



North Carolina WOODTURNER

Journal of the North Carolina Woodturners Association
A Chapter of the American Association of Woodturners
www.ncwoodturners.com

April 2007

Volume 17, No. 4



Jim Livingston—Maple



Russell Willis—Honey Locus



Michael McNeilly—Maple

Inside this issue:

President's Message	2
Membership & Library News	2
NC Symposium Update	3
Program Notes	4
Demonstrator Review	5-9
Lyle Jamieson Hands On Review	9
Arts On The Square April 28, 2007	9
Woodturning Design	10
Camp Grimes 2007 Volunteers Needed	10
Challenge Marathon	11,12
Beginners Corner	13
NCW Demonstration Calendar	14
Board of Directors & Mentors List	14
Gallery Photos	15,16



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.

Of all the "attitudes"
we can acquire,
the attitude of gratitude
is the most life-changing.

President's Message by Sam McDowell

Lyle Jamieson's presentation for our March meeting certainly was informative and interesting. Those of us that did the workshop with him on Sunday picked even more good ideas. Lyle commented on what a big, active and enthusiastic club we have. I took him flying Sunday afternoon to show him the local area. One thing I have learned is that I need to sharpen my tools about twice as much as I did before.

We also need to thank the boys at Klingspor for all their support, including a free lunch, opening early Saturday and Sunday, picking up and returning the Ice House lathes, and much more. Please make an effort to say a personal "Thank you".

We have a very busy summer and fall planned. October is especially full. The NC Woodturning Symposium the first weekend, a regular club meeting the second weekend (yours truly presenting & I expect everyone to be there) and Klingspor Extravaganza at the end of the month. We need to support all of these functions. Bill Williams is coordinating the Symposium; his info is in this newsletter.

David Kaylor and I will be building a program for the Klingspor Extravaganza. We will have a club booth to display your work. You can also sell your wares, but that is an individual responsibility. We hope to have a competition in several categories. Klingspor will be bringing in some well known turners for demonstrations.

Ric Erkes tentatively won the \$500 scholarship to a woodturning school. There is a recount called for due to two hanging chads and three votes cast by dead people. He will be going to a school and giving a write up for the newsletter. We will give another scholarship for next year. The drawing will be at the Christmas Party.

There is a woodturning company relocating to Hickory from New York City looking for a few good turners:

MWT Custom Woodworking 917-498-1109 or aexmedic@aol.com

I look forward to seeing all of you in April.

Sam

Membership & Library News by Mary Bachand

Membership: Most of you picked up your 2007 directory at our meeting. Our journal editor did the printing for us. Barb is a real treasure as she has also printed the new membership cards plus name tags for new members and for those of you who lose your name tag. All that plus editing and printing our first rate journals each month is a big responsibility.

Please welcome John and Cindy Wood of Claremont, NC who joined our group at our March meeting.

Library: I was only able to order one item this time as there weren't many rentals taken out. The new DVD is "Sharpening Woodturning Tools" by Mike Darlow. I do want to thank my "volunteer assistant" Sharon Lochaby who will be giving numbers to recent additions to our library and updating our inventory list.

NC Woodturning Symposium Update by Bill Williams

The North Carolina Woodturning Symposium had its last meeting on March 20th in Greensboro. The organization is proceeding on schedule with many items now being finalized including the cost of attending the symposium which is as follows:

Item	Before 6/30/2007	After 6/30/2007
Single Registration*	175.00	185.00
Spouse*	90.00	90.00
Student**	15.00	15.00
One Day Admission (Saturday Only)***	125.00	125.00
One Day Admission (Friday/Sunday)	75.00	75.00
Extra Banquet Tickets	40.00	40.00
* includes access to all 63 Rotations, Saturday Evening Banquet and Saturday Lunch.		
** Does not include the Banquet ticket		
*** Includes Saturday Lunch only		

The Greensboro Coliseum provides parking for a fee of \$5.00 per access which also influenced the decision to include meals. Snacks will be available during the show in the Vendor area as well as tables for socialization.

So far, vendors that have accepted an invitation to attend are: Klingspor Woodworking Supply, Woodworker Supply, Vega Enterprises, Packard Woodworks, Custom Woods, Australian Burls, Woodcraft of Greensboro, Eastwake Hardwoods, Integrated Hardwoods and Nice Figures Studio.

The need for volunteers is starting to materialize to support our symposium effort. A list will begin to be circulated at each club meeting for the various needs.

So far the areas in need are:

Registration and Hospitality – Mary was our very first volunteer here and will need relief

Set Up – Vendors, Instant Gallery, Demonstration Rooms, etc.

Clean Up – same as above

Room Assistant and Camera/Video Operator – We have drawn the room where Jacques Vesery will be located. If you are interested in any other area, any help will be appreciated.

One item that has not been mentioned in the past is that we are planning an auction with John Hill as auctioneer. The purpose of the auction is to raise funds so we can provide a better symposium for a lower cost. The Symposium is a non-profit organization and will be both soliciting and accepting donations of wood, tools, etc. for the auction. In addition, there will be a raffle of items yet to be determined and a special auction of donated turnings. More on these items will be coming up later.

A lot of information will be finalized at our next board meeting in April. Registration will be opening next month as soon as printing is finalized and the forms are available. These will be available on the web and at our meetings.

Watch the Symposium Web Site at www.NorthCarolinaWoodturning.com for updates and registration information as it becomes available.

Remember to block your calendars for October 5th-7th, 2007 for what is sure to be a great Regional Symposium!



Alan Hollar has been turning wood on the lathe since 1986. He is self taught, being introduced to the medium when he needed to make replacement parts as a furniture restorer.

"I saw a photo of a bowl in a magazine and thought it was pretty cool...it seemed to have the potential for fun in it. The lathe was also the only woodworking application that no one else in my family did (all were involved in the furniture industry), so there was no one's work to aspire to, and no intimidation!"

"Turning wood is different from all the other forms of woodworking, similar to playing a musical instrument. You put in hours of practice, days and years learning the craft; the certain sound of the cut, the way the shavings look, observing profiles...all to internalize the techniques so that you can produce pieces 'without thinking'."

"Turning wood is also similar to language in that you have a vocabulary: the more that you use it the more comfortable you become, the more facile. You also become more creative and more expressive within the parameters of the medium."

"I look for an elegance of line and form as these works happen... curves that transition sensibly and smoothly, sometimes including textures that complement or contrast a rugged rim or burl surface. My work is an intuitive process which is informed by years of experience at the lathe....However, some wood remains around the studio for many months as I walk by it and ideas germinate."



Alan Hollar's work is on display in several Southern Highland Guild galleries, The Art and Heritage Gallery at the Grove Arcade in Asheville, The Crossnore Gallery in Linville, NC, and the Morris Gallery in Sweetwater, Tn.

Alan's work can also be viewed online at www.southernhighlandsguild.org/alanturning.

Now you have a burl, so what next?

Options and preparation for various ways of turning a burl into a finished object while taking advantage of the features nature has provided.

Alan's demonstration will show how to look at a lump of burl, and decide what orientation to use, i.e. bark side up, down or sideways. Choosing the best point for the center of the object, whether to turn, carve, or combine techniques, and how to embellish the object with legs or surface alteration will be discussed. Examples of different treatments will be on hand, and demonstration techniques will be offered.

Lyle Jamieson is a control freak.



No... that's not a criticism of him... that's what he calls himself. His first flipchart page was headed "Control" "Control" "Control". When he presents, he emphasizes control as being essential to the enjoyment of woodturning. His style of woodturning is very controlled and precise, leading to exceptional results.

He stresses that the woodturner must be in control while he is working; otherwise, there is a risk of a disaster. If someone is overconfident of their skills, they may not be in proper control of the situation. Also, if a woodturner is inexperienced and overly concerned about what he or she is doing, then they may not get full enjoyment from the time they spend turning. When someone has a sense of being in proper control, they will have a better time. Fear takes all the fun out of it. If you are in proper control then you are ready to enjoy woodturning.

Background

Lyle's father was a pattern maker in Detroit. Lyle's first exposure to woodturning came in his teens, and he turned a chess set at the age of 16. Although he did turn some furniture legs most of his work was "flatwork". In 1988, he attended his first woodturning meeting and afterwards received mentoring from three of the club members. He realized that he was learning three different sets of methods because everyone seemed to be doing it the way they had taught themselves.

Lyle made the decision to move exclusively to woodturning and he then studied with "the masters in the field." Again, he found that all of them did things differently because they were self-taught and there was little or no sharing of ideas. This was before the days of the American Association of Woodturners. He began teaching first at the local, and then later at the regional and national level. In 1996, he began turning out the figurative series (turned and carved torsos) that he is best known for today. That year he also had his first article, about the boring bar system, published in *The American Woodturner*. In 2000, he went full time as a woodturner... teaching and selling tools and his artwork.

For more information, go to his website at <http://www.lylejamieson.com/>.

In addition to stressing control, Lyle stresses that he is into "easy." Because he does not want to work hard, he finds ways to do less sanding. He would prefer to begin sanding the outside of his work at 320-grit, so it is essential to have good control in order to implement proper techniques. Like other demonstrators, Lyle explains "what" and "how" he does his type of woodturning but he also explains "why" he does what he does. He believes that understanding the "why" makes it easier for his students to do the "what" and "how."

Vibration can be a big problem

The first element of control in woodturning is to remove any sources of vibration.

- Begin with the lathe itself... level it as much as possible, create a bigger footprint for the legs and add weight to keep it steady.
- Think about the power transfer from the spindle all the way through the wood. Keep this power train as tight as possible.
- Make sure that the wood is securely held in the chuck or faceplate. (Lyle prefers to use glue blocks rather than a chuck, as he feels it gives him better control.)

For safety's sake, you may want to put the on/off switch where it can be reached without having to go into the "danger zone". Since much of the work at the lathe is done from near the tailstock end, it makes sense to have the on/off switch located in that area.

Seven Things to be Aware of

Lyle is very good about giving credit to other woodturners from whom he has learned important lessons. Stuart Batty has seven points that he teaches turners to be aware of every time they step to the lathe, and Lyle presented his summary of them to us.

Grain - Think about the orientation of the wood grain on the lathe and to the cut you are making. Remember that it is always easier to cut into the side grain and it is always tougher to cut into end grain.

Chuck - Think about how the wood can be held (in this context, the term 'chuck' includes faceplates, glue blocks, etc.) and select the best one for your task.



- Lyle prefers a glue block or faceplate, and he demonstrated the use of both. When using a glue block make sure that there is a clean, firm mating surface. By cutting two concave surfaces they will meet with a single ring of contact and this is great for gluing. To understand his glue block approach you may wish to check out the tape of the demonstration.
- His main concern about using a four-jaw chuck is the solidity of the hold as the chuck compresses the wood fibers.
- When using screws in a faceplate you want to make sure that you have between 6 and 10 screws in a 3 or 4 inch diameter faceplate.
- His father taught him a rule of thumb that you need to have 7 threads of the screw into the wood to make the most secure fastening. Lyle prefers the 1- 1/4 inch #12 pan head screws, partially because they use a #3 Philips head.

Sharpen - Pay attention to the way the tool has been ground... different grinds and angles can have an impact on how a cut must be made.

- Always make sure your tool is sharp.
- The most important rule of sharpening is that if you wait until you think it is not sharp any more, you've gone past where you should have.
- It's much easier to sharpen than to muscle your way through the cut.

Tool rest - Make sure it is been positioned appropriately for the tool and the cut you are about to make.

Speed - The best speed for you is the one where you are the most comfortable.

Stance - Make sure you are comfortable and you are able to shift your weight as needed. [Editor note: Stuart Batty also recommends that you set up to be comfortable at the end of the cut. Think about where you will be at the end of the cut and adjust your stance at the beginning of the cut to make sure you will reach that point comfortably.]

Technique - Knowing the best technique cannot overcome failings in the other six items of this list.

Some Basic 'Rules' of Woodturning

- Think safety
- Have fun
- Allow your creativity to go to work.

As you begin every cut, remember the ABC's:

- Anchor the tool on the tool rest,
- Make sure the Bevel will be supported by the wood and then
- Cut.

Set the speed just as fast as you are comfortable working with.

Lyle prefers to start all of his work between centers rather than use a screw chuck or other holding method. This allows him to adjust the balance of large pieces of wood without having to take a lot of time at the bandsaw to get them round. (He even showed how he uses the lathe to do preliminary shaping of an end grain piece before he mounts it on to a screw chuck.) He prefers a four-prong center and sets it firmly into the wood (not the bark). He cranks the tailstock in tightly to make sure he gets a firm drive action from the center. When he works with dry wood, he will chisel an X into the wood so that the prongs can seat firmly and not just spin around.

Once you have knocked off the corners and gotten the piece of wood generally round, then you can evaluate the grain and other features in the wood. For most bowls, you will want to line up the annular rings equally all along the axis in order to keep the grain orientation even in the final product. (If you look at the tape of this presentation, you will get a much better idea of how to accomplish this.) This might seem like a small detail but it can have a major impact on the appearance of the finished product, especially with a strong-grained wood.

Lyle spent some time talking about sharpening and discussed the importance of using a jig to grind gouges. Many turners learn to grind freehand but you get much better results if you learn to use a jig properly... you will get the same grind time after time. He talked about the Wolverine, Ellsworth, Packard and Tru-grind jigs. The Ellsworth and Packard requires that you be aware of the "2-4-7" rules while the others do not fall under this rule. Whatever jigs you choose, make sure you know the rules and follow the ones for your jig and your grind shape.

Lyle says there are just four cuts that you will make with the gouge:

- **Push cut** - He uses this for about three-quarters of all his work because it is fast and easy.
- **Pull cut** - Used primarily for shaping.
- **Scrape** - Used to clean up tool marks from the push cut.
- **Sheer scrape** - Used to give a finished surface to the wood

Push Cut

The push cut is the most commonly used one in Lyle's repertoire. The cut is primarily done with the center of the tool edge and bevel. It is that part of the tool that will determine the direction of the cut.

Turn the flute in the direction of travel and angle it at approximately 45 degrees (up on the outside, down on an inside cut). You will be pushing the tool into the wood as you make the cut.

Scraping with a Gouge

The next cut that Lyle explained was scraping. This cut follows the “90-degree rule”. As with any scraper, you want to present an edge of the tool to the wood at less than 90 degrees. This cut is made by rolling the gouge up on its side with the flute pointing into the wood. Bring the tool up to the wood so that the bottom edge of the tool is just making contact (lightly) with the wood. Gently scrape with lower edge of the tool ... moving the tool in either direction. If the upper edge makes contact, it generally will not create a great problem. It is only necessary to sharpen one side of the tool when it gets dull, but eventually the tool could become unbalanced.

For most bowl gouges this will work. However, some of the more “exotic” configurations may be a little tough to use. Lyle used the scraping cut to clean up tool marks left when he used push cuts to remove significant amounts of wood.

Pull Cut

Position the tool with the handle down and the flute to the side – pointing in the direction the cut must go. The cut is made with the side of the tool. [See the tape for details.]

Sheer Scrape

Lyle presented some intriguing information as he explained this cut...

Think of how you sharpen a pencil using a sharp knife. If you push the knife up toward the eraser end, you may split the wood (you will at least get some ‘chunks’ out of the wood). If you push the knife blade down and away from the eraser, you will have better control... the wood fibers you are cutting through are supported by wood underneath. As a further refinement, angle the knife blade at approximately 45° as it slides down the wood. The shavings are finer and the wood surface is much smoother.

To make a sheer scrape cut, hold the handle down and keep the edge of the tool at about a 45° angle to the vertical. Scrape the wood using the lower tool edge. Move the tool slowly and smoothly. [OK... the tape explains this MUCH better!]

Turning a Bowl

The demonstration showed the ‘how’ of the bowl turning process as Lyle explained the ‘why’.

- Turn the outside profile before beginning to remove wood from the inside.
 - (Why? You can see the developing shape much easier on the outside.)
- Periodically measure thickness of the wall with calipers. Set them at approximately the thickness of the wall plus a little. Drag the inside leg along the inside of the bowl as you check the gap on the outside.
 - (Why? If you make any marks on the wood as you measure, you can easily come back to remove them with a gouge or sandpaper.)
- Make sure you keep the points perpendicular to the wood to ensure accuracy.
 - (Why? You can introduce a small error into the measurement if they are held wrong.)
- Get the outside / upper portion to a proper and uniform thickness before starting to take a lot of wood out of the center of the bowl.
 - (Why? As the wall thickness is reduced, the wood may start to flex... resulting in uneven cuts and vibration.)
- Resharpener the tool just before taking the final cut.
 - (Why? A sharp tool, used properly, produces the cleanest cut and requires the least sanding)
- When cutting the inside curve, use the rear hand on the tool to control the sweep of the tool in an arc. The front hand starts the cut and steadies it, but does not steer it. The tool edge and bevel control the cut depth and direction.
- You will likely use all four cuts to make a bowl.

Demonstrator Review cont'd - Lyle Jamieson — March 10, 2007 - by Mike Mills

Hollowing and Deep Hollowing

Lyle spent the afternoon demonstrating his boring bar system. This was much more than an 'infomercial'... he explained the 'whys' of the different structures of the tool. He gave a thorough tutorial on the proper set up and use of the system. He explained the use of the laser pointer attachment to assure uniform wall thickness. (Again, the tape is the best way to understand this material.)

When Lyle creates the torso pieces for which he is famous, he uses the lathe to remove the bulk of the material from inside the figure. He then carves out the remaining material and carves the final outside shape. This process begins with a thorough understanding of the axes on which the pieces must be turned to create the bulk of the hollows in the 'hollow form.'



Hands On Review - Lyle Jamieson — March 11, 2007 - by Steve Hoyle

On Sunday, March 11th, six of our members attended a hollowing class with Lyle Jamieson at our usual meeting place. The class was from 9 am until 4:30. Four members used the Jamieson hollowing system and two members used similar systems. Time passed very fast. If someone made a mistake Lyle would stop the whole class and try to figure out what went wrong to cause the mistake and then discuss the correct way. I have only been turning a short time and wanted an easier way to do hollow forms. I know now that Jamieson's system is an easier way than what I knew. Anyone can do hollow forms with this system. Klingspor transported lathes from The Ice House in Davidson for us to use. We, as a club, are lucky to have such a good relationship with Klingspor!



The first annual "Arts on the Square" in Uptown Shelby will be held Saturday, April 28th from 9 am to 5 pm at the Cleveland County Courthouse Square on the lawn and under the trees.

Artists from surrounding counties and states will sell their work and compete for cash awards in this juried event.

For further information or to obtain an application for entry into this event, contact:

**Buffalo Creek Gallery 704.487.0256
Uptown Shelby Association 704.484.3100**

Woodturning Design—Part 1 by Sam McDowell

The first rule in woodturning design that is written in stone is: There ain't no rules written in stone. The ideas that I will put forth here are just that, ideas for a starting point. Any demonstrator that has the only way of doing something is wrong. That being said I must give a disclaimer about artistic choices. I was a Physics major in college and a pilot by trade. I had a hard time finding guidelines to size, proportions, balance, function/art, bottoms, tops etc. I still do not always "see" the line a true artist will and must rely on a ruler.

The closest thing to a hard fast rule is:

- 1) Display the wood or
- 2) 2) Display the shape.

A well designed piece will do both.

One of the reasons I enjoy woodturning is that it is the best way I know to show the internal beauty of wood. Square things can show only one surface at a time, whereas a turning by its very nature shows three dimensions. Study the piece carefully before starting to get the best out of what you have. Do Not be greedy and try to use every bit of wood. 90% of the wood will be on the floor when you are done anyway. Wood is cheap or free. You can never use it all, God keeps growing more; just like corn. Even the Hope Diamond is only about 1/3 of the original stone.

Decide the axis that best displays the figure or other pretty things in the piece. This will first require an axis of rotation (i.e. side grain or end grain or something in between). Have an idea of where you are going before you start. The old saying of "let the wood tell me what it is going to be" will waste a lot of your time and wood. Have a good idea of what you want to do, BUT be flexible. Internal features, faults, cracks and such may require a change along the way.

The next basic of design is: No Strait Lines and a Constantly Changing Curve (I call this Don Olson's Law).

This is like the first golf lesson you got with all the mechanics involved in a swing that takes a lifetime to perfect. The same is true here. There are infinite lines between any two points. Refining THE line that looks just right to you takes lots of practice. I can find something I don't like on almost every piece that I have made, but I'm getting closer all the time. The way to get a good line is to practice, practice, and practice. Get over the idea that every piece has to be unique and new. Try making the same or similar thing many times. If there is one shape that you find that sells, make a bunch of them and practice that LINE.

Camp Grimes Summer 2007 by Jim Miles

Volunteer Demonstrators Are Still Needed!

We still need volunteers to do a one hour **beginners** demo for Scouts about woodturning this summer at Camp Grimes Boy Scout Camp.

Dates are: June 19 & 26 & July 10, 17 & 24

Contact Jim Miles for details: 704-661-0600 or jim9miles@aol.com.



Volunteer—it's good for the soul!

March Challenge Projects—*Turn something and leave some bark on it*

February Challenge



Michael McNeilly—Maple



Harold Lineberger—Oak



Ric Erkes—Maple



David Kaylor—Oak Burl



Greg Crowder—Mountain Laurel



Max Schronce—Cherry



John Melius—Weeping Cherry



Michael McNeilly—Red Oak



JT Barker—Maple



Jim Miles—Oak



Scott Caskey—Persimmon



Jim Livingston—Pecan



Robert Nicks—Pecan



JD Reinhardt—Sourwood & Walnut



Jerry Ostrander—Bradford Pear



Sam McDowell—Maple



Mike Mills—Mahogany



Ron Mechling—Camphor



Steve Hoyle—Cherry

March Challenge Projects cont'd—Turn something and leave some bark on it



Robert Nicks—Cherry Burl



Clarence Cogdell—Maple



Dave Allen—Maple



David Kaylor—White Oak Burl

	J	F	M	A	M	J	J	A	S	O	N	D
Dave Allen *	█	█	█									
Pat Allen	█											
J.T. Barker *	█	█	█									
Scott Caskey *	█	█	█									
Clarence Cogdell *	█	█	█									
Monty Cox	█											
Greg Crowder *	█	█	█									
Ric Erkes *	█	█	█									
David Fisher	█											
Steve Hoyle *	█	█	█									
David Kaylor *	█	█	█									
Harold Lineberger *	█	█	█	█								
Jim Livingston	█		█									
Sharon Lochaby	█											
Sam McDowell *	█	█	█									
Kent McKeithan	█											
Michael McNeilly *	█	█	█									
Ron Mechling	█											
John Melius *	█	█	█									
Jim Miles *	█	█	█									
Mike Mills *	█	█	█									
Robert Nicks			█									
Don Oetjen		█										
Jerry Ostrander *	█	█	█									
JD Reinhardt			█									
Max Schronce *	█	█	█									
Rodney Scronce	█											
Rusty Scronce	█											
William Scronce	█											
Barb Ward	█											



Can YOU Go the Distance?

Marathoners are those who complete all 12 challenge projects for 2007. Those who successfully finish the marathon will be awarded a

\$50 gift certificate from Klingspor and a Trophy!

Congratulations to those who have come this far! Watch the chart each month to see who continues the race to win the

2007 Challenge Project Marathon!



2007 Challenge Projects

- * **January**—“Remember when...”
- * **February**—Turn a Crotch *or* Create a New Piece from an Old Piece
- * **March** - Leave some bark on it.
- * **April** - “Anything But Wood”
Turn a tagua nut, banksia pod, alabaster, anything but wood.
- * **May** - Texture it!
Turn something and then texture it.
- * **June** - Turn something with a Stem.
A goblet, flower, or anything with a stem.
- * **July** - Light My Fire!
Turn it and burn it...use your imagination! (burning your name on the bottom does NOT count)
- * **August** - 2X4 Turning
Turn something from only a 2X4.
- * **September** - Turn a burl.
Any burl, any size!
- * **October** - Turn something to wear.
Turn some jewelry, a hat, belt buckle, buttons, anything to wear.
- * **November** - Fancy Feet!
The most impressive base wins!
- * **December** - Spindles
Thin, long, twisted, with a captive ring? You decide.



This month's corner is on Lathe Safety. Seems like this should have been one of my first corner's but better late than never. Since I started 5 years ago, I've had a few very minor unplanned incidents occur, each of which could have been avoided by taking simple precautions.

I've also had a huge chunk of bark fly off a bowl blank which would have hurt someone if it came in contact with them. Fortunately, I was not in the firing line, nor was anyone else. So the following are some tips intended for beginners, however are useful as a review for all levels.

1-Before turning on the lathe:

- Secure the piece between centers if possible, even when using a faceplate or chuck. Of course, this is not possible when hollowing or finishing the bottom of a piece.
- Hand turn the piece to assure it does not hit the toolrest.
- Wear protective gear. Use your face shield or some form of eye protection.
- Do not wear loose clothing, gloves, jewelry or any objects that dangle as they may become entangled in the lathe. Always tie back long hair.
- This is optional but should be considered as a high priority option: make sure your remote on/off switch is working and is accessible without going thru the line of fire (in front of the spinning piece).
- When turning the power on, avoid standing in the line of fire.

2- When turning on the lathe:

- Start at a slow speed and gradually work up to a speed that feels safe. This could be quite slow when turning a large bowl blank, or possibly fast when re-turning a small dry piece. If the lathe starts to vibrate, slow the speed until the vibration is gone.
- Make sure that the tool you are using is solidly on the toolrest before starting a cut.
- Turn at a safe speed. This will vary based on the degree of experience. For beginners, this is slow. As your expedience grows, the speed will increase.
- Have toolrest as close as possible to the piece being turned.
- After a short time, recheck how the piece is held. This is especially true for pieces held between centers, i.e. drive spur and live center. After 20 seconds of spinning, the tail stock may need to be tightened a bit. I learned that the same day I brought my lathe home.
- Listen for any unusual sounds. A ticking sound usually indicates a piece of bark lifting away from the piece. Stop the lathe and inspect what could be causing it. If it is from the bark, decide whether to continue or take steps to remove the bark by hand. I've also heard a ticking sound which turned out to be a nail, which I also felt in the handle of the gouge as I hit it.
- Avoid touching the piece while its turning with your hands . Wait until it stops completely.

3- When Finishing on the lathe:

- Remove the tool rest before sanding and finishing to avoid serious injury to your hand and fingers.
- Use paper towels for finishing as opposed to cloth. Cloth can get caught in the moving piece and drag your hand with it. The paper towel just tears.
- Exposure to wood dust can be harmful to your respiratory system so use a dust collector and wear a dust mask.

That's it for this months corner. Again, please email me with comments/ suggestions regarding this article.

Ed Mackey (woodenforms@yahoo.com)

NCW Demonstration Calendar

- * **April 14—10am—4pm—Alan Hollar**
- Interesting Things to do with Burls
- * **May 12—1pm—4pm—Ric Erkes—Natural Edge Vessels**
- * **June 9—10am—4pm—Betty Scarpino**
- * **July 14—10am—4pm—Christophe Nancey**
- * **August 11—10am—4pm—Packard Woodworks**
- New Tools & Tips/guidelines for tool sharpening
- * **September 8—10am—4pm—Gordon Combest**
—Band saw: history, set-up, demo, hands-on,
question & answer period & safety tips!
- * **October 13—10am—12pm - Hands-on**
- 1pm—4pm—Sam McDowell—Turning Green Wood
- * **Nov 10—10am—4pm—Tom Zumbach—Lidded Vessels**
- * **December 8—Christmas Party**



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

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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)
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... 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)

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

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



Gill Millsaps—Holly/Walnut



Ron Mechling—Hickory



Everett Tucker—Ambrosia Maple, Mahogany, Cherry, Padauk



Harold Lineberger—Oak



Orville Shook—Black Walnut



Max Schronce—Cherry



Jim Miles—Oak

Gallery Photos by Scott Caskey



Harold Lineberger—Cedar



Art Hattaway—Maple



Jim Miles—West Red Cedar



John Melius—Maple—"Lignum Vitea"



Orville Shook—Persimmon

Newsletter Photos are available in jpeg format. If you would like any of them emailed to you, ask Barb. bward@ipcins.com



"Lignum Vitea"



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

NEXT MEETING: April 14th— 10:00am—4:00 pm

visit us on the web at www.ncwoodturners.com