, check the website for details at <http://www.gvwg.ca/Symposium/home.html>, and get involved! As with most things, the more involved you are, the better the event is for you. Talk to Bruce Campbell about getting involved.
- The AGM is next month, with all kinds of positions coming up for the vote – including mine! Have you wanted power, prestige, adulation, money and fame? Run for president, and you can have them all – except for the power, prestige, adulation, money and fame.
- Local BC artist Doug Fisher has published his first book, Moments in Time. You can preview the first 15 pages at <http://www.blurb.com/bookstore/detail/979072>
- Until January 29, 2010, the AAW is conducting a web-based survey at: <http://tinyurl.com/yhyapa8m>

I thought I would finish my President's column by issuing a challenge to everybody, courtesy of Ed Pretty. Rather than a challenge in the style of the President's challenge, when I pick a theme and each of you interprets it, then brings the final result to a meeting, this

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### JANUARY MAIN EVENT



Larry will demonstrate his techniques to achieve a metallic finish

## NEXT MEETING

Wednesday  
Jan. 27, 2009 - 6:30  
Sapperton  
Pensioners' Hall  
318 Keary St.,  
New Westminster

**Main Event:-** Larry Stevenson  
Colouring Techniques. Larry will demonstrate his techniques for his metallic finish.

**Critique Table:-** Larry Stevenson & Kerry Deane-Cloutier

**Tech Talk Table:-** Bruce Campbell  
If you have technical questions or some interesting solutions that you want to share plan to participate in the discussion.

**Focus on Fundamentals:-** Dennis Cloutier  
Dennis will turn a salt shaker.

**January Food Suppliers:-**  
Anne Rostvig, Len Sawyer, Doug Schop, Ray Schiffers, Rich Schmid, Tomas Skrinskas, Hank Spaa, John Spitters

**February Food Suppliers:-**  
Larry Stevenson, Mike Stewart, Murray Stewart, Chris Stiles, David Sweet, Allan Symonds, Harry Taylor, Bill Thomas

## PATIENCE

## Forget Your Hourly Rate

by Ed Pretty

Have you ever had a session at your lathe that went like this? . . . You have a picture in your mind of a magnificent bowl. However, even though what you have completed so far on the lathe resembles that image, somehow it hasn't quite hit the mark. You've chosen a decent lump of wood; perhaps not as curly as you had in mind but close, and you're fitting the image in your mind to the wood you have on hand. It wasn't that difficult to mount but it was quicker to use the chuck in two steps than whip up a jamb chuck to mount it a third time to really dial it in. It was difficult to get in close to the chuck to get that elegant sweep toward the base so you had to go with what you had. The base is just a tad bigger than it should be because without a waste piece it's too close to the chuck to get in tighter. The inside had a tough radius close to the bottom so the transition is a bit severe when you feel the inside, even though it's not obvious visually. It's getting on and rather than being more inspired by your progress, you're getting tired of working on it and are more interested in just getting it done than getting it just so. The scraper needed a lick but you didn't feel like sharpening it so you show it the 80, then 100, 125 grits, you're out of 220 and go straight



Ed Pretty

for the 320. And now nobody's going to notice if you don't go at it with 400 manually on this piece of crap anyway! Happy hour has come and gone and dinner is apparently just about on the table. The finish was going to be some kind of oil base to bring out the grain but what the hell, let's blast some spray lacquer on this puppy and get up to dinner - I'm starved. Missing happy hour sure was a drag 'cause now I need a drink! . . . So much for a satisfying afternoon at the lathe.

OK. Big shift here to a cruise ship in the Caribbean. Last fall my wife and I went on a western Caribbean cruise and while on the ship we bought a painting. We had the very good fortune to meet the artist who did the painting and were doubly fortunate in that he visited with us for quite some time. We had the most interesting conversation with him. The particular painting that we bought (a print of the original actually) took him 3 months to complete - working full time. I was stunned, even appreciating the incredible detail of the piece. It is a painting of a motorcycle engine that I have always considered art in itself; the incredible

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## President's Column -Kerry Deane-Cloutier

*continued from page 1*

is a personal challenge – one for the development of skills and confidence. It will also give you a goal to work towards, and as such motivation to get to the lathe.

Consider something that you want to do, or want to do better. Pick that thing, whether it is turning a bowl, turning a delicate finial, hollowing a form, or whatever. Do that one thing, five or ten or twenty times, using a production-turner mindset. For example, for the bowls: back all the bowls, then finish the inside of all of them, then reverse chuck them and finish the bottom.

During the course of turning this mess of bowls, you will probably go through a number of changes in the way you are producing the bowls. You may decide that the way you are doing your cuts is not working for you, and change that. You may decide that the way you hollow the bowl might not be the best way, and try something else – e.g. working from

inside to outside, or going down in steps. You may decide that the way you reverse chuck is not working, and try something else – jam chucking, Cole jaws, vacuum chucking, and so forth.

Pick a project which is manageable – for a bowl, perhaps 7-8 inches in diameter, with a basic design. Use dry wood, so you can maintain some momentum with the project. Avoid really challenging wood or grain – plain maple would be a good choice and would allow you to focus on the process.

The point is not whether you can produce 20 wildly different items, but how you can improve your process by repeating it 20 times. Of course, if it seems good to you to subtly change the design some or all of the time, go for it. That is a great way to develop your eye. At the end, line up all of you work, and take a long look to decide what you like best, and why. Ponder how you have improved your process, and your skills. And give yourself a pat on the back for having completed the project.

## TIME DOESN'T MATTER

# Take An Few Extra Moments When Needed

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detail in the castings, tool marks and the reflections in chrome and paint made this piece impossible for me to leave behind (yes, thankfully my wife is into motorcycles, too). As we chatted about our own painting, other paintings that were equally stunning and then about art itself, it occurred to me that I had just gotten far more than a painting for our wall. I had gained an insight into a person who made art his life and made his (obviously very good) living through his art. When we got back to how long he took to do his paintings he explained that he struggled with his

*'In the deepest, darkest part of my soul with virtually every piece, I know that I could have done better - sometimes way better'*

*- Ed Pretty*

art until he discovered true patience. Once he rationalized that there was no point in carrying on unless he accepted nothing less than his perceived goal in each piece, he was finally able make his pieces speak for themselves. Patience – with a capital 'P' - was the key. His technique improved to a point he never thought he would reach. He is very famous in his chosen area and it is very obvious why he is the only artist officially sanctioned by Harley Davidson. He approached his career with the same patience. He learned to wait for the right opportunities and settled on only the best opportunities rather than the first chance to make a buck. Mr. Scott Jacobs has a web site and even though Harley Davidsons and Corvettes make up the bulk of his work, other varied work shows the detail he strives for. He is a very down to earth person and genuine nice guy and we were very fortunate to meet him.

Now back to the shop. If you can relate to any or all of the description of the afternoon at the lathe, you can probably relate to this. In the deepest, darkest part of my soul with virtually every piece, I know that I could have done better - sometimes way better. Many times it is the smallest of things that make the difference. Take the time to sharpen once more before taking that last pass. If you're not the best at

sharpening, take a little more care, analyze what you are doing and it will come. If a piece of wood doesn't fit the picture in your mind, wait for the right piece of wood or wait until the piece in your hand speaks to you about what it wants to be. I at least have half of that down pat as I have held onto wood for years until I finally saw the form that it held. The other way around is still a bit tough when I have an idea but not the right piece of wood. Take the time to practice the tool angles and body moves that it takes to get the forms that you want. Spindle turning can be like practicing scales on the piano. Taking the time to do repetitive work on multiple spindles imprints body moves that you use in all turning; in other words, develop tool control. If you think that's tough, try turning two bowls that are the same. Eventually those moves that you practice consciously happen on their own over time in the same way that those scales and arpeggios appear in the 5th Symphony. Do what it takes to mount the piece so that you can achieve your desired results. Take the time to sand properly. Take the time to learn how to apply finishes that will achieve the results you want.

Did you notice the common denominator in all of the above was time? It's funny, but once you decide that time doesn't matter, taking the extra few moments where ever they are needed become satisfying rather than frustrating.

Those of you who attended David Nittmann's demo would have heard him say how long he took to finish a piece – sometimes taking several sessions to do it. You also heard him say that for him, there was no such thing as completing something what wasn't his absolute best effort. Perhaps that's why his work is in the Smithsonian

Bottom line in the message I got from both Scott and David: The goal should be the achievement in spite of the time, not the completion of a project in a certain pre-determined time frame. I think perhaps we are sometimes subconsciously governed by an unspoken "hourly rate" or the fact that one might have to "admit" that it took a very long time to complete a piece. I think after my conversation with Scott that I would be proud to say that I took a very long time to complete a piece. After all, how many of us make a living at this?

**If you're not making a living at woodturning, then the only currency left is satisfaction**

**If you were meant to make a living at turning wood or turn the art world on its ear,**

**be PATIENT, it will come**

*- Ed Pretty*

## GVWG – THE BEGINNINGS

# Anachronistic Fools Start Club

by Art Liestman

In the fall of 1998, Art Liestman, Don Hoskins, and John Bese began a conversation about forming a woodturning club in greater Vancouver. It was clear to them that the population of greater Vancouver was large enough to support a club focusing on woodturning. In addition to regular meetings, they felt that the new club should be aggressive in bringing in demonstrators from outside of the area and that it should be a chapter of the American Association of Woodturners. Quickly, others were brought in to the discussion, including Sandy Dougal, Dave Armitage, Bruce Campbell, Ted Fromson, Steve Hansen, Marco Berera, Phil Laliberte and Dave Martin.

An initial meeting to formally discuss forming the new entity was called for March 9, 1999. Don Hoskins found a meeting place for these planning sessions in Port Moody.

At the first meeting, Art Liestman, Don Hoskins, John



Art Liestman

Bese, Dave Armitage, Sandy Dougal, Ted Fromson, and Dave Martin agreed to begin the work needed to form the new entity. Don and Sandy were dispatched to find a meeting location for the new club while Art was selected to draft a constitution and bylaws, drawing on the Provincial guidelines and on the AAW's chapter requirements.

Don and Sandy arranged for the new club to meet at Centennial Senior Secondary in Coquitlam in exchange for some maintenance to the lathes in the school's wood shop. After they tuned up the lathes, one of the shop teachers

expressed surprise that more than 4 people would be likely to attend club meetings and withdrew the offer to use the School's facilities. He also was insistent that nobody turned wood anymore since CNC machines did it all these days. It was clear that the shop teacher thought we were anachronistic fools.

Don started the search anew. Some local community

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## I'M BAACK . . .

### Dennis Cloutier - New Newsletter Editor

It's me again. Some of you may not remember this, but I used to work on the newsletter. Since Allan has stepped down, I've ~~been roped into~~ volunteered to take on the editor's job. Fortunately, Barry Wilkinson is staying on as publisher. Barry is the one that takes all of the miscellaneous junk we throw at him and assembles it into a polished final product. I used to do his job, so I know that it is the tough part of the exercise.

My job is going to be to nag everyone for content, so I'll start now. Everyone in the club can contribute to the newsletter. You don't need to be a good writer. If you have a good idea or jig you've seen, then send me a short description or maybe a sketch and I'll clean it up and put it in the newsletter. You can always volunteer to write up an article on one of our meeting presentations, all day demos or classes. If you don't want to write you can always send me some photos of the demonstrations.

Allan and Barry have set a very high standard for the club newsletter & with your help I'm hoping to continue to improve it.

By the way, until now I have been coordinating the Focus on Fundamentals. I don't want to do both, so we need someone to take over that role. This is an organizing job only, so you don't need to be an expert turner. All you need to do is scrounge up volunteers to do the FOF sessions for each meeting. There is a book of standard presentations demonstrators can use, or they can do a simple project of their own. FOF is intended for the less experienced turners in the club. FOF coordinator is a perfect job for a beginning turner as it will allow you to shape the content of the meetings to suit the needs of less experienced turners. This is a great way to contribute to the club.

Please see Kerry or myself if you want more information.

- Dennis Cloutier

## GVWG – THE BEGINNINGS

# Ten Years Ago

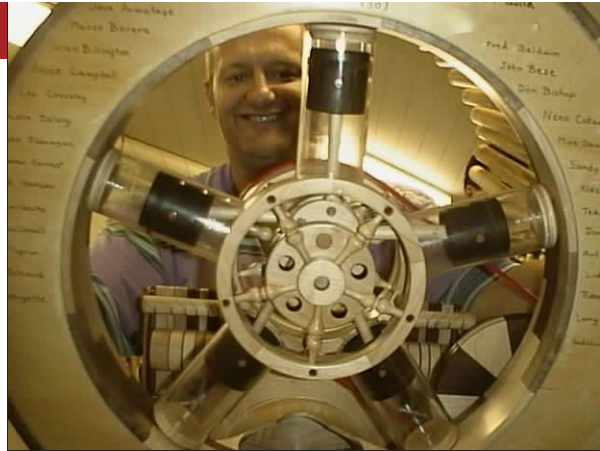
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centers looked promising and wanted groups like ours to use their facilities, but they would only commit to space on a quarterly basis and we needed an annual home. Dave Armitage suggested the Legion Hall in Coquitlam. Don secured the hall for our regular monthly meetings. Unfortunately, we could not book the hall on Saturdays for the full-day demos that we planned to hold.

Several other meetings were held in the next few months and in May, the assembled group adopted the constitution and bylaws and elected the first officers - Art Liestman (President), John Bese (Vice President), Don Hoskins (Treasurer), Dave Martin (Secretary), and Ted Fromson (Member at Large). The meeting attendees paid their dues to provide the Treasurer with some start up money.

Art interacted with the AAW office and Board member Clay Foster who was in charge of new chapters. At the AAW Symposium in June 1999, the GVWG was formally admitted as the 130th chapter of the AAW and the third Canadian chapter.

KMS Tools (in particular, Bob Gadd) was helpful in



Larry working on the club's entry in the Collaborative Challenge at the 1999 AAW Symposium

providing assistance such as working with Technatool to provide a good deal on a Nova 3000 lathe for the club and donating some accessories to go with it. The lathe and its stand (made by Bruce Campbell) were stored at Art Liestman's shop and brought in for every meeting.

The guild's first regular meeting was held in September 1999. Fifty-four people attended the first meeting and by the end of the night the Greater Vancouver Woodturners Guild had forty paid members. The club grew quickly during that first year.

In April 2000, we were privileged to have Bonnie Klein as our first outside demonstrator. Bonnie did a full day demo on a Saturday and taught a hands-on class on Sunday at a meeting hall in Belcarra.

Our second year began in September of 2000 and the guild continued to grow, straining the facilities at the Legion Hall. For our next outside demonstrators, we would need a different facility, preferably one that would accommodate a full-sized lathe. After some negotiations, we arranged to install 220 power into a room at the Evergreen Cultural Centre in Coquitlam so that we could bring in a big Oneway lathe for those demonstrations. Clay Foster was our second outside demonstrator in February 2001, followed quickly by Stuart Batty, Mark Salusbury, Jack de Vos, and Russ Fairfield in the next few months.

During the summer of 2001, we arranged to move to Sapperton Pensioners Hall for our regular monthly meetings. Our first actual event at the new hall was a demo by Don Derry on Saturday, September 15th. That was a memorable event for all attendees as 9/11 was very fresh in our minds and bringing Don across the border seemed to be a big deal. Our first regular meeting at the Sapperton Pensioners Hall was held a couple of weeks later.



### Madrone Burl Basket Forms

*Christian  
Burchard*

See page 13 for  
demo and class  
information



## A DAY WITH SCHWEITZER & BRIGGS

# Practical Turning With Dave Schweitzer

by Kerry Deane-Cloutier

Dave started the morning with a discussion on roughing, went on to discuss some fine details and texturing he likes to put on his bowls, and finished with a demonstration of finial making and hollowing. It was a day packed with useful bits of information. A few pointers I picked up were:

- One of the design issues he is concerned about is the flat area that sometimes ends up being turned near the foot. To avoid this, Dave has changed his bowl-making process. He does not turn his bowls in the "usual" order (turn the outside, put it on the tenon, finish the inside, then reverse chuck and turn the tenon off). He takes a roughed out, dry bowl and finishes the outside, including the bottom, then measures the thickness and drills a hole in the bottom to determine the final thickness. Then he puts it on the vacuum chuck and finishes the inside. The bowl can be easily centered on the vacuum chuck by putting a board or face plate on the tailstock.



Dave Schweitzer

- When removing the middle of a bowl, many turners cut from the edge toward the centre. However, with this type of cut there are two areas of end grain to cut through, making it a physically difficult cut. It is much more efficient to start in the centre and cut in towards the headstock, stepping out towards the edge. Keep the gouge from running by keeping the handle parallel to the ways and the bevel in the direction you want

to cut, then drop the handle to make the cut. If the handle is above centre when you start the cut, the gouge will run towards the centre. If it is below centre, it will run towards the outside.

- When roughing Dave likes to turn chucking recesses into the inside of the bowl to hold the bowl later while working on the outside.

- To stabilize madrone he boils it "until it is done", about 1 hour. After, they go immediately into cool water. They are then stacked in front of a fan to remove surface moisture to prevent mold. After 3-5 days, once they are stable, they go onto a board on the concrete floor, edge down. For the 1st 2-3 weeks he checks them daily and puts a CA glue and shavings 'bandaid' over cracks as needed.

- Dave believes that the details are important. One detail he puts on his bowls is a shadow line under the rim. The shadow line helps to create drama in the bowl. It also feels good when you pick up the bowl as your thumb fits into the recess. The cut is started, then the handle is brought forward to create the slight recess, then brought back to continue the cut. The recess or shadow cut is made with the handle low and flute open. In order to make it, the grind on the gouge must be longer with a bit of a point.

- To put a micro bevel on a gouge, grind a straight up gouge using a varigrind jig. Then put a 3/4" piece

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## UPCOMING ELECTIONS

### Guide The Direction Of Your Guild

Once again it is time to think of election of officers for your guild. Our AGM takes place at the February meeting and this year the positions of president, secretary and three members at large are open for election. Your guild is only as good as the people who contribute and if you think you would like to make a difference, then let your name stand for one of these positions. Job descriptions are posted on the website so you can find out just what you would be taking on. If you decide you would like to run you can phone or email any one of the executive. Contact information can be found on the last page of the newsletter.

*Claudia Hayward*

## ~ NOTICE ~

The Annual General Meeting of the Guild will be held on February 24, 2010

## A DAY WITH SCHWEITZER & BRIGGS

# Packed With Useful Bits Of Information

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of wood in the pocket of the jig and grind it again. For a swept-back gouge, a 1/2" piece of wood in the pocket works well.

- Dave sands his bowls to 400 with a soft 5" pad, especially on the inside. This is much quicker than using a 3" pad. Squirt the bowl with denatured alcohol to raise then grain, then take that off with 600 grit. He uses 1 coat of General Finishes salad bowl finish, then buffs with white diamond.
- Another detail that is frequently overlooked is the signature. Dave uses an engraver, but replaces the bit with a drill bit that he has sharpened to a very fine point.
- To make a textured edge, make cuts with an ArbourTec, burn it, brush it with a plastic kitchen brush to smooth it, then touch up with black gesso to even up the colour.
- For inked lines, he uses a Foray permanent marker. Sand then burnish the wood with the bevel of the gouge so the ink doesn't bleed, then with the lathe running slowly, hold the pen on its side, and very gently roll the pen around the burnished area. If the pen is not working well, try cleaning the tip with some sandpaper.
- For finials, Dave conserves wood by using 2 pieces, a pen blank and a regular chunk on wood. When turning the intermediate bead on his finials, he likes to replicate the shape of the hollow form the finial sits on.
- Dave does all his hollowing in reverse. The centre is drilled out using a spade bit with the point ground off and a gentle radius ground into it.

## FIRE SAFETY TIP - HOT NEW LIGHTS

# Keep Shavings Out Of Work Lamp

*by Bruce Campbell*

Recently some excellent lighting systems have come on the market. It is really great to be able see into the bottom of that bowl or vessel while you are working. And, if you are like me, as the years go by I need more and more light.

However, there is a real danger. A while back I had a friend in the shop while I was turning a bowl. I had the lamp set low and shining straight towards the headstock. As I was working I failed to notice shavings getting caught in the cover of the lamp. After a little work we stopped to chat and they suddenly burst into flame. It was easy to put it out but I was chilled to think what had happened if I was not there. Last week, one of our members told me exactly the same thing happened to him with his new lighting system.

So, here is a new safety concern: Keep shavings out of your work lamp. If they do get caught clean them out right away. But, if they do catch in fire don't dump them out - the floor is covered with shavings too. Better to turn the light off; catch any dropping ash and sparks and wait until it is cool before cleaning up. Another strategy is to use new energy

efficient bulbs - they take a little longer to warm up but they run much cooler than incandescent bulbs.

Here is to fun and safe turning throughout 2010.

## A Correction To My Article

### Turning Alabaster With Ed Pretty

In the June 2009 issue of the newsletter, I wrote an article about Ed Pretty's alabaster demo. Many of the specific details about turning alabaster that were presented by Ed at his demo referred directly to the expertise of Max Krimmel. Ed credited Max many times during his demo for the information he had gleaned from Max's web site. That credit for detailed information was not stressed in my article and has caused some concerns.

As the author of the article, and as the newsletter editor, I take full responsibility for its content. I sincerely apologize to both Max and Ed for the concerns that my error has caused.

*- Allan Cusworth*

## SYMPOSIUM UPDATE

# West Coast Round-Up III

*by Bruce Campbell*

Happy New Year to everyone. One of the most exciting turning events of our 2010 year will be West Coast Round-up III, a wood turning symposium put on by our Guild and held at the Sheraton Hotel in Surrey from September 10 -12. We have already booked eight renowned turners from Canada, the US, Europe and New Zealand. They represent a wide range of turning from production turning and bowl turning to decorative and artistic pieces. for more

We have two local and talented presenters,  
Jason Marlow and Art Liestman

Two well-known Canadian turners  
Marilyn Campbell and Michael Hosaluk

Two excellent craftsmen from the US  
Dale Larson and Nick Cook

Two international artists  
Alain Mailland and Graeme Priddle

information on the presenter visit our web site [www.gvvg.ca](http://www.gvvg.ca) and click on the "Symposiums" icon. There really will be something for everyone at this event.

If you have not attended at turning symposium before you are in for a real treat. We will have four rooms with three or four presentations in each room each day for a total of 44 presentations. You will be able to choose any event that interests you or take advantage of the other activities that will be happening at the same time. Each presenter is a fabulous turner, highly creative artist, and wonderful teacher. At the end of the symposium your head will be so full of ideas you will want to live in your shop. There are 22 different working groups tasked with making this event a success but we simply cannot hope to do so without help from all our members. Over the next few months we will talk about what we are doing and what help we needed. Please step up and lend your assistance. If you want to help but don't know how contact Steve Kent, Volunteer Coordinator. His role is to connect volunteers with teams that need help.

Please plan to help and then plan to attend West Coast Round-up III. You will not regret it or forget it.

## TECH TALK TABLE UPDATE

# Green Wood And Steady Rests

*by Bruce Campbell*

Welcome back everyone. I hope the holiday season was good to you.

Our last Tech Talk was an interesting session filled mostly with discussions on dealing with green wood. Some of what we talked about was a repeat of previous sessions and, once again, it is well worth looking back to the March 2006 newsletter for a discussion of treatment options for drying wood.

Someone asked about how to make your own steady rest and I promised to find the article in our newsletters that showed the design proposed by Ernie Conover. It was in the September 2005 issue. I will also bring my unit to the next Tech Talk so folks can have a look at it.

Tech Talk is intended to be an open forum to discuss "how" to do things and is a companion forum to the

Critique Table (FOFOF) that discusses finished pieces - not how they are done. Save up your technical questions and suggestions and plan to attend the next Tech Talk.

## TURNING 101

We will be having a turning 101 session Jan. 30th 2010 starting 9:00 AM at Sapperton Hall

Topic will be

**Goblet With a Story Book**

The session will be led by Allan Cusworth

**Contact Gerry Vickers  
For More Information**

## A DAY WITH SCHWEITZER &amp; BRIGGS

## Xmas Ornaments, in the Style of Tones

by Kerry Deane-Cloutier

Dennis Briggs has mastered the production of light, beautiful, Christmas ornaments. He came with Dave Schweitzer to show us how he does it.

Tones (he does not even look up when you call out, 'Dennis') has a big lathe, but prefers to turn ornaments on the mini lathe. He finds that it starts and stops quicker, and it keeps him from putting too much pressure on the piece when cutting. He brings up the tail stock for support and to give himself a centre point for drilling. Three washers under the tool rest ensure that the tool rest is always at the right height.

After rounding the blank for the globe part down at the tailstock end to square it up. Mark the top (or bottom) location, and the centre, then determine the diameter, perhaps 1 1/8," to 1 3/8,". Cut a tenon at the head stock end. The tenon needs to be 1/8," larger than the entry hole will be. Get rid of as much of the waste wood as you need to in order to ensure it does not get in your way or injure you if you slip.

Then shape the globe, staying away from the centre line. Sand to 400. When drilling the centre out, you want to stop 1/8," short of the bottom so you have a guideline when hollowing. He uses a Forstner bit to drill, and blows air on it to keep it clean and cool while drilling. When hollowing, you want to be at or slightly above centre to give the bit somewhere to go in case of a catch. Concentrate on the sound and feel, since you cannot see what you are doing. When the chips build up, turn the lathe off and blow them out. He works the top then the bottom alternately, and finally blends them with larger sweeping cuts. His last step is parting off the globe.

For the finials, round up the blank, turning at about 3900 RPM. A diamond parting tool can be useful to waste the wood away. A 3/8," spindle or bowl gouge with a steeper grind works well for the turning. Get rid of the hole in the wood at the tailstock end if you are turning the bottom finial. Make sure you keep sufficient volume of wood in the blank to prevent vibration, and work from the tip, small sections at a time. If you think it is small or thin enough, it probably is not. Push the envelope - it is just a piece

of wood after all. As you go, sand as you need to. Towards the top decide what detail you are going to put there - perhaps a disc would look nice. A ogee curve completes the top. Put in an angled back cut to ensure a crisp edge where the finial meets the globe, then knock off the edge with sandpaper so it does not chip. Cut a 3/8," tenon and undercut the finial when parting off to ensure a tight fit with the globe. A diamond parting tool ground at an angle works well for this. The top finial is cut in the same fashion. Use the tail stock to mark a hole for drilling later. Use the

same push cuts up the finial to form it the finial. A drill bit in a pin vice makes the hole for the finding, then part off the top finial in the same way you did for the bottom finial.

A few other pointers Tones gave us were:

- For wood, figured or burled big leaf maple takes dye very well. Buckeye or spalted elm work well because they are light, and when people pick them up they realize that they can hang them on the tree.

- He uses set up blocks to glue his wood for globes and finials. Each globe and top and bottom finial gets one set up block. The glue blocks get a 3 ring target drawn on them to help with centering the (more expensive) finial blanks. Tite Bond 3 is his current glue of choice if you can do the glue up the day before. CA works if you are in a hurry.

- Think about the size of the hole when turning the globe. He likes either 3/4," or 7/8," for the hole. If it is too big, the finial rather than the globe becomes the focus of the ornament.

- When parting the globe off, the 3/4," Forstner bit goes back on the lathe and cuts through the bottom. Using the parting tool, he cuts the globe off, cradling the globe with the other hand, and turning at about 2000 RPM.

- For finials he likes eastern maple, holly (which stains well with leather dye and looks like African blackwood or ebony when dyed twice), pacific yew, and tulipwood. Branch wood is nice because you can



'Tones' Christmas ornaments

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## ANOTHER DAY WITH SCHWEITZER & BRIGGS

# A Hands On Class With Dave & Tones

by Ed Pretty

December 5 and 6 was one of the best weekends I have spent at a lathe. Dave Schweitzer and his buddy 'Tones' (a.k.a. Dennis Briggs) were up from Washington State to demonstrate their specialties. The topics listed were more on the basic side, so anyone looking for something exotic and 'out there' may have given the weekend a pass - much to their great misfortune. Having seen Dave in the past, I knew that at the very least I would be entertained, but I also knew his presentation would be 'cutting edge'. Dave likes to start any presentation with a talk about tooling in general, but more specifically obtaining that sometimes elusive, 'dangerously sharp' cutting edge. In addition to that, and certainly more significant to me, he talked about the treatment of the bevel. Over the years, the sharpening of my tools (and others' I am sure) has undergone an evolution.

Knowing that we use the bevel to control the cut has caused me to eliminate any faceting whatsoever on the bevel face, creating in some cases, quite a long bevel from edge to heel - particularly on my swept back bowl gouges. I had started rounding the heel off to reduce burnishing but still had a wide bevel. In my quest for an 'unfaceted' bevel I had greatly reduced the maneuverability of my tools. It had recently occurred to me that there was very little of the bevel in contact with the wood on an outside curve taking no particular value from the wide bevel. Alternately, the wide bevel made it extremely difficult to sweep a tight inside curve. But I forged onward anyway, knowing I had a gleaming, single bevel to control my cut. It hadn't occurred to me to reduce the width of the bevel to increase my tools' mobility, yet still have enough bevel to effectively control the cut. Like inspiration; sometimes the answer is in plain sight. What Dave considered normal practice, was an 'aha moment' for me.

Dave begins sharpening his tool with either a jig or freehand the way most of us would, but once the edge has been achieved he grinds a second and third bevel reducing the initial bevel to about one eighth inch. I was to find the next day in class that I still had complete control using the narrower bevel but the tool handled like a Formula One racer compared to a dump truck. Completely diverging from convention, Dave has detail gouges that have convex bevels to achieve as much mobility as possible. He uses these tools for complex and tight radius curves when there is no need for bevel control over long passes.

There is an added benefit in reducing the width of the bevel. In particular, swept-back bowl gouges become much more stable with less likelihood of a catch when using the side bevel in a shear cut. If the tool rolls off the wide bevel allowing the cutting edge to catch, there is a lot of leverage between the edge and the heel, creating a significant amount of torque that is impossible to control. A narrow bevel has a shorter distance between edge and heel creating much less torque on the tool handle, therefore making it easier to control. The following day I found that the narrower bevel is definitely easier to control and not 'tender' at all (to use a nautical term) when used for shearing.

The lesson I took was to change the way I look at my tools and what I am asking of each one to determine how I will sharpen them. Specifically, how much bevel do I need to control the edge and also get the tool where I want it to go?

## Xmas Ornaments

*continued from page 7*

get a nice sapwood / heartwood look.

- For colour, he uses Artisan's dye from Craft Supplies, an alcohol based aniline dye.
- He burnishes with a scotch brite pad before finishing.
- He finishes on the lathe using a gloss clear lacquer made by Rudd, from Seattle. It is very high in cellulose and builds very quickly, needing only a few seconds between coats. He puts on 5-8 coats.
- After letting the finish cure overnight he burnishes them again with Howards Restorers Cream, superfine. Apply with 100% cotton with the lathe off, then turn it on to polish. Finish off by polishing with a clean cloth.
- He uses CA glue to attach finials to the globe.
- He uses jewellery findings for the eyelets (available at Michaels). He nips the stem of the finding down to about 1/4," and glues them in.
- He turns the components in groups of 10-20, then sits down one day and decides which components work best together.
- It is important that the ornament come with a case. Most get packed away at the end of the season, so the delicate finial must be protected.
- In total, it takes about one hour each, once you consider all the steps from cutting the blocks to boxing the final product.
- He sells them for \$30 each, or in sets of three for a bit less each.

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## MUSICIANS PRACTICE SCALES

# Woodturners Must Practice Movements

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Dave's approach to workholding was somewhat different than what many are used to. Rather than rechucking twice to completely finish a bowl, Dave holds the piece with a screw chuck (or faceplate if needed) and completely finishes the outside including the foot. Once off the lathe he takes the piece to the drill press and using a spade bit with a rounded end, drills to the bottom of the inside of the bowl. This of course removes the core but also produces a clean depth indicator. He then rechucks the bowl in a vacuum chuck and finish turns the inside using the bottom of the hole as a guide. Using large vacuum chucks has an added benefit of providing significant stability to a larger diameter bowl since it is held closer to the rim rather than the centre. Between cutting the wood cleanly - thus reducing sanding - and only remounting the piece once, the time spent on a bowl is greatly reduced.

I have always been an advocate for practice. I believe that much like a musician practices scales, a woodturner must practice the movements required for the various shapes we intend to make - many, many times. Dave explained that by using the same cuts you would use for finishing when rough turning large numbers of green bowl blanks, the repetitive motion will imprint the muscle memory needed to



Dave's Schweitzer's eccentric platter

create an 'inventory' of bowl shapes.

Dave's last demo was turning a hollow form using a tool that he has devised with a forward mounted torque arrestor that rides on the tool rest and cuts on the side away from the turner (requiring the lathe to run in reverse). As a result there is none of the jerky over-reaching normally associated with freehand hollowing. The outside form and inside hollowing was achieved in thirds so that the workpiece's stability was maintained. Again, Dave's rounded spade bit determined the ultimate depth prior to hollowing the inside. The short time that was required to complete the form was surprising, due mostly to Dave's experience, but also to the fact that the level of finish required on the inside is less than the outside (not that it was shabby in any way). He pointed out that an open bowl is naked, exposing the turner's skill to the world, whereas the hollowform is not nearly as critical unless the work is pierced in some way.

Tones' specialty is hollowed Christmas ornaments. His hallmarks are light weight, crisp detail, and a flawless gloss finish. Tones has developed a simple hollowing tool for his ornaments whose wide shank is completely effective as a torque arrestor when placed on the tool rest: small turning - small torque. After turning the outside form of the globe and drilling the core, he went to work with the hollowing tool and had a completed thin-walled globe in no time. Typically the globe is a highly figured or dyed wood, where the finial and icicle were turned from very clean, fine-grained wood - usually holly. Crisp detail using beads, coves and thin stems combined with the clean appearance of the wood provided a stunning contrast as well as highlighting the grain detail or colour of the globes. His amazing finish was nothing more than a few coats of rattle-can lacquer applied on the lathe followed by a final polish with a cream-like rubbing compound to bring up that flawless shine. Tones pointed out that it's actually easier to produce globes, finials and icicles in batches than single units, echoing Dave's comment regarding repetitive work. The message from both: if you want to be fluid and natural in your turning, go home and practice, practice, practice.

Saturday was a great day but Sunday was 'the bomb', as my kids would say. There were only five of us, so having Dave and Tones together was almost mano a mano. Each of our weapons of choice was examined and suggested improvements to cutting angles, shape and bevel treatment were made. That alone made some immediate improvements when

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## BRENTWOOD MALL DISPLAY AND DEMO

# Promoting Woodturning In Community

by Peter McLaren

As a Guild one of our constitutional purposes is; 'to promote the art and craft of woodturning in the community' In keeping with that commitment the GVWG will again be presenting a day long series of turning demonstrations and a display of our art. On Sat. March 13th, the Brentwood Town Centre will be the site of our 2nd Annual community fair.

After our success last March we will be back with an



As well as turning Ed answered many questions from the audience

Below:- 3 lathes, many onlookers and the turners display



expanded format of 4 mini lathes, at least one member doing texturing and/or burning, along with a display covering the equivalent of 9 or 10 tables.

The availability of 4 lathes, compliments of Merv, Jim, Gregg, and Ed, will allow more members the opportunity to exhibit their passion for wood and interact with the audience.

There are still a couple of spots open for demonstrators, and we are in need of more members to monitor the display area and to interact with the public to answer their questions about what we do and how we do it. We will have a - No Touch-section, along with table displays where the public will be encouraged to handle the pieces. Make sure you indicate which of your pieces are not to be handled.

If you are involved in demonstrating please plan on submitting 4 - 5 pieces of your work for exhibition. Should your work generally be large scale, then please consider fewer pieces so that everyone has a fair share of space. We will be handing out a brochure about the guild and its activities and will be inviting anyone interested to attend our meetings.

All members are encouraged to promote this rare public event to your friends so they can see your work, or just get a glimpse of what woodturning is about. This is also our opportunity to promote the guild to the community and attract potential new members.

If you are interested in participating please contact Peter McLaren at (604)533-1939 or:

[mclaren47@shaw.ca](mailto:mclaren47@shaw.ca).

## Dave And His Buddy, 'Tones' Demonstrate

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we lit into our green bowl blanks. I recall that in no time at all I was inundated with showers of shavings from behind and from every corner, so all of us were getting rapid and dynamic results. Occasionally, Dave would hear an unnatural sound and head in that direction to discuss a problem, knowing exactly what had gone wrong. As the day wore on he would get us together to go over various learning opportunities that came up. There were two things constant throughout the day; the grinder never really stopped and the steady flow of humour ensured that someone was always laughing at something.

The clincher for me when deciding to take the full day course was the opportunity to tackle something

of our own choice. Having seen Dave's work at the '07 West Coast Round Up symposium, I knew this was my chance to finally get a handle on hollowing. Using his tool, I was able to complete a hollow form in record time (for me) and actually have it turn out fairly decently. The down side is that he started something that I don't know I will ever be able to finish. There hasn't been a lump of wood safe in my shop since. As for the others, each one had an issue to tackle and again, there's probably no wood safe in their shops either.

For the five of us I believe this was one of our more productive days in terms of solidifying sound, basic turning skills; an excellent foundation of technique and confidence upon which to build new and more diverse skills.

**FEBRUARY 28 & MARCH 1**

## Christian Burchard Demo And Class

by *Dennis Cloutier*

Christian Burchard will be visiting us to do a demonstration and class on February 28 and March 1. Christian is a very highly sought after demonstrator and artist. His signature medium is Arbutus burl, which he turns wet and allows to warp to achieve fantastic, organic shapes.

Starting out as a furniture makers apprenticeship in Germany in the middle seventies, he studied sculpture and drawing at the Museum School in Boston then at the Emily Carr College of Art and Design in Vancouver BC.

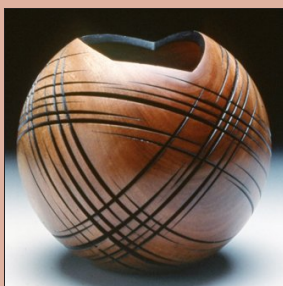
In 1982 he opened Cold Mountain Studio in Southern Oregon. His early focus was on furniture and interiors, but gradually shifted to woodturning and sculpture, moving between vessel oriented forms and sculptural turning. His work has been included in most of the major turning related exhibits of the last ten years and is exhibited widely throughout the US. His pieces are part of many public and private collections. His current work includes wall sculptures and freestanding sculptural objects. He is also sought after as a teacher and demonstrator at craft schools and conferences and related turning events.

Christian's all day demo will be on Sunday, February 28 starting at 9:00 a.m. He is going to turn his



Christian Burchard

signature spheres and basket forms. The hands on class will be on Saturday, March 1 at Island Woodcraft. The class will allow the students to try their hands at the same forms. Kerry and I, did a week long class with Christian a few years ago and it was excellent. This one is well worth attending.



### Samples Of Christian's Turnings

To register contact Bruce Campbell at  
[bvcampbell@telus.net](mailto:bvcampbell@telus.net) or (604) 944-3028



## ISLAND WOODCRAFT JOB OPENING

*A message from Doug Black, owner of Island Woodcraft*  
I'm sure all of you know that Island Woodcraft is one of the local vendors that provides a great deal of support to the club. I think their most important contribution is that they provide a classroom equipped with first rate equipment for our classes at a very reasonable rental rate. David Wagner has decided to leave Island and so they need a new manager for the store in Coquitlam. Doug's job posting follows:

**Island Woodcraft Supplies** has an immediate opening for a mature individual to manage a small retail store in the Coquitlam area. This job requires experience with machinery, computers and other office equipment. The ideal candidate will have a background in retail management. A thorough knowledge of Woodworking machinery and equipment will be an asset. The candidate must be a self starter, well motivated and energetic. Your passion will enable this business to grow and you with it.

### ~ Job Requirements ~

**Education:** High School Diploma or equivalent

**Skills:** Retail experience. Conversant with Windows XP, Excel, Power Point, Printers and Photocopiers. Working knowledge of Woodworking Machinery and Equipment. Ability to work alone. Fork Lift Operation an asset (Some heavy lifting required)

**Availability:** Immediate, must be able to work weekends and the odd evening.

**References:** Three personal references, one from last employer that can be verified. Please submit in Word, Word Perfect or PDF format. Must be bondable.

**Location:** Coquitlam

**Compensation:** Salary based on experience and knowledge.

## CLASSIFIEDS

**D WAY TOOLS 'WIDGIT'**. This gadget is an extra tool left over from Dave Schweitzer's visit last month and he asked me to try to sell it. A widgit is a universal tool used to hold the little 3/16" or 1/4" square bits as well as any other type of detachable bit for any hollowing tools or other tools using such bits. I got one with my hollowing tool and now use it for all my small bits. I can do a much better job of sharpening the bits and am not afraid of giving myself an instant manicure. I also use it for the small HSS/cobalt bits for my metal lathe as well.

The regular price is \$22.95 USD

Price \$25 Cdn - no tax

If interested, have a look on Dave's site: [www.d-waytools.com/](http://www.d-waytools.com/)  
Call **ED PRETTY** at 604-888-5967 or email [efpretty@shaw.ca](mailto:efpretty@shaw.ca)

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