



## North Carolina WOODTURNER

Journal of the North Carolina Woodturners Association  
A Chapter of the American Association of Woodturners  
[www.ncwoodturners.com](http://www.ncwoodturners.com)

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David Kaylor - Spalted Oak

### Inside this issue:

Program Notes	2
Membership & Library News	3
Dust Collection at the Lathe	3
The Beginner's Corner	4
Demonstrator Review	6-9
Calendar of Events	10
NCW Board Directory	11
NCW Mentor List	11
NCW Demonstration Calendar	11
2006 Challenge Projects	11

**Next Meeting:**  
**April 8 @10:00 am  
& 1:00 pm**

**Hands-On Demo  
@10:00**

**Jim Vogel @ 1:00**  
will demonstrate the  
Treadle Lathe



The AAW is dedicated to the advancement of woodturning by providing education, information, organization, technical assistance, and publications relating to woodturning. The North Carolina Woodturners Association purpose is to promote an interest in wood turning for persons of all levels, and to encourage membership in, and give support to, the American Association of Woodturners.

# Program Notes

by Barb Ward

Our April 8th meeting will be filled with activity. In the morning you will have the opportunity to spend some hands-on time with any of the following demonstrators. It's not too late to sign up for a Hands-On Session. If you didn't sign up at the March meeting but want to attend, call or email the demonstrator to let them know you will be there. The Hands-On will be in the morning, 10 am - 12 pm, before our regular afternoon demonstration. Some of the sessions will run the entire two hours, others will be shorter depending on the topic, the demonstrator, the number of participants, etc.

## Deep Hollowing

Sam McDowell

[sjmcd@adelphia.net](mailto:sjmcd@adelphia.net)

704-871-9801

## Natural Edge Turning

Ric Erkes

[rate@adelphia.net](mailto:rate@adelphia.net)

704-896-3302

## Photographing Your Work

Monk Bridges

[wcbbridge@bellsouth.net](mailto:wcbbridge@bellsouth.net)

704-525-5348

## Tool Sharpening

Jerry Keys

[jl36@bellsouth.net](mailto:jl36@bellsouth.net)

704-872-4074

## Sanding & Finishing Techniques

Don Oetjen

[donoetjen@aol.com](mailto:donoetjen@aol.com)

704-896-1265

## Turning Spheres

Dick Nielsen

[Dnielsen44@earthlink.net](mailto:Dnielsen44@earthlink.net)

704-864-1742

## Pens - turn a pen and take it home

Jim Moore

[jamesm.moore@charter.net](mailto:jamesm.moore@charter.net)

828-478-9586

## Multi-Center Foot Turning

John Uteck

[john-uteck@carolina.rr.com](mailto:john-uteck@carolina.rr.com)

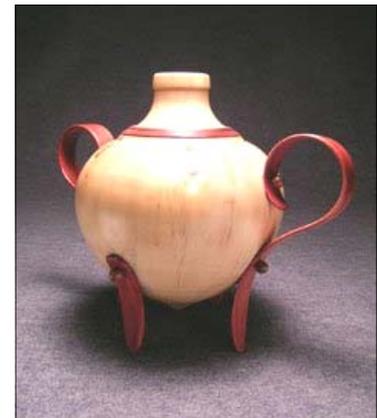
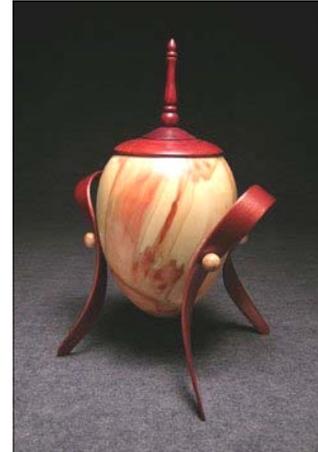
704-395-0728

We will have Jim Vogel with us for the afternoon (1-4 pm) meeting. Jim will be demonstrating his turning skills on a treadle lathe. This demonstration will have something for every skill level, from beginner to advanced. For those of you interested in the treadle lathe construction, Jim has offered to bring his plans showing how it is built!



Jim Vogel has a Bachelors degree in Graphic Design from Norfolk State University. He has always been involved with wood, building doors, harps and dulcimers since the early 80's. He started turning in 2001 and has been turning full time since 2002. He is an active member of the Tidewater Turners, and he teaches and demonstrates at various events and festivals throughout Tidewater and Richmond, VA. He has taught and continues to teach several different woodturning classes at Woodcraft in Norfolk.

As you can see from some of the photos of his work, Jim is a very talented wood turner. The added bonus of this demonstration is that he will be turning on a treadle lathe!



## Membership & Library News

by Mary Bachand

**Membership:** Better late than never-- the new directories and membership cards were available at our March meeting. In fact, I am still holding '04 and '05 directories for several of you.

Now about our wonderful name tag box! Although I gave a "stern warning", some members left wearing their name tags. I did receive a call from one such member and I do appreciate it. The box came home with us and has now been

rearranged. Remember to check for possibly a new number on the back of your tag. I will wait until after our April meeting before asking our editor, John, to make name tags to replace the missing ones. By then maybe the wandering name tags (including John's) will have returned.

Please welcome new member Sam Miller of Millers Creek and returning member Mike Keziah of Hickory.

**Library:** Several months ago I was asked to order the book, Wood Identification and Use by Terry Porter. The book had to be back-ordered but its arrival will empty my little green box.

Two members have had rentals since January. If I don't get them by our April meeting, I'll have to make you "famous".

## Dust Collection at the Lathe

by Russ Fairfield - reprinted with permission (see article at [www.woodturner-russ.com](http://www.woodturner-russ.com))

As an answer to the questions about collecting dust, shavings, and debris at the lathe, I offer the following observations:

1. Forget about the large shavings. They are a clean-up problem, not a health problem.
2. Regardless of its size, there isn't a home-shop dust collector made that will move enough air to pick up enough of the large shavings and debris to do any good
3. Dust **IS** a health problem. I will invite anyone who wants to argue this point to come back in 20-years and tell me again that it isn't.
4. A Shop-Vac or similar vacuum-cleaner doesn't move enough air to be of any value.
5. Any dust collector with a 4" suction hose and at least 700 CFM capacity will do a reasonable job of picking up the airborne dust.

The more CFM's, the better the job it will do.

The only question remaining is how we can collect that airborne dust at the lathe. My solution is shown in the following photographs.



I started with a packing box so I could "cut and fit" while I tried to find a way to install a more permanent collection hood that would still give me access for turning and sanding. In the end, the permanent solution was to find a better box. If I want a larger hood, I get a larger box.

The base is a piece of 1/2" plywood that is stuck between the ways of the lathe. The box comes from the local liquor store because they are heavier than the other packing boxes. The suction hose is stuck through a tight fitting hole that is cut in the bottom of the box, and a piece of duct tape keeps it from falling out. The box is held to the base with two spring-clamps so that it is adjustable. The top flaps of the box are left in place because they add stiffness to the box, and they can be used to direct the air flow or reduce the effective size of the hood opening.

Next Meeting: April 8th at 10:00 am and 1:00 pm

Demonstrator: Hands-on at 10:00; Jim Vogel at 1:00 pm.

Demonstration: Treadle Lathe

**KLINGSPOR'S  
WOODWORKING SHOP**  
"Quality Tools and Supplies for the Woodworker"

Meet at Klingspor's in Hickory, 856 21st Street Dr. SE  
828-326-9663 [www.woodworkingshop.com](http://www.woodworkingshop.com)

## The Beginner's Corner



This month we have an article on the outreach efforts of one of our members to spread the activity of woodturning to others. This is the first of a two part series written by Dwight. While you and I have been staying close to home Dwight Hartsell has been in Peru teaching woodturning as a money making trade. It's a fascinating story of Dwight's unselfish enterprise miles from home.

I want to take you to a place far, far away from North Carolina and with quite a different living style. The place is Arequipa in the southern most part of Peru. Arequipa, Peru is the second largest city in Peru with a population of approximately 2 million people in the region. Alto Cayma is approximately eight miles to the north of Arequipa at an altitude of approximately 8,800 feet above sea level. This is a desert country with very few scrub trees. The valleys in the area flourish with olive, rubber and eucalyptus trees.

The people in Alto Cayma come down from the mountains, either Chichani or Mt. Misti which are about 19,000 feet above sea level for a better life. The only



## I had the time of my life teaching 20 young men the basics of woodturning

thing to do above Alto Cayma is raise alpaca, llama or sheep with very little for the animals to eat, so these people arriving in Alto Cayma are squatters, trying to find work to provide for their families. There is no public school, or social security available, so if the people don't have a job; their families remain uneducated and hungry with nothing to do.

In April 2005 a member of my church purchased a Jet lathe to be used in Peru. Along with the lathe, a lot of woodturning tools, a bench band saw and a scroll saw were shipped by sea through the Panama Canal and arrived in Alto Cayma, the first of July 2005.

I flew to Peru mid-July for approximately a 4 week stay. My mission was to teach young men the use of woodworking tools, especially the wood lathe. This was a challenge since I speak no Spanish; however, most of the time I had a translator from one of the universities in Arequipa. I had three classes each day, which lasted until 9:00 or 10:00 PM. I had only planned to have two classes each day; however, the construction workers around the complex got the word that they could expand their knowledge into woodworking and they were thrilled to learn woodturning.

Several years previously, Habitat for Humanity closed down an operation in Arequipa, and donated to the mission eight large cartons of woodworking equipment that had never been used or opened. So another part of my stay was to set up a complete woodworking shop, approximately 35' x 35', enough room for the equipment.

I had the time of my life teaching 20 young men the basics of woodturning and how to make bowls for sale in the city. The time for me to return to the States, Father Alex, who runs the mission, employed a person from the university to carry on the teaching project, which was really going well. This teacher is a great woodcarver, so carving began to be incorporated into woodturned pieces.

Many chapters of Rotary International and many local churches are greatly involved with this mission. There are many great opportunities for young men and women to have a better life because of this operation. There is a knitting group that hand knits alpaca sweaters, socks and many other wearing apparel and a card making workshop for young women age 14 to 26 that hand makes cards better than anything you would see from Hallmark. They also have a day care for 135 children from infancy to school age and feed about 650 people a day in the region.

I plan to make two trips a year to further the woodworking endeavor for the Peruvian people in order for them to have a better life. I would invite you to visit the web site at [www.serving-alto-cayma.info](http://www.serving-alto-cayma.info) to see some of what I'm writing about and I would hope you would get excited to what is going on in a very desolate desert country.

The need for tools and other woodturning supplies is great. I will be returning to Peru in June so if you have any useful items I can take them at that time. Please look around your shop and give them to me at one of our meetings.



*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](mailto:donotjen@aol.com).*

## May 13th Meeting at Camp Grimes

Our regularly scheduled meeting May 13 will be a special treat!

It will be held at Camp Grimes Boy Scout Camp, located on Hwy 226 between Shelby and Marion. It starts at 2:00 pm. Some of the special programs planned:

- \* Cookout for dinner
- \* Demo of portable bandsaw mill – bring your logs to be sawed
- \* Tree identification with expert
- \* Segmented turning basics
- \* Shop dust collection basics
- \* Lots more!

## Segmented Turning Tips

by Donald Uteck

*Tip #1:* When I need to make several similar bowls, I make the rings twice the height and length. I glue them up as half rings, then cut them both vertically (re-saw to half thickness) and horizontally (to create two concentric half rings) on the band saw. This produces four rings (two sets of two diameters) with one glueup.

*Tip #2:* The next tip is a method for making a colored bricklaid pattern. I was using colored pencils and graph paper when my wife suggested using her Electric Quilt (EQ5) computer program. It has bricklaid templates and also includes a basic drawing program. If you have a repeat pattern, you can design it as a quilt block. Then using the number of

repeats, join them together to form a “quilt”. Coloring and changing colors is very easy, and I find it very useful as you only have to design and draw one repeat pattern, then the computer makes the full layout. I am sure that many turners have wives as quilters and they can make use of this program.



Ron Mechling - Ambrosia Maple



Pat Allen - walnut/smoke tree/colorwood



Pat Allen - Mesquite / Sycamore



Bryan Myers - Birdseye Maple



David Kaylor - Cherry



David Kaylor - Pine Burl

## Demonstrator Review - Cindy Drozda

by Barb Ward

Cindy Drozda from Boulder, Colorado was with us for a full day demonstration.



She demonstrated step by step how to create a Finial Box and a Triangular Box.

Cindy's presentations included printed handouts so I am not going to go into detail about the process in creating these boxes. All of her handouts are available for download from our website.

Cindy started the day with a slide presentation of her work. She said that form is everything - this is true

no matter what you are turning, no matter what the size. Take the time to make the shape as good as you can get it, inside and out. She stressed the importance of sharing knowledge and skills with others. Her words: *"If we all share, we all grow. Feel free to copy, but let that be a stepping stone to discovering your own voice."*

She then went on to demonstrate her skills at the lathe. She turns with very sharp tools and with the lathe running at top speed. It is very helpful to grind a 5 degree recess in the top of your scrapers - this eliminates a lot of catches. *"There are no prizes for speed, but repetition makes a person proficient. You will be amazed at your rapid improvement in both technique and speed if you make the same box many times."* For more helpful hints, check out her handout "CD's hints for successful box-turning", as presented in this article.

Cindy usually signs her work using a Dremel vibrating engraver and then fills the engraving with a "Gold Stick" wax to give a gold engraved look to the signature. For best results with the Gold Stick, do the engraving after the finish is dry. Cindy's Suppliers List (with phone numbers and website addresses) is also available for download from our website. Her listed source for Gold Stick is Birchwood-Casey.

Cindy volunteered to critique our gallery this month. She offered a few suggestions for improvement but she generally spoke about what she found visually pleasing with each piece. She donated the Finial Box that she turned during her demonstration to our club to be raffled off that day. The Triangular Box will be available for raffle at the April meeting.

It was a very full day and unfortunately Cindy did not have time to demonstrate how to turn a Banksia Pod, but her handout on working with Banksia Pods is also available for download from our website and presented below.

Cindy Drozda is a perfectionist in every sense of the word. Her love of the creative process of woodturning is summed up by her own words: *"Working with wood is like breaking open a geode and discovering hidden treasure!"*

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### Hints for working with Banksia Pods

#### **Choose the right pod for the project.**

Not all pods are created equal. The lighter, browner ones tend to be more sound inside. Whitish or yellowish color can indicate a punky interior. Cracks at the core will not yield a good finial, knob or stem, but make a great looking mushroom cap. Nicely formed, undamaged "eyes" and a less weathered exterior make a better natural edged piece, but if you are turning the exterior away the weathered ones work just as well. A lot can be told about the pod by cutting off the ends.

#### **Make sure the pod is dry.**

Weighing is one way to keep track of the drying process, and "just giving it plenty of time" is another. A simple drying kiln can be made from an insulated box with a light bulb inside and holes around the top and bottom to allow airflow.

#### **Think of it as a piece of branch wood.**

A natural surface around the circumference, and a small diameter but long length, make a pod suitable

for projects that you would think to make out of a branch.

**The core has no structural integrity.**

Although it looks like the heart of a branch, the core of a pod has no grain structure and a thin finial will break off very easily.

**A Banksia Pod is made in layers.**

The outside is a layer of hard glaze, over a layer of fuzz. Next is a semi-hard layer that needs stabilizing with CA glue if the eyes are going to stay in when the piece is hollowed, then a sound layer and a pith-like core with a flower pattern around it.

**Be sure to use eye protection!**

When roughing the exterior of the pod, there are fur and sharp particles flying around. Also, expect to need a bath after turning a pod (they are very dusty)!

**Be careful cutting the ends off on the bandsaw.**

A vee-groove shaped sled to hold the pod from rolling is a good idea. Keep your body parts out of the path of the blade!

**Start with the pod between centers.**

After cutting the ends off, the center core of the pod can be used for the centers to mount the pod evenly most of the time. A chucking point can be cut, or a tenon for mounting into a recess in a faceplate-mounted waste block. I have not had good luck cutting the end off and just gluing it flat onto a waste block.

**Pods scrape well, and cut well, but they are abrasive.**

High speed steel, or especially the new "powder metallurgy" tools, carbide tipped drill bits, and good quality sandpaper are really valuable for turning pods.

**A pod jam-fits better onto a waste block than onto another piece of the**

**pod.**

Using a waste block of soft Maple, Alder, Mahogany or other compressible wood gives a better and more secure jam chuck. Also if the delicate, thin-walled pod piece is jam-fit into a recess instead of over a tenon it will reduce the risk of cracking it.

**Use tape for insurance when finishing the bottom without the tailstock.**

Jam-fits with thin-walled pod pieces are never very strongly gripped. It is easy to break the piece or knock it off the jam chuck.

**Use CA glue to strengthen thin walled pieces.**

When hollowing to the maximum diameter of the pod, the "eyes" can tend to fall out. CA ("Super Glue") soaked over the outside of the piece before hollowing will glue in the eyes, and will not stain the finished piece.

**A balloon inflated inside a hollow form, or masking tape over the holes on the inside, makes inlaying material such as stone, inlase, metal filings, etc. in the holes easier.**

Be careful to not over-catalyze CA glue, or the heat will cause the balloon to burst.

**Pods take a good polish with abrasive.**

But they dull the abrasive quickly! For best results plan to sand to at least 600 grit.

**For best results, finish off the lathe.**

Some finishes that I like are: General Salad Bowl Finish or any thin-bodied oil that penetrates well (to minimize wiping finish off from inside the eyes), Spray on film finishes such as lacquer, polyurethane, shellac, etc. It is very tedious to scrape wax or French polish out of the eyes! That is why I finish off the lathe.

**Tight fitting lids are not a good idea if the piece is delicate.**

Pods are brittle and have no grain structure to lend strength to thin walls, finials, knobs or stems. Having to use force to remove the lid is more likely to cause something to break than with "normal" wood. In addition, a woodturner might appreciate a tight fit, but a lot of non-woodturners are intimidated by it. They usually expect to lift the lid and have it come off of the box without forcing.

**Signing your work.**

The "Gelly Roll" Metallic gel ink pens write on the sanded surface of a pod and show up well. Be careful that your finish will not cause the ink to run. I usually use a Dremel vibrating engraver to sign my pod pieces. Filling the engraving with the "Gold Stick" wax stick gives a gold engraved look. For best results with the Gold Stick, do the engraving after the finish is dry.

**Explore your creativity, and be willing to risk.**

Banksia Pods are an unusual material that offers a lot of possibilities, both for success and failure. Buy an extra pod or 3 and don't be afraid to lose one on a new idea. The greatest successes come to those who are not afraid to fail!

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**Hints for Successful Box-Turning**

**Start with dry wood.**

Either use kiln dried material, or rough out the box and let it dry long enough to be sure. Weighing is one way to keep track of the drying process, and "just giving it plenty of time" is another. A simple drying kiln can be made from an insulated box with a light bulb inside and holes around the top and bottom to allow airflow.

**Minimize asymmetrical distortion by using endgrain material or burls.**

With the grain of the wood parallel to the bed of the lathe, and the growth rings of even radius, distortion due to moisture exchange will at least be even. Burls usually distort less, and distort more evenly, than straight-grained material.

**Choose material that takes detail nicely.**

Close grained, hard woods like maple, most burls, and most exotics take box details better than open-grained woods like oak or ash.

**Beautiful materials add to the beauty of the box.**

Not to suggest that the form should be secondary....

**Think in the scale of the project when choosing your material.**

Small projects will show the details of the figure in the wood differently than larger projects. Species like Boxelder burl with its tight small eyes will be shown off with good effects in a small box better than curly American Cherry which needs a larger piece to display its figure.

**Think in the scale of the project when choosing design details, too.**

It's helpful to draw the design to scale, or turn a "test shape" from scrap wood to get a feel for the exact proportions that will look good. The most pleasing proportions tend to follow the "golden mean", which is a ratio of 1:1.618 (or 1/3:2/3, 2/5:3/5)

**To make things easier on yourself, choose design details that your fingers (or other devises) can get into for sanding.**

**Keep it relatively small for a good fitting lid over time.**

In most cases, a piece of wood smaller than 4" will not distort too much during seasonal moisture changes.

**Form is everything!**

This is true no matter what you are turning, no matter what the size! Take the time to make the shape as good as you can get it, inside and out.

**Choose a relatively soft wood with even grain for jam chucks.**

Soft Maple, Alder, Cherry, Mahogany, and Poplar are better choices than Oak, Aspen, Pine, Walnut, Hard Maple, and hard exotics.

**Higher lathe speeds can yield a cleaner cut.**

A lot of light cuts at higher speed leave you with a smoother surface that needs less sanding. Oh, and sharp tools help, too.

**Be sure you are comfortable turning at the speed you are using.**

If the lathe is vibrating, it's too fast. If you're nervous, it's too fast.

**And for safety at any speed:**

**Use the tailstock for support as long as possible, and whenever possible.**

Even if it means some redundancy in the steps of sanding. This way only the lightest of cuts, close to the center of the piece, will be made with no support. How frustrating to have the piece that you have been working on for hours fly off the jam chuck and go spinning into oblivion!

**Use tape for insurance when finishing the bottom without the tailstock.**

**Let the box top and bottom sit around for a couple of days before doing the final fit of the lid.**

This will give you the best chance of it not changing in your environment.

**Take into account where the owner of the box lives in relation to where the box was made.**

For example, if you live in a very dry

climate, and you make your lids fit a bit loose, the owner who lives in a wet climate is more likely to have a good fitting lid.

**Tune the fit of the lid for the owner of the box.**

A woodturner might appreciate a tight fit, but a lot of non-woodturners are intimidated by it. They usually expect to lift the lid and have it come off of the box without forcing. Also, if the box is intended to hold something (like a piece of jewelry, for instance), the lid might need to be opened with one hand since the other hand is holding the object that is going to be put into the box. On the other hand, a pill box that is intended to be carried in a pocket would want a tight fitting (or threaded) lid so it wouldn't come off unless the owner wanted it to.

**Use a waterproof finish on the box, inside and out, to minimize moisture transfer due to humidity changes.**

**The secret to a smooth finish is: Sanding!**

Especially on a small project, visible sanding scratches detract from your beautiful form. And it is faster to get a smooth finish by sanding to a finer grit while the piece is on the lathe than by applying more coats of finish.

**There is no "magic finish" that will make a poorly sanded project look good!**

**Slow down the lathe for sanding.**

The paper will cut better without burning, and the wood will not get too hot. A good rule of thumb that I use is: if my fingers are too hot to be comfortable, I slow the lathe down until my fingers can stand the heat.

**Life is too short for dull or low quality sandpaper!**

Fresh grit will cut faster, and generate less heat. Good quality abrasives will usually last enough longer to be a better bargain in the long run than the cheap stuff.

**Make the bottom look good.**

Everyone likes to look at a nice bottom! Watch people look at your work, and you'll see almost everyone turn it over to look at the bottom. Here's your chance to give them a surprise bit of detail work that makes your piece stand out from the others'.

**Sign your work.**

With or without the date. The person who owns your box wants to know who made it, and that the maker is proud enough of his/her creation to sign it. Most people also like to know what kind of material the piece is made of. Even if you are keeping the piece for your own archives, you will want to know.

**Take as much time as you need to make the project as good as you can make it, but don't get carried away.**

There are no prizes for speed, but repetition makes a person proficient. Make another one, and another. You will be amazed at your rapid improvement in both technique and speed!

**Look everywhere for inspiration!**

Other turners' work, books, pottery, museums, architecture, etc. Absorb it all, and don't worry about copying. By the time you have made enough of a design to be proficient, it will have evolved into your own style, you won't be able to help it!

**Please use eye protection and a dust filter when working with wood! Life is short enough as it is....**

**Some very good box (and other) books:**

**"Turned Boxes, 50 Designs"** by Chris Stott

**"Turning Boxes with Richard Raffan"** by Richard Raffan

**"Turned Bowl Design"** by Richard Raffan (some great stuff about shape and proportion - and a box is just a bowl with a lid, anyway!)

**"Art and Fear"** by Ted Orland and David Bayles

Richard Raffan, Ray Key, and Chris Stott also have excellent videos that cover basic box-turning.

**Cindy Drozda, Woodturner**

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[cindy@cindydrozda.com](mailto:cindy@cindydrozda.com)



David Kaylor - Pine



David Kaylor - Dogwood



John Melius - Buckeye



John Melius - Cherry



Sam McDowell - Paulownia



Wayne Veit - Cherry

## April 1, 2006 - Southern Piedmont Woodturners "A Day At The Lathe"

The Southern Piedmont Woodturners presents "A Day At The Lathe", a day of woodturning featuring Nick Cook - The Basics, Bobby Clemmons - Bowls, and Chris Ramsey - Hats. April 1, at the Historic Courthouse, 65 Union Street, Concord, NC 9:00 AM until 6:00 PM.

Admission is \$35 at the door or \$30 pre-registration.

The newly renovated Historic Courthouse features a 250 seat theatre with stadium seating. This will be a very comfortable and enjoyable day. For more

information or to pre-register contact Barry Russell, 6433 Charlie Walker Rd., Kannapolis, NC 28081.

Phone 704-933-9092.

E-mail [brussell18@carolina.rr.com](mailto:brussell18@carolina.rr.com).

## April 28-30, 2006 - Sixth Annual Southern States Woodturning Symposium

The Sixth Annual Southern States Woodturning Symposium will be held at the Georgia Mountains Conference Center, Gainesville, GA, featuring a total

of 40 demonstrations. Featured Demonstrators include Keith Gotschall - Colorado; Larry Hasiak - Florida; Dave Hout - Ohio; and, Ernie Newman -

Australia. For detailed information, see [www.southernstates.org](http://www.southernstates.org) or call the registrar at (828) 837-6532.

## June 15-17, 2006 - Utah Woodturning Symposium 2006

The Utah Woodturning Symposium is the longest running woodturning symposium in the world. The year 2006 marks the 27th anniversary of the event. Participants can select from over 100

demonstrations given by some of the best woodturners in the world. The presentations will have something for everyone, from the beginner to the professional. The symposium is open to

anyone with an interest in woodturning.

For detailed information, see [www.utahwoodturning.com](http://www.utahwoodturning.com) or call 801-422-2021.

## June 22-24, 2006 - AAW Symposium



I have some really exciting news for your chapter members. Please forward this message to all members.

You have 55 BIG reasons to register to come to the Louisville AAW Symposium. For door prizes, how about FIVE Oneway 2436 lathes free, thanks to special pricing from Oneway Manufacturing or FIFTY \$100 gift certificates donated by Packard Woodworks?

The AAW Symposium in Louisville is fast upon us. It will be Thursday, June 22, 2006 through Saturday the 24th. There are always many great reasons to attend.

There will be 30 world class demonstrators putting on 150 rotations in eleven demonstration rooms.

There will be a room where Bonnie Klein

and Nick Cook will teach hands on classes to young people ages 10 through 17. The youth can register FREE when accompanied by a fully registered adult. As we did last year, we will give away 25 JET Midi lathes with stands, 25 sets of Crown tools, 25 Nova Midi-chucks and 25 face shields to 25 of the lucky youths. (Bring your kids or grandkids).

See the world's largest instant gallery of over a thousand spectacular pieces.

Visit the Trade Show filled with the world's largest assortment of woodturning tools, equipment, wood, etc.

There will be three panel discussions featuring world famous artists J. Paul Fennell, Binh Pho, David Ellsworth, Graeme Priddle, Curt Theobald, Clay

Foster, Albert LeCoff, Kevin Wallace and Giles Gilson.

We will have a great banquet and live auction.

There are three great woodturning exhibitions within blocks of the symposium.

Louisville has more to do than we can list here. I visited this last weekend and loved it.

For more information, go to [www.woodturner.org/sym/sym2006/](http://www.woodturner.org/sym/sym2006/)

John Hill - AAW Chapters and Membership Chairman  
[Johnrhill@charter.net](mailto:Johnrhill@charter.net)  
828-645-6633

## NCW Demonstration Calendar

- \* [April 8 @ 10am](#) - hands-on demo
- \* [April 8 @ 1 pm](#) - Jim Vogel - Treadle Lathe demo
- \* [May 13](#) - Picnic at Camp Grimes
- \* [June 10 @ 10 am](#) - Joe Ruminski
- \* [July 8 @ 10 am](#) - Mark St. Leger
- \* [August 12 @ 10 am](#) - Alan Leland
- \* [September 9 @ 10 am](#) - Mark Kauder
- \* [October 14](#) - TBD
- \* [November 11](#) - TBD
- \* [December 9](#) - Christmas Party

## 2006 Challenge Projects

- \* [April](#) - polychromatic, layered, laminated, segmented, pegging, inlays, or stave construction.
- \* [May](#) - Alabaster turning (main challenge); natural edge bowl (secondary challenge).
- \* [June](#) - bowl (but not just any bowl - make it "special", and tell us why!).
- \* [July](#) - hollowing.
- \* [August](#) - lidded vessels.
- \* [September](#) - toothpick holder or pen/pencil holder.
- \* [October](#) - goblet.
- \* [November](#) - Multi-center or offset turning.
- \* [December](#) - finials and icicles.



### NORTH CAROLINA WOODTURNER

Journal of the North Carolina Woodturners Association

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## 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 (Fairview, NC) 828-296-0418.
- \* Edgar Ingram (Statesville, NC) 704-876-4576.
- \* David Kaylor (Davidson, NC) 704-892-8554.
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- \* 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.



John Melius - Maple



John Melius - Spalted Maple



Edgar Ingram - Ambrosia Maple



Michael McNeilly - Cherry



Edgar Ingram - Maple



Sam McDowell - Plum



Sam McDowell - Beech



Ron Mechling - Cedar



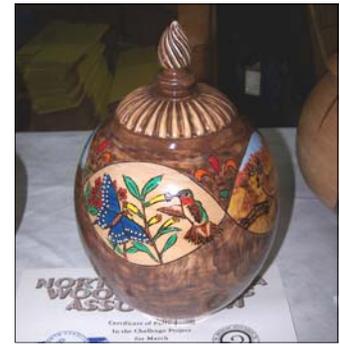
Greg Crowder - Maple



Ed Mackey - Walnut / Sweet Gum



Ed Mackey - Ash



J. D. Reinhardt



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: April 8th at 10:00 am and 1:00 pm**

visit us on the web at [www.ncwoodturners.com](http://www.ncwoodturners.com)