



SLIGHTLY

SKEWED

Journal of the Glendale Woodturners Guild

Volume 30, Number 4 – April, 2022

NEXT MEETING

April 10, 2022

at our NEW site

HOW TO FIND US

SUNDAY MEETING

2:00 pm

We've started meetings again at our new site:

American Legion Hall
4011 La Crescenta Ave.,
La Crescenta 91214

Corner of La Crescenta Ave and Manhattan Ave.
Parking lot is small, so if you can, park on the street so people that are unable to walk far can use the lot.

Face coverings are currently optional, but most people wore them at the March meeting

Meetings consist of announcements, a feature presentation, a Challenge, Show & Tell and a wood raffle (except for December). We're slowly getting back to some of the pre-Covid activities.

Challenge: Colored, dyed, painted items (round but not brown?)

Presentation: Finishes, by Henry, Bill, Bill & Craig (not necessarily in that order).

President's Message

Hola, Chip Makers!

First off, many thanks to those who make our meetings happen.

Chris - set up,
Carrie - coffee,
Craig - for a great demo,
John - our newsletter man & photographer,
Bill for \$\$ duties,
Cathy for the



refreshments. Hopefully I am not leaving somebody out, don't mean to overlook any of you!

We had several NEW MEMBERS! Please join me in welcoming **Garm, Melissa, Richard, and...??**

We had a great conversation about upcoming demos not only by our members, but also professional turners. **Bill Haskell** sent me an email with some ideas to partner up with the San Diego club- thank you Bill!

Next month FOUR members have generously agreed to show us a finishing technique

Bill L

Bill H

Craig, and

Henry

The March get together was a great meeting, excellent to see so many of you. I was told there

were 32 in attendance, *let's double the group!*
Bring a fiend, bribe someone, offer them candy,
chocolate or free ebony wood!

Also, great to see so many people remembered
the challenge from many months ago, lots of fine
talent in our club.

A nice presence for the show and tell, keep
bringing your work to the meetings, please.

Two key topics coming up:

How we can grow the club?

How we can significantly improve our finances?

We will be discussing donations from members,
and those that would consider adding the club into
their living trust and final wishes.

See you all on April 10 - don't forget to buy candy
to bribe your friends & join us.

Thomas

CHALLENGE

We had a number of entries in the March
Challenge, which was to cut up something turned,
reassemble somehow & do more turning>

After some searching, the table cloth for the
different levels was discovered and the pieces
were sorted into their proper categories & judged.

Beginning honors were taken by **Ken Sutton**, for
his rattle of maple finished with Walnut Oil.



The Intermediate category was won by **Bob Blum**
with his painted and distressed Lost Wood Box.



The judges awarded two prizes in the Advance Category, the first to **Bill Haskell** for his plate of walnut & maple with ebony inlays, *which I somehow managed to not get a photo of!*

The other was to **Jim Schopper** for his Half Bowl of cherry, walnut burl, oak & ebony.



Other entries:

Jim Schopper had another half bowl, of oak, walnut burl & mahogany.



Dale Gertsch had a trivet of unspecified wood, and for Show and Tell, a walnut bowl, oil/wax finish on both.



Mark Ashley? (can't read the name fully) had his "Last Call" entry of walnut & maple



Andy Sway presented his *Coyote Protector* for evening walks with the dog; olive & walnut finished with Mahoney's Walnut Oil.



Anton Bosch had an urn of walnut & maple, finished with Danish oil, poly, and buffed.



Bill Haskell had his "Better Half" hollow form of buckeye burl & ebony.



Craig Sobel's bowl was finished with Woodturners Finish



Chris Dodson's piece is made from box elder and African mahogany.



Judges were: **Carey Caires and Craig Rovello.**

Show & Tell

A good selection in Show and Tell, people have been active while we weren't meeting.

Bill Haskell presented #9 in his series of Parabolic Spools from ironbark eucalyptus:



Amy Earhart finally returned to her original roots in turning and made a pen & pencil set from beech, friction polish finish.



Anton Bosch turned a "tippy-top" of walnut, friction polish.



Thomas Cassidy had a small black acacia bottle form and an apricot bowl, both finished with Bill's Homemade Hooch.



Garm? (another name I can't read) had a cherry burl vase, walnut oil finish, and a padauk plate finished with Ack;s pastes.



A trio of un-named objects from **Klaus Schmitt**, woods were carob, eucalyptus & walnut, lacquer finish on all.



James Hurst gave us a pair of vases, Olive with Myland's; eucalyptus with paint, and an abstract form of painted eucalyptus.



Charles Hulien had a spoon of white oak, Tried & True finish. He also included pics of the jig he made to turn it, which I wasn't able to include.



Jim Schopper had a whimsical bowl of walnut, 1/4 ply & sunflower root, and a half bowl of walnut.



Jim Schopper Unknown presented a redwood "butt bowl"



Presentation

Our presentation was by **Craig Sobel**, who showed (with handout) a method of making sanding balls to be used in hand drills for sanding the interiors of bowls and deep vessels, etc. It involved trips to the hardware and toy stores for parts needed.

We need ideas/wants for future presentations. Some suggestions have been basic spindle and/or bowl turning for newer members, workholding techniques (specialty/homemade chucks, etc.), Sharpening techniques for chainsaws, lathe tools (might need longer time frame for that).

We do not know at this time whether we will be able to hold actual turning demos at this new site, stay tuned...

If Internet/WiFi is sufficient at this site, we could hold on-line demos, unknown possibility at present.

Other Items

Welcome to new members:

Garm,
Melissa,
Richard,
and ??

Upcoming Events

AAW Symposium is on again this year in Chattanooga, Tennessee, June 23-26, 2022. Details at the AAW website: www.woodturner.org.

Article

The Road to Becoming a Woodturner

Mark McCleary

How does one become a woodturner? Some see a demonstration and decide to give it a try. Others have friends who are woodturners and decide that it “looks like fun” and ask their friends to teach them. Still others had been exposed to the lathe in woodworking classes in school and decide to revive those long lost skills. Then there are those who stumble into turning by accident. I am an example of the last.

In 1985 an Aunt sent my mother a small rocking chair that had belonged to my grandmother who was born in 1881. The front stretcher had broken after being worn thin by numerous small feet, including mine. With the guidance of the woodshop teacher at my school I turned a replacement for the broken one. I then made measurements and drawings with the intent to build a replica. Keep in mind that I had only a limited background in woodworking, much less woodturning, and had never attempted to make any kind of furniture. Not even a simple bench or footstool.

In 1991, using a friend’s lathe, I turned the various posts, rungs and stretchers for the “spool spindle” rocking chair. To my surprise I was able to make a reasonable copy and gave it to my grandson, Ian, for his 2nd birthday. He has long outgrown it and I do need to repair a broken tenon so that it can be used by any great grandchildren.

In 1994 I purchased the multipurpose tool produced by ShopSmith®. At that time the local ShopSmith® store had a series of classes including how to use the lathe configuration. I turned a couple of bowls and a rolling pin. However, that was the extent of my turning for over ten years.

In 2006, I discovered Marc Adams School of Woodworking and was lucky enough to get into my first workshop; making boxes with Doug Stowe. In 2008, I took a turning workshop with Ray Key and I was hooked. Making lidded boxes, platters and bowls was no longer a mystery, but still a challenge. At that time Jet Tools was having a sale

on the 1642 lathe. So, I took the plunge and purchased one. With the help of a strong neighbor I was able to set it up in my basement. However, I was still not able to spend as much time turning as I would like. Work tended to get in the way.

In 2009 a high school classmate invited me to go to a meeting of the Chicago Woodturners. Now it was hook, line and sinker. That year I went to Arrowmont School of Arts and Crafts in Gatlinburg, TN and spent a week with Warren Carpenter turning greenwood and attempting to make natural edge bowls on a Jet mini-lathe. This was followed with a workshop at Marc Adams School of Woodworking (MASW) with Jennifer Shirley on bowl turning and embellishing. In 2011 I pulled the plug and retired after 51 years of teaching high school science. Freed from making lesson plans, preparing for labs and planning for the next school year, I embarked on a wood turning summer odyssey. Seven weeks of woodturning workshops. I started the summer at MASW learning how to make lidded boxes with Matthew Hill. Matt helped me understand how to utilize a jam chuck and introduced me to ways to decorate and embellish my boxes. This was followed with a week at Arrowmont learning how to produce elegant writing instruments with Barry Gross. New procedures in finishing with CA glue and making acrylic casts introduced me to turning material other than wood. The following week I was at John C. Campbell Folk School in Brasstown, NC. There Frank Penta showed me how to turn platters as well as how to correct errors and repair "accidents".

Then four more weeks were spent at Marc Adams. The first week was with Clay Foster being reintroduced to turning greenwood. This was followed by a week with Steven Sinner exploring the use of a deep hollowing device and embellishing the project with airbrushing.

The next week I was guided by Alan Lacer in mastering, more or less, turning between centers and how to use the skew. Again, the results were much better than I expected.

Finally, I tackled segmented turning. With the guidance and patience of Malcolm Tibbetts I produced an almost completed vessel. It was completed when I returned home and now graces

the fireplace mantel of my youngest son. I have taken workshops with Alan Carter, Jason Swanson, Mark St. Ledger, Michael Holusak, Jimmy Clewes, Hans Weissflog and many others. Every workshop is both a challenge and a pleasure. I always learn something new.

Okay! Now what? After such an intensive program of the many aspects of turning the questions most often asked are: "Which one do you like the most?" or "Are you a bowl turner or a spindle turner?", "Which one will you concentrate on?" And, "Just what did you learn?" My answer to the first three questions is: "I like them all." I do not have the luxury of going out with a chainsaw and cutting down trees. This means that greenwood turning is generally limited to the availability of material after a storm or the occasional removal of a tree by the village or a neighbor. This leaves using wood from the various suppliers of both kiln dried and "wet" blanks and gifts from fellow turners. I enjoy turning bowls, platters and boxes and have learned to decorate both with pyrography, carving with knives and grinders and decorating with paint and stains. Turning pens is also very gratifying and can be done quickly. They, like the bowls and platters, make gifts that are both practical and appreciated by those who receive them. What did I learn? Every one of my teachers emphasized the ABC's of turning. First, be sure that my tool is anchored (A) firmly to the tool rest. Then allow the bevel (B) to ride on the wood. Finally, carefully raise the tool until it cuts (C). They also encouraged utilizing my entire body and not just my hands and arms. The turner's "dance". Next, they all reiterated that you must use sharp tools. If you think that your tool is dull then it probably is and should at least be "touched up". Since sharpening by hand is a skill that requires much practice, most suggested the use of a sharpening jig and then honing the edge.

Protection from dust and "flying objects" is a given. One only has to remember the stories of coal miners and "black lung disease" and it should be obvious that you should use some form of protection to avoid inhaling dust. This is especially true if you are turning exotics, i.e. cocobolo, etc. Also, the use of a full face mask if there is even the slightest possibility of your wood breaking or coming loose. Finally, some type of hearing

protection should also be utilized, especially when you are turning in a large class workshop.

As far as doing the actual turning is concerned the most often repeated instruction was to always turn down hill on spindles when making beads and coves. Also, be careful of “just a little more”.

Finally, “How do you get to Carnegie Hall?” Practice! Practice! Practice! You should not expect perfection when you first start and you probably will never reach your idea of perfection, but by practicing you will get better. Remember, most people who view your work will be impressed and many ask, “Did you really make that?” and “Is it really wood?”

So, where am I on the road that I started over 30 years ago? I have met many interesting people on my journey. I have observed the work of many talented turners who are eager and willing to share their work, talents and ideas with others. I have taught several young beginning turners.

Other than the various woodturning workshops that I have taken the most useful activity to improve my turning skills was joining a local woodturning club. I recommend this to everyone along with joining the American Association of Woodturners. Joining a club gave me the opportunity to take one and two-day workshops with turners like Bonnie Klein, Dick Sing, Nick Cook, Stephen Hatcher, Art Liestman, Graham Priddle, Alain Mailand, Pascal Oudet and many others. Attending both regional symposiums and the AAW yearly symposium has given me the opportunity to learn from some of the leading woodturners in the world. Since 2008 I have enjoyed 86 workshops with 45 teachers.

It has been a long, but not lonely path that I have followed. Like many, I do more than turning, i.e. woodcarving, pyrography, lamp work beads and weaving baskets, etc. They all give me immense pleasure and satisfaction, but I have to admit that turning a piece of wood and revealing its hidden beauty is right up there at the top.

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