

DIMENSIONS

Newsletter of the Pacific Woodworkers Guild

At a Glance:

- Next meeting is Tuesday May 15th, 2001.
- 2001 Richmond Carvers Show is May 25-29, at the Steveston Community Center.
- The themes for the next few President's Challenges are as follows:

May - There will be two challenges at the May meeting:

- A toy that will be donated to the Christmas Bureau;
- A rocking chair scaled for a doll;

June - A functional wooden coin bank.

When Last We Met

By Fred Baldwin

Bill Ophoff started his opening remarks by thanking all of the club members and friends for putting together this evening. He then introduce **Carol Badgley** and **Janice Blight** who were from the Deep Cove Gallery that wants to display 2x4 works later this year.

Bill also offered an apology to **Russ Selwood**, whose name was missed from participants who are making the two old fashion wood working benches. **Guy Lautard** mentioned he has plans for a locomotive if anyone is interested. Bill also noted there will be two president's challenges next meeting (see sidebar at left).

The meeting was then turned over to **Paulin Laberge**. Paulin opened his remarks by mentioning that this year's theme was antiques and he thanked all for their participation. Paulin also drew our attention to prior years 2x4 projects brought in by club members that were on displayed around the hall.

He then began introducing the presenters ... [for complete coverage, see page 4]

The meeting ended at 10:00PM. A big thanks to **Bill Fox** and **Sharon** for again supplying the goodies and drinks, and all who organized this night.

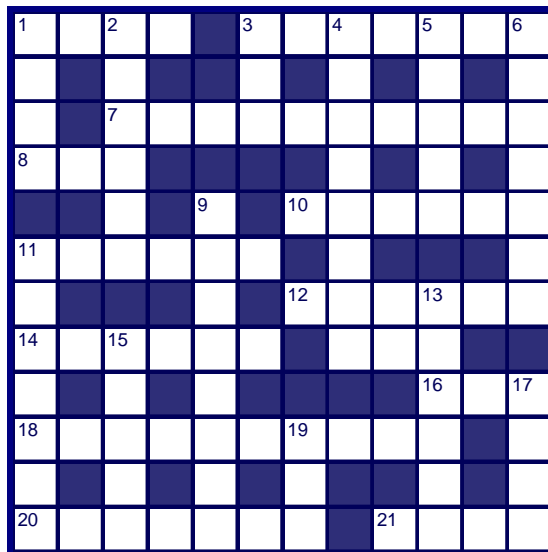
Puzzler

Across

1. Bet for support at the rear (4).
3. Matchboard in projection (7).
7. Description of stay – long or short – has nautical associations (10).
8. Also (3).
10. Restore your ego in a self contained step! Part of a house in this (6).
11. Tubby hidden in rot under the floor (6).
12. Back chair rail has this sort of slope (6).
14. Smart sort of Canadian fir (6).
16. Poorly (3).
18. Older laminated substrate for marquetry (10).
20. No pretence here (7).
21. Topless barrels seeking an answer (4).

Down

- 1+11. Consequence of applying the right methods (4,7).
2. Taken from the board (3,3).
3. Square on the course (3).
4. May stain the fingers (8).
5. On top (5).
6. Rotten (7).
9. Establish – mainly with part of a candlestick (8).
13. Not meant for other performers (6).
15. Forced foreign timber (5).
17. Projections from the ears (4).
19. Source of metal (3).



See page 2 for answers.



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Please direct newsletter submissions to the newsletter editor, Murray Mackinnon, via email: murraym@istar.ca or call 986-5471.

The Pacific Woodworkers Guild is a non-profit association of British Columbia Craftspeople dedicated to excellence in woodworking. Guild members meet on the third Tuesday of each month (except July and August) in Richmond, B.C.

The newsletter is published monthly, ten times per year, and distributed free to members and associate members. Membership is available to anyone interested in any form of fine woodworking. Membership fees are \$25 for twelve months; Associate membership fees (newsletter only) are \$15 for ten issues.

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 Art Eberwein
 Bill Fox
 Harry Taylor

Denis Reid
 Jan Dicks
 Klaas Focker
 Bob Bedier

Crossword Answers

Here are the answers from the crossword that appeared on page 1. No peeking!

- | | |
|---|--|
| 18. Lamina board.
16. Ill.
14. Spruce.
12. Inward.
11. Rotund.
10. Storey.
8. Too.
7. Telescopic.
3. Tongued.
1. Back. | 19. Ore.
17. Lugs.
15. Ramin.
13. Asides.
9. Ensnore.
6. Decayed.
5. Upper.
4. Nicotine.
3. Tee.
2. Cut-out.
1 + 11. Best results. |
|---|--|

Across

Down

Guild Video Library

Just a reminder, the Pacific Woodworkers Guild has an extensive library of VHS video tapes that can be rented by any member.

Tapes are available at each monthly meeting. Rentals are \$5 per month (please return rented tapes to the next meeting).

The video library contains tapes on a variety of subjects, including:

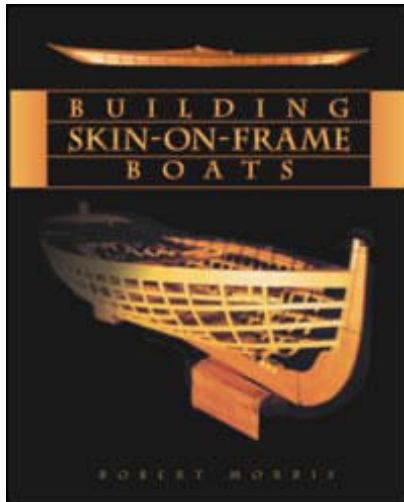
- Carving
- Sharpening
- Finishing
- Joinery
- Power Tools
- Etc.

Book Review: Building Skin-on-Frame Boats - Robert Morris

By Guy Lautard

Have you ever wanted to build a low cost one-man boat? (Or... "Today I watched a multi-million dollar yacht burn and sink in English Bay....."!)

In the Arctic, 1500 years ago, people picked up wood off the beach, and made highly sophisticated skin-on-frame kayaks. No thickness



planers, no table saws, not even a steel knife. It is possible to do the same or similar today, and I suppose the tools and materials we have now should make the job a lot easier.

About 3 years ago I learned that there is a shop on Granville Island where you can go and build a skin-on-frame kayak from ready-cut materials, under the coaching of the chaps who run the shop. As it happens, one of them has now written a book that provides the same coaching on paper.

With the information in this book, plus a small amount of determination, I think most anyone could build an entirely satisfactory kayak for a very modest outlay.

Skin-on-frame boat construction does not require a conventional strongback, lofting skills, etc. The dimensions of your kayak are determined by your own body dimensions: length is about 3 arm spans, beam is your butt width plus twice the width of your fist, and so on.

Little in the way of glue, nails, and screws are used. For the most part, frame members are joined with mortice and tenon joints, and/or with wood or bamboo pegs in holes, and then lashed with strong cordage. The frame is

covered with ballistic nylon fabric (bullet proof vest stuff), hand sewn in place, and then painted with hypalon or polyurethane. The result is a very personal vessel, lighter than most commercially made plastic kayaks, largely biodegradable, and likely to have a longer life as well.

If your first kayak is not perfect, my guess is that you will want to build another one, with refinements on methods and details.

The author groups into 3 categories the tools one might use on such a project: Vital, Good to have, and Blissful Luxury. When I studied this list, I thought to myself, "All I need is a draw knife, and I'm in the died-and-gone-to-heaven" group. Get at it, turkey!"

Perhaps because the book is aimed at "people," rather than at woodworkers, the author does not seem to suggest scarfing and gluing of good but shorter pieces to make the rather long pieces required in a kayak. I would think that this would be a good way to turn selected construction grade lumber into excellent kayak parts.

The book is nicely illustrated with drawings and photos, and covers construction of 2 types of open canoes, a pram, as well as 4 different styles of kayaks per se. There is also a chapter on carving your own paddles from a 2x6 or similar.

If this whole idea turns your crank, get this book, and get at it.

Building Skin-on-Frame Boats by Robert Morris; 271 pages, 17 chapters, plus appendices; 7-3/8 x 9-1/4". ISBN 1-551292-444-7 \$34.95 Publisher – Raincoast Books, www.raincoast.com.

Next Meeting

The next meeting of the Pacific Woodworkers Guild will be held on Tuesday May 15th, starting at 7:30 pm (pre-meeting demo at 6:30 pm)

The pre-meeting demo for May is **Harry Taylor** who will be demonstrating 3D Scroll saw work.

Our main speaker for the meeting is **Kris Frostad**, who is a member of the B.C. Viking Association. Kris will be telling us about a replica Viking ship that their group built in Steveston (but has now been moved to New Westminster).

2001—A 2x4 Challenge

By Fred Baldwin

There was a strong group of entries again this year, which once again demonstrates the creativity and ingenuity of the members of the Pacific Woodworkers Guild. Well done!

Here are the entries, summarized by category. The award winners are listed on page 5.

Novice Category



Harry Taylor presented a 3-foot guitar – and it plays – made from western red cedar. He used bowls to form the sides with the wood at approximately 1/16 in. thickness. The only problem he hasn't quite solved is how to keep the strings super tight by only using pieces from the 2x4. The finish was varnish. He estimated that he spent 4 months on its completion.

Henry Schultz made 2 clamps, roughly 4 feet long, from maple. One end featured threaded screws for tightening, with holes drilled (for dowel pins) running the length of his clamp.

Stuart McKenzie made a wall cabinet with two small drawers from Ash. His hinge system was fantastic as the doors opened and closed so easily and his joints were unbelievable. A nice piece. Oil finish rubbed out with Bees wax.

Bill Fox took us back to the 30's with an old fashion radio made with rounded strips (they were steamed) of oak. Min wax antique was the finish. And with a touch of fan fare he played a song from that vintage. Of course he was the only one who knew the song....

Gordon Bednard used cedar to fashion a two-piece portable camp chair with curved back and seat. The idea came from a project he did for the girl guides and this is a real winner for those who like camping. No finish was used, as he prefers the weathered look.



Intermediate

Steve Hansen, using zircote, built some old fashion tools including a plane, mallet, scratch awl, wedges, and miter gauge. As he described the tools he made, he noted that the overall shape of tools hasn't changed in centuries. All were finished with shellac.

Gordon Bednard – a busy woodworker this year –also put an entry in this category. He used maple to make a three-legged music stand. The bottom piece was constructed as a 4-sided tube to allow his daughter to adjust the upper stand to suit. Finish was clear Danish oil.

Expert Category

Art Liestman, who I'm sure really wants to be a musician, presented three Daxaphones made from maple. A Daxaphone is a rectangular box with a sound hole on top and a small wooden

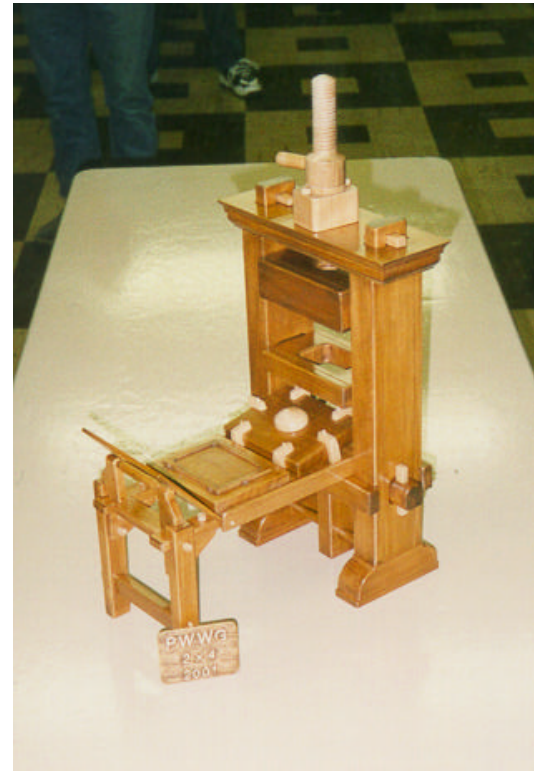
(Continued on page 5)

“There was a strong group of entries again this year, which once again demonstrates the creativity and ingenuity of the members of the Pacific Woodworkers Guild”

(Continued from page 4)
strip is attached to the top to create vibration and hence noise. He then seconded his wife Jan and Lou Hafer to join him and play – well they kind of can carry a tune... but. They already have their first gig lined up as they have been asked to play at our opening at the Gallery in Deep Cove.

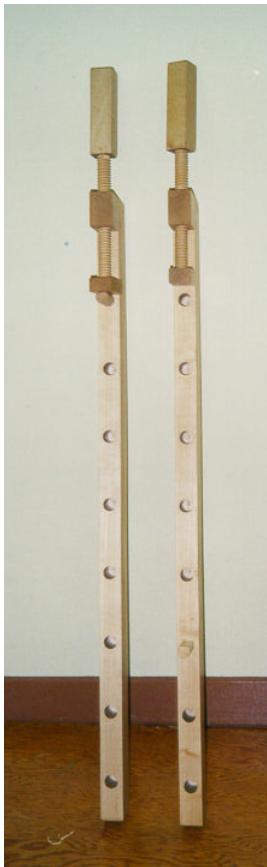


Phil Laliberte, using yellow cedar built a windmill – would you believe – that was all of 7 feet high. The base was three sided and the vanes were close to 4 feet in diameter. In addition, the cam for the vanes was offset so that as they turned a pumping action is created which would draw water from the ground. He mentioned that the three things that dominated the west were barbwire, the six-gun and his inventions or was it the windmill. To show us it worked he placed a large fan on top of a step-ladder for wind and presto the vanes started to turn – we never doubted you Phil.



Marco Berera, using maple, made a business card printing press. The detail here was just incredible. The idea for the press came from an article he read in the Vancouver Sun, and then he did his research on the net. He used a Gutenberg press as his model. As he took the pieces out of a box – all were numbered as over 100 pieces comprised this press – Marco explained how he cut, lathed, joined etc the pieces. Marco estimated he spent 150 hours making this press and in addition he didn't use

glue. All joints were either doweled or pinned. The finish was brown maple satin, lacquer sealer then semi gloss lacquer.



2001 2x4 Challenge Award Winners

Award	Project	Entrant
Best First Time Entry	Guitar	Harry Taylor
Most Historically Accurate	Printing Press	Marco Berera
Most Authentic	Printing Press	Marco Berera
Best Use of the 2x4	Windmill	Phil Laliberte
Winner of the Novice Category	Guitar	Harry Taylor
Winner of the Intermediate Category	Tools	Steve Hansen
Winner of the Expert Category	Printing Press	Marco Berera
People's Choice Award for Past Excellence	Briefcase (from 1999)	Phil Laliberte

Nostalgia—Flowers of May

Most of us grew up to the accompaniment of pleasant little jingles of which "*March winds and April showers Bring forth May flowers*" has always seemed to me one of the pleasantest, perhaps because of its promise of summer. It may not always be too reliable as a weather prophet, yet, even when we think of the infinite variety of the English Spring, sufficiently near the truth to warrant being handed down from one generation to another.

In later life one comes to realise that in its own way nature shadows forth this same combination of the elements in the life of a man. The good moments, the bad moments, the rough and the smooth glimpses of sunshine, moments of blinding pain, they all combine to form the person that he may be or the person that he fails to be. For like trees holding up their heads in March storms, we may accept the challenges which come our way or bend weakly before them, take advantage of every patch of sunshine for growing towards maturity or fritter it away. All these things we class under the sober name of experience, for they contain the very elements of life itself and come to us all.

Some form of conscious direction there had to be if this experiencing is to be of any real value. From time to time we hear it said of a man: "He never learns from experience." If this happens to be true, it points to some kind of inward confusion, a mental fog or chaos, which prevents him from coming to grips with reality. The ability to use a practical skill is an advantage in that it encourages concentration and provides a reasonable focus of interest. But unless the interest can be induced, practical ability alone does not get him very far.

The fact is we need to be able to achieve a degree of order within the self, the inner, hidden, rebellious, thinking, feeling self, if we are to profit from its experiences. We live too close to it and sometimes suffer from it too keenly for this to be an easy undertaking. And yet, consciously or unconsciously, every man has to do just that if he is to come to terms with life and work. The techniques of work can be taught, but the thing which cannot be taught, except very indirectly, is his own personal response to them. If behind it there is some kind of purpose, some forward thrust of character or individual point of view, these have their roots in his own development as a person.

The best things are of slow growth. Beauty

begins as a thought in the mind of a man before emerges through the skill of his hands, or has its origin in age-old processes of nature which evolve some lovely thing, a flower, a landscape, sunset and dawn, to gladden his eyes and refresh his spirit.

There are other things, which in the past have been matters of slow growth and acquired with the passage of time a mellow, tranquil. Such are the many little village and pleasant country towns, built for the most part modestly and decorously according to local tradition, which our own generation in headlong haste is recklessly destroying.

The man with true instincts of a craftsman is sorry to see these things go, knowing full well that under the bulldozers of the developers their passing is final. With them pass whole chapters of local history and craftsmanship, much of it humble and undistinguished yet something sound and wholesome at the core. What we are putting in their place is the swift, flung-up shoddy of the modern world.

All the more reason, then, for the true craftsman to keep his own inner life alive. Unless he trains himself to be perceptive and observant, it is fatally easy to lose sight of what is good and individual in quality and design and in his judgement to be lost in passive acceptance, so that he ceases to care. When we think, most of all with furniture, how intimately such things concern the home, then at least he can throw every ounce of his knowledge and judgement into trying to influence the judgement of others.

He can also choose the practical solution of making furniture to suit himself and so giving scope to his own ideas and aspirations. In fact, if he feels he has something to express in the matter of fine craftsmanship and individual design, this may well be for him the only solution. Even a few pieces, well placed and finely finished, can stamp a home with individuality and charm.

It may not be a rapid way of accomplishing anything but there are times when positive action of our own is the only sure and satisfying way. This is where experience and the experiencing of life can combine and fructify. We need all the acquired skill we can get but we also need the mental vision and the taste and judgement which have matured through the years before we can put even our best skill to its finest use.

Taking a lead from the millennium theme of the 2"x4" contest, this corner looks at some nostalgic pieces that were written during the post WWII decades of the last century. The themes of these pieces, however is timeless, despite changing styles, materials and techniques —
Murray Mackinnon