



North Carolina **WOODTURNER**

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

Volume 15, Number 05

May 2005



Bloodwood, Poplar, and Hickory
By David Cox

Visit us on the web at www.geocities.com/nc_woodturners

THE PRESIDENT'S MESSAGE
by David Kaylor

Those of you who missed our April meeting missed an unusual and highly stimulating demonstration, as the Barbara Ward's Demonstrator Review in this journal will show you. I find that whether or not I undertake the projects demonstrated by specialists such as Russ Fairfield, I learn useful things about skills, techniques, and especially creativity.

Planning for our November 5-6 Symposium continues apace. Ric Erkes, Alan Leland (Raleigh) and Bob Muir (Greensboro) are putting together a solid slate of demonstrators, with appeal to beginning, intermediate and advanced turners. Ron Mechling and Jack Freeman are lining up the vendor show. Mark your calendars!

How well are you and your shop covered by *insurance*? I am far from an expert in this area, but I will share with you my understanding. If you are a member of AAW, you are automatically covered by a liability policy under limited conditions. That policy "insures and protects the chapters and AAW members in the event that a person is hurt or killed as a result of the actions of a chapter or AAW member" – but only during functions sponsored by AAW or a chapter (see *American Woodturner*, Winter 2004, pp. 10-11). That coverage applies to "hands-on" sessions as well as demonstrations. If you teach or demonstrate at non-chapter sponsored events, you would not be covered by the AAW policy; you would need to clarify your liability coverage with the sponsoring agency. I wonder if our volunteer mentoring program would qualify as a chapter- sponsored event.

Given our excessively litigious society, we would be wise to get full information.

A second question to answer is whether your shop and its contents are covered. Some homeowner policies provide coverage, some don't. Some cover non-professional shops, but not professional, the distinction often being whether one sells one's work. If you are like me, you think about this now and then, and say, "I've got to check this out with my insurance agent." But I think about it on Saturday or Sunday, or when I'm awake in the middle of the night, and forget about it during working hours. I'm writing this on a Saturday. Come Monday, I'm definitely going to visit my agent! I hope you will, too, if you haven't already. Please ask me May 14 whether I have kept my resolution.

I hope all of you are enjoying the beauty of Spring. I look forward to seeing you at Elvie Jackson's demonstration at our May meeting; Elvie is, as Ric says, one of the best demonstrators we will see.

The Board will meet at 10:45. The general meeting begins at 1:00

I hope to see you in May .
David

2005 Demonstration Reviewers Wanted

Thanks to Barb Ward for writing the review for the April demonstration.

We need volunteers for reviewing demonstrations this year. Contact John Uteck at 704-395-0728 or by email (john-uteck@carolina.rr.com) to sign up for a specific month.

Member News - by Mary Bachand

Please welcome Tony Bradley who is "returning to the fold". A little history- on September 4, 1990 eighteen woodturners met at Tony's shop in Hickory and formed the North Carolina Woodturners Association. (I brought a cake.) Tony was elected as our first president.

For two years that small group grew at the rate of about 5 new members per month. Eventually the total rose to nearly 300 members. When we outgrew Tony's shop, we started meeting at Shuford Mills and then were offered our present meeting place. From that small beginning in 1990 came all of the present organized turning clubs in North and South Carolina.

Library News - by Mary Bachand

Our demonstrator, Russ Fairfield, was so interesting that I bought all 5 videos that he had for sale. Just think of the shipping charges that I saved!

The new videos are "Finishing Secrets Parts I, II, and III" plus "Advanced Pencrafting" and "The Slim-Line Pen".

Two new books added to our library are "Turned Chessmen: For Collectors, Players and Woodworkers" by Mike Darlow; and, "The Art of Segmented Wood Turning : A Step-by-Step Guide" by Malcolm Tibbets.

Please do not bring back rentals in May as I won't be at the meeting. We tried to get someone to run the library but were unsuccessful. So-May is free but some of you had rentals due in April so you will owe for that at the June meeting.

Next Meeting: May 14th at 1:00 pm

Demonstrator: Elvie Jackson

Demonstration: Hollow form with a natural edge top



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

Program Notes - by Ric Erkes

“One of the best I’ve seen.” “Really good.” These are a couple of the comments I remember from the last time we had Elvie Jackson demo for us. I’m sure I’ll hear them again next month. We are lucky that Elvie lives in nearby Raleigh so we can get a repeat performance.



We’ve had our bowl demo, and if a bowl is just a hollow form with the top cut off as Russ

Fairfield said, then it is time to expand upwards to a hollowing demonstration. Elvie will be showing us how to do a hollow form with a natural edge top. His technique can also be used to laminate a top of a different wood. If you are new to hollowing, or are like me and need a couple of doses before it all sinks in, you’ll want to see this one. Elvie is one of those turners that not only does a great job, but does a great job explaining what he is doing.

At the last board meeting we decided to make October the month when we will meet at Camp Grimes. This Boy Scout camp has the facilities and environment to provide us with opportunities we can’t do at Klingspor. We’re envisioning this as a day where we can meet, spend some time getting to know each other’s talents, do some chain sawing, and maybe a little turning as we go. Once again, I need to ask for volunteers to head up this meeting. For those of you who told me you can’t

write a review (and I remember all two dozen of you) now is your chance. We’ll need people to take care of planning/cooking the lunch, setting up a few lathes and activities, and working with the scouts. Greg Miller has already volunteered to coordinate with the Boy Scouts. The facilities will be available free of charge in return for us doing a little demonstrating for the Boy Scouts and that’s part of what we are all about. This has great potential for a fun day, but we’ll need your help.

The last time we talked I still had July and Aug open on the calendar. For one of the open months, I thought it might be of value to our group to have a ‘hollowing tool’ day. My plan is to hollow a wide open bowl as if it had a small opening, so that we can all see what’s going on inside. Now here again, I need your help. I would like each of us that have a hollowing tool to step up to the bowl, as it were, and show it off. Maybe only 5 to 10 minutes of pros and cons of when and how you use it. Off the top of my head I’d like to see a Stewart tool, an Al Basham tool, a laser device, a swan neck tool, a home-made tool, a ring tool, a trapped bar tool, those fancy tools with knights for a name and whatever else I may have forgotten. In addition, maybe we can get a couple of bowl savers into the action. You don’t have to be good, you don’t even have to like the tool, you just have to own the tool. Any catches you get just become part of the demo! Let me know what you have and I’ll give you your 15 minutes of fame.

That leaves just one open month this year and the invitations are out. Hopefully, I’ll have that filled before you read this. That makes for a transition to next year. I’ve already booked Cindy Drozda and have a few others just deciding on what month they can come. Don’t let me make all the choices, send me your inputs. Of course, I know somebody is just about to tell me to step down.

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:

- * Dean Amos (Sandy Ridge, NC)
336-871-2916.
- * Gene Dampier (Banner Elk, NC)
828-898-6143.
- * Ric Erkes (Davidson, NC)
704-896-3302.
- * Edgar Ingram (Statesville, NC)
704-876-4576.
- * David Kaylor (Davidson, NC)
704-892-8554.
- * Glenn Mace (Mocksville, NC)
336-751-1001.
- * Sam McDowell (Statesville, NC)
704-871-9801.
- * Grant McRorie (Rutherfordton, NC)
828-288-9572.
- * Ron Mechling (Shelby, NC)
704-487-0506.
- * Jim Miles (Cornelius, NC)
704-661-0600.
- * Dick Nielson (Gastonia, NC)
704-864-1742.
- * Don Olsen (Lincolnton, NC)
704 735-9335.

... 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)

Ice House Center, Davidson, NC
(704) 892-7323
(www.icehousecenter.org)

John C. Campbell Folk School,
Brasstown, NC
1-800-FOLK SCH
(www.folkschool.com)

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

NCW Calendar of Events

June 11, 10am - John Penrod—lidded vessels.

July 9 - Don Olsen - “Various Ways to Turn Crotches”

October - Camp Grimes Boy Scout camp

November 5-6 - Carolina Symposium.

December - Holiday Festival.

Demonstrator Review

By Barb Ward

Polychromatic Platters by Russ Fairfield – April 9, 2005



We were very fortunate to have Russ Fairfield share his knowledge of woodturning at the last meeting. His demonstration was filled with detailed information about the technique of polychromatic assembly for woodturning, and he was happy to answer any and all questions we had about woodturning in general.

Russ began working as a Machinist in 1953. He then became a Patternmaker, Woodturner, and finally a Mechanical Engineer for 35 years. He currently lives in Post Falls, Idaho where he offers personal and group instruction in woodturning. His website, www.woodturnerruss.com is filled with tips, techniques and secrets for all woodturners. It is definitely worth checking out.

Russ's demonstration went through all the steps in making a polychromatic "Diamond" plate. He ended the meeting with an interesting "question and answer" period about finishes and finishing techniques. Russ was kind enough to give us a copy of the following procedure for "Making A Diamond Plate". It is also available for check out from our library.

MAKING A "DIAMOND" PLATE

TOOLS

Any bandsaw capable of cutting a fairly

smooth surface that is vertical to the table can be used to saw the sectors. The sawn surfaces are glued together without sanding. Russ recommends using a 3/8" or 1/4" blade with 10-12 TPI.

A 10" full circle protractor is used to divide the wood disc into 48 **equal** sectors. A drafting quality compass can also be used to divide the circle.

Two 12" diameter band-clamps, made from a series of three equal length hose-clamps are used for clamping the assemblies. Having more than one screw around the disc will help get a more uniform clamping.

THE 10 STEPS OF PLATE ASSEMBLY

1. Select Wood
2. Assemble First Sandwich
3. Make A Sector Template
4. Layout Curved Sectors
5. Saw First Set Of Curved Sectors
6. Assemble "Zebra" Disc (2 Times)
7. Make A "Zebra" Sandwich
8. Layout And Saw Curved Sectors (Again)
9. Assemble "Diamond" Disc (2 Times)
10. Assemble, Turn, And Finish Two Plates

SELECT WOOD

Select two pieces of surfaced, contrasting woods, 3/4" thick X 12-1/2" square. Actual thickness is not important, but they must be the same thickness. Any contrasting woods with similar grain and hardness will work. Avoid wood with a strong grain pattern. Walnut and soft maple, or birch are good choices. Glue-lines in the pieces are no problem.

MAKE THE FIRST SANDWICH

Glue the 2 pieces together, with a sheet of kraft (grocery bag) paper in the joint, and their grain directions at 90°. Glue should be applied only to a 3" diameter area in the center, across the corners and around the perimeter of the pieces. This will hold the pieces together for sawing, but will allow the segments to

be easily separated by hand. Clamp the assembled square at its corners and allow time for the glue to dry.

MAKE A SECTOR TEMPLATE

Cut a 7" diameter disc from 1/8" thick Lucite or hardboard. The profile of the edge does not need to be an accurate circle, but it must be a smooth curve. File a shallow notch in the edge to serve as the pivot for drawing the curved sectors. The 7" diameter circle will make sector lines that intersect the outer circle at approximately 45°. For plates larger than 12", increase the template diameter to maintain the 45° intersection.

LAYOUT CURVED SECTORS

Locate the center on the light side of the "sandwich". Draw a 12" diameter circle with a compass (stick - nail - pencil). Center the protractor on the surface. Use two small pieces of double-stick tape to hold it in place. If it is smaller than the 12" diameter, draw another circle around it and divide that circle into 48 sectors of 7½° each.

You can also use a drafting compass, set at a 6" radius to divide the 12" circle into six parts. Then repeatedly bisect the sectors to make 12, then 24, and finally 48 divisions.

Draw the curved sector lines by pivoting the template on a center nail and using the 48 intersections on the 10" circle as a guide.

Draw a 1-1/2" diameter circle in center. This is a waste area because it is beyond the capability of freehand sawing to save the center area of the segments. Any diameter larger than 1" will work, but later references to temporary plugs will be based on a 1-1/2" hole being drilled during the initial layout

SAW A ROUND DISC

Saw the assembly accurately to the 12" diameter. The disc must be **round**. This is the last circular reference that you will have for the rest of the project.

Number all sectors on the edge of both

the dark and light discs in order from 1 to 48. This number sequence will be maintained for all assemblies to insure that the segments from adjacent sides of each saw cut are always joined.

This is the best time to remove the waste from the center of the assembled disc. Use a Forstner bit to make the most accurate hole.

SAW THE FIRST SECTORS

Make the opening cut and remove the 1 1/2" center area if you didn't use the drill in the previous step. Saw the double-segments, splitting the layout line with a smooth and continuous feed rate. Make all saw cuts from the inside of the disc to the outside because this allows each cut to start at close to 90°. Don't be concerned if your initial efforts wander a bit from the layout lines, the business of the pattern will hide a lot of mistakes. It is a good idea to make a few practice cuts in scrap wood of the same thickness before starting.

ASSEMBLE TWO "ZEBRA" DISCS

Separate the sectors and assemble two striped discs, using alternate colored sectors in numerical order. Make a temporary center plug, about 1-1/8" diameter, to assist alignment. Adjust the plug diameter if necessary. Dry clamp with a band-clamp. Slide the sectors around as you tighten the clamp until the assembly is "round" and they all touch the center plug. The finished disc will be about 11-3/4" diameter.

Loosen the clamp slightly, and apply glue to the sectors. Glue can be applied to all 48 sectors before re-clamping, but you will have to work fast (it can be done in 6 minutes). Here's how. Loosen the band clamp just enough that sectors 46, 47, and 48 can be removed to make a working gap. Slide #1 up against #43, and start gluing 2, 3, 4, etc., in order until #48 is glued to #1. Apply TiteBond-II with a glue bottle applicator to one side of each sector, and squeeze the assembly together as each is glued into place. *USE LOTS OF GLUE - NEATNESS DOESN'T COUNT.* Cooling it in the refrigerator

overnight can increase the working time of the glue. Use it while it is still cool.

Use the center plug and the band-clamp to maintain alignment of the sectors as they are replaced in the assembly. Tighten the band-clamp after glue has been applied to all the sectors. Adjust the position of any wayward sectors. Use a utility knife to separate them if it is necessary. Leave the center plug in place. Wipe up the puddled glue on the surface. Cover both sides with waxed paper and clamp the assembly between two flat pieces of plywood. Set it aside for at least 2 days to insure a good glue cure.

Remove the band-clamps and waxed paper from both assemblies. The surface glue should have a reasonably continuous and smooth finish, and the "Zebra" Sandwich in the next step can be assembled without removing it. Remove only the excess glue from the edge of the discs with a sharp utility knife.

The "zebra stripe" makes an attractive plate. You can stop here and skip to Step 10.

MAKE A "ZEBRA" SANDWICH

Make another layered assembly with the two "Zebra" discs and a center plug that is about 1-1/8" diameter. Keep the numbers paired and in order. Glue a grocery-bag paper between them, applying the glue only to the center and a narrow edge stripe.

CHECK - THREE TIMES

To make sure that;

1. The edge of both discs is an alternate of DARK and LIGHT wood.
2. The stripes on both sides of the assembly swirl in the same direction.
3. All numbers are in order and match for both discs.

LAYOUT AND SAW - AGAIN

Drill a pivot hole in the center of a temporary plug and press it into the center opening of the sandwich. Match

the template to the "Zebra" pattern. Note that the center of the disc has moved about 1/4". Mark and drill a pivot hole through the template. Turn the template over so that the new sectors will swirl in the opposite direction from the "Zebra" stripe. Using the new pivot hole in the template, draw the layout lines by aligning the template with each sector joint at the outside edge of the disc. Rub the surface with white or yellow chalk and use a sharp carpenter's pencil for markings that are easy to see. You will also appreciate having made the transparent template in Step-3. Remove the plug. Saw the new double-sectors.

ASSEMBLE TWO "DIAMOND" DISCS

Separate the sectors and arrange them in numerical order into two discs with complementary "diamond" patterns. Make new center plugs about 1 1/2" diameter to assist alignment of sectors.

CHECK - ONE MORE TIME

To make sure that:

1. The edge of one disc is all dark sectors, the other all light.
2. All sectors in each disc are in numerical order.

Dry-clamp and apply glue as you did for the "Zebra" discs. Leave the plugs in the center to prevent movement during clamping.

You now have two "diamond" discs that are approximately 11" diameter.

ASSEMBLE, TURN, AND FINISH TWO PLATES

Temporarily attach each disc to a 12" faceplate, and clean-up the glue from both sides. Trim the center, cutting back to the best quality full pattern. The innermost ring may be irregular and "raggy" looking.

Turn a solid center to fit the center hole, and glue it into the disc.

Either finish the disc with its natural edge, or fit the disc into a rim made from either solid wood or a segmented

assembly.

Apply dark wood filler if needed for any repairs. The dark filler is less obvious and it is hidden in the pattern when it is used for filling the lighter wood. Two good brands are "Famowood", or "Wood Patch" in the Walnut color.

Sand through 600 grit.

You can apply a uniform coat of CA glue to the entire surface. The CA is an excellent grain filler, and provides an extra adhesive into all of the joints. The thicker grades of CA spread easier, and they are called "Medium".

Do not use cotton, paper, or other cellulose materials, to apply the CA. The cellulose provides a catalyst for the curing reaction of the CA. Russ recommends making applicators from Synthetic Batting (available from any fabric store) that is stuck to a strip of 1" wide masking tape and then cut into pieces that are about 1-3/4" long. A strip of tape is wrapped around the middle as a handle.

Put enough CA on one end of the applicator, 4 or 5 drops, to cover about a 3" area of the platter with a thin wet coat without any runs.

Drop back to 280 grit and remove all of the CA from the surface. The CA is being used as a filler, not a protective finish coating. Finish sand through 600 grit.

Two coats of Deft lacquer can also be a suitable filler and it will act as a glue to hold any bad joint together.

While turning, hold your fingers against the back side to calm any vibration. The plate is quite stiff at 500-600 RPM, and it is not difficult to turn if cuts are light and made with a *sharp* gouge or scraper.

Repeat Step-10 and finish the **second** plate.

VARIATIONS OF THE PLATES

For a true replica of an antique plate, leave a natural edge on either the "Zebra" or "Diamond" plate. Inset a 3" diameter Cloisonné (available from Craft-Supplies) or other decorative piece into the center.

Interesting combination patterns can be developed from the "Zebra" and "Diamond" patterns.

Russ has researched the artistic and cultural contributions of the Apache Indians of the late 19th Century, and he often tries to duplicate their designs in his wood turnings.

FINISHES

Regardless of the type finish used, an application of thin CA to the bare wood as a grain sealer will add strength to the joints, and leave a very smooth base for the finish. Russ' article, "Finishing Secrets", is available on the Wood Central website at –

www.woodcentral.com/russ/russ3.shtml

Wax On Polished Natural Wood

The CA filler provides an excellent base for a natural polish. Continue sanding with 1000, and 1500 grit, and then apply a coat of wax to polish the wood to a high gloss. Minwax brand finishing wax is a good quality product, as is the Tre-Wax.

French Polish

A French Polish, made with a shellac, has a clear rich quality and depth that cannot be duplicated with any other finish. Shellac is a durable finish, however water or strong alcohol will damage the finish if it is allowed to remain on the surface.

The technique is described in the "Finishing Secrets" article.

Oil - Varnish Blends

An oil/varnish finish is preferred for a plate that might be used for anything other than "just looking at it". These finishes are durable, easy to apply, and easy to repair if they are damaged from use. However, they are slow drying,

and require multiple coats. Also, some of these products will either darken or change the wood coloring.

Russ's Home Brew

Equal Parts: Pure Tung Oil
McClusky's Spar Varnish
Turpentine

Other Tips from Russ

- * Titebond II glue is the best to use for polychromatic projects. It is water resistant and easy to use. Always check the expiration date on the glue and discard if it has expired. Elmer's glue is the worst – never use it for these projects.
- * To easily clean glue off your hands, wash them in equal parts water and vinegar.
- * Buy double-sided tape from Ace Hardware (cheapest source). When using double-sided tape, always clamp the piece for a minute or two before turning on the lathe.
- * The nail bed jam chuck is an excellent technique for holding a piece while turning. It is made by screwing 1" screws through a 3/4" sheet of plywood. The ends of the screws protrude just enough to hold a piece firmly in place between the chuck and the tailstock.
- * The best room temperature for finishing is 65-85°F.

As you can tell from this review, Russ Fairfield's demonstration on Polychromatic Woodturning was packed with information. He generously shared his tips, techniques, shortcuts, and sense of humor with us. Ric had contacted Russ over two years ago to schedule this demo..... it was definitely worth the wait!





I have never seen anything in writing, nor have I ever seen a demonstration on how to do the roughing cuts in getting a blank ready to create a bowl or other form. Yet I think it is one of the most unpleasant aspects of woodturning. Here's this big out of balance hunk rotating slowly but presenting wood and air in alternate cycles. How does one establish a surface that will allow itself to be cut?

First you should review my article in the October 2004 issue of our journal on how to chain saw the blank. It's online at www.geocities.com/nc_woodturners/. Be sure to saw off the wings to make a semi bowl shaped bottom.

Now you are ready to do the rough turning. The bigger the blank the more difficult the job. Starting between centers is the preferred method since it allows you to reposition the blank as you discover grain patterns that you want to keep or discontinuities that you want to eliminate. The live center in the tail stock must be positioned at a point free of bark. Take off not only the bark but also the soft cambium layer to assure a safe holding. Now turn up the speed to a point just short of where you get vibration. Don't even think about trying to first round the blank to reduce vibration. You are going to sneak up on it.

The first cuts should be close to the live center. Using a bowl gouge with a finger nail grind dig in the toe of the gouge and pull it toward you until you lose contact with the wood. Reposition the gouge again and repeat. The goal here is to create a flat spot which will become the face of the tenon for your 4 jaw chuck or a flat for a faceplate to be

screwed in as a holding for the bowl hollowing. Now comes the hard part. The surface of the rest of the blank is very irregular and here the pulling cut simply doesn't work effectively.

Here's what you do now. Take a bite with the gouge and instead of pulling, pivot the gouge by pushing the handle toward the lathe using your left hand on the tool rest as the pivot point. This movement causes the gouge to move in an arc and allows a cut of somewhat uniform thickness and prevents the gouge from moving into the air spaces as they come around. One of our members whose initials, coincidentally happen to be the same as mine, has a metal pin which he can put into a vertical position on his tool rest. He can pivot the gouge against this pin which takes the strain off his hand.

Form the tenon and continue around the bottom of the bowl shaping the profile to your desired form. Don't rush it. Keep taking these small bites pivoting the gouge and slowly getting more and more solid wood with the revolutions. I sometimes switch to my Stewart arm handle with a machinists bit in the extension still using the pivoting motion. It seems to work best as I approach the rim area. Keep increasing the speed to just below the vibration point.

The job of roughing is still a chore but this method will minimize the frustration.

Each month Don will have tips, techniques and suggestions which will be of most interest to those members who are in the early stage of their turning career. If any member has a question or subject they would like to see covered send an e-mail to Don at donotjen@aol.com.



**From the
American
Association
of
Woodturners**

(www.woodturner.org)

It is time to encourage all chapter members to register for the 2005 AAW Symposium to be held in Overland Park, Kansas (Suburban Kansas City) on July 22, 23, and 24. To get all necessary information on this great symposium, visit:

www.woodturner.org/sym/sym2005/

Registration can be done 4 different ways:

- * Online until July 2nd.
- * After that it can be done at the door.
- * There are registration forms in the Spring AAW Journal to be mailed in.
- * One can register by calling the AAW office at 651-484-9094.

To register a youth for free, a registration form for the youth must be done through the AAW office. Only those youth that are properly registered through the office will be allowed in the symposium and be eligible for the drawing for the JET mini lathes, chucks, and tool sets. Call the office for the registration form.

We look forward to the entries from the chapters for the "Chapter Collaborative Challenge". See the AAW web site for rules.

2005 Challenge Projects

May - alternative materials - including tagua nuts or banksia pods (available at Klingspors), alabaster, or other.

June - plywood project.

July - 2x4's - use no more than one 8' long 2x4.

August - turn a bird, animal, fish, etc. -

either multi-center turning, or multiple turnings joined.

September - then and now! Bring in one of your early turnings, and one of your recent ones.

October - wearables - something to wear.

November - Symposium Gallery.

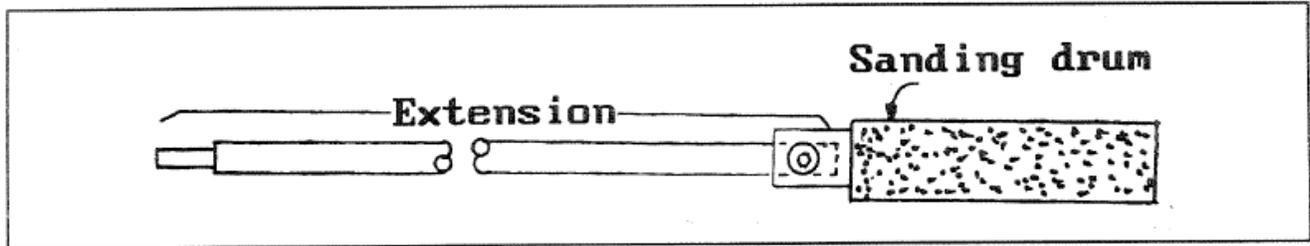
December - birdhouse ornaments.

Turning Tips From Past NCW Newsletters

TURNING TIP

Sanding the Inside of Deep Hollow Turnings - By Don Olsen

I often turn deep, narrow-necked hollow vessels. For sanding the inside of these vessels, I use a sanding drum on an extension in a hand drill. The Singly brand drums allow me to use whatever grit of paper I want, and they come with a removable adapter for a drill chuck. I had some 1/2" diameter by 12" long extensions made to replace the adapter. Using drums with different grits and a keyless chuck on my drill, I can change grits quickly and easily.

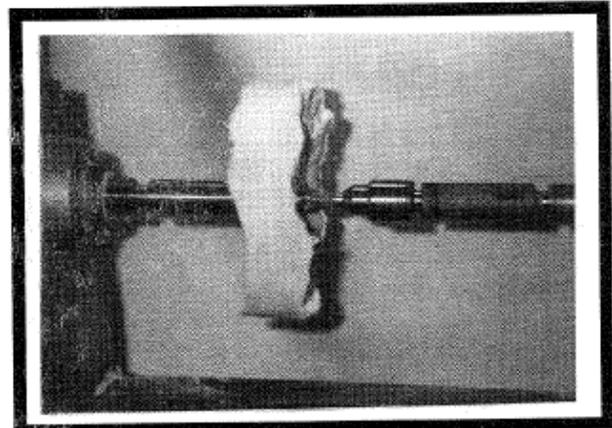


GETTING AROUND YOUR WORK

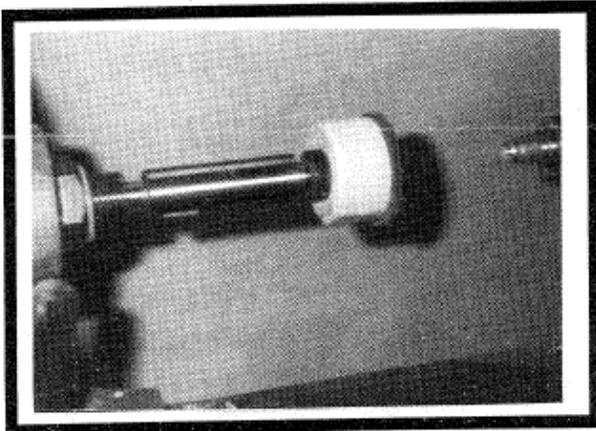
By Don Oetjen

One of the most useful lathe accessories I have in my shop is a #2 MT to #2MT extension socket which permits me to get either the headstock or tailstock about 6 inches away from the work for better tool clearance. There seem to be times when I cannot make the cut I want without it. It also makes it easier to sand the outside bottom of a bowl before reverse-turning it.

Actually, I have two of them and sometimes use them together,



The #2 MT extensions in both headstock and tailstock make it easier to get to both ends of the workpiece.



The #2 MT screw arbor with padded block is handy for reverse-turning deep or natural-edge forms.

one in the headstock and one in the tailstock. When buffing, it is nice to have the wheel farther from both headstock and tailstock for more clearance to get to all surfaces.

Another very useful accessory is the #2 MT screw arbor. When reverse turning some hollow forms, I attach a block of wood to the screw and turn it to match the inside of the form. I then pad the block and position the turning over it. With the tailstock for support, the bottom of the turning can then be finished.

Both the #2 MT - #2 MT extension and the #2 MT screw arbor are available from Packard Woodworks. *Photos by Don Oetjen*

APRIL GALLERY - Photos by Bonner Guilford

Ambrosia Maple



Edgar Ingram



Ric Erkes

Ambrosia Maple



Edgar Ingram



John French

Purpleheart and maple

Beginner's Corner Bowl



Don Oetjen



Jim Miles

Oak and walnut

Maple and Walnut



J.D. Reinhardt



Russ Fairfield

APRIL GALLERY - Photos by Bonner Guilford

Cedar of Lebanon



David Kaylor

Ambrosia Maple



Edgar Ingram

Avacado



Russell Willis

Gary Ritchie



Myrtle



Edgar Ingram

Canary wood



Edgar Ingram

Ambrosia Maple



Edgar Ingram

Cedar of Lebanon



David Kaylor

APRIL GALLERY

Photos by Bonner Guilford

??? Back to Black & White ???
 We'll be back to our color format next month. For a full color copy of this newsletter, download a copy from
www.geocities.com/nc_woodturners



Red Oak

David Kaylor



Cherry Burl

David Kaylor



Madrone, Holly, Bigleaf Maple Burl

Dean Amos



John French



NORTH CAROLINA WOODTURNER
Journal of the North Carolina Woodturners Association

Published Monthly by the
NORTH CAROLINA WOODTURNERS ASSOCIATION, INC
 296 Laurel Park Place, Hendersonville, NC 28791

OFFICERS

President: David Kaylor
Vice President: Ric Erkes
Treasurer: Glenn Mace
Secretary: Mary Bachand
Program Chairman: Ric Erkes (interim)
Journal Editor: John Uteck

(704) 892-8554
 (704) 896-3302
 (336) 751-4693
 (828) 696-8372
 (704) 896-3302
 (704) 395-0728

Jerry Keys
 Sam McDowell
 Scott Caskey
 Jim Miles
 Jack Freeman
 Ken Phillips

(Term exp. 2005) (704) 872-4074
 (Term exp. 2005) (704) 871-9801
 (Term exp. 2005) (704) 735-2382
 (Term exp. 2006) (704) 661-0600
 (Term exp. 2007) (828) 438-5026
 (Term exp. 2007) (828) 728-3927

BOARD OF DIRECTORS

Past President: Ron Mechling (704) 487-0506

Journal Editor: John Uteck
 11421 Brook Meadow Place, Charlotte, NC 28214
 (704) 395-0728 john-uteck@carolina.rr.com

Internet: www.geocities.com/nc_woodturners
groups.yahoo.com/group/ncw

Yellowheart & Ebony



David Cox

Brazilian Cherry



Gene Dampier

Spalted Maple and Walnut



John Melius

Trex / Cedar & Gum



Jim Miles

Norfolk Island Pine



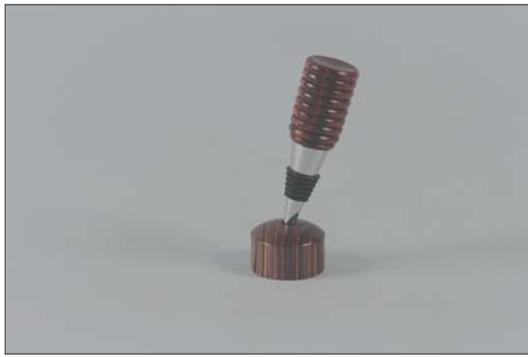
Ric Erkes

Crab Apple



David Kaylor

Walnut and Maple



Gary Ritchie

Walnut and Maple



Ed Mackey

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: May 14th at 1:00 pm