



CENTRAL COAST WOODTURNERS

A Chapter of the American
Association of Woodturners

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Chapter Meetings

9 AM 3rd Saturday
of each month
Feb 18th
Mar 18th
Apr 15th

January 21, 2006

Guest:

Brian Lawler, San Luis Obispo

Announcements:

California Contours, scheduled to open May 12, 2006, has not generated the participation expected. 700+ turners received e-mail announcements and we received about 240 responses. Of those we have 42 entrants including 10 Central Coast Woodturners participating. We have 111 pieces to be juried and the hope is to have 75 items for display and sale. We expect to have the findings of the jury in 3-5 weeks.

George announced that one of our pioneer members **Jim Haas**, has passed away. George will be attending the service on Saturday, Jan 21, 2006 representing the Chapter.

Those members going to the LA area in the near future should consider checking out the show at the **Del Mano Gallery**, 11981 San Vicente Blvd, W. Los Angeles. A new show opens **March 18**. This is a worthwhile visit; the show does represent other media besides wood.

Hospice will be hosting a fundraiser **April 1st** and members are encouraged to turn something to donate to the event.

George has submitted a grant application to the **AAW** for \$500 to buy live centers and chucks for a local high school.

Bill Bailey announced that his shop is nearly done; we hope that there will be an open house for all to see Bill's "Shop from Hell".

Rookie Camp!!!

Saturday, February 11 at George's shop starting at 9 am and ending when the last guy goes home.

A Bouquet to **Bob Gandy** for the donation of two woodturning books to our library; thank you Bob.

Dues for 2006 are due now! [\$25] If not paid by next meeting, you will be dropped from the mailing list! No Newsletter.

After a rewarding Treasurer's Report [account balance **higher** than same time last year], Terry suggested the drawing be done with one **Free** ticket to each attending member. Unanimous approval!

Ken Ray reported on the 2005 Holiday Party at the Madonna Inn and expressed his disappointment with the service and attention we received from the management. We will be revisiting this issue at the next meeting.

Note from AAW:

On Friday, January 20th, after allowing for all AAW member renewals or joining applications with a January 15th posting deadline to arrive at the AAW office, they had the drawing for the two full-size Delta lathes. These lathes were generously donated by Delta Machinery. They are valued at \$2,250 each. As the rules stipulated, one member would be selected by random drawing to win one of them. This member would name their favorite AAW chapter and that chapter would win the second lathe.

And now for **the winner** (drum roll)..... **Gilbert Hite from Willamantic, CT and his lucky chapter is Central Connecticut Woodturners.**

All members who join or renew their membership in the AAW for 2006 will receive the Fundamentals of Sharpening DVD, a \$34.95 value along with their '06 Resource Directory and magazine the first part of April. If you have members who have not yet joined, they can still do so at:

<http://www.woodturner.org/org/mbrship/>.

Challenge: Turned object no larger than 3” in any direction.

Terry Cohen: A very nice thimble from Rosewood that was lost in the 3” check box.

John Long: Not wanting to waste any space in the 3” dimension, John turned a 2 7/8” cube of Black Acacia and brought along his test piece with the spigots still attached to show that it was not “turned on the band saw”.

Mike Magrill: A nicely figured hollow vessel from Madrone Burl.

Jerry Scott: A Purpleheart pendant with an agate insert and a Maple pill holder from a kit that turned out larger than he wanted to carry in his pocket.

John Penner: Using his homegrown supply of Juniper, John created a nice cup shape.

Bud Richmond: A large [for Bud...1” x 1.5”] Ash bird house with a Walnut roof. George said he can’t use this one for next month’s challenge!

Don Barr: A rough edged vessel using Buckeye Burl. A discussion of sources of Buckeye burl followed.

Lindsay Pratt: Zebrawood became a small mouthed vessel decorated with two inlaid rings of crushed blue stone.

Bill Ramroth: A lidded music box and a lidded box with a Shamrock shape inlaid in the lid.

George Paes: To do small things, George used the club lathe to create two hollow vessels from Elm.

Gordon Rowland: He used dental burrs and an air drive hand piece to pierce the walls of a small vase decorated with a black lacquer finish. The interior was coated with 18 k gold leaf material applied with a fiber tipped pen.



Show and Tell:

George Paes: Sandblasting to add a new dimension to our turning is under study by George and Gordon. George brought various samples of the effect on different species. They have learned that air pressure, time, species and particle size of the “sand” all are variables in the final result. Other members contributed to the discussion and we are awaiting new results next meeting.

George reported on the sanding mitt he won last meeting. It works well on spindle work but can tend to fly off your hand at times. Probably a safety feature...

Paralam can be turned as shown by George's large platter. This material is formed with scraps from plywood manufacture. His large platter from Myrtle has a satin lacquer finish.

Terry Cohen: He showed and explained the function of his Sorby spiraling tool as used on his napkin rings last month.

Bill Kandler: Bill discussed the method of gluing up the segments for the bottom of a bowl using dowels to separate the two halves of segments to equalize pressure while glue sets. He then band saws the base into two discs and repositions them so that joints are supported by the other segments for a more stable base.

Mike Magrill: The Beal system was used to buff out the Deft 50/50 lacquer finish on this low flat bowl from Yew. The other bowl was from Fruitless Mulberry.

Sam Field: More of that north county Almond became a natural edge bowl that unfortunately performed like a prior piece with a split in the sapwood. Very nice grain and color.

John Penner: Never give up...take that six year old Manzanita bowl, remount it and turn the walls much thinner. Very nice result!

Lindsay Pratt: I would describe the piece as like a Lotus blossom, using Walnut as the base and maple for the petals. This was two species laminated and assembled by stave construction. Lots of work and a nice result.

Gordon Rowland: The last appearance of this Maple piece was May 05...what a change and much evidence of lots of carving and sanding. It now has an oil finish [Liberon first coat and the next coats with Watco Danish oil]. Gordon described how he uses small bits of sandpaper and sticks them on plastic handles to reach into narrow, awkward places.

From Paul Shotola, President of the Chicago Woodturners, December 2005:

"The material was pure, and his art was pure; how could the result have been other than wonderful?"

Is it not great to be able to quote Thoreau? I found this line in an essay on Wharton Esherick, a 1900's pioneer of wood craftsmanship. Esherick was a social renegade, a recluse, and a genuine "starving artist". He had a true connection to the natural world, and was inspired by nature, rural life and the simplicity of the Arts and Crafts philosophy in an era that celebrated the Industrial Revolution and the hustle and bustle of city life. A copy of Thoreau's "Walden" was on his nightstand. He was true to his vision, however, no matter how poorly his art sold during his lifetime.

As woodturners, is our material pure? It is the most organic of materials for both art and craft. No two pieces of wood are alike, even cut from the same log. The material can shape our direction, or it can be chosen to highlight our vision. Wood can be the finished surface and structure, or serve as a canvas for further treatment, such as carving, dye, paint, and an unlimited number of manipulations. Wood is dynamic and has apparent limitations, but careful use of the material can more than compensate for the challenges inherent in working with it.

The harder question to answer is: "Is our art pure?" What makes art "pure"? Is it originality, a fair curve, a balance between elements in the work? Is it the emotion that is raised in the viewer's mind? To my mind, when your own vision comes through, when your personality is on display in the finished work, there is purity in your art. That's when you tell your own story.

Ray Key calls the process "finding your own voice" and that is a challenge. It comes after the craftsmanship is attained. It comes after the study of the artists and mentors before you. It comes after your eye is trained to recognize fine form, balance, color and scale. But I believe it can and will come to you. Your inner vision is not like anyone else's, and if you let your "voice" out, your artistic goals will be achieved. Can the result be other than wonderful?

The next time you step up to the lathe, look for the purity of materials inherent in wood, let your own voice help you find purity in your design, and please turn safely.

For more information on Wharton Esherick, visit: <http://www.levins.com/esh5.html>



Challenge project: A Turned Birdhouse

Next meeting:

**9:00 am, Saturday, February 18th, Odd Fellows Hall at 520 Dana St.,
San Luis Obispo**



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