

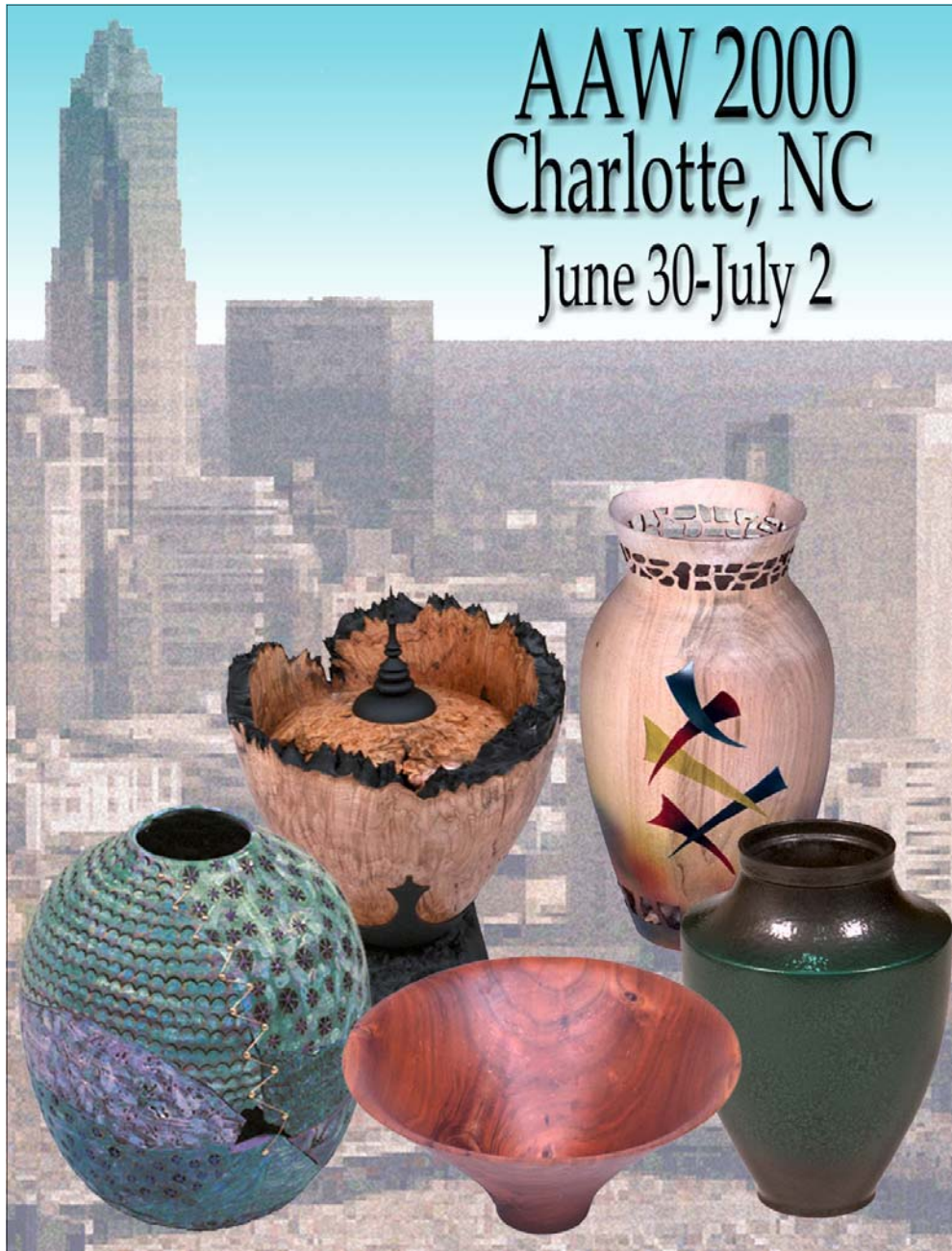


North Carolina WOODTURNER

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

Volume 8, Number 10

October, 1998



The President's Message

By Jack Stewart

It is official. Charlotte will be the site of the AAW Symposium in the year 2000 at the Charlotte Convention Center. NCW will be the host woodturning club for the meeting that will take Woodturning into the new millennium. We should prepare to give 110% to this effort in concert with AAW and our neighboring clubs. Our newly opened Mint Museum of Craft + Design and the exhibition of the recently acquired Mason Collection will help to make this event truly special for all of us.

Let me introduce you to some newfound friends and woodturners. Last week, I began to call some of the leaders of woodturning organizations in this part of the southeastern US of A. In Virginia: **Blue Ridge Woodturners**, (Mark St. Leger, Pres.); **Tidewater Turners of Virginia**, (Linda Everett, Pres.); and **Woodturners Anonymous of Richmond**, (Richard Preston, Pres.). In Tennessee: **Cumberland Woodturners**, (Robert [Bobby] Clemons, Pres.); **Smoky Mountain Woodturners**, (Bill O'Donnell, Pres.). In Georgia: **Chattahoochee Woodturners**, (Willard Baxter, Pres.); **Georgia Association of Woodturners**, (Pat Davis, Pres.); **Tri-State Woodturners / Chattanooga**, (Chris Edwards, Pres.). South Carolina does not have a woodturners club at this time. Let's hope this will change in the near future.

The purpose of those telephone conversations was to make contact with these Associations, introduce myself to these organizations, and ask for their assistance in the coming months. As we begin to lay the foundation and assign work to people who will be needed in the summer of **2000 AD** at the Fourteenth **American Association of Woodturners Symposium** here in Charlotte, we need all the help we can recruit. Therefore, we need to get started -- the sooner the better. Without exception, each person with whom I spoke promised that they would relay this request for volunteers to the membership of their respective woodturners groups. It is obvious that many of these woodturners live many miles from here and may not be able to be involved in the planning stage, but we hope you will come into the Convention Center the week end of June 30th - July 2nd, roll up your shirt-sleeves and make a big contribution toward the success of this Symposium. Some members of the woodturner groups were involved with "Turning Ten" at Greensboro in 1996. Therefore, we

NORTH CAROLINA WOODTURNER

Journal of the North Carolina Woodturners Association

Published Monthly by the
NORTH CAROLINA WOODTURNERS ASSOCIATION, INC
Route 7, Box 137, Hendersonville, NC 28791

Editor: Bonner Guilford
1371 Perth Road, Troutman, NC 28166
(704) 332-2149 bguil@unc.campus.mci.net

Contributing Editor: Mark Sakatos

BOARD OF DIRECTORS

President: Jack Stewart, Charlotte	(704)553-1819
Vice President: Jane Sunier, Rosman	(828)884-3581
Treasurer: George Wunker, Winston Salem	(336)768-9855
Secretary: Mary Bachand, Hendersonville	(828)890-4451
Dean Amos, Sandy Ridge (Term exp. 1998)	(336)871-2916
Craig Summerville, Charlotte (Term exp. 1998)	(704)847-2383
Dick Nielsen, Gastonia (Term exp. 1998)	(704)864-1742
Edgar Ingram, Statesville (Term exp. 1999)	(704)876-4576
Lee Holt, Swannanoa (Term exp. 1999)	(828)298-3403
Charles Farrar, Charlotte (Term exp. 2000)	(704)542-2142
Jesse Wilkinson, Conover (Term exp. 2000)	(828)464-8519

HONORARY DIRECTOR

Bob Fisher, Asheville	(828)255-0099
-----------------------	---------------

Treasurer's Report

Beginning Balance.....	\$ 5,109.38
Income.....	1,387.50
Expenses.....	1,898.58
Balance as of 9/7/98.....	4,598.30

have some people, in our area, who have "symposia experience".

The North Carolina Woodturners Association exchanges copies of its *Journal* with several other Associations "across the fruited plane". Therefore, we extend an invitation to each of you, not in our part of the country, to let us know if you, too, may be willing to help. The more volunteers we have available, the more the work can be shared with others. More about this in the months ahead...

NCW members. Make a note to be present at our October meeting and be prepared to nominate members to fill Board of Director vacancies for the coming year. Keep in mind that, under the terms of our recently revised bylaws, we will have a Board that has nine (9) members and six (6) officers.

j.s.

UPCOMING EVENTS

By Dick Nielsen

October 10, 1998. A Turning Fiesta. The program will be presented by several of our talented turners including Jack Stewart, Dave Lewis, Dave Terpening, Grady Butler and Steve Grahamme. The focus will be on Christmas projects.

November 14, 1998.
December 12, 1998.

Lollipop Candle Holder
Christmas Party and Auction

Clyde Hall

Hickory
Hickory

Gallery

By Dean Amos

September offered us another impressive gallery. We had 2 new members that participated for the first time, Scott Ollis and Bill Paschall. Many thanks to these two and the other thirteen members that made up our gallery. There were a total of 34 pieces. Those exhibiting were as follows: John Hill, Edgar Ingram, Jack Edmonston, Steve Grahamme, Dean Amos, Erskine Moore, Tom Fitz, Scott Ollis, Charles Farrar, Bill Jones, Bill Johnston, Pete Little, Roy Fisher, J. T. Barker and Bill Paschall.

Challenge Projects

September Challenge. The September Challenge project was to turn a piece of green wood and allow nature to take her course. There were several entries; all were anything but round. Scott Ollis took the top spot with a small warped cherry burl bowl. Congratulations to Scott who is both a new member and a new turner.

October Challenge. Heard of organic gardening? Now try organic turning. The challenge for October is to turn an object from something organic other than standard wood or burl chunks. The choice of material is completely optional and it need not be an edible item.

November Challenge. For November, try a mixed media turning. Create a turning (at least some turned component) that incorporates glass, string, metal, stone, cloth, bone, antler or the kitchen sink. The final combination is up to you. The winning entry will best exhibit use of material and originality in concept, so clean out that closet and join in.

1999 NCW Educational Grants

Schools/Instruction

Application forms will be available at the October and November meetings for two educational grants to be awarded by NCW to lucky members. These grants of \$300 each are to be used by the winner to attend an educational activity in Woodturning.

Deadline for application will be November 23rd. Winners of the two awards will be announced at our December Social meeting. The winners will be expected to provide an article detailing their experience for the Journal.

At our September meeting, John Hill showed vacuum chucks manufactured from PVC pipe and 'o-ring' material.

Sources

Terrell Canipe has informed us that this 'o-ring' material may be found locally at Rubber and Gasket shops in many local cities. It sells for about \$0.60/ft in several sizes. Check your local yellow pages for locations (Asheville Rubber and Gasket, Hickory Rubber and Gasket, Charlotte, Triad, etc.).

Rockwell Delta lathe with face shield, 1" 8tpi spindle, 12" swing, 4 step pulley, #2 MT, 3" and 6" faceplates, spur center and dead center, cast iron leg set. \$325. See Ron Nelson, 803-289-2969, 1658 Oakdale Drive, Lancaster, SC.

For Sale

Poulan Model 2000/16" chain saw with carrying case \$70.00 Saw was used very little and is in mint condition. Call Dave Lewis. 704-541-0411.

Member News

By Mary Bachand

We have one new member in our NCW family. Please welcome David Kaylor of Davidson, NC. David, please join in and feel at home.

The library now has a new video series on Woodturning by Chris Stott. This series con-

Library Notes

By Mary Bachand

tains seven video tapes which are now available for check out.

The library is in need of a cabinet with lock to store our growing video collection. Any volunteer for this construction project please see Mary.

September Program

By Mark Sakatos

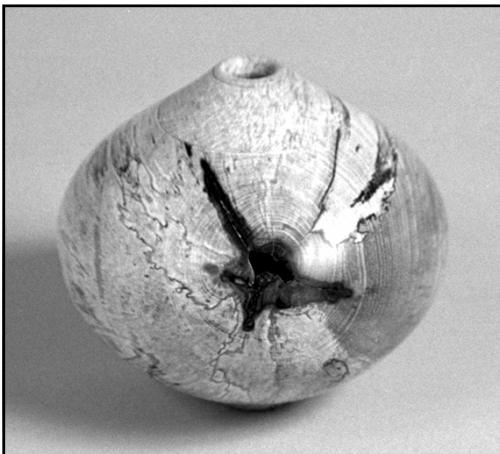
Due to the illness of Trent Bell, our demonstration on pepper mills had to be canceled (Trent is doing much better now). Bill Johnston graciously responded to this emergency and prepared an interesting and highly informative program. If you want to try a hollow form yourself, watch the video and give it whirl (sorry for the pun).

Before touching the wood, Bill talked briefly about what he feels makes a good woodturner or "wood artist." Given "green" woods' nature to shrink dramatically, it is the wood artist's goal to master the wood by controlling this movement to achieve our desired shape, appearance or result. Cracking is inconsistent with this goal. Bill explains, "The growth rings in logs still containing the pith want to move due to moisture loss. Because the rings are intact they are restricted from doing so and most frequently will crack." For that reason Bill opts to turn from blanks containing no pith so that all the growth rings have been severed, thus allowing for movement while minimizing cracking. After rough turning the hollow form to 3/8" thickness, Bill merely places the piece on a shelf for 1-3 weeks, depending on the wood species, and he can turn to a final thickness between 1/8-1/4" with little concern over cracking.

Bill shared some additional preferences regarding technique, style and form. On form, he believes a hollow vessel (vase shaped) should appear to be, and in fact should be, light in weight. He therefore turns a narrow concave shaped base almost exclusively. "This gives the resulting piece the appearance of being elevated." The actual "lightness" is achieved via the final thickness of less than 1/4". On technique, he uses the side ground gouge (SGG) for 90% of the exterior work, pointing the flute in the direction of tool travel (pull cut). While he was turning end grain on this particular blank, he declares equal success while turning side grain with this method. From what we could see he certainly appeared to experience no difficulty turning toward or away from the blank's axis. His shear cut produced a particularly fine ribbon shaving and a delicate flowing curve on the work piece.

Bill's procedure was as follows. Beginning with a blank roughly 7" in diameter and 10" long, he forms a tenon on the tailstock (TS) end, then parts the blank 1 1/2" from the TS. This piece will be used later for the insert. He marks both pieces to later aid in orientating the grain. He initially forms the exterior using the SGG pull cut toward the axis, top first, then bottom. Estimating the final base diameter, he leaves about 1" stock on the exterior to

lend rigidity to the piece while hollowing. He shifts directions of cut (away from the axis) and shifts the tool to 45 degrees for a finishing shear cut. Before hollowing, Bill uses a simple homemade depth gauge to note his desired inside depth. Then, transferring this measurement to hand held drill bits (3/8" and 1/2") he predrilled before hollowing. The hollowing begins at the drill hole and works outward using a typical tip on a slightly longer than standard tool/handle. Once hollowed to half the desired depth the tool becomes increasingly difficult to steady. Bill reaches for one of several home made tools to regain control. The first has the same tip and tool just described, however, it also had an additional 1/2-3/4" tool bar (half-V) which veered from the ferrule at approximately 30-35 degrees. This section also lies on the tool rest, left of center, to control the counter-clockwise torque. A better/later version of this tool had a half-U shaped appendage, rather than a half-V shaped one, attached at the



same location. This configuration lends greater stability because it contacts the tool rest further from the tool's axis than does the half-V configuration. Once hollowed to ½" he sets the piece aside for a week or so. Then, warped but not cracked, he remounts the piece, trues it up, then he turns to final thickness. To prepare for the insert he uses a skew on its side and forms a square (not tapered) opening. He believes square tenons are easier to match up mating pieces, than are tapered ones where you're guessing the angle of the tapers. He removes the piece with the chuck still attached to avoid rechucking difficulties. The insert is then chuck mounted and the appropriate diameter formed square as well. With the help of a little gap fill hot shot without accelerator, he's ready to complete the top profile, the opening and to add some texturing with the Sorby Texturing Tool. He then reverse mounts the piece between centers using cone centers. The work piece failed to rotate under tool pressure, so Bill pulled out some trusty duct tape and secured the HS cone center to the spindle shaft. The bulk at the base previously left for rigidity is then removed and the profile completed down to a narrow base. Finally, he makes the bottom concave and adds a single groove to confirm that the bottoms was, in fact, turned.

Great job Bill and thanks again!

A Sideways look at Woodturners

by M Corsby

'I wouldn't mind having a go at that'. A thought that has set many a man and woman on the lonely vigil in the shed or garage. You had no idea when you went to that woodworking exhibition with your mate, that the cupid of woodturning was going to fire his arrow at you. Maybe you knew someone who did a bit of turning in his spare time but you never took any notice apart from nodding approval when he showed you his latest masterpiece. It was that time you turned up unexpectedly, to be told by the spouse, "You had better go up to the shed". It was that moment when you walked into the wonderland of a woodturners shed.

The woodturners' shed is like no other hobbyist shed. Among the general jumble of any shed – come - workshop, you can always find the path through the flower-pots, bikes, general jumble and shavings that leads to the bench. Mounted on the shaving covered bench, beneath an even coating of fine dust, is the lathe, surrounded by a wondrous assortment of tools. Different shapes, some different lengths and many different handles. On the bench under varying depths of dust and pieces of part worn abrasive sheets are strange wooden shapes, most with varying degrees of roundness, even some with a deepening spiral groove that ends in a ragged tear. Under the bench and around it are logs enough to keep the coldest winter at bay, some with a thick coating of shavings and dust to resemble a snow drift. One thing common to hobby turners is the way the turning section has been incorporated into the standard garden shed or garage. Few people can afford a workshop dedicated to their hobby but turners have the ability to create the illusion of a workshop within the shed. There is a certain spot one can stand, approximately midway along the lathe bed and facing it, and about one metre from the bench where you have the total illusion of being in a workshop. About turn 180° and you are back in the potting shed.

The new turner undergoes a personality change. Every time he looks at a piece of wood, instead of seeing a piece of wood he sees a bowl, a candlestick, an earring stand or a light pull. The worst thing though is the wood collecting. If this were contained to collecting decent sized logs which may one day yield that prized bowl we would all like to make, that would be fair enough. But no, a turner will take anything you offer him from a tree to a twig. His shed and garden will contain random piles of various size logs and branches, lovingly collected, most of which will never be used except by a grateful population of wood lice. It is not enough to be given wood by Family and Friends who are often glad to see the back of it. Put a turner in a wood suppliers store and a glazed look comes over his eyes. It doesn't matter that old Farmer Giles gave him ten cube of ash last month. That blank with the wax round it looks so inviting that he's just got to have it. I think the main reason for a turner buying wood is "that it will come in handy".

Tools, that's another thing to warm the blood, turners love tools. The majority of turning can be done with maybe half a dozen tools, but turners don't have half a dozen. A turner will collect tools to fit the rack he has made, the bigger the space the more tools. All of the tools will get used even if it is only once. Any tool in the hands of an expert looks as if it will do the job better than any he's got so far, and there is a spare gap on the rack. Gadgets and gizmos are another love of turners. They spend almost as much time collecting and making them as they do turning. Hanging on nails and stuffed in drawers are many strange shapes of wood, metal and plastic. Some have round

holes, some have elongated holes, some have grooves and some have nails in them, some have one of each. There are gadgets for finding the centres of rounds and squares, gadgets for marking circles, gadgets for holding wood. There are gadgets for holding tools for sharpening and gadgets who's use has been completely forgotten. And an equal number of gizmo's that do exactly the same job but look completely different. These are backed up by dozens of assorted jigs for measuring jobs that are done on a regular basis, i.e. twice a year.

Demonstrations are where turners go for bonding. They travel miles to watch an expert in the hope they may learn something to make it all easier. They watch in awe at the deft actions of the expert, wondering why they can't do it like that. The demo ends and the expert asks "any questions?" and nobody speaks. A pregnant pause, the expert fills in with some jolly chit-chat. This helps to relax everyone, well three people anyway. Is there an unwritten rule that states, 'Where thirty or forty woodturners are gathered together only three are allowed to speak'. Surely all these people did not come to the demo without wanting to know something. Why is it that people won't ask what they want to ask of someone who wants to tell them what they want to know. A turner needs to be his or her own critic when it comes to quality of their work. What spouse or true friend would give adverse criticism to a turner who has spent two days turning a candle stick in a cold draught shed. "That's lovely" they say trying not to wince as the splinters pierce the skin, knowing they now have to find room in the house for it amongst the many dozens of dust collectors that cover wall units and shelves in every room in the house.

Once the house is full of various sizes and shapes of turned objects and friends are avoiding you in case you give them any more, its time to consider craft fairs. Why should the public be denied your talents. Craft fairs are where you pay to go and sit in a cold draughty church or village hall and try to convince the public they need what you have got. When you sell something easily and people say how nice it is you find that when you make half a dozen more nobody wants them, If you have an article that you have carted about for months and nobody has shown the slightest interest in until that dear lady falls in love with it and lovingly takes it off your hands. You can bet the customer standing beside her will say "have you got another one of those?" Be warned don't ever make another, miracles don't happen twice. Many will be the times you think what am I doing here, when nobody is showing any interest in your work, but you'll be back.

We're a strange breed us woodturners but a more goodnatured and friendly group would be very hard to find. Keep the bevel rubbing.

Reprinted with permission of Michael Corsby and The Association of Woodturners of Great Britain.

It's Showtime

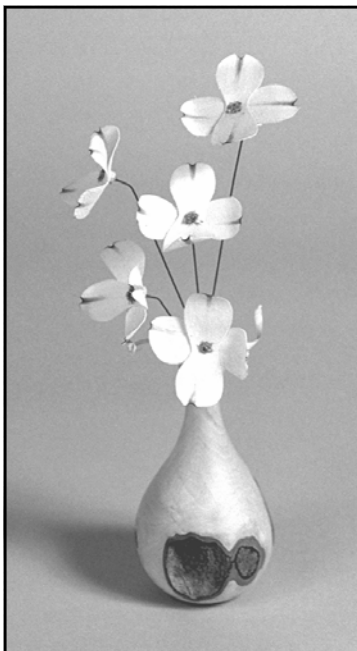
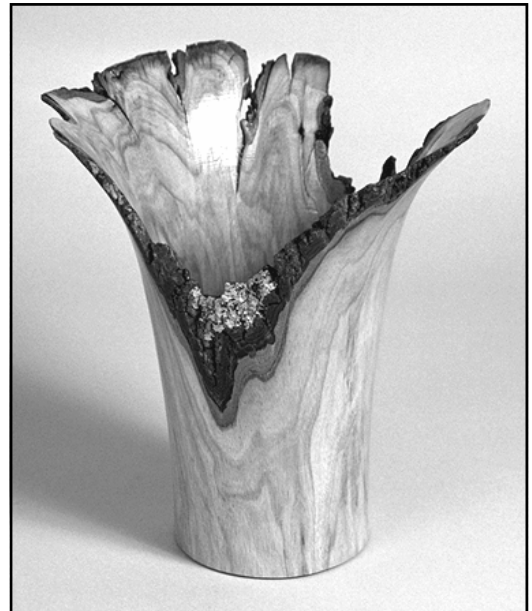
By Charles Farrar

The first annual Invitational Exhibit for New Members will take place on November 14, 1998 at the regular meeting of the NCW. This exhibit is separate from our regular gallery and is open only to members who joined NCW between November 1, 1997 and November 1, 1998. Entries may include woodturnings of any nature and size. A "Best of Show" prize will be awarded as well as ribbons for second and third place winners. All new members should enter the fun!. Refer questions to Charles Farrar 704-542-2142.

Mitchell Community College, Statesville, NC, has graciously extended an invitation to NCW members to exhibit at its "Winter Arts Showcase" November 23 through December 11, in the Wallace House Gallery on the campus. No limit is placed on the number of pieces you may exhibit, however, the college suggests that they be affordable to students and the general community. No commission is being charged by the College - 100% of sales goes to the artist.

A reception is being given by the College for exhibitors, their families and the community at opening, November 23rd. from 5 - 7 pm. All work for the exhibit should be marked individually with a number code (use your initials and two digit number of the item) and boxed with a listing of those codes, size and type of wood, and the price of the piece. Box and bring your pieces to the November 14 meeting. Project Chairmen, Charles Farrar (704-542-2142) and Gary Johnson (704-878-3250) will transport items to the College. Let's have a great show!

NCW GALLERY



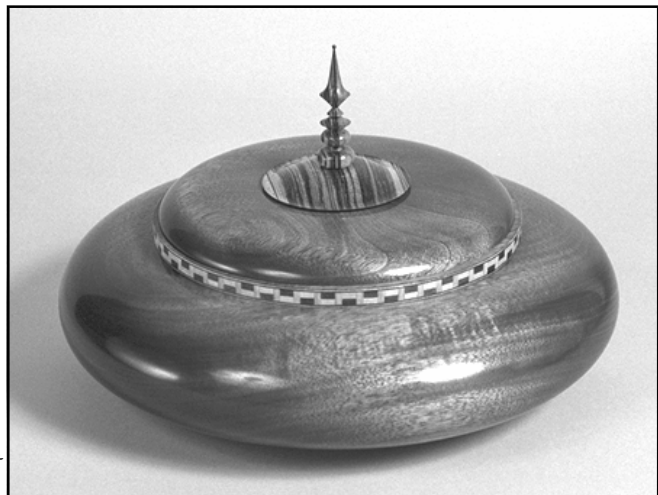
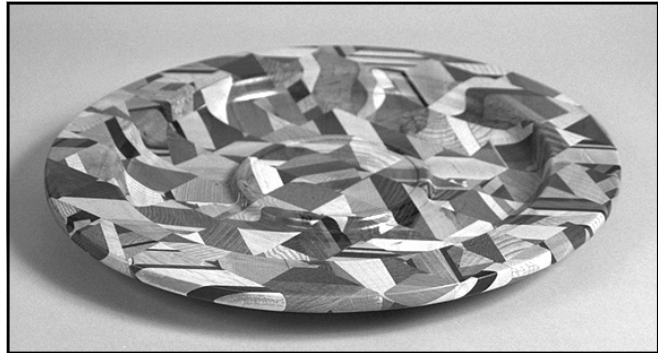
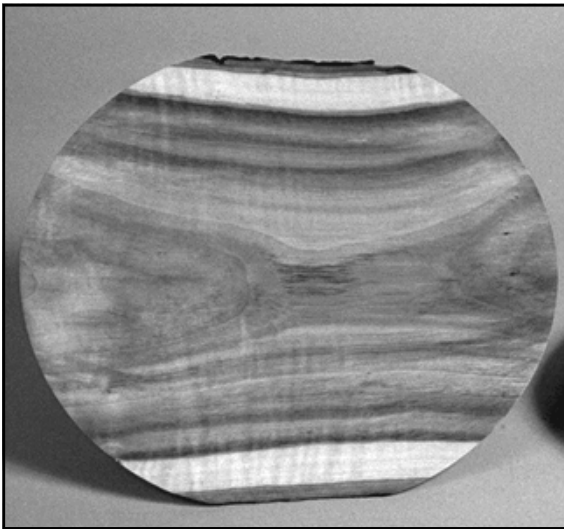
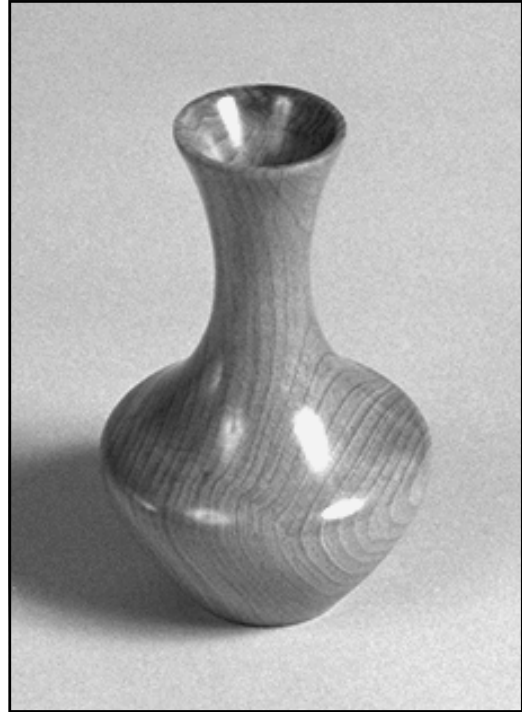
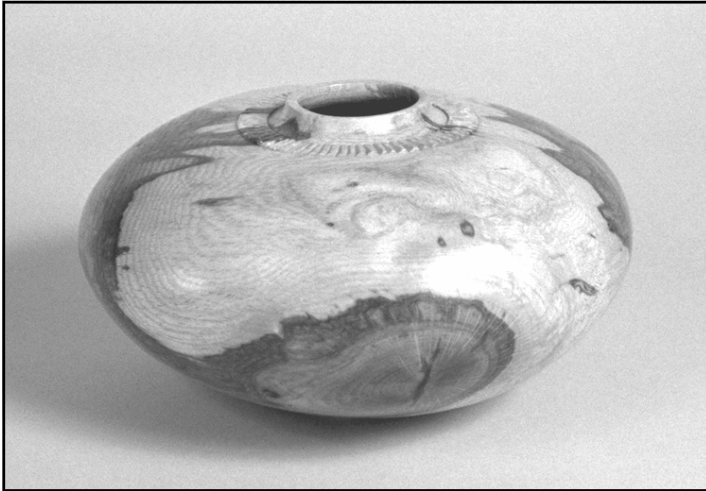
GALLERY

Clockwise from top left

- Steve Grahamme
- J.T. Barker
- John Hill
- Bill Johnston
- Jack Edmonston

Photos by Lee Holt

NCW GALLERY



Gallery

Clockwise from top left

- Charles Farrar
- Edgar Ingram
- Bill Jones
- Dean Amos
- Roy Fisher

Photos by Lee Holt