



CENTRAL COAST WOODTURNERS

A Chapter of the American
Association of Woodturners

September 17, 2005

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Chapter Meetings

9 AM 3rd Saturday
of each month
Oct 15th
Nov 19^h
Dec 17th

Guests:

Tom Bullock
Will Arcularius

Announcements:

A photo shoot for those having entries for the “**California Contours - 2006 Woodturning Exhibition**” is being planned for the November meeting.

Demonstration by **Paul Fennell** on Mon Sep 26 at Paul’s shop, 9am. It was decided to increase the fee to \$30 and include lunch for attendees.

Emma Bryson suffered a stroke this summer and is now residing at the Bayside Care Center in Morro Bay. [772-2237]

Jack Hughes is now residing at Wyndham Residence in Arroyo Grande. [474-7260]. Jack is selling his planer for \$450. Details from George or Jack.

Annual Picnic October 2 – Nipomo Regional Park [off W. Tefft] Starts at 12pm, eat about 1pm. Bring own table service, beverage and a dish to share.

“**Empty Bowls Project**” on October 26. George is still accepting bowls or other turnings for the fundraising auction...bring an item or two to the next meeting, George will deliver.

Mark your calendar Sunday Dec 18th at 1pm for the Christmas Party in the Round Room at the Madonna Inn. Details next month.

Santa Maria Valley Carvers Artistry in Wood Show – Nov 5/6, Veterans Memorial Bldg, Santa Maria.

Bill Bailey announced the groundbreaking for his new shop. This after delays from finding Indian artifacts on site and other jurisdictional hoops to jump through. We look forward to maybe an open house?



Challenge project: Turn for use...not for show

John Long: Using Cherry, he turned a mortar and pestle and finished with tung oil. A discussion ensued regarding whether tung oil was food safe. Ken Ray indicated that after “curing”, the finish would be food safe.

Rick Haseman: A group of pens with a “barley twist” shape created by using a Legacy Ornamental Mill. [check: legacywoodworking.com]

Gerald Davis: Bottle stoppers using the tapered metal section with a flexible sealing area. Gerald used a metal attachment that screws on the headstock and fits the insert in the wood. This makes for a consistent alignment of the wooden components on the lathe.

Rich Hart: A group of nice wooden tool handles with metal collars from sections of copper pipe.

George Paes: A rather large holder for a candle...using a laminated base from off cuts from his pepper mill work. The glass component was the top half of a gallon wine jug. George spent more time cutting and polishing the jug than emptying it. By embedding the cap to the jug in the base, he is able to remove the glass portion in the case of cleaning or replacement.



Note: The proceeds from the drawing was \$30...paid for another room rent!

Show and Tell:

George Paes: A small mouthed vessel from Elm that shows no checking but some shrinkage of a bark inclusion, creating an interesting surface texture.

Rick Haseman: A Lyptus bowl with an inlaid insert in the rim of the bowl. A nice threaded box from Goncalvo Alves with an Ebony insert. Ask Rick how he lined up the grain of the wood with the final closure of the lid.

Another piece using the Legacy Ornamental Mill. [see above image] The radial inserts of Walnut were placed one at a time then the next groove was created. Only imagination will limit one’s use of this tool. Nice work!

Don Barr: Green Almond was the challenge for Don. It splits easily and he had to work around the splits to obtain a workable piece. Sapwood was a major problem. Don't forget the dry environment that Don has to deal with during the summer months.

Barry Lundgren: A tall Walnut lidded vessel. Barry fills cracks with an epoxy/Ebony dust mixture and then smooths the material before it completely hardens. He feels that the material is easier to work under these conditions. The finish is again Waterlox.

Barry's other piece was a low, lidded vessel from Bubinga.



The following article was taken from the "ASK THE EXPERTS" section of the July issue of Woodcraft Magazine.

Q: We all love curly wood grain. One of the most interesting features of this grain is the light-to-dark shift of color when the direction of lighting changes. I usually associate this effect with grain that is distorted, like the grain around knots. I recently discovered that the lighter shades of Lyptus will do this when finished, even though the grain is straight and undistorted. What causes this effect, and is there an official name for it?

Udo Schmidt responds:

Curly figured grain is a rare abnormal growth pattern of a tree. This growth occurs in a wavy or corrugated rather than a straight pattern. It can happen with any species, but maple, ash, birch and walnut are more prone to this irregular growth. The curly grained wood is not visible on the outside of a living tree - there are no bulges, flutes, or other bark irregularities.

The changes from dark to light wood result from differential light reflections. The darker bands have higher light absorption from the wood fiber ends, and the lighter bands are the reflections from the cell walls. Because cell walls are curved, either concave or convex, the light reflection shifts from different view angles. Even though the surface of curly wood is flat and smooth, the different light reflections of the wood cells give it a three-dimensional appearance.

Now, to answer the part of your question specific to Lyptus: Lyptus is a trademarked hybrid species of *Eucalyptus grandis* and *Eucalyptus urophylla* developed by Aracruz Wood Products in Bahia, Brazil and distributed in North America by Weyerhaeuser. These trees reach heights of 140' and a diameter of 2'-3' in 15 to 18 years. Lyptus lumber has the density of hickory and the surface appearance of mahogany.

Curly grain can occur in Lyptus in two ways. First, it can occur like maple with a corrugated growth pattern, in which the waves or curls run perpendicular to the grain. Second, it can occur parallel to the grain. Tropical woods do not have annual growth rings like native woods, but some species produce a clear growth ring due to seasonal changes in climate, such as rainy or drought seasons. This causes the growing tree to produce a band of fast-growing early wood and then a slower, denser band of late wood. Any log cut into lumber produces a small number of quartersawn boards, meaning the growth rings on the endgrain surface range from 60-90degrees.

Because Lyptus is a very fast-growing wood, these bands are unusually wide, and the lighter early wood reflects the light differently from each angle. Wavy or curly appearance in this instance runs parallel to the grain.

Udo Schmidt spent 12 years in the lumber export industry kiln drying wood before starting his own cabinet shop. He is the author of "Building Kitchen Cabinets"

HERMAN

JIM UNGER



8-15

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"It's still wobbling."

Challenge project: Turn something that incorporates another material with the wood

Next meeting:

**9:00 am, Saturday, October 15th, Odd Fellows Hall at 520 Dana St.,
San Luis Obispo**



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