



Slightly *Skewed*

Volume 12, Number 6

June, 2004

Next Meeting: June 13 2004, Sunday, 2:00 PM. Sharp at Crescenta Valley Regional Park Recreation Center.

Activity: Spiral Carved Vases by Don Comer

Challenge: Related progressively sized objects

Workshop: Lidded Vessels - Art Fitzpatrick, Saturday m June 19th



President's Column: By Jim O'Connor

Bob Devoe gave an insightful talk on tool edges (burrs) and their problems, proper drill bits and centering, and equipment and machine care. Bob is always a great source of knowledge when it comes to machinery. Since he was limited to only 20 minutes and didn't finish all his topics, I hope we can put him on the agenda again in the future.

AAW is thinking about having the Collaborative Challenge every two years instead of every year which goes along with our thinking. Entering the challenge is a tremendous task and drain on the club.

Bill Haskell gave a report on the all California show. The title of the exhibit will be "California Contours - A

Focus on Turned Forms by California Wood Artist". The exhibit will be held at San Luis Obispo Art Center Gallery from May 12-June 25, 2006 (6 week run). All items must be for sale and the gallery commission is 40% of the sale price - artist proceeds are 60%. A limit of 75 pieces will be selected, with 20-25 pieces as backup for sales replacement. There will be cash prizes.

Budget report:

Because we have made some purchases for upcoming meetings, the club is at a deficit of about \$1300 for the year. The raffle has been breaking even, but in the past it was a source of income. Stude's wood donation made the raffle 100% profit, but the tool addition has not paid for itself. The challenge is an important part of the meetings, but there is nothing to support the prizes. The board has decided to cut back to one 1st place winner (\$25 gift certificate) in three categories (novice, intermediate, and advanced) instead of 1st, 2nd and 3rd in each category. We have also been losing on refreshments each week because the donation bowl at the sign-up table has been ignored to some extent. Remember we don't pay any dues and the club's aim is to break even.

May Meeting Challenge Entries: Lidded Boxes

Al Sobel - Buckeye burl box; Ash box with Magnolia insert; Spalted Silver Maple box; Maple box, Ebony finial

Don Comer - Sugar bowl, curly Maple box, hand rubbed lacquer finish

Brian Williamson - Carob box, friction finish; Blood wood box, friction finish and bees wax

Ray Ford - Grass wood box, sealer and wax finish

Pat Bradshaw - Walnut and Ash box, wax finish

Jack Wooddell - Mahogany box, oil and wax finish

Bill Pounds - Olive box with finial, tung oil finish

Jim Givens - Cocobolo box, Mylands finish

GWG Program Schedule for 2004

Scheduled Meetings (Sunday Afternoons)				Demonstrations		
Date	Presentation Subject	Presenter	Challenge	Date	Topic	Presenter
June 13, 2004	Spiral Carved Vases	Don Comer	Progressively sized/shaped items that are related (eg., nesting containers, spoons, beads, buttons)	Saturday, June 19th	Lidded Vessels	Art Fitzpatrick
July 11, 2004	Vacuum Chucks	Jack Woddell	Round ball	Saturday July 31st		Neil Scobie (AU)
Aug. 8, 2004			2x4 challenge - See AAW Mag Jun 03	Saturday August 21st	Tool Sharpening Workshop	At Bob DeVoe's shop
Sept. 12, 2004	Safety Aspects of Surface Decoration	Cathy Pearman	Items with at least one movable joint	Saturday, September 25th	Multi-Center Demo	Tex Isham Dick Lukes
Oct. 10, 2004	To be determined		Children's Toy	October 9th		Christian Buchard
Nov. 14, 2004	To be determined		Xmas Ornament			
Dec. 12, 2004	None - Holiday			None		

Editor's Column

By Cheryl Schneiders

Bill Kelly, our illustrious master of all things maritime, last Saturday devoted himself to teaching many of us the intricacies of twisted turning. I saw a number of people with pencil and pad in hand, attempting to take notes on what he was doing but to little avail for the simple reason that they would become fascinated with what Bill was doing and forget the note-taking! For those hapless souls and others who weren't able to make the workshop at all, here is a summary of the procedure Bill used to produce a double barley twist candlestick.

The first step is to turn a suitable block of wood into a cylinder of appropriate diameter with a tenon on one end.

With the tenon clamped in a chuck, a hole is bored the length of the block using a Forstner bit whose diameter is approximately half the diameter of the cylinder. Thus, assuming a 1.5 inch diameter work piece, a 0.75 inch hole would be bored.

Using another block, a cylinder slightly larger than .75 inches is turned, and then trimmed carefully to serve as a jam chuck for the bored work piece. This piece serves two functions, both as way to hold the work piece in perfect, repeatable alignment on the lathe and to serve as a backup support for the individual bines as they are carved.

Next comes the most critical phase, the layout of the bines. An easy way to visualize the layout is to draw a graph. The base line (x axis) of the



Bill Kelly, chiseling out the space between the bines.

graph is equal to the circumference of the work piece, and there are five vertical lines spaced equally along the base which can be labeled 1-5 if you like. The height (y axis) of the graph is equal to the finished length of the bines portion of the piece. If the bine is to be six inches high, there will be four equal spaces of 1.5 inches each. Next, draw diagonal lines connecting the intersections of the vertical and horizontal lines. If your diagonals go right and up, your bines will have a right hand twist. If your diagonals go left and up, your bines will have a left hand twist.

Finally, cut out the graph and wrap it around the work piece so that vertical line 1 lies over vertical line 5 and transfer your graph to the work piece using pin pricks through the intersections or carbon paper or whatever method is most convenient. When finished you will have four twists. One and three will be the bines, and



Margot Flowers brought beautifully turned pens, each of different materials. The one made of wood from a coffee tree in Central America was exceptional!

Chris Wagoner brought a platter turned from black walnut and a wonderfully laminated hollow vessel made from birch and pine with a walnut rim and foot. The platter was a "first attempt" and he can be very proud of it.

Michael Kane brought another of his continuing series of "Square Peg in a Round Hole" works. It is made of ash and feels light as a feather!

Ray Ford brought three pieces. He was a wood carver before becoming a wood turner and each piece showed the skill he has achieved in both areas. The basket weave bud vase has beautiful detail, and his vase has perfectly carved horses hoofs as the stand. Perfect artistic work!

Floyd Pedersen brought three vases; two of carob and one of walnut. The grain is fabulous and the finish consists of 4 to 10 coats of tung oil. That's time consuming, but the results are definitely worth it!

Ralph Otte brought three segmented bowls. One is fascinating because he used green construction paper as spacer material and it just brought the bowl to life! He said he has been working on creating a good finish and he is now satisfied using sanding sealer and laquer.

Joe Larsson won an autographed baseball. What to do but make a stand for it! The stand is of myrtlewood and the baseball looks great on it!

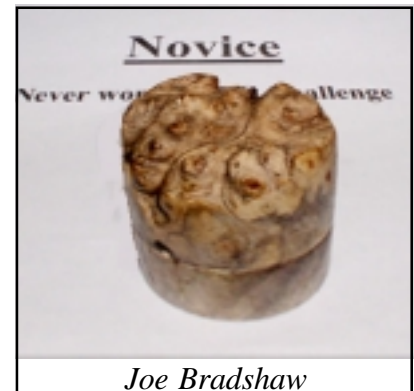


Bill Haskell brought a trio of carob hollow vessels with carved biomorphic piercing and carved oblong openings. They are entitled "Coral Images" and will all be on display at the AAW exhibit "From Sea to Odyssey" this summer in Orlando.

President Jim brought a nut and bolt box that even included a washer. He made this in a Stuart Batty class, and it is obvious that he learned well!

Right, Bill Kelly's work,

Challenge Winners



President's Message

Pete Carta – Rosewood spherical box, wax and buff finish

Dave Hergesheimer – Natural edged box, black ash burl and walnut, lacquer finish

Floyd Pedersen – 2 Ash boxes, tung oil finish; Silky oak box, tung oil finish

Dick Lukes – Cocobolo 1.5 x 2.5 threaded box with insert to conceal the joint, wax finish



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Carl's Birthday Party



The club celebrated Carl Stude's 86th birthday at the May meeting. There were two cakes, one chocolate and one carrot, so there was plenty for everyone. The party was partly to show our appreciation for all the hard work Carl does to bring us the beautiful walnut for the Club's raffle. His hard work in salvaging and preparing the wood is a major reason the Club does not have to charge annual dues to meet our expenses.

Editor's Column

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two and four will be the spaces between the bines. (Bill actually took a shortcut in his demo, drawing his graph directly on the work piece, which is a work saver if you thoroughly understand the process.)

Next, with the lathe turned off, you will want to chisel out the material along the spaces between the bines. But before you start chiseling, though, drill a hole the width of the space at the end of each space (4 holes, total). Since you will have two bines and two space twists, the width of each space twist will be 0.25 times the circumference of the work piece. To start with, leave the work piece on the mandrel or jam chuck so the bines will be supported. However,

to finish the interior, you have to remove the mandrel and at this point you have to be very careful to avoid breaking the bines.

Once the bines are finished, the rest of the project is fairly straightforward. You may place a single twist stem inside your double twist piece, and construct a base in which to mount the twist to make a candle holder. And, of course, you must sand and finish the piece -- very carefully! The main ingredient in this project is a great deal of patience well leavened with a sense of artistic design, both of which characteristics Bill has in abundance! It was a most instructive demo.

Bill, laying out the bines, right.

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Bill Haskell - (714) 528-4783

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Segmented Work and Basic Turning Techniques:

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