



CENTRAL COAST WOODTURNERS

**A Chapter of the American
Association of Woodturners**

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Chapter Meetings

9 AM 3rd Saturday
of each month
Jan 17th
Feb 21st
Mar 21st

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Announcements:

It was suggested that the **Holiday Social** be held earlier in the month as we had a low turnout in reservations, probably related to some leaving the area early for their holiday get-togethers. It was also mentioned that the cost of a luncheon meal at \$26 may be a bit high. Suggestions for alternate sites would be welcomed. Email George.

A **May** demo by **Art Liestman** is confirmed for **Monday May 4th**, site to be determined.

Check this out: artliestman.com

The Chapter visit to **Forgotten Woods** in Cayucos was informative, rather well attended and the prices of the inventory were reasonable. It was offered that their shop would be available for a Woodturning Demonstration in the future. We will consider this! The owner, Lance Peck, got some good band saw advice from **Bill Hrnjak** regarding the proper blade for sectioning large logs. He needed fewer teeth per inch for an efficient cut. Thanks, Lance, for the informative visit.

A **Rookie Camp** [Sawdust Session] may occur in January; stand-by for a notice.

Everett Eiselen was featured in a New Times article about his **Circle Bowl** on exhibit in the **Cal Contours** Show at the SLO Art Center. The Tribune also had nice coverage of the show.

Cal Contours will be open until January 18, 2009.

Bill Peterson noted that the Arroyo Grande Rotary Club has adopted the Lopez Continuation High School and will need **Bottle Stoppers** for a fund-raiser event. He passed out 50 kits to members and would like another 50 stoppers by next meeting. So...the Challenge Project for January is Bottle stoppers!

The **Anchor-Seal** ordered last month is here and was dispensed to those interested and bringing their own containers.



For those of you who were not in attendance at the December meeting, you missed an **animated discussion** covering the Cal Contours Exhibit, the lack of club participation and also the poor response by the State woodturning community to participate in this statewide exhibit at the SLO Art Center. Apparently this is not a problem unique to us...note the following article by the Editor of the British magazine, Woodturning.

A CALL FOR TURNING ENTRIES.....

Why don't more people enter club competitions or national ones? I am privileged as I get to judge competitions and some of them have great prizes and prestige attached to them, however, it seems that there are not as many entries as there could be.

I recently judged a national competition and there were only 18 entries. The kudos alone would have me entering like a shot if I were eligible.

Judging is a hard thing and a heavy responsibility. It is, by default, necessary to make value calls on work and one must try to find fault with pieces in order to arrive at a winner. In other words, it is a process of elimination. It is hard because it is like treading on someone's dreams. A lot of hard work has gone into the work and the entrants have willingly offered themselves for appraisal, critique and judgment. It takes bravery from the entrants as the judges have a good old look and scrutinize form, function, and finish and so on.

Do people not enter because one may have to submit photos of the piece first? If this is the case, why not get the club to ask a good photographer to take pictures of people's work for their portfolio? This is not hard and I am sure someone would be willing.

Why are people apprehensive to show their fellow club members what they are up to? I think most clubs are non-threatening in their approach. They share ideas and experiences but it has to be a two-way thing.

Maybe traveling with a piece to and from the exhibition puts you off? If there is more than one in the club entering, why not share the journey?

Or perhaps you think you are not good enough? Many competitions have different categories so you will be competing on a level playing field as far as ability is concerned.

Finally, maybe one makes the choice that it is not for me. That is a valid choice but remember we are part of a community and each of our actions has an impact on others. If you give it a go, others may follow suit and learn from your work.

It takes some bravery on the part of entrants but the rewards are that you are showing what you are up to and where you are at in your woodturning journey.

So go on and give it a go! The worst-case scenario is that you do not win but by being daring, you may end up winning a prize!

Mark Baker, Editor, Woodturning Magazine

Challenge project: Napkin Rings

Bill Hrnjak: These Rosewood rings were turned as individual units using a MDF mandrel and double faced tape to stabilize. The rings were finished with Minwax Tung oil.

Rick Haseman: A 6" piece of Madagascar Rosewood was mounted in the chuck and the center hole was drilled. He then made a mandrel for holding the work piece in the Legacy machine and carved the spirals. Then the tube was band sawed into individual rings. Be careful when using the chuck in the expandable mode, thin walled tubes tend to split. No finish was applied, just buffed them to a nice smooth appearance.

John Penner: Using Holly and 1/8th inch black Plexiglas, John created rings with a center black ring and a nice box to contain the four rings. After turning the outside and band sawing into individual pieces, he drilled the center hole on the drill press. Holding the individual pieces by hand proved troublesome...so a hose clamp and channel-lock pliers solved the problem.

John Long: I turned two Cherry rings and two Walnut rings from corner cutoffs of larger circular projects. The holes were drilled first and then each unit was placed on a shop-built mandrel. Interestingly, just as I started this project, I received an e-mail about a custom built mandrel for turning napkin rings. You were to turn a Morse taper on one end and a tapered mandrel [from 1 1/16th to 15/16th] to hold the drilled blanks. Then a “keeper” was placed between the tail stock and the work piece to stabilize your “ring”. Each ring had a different design, requested by an outside source...finished with a 3-part friction polish.

George Paes: Four nicely patterned rings were turned from multi species glue-ups. The finish appeared to be lacquer.



Show and Tell



Gordon Rowland: The final phase of a low Myrtle bowl that came to the last meeting without finish and an uncompleted base. Today we were presented with a finished piece that represented lot's of hand work as the base now consisted of four integral ball feet about 1/2” in diameter. The apparent challenge was to create four equal round feet and an exterior surface smooth and continuous from rim to the center of the base. This rather nice piece will make its way to the Holiday Social for the gift exchange. [Note: Terrell Cohen was the lucky recipient, and this was not his first G. Rowland piece from a gift exchange!]

Joe Mansfield: Two very nice segmented bowls with geometric accent bands around the circumference. The woods are Maple, Purpleheart and Walnut and finished with wipe-on poly. He normally uses Titebond as a glue of choice.

Bill Peterson: Using a light “Mystery” Wood, Bill is getting his wall thickness thinner and thinner.



David Burns: A dish from light wood and a dark low bowl turned green and then finish turned. The grain pattern was quite nice; too bad the wood is unknown. The finish of the bowl was Watco Danish oil and the plate was finished with lacquer.

Bill Badland: This nice cylindrical Mahogany sea salt container had inlaid sea shells in the lid.

George Paes: A larger Redwood funeral urn, possibly for a person, has a threaded cap using glued in Maple inserts for threading. The spigot on the base was also Maple. This was especially necessary because of the softness of the Redwood. Lacquer was the finish of choice.

Rick Haseman: Now we know what Rick does with the left over veneer pieces. This was in the form of a nearly 3 ft diameter disk/table top with a “starburst” pattern of contrasting wood triangles. I imagine the glue up and cutting of each piece was a real test of patience.



Turner Biography: Gordon Rowland



My career started as a physics and chemistry teacher. After three years of teaching, I realized I was only \$600 a year away from qualifying for food stamps. My career turned to engineering. I became a chemical engineer working in Bakersfield reviewing construction projects for air pollution emissions. It took me two years to realize Bakersfield is hot and I changed careers again. This time I moved to Santa Maria to work on the Space Shuttle and I have been an engineer of one kind or another at Vandenberg ever since.

As with other members, I started wood working in my 8th grade shop class and I still have two of the pieces. Examining the pieces I can still see my mistakes but now I am much better at hiding the mistakes or burning the evidence. I put myself through college by designing and building waterbed frames, which you may find referenced in the fads of the 1970s. I spent many hours carving only to realize that my carved horse looked more like a dog on steroids. About 1990 I bought a 1950s vintage wood lathe that came with craftsman tools. Several years ago I bought a Nova 3000 lathe with a 16 inch swing and my collection of tools has grown considerably.

My first attempts at turning made me think that I better find out how to turn wood. The club advertised in one of the local papers and I went to a meeting in Santa Maria. The club members were eager to help me learn. Over the years, the club has provided me the opportunity to learn from a great selection of wood turning demonstrations. I attribute most of my woodturning knowledge to our club; we have many accomplished and talented turners, each eager to share their knowledge.

I get great enjoyment from designing a piece and following the entire process. I typically start my projects with a piece of wood and try to come up with a design to fit it. I use graph paper and draw many profiles before I start. When I start turning the piece the design will often change to fit the wood and the turner's mistakes. There seems to be a short interruption in the creation process for the actual turning, somewhere between design and sanding. My favorite projects are collaborative projects.



NEXT MEETING:

**9:00 am, Saturday, January 17th, Odd Fellows Hall at 520 Dana St.
San Luis Obispo**

**Challenge project:
Wine Bottle Stoppers for Bill Peterson's Charity Event**