



CENTRAL COAST WOODTURNERS

A Chapter of the American
Association of
Woodturners

President

George Paes
(805) 929-1423
gngpaes@
sbcglobal.net

Vice President

Ken Ray
(805) 528-8458
vivray@juno.com

Treasurer

Terrell Cohen
(805) 473-9045
tcohen@pacbell.net

Librarian

Don Barr
(805) 226-8252
donaldebarr@
earthlink.net

Newsletter

John Long
(805) 543-0969
cdory@aol.com

Chapter Meetings

9 AM 3rd Saturday
of each month
Aug 20th
Sep 17^h
Oct 15th

July 16th, 2005

Guests:

Larry Rogers – Bill Peterson
Bernie Dennison

Announcements:

Higgins Lumber; has 12/4 maple, good for bowls, you have to ask for it and mention membership in club. [about \$6.50 bd/ft]

Cindy Drozda, a potential demonstrator, has her work profiled in **Woodturning** magazine, issue # **148**. You can also visit her website at www.cindydrozda.com

It was brought up that the **AAW** discounts can apply to **low speed grinders** and the club should consider a purchase for use by demonstrators and in our own club events. More discussion on this at the next meeting.

Terry Cohen: Budget report indicates a cash balance of \$3000. We lost a bit on the demos, but the drawings income helps to boost the cash balance. This month: **\$58**

Our **Tax Exempt** status is now official. So, any donations to the club will be considered a tax deduction for the giver.

George suggested that when traveling, look up area clubs and dealers in the **AAW** directory before your trip and consider attending any available club meetings along your route.

Terry described constructing small sanding disks from metal rod, wood scraps, neoprene foam and Velcro hook material. He used the flexible CA glue for assembly. Sizes varied from about 1/2" diameter to 1". These can be useful to finish off small diameter bowl and vessel bases. **Ernie Miller** commented that the center of his 3" disks is still good and can supply material for these small sanding disks. Sharpened metal pipe of the appropriate size can be used to cut the circles.

George described making the "Scobie" tool to support the chuck and work while carving. This unit allows one to set the piece at a lower level than by using the tool rest banjo to hold the chuck [with adapter]. It is also adjustable in all planes for easy access to your piece.

Challenge: Some type of off center turning.

Terry Cohen: A tall three sided Sycamore vase. He used his small disk sander this is one.

Bill Peterson: A walking stick with off center turning of the handle to create the grip.

Gerald Davis: Doing a small three sided vase leaves little tolerance to hit the setup accurately. Gerald did rather well.

Bill Kandler: The first stage of a segmented piece was presented with the assurance that the completed item will be at the next meeting.

John Long: Using three centers of rotation on each end of a cylinder gave a sampler of shapes to be created. The wiggling of the ends can make one dizzy.

George Paes: Using a large slab of Elm, George created a natural edged “platter” with concentric circles turned on the face and then circles using a different center of rotation. This 20” plus diameter of irregular bark edged timber must have created a bit of fear in the operator, like a giant saw blade.



Show and Tell:

Terry Cohen: A natural edge Walnut bowl finished with Master Magic satin. Almond wood for a natural edge bowl finished with Brie Wax. A large Sycamore platter with a nice grain pattern. This piece is unfinished and prompted a remark from **Ken Ray** about the hazards of finishing a piece that has been handled a bit; the skin oils may interfere with obtaining a fine finish.

Don Barr: Master Finish Satin was used to complete “the Natural Edge” piece; his finger is better.

John Penner: A nice bowl from Myoporum wood.

Barry Lundgren: A large lidded container of Bloodwood. Barry noted that the fit of the lid increases in difficulty as the opening goes beyond 2". The fit of the lid is sensitive with changes in temperature and humidity, even with wood dried for over a year.

Sam Field: Almond was used to face a magnifier case. A low bowl using Nectarine wood. Careful with a jam chuck, it is possible to crack your workpiece as Sam experienced with his lidded box.

Bill Badland: A collection of natural edge bowls from various woods.

David Burns: A three legged box from Honduran Mahogany. Dave learned that people were attracted to his bottle stoppers if they contained inserts of stone/glass.

Bill Kandler: After attending a Richard Raffan class in Provo, Bill presented a sphere from Gaupinol, a hard fine-grained wood; a suction box from Ambrosia Maple, and a lidded bowl from Elm.

John Long: As an example of things for a novice turner to attempt, he showed a wine bottle shape from old Redwood fence post.

Gordon Rowland: Another marbled piece that he colored the inside of the bowl part with an art pen to match one of the colors of the marbling process. This required repeated applications to achieve the effect he desired.

Rick Haseman: The brushing lacquer he used on his Ambrosia bowl gave problems requiring sanding to achieve a smooth surface. The Goncalo Alves wood bowl has striking figure and a pleasing shape.

George Paes: Another cowboy hat challenges George to obtain the thinness required to shape the hat to fit the head. He shines a light through the wood to judge thinness.

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How does one determine the proper wall thickness of a wooden bowl in relation to diameter? For example, I wouldn't make a 3"-diameter bowl with a 3/8" wall thickness, but I would make a 12" one that thick. Is there any standard?

How thick to make the wall of a bowl depends on many things. How thick do you want to make it? The kind of wood you are using may determine how thin the bowl can be turned. Is the bowl functional or for display? The turner has to decide how thick the bowl should be and why it should be a certain thickness. Then the bowl should be turned to meet these criteria.

In general, utility bowls such as salad bowls or others made for functional use have thicker walls than bowls turned for exhibition. More important than wall thickness, however, is the form of the bowl, which should have pleasing lines flowing from the rim of the bowl to the foot. Wall thickness should be fairly uniform from the rim to the bottom of the bowl, but some turners prefer the wall to be slightly tapered, thinner at the top than at the bottom. Other turners prefer the opposite with the wall being a little heavier at the top than at the bottom. Take your pick. Most importantly the bowl should be well turned, properly sanded, and finished with the foot diameter appropriate for the size of the bowl. If you want precise numbers for wall thicknesses, refer to this table taken from one of Ray Key's excellent books. These ratios are usually applied to domestic bowls.

Measurements are a good guideline, but a statement from Ray Key summarizes the challenge of turning bowls, "We are back to spontaneity, that immeasurable, indefinable quality that makes constant success so elusive! We will make good bowls often, special ones only rarely."

Proportion			
	Height	Diameter	Wall Thickness
Sugar bowl	2"	4"	3/16"
Side Salad Bowl	4"	6"	1/4"
Salad Bowl	4"	10"	1/2"
	4"	14"	5/8"
	4"	18"	11/16"
	6"	10"	1/2"
	6"	14"	11/16"
	6"	16"	11/16"

This question & answer from Dale Nish, taken from Woodturning Design, Summer 2005

For Sale:

36” Band saw, 5 hp motor; \$1500.....**20”** Woodfast Lathe [M910 – 38”]; \$1500

Call: Barry Lundgren, 466-0369

*****Notice...The new date for the Picnic will be Sunday, October 2nd.
At the Nipomo Regional Park off Tefft St.**

Challenge project: Create a tool... primarily from wood.

Next meeting:

**9:00 am, Saturday, August 20th, Odd Fellows Hall at 520 Dana St.,
San Luis Obispo**



John Long
657 Rancho Dr.
San Luis Obispo, CA 93405