



North Carolina **WOODTURNER**

Journal of the North Carolina Woodturners Association
A Chapter of the American Association of Woodturners

Volume 8, Number 5

May, 1998



The President's Message
By Jack Stewart

Classified advertisement

WANTED!

AN EDITOR FOR A NEWSLETTER

A major woodturners' association has an opening for an aggressive, creative person who can and will edit and/or publish the *Journal* of this young growing organization.

Applicants must be able to read, write, and speak some English.

Forty years of woodturning experience is helpful but not necessarily necessary.

The salary scale is unbelievable.

Working conditions must be determined only by the applicant.

Some traveling is required.

You may use whatever devices you possess to meet all last minute deadlines.

APPLY IN PERSON OR CALL: 1 (704) 553-1819

A footnote to the notice above: The most significant display of interest in, and loyalty to, our Association may best be expressed by your support. Help share the work that is required for this organization to function. Mr. Webster says that support means: "...to sustain..., to uphold..., to advocate or back..." **This I ask, at this time.**

NORTH CAROLINA WOODTURNER

Journal of the North Carolina Woodturner's Association

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Showtime: Charles Farrar is opening a new show at the Delta Arts Center, 1511 East Third St., Winston-Salem. The show will run from April 25-June 12, exhibiting 30 of Charles' fine turnings. Drop by if you can. Monday-Friday, noon to 5:00.

IN MEMORIUM

NCW lost a good friend last week with the passing of Dade Thornton. Dade and Mary Ann have, on several occasions, been our gracious hosts for our fall outing at Owl's Nest. We were always greeted warmly and made to feel at home and completely comfortable; Dade gave each of us a feeling that we were at home and welcome. To Mary Ann goes our heart felt sympathy and our every support. His wit and wisdom will be missed.

ON THE COVER

Turned crotch by Don Olsen, Vale, NC.

Photo by George Wunker

Library Notes By Mary

Mary will not be at our May meeting, but will be in Michigan for Mother's Day. Remember to return all of the books and tapes that you have checked out at two months ago in Hickory. The library will be open and staffed by the Edmonston's.

A VISITOR IN THE SHOP

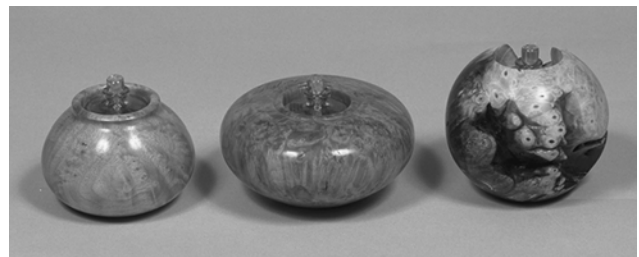
Most people make significant changes in their lives one change at a time. For Steve Grahamme, his important career change began in the northern part of New York. HE MOVED SOUTH. This migration was more like an odyssey which took almost twenty years because of a stop-over in the Charlottesville, Virginia area. After becoming a converted Southerner, he sought a new direction in his employment (enter the woodturning world). Steve had been involved in woodworking and woodturning a few years when he decided to pursue woodturning on a full-time basis. This career change took place late in the summer of 1997. He has not looked back since.

From the outside, his shop has all the appearances of a two-car garage. However, he does not permit cars in this shop. There is no room for cars, anyway.

A small departure from this subject has to be made here. Located behind Steve's shop at 1509 Wandering Way Dr., Charlotte, NC, Meg, (his wife), has her flower garden which has much color, even in the middle of March. It appears as if she is as involved in her garden as Steve is in his shop. The shop is designed and equipped for a woodturner. His major machine is his short bed Woodfast. Other machines in the shop are: a planer-jointer, band saw with riser block assembly, drill press, dust collector, grinder, and air compressor.

Most all woodturners work meticulously to design a "hallmark" or signature turning of their own. One of the objects on which Steve is working is an oil lamp made from a Banksia pod. His cookbook way or procedure of finishing these pods is very detailed and produces an attractive finish. I am told that the Internet reports that there are over seventy species of Banksia trees which are

indigenous to Australia. We don't know of any of these species growing in the northern hemisphere. According to a reference, the banksia is "any Australian shrub or tree of the genus Banksia, of the protea family, having alternate leaves and dense cylindrical flower heads". Re: Webster's College Dictionary, published by Random House. I had planned to get more detailed information about the Banksia pod from *Uncle Buford*, however he is on "special assignment" this month and not available as our "Resident Consultant". The use of banksia pods as a woodturning stock has many possibilities. Steve will be exploring many of these possibilities in the months to come.



As a young turner, he devotes many hours to create designs, examine various finishes, and of course, shopping for places to display his work. Going into any business or developing a business as an entrepreneur is no small task. It has been said by those who know, that more time will be devoted to marketing a product than spent in production. Many personal financial decisions have to be made. We need only to look at the other professional woodturners or craftsmen/craftswomen we have within our Association to outline the path Steve will be following. However, many of our professional woodturners became full-time turners after they had completed a career in some other sector of our economy.

Many best wishes to you, Steve, and others who decide to travel in this new direction as you practice your craft and pursue your dream.

The Visitor

May 9 Pro-

Our program for May will be given by Tom Fitz. Tom will demonstrate his methods for turning and constructing Kaleidoscopes and Mirrors. This has not been done for some time, so your attendance in Hickory will be very rewarding. Plan now to attend and learn how to make new types of turnings. They make great gifts.

Remember, our meetings are always at 1:00 on the second Saturday of the month at the Woodworking Store in Hickory unless otherwise noted in the journal.

Hollow Forms by John Mascoll (April Demonstration)

Our April 11th meeting at the Southern Highlands Folk Art Center, located on the beautiful flower bordered Blue Ridge Parkway in Asheville, NC, was certainly a delight. A sunny 70-degree spring day, use of the wonderful lecture facility, and access to the Center's Allanstand Craft Shop, what more could we ask for? I'll tell you what, a delicious catered chicken and BBQ lunch with all the trimmings, followed by the usual but delectable sweet treats, courtesy Mary Bachand. Well done program committee. In trying to come up with an original yet appropriate introduction to review the demonstration by John Mascoll on hollow forms, I must confess my complete failure in that regard. Instead here is a direct quote from the first paragraph, entitled "PURPOSE", section of our charter. "To promote an interest in woodturning for persons of all levels of competence, whether beginners or advanced professionals: to provide information, education, instruction.....To encourage creativity and to explore new methods and techniques for advancing woodturning as a creative craft and as a unique art form." If John failed in any regard to satisfy these criteria then I must have missed it. He was uniquely comfortable standing beside the lathe, but even more so sharing with us his personal history & experience, his inspirational & motivational influences, his safety concerns and techniques, his humor, and last but certainly not least, his overwhelming generosity. John Turned two projects which he donated to us to auction or raffle to help defray the cost of his fee. We are truly grateful and wish to thank him sincerely.



ON MOTIVATION

While John's background was covered in last month's upcoming demo section, it failed to explain why John's father, other than for having been a boat builder, was such a motivating force that led John to build and create. John helped clear up this mystery and shared with us a conversation he'd had with his father wherein John sought feedback from his dad regarding the purchase of a new lathe. John was "tired of chasing his old Shopsmith around the shop" and figured "it would cost him \$3-4,000 with all the trimmings for the lathe he desired." "His dad became noticeably silent" John recalled, because he feared John would hit him up for the money. When John laid that fear to rest his dad inquired "whether or not it was John that had gone to school for engineering." He'd felt certain that it was John, because he recalled John having been "out of the house for 4-5 years. So why can't you build one yourself" he asked? What more inspiration does a son need?

ON PROJECTS AND EQUIPMENT

John's primary work includes lidded hollow vessels upon which he may or may not include a textured surface. He likes texturing because he simply doesn't like sanding. While he uses many woods he prefers green maple due to its ability to resist shrinkage. When asked, "why he likes hollow vessels?" John replied that "he liked the challenge." While he is obviously a man of substantial and sufficient strength to control the Sorby 2000 Hollowing tool, one shouldn't be misled into assuming that he lacks the requisite feel and touch for delicate work. He appeared equally at ease with the Sorby tool, as he did refining the entire length of profile of the vessel with the long side ground of a 1/2" bowl gouge. He avoids new marketing gimmicks, but does like and use the Sorby titanium tools for their ability to hold an edge longer than non-titanium tools. He also uses the Stronghold chuck because of its ease of use due to the single chuck-type key. While John started out on a Shopsmith, John has built roughly 5 lathes and currently works on the latest of these homebuilt versions.

ON SAFETY

Safety was a frequent topic discussed and was clearly deep rooted in his lecture and work. Many of these observations were fundamental, yet are well worth repeating. Please forgive my paraphrasing. Turn lathe on at slowest speed when mounting heavy pieces. And stay clear of the "danger zone" at all times. That is why John turns both

right and left-handed. While he admits that, “while his right hand still controls the tool when working left-handed, “it looks good during a demo.” Always “dry spin” your piece before turning on the lathe to ensure clearance with the tool rest. Know your limitations and that of your equipment. Just because your lathe can handle a 24” diameter bowl, it doesn’t follow that you should necessarily be mounting up a 24” blank. Use some form of worn air filtration, even if modest in cost and design, and always wear eye protection. Regarding eye protection John shared this aside. Capt. Hook and Blue Beard are in a bar drinking their dinners. Hook asks Blue Beard what happened to his leg? Blue Beard replied that “while plundering during a raid, the ship’s mast gave way and crushed his leg which had to be cut off to save his life. Blue Beard returned the inquiry and asked how Hook had come to loose his arm? Hook shared his adventures in Neverland with Peter Pan and the crocodile. That’s too bad Blue Beard offered, but he pushed on and asked “but how’d you loose your eye?” “Oh that!” Hook said, “one day we were coming into port and this seagull flew over and ___’d right in my eye.” “Are you trying to tell me that seagull ___ made you loose your eye?” Blue Beard asked?” “No, of coarse not,” Hook said. “I simply tried to wipe the ___ out but forgot about the hook.”

ON DESIGN

John urged turners to avoid stagnating by attempting to merely copy designs or profiles in print. He avoids approaching a piece with a final shape in mind. He believes that one’s experience, the combined with the species of wood used, as well as the characteristics of the particular piece you select within a given species, will have the greatest influence in defining how you exploit its beauty. Further, John offered that one shouldn’t be discouraged by juried shows. “Remember, the judges are not the ones who are going to buy your work. Your customers, the average non-turner, are very excited about what we do. So create what you think looks good.” However, he cautioned, “you need thick skin to sell to the public at shows. It’s true that you need to know your work, but don’t explain every technique and fact to potential customers, thereby eliminating the mystery and resulting interest.” Lastly, regarding the pursuit of turning as a craft, verses as a profession, John recalled contemplating quitting his job after having one very successful show that emptied his booth. He was thankful he’d taken the advice of a good friend who cautioned him “not to get the big head,” as John put it. At his next show he made a mere \$62.

THE PROJECTS

PROJECT I: A hollow form made from ambrosia red maple with a box elder burl insert.

He began by mounting the 8” l. x 5” dia. maple in a four-jaw chuck with the live center on the tailstock for stability. After truing and roughing a general outside profile and taper for later re-mounting, he removed the maple and similarly mounted a 3” l. x 4” dia. piece of box elder burrow and only rough turned it to allow for flexibility later. The Maple was then reversed and remounted using the four-jaw chuck and tailstock. He continued to refine the vessel’s profile using a ½” bowl gouge with a long side grind. He reminded us to pick up the shape in progress on the top of the workpiece rather than the bottom. The outside was then power sanded with a soft disc pad drill mounted, using 150 through 400-grits. With the tailstock removed, John began hollowing using the Sorby 2000 Hollowing Tool with the optional arm brace, the straight extension shank and a round end swivel tip cutter. He prefers this device because he believes the brace helps keep his elbow and forearm aligned with the workpiece axis of rotation and keeps his wrist in the correct position to avoid carpal tunnel problems. John doesn’t usually drill the opening to the final hollowing depth, believing this limits his options should the piece prove too difficult to hollow and requires re-mounting. His initial cuts are at the center and he swings the handle to the right directing the cut away from the center. He worked slowly and carefully, frequently stopping the lathe to clear chips and check wall thickness with a caliber. He switched to the hooker extension and the HSS scraper blade to aid in forming the inside top profile. The depth he eyeballed using the cutter shaft with pieces of masking tape wrapped around it. While the bulk of the hollowing removes all the material from the vessel’s axis to the wall, pass after pass, John saved his final cuts until it is rough hollowed to the desired depth. He also recommends using a light behind the vessel to aid in judging wall thickness. As the walls become thinner he worked more slowly yet, urging “patience”. This wouldn’t have been the first time a work piece “blew apart” as he put it, but that was not the case that day. Once hollowing was completed he refined the tapered rim to receive the insert. Before removing the piece from the lathe, John marked it with a reference point to aid in its re-chucking. He did not sand the inside. Using calipers he transferred the opening diameter to the insert blank and formed a taper similar to that made on the vessel’s opening. He checked the taper using a small ruler, comparing it to the lathe bed. Before parting the insert he removed a recess in the center. The vessel was then re-mounted and the final fit of the insert taper tweaked with a skew chisel used in the “scrape mode”. He rotated the insert in the taper leaving a ring which indicated the area needing fine-tuning. Typically he would use a two-part epoxy or Gorilla Glue, owing to their elastic properties, and might even mix in gold or red coloring or graphite for affect. He believes these adhesives help maintain the joint’s integrity, especially when

using woods with differing movement properties, or just when using dry and green wood together. For the demonstration however, he pressed on using CA (cyanolacrylate). Once dry he formed the insert's profile and didn't drill the hole in the insert until completed. Drilling first would have limited his options in forming the profile. He then made a slight groove at the vessel & insert joint to alleviate some pressure between the differing woods. The hole in the insert could then be made with the tailstock replaced using a long bit, John simply presses on with a small deep fluted gouge. The piece is then power sanded generally and the insert opening hand sanded. To complete the bottom John reverses the piece in a spigot at the headstock and live center at the tail. He is certain to concave the bottom and stops the lathe leaving more "nub" than you'd prefer to remove by hand, but enough to ensure the piece doesn't jump off the machine and shatter across your workshop. With a sharp knife he removed the nub and turns the piece over to the club for finishing.



PROJECT II: A maple 3" l. x 5" dia. shallow hollow vessel with roughly spaced coves, and a cocobolo finial.

After forming a tenon between centers for re-mounting in the four-jaw chuck, he quickly formed the top half of the outside profile using power pull cuts toward the headstock with the 1/2" deep fluted side ground gouge. He then formed the bottom half with cuts from the bottom toward the tailstock. Reaching for his trusty "no sand tool", a 1/2" round nose scraper, he placed it flat against the tool rest and simply swung the handle to the right allowing the end to engage the piece and form the cove. He continued using no layout marks, and when asked why he chose this method he replied because "that's the fun of it." He moved on to some light sanding to remove the sharp edges (2-3 seconds with a 220-grit pad). The vessel was hollowed in a fashion similar to his first project with the exception that he didn't use the hooked extension to avoid a catch on the vessel bottom and a disastrous result. The taper that will receive the insert, and insert itself, were also prepared and adhered in the same manner as Project I. After making the hole in the insert he shaped the rim to accept the finial and sanded the near inside surface as it will be accessible to the discriminating touch. The vessel was then reverse mounted in a padded spigot in a four-jaw chuck at the headstock and a live center at the tail. He made finishing touches to the bottom half profile, cove texturing with the scraper and formed the concave bottom, leaving the "safety nub". He nervously turned over the vessel to a sure-handed member of the club to remove the nub while he moved on to the finial. It was made from a 6" l. x 2 1/2" dia. piece of cocobolo mounted between the four-jaw chuck and tail stock for stability. He trued the blank and parted a section 3" long x 2" diameter, which he re-mounted in the four-jaw alone. Using a combination of skewers and small gouges he formed the finial, then hand sanded to completion. **Great job John.**

by Mark Sakatos

Raffle Report
By Craig Summerville

Even with a smaller than expected crowd in attendance, the April raffle saw enthusiastic participation by our members and guests. The Raffle Committee thanks each of the donors for their generous contributions to the ongoing success of the organization. We especially want to recognize Jim Holcombe of Industrial Specialty, Inc., Brad and Debbie Packard of Packard Woodworks, and Pete Little of The Woodworking Shop for providing donations and discounted prices on items used in the raffle. These folks are all NCW members and we encourage you to patronize their businesses. If anyone has ideas for raffle items please call (704)847-2383 or see me at the meeting.

May Challenge Project

No need to turn anything new for this meeting. Bring your **FIRST** turning to compare with others in the club. Don't pretend you no longer have it. Show us how you got started in turning and how far you have come. This is an area where we are all equal. Judging will be completely arbitrary and the winner will be the most interesting piece or story of creation. This one is just for fun, so join in.

PRECEPTOR PROGRAM FOR MAY: Come early, shortly before 10 AM, get a good seat, and observe one or both of our preceptors. Bill Johnston and Jack Edmonston will be available to give help on turning.

JUDGE'S SELECTIONS FOR AAW GALLERY IN AKRON

One of the exciting activities of our April meeting was the Juried Gallery. Three outside jurors, John Mascoll, Steve Tengelsen and Sherri Masters judged and selected five (5) of eleven (11) entrants from our Association to have their turnings entered in the gallery at the 12th annual Symposium. Our understanding is that there will be ninety-four other turnings from AAW chapters across the country. This speaks well for our Association. Congratulations to our winners. Photos will be featured in upcoming issues of the Journal.



Winners, left to right:

Bobby Phillips, Bakersville, NC, Turned Bowl, 6” high, 17” wide. Spalted Maple with sterling chain accent.

Terry Martin, Charlotte, NC, a Gavel, 11” long, 2” wide. Cocobolo with a wax finish.

Jack Edmonston, Asheville, NC, Natural Edge Vase, 12” high, 7” wide.

Bill Johnston, West End, NC, Hollow Vessel, Carved, 4” high, 11 1/2 “ wide. Maple/Wenge with lacquer finish.

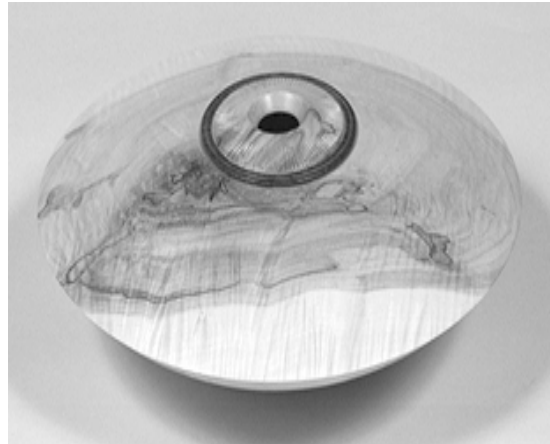
Dean Amos, Sandy Ridge, NC, Turned Vessel, 15” high, 11” wide. Big Leaf Maple Burl with Apple accent.

To the Board of Directors and members of the North Carolina Woodturners Association

At the April meeting in Asheville, Mary and I were caught totally off guard by being “called on the carpet” by president Jack Stewart and given a “scholarship” check in the amount of \$500, with some flowery comment about our having done something for the Association. It seems that whatever good or bad we have done over the years toward putting out the monthly Journal was appreciated, and thus the big surprise. And it was indeed a surprise.

Of all the things I have composed or edited for the journal over the past seven years, finding the right words to express gratitude to the greatest bunch of folks in the world has finally shown me my limits. There aren’t any good-sounding words in my head right now, so I won’t mess up any more space in the journal by trying to find an expression for what is unexpressable.

NCW GAL-



GALLERY

Clockwise from top left

- Eddie Hollifield
- Bill Johnston
- Charles Farrar
- Craig Summerville
- Don Olsen

