



North Carolina WOODTURNER

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

May 2007

Volume 17, No. 5



Ric Erkes—Purpleheart, Maple & Fossilized Whale Bone



Steve Hoyle—Mountain Elm



Sam McDowell—Nut Mini Vase

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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.

**Others Can Stop You
 Temporarily—
 You Are The Only One Who
 Can Do It Permanently.**

President's Message by Sam McDowell

We are getting into the art and crafts season. If you are trying to sell your works, I have a few suggestions. First of all choose your venue that is compatible with your skill level and price range. There can be a huge difference between a family oriented CRAFT show and a juried only ART show. I was told by an "Art Appraiser" "when I asked him about my prices" "Think of a price and double it. But you will not get that price here; people come here to buy ice cream". Selling is a lot like fishing, you have to be in the right place at the right time, with the right bait and the right kind of fish passing by.

Know what sells. Keep track which pieces people touch or pick up and buy. Make more of the popular ones, not just the ones you like (you will get to keep those). I have found that the more holes, bark, figure and such, the faster it sells. A beautiful clear cherry bowl does not sell as fast as a cherry burl. Walnut does not sell very well for me. Paulonia is ignored. Some of these make good gifts for your friends and family.

Price is always a big question. I start at about \$25/hr working time invested. I make adjustments by the beauty of the wood and how the balance and proportions all work together. The old saying is "if it does not sell, raise the price" has some truth. But be realistic. Alan Hollar put it well "If I am unhappy that it does not sell @ \$600, I will still be unhappy @ \$800. But if it sells @ \$800, I will be very happy."

Keep 'em turning

Sam

From Your Den Mother Mary Bachand

As the raffle ended at our April meeting, Rachel Livingston and I started gathering the empty chairs and some of you headed for the door. Those who stayed got to enjoy the remainder of the demonstration.

Then came "vanishing time". That's when the bulk of the membership disappears and a few are left to clean up. J.T. faithfully returned the video equipment to its resting place. Gary Ritchie and a couple of others (sorry I can't remember who) tackled the lathe. I was aware that the remainder of the chairs and the tables were being put away. (Again, I don't have names.)

Suddenly there was Alan Hollar, Art Hathaway, Worth Pearce, Everett Tucker and me in the room. Everett and I quickly learned how easily burls can draw blood as we helped Alan load his van. (Burls can also be very heavy!)

Once Alan was sent on his way, the room still had to be swept and the trash can emptied into the dumpster. Between the 3 guys and me there wasn't one healthy specimen. How nice it would have been to have others helping. That way I could have gotten up the mountain before 6 p.m.

Folks, I am a volunteer at YOUR club and I am discouraged as can be. Klingspor lets us use their room but we are to leave it the way we found it. I expect many helpers in May!

Membership: A special welcome to our newest member Joey Stevens of Timberlake, NC.

Two members, Buck Bean of Granite Falls and Claude Lucas of Shelby, have been having some serious health problems. Dean Amos was able to attend our meeting after being very sick. Please keep our members in your thoughts and let me know when someone is sick. I do have a supply of cards that I can send.

When I was checking on Buck, I learned something wonderful. On May 4th he and his bride will celebrate 67 years of marriage! He said that he "had a wonderful wife".

A few years back NCW lost an active and talented member to a nearby state. Now he and his sweet wife have moved back to NC and, of course, he is rejoining our chapter. Welcome to Charles Farrar of Concord. Charles has agreed to demo for our April '08 meeting. (Hope I have the correct month.) Program chairman John Melius is really "on the ball".

Library: At our April meeting, Hal Holmstrom of Lincolnton said that he had a donation for our library. He gave us a copy of the book "Turning for Furniture" by Ernie Conover. This was greatly appreciated.

Edgar Ingram brought information about a soon-to-be published book "Woodturning Basics" from Fine Woodworking. I called the phone number before the "magic date" and got the book for \$8.99 and free shipping. The book should arrive in late May. Also, the new DVD by Mike Darlow "Taming of the Skew" was ordered and has arrived.

Those of you who volunteer to write about the monthly demos for the journal do a great service to our chapter. Just please remember to give the video to me at the next meeting as there is always someone who would like to rent it.

The library is set up on a \$1.00 a month rental basis. If you are unable to attend the next meeting, you should mail the rentals to me or pay for the extra months. I do contact those with "overdues" and, if that doesn't work, I am instructed by our board to list their names in the journal in hopes of getting the rentals back. Tom Lattimore has 3 videos from November and Ann has one book from January. Dick Nielsen and Mary Jane Kilby each have a DVD from January.



Bright Ideas & Helpful Hints!

Tool Holders

Everett Tucker makes his tool holders out of pvc pipe and plexiglass. He simply cuts the pvc pipe according to the size of the tool, and then cuts one end at an angle. He then glues several

of these tool holders together with pvc glue. This set of pvc tool holders is then glued to a sheet of plexiglass for stability. A very simple, but effective way to keep your tools organized! For more tips and/or to view his great woodturning shop, contact Everett:

Email: metucker@peoplepc.com

Phone: 704-636-6243



Program Notes—Ric Erkes by John Melius



It's pay-back time. Ric Erkes will be our demonstrator in May. He has been a member of our club for the last eight years and has listened to ideas and watched techniques from a wide variety of turners over the years.

Well now it's his turn to pass along a little of what he has learned.

Ric will be turning a basic natural edge vase from green wood. His initial emphasis will be on tool control to achieve better cuts. He'll use a simple laser system to quickly hollow the vase and then he'll expand upon where most demo's stop.



If hollowing is like watching grass grow, then sanding is like watching it die, but it is an essential aspect of what we do. He'll talk a little about what has worked and didn't work for him.

Finally, he plans on bringing several pieces that were turned green, warped and are now ready for reverse turning, again discussing the challenge of mounting these pieces for their final turn.

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.



Some children go further than they think they can simply because someone else thinks they can.

As most turners know, the correct height of a lathe should be approximately at the level of one's elbow. Alan Hollar is tall and our Oneway is short, a measured difference of 14". Bet his back is still recovering. Alan did his usual superb job teaching our members about burls and how to turn them. He began turning in 1986 and has lots of experiences to share with us, many of which are in this review.

Alan began by discussing types of burls and what you can expect turning them. A burl is a growth on a tree which often comes with bark on it. Alan says the best way to remove bark is with a pressure washer. If the burl is dry put it in a barrel of water and weight it down for a week, then pressure washes it. (I'm trying this on two burls I have which I can't get the bark off).

What's a good way to mount a burl on the lathe? Alan says he uses several methods: he uses face plates to turn a tenon for fitting a chuck; bore a hole in burl and use a screw chuck; between centers; or glue the burl to a waste block which will give you lots of flexibility and allow you to prepare many pieces ahead of time.



Alan has precut various sizes of disc circles from thin plywood to use as patterns. Place correct size disc pattern on the burl and fasten with a nail or screw. Then cut with band saw, following the edge of the pattern, to get a burl bowl blank. Use scraps for small items. Caution: make sure you have a throat plate on your band saw to avoid getting burl hung up in blade.



Alan showed a large maple crown ball ... the part of a tree where the major roots come in. He explained that you need to plan where to cut the burl to yield the largest turned piece or several medium pieces. Even after you pressure wash the root, you will still dull 8 or 10 chains. Again, Alan nails a disc on the ball and uses a chain saw to get his blank. He uses all the scraps for smaller turned pieces. Alan said that he now uses a laser to ensure consistent wall thickness.

Alan discussed using plywood as waste blocks. However be careful and avoid plywood that uses pine for its layers because it lacks strength. Look at the color of the plies on the edge, if they have a green tint, it is probably poplar and has the strength you need. Safety – take off jewelry like long earrings, neck ties, etc.; roll up your sleeves if wearing long-sleeved shirt, confine long hair and loose clothing.

Alan began turning a natural rim burl bowl between centers, which allowed him to position the burl to give the most pleasing natural rim. Alan likes heavy handles on his bowl gouges. It seems to give him more control and less vibration (plus he's a big guy). He hones his gouges two to three times between sharpening – makes the tool last longer and saves time going to the grinder. He presents the bowl gouge at about a 45 degree angle and drops the tool handle to approximately 30 – 45 degrees.

Alan started turning by taking the corners off the bowl blank. He took light cuts and started from the rim towards the base to avoid tear-out, especially on burls. (Wet wood cuts fast. Dry bowls need to be cut slower and try to avoid chips and tear outs.) Face off the bottom for chuck. Don't let the tenon bottom out in the jaws. Jaws should rest on the shoulder of the tenon. Alan explained a "tangent" cut using the bowl gouge by presenting the side grind area to the wood.



Watch out for bark inclusions and voids. Occasionally, Alan uses box sealing tape to hold areas that are weak.) Once tenon is done, he removed the piece and mounted it on a Stronghold chuck. Make sure jaws are tight. Then he proceeded to do the hollowing. Some people like bowls thin, but wood needs to be wet. Dry burls don't cut well for thin bowls. If you decide to make the bowl thick, then a thickness of $\frac{1}{2}$ or $\frac{5}{8}$ inch is fine for a 6-8" bowl. Otherwise, cut the bowl $\frac{1}{4}$ to $\frac{5}{6}$ " thick to make a nice thin bowl. (If you do large bowls, you probably need to have your own tool rest made so the rest is close to the wood all the way to the bottom. You really can't purchase curved tool rests for large bowls.)

Alan recommends as you make a thin bowl from burl to sand the outside before cutting away the inside as the wood will warp in some cases, making it difficult to sand while on the lathe. To make a good finishing cut, sharpen tool and take light cuts. Be careful of the rim when cutting inside as the rim is uneven and will cut you if you touch it while it is spinning. As you approach the bottom, slow the cut. The flatter the bottom, the more difficult the cut. Alan gave one word about sanding: start with a heavy enough grit to remove tool marks, then proceed up to 320 grit. For safety reasons, use a flutter sanding wheel to knock off the extremely sharp points of the burl (it's difficult to sell bleeding customers a burl bowl). It's always good to wear gloves while turning burls to avoid the potential of getting cut.

If you have a burl that looks interesting but doesn't have enough wood to attach it securely to the lathe, consider carving it with one of the carving wheels that attaches to a grinder. There are several brands available at most woodworking stores.

Alan gets burl from landscapers who are clearing land as well as purchasing them from loggers and such. He usually pays about \$1 to \$2 a pound.

After lunch, Alan put a burl blank on the lathe using a Stronghold screw chuck which required a $\frac{3}{8}$ " hole. Alan prefers a $\frac{23}{64}$ inch hole to get a better hold.



Then he fashioned an area in the middle of the burl to develop a tenon for holding the piece. Alan prefers a compression hold versus an expansion hold. The latter also uses up more wood to get a good hold. Once the tenon was finished, he reversed the piece using a chuck. For safety, he brought up the tail stock to the piece. Alan worked from the outside area to the middle leaving an area around the edge flat to a point where he was planning to start the bowl rim. This flat area would be used for decoration or texture. The width of the flat area was wide enough to clear all voids before the bowl would start. Then he started cutting out the bowl area. The area left flat around the bowl would later be carved.

(Always wear a safety shield or at least safety glasses when cutting burls. Sound protection is needed when working with dry burls as it gets noisy). Alan used pencil lines to indicate the boundary of the carving area before hollowing out the bowl area. He used a chain saw style cutting wheel on a grinder going from inside out, creating rays on the flat area.



Alan usually textures outside edges off the lathe. He can use many styles of carvers to yield whatever textures he desires – rotary burs, hammer and punch, chain saw, air hammer and other tools to cut, depress, and crush to create a texture. Based on the lines Alan drew, he now knows where the cutout for the bowl needs to be. Then he hollowed out the bowl to the shape he desired.



Be careful to use calipers to avoid going thru the bottom (a laser is even better). When you use really wet wood, check the chuck often as the burl may shrink as you turn, especially if it is on the lathe a long time. Alan removed the tailstock and then proceeded to finish hollowing the center.

Next, Alan explained his router processing tray, with which he prepares burls for carving. The tray allows him to cut a flat area on the burl so that he can mount a glue block (plywood) to the burl. Then he flips the burl over and flattens the top surface. Now it is ready for carving. Alan normally processes numerous burls with the router processing tray at one time. This allows him to have blanks ready to carve and makes the process more efficient by setting up only one time.

Alan discussed his pricing on carved burls. He normally figures his hourly rate at approximately \$35 plus the cost of the burl for his wholesale price. Then he doubles the wholesale price to create his retail price. He prices large burls differently because of their unique characteristics and the time it takes to carve them.

He never reduces his prices; on the contrary, if it doesn't sell he usually increases the price. (Go figure)

Alan likes to use a combination of turning and carving, especially when he wants legs on his burl bowls. When you start cutting the base on a bowl for legs, determine in advance how you are going to sand it, as part of the design. This will keep you from designing something that is impossible to sand. Alan takes the blank he prepared to carve and mounts it temporarily on the lathe with a face plate on the front of the burl.

This allows him to determine the center of the piece by putting concentric circles on the waste block while hand spinning the piece. He then removes the face plate from the front of the burl and mounts the face plate to the waste block using the concentric circles to determine the center. Alan recommends using lots of screws to mount the face plate (12 in this case). On end grain pieces, you will need to use more screws and longer screws to mount.



When the desire is to have the outside edge slanted on a burl, start the slant once you have solid wood all the way around the edge (no voids). This gives a more pleasing effect. A point to note ...the more design and texture on the outside irregular edge of a bowl, the more difficult it is to sand.

Alan removes the waste block with a (shock) hit from a metal hammer or metal hammer and chisel. When gluing up the waste block, apply spray accelerator on the work and glue on the waste block and press together for five or more seconds. If you use epoxy, bear in mind that it will take 24 hours to cure before working with the piece.



Alan is a great demonstrator who is articulate and often digresses to explain a point or give the audience a “turning tip”.

Check out his tapes from the library to get all the tips.

Charles Farrar: Master Woodturner by Ken Bachand

Back in the days when we were meeting at the furniture factory, I had a cherry burl vase on exhibit, and one of our newer members admired it and said that he didn't think his work would ever match up to it. Well, to get right to the point, not only does Charles Farrar's work "match up," it puts me to shame!

Shortly after we began meeting at the Woodworking Shop, Charles moved to Virginia, and we rarely got to see more of his work. Now he's back in the old North State, and we're honored to again have him as a member of NCW.

On Friday, May 20th, Mary and I had the privilege of attending the opening of an exhibit of Charles's work at the Waterworks Visual Arts Center in Salisbury. It features twenty different works from eleven different native and imported woods. To say that we were impressed would be a monstrous understatement. The exhibit will be open through June 9th, and we hope you'll go and see for yourself why I'm so happy to tell you about it.

My fascination...

By Charles Farrar

My fascination with the many properties of wood began when I was a child growing up in Southern Virginia, not far from where the first English and Africans landed in 1607 at what became known as Jamestown. As soon as I accepted the Waterworks Visual Arts Center invitation, I knew I wanted to produce a body of work that honored my African ancestors who have been integral to the American story for four hundred years.

Some vessels in this exhibit are detailed forms with finely finished surfaces juxtaposed with simply turned vessels that have hand-fashioned, textured or pigmented surfaces. The later are specifically intended to honor my ancestors' creativity. While Sub-Saharan Africans were master carvers, the Egyptians in North Africa gave the process of turning wood using a lathe to the world in the third century BC.

Although my work often includes classical vessels, I am happiest when creating from found woods that feature spectacular grain pattern, knots, burls, or voids—such that the finished work provokes a different commentary.

Ecological sensibility prevents my harvesting living trees solely for the purpose of turning vessels. However, once a blank of wood is selected and experience has suggested what may be inside, I begin to unlock the beauty within. I work on a custom-built Nichols lathe and am especially fond of hollow-turned vessels.



Lidded vessel accented with crushed turquoise
Finished with several coats of Deft Clear Gloss
12 inches high by 8 inches wide



Black walnut root infested with large black ants
Finished with Deft Satin Finish
9 inches high by 19 inches wide

Woodturning Design—Part 2 by Sam McDowell

Now that we have discussed the basics of The Line of a bowl, I will talk about proportions. There are two fundamentals to consider: 1) the golden mean or golden ratio 2) the rules of 1/3s.

First the golden ratio is a naturally occurring ratio between length and width that is pleasing to the eye. You can go thru a long geometric discussion about how to derive this ratio (do a Google search, Richard Raffin has it in his book on bowl design), but trust me when I say it is 1:1.61803398... or about 2:3. This will apply to the overall dimensions of a piece. The Greeks were about the first to use these proportions in the layout of the Parthenon in Athens. The ratio is found over and over again in the dimensions of the building.

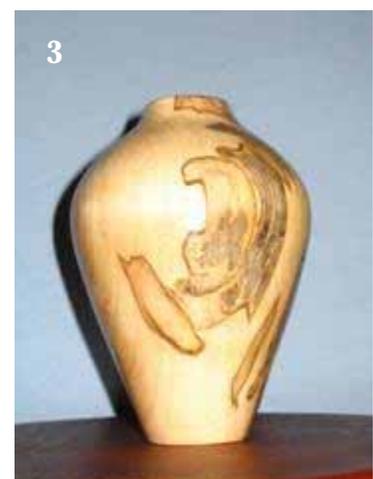
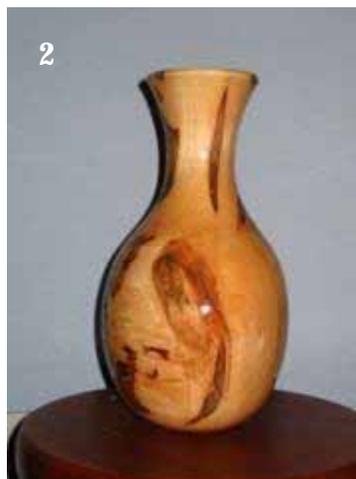
When looking at a piece of wood consider the ratio of width to height to be about 2:3 or 3:2 for a place to start. Lyle Jamieson told us an easy way to remember the values of this ratio as $1+2=3$, $2+3=5$, $3+5=8$ etc: 1,2,3,5,8,13...

The next rule follows with: the widest part of a piece should be either 1/3 of the way from the top or 1/3 of the way from the bottom. Also the narrowest point should be 1/3 of the thickest point.

The candle stick (1) shows the thinnest point 1/3 from the top and about 1/3 of the thickest point.

The vase (2) has the thinnest point 1/3 from top and thickest point 1/3 from bottom.

The third picture (3) illustrates another part of the rules of 1/3rds. The opening at the top is about 1/3 of the thickest point and the bottom is about the same size as the opening in the top.



All three pieces attempt to have No Straight Lines and a Constantly Changing curve. The first piece gets very close to those objectives. The middle vase could use a little more curve in the bottom half. The third piece has a straight segment down the last 3 inches. As I stated in my first article those two basics are ones I will spend the rest of my life striving for.

Next time I will talk about tops, bottoms and middles.

Remember a Well Designed Bowl is No Accident.

April Challenge Projects—*Turn anything but wood*



Harold Lineberger—Soapstone



Jerry Ostrander—Banksia Pod



Ric Erkes—Corian & Padauk



Jim Livingston—Banksia Pod & Tagua Nut



Scott Caskey—Magnolia Seed Pod & Fiberglass



David Kaylor—Wisteria Vine



John Melius— Banksia Pod & Deer Antler



Steve Hoyle—Corn Cob

April Challenge Projects—*Turn anything but wood*



Max Schronce—Marble & Corn Cob pens



Greg Crowder—Pine cone pen, Banksia Pod mushroom, Acetate M&M holder, Acetate vessel



John Melius—Corian pens



John Melius—Banksia Pods



J.T. Barker—Tool holders



Clarence Cogdell—Corian & Imitation Ivory
Toothpick holder/key rings



Jim Miles—Evergrain Composite Decking

April Challenge Projects cont'd—Turn Anything but Wood



John Melius—Tagua Nut



Dave Allen—Tagua Nut



J.T. Barker—Alabaster

	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 *												
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Don Oetjen												
Jerry Ostrander *												
JD Reinhardt												
Max Schronce *												
Rodney Scronce												
Rusty Scronce												
William Scronce												
Barb Ward												



Look Who's Going 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 the 14 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 beginners corner focuses on the "importance of sharpening" for woodturning, not the actual sharpening. What I hope to convey here is that developing skills in sharpening, is as important as developing actual wood turning skills.

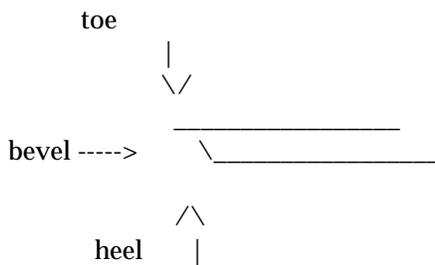
There are several books and videos on this subject and I would strongly urge beginners to research all available forms of info on this subject. This article will address a few fundamentals, but the best advice I can offer for this topic is to spend an hour or so with a more experienced turner (sharpeners) and get some hands on instruction.

This is the best way to learn because you will see close up, how to present the tool to the grinder and then, under supervision, do it yourself. Like anything else, it's practice, practice... and more practice that help in developing the right skills. I should also point out that sharpening skills develop over time and sharp tools make turning even more enjoyable.

So to start with, there are 2 styles of sharpening. Freehand and with the use of jigs. For beginners, I would suggest using jigs to start with and as your confidence and experience grows, then try the freehand method. I have the wolverine and vari grind jigs (both made by Oneway) and are sufficient for the turning I do. Using jigs to sharpen tools serves a few purposes. It steadies the tool as its presented to the wheel and also assures repeatability for each sharpening. These 2 elements are essential to successful sharpening and are difficult to achieve without jigs.

The basic woodturning tools all have a bevel that needs to be ground to a specific shape. The bevel has a heel, which meets the shaft of the tool and a toe, which is the cutting edge and it this part of the gouge that must be sharp. Keep in mind that the bevel is the part that comes in contact with the wood first and then the handle is lifted such that the toe comes in contact with the wood causing the shaving.

Side view of a bowl gouge, or spindle gouge or scraper



Most tools available today are made of High Speed Steel (HSS). The grinder speed recommended for these tools is 1725. The wheels come in various grits with 80 and 120 recommended for most woodturning tools.

So, why is sharpening so important..??

- Tools will not perform well if not sharp.
- Its much more enjoyable and fun to turn with sharp tools.
- Its safer. At times you may use more pressure on a dull tool to get the same result from a sharpened tool.
- Sharper tools can better prepare the surface for sanding...anything that helps minimize sanding is a real plus...

The web has what seems like an endless amount of information on this subject.

A good resource is: <http://www.oneway.on.ca/sharpening/index.htm>.

If you access this website, you can download videos on the various sharpening jigs and get a great lesson on sharpening. You can even request a free CD on sharpening.

But let me mention once more that the best way to get a good start on sharpening, is to spend an hour or so with someone that will show you how, and then critique you while you sharpen.

That's it for this month's corner. As always, please email me with any comments/suggestions regarding the corner.

Ed Mackey (woodenforms@yahoo.com)

NCW Demonstration Calendar

- * **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

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.
- * Glenn Mace (Mocksville, NC)
336-751-4693.
- * Sam McDowell (Statesville, NC)
704-871-9801.
- * 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)

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.



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



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Jim Falowski—Silver Dollar Eucalyptus



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: May 12th— 1:00pm—4:00 pm

visit us on the web at www.ncwoodturners.com