Journal Of
The North Carolina Woodturners' Association

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Season's Greetings

To All of You from Each of Us.
In the Spirit of Warmth and Good Cheer,
We Wish You Joy and Happiness
At This Time and throughout the New Year!
The Officers and Board of Directors-NCW

"THE ART OF SEEING THINGS"

I used to teach my students an essay entitled "The Art of Seeing Things" in which the author, a naturalist, raised such questions as "Why do vines tend to wind in the same direction as they climb a post or tree?" and "Why does water swirl as it does down a drain, and why always in the same direction?" He went on to say that we can solve such questions if we are curious enough to investigate. Another essay that I read as a college freshman, entitled "Hallmarks of an Educated Man," listed curiosity as one of several "hallmarks" that work together to develop our intellects.

I am not going to go on to explain why vines twine in a certain direction or why water swirls in a certain direction, but I would like to say something about what we do or do not see when we look at things, and why curiosity should be followed by investigation and experimentation.

Some years ago, I cut down some large trees to make way for a swimming pool. Some of this wood I gave to a friend for firewood, and some I kept around because I thought it might be good for making something.

The turning bug had not bitten me yet, so I was thinking only of flat boards and how I might get these logs cut up. As it turned out, I could find nobody to do this for me, and the logs were eventually thrown away. The trees were silk oak and melaleuca, the later being very hard, dense-grained wood.

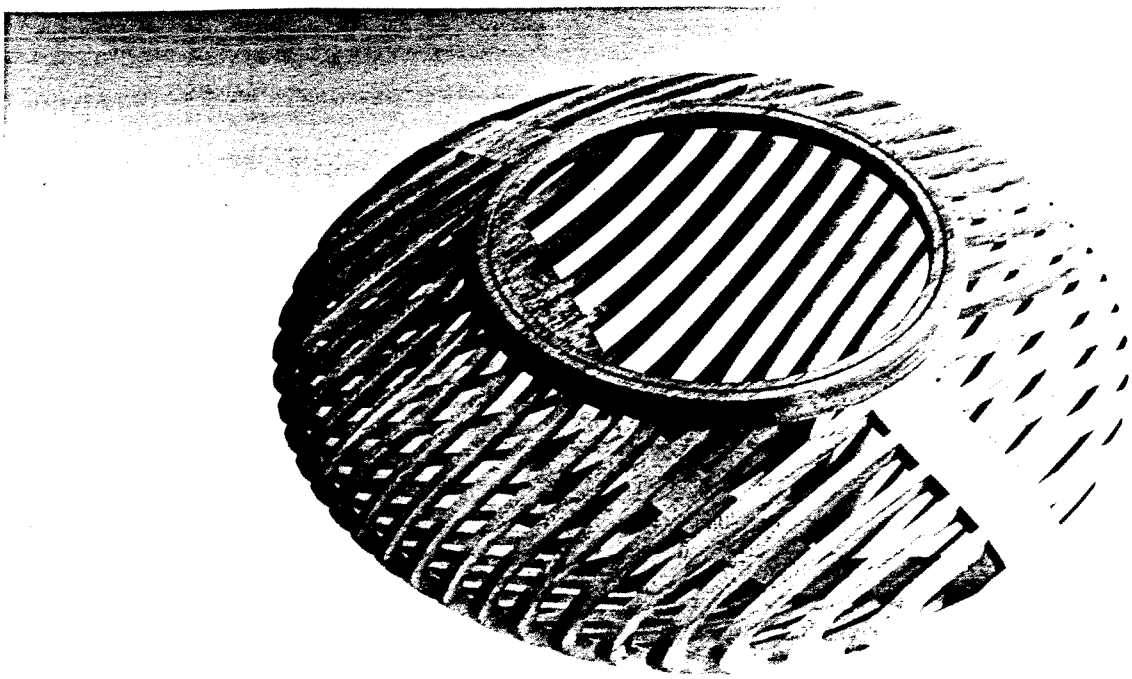
I later managed to get some literature from the University of Florida on the melaleuca and learned from it that I had thrown away nearly half a ton of very beautiful turning wood. By this time, my interest in turning was growing, and I was sick over what I had done.

I also remember seeing in my neighborhood stacks of Norfolk Island Pine piled up for disposal after a storm. At that time, it was just trash to me, and I was glad to see it hauled away. Now that I have seen the beautiful Norfolk Island Pine bowls turned by Ron Kent, I could cry for having not seen what beauty lay there as trash.

A few months ago, Lloyd Sumner of Riner, Virginia, presented a program to the Apple Country Woodcrafters entitled "How to Read a Tree," which had to do with seeing finished turned objects in various parts of a tree before cutting into them. It reminded me of the essays I had read and taught and the beautiful turning wood that I had given away, thrown away, or passed by.

I have found that the more I look at turned objects in pictures and at our meetings; and the more I listen to and read about the kind of wood used and the method of turning, the more I have come to see things that are hidden inside a tree.

But curiosity without investigation and experimentation leaves us with only the appetite and not the satisfaction. When we put a piece of wood on the lathe and turn it, the resulting object might not be a masterpiece, and it might not even be worth keeping; but we have wasted neither time nor material if we have learned something in the process. Our turning skills have been improved, and we begin to learn "the art of seeing things." We can then walk through the woods and see beautiful turned objects in the trees above us and on the ground below. - K. B.



LATTICE VESSELS

By Dewey Garrett
Livermore, California

Dewey Garrett is an electrical engineer who, like so many of us, has begun a love affair with the lathe. The "Lattice Vessel" has been selected for the CHALLENGE IV exhibit and has been featured in the September issue of THE AMERICAN WOODTURNER and in the Autumn issue of the British journal WOODTURNING. Here is how he does it.

The unconventional "Lattice Vessel" is made using a design and process that I've developed over a three year period. The methods used are based on conventional woodworking and turning techniques.that produce a design that exposes many details of the bowl's structure. Interesting Moire' patterns are revealed when the bowl is viewed at a distance at different angles.

Work begins by preparing stock for the three principal elements of the bowl,-the slats or "ribs", the separations or"vertebrae" of the "spine", and the rim. For a vessel that is 9" in diameter and 4" high, 24 slats are prepared from maple stock that is 1/8" thick and and 4" wide. The separations are made from similar stock glued up to make a 1/4" thick by 4" wide board that is crosscut to make 23 separations that are each about 3/4" wide. The material for the rim is edge-glued from 1/4" thick wood of a contrasting color (padauk) and band-sawed to a circle slightly larger than the final rim diameter.

Next, a bowl blank is made by gluing the slats and separators to form a 9" square block with a "spine" of separators down its center. A filler material is used in the spaces between the slats to maintain a constant and equal spacing and provide support forthe wood while turning. When the glue is set, the blank is band-sawed to a 9" diameter cylinder and mounted for turning by gluing it to a wood block on a standard metal faceplate. The top of the bowl is surfaced with a gouge at a slow speed Extreme care is required at this stage as without a rim, the rough blank is supported only by the glue joints on its spine and its mounting The stock for the rim is centered and glued to the surfaced top of the bowl blank.

After the glue is cured, the blank is ready for turning. Normal tools and techniques are used, but caution must be exercised due to the limited structural strength of the blank. Cutting mistakes can result in an instantaneous disassembly of the blank with frightening speed and sound. A full face mask is warranted and a vibration-free lathe and steady nerves are required.

A very sharp long-and-strong bowl gouge is used to shape the outside of the bowl. Very light cuts are made at low speed until the bowl is in balance. When the outside is shaped, it is sanded using a rotary disk on an electric drill and hand-held sandpaper as necessary.

The outside is then wrapped tightly with masking tape over its entire surface.The tape adds to the structure's strength while its inside is shaped and minimizes the danger of flying pieces should the bowl disintegrate from an improper cut or weak glue joint. The inside is shaped with conventional gouges and homemade, small-tip scraping tools. Again, caution must be exercised since the remaining structure of the bowl is continually reduced as the inside is shaped. Forms having a finished rim diameter less than the maximum bowl diameter have surprising strengt even when the thickness of the slats is reduced to 1/8" to 1/4".

When inside sanding is completed, the bowl is separated from the wood blc the tape and filler material are removed, and final sanding is done by hand. Several coats of lacquer with light sanding between coats and a final application of paste wax complete the vessel.

PRESIDENT'S NOTES

Our November 9th. meeting was full to the brim with:

(1) Elections The slate of nominees for both officers and board members was duly approved by the membership.These included President, Tony Bradley; Vice President, Walt Hoyles; Corresponding Secretary, Ken Bachand; Recording Secretary, Harvey Pearman; Treasurer, Nick Coccaro. Board members: Ken Bachand, Harvey Pearman, Jack Stewart, David Snodgrass, and Rodger Jacobs

(2) Photography of Turned Objects , by Bob Huffman of Hickory, NC. Bob demonstrated various techniques for lighting and perspective to photograph turned objects and took a few slides to be reviewed at a later meeting. We appreciate the donation of his valuable time for this important prelude to our organization's museum exhibit.

(3) Cutting Tool Review, by Jimmy Farmer of Vermont American Tool Co. This presentation was a very comprehensive look at a broad spectrum of tools offered by Vermont American. Those attending were given a new carbide tipped saw blade to evaluate at the January '92 meeting.

(4) Raffle One of our best, with woodturning tools and a 10" carbide tipped saw blade donated by John Thompson. (FOR THOSE MEMBERS WHO MAY HAVE TO LEAVE THE MEETING EARLY, ALL FUTURE DRAWINGS WILL BE HELD AT OR BEFORE 2:30 p. m.)

AMERICAN ASSOCIATION OF WOODTURNERS All serious woodturners should consider membership in AAW. Membership now stands at 2,580 and includes 43 authorized chapters. As an incentive, AAW will give any local chapter a woodturning video if their 1992 membership includes 75 percent or above in AAW. Let's go for it! Mary Bachand has membership applications.

1992 AAW Symposium will be held at Provo, Utah, with Dale Nish of Brigham Young University providing co-sponsorship.

1993 AAW Symposium is slated to be held at N. Y. State University, Purchase, NY.

December 14 Meeting Owen Burley will present a woodturning demonstration using the Jim Thompson turning tool system.Those of you who have seen Owen's work will not want to miss this one! If time permits, we will also have a second feature at this meeting -???

Raffle We have some nice salad serving sets and some brass box top lids provided by Russ Zimmerman's House of Woodturning, Putney, VT. These are imported from England and are quality items. More things maybe!

Board Meeting An important meeting of all old and new officers and board members will be held at 11:00 A. M. sharp. PLEASE BE ON TIME!

1992 Dues A membership form and a return envelope have been provided in this mailing for your convenience. Please try to get your dues in at your earliest convenience. NO CASH BY MAIL, PLEASE!

HAPPY HOLIDAYS To all members and especially to those of you who have provided pleasant fellowship and cheerful assistance to NCW during the last year, I thank you for your continued support. - Tony Bradley

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