



Slightly *Skewed*

Volume 11, Number 6

June 2003

Next Meeting:

June 1st, 2003 Sunday, 2:00 PM. Sharp at Crescenta Valley Regional Park Recreation Center.

Presentation:

Joe Larson: Integration of Carving and Turning Techniques

Challenge: No Challenge this month

Workshop:

July 21, Stihl Saws Chainsaw Safety Class - 9:00 A.M. Sharp at Crescenta Valley Regional Park Recreation Center. Bring your own leather gloves.

President's Column

By Don Comer

In the May 4 meeting Linda Emery gave us a great presentation on "Humor in Turnings". She gave us a handout containing a lot of pictures of funny turnings and showed us some examples of work she has collected and made as well. Once you look at them from that viewpoint, they were pretty funny. (And here I always thought they were just trying to be ugly! Sorry, Linda.) It was a good change of pace from our usual presentations. Besides giving us a different perspective, she described several techniques for enhancing our work that we don't usually associate with woodturning.



Earleen Ahrens collected our turnings to display at our "Trees to Treasures" show at the Brand Library show. I probably have the numbers wrong but I have the impression that at least 63 members contributed over 130 turnings and a few lost souls are still contacting Earleen to bring in even more. Remember, our show will be in conjunction with the AAW "Put A Lid On It" show and will be open to the public on Saturday, June 14. We will also have a reception for the show on Thursday, June 26 at 6:00 to 9:00 PM, the day before the AAW Symposium



Ralph Otte's Nutcracker Bowl

officially begins. There will be no charge for attending the show or the reception. So come on out; maybe you'll get to meet and talk to some world famous turners and you'll darn sure get to see some great turnings that may inspire your own work.

As most of you know, we handed out Tagua nuts at the April 13 meeting with the stipulation that they be turned and brought back to the Challenge on May 4. I'm really proud of you guys! All eighteen came back, in spite of the difficulties some of you had. To tell the truth, if we had scrambled them all up, I don't think any of us could have re-sorted them into the proper Challenge categories. They were all that good. The winners were: Bill Noble 1st, Ken Pazera 2nd in Novice class, Al Sobel 1st, Carey Caires 2nd in Intermediate and Ralph Otte 1st in Advanced. Carl Stude won another tagua nut as a consolation prize for bringing back the most pieces from one nut. He's got another chance to show us he can really turn one.

The Project Hollywood team brought in our Chapter Challenge model camera for final fit checks and photos.

They still have a few minor problems, but it's going to be a great entry. We are donating it to the AAW to auction off for their education fund. We get half of the money so I hope some rich camera fan will be at the auction.

Bill Nelson's supplier is running behind schedule on delivering our GWG shirts and caps, but Bill swears he'll have them all and deliver them at the June 1 meeting. Just in time for us to wear to the AAW Symposium.

Bill Kelly still has open spots for the Brigantine day sails, the last I heard. So get in touch with Bill at 310-541-1144 if you're interested.

I'm writing this after the Graeme Priddle demonstration. I just wanted to say that; just when I think I've seen about all of the demonstrations I need, someone like Graeme comes along. He gave us a whole different perspective on approaches to woodturning and also demonstrated several new techniques. It's not often these days when I see a demo that I have this desire to run out and buy a bunch of new tools to get that effect. You should have been there.

Odds & Ends

By Dan Hogan and staff

Summary of GWG's Program for 2003

Presentations (as part of regular Sunday meetings)

June 1st -- Joe Larsson, "Integration of Carving and Turning Techniques"

July 13 - Bill Haskell, "Turning Green Wood"

Aug 10 - Carey Caires, "Considerations and Tools For Turning Miniatures"

Challenges

May 4th - Tagua Nut Challenge (Nuts were distributed at the April meeting)

June 1st - No Challenge (AAW Symposium and Brand Library Exhibition preparation)

June 27, 28, & 29 AAW symposium in Pasadena.

July 13th - Humorous Turnings

Aug 10th - Lidded Containers (as inspired by the AAW Show)

Demonstrations (on Saturdays):

June 21st - Chainsaw Safety Seminar, presented by Stihl Saws. (Note: Attendees must bring their own gloves. Gloves must be leather.)

July 19th - Art Fitzpatrick

Aug 16th - Linda Van Gehuchten (Pennsylvania)

Sept 20th - Lyle Jamieson

Oct 11th - Michael Lee (from Hawaii)

We have a slot available in Oct of this year for a presentation. If you have something to say to the Membership about a technique you've been working on, this would be a good opportunity to tell us about it. Please see Dan Hogan.

Graeme Priddle Shows How its Done Down Under

By Cheryl Schneiders



Graeme Priddle, our professional demonstrator for May, began his presentation with a colorful description of his New Zealand home along with some of the native woods that he uses in turning and the native cultures that have influenced his designs, especially the Maori whose intricate and beautiful carving has preserved a record of their people's history and now shows up in many of Graeme's pieces.



To start his demo, Graeme mounted a block of walnut roughly 6" x 6" x 8" inches between centers and then proceeded to start turning from the back side of the lathe, holding his gouge upside down, braced against the underside of the tool rest. After a few cries of "turn the lathe around so we can see what you're doing," Graeme revealed that what he

was doing was making a joke based on his "down under" residence that apparently no one in the audience had tumbled to!

A few of Graeme's bits of advice had some of the audience wondering if he was again joking. He asked how many of the assembled turners honed their cutting tools, and of course, most of the hands went up. Graeme observed that he didn't think it worthwhile to hone tools because he could get an adequate cutting edge by simply using a fine wheel (120 grit) that he had carefully trued.

One of the first techniques that Graeme demonstrated was his method for creating the standoffs that are used for mounting the slender reeds that support many of his most attractive pieces. He turns the body of the piece leaving beads in the location of the standoffs (Photo, right). He then carves away all the material that "isn't standoff" using an Arbortech rotary carving tool (from <http://www.woodcraft.com/> \$154). He uses this same tool and technique to carve Maori designs into his pieces. For more delicate carving, Graeme uses an air powered die grinder. He experimented with a Dremel tool, but found it inadequate.

The piece shown in the photo (right) is good example of these techniques. The symbolic ocean waves are carved deeply into the surface of the piece before the piece is hollowed so that the exact design can be controlled by the hollowing process. As more material is cut away during the hollowing, the relief carving becomes thinner.



One of the features many people found most fascinating about his work was the surface decoration (photo, above & lower left). To the casual observer the decoration appears to be a pattern etched in ebony. Graeme showed how it was done using a pyrography kit consisting of a Detail Master unit available from <http://www.woodcraft.com>) and a handle which holds a heating element



much like a Weller soldering gun. Graeme constructs his own elements from 22 gauge nichrome wire. As he burns the design into the wood, it chars and must be continually cleaned using a brush with brass bristles. When the design is completed, Graeme wipes it with acrylic black poster paint. He cautions not to use dyes that may seep into the wood and bleed over the borders of the design.

All in all, a great presentation.

Show and Tell

The challenge this month was to do the best you could with a tagua nut and to return your tagua nut in whatever condition even if you were unsuccessful in creating anything. A number of people were successful. I returned mine in pieces. Martin Bergner and Jerry Davis noted on their Show & Tell slips that they returned their tagua nuts, but don't say if they created something beautiful or returned them in the same shape as mine. Carey Caires submitted three bottle stoppers of blood wood, ebony and maple finished in lacquer and Myland friction polish. She made a small bowl from her tagua nut. Cal Elshoff showed a 12" diameter platter that he turned from a composite floor tile and maple burls. He finished it in lacquer. Margot Flower submitted two tagua nuts one of which she turned into a natural edge bowl, and the other which she turned into a natural edge vase. Bill Haskell submitted two hollow vessels, one with an S-shaped design carved into it. The piece was constructed of carob. The other (Below) has a curved elliptical opening that flows over the side in an S-shaped design.



Both were finished with a CA base and lacquer. Terrell Hasker submitted a tagua nut bowl (Below) in a nest of its own shavings.



Steve Jacobs used his tagua nut to construct a lidded box as did Bill Noble who trimmed his box in ebony. Ralph Otte submitted a handsome bird house of painted oak.



Ralph also submitted a nut bowl with a nut cracker, also oak but with a zircott handle. All were finished in oil varnish and wax. Ralph also (apparently) entered the tagua nut challenge but his slip doesn't say what he created, just that he used the tagua nut, some ebony and fishskin paper, and finished it in wax. Ken Pazero submitted a walnut ball which he sanded to 800 and buffed. He used his tagua nut to make a stand for the ball. He had a spare tagua nut so he made a hollow vessel which was also

sanded to 800 and buffed.



Al Sils entered three items, a maple bowl with copper, silver and gold inlay, a walnut vase with copper and gold inserts, and an acacia vase with copper, silver and gold inlay. Al Sobel entered the tagua nut challenge but didn't say what he constructed. He did note that whatever it was, it was trimmed with Inlacc.

Jack Stumpf used his tagua nut to construct a bottle stopper as did Nick Tuzzolino. Jack Woodall turned a cherry box and used his tagua nut to make a top for his box. The bottom was finished in poly and waxed.

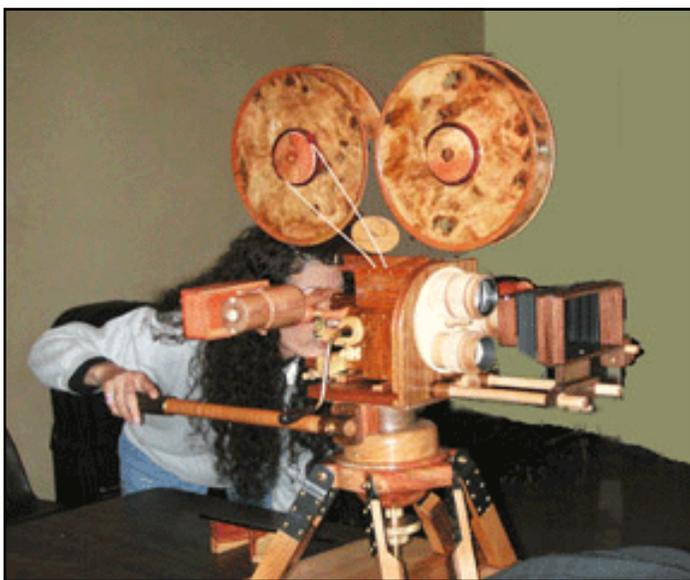
Below: Two photos from Linda Emery's Woodturning Humor Presentation



From the Editor's Desk By C.V.S.

Each year the AAW sponsors a "Collaborative Challenge" competition. GWG entered this year's challenge with a replica of an RKO movie camera circa 1929 which was not only a challenging project but also evoked the feeling of Hollywood. That camera was used to film the legendary *Cimarron* starring Irene Dunn and Richard Dix which won three Academy Awards.

The GWG project was actually started in 2001 and has just been completed so its design and construction spanned nearly two full years and required 1900 hours of time. Twenty-six wood species were used in its construction. It required 179 engineering drawings, which were produced by Wes Hall in a Computer Aided De-



Carey Caires, who made part of the tripod, contemplates a new career as a cinematographer

sign program. All of the major parts were constructed of wood, even the camera lenses and bellows. The only purchased parts were screws, nuts and rivets.

To facilitate completion of the project, the work was divided into functional areas with a group of turners

headed by a team captain assigned to each construction area. Dan Hogan and Bill Haskell were the oversight and Design Team co-captains. Bill Nelson headed up the Camera Body Team. Bill Kelly was the skipper of the Film Magazine Team. Bob Stumbo captained the tripod and base team. Dick Lukes was the captain and sole team member of the Lens Turret and Bellows team. Damon Siples headed up the View Finder Team. Steve Jacobs took care of the Miscellaneous Parts team, while Amy Earhart and P.J. Hays captained the Storybook Album (from which I extracted the information for this article).

If you haven't already done so, be sure to see this project "up close and personal." It's truly an amazing and very beautiful work.



The Sequel Detail

GWG Mentors List

Goblet Rings & Spiral Work:

Bill Kelly - (310) 541-1144

Hollow Vessels:

Bill Haskell, Placentia - (714) 528-4783

Kaleidoscopes:

Bob Coleberd - (818) 368-3525

Lidded Boxes: Al Sobel - (818) 360-5437

Pens: Wes Hall, Palmdale - (661) 947-9326

Segmented Work:

Don Comer, Downey - (562) 928-4560

Basic Turning Techniques:

Don Comer, Downey - (562) 928-4560

Contacts

GWG mailing address: Glendale Woodturners Guild,
11001 Canby Avenue, Northridge, CA 91326
GWG Web site: <http://www.woodturners.org>
Pres. Don Comer (562) 928-4560; doncom2@aol.com
V.P. Dan Hogan: (805)495-1280; hoganjill@aol.com
Treasurer: Bob Devoe: (818)507-9331

Secretary: Al Sobel: (818)360-5437

alsobel@earthlink.net

Editor: Cheryl Schneiders: (323) 225-4595

cvss@mindspring.com

Librarian: Bill Nelson (310) 326-2163

wnnelson@worldnet.att.net