



IWVG News

The Newsletter of the Island Woodturners Guild

May 2010



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About the IWG:

The Island Woodturners Guild meets from 1:00 - 4:00 PM on the 4th Saturday of each month (except for July and August) at the Central Saanich Senior Citizens' Centre, [1229 Clarke Road](#), Brentwood Bay, BC. Visitors are welcome.

Newsletter Editor:
[Andre Robin](#)

Executive Committee

President:
[Donald Porter](#)

Memberships & Treasurer:
[Doug McBeath](#)

Vice President:
[Graeme Evans](#)

Secretary
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Member at large:
[Derek Wentworth](#)

The President's Turn: Love your mistakes

"Do what you can, with what you have, where you are."
- Theodore Roosevelt

There was a famous writer, Faulkner, I think, who said, "There is nothing more terrifying than the blank page." I heartily agree.

Let me explain:

I am not the kind of guy who has lots of ideas floating around in his head so I always feel daunted before beginning something new be it a piece of writing a turning or any other 'new' project. I am not an artist, inventor, or a writer, but a problem solver. My ideas come from acting within a situation and that means that I first have to get myself 'inside' of something in order to get rolling. Getting in is both intimidating and scary –Faulkner's terror. To add a little more spice to my "creative" tasks; I am dyslexic so writing, for me, turns out to be the way Hemingway so delicately described it: "The first draft is always shit." The next dozen drafts, to diminishing degrees, turn out to be the same. Nonetheless, other than writing being a terrifyingly long process that is full of shit, I like it.

In my earlier life - before discovering these two quotes- I would beat myself up, primarily for three things, having trouble getting started, the mess on the page, and taking too long to complete the job. Since Faulkner, I understand that terror will be there until I find a way in. All I need to do is pluck up my courage, walk through my fear and write anyway. After Hemingway, in seeing that my first draft too, 'is always shit', I simply imagine that I can become a great writer as well, if, like Hemingway, I edit, edit, edit.

With the help of Hemingway and Faulkner, writing is different for me now. I just write and write without regard to syntax, spelling or any of the other requirements for writing.

Wow! In letting go, I just created a new word, and a fine one at that. Requirements: The things needed to fulfill a particular goal. The same thing can happen in woodturning too...

Anyway, after writing a lot of discombobulated material, editing can take a long time because I never know how my brain is going to see things or how it will respond in any given situation. Perhaps you have seen me standing there looking like a deer caught in the

President's Turn continued

headlights. That's me having to watch my brain jump all over the place, while I look for something to grab on to. However, with the right attitude, randomness can be a blessing. My 'old' brain may make a mess but my 'new' brain brings me a fresh approach. Sure, it is my discombobulated brain that makes all those errors in the first place, but I have noticed that I am not alone in making errors, merely, perhaps, more proficient at it.

Ralph Waldo Emerson said: All of life is an experiment. In a very real way, we are all experimenters because we all make mistakes.

Learn to love your mistakes because a life without mistakes means nothing is happening. In fact, no errors = dead. So, liven up your life; grab a blank of wood and butcher it. Don't worry about the mess; it's an opportunity. Your desire to do it better next time, always guides you to what you need to know. Just keep at it. By finding your way out of mistakes you will discover new skills and, from these, a new sense of fulfillment; and – fulfillment - isn't that what life is all about...

Love and Joy

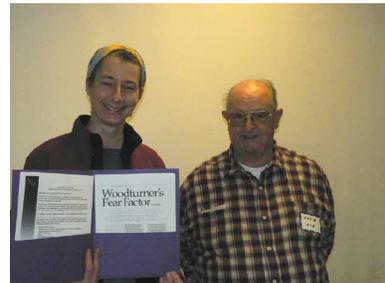
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New Members

In April the IWG welcomed two new members:

- Claudia Lorenz
- Ernie Erb

Next time you see them please make them feel welcome. This now brings our membership to 75.



Vice Tips

by Graeme Evans

This month's tip originated on the WOW (World of Woodturners) website. Free memberships are available by invitation only, so if you know a member, you might want to ask them to send you an invitation so you can find other ideas like this one.

"Rather than putting that marvelous platter away in the cupboard after use, display your art for all to see. This is a simple but effective platter stand that is easy to use and looks good. The Vertical piece is cut so that it is just above center of the platter with a 60 degree angle between the legs and can be tapered if you wish. The legs are 3/8" dowel and the balls pre-drilled 1" dowel caps purchased from Michael's Craft store. The length of the dowels is adjusted such that the curvature at the bottom of the platter does not touch the table."



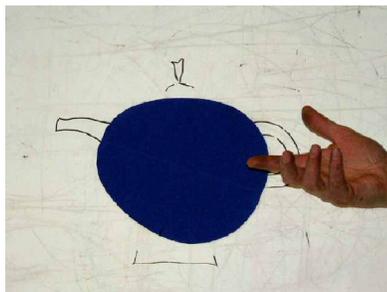
Perseverance is not a long race; it is many short races one after another.

-- Walter Elliot

Art Liestman the Artist

by Andre Robin

If you were not at the General Meeting on Saturday April 24 you missed out on a first class demonstration by Art Liestman. Those of us there, were privileged to see an outstanding display of fine work by a true craftsman. Art told us a little bit about himself and showed us a number of photographs of turnings that he has made and some that have inspired him to explore his artistic abilities. He showed an extensive slide show detailing a lot of his work. The purpose of the slide show was to demonstrate that there is a lot more that you can do with wood. His inspiration for making artistic work came from Frank Sudol. Art uses mostly big leaf maple and other local woods such as arbutus and cherry. When asked about the secret of making his pieces, he explained that many pieces are done in series. He discussed how he shaped one particular series to look like a pair of dancers so called "Dancing pieces".

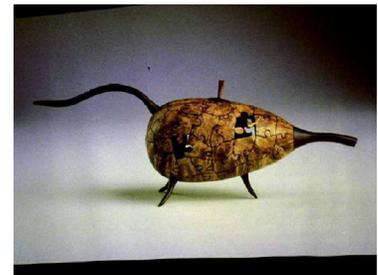


Art is famous for his tea pot series and explained how he developed and achieved the concept. He said that the teapot has four components; body, lid, handle and a spout. He explained that his tea pots are basically a hollow form with a lid. Angle the hollow form so that the top is now the spout. Add the lid, a handle and four legs and you have a tea pot. Key to his tea pot is perfect joinery. To achieve this he slightly undercuts the piece

with a parting tool. The made of wood which has processed to allow it to unimaginable. If flutedbeams.com for and some CA glue is To complete the bending continues shaping until in place.



handle and feet are been specially be bent in ways interested see more details. The legs are turned to 3/4 by 3/4 applied to strengthen the piece before bending. process, he wraps the piece over a round and he is satisfied. He uses a rubber band to hold it



Turning an oval goblet

Art also demonstrated a few techniques he uses to achieve some of his other pieces. He showed us how he turns a oval goblet. The preparation is simple. He uses two 2 1/2" pieces of maple 7" to 8" glued to a center 5/8" thick waste piece. The glue is applied to the piece of wood separated by strips of paper to allow for easy parting a later stage. By drilling two holes at either end of the piece, this provides a reference point for aligning of the blanks while the gluing takes place. The holes will be turned off and disappear during the shaping of the goblet.

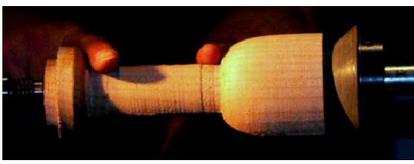


He starts the process using a roughing spindle gouge. To achieve consistent thickness without having to use calipers, Art drills small holes into the waste wood sandwiched between the two maple blanks creating a visual reference. He can now observe the thickness by simply stopping



Art Liestman the Artist continued

and rotating the lathe manually. Once the inside is completed, it is sanded and a finish applied. After roughing out the outside, he chips away at the stem remembering not to take too much wood away, since the waste



wood has still to be removed. At this point final shaping of the top part of the goblet is completed, the stem is refined further and the base is shaped. It is at this point that the goblet is



removed from the lathe and split with a wood chisel. Re-glue the goblet and remount it on the lathe. The goblet is held by a homemade tool used for his hollow forms. He now returns the goblet. Some hand sanding is required to smooth out the details. Once this is completed he applies a finish. The result is an oval goblet with a round stem.



Therming

During another segment of the meeting art introduced a concept called “therming” or “angular turning”. This concept is new to most of us but has existed for centuries.

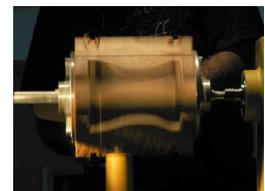
Wikipedia offers a definition:

Therming - mounting a carrier between centers, and then mounting the small workpiece(s) to the carrier, so that the axis of the headstock/tail-stock does not pass through any of the workpieces, and each workpiece gets cut only on one face. As noted in *Wood-turning Methods* by Mike Darlow, the etymology of the term "therming" comes via a corruption of the name of the Greek god Hermes, who was often represented as a statue set atop a plinth with a construction characteristic of thermed work.

For more information Google "therming" and you will find lots of articles discussing this subject.

He used three blocks mounted on a specially made jig to turn only one face on each.

Art stresses the importance of balancing the work. The blocks must be squared at both ends as well as their sides.



The pieces of wood are secured on each end with screws to prevent the blocks from rotating. He starts turning and gently removes wood until the surface is round. At this point he adds a little shape by marking the piece of wood with a sharpie and he turns down to that line. Once the surface is completed, the pieces are rotated 90 deg and the marking and turning process is repeated. After doing this on two sides, the pieces could be removed and mounted between centers and turned to a different shape or again rotated and the process continued until all four sides are turned. Below are some examples of pieces turned using the therming concept.



Gloves are an important part of a well-equipped woodturning shop. I would contend that a woodturner should put as much thought and research into selecting a pair of gloves as he (or she) would a gouge or a grinder. However, as I recently discovered, even a good pair of gloves is no guarantee that your hands will survive an accident unscathed.

The gloves that I use are made by Stanley, and are simple unlined goatskin items. I selected goatskin because the maker claims it to be more abrasion resistant than leather, and these gloves in particular fit me well and seemed to be well-constructed. They have worked well in terms of standing up to the usual abuse while providing a reasonable amount of "feel" while adjusting settings and aligning parts. I believe this last consideration to be important because a person is more likely to be wearing a glove when it is most needed, if that glove doesn't need to be removed all the time to perform finicky tasks.

After a year and a half of good service from these gloves, I was recently reminded that even well-chosen safety gear isn't sufficient to guarantee that catastrophe won't strike. The incident reminded me of a favorite saying - as soon as you make something idiot-proof, nature invents a better idiot.

In this case, the idiot was refining the inside surface of the rim of a vertical-sided bowl, after the wall had already been turned reasonably thin. I was using my left hand to damp vibration while the work was turning, trusting the glove to protect me from cracks and splinters. The rim shattered, and next thing I knew a shard was protruding a half inch or so from the middle finger of my glove, having made its way through two layers of goatskin.

Looking back, I would have done a few things differently:

- inspect the wood and CA-glue any visible cracks
- tape the outside of the rim with packing tape
- most importantly, don't go back to the rim once the lower wall has been turned to finished thickness!

In this case, luck was on my side. The shard pierced both layers of the glove, but missed my finger.

I'm still wearing the same gloves. When I go shopping for new ones, I might look for something more puncture-proof, perhaps at the expense of abrasion resistance. Or perhaps not. This incident taught me that it's a mistake to behave as though your equipment can protect you from all eventualities. It's clear to me that no glove will be absolutely puncture-proof, abrasion-proof, crush-proof, fireproof, and so on. More importantly, the incident reminded me not to behave as though any piece of equipment can be relied upon to protect me from my own bad practices.



There is an advantage in every disadvantage and a gift in every problem.

~John Johnson

Forthcoming Meetings

May: Saturday 22, 1:00 - 4:00 PM

- In May our Annual General Meeting (AGM) takes place. In past years this has taken from ten to fifteen minutes. Now is the time for you to think about how you can give back to the guild by becoming involved in the executive or the committees, and to think about who you would like to be on your next executive team. Current executives: Donald Porter, Pres; Graeme Evans, VP; Doug McBeath, Treasurer; Max Uhlemann, Secretary; Derek Wentworth, Member At Large. We will be adding a second Member at Large this year. You may make any suggestions or present yourself as a candidate to [David Christmas](#) (phone: 250 474 1142, email checkmate1@shaw.ca).
- The fourth in the series of Shape Challenges is due
- Home made jigs and tools will be the theme of the meeting. Bring in any jigs and tools that you find useful. We will have a detailed discussion on their uses and of how to make them. The members will choose the jigs and tools they want to see in action and they will be demonstrated in June.
- Instant Gallery

June: Saturday 26 June

- Jigs and home made Tools demonstrations.
- Instant Gallery

July and August: Holidays - no meetings

Trading Post - items to buy, sell or trade

The Guild is selling sandpaper. There is 120 and 180 grit left. It is a very good aluminum oxide paper. The cost is \$10.00 for 12 sheets. The sandpaper was kindly donated by [Skookum Tools Ltd.](#) Ask [Ray Franklin](#) or any of the Executive members.

For Sale:

- [McNaughton Centre Saver System](#) , Standard size - barely used. \$200. Contact [Jeremy Brown](#), (250)380-3535

Parting Off

Thanks to the many IWG members who have provided articles and photos for the newsletter. And speaking of thanks, don't forget to let the Guild executive members know that their hard work is appreciated.

We're always happy to receive your articles, photos, and comments. Keep 'em coming!

All the best,

Andre, Tom, and Jeremy