



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 19th

Feb 16th

Mar 15th

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March 15, 2008

**Guests: Dave Douglas, Thunder Bay, Ontario
Steve Zawalick, Iron Wood Designs**

Announcements:

Bill Kandler and George Paes had a conference with the new curator, **Gordon Fuglie**, at the San Luis Obispo Art Center about the **California Contours** exhibit. It appears that the Opening of the new show will be **December 5, 2008**. Entry data will be made available within the next few months.

The annual **Fall Picnic** at the Nipomo Community Park will be Sunday October 5. Look for details in the September newsletter.

The date for the **Holiday Luncheon** in December will be the 21st at Steamers of Pismo.

George passed out small samples of White Gorilla Glue.

Steve Zawalick, owner of Iron Wood Designs and producer of **Bloxygen** distributed two cases of **Bloxygen** to members. It is a great product that saves your finish from skinning over and/or congealing in the can.

The **Utah Woodturning Symposium**, Provo, is being held on new dates, May 22 – 24, at a new location: Utah Valley State College in Orem, Utah. www.utahwoodturning.com
Don't miss Super Wednesday at Craft Supplies, Provo.

Tom Bullock donated multiple band saw blades [105 in], Thanks for sharing!

Bill Hrnjak gave a demo on the easy method of folding band saw blades.

The last **Rookie Camp** was a great success!

George proposed that the club donate \$100 toward the medical bills of past president of AAW, **Phil Brennon**, who is now a paraplegic as a result of illness. The chapter approved the donation.

Challenge project: A Toothpick Holder

Bill Kandler: A lidded, segmented box with a hole in the lid. By tapering the inside of the lid to guide the picks to the hole...all the picks tried to escape at the same time ...Jam up and no picks. He determined that a flat surface would work better.

Gerry Davis: A Koa tray with a spherical toothpick holder. The holes were drilled using the lathe index to position the piece and supporting the drill with the tool rest. The finish was beeswax.

Awilda Wilson: A pull up type dispenser using Purpleheart for the body and lid, topped with a Cindy Drozda style Walnut finial.

Bill Badland: A wall hanger type with a Walnut backing and a Maple container that may hold toothpicks, matches, etc.

Don Barr: Walnut was used for a lidded box, with the lid fitted for easy removal.

Bob Goss: Another “pull-up” type dispenser using Myrtle.

Kenny Moore: Cypress was used for dispenser with holes in the top with the same design glitch as Bill Kandler’s. Changing to a flat surface on the interior of the lid should solve the problem.

Gordon Rowland: Suspected of being a “Friday Nite Turner”, Gordon completed a Maple holder with a “terraced” profile, after the first attempt blew apart.



Show and Tell

Barry Lundgren: More large Red Oak natural edge bowls from the downed Santa Barbara tree. Most of the bowls dry to a “football” profile. Barry turns them wet and described the problems of the oak jamming his chain saw. He noted that soaking the chain in clean water made the cutting much easier. Using CA glue to stabilize the natural edge was very useful on this project.

Bob Goss: A nice lidded box from Desert Ironwood with a nicely placed Maple burl inset.

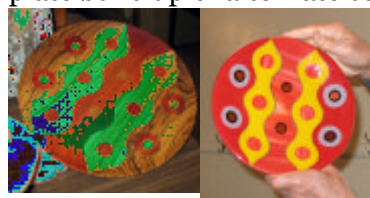
Kenny Moore: Using a bi-color piece of Rosewood, Kenny made a nice Slimline Pen.

Gerald Davis: He brought a wood bowl from the thrift store showing signs of a machine production by Woodcraftery.

Bill Kandler: Starting with a punky piece of Sycamore, the final shape dictated by the wood’s condition was a large egg shape. This was supported by a bi-colored wood stand.

Rick Haseman: A low bowl from Marble wood that has an interesting grain pattern. A plate built-up of alternate layers of differing woods which have inlaid circles of the adjacent wood. [I think a photo will help my description]. Then Rick unveiled a glass plate built-up of alternate colors in patterns similar to the wood plate, most amazing.

Gordon Rowland: Gordon displayed a helpful sanding hint. He stacks sandpaper in decreasing grit sizes and staples them together into strips of various widths, insuring that he has the next grit handy when it is needed.



Speaking of sanding....see the article on the next page...

The Art of Sanding

Quite often, I observe beautifully turned pieces on display with a poor sanding job that stands out like a big red nose. In conversations I find that many consider sanding as a necessary drudgery that has to be done against their will. They haven't taken the time to learn how fast it can be done with the right approach. Most people start with too fine a grit of paper, and then sand and sand until they are tired and discouraged. One of the problems is that on most woods the scratches are white and blend in until the finish is applied and then they turn almost black.

A few do's and don'ts can go a long way in solving most problems.

A. It seems natural that a faster speed would produce faster sanding, but in reality speed creates an air cushion that inhibits sanding, the slower speeds will sand faster. Speed builds up heat which will melt the bond between the grit and the paper, destroying the sandpaper and embedding the grit into the wood, further inhibiting the sanding efficiency.

B. Sandpaper is a cutting tool; it becomes dull with use, and unfortunately can't be resharpened. Worn out 220 grit sandpaper doesn't equal 320 or 400 grit sandpaper. "Use the sandpaper as if someone else was paying for it!" Good sandpaper is expensive, but your labor is worth more. If you are able to do the job faster, with less effort, and end up with a better finish, you will learn to throw away that worn out sandpaper!

C. If you sand with the lathe running, put it on the slowest speed and keep moving the sandpaper back and forth. Don't wrap it around the wood and hold it there, for you will end up with those ugly rings around the wood. **Take the time to learn what the scratch marks produced by each grit of sandpaper look like!**

D. Stop often and inspect the work with a strong light at a 45 degree angle and look for light white marks. If you have a problem of scratches that won't come out change the direction of the sanding to make sure you aren't creating them with buildup on the paper. **Buildup on the sandpaper can be easily removed with coarser sandpaper lightly pulled across it.**

E. Most bowls are turned with the wood grain at a right angle to the lathe bed which means that 70% of what you are sanding is end grain. The end grain is more subject to tear out and damaged fibers, besides being **harder to sand** so extra effort is required. It is not possible to do a thorough job of sanding with the lathe running and holding sandpaper against the wood or power sanding with the lathe running. I prefer to sand the trouble spots first and then power sand with the lathe running to blend in any ridges I might have created while concentrating on individual spots.

F. When I have sanded to the point that I am satisfied the job is done, I always apply a thin coat of lacquer sanding sealer and let it dry and further inspect the work. What is going to show up in the final finish will show up here, and it is much easier to sand the sanding sealer than anything else you could put on it. The sanding sealer will also harden up the fuzzy fibers and enable them to be sanded off with little effort. If nothing shows up with the sanding sealer, a light hand sanding with 400 grit paper will finish the process, and you are ready to put on any finish you desire. **Do not use steel wool or Scotch bright at this point for it will equally dull everything.** It will look smooth, but there will still be ripples in it. If you wiped sanding sealer on or the excess off, you could have streaks in it that will show up again when you put the finish on. Hand sanding with 400 grit will sand off the high spots while the low spots will still be shiny until it is all sanded evenly.

G. Quite often some tool marks won't show up until you have sanded down to the finer grits of sandpaper and the last thing you want to do is go back to coarser sandpaper, so you sand and sand with

that fine paper until you are tired and discouraged. Then you go ahead and apply the finish thinking it won't show up. Well guess what, not only did it show up, it is worse than ever. You then leave it to the next day hoping it will look better then. The reality is that had you gone back to that coarser grit you would have finished in less time and with a lot less aggravation.

Save time! Start with a coarser grit than you think you need and sand with it longer than you think you need to, until all tooling marks and damaged wood fibers have been removed. Then the rest of the job will go quicker and be more satisfying.

Put as much pride in your sanding as you put in the rest of your project. A good sanding job will not be seen, but a poor sanding job will stand out above everything else. A good sanding job looks like it hasn't been sanded, whereas a poor job is the first thing noticed. **Think about it!**

By Jack Morse

[From the GA Woodturners Newsletter]

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Awilda and Rick Wilson showed an updated version of their concept of the **Rose Engine** turning lathe. It is interesting to note that they have used a Baltic birch type plywood for the support structure. Awilda demonstrated the equipment for an interested group of members.



Editors Note:

I would like to encourage any member with an idea, a technique or an article that they found especially helpful to submit it to the Editor for inclusion in our chapters Newsletter. Photos to accompany the article would be appreciated. For that matter, photos by themselves could be useful. Contact me so that we can spice up this old newsletter.

NEXT MEETING:

**9:00 am, Saturday, April 19th, Odd Fellows Hall at 520 Dana St.
San Luis Obispo**

**Challenge project:
A Fruit**