



Slightly *Skewed*

Volume 12, Number 3

March, 2004

Next Meeting: March 14, 2004, Sunday,
2:00 PM. Sharp at Crescenta Valley Regional Park
Recreation Center.

Activity: Presentation: Al Sobel:
Lidded Containers

Challenge: Something for Making Music

Workshop: None scheduled

Brigantine Sails: None scheduled.

President's Column: By Jim O'Connor

The day before the regular meeting we had the Binh Pho demonstration. Over 50 turners were in attendance and it was a great learning experience for all. Binh started by turning a thin-walled bowl (about 1/16 inch thick) and explained in detail as he progressed. We then got to see a wonderful slide show of his work. After lunch at Jackie's, Binh went over the basics of airbrush painting and piercing and covered the tools, supplies, and techniques he uses. Thanks again Don and Jackie Comer.

At the February meeting Dan and I presented the results of the survey taken in January. It appears Dan has already been setting up presentations, demonstrations, and challenges in the areas the membership shows the most interest and he will continue to do so in the future. There were also some good suggestions and many members volunteered to help the club in a variety of ways. The more people that get involved the more fun it is for everyone and nobody will find working for the club a burden.

There is an "All California Show" coming up in May of 2006. About 60-80 pieces will be selected from only Californians by a jury and displayed in the Art Center in

San Luis Obispo. It's a great opportunity to get some exposure and possibly sell your work. The plans for the show are in the early stages, but it's not too soon to start thinking about the pieces you are going to submit.

There have been rumors flying about the closures in the parks due to budget cuts. There is no problem as of yet with our meeting hall, but we are keeping in contact with the parks department. We should know well in advance if we need to make other arrangements, but we hope it will all be settled without any changes.

The pieces entered in the most interesting mallet challenge were very well done, but the number of entries was a disappointment. The challenge and show/tell are a big part of our club so let's make an effort to bring in more of our work.

Art Fitzpatrick is on a committee to study the structure of the AAW. If you have any comments or suggestions, be sure to e-mail him at this special address. artfitz38@hotmail.com

Art also gave an excellent presentation comparing cutting vs. scraping. He had great props and models. His presentation gave good insight into the theory behind the cuts which made it easy to understand and, therefore, applicable to other situations.



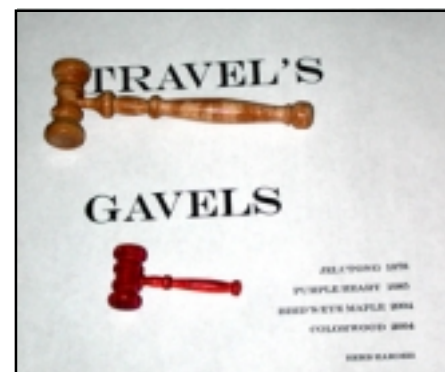
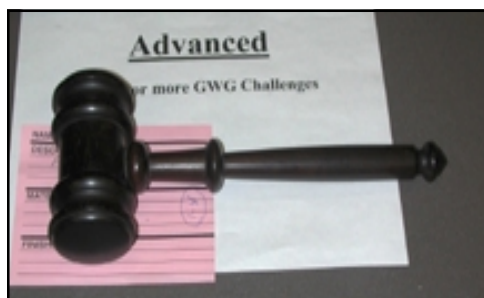
Ralph Otte's beautiful segmented bowl

GWG Program Schedule for 2004

Scheduled Meetings (Sunday Afternoons)				Demonstrations		
Date	Presentation Subject	Presenter	Challenge	Date	Topic	Presenter
March 14, 2004	Lidded Containers	Al Sobel	Something for making music or noise			
April 18, 2003	Sanding techniques & issues	Dave Holzberger	An item intended to worn by a person	Apr-04	Beginner's Faceplate Workshop	Jerry Davis coordinating the lathes
May 16, 2004	Making Pens	Wes Hall	Best Lidded Container	May-04	Spiral turning	Bill Kelly
June 13, 2004		Jack Woddell	Progressively sized/shaped items that are related (eg., nesting containers, spoons, beads, buttons)	Jun-04		Art Fitzpatrick
July 11, 2004			Xmas Ormanents	Jul-04		Neil Scobie (AU)
Aug. 8, 2004				Aug-04	Tool Sharpening Workshop	At Bob DeVoe's shop
Sept. 12, 2004			None			
Oct. 10, 2004						
Nov. 14, 2004				None		
Dec. 12, 2004						

Challenge Ideas **Rolling pin for the kitchen Lamp**
A table-top game (eg., chess, checkers, skittles, etc)

February meeting Stats: 57 attended				Challenge: Most Interesting Mallet			
Number of entries		Advanced: 2		Intermediate: 3		Novice: 1	
1st Place		Al Sobel		Carey Caires		John Baldwin	
2nd Place		Pete Carta		Herb Harder			
3rd Place				Terrell Hasker			



Gavels!

Show and Tell

Text by Kathleen Sunderland
Photos by Cheryl Schneiders

Bill Haskell showed three hollow vessels (*below*). One was made of River Oak, which was very interesting because the heartwood side had a completely different look from the sapwood side. The other two were made of carob which has a lovely coral color to it. These are the beginning of his new series and they are beautiful!



Ralph Otte made a segmented bowl out of penderosa pine, purpleheart, maple, walnut and spacer material. He generated interest in use of the spacer material, and everyone agreed that it was perfectly made. *See Picture on Page One*

Pete Carta has self-diagnosed a serious case of "Coveted Wood Syndrome" which led him to bring home a piece of maple burl that had been partially turned into a bowl and thrown into the trash. When he finished with it, Pete had a very nice vase which he finished with antique oil and wax.

A lady who lives across the street from Amos Thompson had a lamp that needed a shade. Amos came to the rescue with a shade that is 1/16 inch thick! (*above right*) He made another lamp shade and then had to turn a base for it. Both were perfectly done. Then he turned an

incredibly thin natural edge bowl out of podocarpus. And the brigantine ship project now has an exquisite female form made of purpleheart, which is a true work of art. Amos has been a busy man, and we enjoyed everything he had to show us.



Mick Sears went on a wood quest last summer. His quest led him to camp grounds in the midwest, and he had a grand time meeting people and gathering wood. A piece of spalted white birch came from a log-

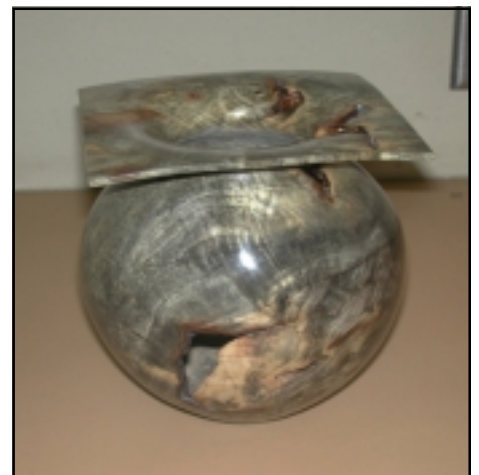


ger in Michigan, and Mick turned it into a very nice bowl (*below, left*)

Dave Hergesheimer said that he's been doing so many deep bowls that he needed a change. The result was a beautiful lidded walnut and spalted maple dish (*below*). He learned about using CA glue and lacquer from Bill Haskell, and the finishing was perfect.



Happy Anniversary to Michael Kane, who has been a member of the GWG for five years! To celebrate, he wrote his top ten list of how to know when your lathe is turning too fast. We chuckled at each of them, and then turned serious as we looked at his hollow vessel. It was made of buckeye burl and finished with laquer. It's very light weight and beautiful work (*below*).



Show and Tell *Continued*

President Jim learned hollow vessel turning from David Ellsworth and showed us his beginning piece. It is made of elm and is beautifully shaped. We're looking forward to seeing many more very fine pieces.

Joe Marra told us an important story. He's been turning little objects and they were collecting in his home. One day he noticed a showcase at the pharmacy he uses, and he asked if they'd like to display his turned works. They agreed and his turnings are selling quickly. We can all learn from this that people like our

work and given a chance, they are willing to buy. This can inspire us to get our work out to the public, too.



Jim's Slightly skewed hollow vessel

Binh Pho Demo Review

By Cheryl Schneiers

One of the major benefits of belonging to GWG is the opportunity to attend the various workshops scheduled throughout the year, and there is none better than Binh Pho's. Binh began by showing us how to turn an ultra thin vase, then gave us an outstanding lesson in coloring the work with airbrushed art, and finally showed how he does his trademark piercing decoration. The one thing he could not show us was how to come up with a wonderful artistic idea in the first place! Along the way Binh explained the differences in turning methods, air compressors, spraying tools and piercing tools. His presentation was punctuated with good humor and jokes. You realize just how talented this man is when you stop to think that you are laughing at a joke he told in English which is not even in his native language! Many of the things he told us were only peripherally related to turning but crucial to our development as

professionals. When someone in the audience asked him a question relating to his "workshop" at home, Binh replied, "Please, don't refer to my place of business as a workshop. A workshop is where you produce items worth thirty or forty dollars. If you want to sell your work for thirteen hundred dollars, you work out of a studio. It is something for all of us to remember. For a professional artist, every detail is important, even the casual reference to your workplace!"



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Bill Haskell - (714) 528-4783

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Kaleidoscopes:

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Pens:

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