



Slightly *Skewed*

Volume 11, Number 8

August 2003

Next Meeting: August 10, 2003 Sunday,
2:00 PM. Sharp at Crescenta Valley Regional
Park Recreation Center.

Presentation: Carey Caires Miniatures

Challenge: Lidded Containers:

Workshop: Linda Van Gehuchten. September
14th, 9:00 a.m. (CANCELLED)

Brigantine Sails: None scheduled at this
time.

Final Brigantine Report: By Bill Kelly



Photo: Cheryl Schneiders



Photo: Cheryl Schneiders

Bill Nelson's Goblet

July 26th was a beautiful windy day. Both the *Irving Johnson* and *Exy Johnson* went to sea with full complements of wood turners and friends aboard. This was the first time that both boats were together under full sail. I followed them on my own boat with a carera crew aboard. We got some fantastic pictures which I hope to share with you later.

July 27th was another great day with both boats full of wood turners and friends, Plus, I got to sail, too!

This season, on a total of 10 day sails, we have taken over 350 people to sea on the wood turner outings. This is the Los Angeles Maritime Institute's way of saying "Thank You" for your support over the last three years. More than \$50,000 has been raised at auction of the wonderful items you have turned from the scraps of wood from the boat building project. The Institute has valued the items made specifically for the boats, (belaying pins, stanchions, escutcheons, parrel beads, bullseyes, fairleads, etc.) at another \$50,000!

These numbers equate to a day at sea on a tall ship for over 2,500 at-risk youths over the last three three years. Well done, woodturners!

It was so hot at the last meeting that several of our members had to leave early. I called the Park management about it and they promised me that the air conditioner would be fixed in a day or two. I checked three days and a week later and the air conditioner was indeed working. Let's hope it keeps up..

I called for a show of hands on who had gone to the AAW Symposium, and about 25 to 30 hands went up. A call for who thought they had enjoyed it and had gotten their money's worth showed most of us did. There were some who were disappointed and some who were still wavering on the question. I think maybe I oversold the event and those who were disappointed were expecting too much. It's true that the GWG demonstrations are the best woodturning bargain I know of, but the Symposium offers a variety of experiences that cannot be matched even by the Provo symposium. I know there are people who prefer going to Provo, but each symposium has it's own unique attractions.

Earleen Ahrens passed out checks for those whose turnings had sold during the Trees to Treasures show at the Brand Library Galleries and returned the turnings that had not sold. If you were not at the meeting to pick up your turnings on July 13, you will have another chance at our August 10 meeting. Otherwise, you'll have to make special arrangements with Earleen. I think she should start charging storage fees pretty soon for all the carrying back and forth and storing our turnings safely in between.

Art Fitzpatrick's Workshop

The workshop this month featured our own Art Fitzpatrick. Art didn't have to set up a lathe for his presentation Saturday because he was going to talk about the after-turning processes, carving, piercing and decoration. Throughout his talk he showed many of us what to do with those cool tools we've bought for which we had no earthly use, such as turbine carvers that wind up to 50,000 r.p.m. and wood burning kits with just a tad less power than an arc welder. Although a self confessed tool junkie, Art is not a tool snob. It was evident that he regularly watches the Harbor Freight offerings and is quite willing to use their tools – when they're up to the job. However, he took pains to tell us how to judge the requirements of the job and the tools necessary to com-

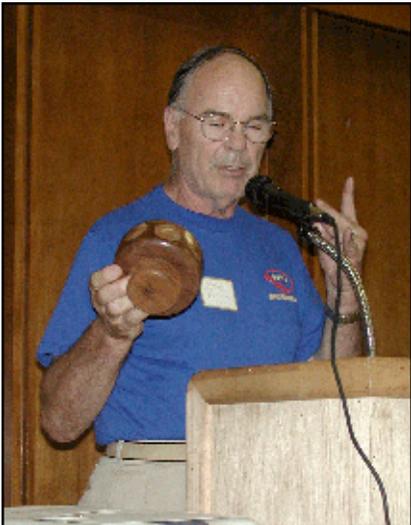
plete it. For instance, while in a rotary cutter, very high speed is sometimes desirable, in some cases all you accomplish is burning your work piece. Art's demonstration was filled with practical examples. My strongest impression was his example of how to change the opening of hollow vessel from the usual circle to a bird's mouth shape by carving and filing. In so doing you create a sort of optical illusion of an opening that is three dimensional rather than a two dimensional circle. This approach obviously has many extended applications. Art's demo did not have the attendance it deserved, only about fifteen turners. If you were one of the unlucky ones who missed out, watch for a chance next year. It will certainly add to your skills and knowledge of woodworking.

Our Project Hollywood Camera took first place in the Chapter Challenge Technical category and Best of Show. Everyone agrees it was the crank that pushed it over the top on the awards (inside joke). We donated the camera to the AAW to be auctioned off for the benefit of their Education Fund. The auction was both interesting and exciting as our camera finally sold for \$3300.

Our VP, Dan Hogan passed out 27 same size silver maple blocks. They were relatively green wood, which fit in nicely with Bill Haskell's Presentation on Green Wood turning. The recipients have two months to turn those blocks into whatever their imagination dictates and enter it into the September Challenge. I expect we'll see some really outstanding work in September.

We formed a Soft Drink Committee during the last meeting. Dave Hergesheimer graciously agreed to be the committee chairman and do the organizing, so if those of you who signed up get a call from Dave, please do the best you can to share the load.

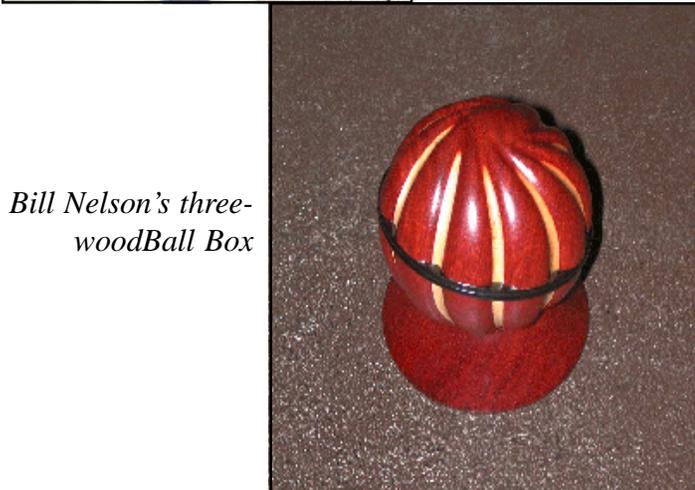
Editor's Note: After I finished this issue and sent it to Don, Dan and Al for review, I discovered that Linda had cancelled so I had to pull the story-biography Dan had written about her and I didn't have another story to fill the space so here are some of the photos photos that didn't make the first cut. CVS



Jerry Davis with show N Tell piece



Here's one happy sailor!



Bill Nelson's three-woodBall Box

Exy Johnson viewed through the Irving's rigging



Schedule for the Remainder of 2003

Following is a summary of GWG's Program for the next several months of 2003:

Presentations (as part of regular Sunday meetings):

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

Sept. 14th - All Members, "Techniques and Gadgets to Help in the Shop"

Challenges:

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

Sept. 14th - Judging of the Same Sized Block Competition (blocks will be handed out at the July meeting)

Demonstrations (on Saturdays):

Aug- Linda Van Gehuchten (Cancelled)

20Sept- Lyle Jamieson

11Oct- 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.



Standing Watch

Special Announcement: Binh Pho Demonstration

Binh Pho's demonstrations at the AAW Symposium were so popular I was asked by several GWG members to see if we could get him to come out here for an all day demonstration for our club. To make it worth his while to travel from Chicago to LA, I am trying to arrange a couple of two-day hands-on workshops, to be held in conjunction with his demo to the club. The workshops would exceed the club's budget limitations, so they will be separate from the club and paid for by the individual attendees.

The details are far from complete, but the Club demo would be at the usual place, with the usual price and arrangements. The workshops will be in Ed Hotchkin's shop and will be very limited in size. I estimate the cost of a two workshop will be somewhere between \$150 to \$200 per person and you must bring your own double action airbrush. I don't know what materials might cost yet. Because the club is not involved in the workshops, I will ask for a substantial deposit before I complete the arrangements, just so I don't wind up subsidizing them.

I've gotten quite a bit of response already for both the demo and the workshops; so let me know soon if you decide. Openings for the workshops will be very limited. For more information or to make reservations contact me, Don Comer, at: 562-928-4560 or Doncom2@aol.com.



Bin Pho's Work

Rules for the "Same Sized Block" challenge.

This is a challenge intended to start all participants (regardless of experience level) from a level playing field with blocks of wood all the same size, species and moisture content. Blocks of wood were provided by GWG to all persons at the regular July meeting interested in participating. It was agreed that all persons taking a block will bring the result back to GWG at the Sept meeting, even if the project turns out to be a failure. That will help improve the learning experience for everyone. If others want to participate, they must start with a block of freshly cut maple (or similar light-colored wood)

measuring 6" x 6" x 4". What turners do with those blocks is left to their inventiveness and artistry. Pieces may be turned forms, or embellished with color, inlays, carved, pierced, scorched, etc.

Judging will take place at the regular GWG meeting on Sunday, September 14th. Judging criteria will be on best overall execution of the piece. Relative weights of effectiveness of the design concept vs workmanship will be left to the discretion of the judges. Prizes will be awarded to the best in each class—Novice, Intermediate, and Advanced.

Welcome Back Carl

Our lively provocateur Carl is back from his travels to the northwest and he was so concerned that GWG might be worried about the possibility of running out of Studie



wood for the auctions so he sent me this picture of his "wall of wood" with the comment that we'll have Studie wood for a long, long time to come! To which I silently added, "What we need are more turners to keep up with Carl's wood supply!"

Show and Tell

Show and Tell was a little light this month, perhaps owing to last month's stupendous effort for the Brand Library show and the AAW extravaganza but there was an enthusiastic response to the Humorous Turnings Challenge. Dave Hergesheimer won first place in the Novice category, with his square-edge bowl of walnut, decorated with a cat and mouse of teak. Jerry Davis placed second in the category with his miniature carousel.

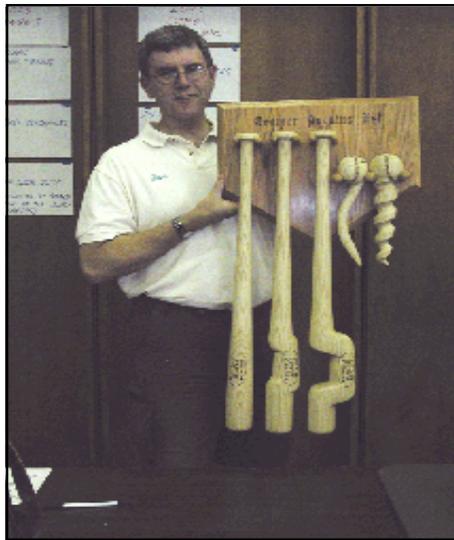
Joe Shivokevich submitted an "Under the Big Top" carousel constructed of cherry, pine and walnut, which won first place in the Intermediate category. The sculpture was a flea circus under a literal "big top" i.e. a spinning top about 8" in diameter. Finish was friction polish min-wax. (Photo Below.)



Curtis Thompson won second place for his miniature "Cat-N-Hat" hats on stands constructed of Madrone burl, Pine and Oak and finished in Satin Lacquer. Curtis also turned a Pin striped cowboy family of Madrone and mystery wood, a Red cowboy hat on a draped lady stand about 12" high finished in satin lacquer and a bowl of Olive burl about 6" in diameter.

Dan Hogan submitted a whimsical baseball exhibit (photo upper

right). Ever wonder what a curve ball or a screw ball looks like? Now you know. Also on display are three of the notorious Casey's bats offering a possible explanation for why that folklore icon struck out in the ninth inning of that joyless game. Although there was no joy in Mudville, the mighty Dan scored a home run with a well deserved first place in the Advanced Category for this imaginative and well executed entry.



In the regular Show and Tell, Bob Coleberd submitted a beautiful Kaleidoscope constructed of Butternut, Malcore and Walnut and finished in varnish and paste wax. (Photo upper right.) Terrell Hasker showed a platter which he named, "Galatea, my trousers need laundering again!" It was turned from Sycamore and finished in Watco Oil.

Two of the most beautiful entries came from Bill Nelson. First was a wonderful goblet of blood wood, box wood and African Blackwood finished in lacquer (Photo on Page 1). Next was a ball-box, also of blackwood, boxwood and Bloodwood finished in lacquer .



Ed Hotchkin should have received an award for humor for his buckeye burl vase which answers the question, "What do you do if you're making the final cut on a wonderful vase and suddenly a vital chunk of the lip breaks off and flies across the room in a dozen small pieces?" The answer is that you take a length of sterling silver cord (You do have some of that, don't you?) and lace up the wound in the best tradition of tree surgeons everywhere. (See the result below.)



From the Editor's Desk

This was a busy month. I had a chance to sail on the new Maritime Museum brigantine, the *Irving Johnson*. That's an unforgettable experience. It's difficult not to be impressed by the incredible design and engineering that allows a structure larger than many houses to be propelled at 12 miles an hour across the sea, using nothing but wind and human muscle power. For comparison, if you've ever watched a house being moved, it's speed is measured not in miles per hour but in inches per hour, and the house-vehicle is often severely damaged by even a short journey in perfect weather over dead calm pavement. But those two new brigantines could easily sail around the world, surviving not only atrocious wind and weather, but also gargantuan seas. Can you imagine a twenty foot wall of water suddenly dumped on typical house? Kindling wood and trash. But the Exy and Irving were designed to survive both great seas and howling wind. And in fact, in the 1800's all of the commerce and travel between Europe and America was on just such tall ships.

Sailing these marvels from the past is not easy. To a novice such as myself, both the deck and aloft seem a tangled forest of ropes and cloth. Each of the ship's thirteen sails requires a number of lines to keep it correctly oriented to both the wind and the direction of travel and to simply get the sail up and down the mast. The sailors must know where a line that originates 60 feet up in the air terminates on deck so they can haul it or make it fast.. These lines are all named, and the sailor must know all the names so that when Captain calls on him (or her) to "trim the flying jib," he'll know that he has to locate the line known as "flying jib sheet," and pull it in, a job not made simpler by the fact that there are two such lines, one on the port side and the other on the starboard side which, depending on the tack of the vessel, may be referred to as windward or leeward sheets.

To further complicate matters, a lot of muscle power is required to handle some of those lines, so the guests are usually pressed into service sometimes ten guests to a line with one of the professional seamen directing the action. Both female guest and professionals take part in the line handling, but not many of the women have beautiful nails after a few bouts with heavy manila lines!

But in the end it's all worthwhile as you lounge along the rail, the deck heeled over about 10°, pitching gently on a

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By C.V.S.

slightly restless sea, the lines singing in the sunshine, a fresh breeze blowing and, perhaps best of all, the vision of sister ship Exy Johnson under full sail a 200 yards off the port beam. Could anything be sweeter?

Elsewhere in this newsletter, Bill Kelly has covered the contributions of the Glendale woodturners to the production of these magnificent ships but I wanted to convey something of the challenges and rewards of sailing, "the wheel's kick and the wind's song and the white sail's shaking," to borrow a line from Masefield, and I think it would be appropriate for someone else to say something about the real purpose of these vestiges from the past, the salvaging of disadvantaged children in a future issue.

Watch for new opportunities to help with these projects and to share in the joys of sailing.



*Many hands
are needed to
handle the
forest of lines*

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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

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