

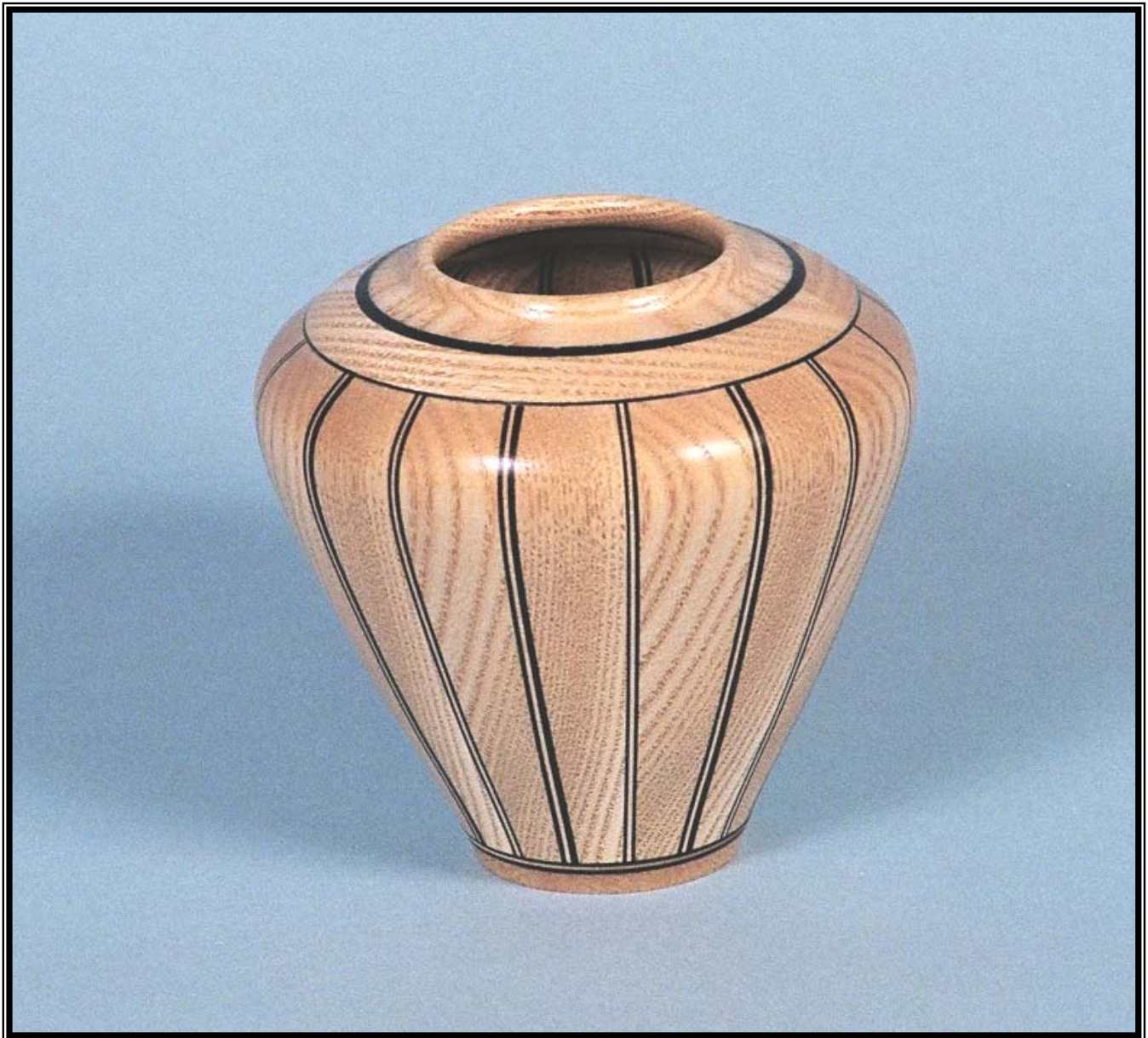


# *North Carolina* **WOODTURNER**

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

Volume 14, Number 8

August 2004



Ash & veneer  
by Barb Ward

**THE PRESIDENT'S MESSAGE**  
By Ron Mechling

The July meeting was well attended for Graeme Priddle's demonstration. A New Zealand native, Graeme is touring the US because it's winter in his homeland. He really is accomplished at woodturning and brought us a perspective of telling a story with his turning forms. Graeme spent some time with several members during time between his presentations to other clubs. I had the opportunity to pick him up in Winston Salem after his demo to the Piedmont Club. A short story: I took Graeme fishing in my 2.5acre stocked pond. We caught lots of fish. At dusk we went back to the house, a 3 or 4 minute walk. We had taken a gun with us because there have been a number of big black bear sightings in the area and around my pond. Anyhow once we returned to the house, Graeme discovered he had left his camera on one of the boats and without any thought of gun, headed back the pond. He decided to run, as he does this regularly for exercise. After running about 100 feet, a light bulb turned on in his mind ... big black bears! He immediately stopped running, began singing, whistling and making lots of noise. He said he even saw a rabbit and began talking loudly to it. He got his camera and returned to the house ... a little shaken. The next morning we took Graeme to Arrowmont in Gatlinberg. After lunch we told him goodbye and left. As we were traveling I decided to call home and get my phone messages. Much to my surprise my neighbor on the other side of the pond left a message in an excited voice saying that she had spotted a big black bear the night before crossing the road and headed for the pond ... at dusk. Moral to the story: When you're frightened of big black bears, talk to little rabbits, loudly, and the bears won't bother you.

We will sponsor, along with several other NC clubs, a woodturning exhibition, demonstration and competition. This will be held during the Klingspor Extravaganza

at the Hickory Convention Center on October 29<sup>th</sup> and 30<sup>th</sup>. Please keep your calendar clear and volunteer to help. It should be fun and an opportunity to meet other turners as well as see their work.

The Journal CD's produced by John Uteck sold out and Mary took a list of orders at the meeting. They're \$5.00 and include the past 157 journals. Now you can get rid of all those paper copies.

The library is now in full swing with its new indexing lists thanks to our good member, Jack Freeman. Thanks Jack for a job well done.

Ken Phillips has committed to build us another chair rack which as you know we desperately need. Ken is a great welder and a loyal hard working club member who also does our raffle each month. By the way, the raffle is a self-sustaining endeavor for the club. "Buy tickets and win tools."

A draft has been completed for our application to become a 501(c)(3). This will allow tax exempt contributions by members, other foundations, etc. to perpetuate our organization as well as fund worthy projects. Thanks to Jim Miles for spearheading this project. We'll keep you posted as we move along.

This year we'll be electing two new board members as well as all officers. Needless to say we looking for a few good people. Our by-laws state that the board nominates candidates for the board positions in October, with any nominations from the floor. Actual voting will take place in November with installation in December. Officers, who are appointed by the board, are also installed in December. If you have any interest in serving our club, please talk with me or other members of the board. We are especially looking for interested, fairly recent members to help fill these positions. I must admit that the past two years as your president has been a lot of fun.

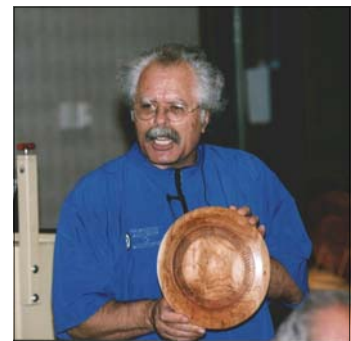
Frank Penta will be demonstrating from

1:00 pm to 4:00 pm on Saturday, August 14th. The board will meet at Klingspor's at 10:45 in the conference room and adjourn at 12:00 for lunch.

Keep on turning, Ron

**PROGRAM NOTES**  
By Ric Erkes

After Graeme Priddle, I'd like to say it's back to basics, but not exactly. Frank Penta will be our demonstrator and although he will be doing a platter demonstration, I certainly wouldn't describe his platters as basic. Frank is a high energy turner who will impress you with his work and entertain you during the process. I heard so many favorable comments about his demo during our symposium, that I asked him for a repeat. If you happened to see him in Statesville, I'm sure you'll agree he is worth seeing again, but in addition he will be bringing along a new turning project he has been working on. He'll bring examples and handouts of his Lantern so there will be something new for everyone.



The August 14th meeting will be an afternoon session starting at 1:00.

**Next Meeting: August 14th at 1:00 pm**  
**Demonstrator: Frank Penta**  
**Demonstration: Platters**



**Meet at Klingspor's in Hickory, 856  
21st Street Dr. SE (828-326-9663)**

**Coming Events**

- 11 Sep. Bart Castlebury - Turkey Calls 1-4  
 9 Oct. Don Geiger - Mastering the Side Ground Bowl Gouge 10-4 ([www.dongeiger.com](http://www.dongeiger.com))  
 13 Nov. Dwight Hartsell - Surface Treatments 1-4  
 December - Holiday Festival

**Member News** - by Mary Bachand

FANTASTIC is the description of what happened at the end of our July meeting! So many stayed that it was impossible to count. (I'm sure that it was in response to the polite request for help by Ric at the beginning of our meeting. Obviously, he and I didn't graduate from the same "school of tact".) Anyway, there were smiling faces as equipment was returned to our storage area and the meeting space was cleaned. The trash cans were emptied and fresh bags inserted and everyone was able to leave in a very short time. Thank you to all who stayed. To the others--try helping. You will be able to get to know some of our members better and you will feel more a part of our group. You might even enjoy it.

Every now and then we should recognize some of our "behind-the-scene" members. These members give their contributions between meetings on a monthly basis for our journal, the one thing that binds us together. Craig Summerville makes the mailing labels while John French and his wife Lee put the labels and stamps on all of the envelopes. Then John and Lee get the journals from the printers, stuff them into the envelopes, and finally mail the finished products.

Of course, the above tasks are not completed until John Uteck has compiled everyone's contributions into a monthly journal. John has the "Patience of Job" waiting for some to send in their contributions. But-never fear, Ric and I usually have our monthly "race" to see who can be first to get in their contribution. A big "thank you" to our journal staff. I have

"walked in your shoes" as Ken was journal editor for over 7 years and I was his only helper and we appreciate your efforts.

I have received a phone call from J.D. Mathis of Wilksborough (336) 980-4673, who has a large black walnut tree to give away. J. D. is a missionary to Scotland and will return home in October. If you would like to view the tree in the meantime, call his daughter at (336) 984-7085.

**Library News** - by Mary Bachand

A fantastic undertaking has been accomplished by John Uteck and the library reaps the profits. John has put all of the journals covering June 1991 through July 2004 on a CD-available for a \$5 contribution to the library. Thank you John for a great service. Several guys said that they can now throw away all of the back issues that they had been keeping. There should be some happy wives, too.

With a generous contribution from Clarence Cogdell and a few green backs from my little box, I was able to get the video "The Joy of Turning Wood" with Soren Berger. We are really getting our exposure to the turners from "Down Under"!

Jack Freeman would like to finish his inventory of our library so, if you have received an e-mail or postcard from me about overdue rentals, please make every effort to, either mail them to me or bring them to our August meeting. Then Jack can finish his work and I can see what I need to buy.

**18th Annual TAW Symposium**  
**Nashville, TN**

August 13th & 14th, the Watkins School of Art and Design will be hosting the 18th annual TAW woodturning symposium. The symposium is open to all. Registration forms are available on-line [www.tnwoodturners.org](http://www.tnwoodturners.org).

**John Jordan • Andi Wolfe • Clay Foster • Brenda Stein • Gary Marti**

**Want to learn something new about woodturning?**

*If you are interested in learning new skills, or improving the skills you have, contact one of these NCW members:*

- \* John Winslett (Tryon, NC) 828-859-9863.
- \* Dean Amos (Sandy Ridge, NC) 336-871-2916.
- \* David Propst (Valdese, NC) 828-437-4722.
- \* Ric Erkes (Davidson, NC) 704-896-3302.
- \* David Kaylor (Davidson, NC) 704-892-8554.
- \* Sam McDowell (Statesville, NC) 704-871-9801.
- \* Edgar Ingram (Statesville, NC) 704-876-4576.
- \* Glenn Mace (Mocksville, NC) 336-751-1001.
- \* Dick Nielson (Gastonia, NC) 704-864-1742.
- \* Grant McRorie (Rutherfordton, NC) 828-288-9572.
- \* Don Olsen (Lincolnton, NC) 704 735-9335.
- \* Ron Mechling (Todd, NC) 336-385-1250.
- \* Gene Dampier (Banner Elk, NC) 828-898-6143.

*... or see what's offered at one of these Woodturning Schools*

**Arrowmont School of Arts and Crafts**, Gatlinburg, TN  
 865-436-5860  
 ([www.arrowmont.org](http://www.arrowmont.org))

**Ice House Center**, Davidson, NC  
 (704) 892-7323  
 ([www.icehousecenter.org](http://www.icehousecenter.org))

**John C. Campbell Folk School**, Brasstown, NC  
 1-800-FOLK SCH  
 ([www.folkschool.com](http://www.folkschool.com))

*If you want to volunteer as a mentor, please contact John Uteck with your information to include in the newsletter.*

## CRAFT SUPPLIES USA

— THE WOODTURNERS CATALOG —

August special is 10% off all videos and DVD's. Mention the promotion code 04SPAAW8 to get the discount. 1-800-551-8876 or [www.woodturnerscatalog.com](http://www.woodturnerscatalog.com)

## **John C. Campbell**

By Jack Freeman

I won the 2004 North Carolina Woodturner's Scholarship to John C. Campbell Folk School. I had been to the Folk School for a week last December and was looking forward to using this scholarship to enhance my learning. I reviewed the course offerings and decided that they had a course that would challenge me. The title of the course was "Turning Magnificent Vessels"; it required intermediate knowledge and skills. That was me! The web site address is [www.folkschool.org](http://www.folkschool.org) or they can mail you a catalog by calling 1-800-folk sch(365-5724).

I arrived on May 23<sup>rd</sup>, a Sunday afternoon and attended the orientation at 5:30 PM. We met our instructors and went to supper, more comments on food later! After supper we met with the instructor and went to the WoodTurning Studio. John C. Campbell Folk School is located in Brasstown NC, near Murphy, near Hayesville, in other words, in the country. There is one paved road, everything else is a footpath and within walking distance. They have varied types of accommodations, some bring the camper or motorhome and take care of themselves at the campgrounds, they have dorm accommodations with private rooms, some are private and share a bath and some are 2 person occupancy. I understand that they do have couples accommodations as well.

John Mascoll was the instructor, he was purported to be a good teacher and had a very creative spirit. He currently lives in Florida and has a nuclear engineering background. His assistant instructor was Bruce Hoover from Northern Virginia. They were the best instructors; neither of them did anything the same way and they both turned beautiful pieces and communicated well with the students and each other.



The class was made up of 10 students of varying skill levels, the turning studio is well equipped and the wood was plentiful. We immediately started turning bowls and transitioned to hollowing and design. We covered finishing, hollowing, texturing, bleaching and good design. During the week I turned several large hollow vessels, natural edge bowls and vessels, and to my experience level, some very thin objects. I am now "bitten" by the hollowing bug! The challenge of the "one last cut" is upon me. I have already created a lot of negative sided vessels.

The schedule is very attuned to your creative desire to learn and improve your skills. Morning Song begins at 7:45 with a history of the area, singing and "yarn" telling, breakfast is at 8:15. The food was always good, wholesome (your best opportunity to go vegetarian for a week) and varied. Classes begin a 9:00 AM and go through til 5 with 45 minutes for lunch in the dining hall a 3 minute walk away. There usually is an organized tour of one of the other studios or a demonstration of a craft at 5:30 and supper at 6:30. There is always another concert or demo in the evening or we went back to the wood studio for a couple of hours of turning. The instructors were always available, and, I was told that many turned until 2 AM. I usually died about 9-10 PM. On the last day, we knocked off at 2 PM

for the big student "show", all of the crafts had a table in the Keith House Auditorium for the show that began a 7 til 9 PM. I was amazed at the number of local people that came to see the weekly work. They had a very nice Bluegrass Concert in the open barn for everyone. The music was first rate.

John C. Campbell is a wonderful experience, being around turners, blacksmiths, musicians, cooks, quilters, knitters, potters, boat builders and other artisans for a full week without televisions and other distractions for one week is an enlightening and rewarding experience. You have the opportunity to turn for 12-15 hours each and every day. It was a 5 day course. I appreciate the opportunity that NCW provided to me.

### **Newsletter Articles Wanted!!!**

Did you just get back from the AAW Symposium in Orlando? Have you taken a recent woodturning class at one of the woodturning schools or with another turner? Now is the time to get your article and photos published! Email your articles and pictures to: [john-uteck@carolina.rr.com](mailto:john-uteck@carolina.rr.com) or mail it to me at the address listed at the end of the newsletter.

**NEWSLETTER  
ARTICLES DUE  
AUGUST 27, 2004**

## Demonstrator Review

by Wayne Manahan

Graeme Priddle Demonstrates at July Meeting of North Carolina Woodturners

Our guest for the July demo was Graeme Priddle. An internationally known woodturner and artist, Graeme is from New Zealand. He lives on the North Island, in the bush some 30 km from Whangarei. After a bout of initial joking about not saying "Australia" in his presence, and telling us that New Zealanders referred to Australia as the "West Island", Graeme got down to the core subject of the demo.

Graeme encouraged us to stand out as woodturners by being different, by



giving our work a character that was ours, and ours alone. He suggested that to do this we should incorporate details into our work that represent things we enjoy in life or that are relevant to why we are the person that we've become. He encouraged us to learn from others, to "fill our pockets with ideas", but not to copy the work of others, unless it was simply to learn a new technique.

To demonstrate how he has approached creating such a signature piece, Graeme, walked us through the steps he uses to produce one of his "Starfish Vessels".

His focus was on showing us how the process of design worked for him, as well as demonstrating many of the

practical considerations that needed attention if the finished piece was going to be of the quality that his market demands. When he initially asked what the "Starfish Vessel" represented to the audience, the answers were many and varied. Though I didn't answer aloud, it reminded me of nothing so much as a Tasmanian devil... After he explained the design details and what they meant to him, I can see the starfish, the waves, and the little spiral heads of the uncurling ferns. The attached "driftwood" pieces still look like horns to me, but I can appreciate what they mean to him. Our experiences with driftwood are probably different. And that's the gist of what Graeme told us, different people would look at your work and see different things. But by making something that is meaningful to you, you've made something that is uniquely your own.

Prior to moving to the actual turning, Graeme talked to us about learning to turn. He emphasized the importance of learning to use your tools well, so well that their use becomes second nature. After that, he said, the turning is automatic and your designs aren't limited by your capability to use the tools.

Graeme spoke of what he believes is the cardinal rule of woodturning, and that rule is "There are no rules, we decide for ourselves". To demonstrate how this thinking applies, he proceeded to rough turn a blank with the tool upside down under the tool rest. It was only one of many breaks with turning tradition that we'd be treated to, but the message was clear, "you decide for yourself". (I should note that this isn't Graeme's normal approach to turning, it was just done to make a point. Normally he turns from the top of the rest just like most of us do.)

Other comments during the "One Rule" segment included:

- Rules like "even wall thickness" aren't requirements, you need to do what is necessary to satisfy the

innovative design you're executing.

- Try everything find what suits YOU

- Do what you like, forget the rules and have FUN

(For new turners, I should point out that there are some rules in the world, like the basic laws of physics, which can only be violated at your peril. Graeme assumes that you THINK before you try things, and that you don't do things that are patently stupid and apt to get you killed.)

Graeme talked a bit more about basic design principles, about pairing fancy wood with simple forms so that the form and the figure don't fight each other for the viewer's attention. Likewise, he discussed the value of executing complex designs in plain wood with good turning characteristics.

Graeme reviewed the concept of "cutting downhill" relative to the direction of the wood fibers and told us to THINK about the orientation of the fibers of the wood so that we'd KNOW what direction cuts needed to be made in so that the fibers being cut would always be supported by the longer fibers ahead of them.

He also pointed out that grain orientation affects how easily the



wood can be carved or sanded. In his "Starfish Vessel" he avoids carving on face grain tangential to the growth rings of the piece, as it's easy to lift off sheets of wood by accident. Instead, he carves perpendicular to the growth ring and gets a much more controlled cut.

With regard to actually turning, Graeme spoke of three key things we must always consider. These are:

1. Wood characteristics - grain, moisture content, species, etc.
2. Sharp edges
3. Bevel

How these things work together determines how easily the job gets done.

Graeme has pared his toolkit down to five basic tools; a "Big" gouge, a "Middle" gouge, and a "Small" gouge, a parting tool, and a hollowing tool. All gouges are ground in a similar fashion, with a very long side grind. Each gouge can be used as a roughing gouge, a bowl gouge, and a skew. The bigger sizes are for larger tasks, smaller gouges are for progressively smaller work and detail.

Watching Graeme turn, you can tell that he's done what he recommends, and that is "Practice, Practice, Practice". He holds the handle in tight to his body and moves the tool with his whole body. He watches the shape of the work being turned and doesn't focus on the tool. He has trained himself until his movements are automatic.

When doing refining cuts, Graeme holds the tool lightly; he doesn't grip it with a "death grip" as if it's something to be feared. After all, he points out, what fun is turning if your hands are tired from clenching the tool all day?

Graeme encourages us to "let the wood come to the tool", not to force the cutting action, but to work with the lathe speed and the wood to achieve the optimum cutting rate.

He emphasized the importance of having really good light while turning and of having the lathe height set so that it was optimal for us, with the spindle centerline in line with our bent elbow as we stand in a relaxed position. To determine this height, stand with your arms hanging at your sides and your body relaxed. If you stand on an anti-fatigue mat, you'll want to be standing on that for this test. Now bend one arm and measure the distance from that elbow to the floor. You'll be most comfortable, in general, if the centerline of the lathe's spindle is at that height.

Other tips included:

- Don't do any finish work until the object is mounted in the chuck. You may need to true it once it's in the chuck and if it's finished, that work will be lost.
- Listen to the sound of the cut, it can alert you to problems that need to be addressed.
- Rolling the tool controls the aggressiveness of the cut
- Swinging the handle controls the depth of cut.
- Set up grinder with good light and at a height so that you don't have to stoop to use it.
- Mount the grinder securely so that there's not play in the mounting.
- Use a broad diamond dresser to dress the wheels true and round and to



remove vibration. This is done using a rest and moving the dresser in until it just contacts the high spots on the wheel. Once those are dressed away move incrementally closer, continuing this until the wheel is true and round.

- Don't use a grinding wheel that has been dropped, if you drop a wheel discard it.

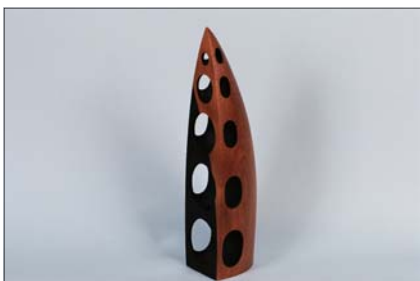
- Always stand out of line with the wheels when powering on a grinder. Then, if the wheels explode under the stress of the initial torque, you won't be injured by the flying fragments.

- Wirebrushing your tools prior to grinding helps keep the wheels free of the crud that accumulates on the tools during turning.

- Wear a mask when grinding. (It's good to wear both eye and respiratory protection, as there's nothing about the grinding operation that is good for your face or your lungs)

- Use an appropriate bevel angle. Think about what you're doing. A thin steel edge will crumble in a short time. Grinding angle is a compromise between initial sharpness and edge longevity.

- Design the shape of turning to



accommodate rubbing the bevel. This implies smooth sweeping curves and pretty much rules out abrupt changes in direction, at least if you plan to take a single cut in one direction.

- Attract attention with the form of a piece; hold attention with details and quality of finish. If a potential customer picks up your piece first, 9 times out of 10 they'll buy it.

- When making a pierced vessel like a "Starfish Vessel", do your exterior carving to depth prior to hollowing. This allows you to know when the hollowing has gone far enough.

- Air powered die grinders work great for power carving, the air hose is much more flexible than the stiff shaft on power carvers like those typically encountered. The rpm of an air-powered grinder is also much higher.

- With air-powered grinders you get what you pay for. Bargain units will usually disappoint.



- Rolly Munro Hollower offers a controlled depth of cut with less clogging. See Lee Valley Tools for a source of supply or contact [rolsbols@ihug.co.nz](mailto:rolsbols@ihug.co.nz).

- When hollowing, a sandblaster tip, without the sand hose of course, for the air hose provides more air volume for

chip removal. This is because extra air volume is drawn in through the opening where the sand is usually drawn in.

- Using a gouge for final cutoff of a piece provides a better finish than a parting tool. Cut until only a small diameter of wood remains, then saw this off with a fine Japanese style saw and carve the stub away,

During a day of turning, carving, and finishing, Graeme walked us completely through the process of making a "Starfish Vessel". He did the external turning, rough carving, hollowing, detailing, and finishing. He explained how the "driftwood" was attached to the sides, and why he uses the materials he chooses to use. Though no step was carried to completion, the idea of the processes used was conveyed very well. From initial roughing to application of acrylic paint over the detailed patterns that enrich the surface, I learned something new at every step. For me to presume to be able to convey all that was taught in an article of appropriate length is unthinkable. Much more was covered than I've even touched on.

If you view the tapes from this event you'll learn about making woodburning patterns of nichrome wire, how to mask using auto detailing tape, and many other things. And if you listen closely, you'll hear a constant current of thought moving like the tide through Graeme Priddle's demonstration. Learn, Practice, Think, and Understand, he's saying. Be yourself, and when you work, put a piece of yourself into each piece that you turn on the lathe. Coming from a man who speaks of sanding as "Taking energy out of the wood and putting some of my energy into the wood" it all seems like good advice.

[www.graemepiddle.co.nz](http://www.graemepiddle.co.nz)



**2004 Challenge Projects**

August - Captive Rings. Anything goes!! Make the biggest, smallest, or even the most captive rings on a single turning. Be creative and just turn something, anything, with a captive ring. (If Ken Bachand is roaming around, be sure to ask him about the "Circus" award he received for a safety awareness article he wrote for the AAW.....you might need to contribute to the library fund, and pick up the archive newsletter CD to find out more about this.)

September - Collaborative Challenge- team up with someone - not necessarily another turner!

October - Light Weight - big or small, make it light weight!

November - Boxes - no rules, just have fun making boxes!

December - Snowmen - bring them to the Holiday Party this year!

Phone: 770-532-6307

**Sharing Good Ideas**

AAW is adding a new feature to its web site called, 'Chapter Best Practices'. Chapters which have held a successful event or found a creative way to run an on-going function will be asked to document their success in a one-page statement. These will be posted on the web site for all AAW members to read. Hopefully, this will help new chapters get off to a fast start and encourage existing chapters to try new ideas. Strengthening chapters is the best way we can strengthen AAW.

Bill Small, president of the Bay Area (San Francisco) Woodturners, has agreed to serve as chair of a small committee which will oversee the collection and editing of the best practices write-ups. He is looking for other committee members who are comfortable with volunteering a couple of hours a month, are open to new ideas and enjoy writing. To volunteer, contact Bill at: [williamsmall@comcast.net](mailto:williamsmall@comcast.net)

workshop facilities. This much needed move is being accomplished prudently using our Non Profit Status in cooperation with the city of St. Paul. Our phone number will remain the same, but our new address will be

222 Landmark Center  
75 West Fifth Street  
St. Paul, MN. 55102

This years turning exhibition" Sea to Odyssey" will travel from the Orlando Symposium site to our new facility and be on exhibition until Jan 1st. If you're in the Minneapolis area please stop by.

There have also been significant change in our web site recently, the latest being our photo forum. Anyone can now access and register for the new photo forum through the AAW homepage [www.woodturner.org](http://www.woodturner.org). There you can post any turning related images. This site is sure to inspire anyone interested in turning and we invite all turners to post. I highly recommend both the Text Message Forum and the Photo Forum as resources for turning information.

Please remember the AAW home office has Non Profit information packets available for "your chapter", if you are considering 5013c status.

The fall issue of The American Woodturner will be full color. You will also notice this issue poly wrapped, as it will include your 2005 membership renewal application, and the upcoming election and bylaw ballot. . This will replace the separate mailers we have sent out in the past. Please remind your members to fill out and return.

In closing, I would like to thank the chapters and their members for your continued interest and support, sharing your knowledge of turning within your community and beyond.

Warmest regards,  
Phil Brennon  
AAW President



**From the  
American  
Association  
of  
Woodturners**

([www.woodturner.org](http://www.woodturner.org))

**Willard Baxter**

We are saddened to hear of the passing of Willard Baxter. We appreciate all of his work both as our Auctioneer and serving on the Board of Directors. Sarah Baxter has advised us that Willard had requested in lieu of flowers, his woodturning friends make a donation to one of the following:

- \* The Scholarship Fund for the AAW local chapters  
Contact AAW at 651-484-9094
- \* The AAW Memorial Education Endowment Fund  
Contact AAW at 651-484-9094
- \* The Lakewood Baptist Church Building Fund

**From the AAW President**

In a continuing effort to keep good communication with all chapters and let your members know what their AAW board is up to, please forward this message to your chapter members or read or convey the substance of this letter at your next meeting.

There have been a lot of changes happening in the AAW this year and more on the way. One significant change is our move of the home office in Shoreview to the Landmark Center in down town St. Paul. Many of you may remember the "Put a Lid on It" show that was held at the Landmark Center, in conjunction with the Minneapolis Symposium. This wonderful facility housed the Minnesota Museum of American Art. Our new headquarters will now enjoy gallery area for our permanent collection, as well as room for future



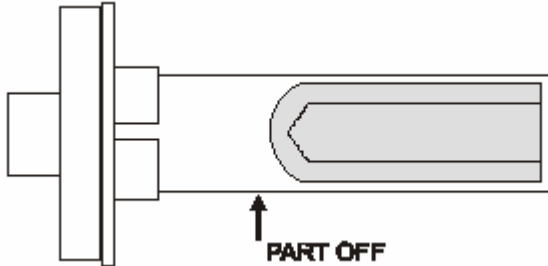
**TravelMate Project** - by Dick Veitch

Re-printed with permission from the South Auckland Woodturners Guild, Inc. of New Zealand ([www.sawg.org.nz](http://www.sawg.org.nz))

This is designed to hold two needles and two three-meter lengths of cotton - useful for clothing repairs while traveling.

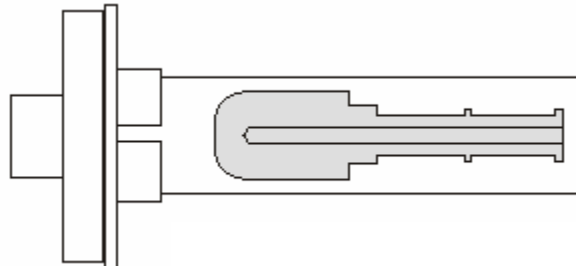
Start with two pieces of wood each thick enough to be 17 mm diameter when mounted and roughed down, and long enough for 60 mm of finished work to be parted off.

**THE OUTER PART**



Mount one block in a scroll chuck and round it off. Dress the tailstock end and drill a 10 mm hole 40 mm into it. Measure this distance along the out edge of the drill bit so you get 40 mm of full width hole. Clean and finish the inside of this hole ensuring that the sides near the mouth remain perfectly parallel. Now thin the wood down to about 17 mm diameter. Part this off near the planned finished end and set it aside.

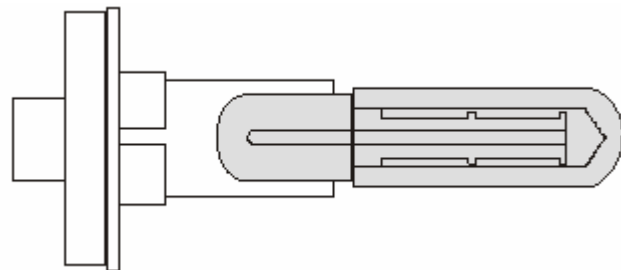
**THE INNER PART**



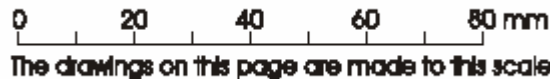
Mount the second block in a scroll chuck and round it off. Dress the tailstock end and drill a 2.5 mm hole 55 mm into it. Clean and finish the inside of this hole.

Cut the shaft down to 9 mm wide at the end and center "wall" and 7 mm in-between, where you will wind the cotton later.

Cut the lip over which the outer part will fit down until the outer part is a firm fit. Finish all that will be inside once the outer part is in place.



Fit the outer part onto the inner part and thin the whole thing down to about 15 mm. Finish the outside, outer end and the start of the curve of the inner end. Part off.



**Impromptu Challenge**

Find your best looking piece of scrap wood - I know you have some! Just for fun, turn one of these TravelMates, and bring it to the August meeting!

**Project Ideas**

Do you have a project you'd like to share with us? Send in your "how-to" article, with diagrams, sketches, or photos.

**NCW Logo Clothing**



NCW clothing is available from Vector Shirts. Contact Kim Lindsey at 910-582-0051, or on the web at: [www.vectorshirts.com](http://www.vectorshirts.com)

**Classifieds** - put your free classified ad in the newsletter. Send details to the editor.

**NCW Website** - I'm looking for some help with keeping the NCW website updated, or someone to give it a complete overhaul. Please contact me if you are interested.

Thanks, John

**JULY GALLERY** - Photos by George Wunker

*Ambrosia Maple (15" H)*



Don Olsen

*Myrtle Burl*



John Winslett

*Alligator Juniper*



Russell Willis

*Walnut*



Edgar Ingram

*Redwood Burl*



John Winslett

**Turning Tip** - by Ric Erkes

Burls often have obvious, and sometimes not so obvious cracks. Turning them could have the potential for beauty but also an explosive disaster. Turn the outside form and then wrap any weak areas with strapping tape. This not only provides some stability for hollowing, but could also help avoid being hit with shrapnel in case you go just a little too far.



**Turning Tips Wanted!!!**

Do you like knowing how other turners do something, that just seems so simple after you see it? Do you have an idea or turning tip you'd like to share, like the one to the right? Email your turning tips and pictures to: [john-uteck@carolina.rr.com](mailto:john-uteck@carolina.rr.com) or mail it to me at the address listed at the end of the newsletter.

# JULY GALLERY

Photos by George Wunker

Acrylic & Platinum pen



Greg Wilson



Walnut

Barb Ward

Magnolia



Edgar Ingram



Spalted Maple

Jim Miles



## ***NORTH CAROLINA WOODTURNER*** Journal of the North Carolina Woodturners Association

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John Winslett



*Alligator Juniper*

Russell Willis

Remember, our meetings are always at 1:00 on the second Saturday of the month at Klingspor's Woodworking Shop in Hickory unless otherwise noted in the Journal.

**NEXT MEETING: August 14th at 1:00 pm**