

### At a Glance:

- Next meeting is Tuesday June 18th.

### When Last We Met

By Steve Hansen

Before we could get the meeting officially started, the group patiently waited for the meeting scribe to show up. Fortunately I wasn't too far off and **Bill Ophoff** was able to get things going. Bill and the rest of us welcomed the many visitors to the May meeting. Hope to see you all back soon! Bill mentioned that **Jim Harold** (Wood Magazine) expressed interest in a 2x4 contest for his magazine and asked us for our rules and stuff.

Bill also talked fondly of the Fraser Valley Woodworkers 2x4 contest that he attended. For those of you that get a chance, you should make a point of attending one of their meetings, in Abbotsford. **Rob Prinse** can get you directions. Also, our two clubs have decided to combine for a summer BBQ event - time and place yet determined but looks like it might be in August and in the Langley/Aldergrove area.

A big thanks goes out to **Kelly McClay** for organizing the strip canoe classes. Way to go Kelly.

We had quite a big discussion over how our club should disburse the funds raised from our yearly raffle. A few years past we had kept all the money for the club and for couple of years we have donated it all to a charity. After several ideas were tabled and a vote was taken, we

have decided to donate 50% to charity and keep 50% for the club. There was some concern raised regarding liability insurance. Also, we may need to file papers to register the club as a not-for-profit agency, prior to getting approval for a lottery/raffle license.

We received a request from **John Cryderman** to "sponsor" a woodworking competition at the next BC Woodworking Show. This event would be in lieu of the Delta Family Workshop, which has been cancelled by Delta. The competition would include: receiving entries; security; balloting; basically running it! With a show of hands the idea was declined by the membership by about 2-1. We voted to respond to Cryderman that we fully support a children's workshop but are not keen on getting involved with a competition.

Onto show n tell: **Guy Lautard** was first up with an intriguing stitched hinge. It involves stitching two pieces together - the edge of each piece must be an arc; a series of holes, parallel to the edge are drilled to accept string which is then interwoven between each piece in a figure 8 pattern - see drawing - pull and tie the string tight after weaving. Guy says any type of string can be used - look for something durable (fishing line, dental floss).

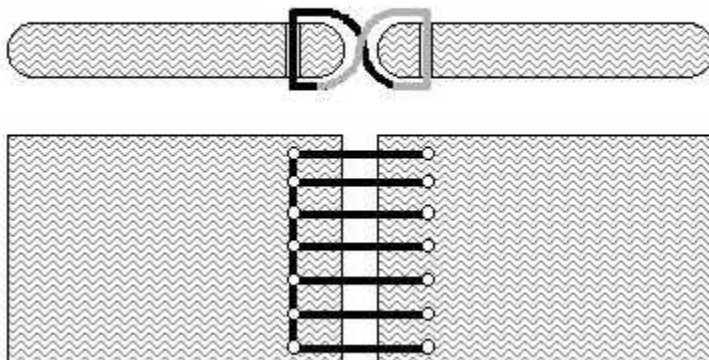
**Vic Wasend** showed off three lovely boxes, which had keyed corner joints which resembled dovetails. He explained the jig that he made to cut the slots for the keys.

**Steve Hansen** showed a small turned lidded box out of lignum vitae - fantastic wood to work on the lathe.

**Tony Carter** showed off a handsome swinging cradle. He had a problem with joint creep. As can be expected, lots of advice and comments came from the peanut gallery. One idea was to run a cabinet scraper lightly over the joint to level it off. **Rob Prinse** and Tony struck a deal where Tony would donate the cradle to our yearly raffle and Rob would replace the wood

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Guy's Stitch Hinge:





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Please direct newsletter submissions to the newsletter editor, Murray Mackinnon, via email: [mjm@zoolink.com](mailto:mjm@zoolink.com) 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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## Re-Iterating the Need for Dust Masks

By Steve Hansen

Thought I'd do another plug for (approved) dust masks.

According to the Vancouver Sun, a deadly fungus (cryptococcus neoformans), normally found in the tropics, is infecting partially decayed local trees, including Douglas fir, grand fir, red alder and Garry oak. The regions identified as infected include Parksville and Cathedral Grove Provincial Park, Alberni. Vancouver Island Chief Medical Officer, Richard Stanwick says that people most susceptible to the fungus are those with previous lung conditions and smokers. Symptoms include a cough that lasts for weeks, sharp chest pain, shortness of breath, weight loss, night sweating, fever, severe headache.

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

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

*James Krenov, doyen of the American school of woodworking, officially retired from teaching this year. He leaves an incredible legacy and to honour him we reproduce selected items from his book "A Cabinetmaker's Notebook".*

## James Krenov—Selected Articles (Part One of Five)

Working alone poses problems of discipline and aims, and you have to get on lifelong terms with your work and yourself. For most of us, in the beginning stages and perhaps always, it's a condition of struggle and discovery and secret satisfactions. Sometimes you are not making as much money as the plumber or the pipefitter, but you are alive with your work, and I think that one of the important points to keep you going is that you enjoy it—not hobby enjoyment or periodic enjoyment, but the enjoyment of *being* with it. That, of course, means that you must save your energy, you must develop methods of working with wood that lead to a sort of harmony, a satisfaction that you are, with a minimum of effort, achieving the maximum of sensitivity. You are saying what you want to say, finally, and you're doing it in a way that, despite all the sweat and hard work, gives you satisfaction. This is the way you want to live.

Of course, one of the great troubles has been that people have not always understood that this kind of craftsman usually does fine, honest work—work that will last a long time and be fine to experience. And the craftsman - a vicious circle - the craftsman gradually becomes alarmed and saddened, and even humiliated by his inability to make ends meet. At that point something happens to all but a very few. Things change somehow. A small compromise leads to another small compromise, and finally we wind up doing something that we do not really love. It's a sneaky thing.

I think that what I would like to do before it is too late is to get this across to a few craftsmen-to-be who will work after me, and also to a public which will be there to receive them, because we are living in a time when, I believe, this is important. Fine things in wood are important, not only aesthetically, as oddities or rarities, but because we are becoming aware of the

fact that much of our life is spent buying and discarding, and buying again, things that are not good. Some of us long to have at least something, somewhere, which will give us harmony and a sense of durability—I won't say permanence, but durability—things that, through the years, become more and more beautiful, things we can leave to our children. We can enjoy them while we are here, and even if we can't surround ourselves with these things (we can't, of course, and we shouldn't), they should be here for those of us who long for this sort of thing.

I've never believed that a really good craftsman is intended for a tremendous public. A museum can show a thing or two to countless people, but the craftsman lives in a condition where the size of his public is almost in inverse proportion to the quality of his work. It sounds like a contradiction, but what I mean by quality is the total content of the work that he does. And he really hasn't that much use for a hundred or two hundred people each year banging on his door, wanting things, because, finally, this craftsman is the one who does the work himself, and gives people something very personal; not very much of it, but very personal and therefore not accessible to everyone.

To the right people it brings joy, and I think that if some of this form of craft were handled better by educators and museums, people who want to help the crafts, then even more craftsmen would be encouraged to try to become aware of wood in this sense, and become attuned to wood. Wood with luster, with depth of tone, with delicacy; coarseness - masculine woods, feminine woods. It's a matter of mood and method, and the whole thing then becomes a cycle and away of working, with wood as the beginning of it all.

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## Next Meeting

The next meeting of the Pacific Woodworkers Guild will be held on Tuesday June 18th, starting at 7:30 pm. Pre-meeting demo at 6:30 pm.

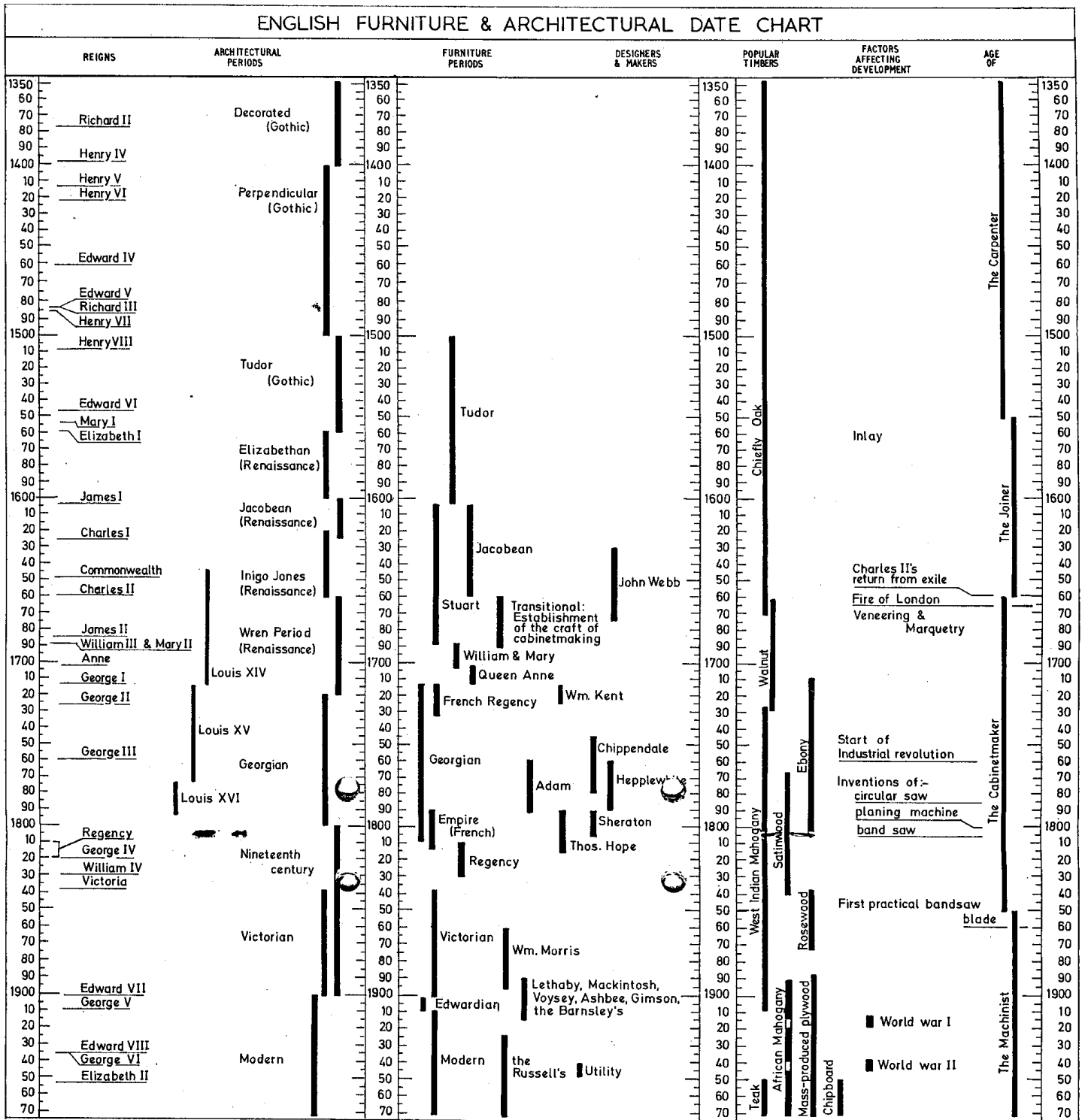
## When Last We Met (con't)

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that Tony used to make the cradle - with black walnut. I think we over-heard Tony saying that he consumed a hundred board for the project!

**Paulin Laberge** talked a bit about next year's 2x4 challenge and tossed out the idea of a common project and invited ideas from the membership as to a theme - no theme, etcetera.

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## Wanted—To Use (Not a Collector)

Record O20c circular compass plane. Also, traditional Japanese planes, in particular, an adjustable sliding dovetail plane. Please contact Adrian Gauthier at 604-522-0538.