



North Carolina WOODTURNER

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

June 2007

Volume 17, No. 6



Gene Dampier—Marbelized Maple



Michael McNeilly—Yellow Pine
Bead Blasted with Paint



John French—Ash & Padauk

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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.

**The Greatest Good We Can
Do For Others Is Not To Share
Our Riches With Them,
But To Reveal Theirs.**

President's Message by Sam McDowell

I have been thinking (I know it's hard to believe). We all belong to this club because we like to turn wood and want to learn more about the art. At a certain point we get to the point where we can start paying returns on our investment by teaching, demonstrating or volunteering. I feel that it may even become incumbent that we do something to help the organization that has taught us so much. There is no more important job in the club than Programs Chairman. We need a programs chair for next year. Programs are the heart of our club. Think about it. If you want to help, let me know.

That's it. Sam

2007 AAW Chapter Newsletter & Website Contest NCW Takes Second Place in Both Categories!

Best AAW Chapter Newsletter Contest

First Place

Chapter: Central Indiana CICA AW Turnings
Editor: James Purciful
Website: www.cicaaw.org

Second Place *

Chapter: North Carolina Woodturners Association
Editor: **Barb Ward**
Website: www.ncwoodturners.com

Third Place

Chapter: Ohio Valley Woodturners
Editor: Nancy Ward
Website: www.ovwg.org

Honorable mentions:

Minnesota Woodturners, Jeff Luedloff, editor
Gulf Coast Woodturners, Mack Debose, editor

Best AAW Chapter Website Contest

First Place

Chapter: Maine Woodturners
Webmaster: Andy Hoyt
Website: www.mainewoodturners.org

Second Place *

Chapter: North Carolina Woodturners Association
Editor: **Amy Crowder**
Website: www.ncwoodturners.com

Third Place

Chapter: Chicago Woodturners
Webmaster: Chuck Young
Website: www.chicagowoodturners.com



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ronlorraine2@yahoo.com
704-995-4543



Membership & Library News by Mary Bachand

Membership: Thank you to everyone who helped get our area cleaned and our equipment stored after the meeting. With so many working, we were able to get things taken care of rather quickly. Plan to join the fun in June.

Welcome to Evanna Brening of Crouse, NC and "welcome back" to Steve Willis who now lives in Central, SC.

Library: Several years back a former member and NCW past president Dr. Tom Fitz asked if someone would come to his house, climb into the attic and get a bunch of woodturning magazines down for him. Then the "rescuer" was to sell the magazines and give the money to our library.

I had long forgotten the story and was very surprised when John Uteck handed me \$30 at our meeting and said that he had sold the magazines to Dean Amos. Because of Tom, John, and Dean, I was able to order a 2 DVD set "Woodturning with Steven Russell".

The DVD "Segmented Turning...A learning experience" with Bill Kandler has also been purchased. Please--if you come across any new DVDS, let me know.

If any of you know Mary Jane Kilby of Jefferson or Dick Nielsen of Gastonia and can get the DVD each rented in January, please do. I've tried email, a postcard, and making them "Famous" in the journal but still no success in getting our equipment back. Sam Miller of Millers Creek has had 2 videos out since February. He hasn't responded to a postcard and doesn't get email. We lost a DVD last year when a member didn't return it and then didn't rejoin this year. He didn't respond to anything that I tried.

Program Notes—Betty Scarpino by John Melius



Her work can be viewed on her web page, www.bettyscarpino.com.

Betty Scarpino has been working with wood for over thirty years. She edited American Woodturner journal from 1990-1993, she writes a technical woodturning column for Woodworkers Journal, and also teaches and demonstrates throughout the United States. She was one of AAW's lead demonstrators at last years symposium in Louisville and is in demand as a demonstrator for local turning clubs and mini symposiums. She will be teaching a two-week class at Arrowmont the last two weeks of June.



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.



NC Woodturning Symposium Update by Bill Williams

Your symposium is proceeding on schedule and is nearing the point of soliciting the volunteers that are necessary to put on a first rate event. There are many areas where assistance will be needed but at a minimum our club is responsible for the classroom where Jacques Vesery will be presenting. This will include the setup, upkeep during the symposium, operating the video equipment, providing assistance as required by Jacques and finally cleanup when the symposium is over.

In addition we need people to help the vendors unload/load and set up/tear down their areas, staff the reception/registration area, assist with the banquet and auction/raffle, set up and monitor the instant gallery, provide assistance or teach a class with the Turning Learning Center, and the list goes on and on. There will be a list passed around at each meeting requesting volunteers for this event. Please consider yourself and your spouse if attending for donating at least an hour of time.

We are also soliciting donations for the symposium auction. A piece of wood or a tool that is no longer used that is donated will give you not only a taxable donation but the satisfaction of watching to see just how much money it will raise. The auction which is to be held as part of the banquet is expected to be enjoyable and entertaining in addition to providing the attendees with that needed new item a few laughs. (These items can be brought to the regular club meeting.)

Registration is now open and the June 30th reduced rate moving closer. The symposium brochure is available on the web site and will be available at future meetings. For your convenience the fee schedule is listed here.

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.

The vendor list is up to twelve at this time and we hope to have 15 on board by October. This will be the best gathering of vendors ever at our symposium.

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

* Registration includes access to all 63 Rotations, Saturday Evening Banquet and Saturday Lunch.
** Does not include the Banquet ticket
*** Includes Saturday Lunch only

Watch the Symposium Web Site at www.NorthCarolinaWoodturning.com for updates and remember to block your calendars for October 5th-7th, 2007 for what is sure to be a great Regional Symposium!



Bright Ideas & Helpful Hints!

**Tool Holders
By Everett Tucker**

Please note the corrected email address for Everett. For a map and/or directions to his great woodturning shop, please contact him at:

Email: etucker17@carolina.rr.com

Phone: 704-636-6243

Address: 1304 Forestdale Drive
Salisbury, NC 28144



Demonstrator Review - Ric Erkes — May 12, 2007 by John Uteck

It's a little different for me being on this side of the Editor's reminders on article deadlines, but I'm pleased to finally sit down and take the time to provide my comments on Ric Erke's demonstration of May 12.

Ric has been a member of the North Carolina Woodturners longer than I have, and I've watched his efforts and successes over the years completing the projects and learning the skills taught and demonstrated each month. Ric has turned bowls, platters, hollow forms, spheres, off-center and multi-axis, turned on the bias, carved, textured, and the list goes on.....From these demonstrations, Ric collected his "best of" skills and techniques that he's learned from the demonstrators, and tried to pass on as many of these as possible into an afternoon demonstration.

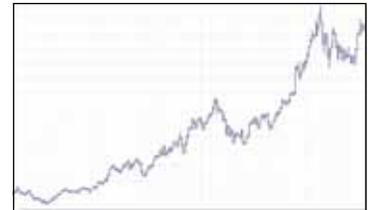
Like all demonstrations, the video is a great benefit to all members, available for you to rent from the library. For this demonstration, the audio had some static, but you can still hear what Ric has to say. So if you missed the demo, or want a repeat performance to get all the information that I don't include here, go ahead and rent the video.

Ric's first tip, an important thing about the social aspect of our club, was to introduce yourself to the person beside you, behind you, and in front of you. Get to know the other members in the club!

Ric also reminded us that Klingspor's and many woodturning companies support our club with gift certificates and discounts, so please thank those suppliers for supporting the North Carolina Woodturners when you buy from them.

During the demonstration, Ric turned a natural edge vase (side grain), sharing his tips as he went along. To complete the demonstration, Ric also included a discussion about the finish turning skills needed after rough turning, since many demonstrations ended with a rough turned piece, with the demonstrator saying that you take the piece home, let it dry, then finish it -- leaving us hanging for those finish turning skills.

One of Ric's philosophys was compared to the increasing Dow Jones market curve - your skill level starts at the bottom, and increases with practice. The same curve applies to your tools - you start with only a few, then acquire more as you turn more. Every time you buy a new tool though, your skill level drops some while you learn to use that tool, then increases again after you've learn to control that tool. When you watch a demonstration, and the demonstrator pulls out tools you don't have (thus putting him high on the tool scale), don't feel that the skill level of the demonstration is beyond your own skills. Just practice them, and your skill level will climb the scale.



When you watch Ric's demonstration, he wants you to remember that what he presents is the way that he does it "today"; it may not be the right way, it may not be the only way, and it may change as his skills improve.

Ric's Collection of Tips -- a partial list:

- * The AAW pays for the tips they accept to be published in their quarterly magazine, enough to cover the annual AAW membership cost - the best tips are the ones you get paid for. Paid or not, share your ideas with our club, the AAW, other members, etc.
- * Faceshild - stretch Saran wrap over the plastic shield to protect it from CA glue, waxes, finishes, etc. Peel it off and replace it as needed.
- * Don't turn when you're nervous or shaky. Even if you're demonstrating, talk to the audience until the nervousness goes away.
- * Ride the bevel -- but where is the bevel? The bevel is not just at the tip of the gouge, but all the way around on the fingernail grind gouge. Practice with all edges of the gouge to see how to control it effectively.
- * To cut a curve, don't just push and ride the bevel, but also move the handle, lift the handle, and roll the handle.
- * If you're comfortable, try turning the speed of the lathe up a little, and slow down your tool - you'll probably find that your cuts are better.
- * For beginners, use PVC collars on the tool rest post to eliminate the guess work on tool rest height.
- * With shear scraping to remove tool marks, don't push the tool into the wood, but push it down on the toolrest and let the ridges come to the tool.



- * Make a set of jigs to match your various chuck jaws compression sizes. Ric's jig was a vee-block that set on the live center, and was cut to a height such that when a pencil was laid on top of the block and used to mark a circle on the rotating wood, the size of that circle was within his chuck jaw compression range. This is much easier to see on the video than to explain it!
- * Speed up hollowing by pre-drilling the vase. Measure the depth you want to hollow using a home-made depth caliper (dowel and straight wooden brace). Hold the brace near the mouth of the vase (or bowl) and slide the dowel along the outside - lock the dowel in place when it is at the approximate depth you want to hollow, based on the outside shape. Transfer that depth on the tailstock quill by setting the brace against the point of the forstner bit and marking the end of the dowel on the quill. When drilling to remove waste before hollowing, use a large forstner bit and drill to the depth previously marked on the quill. Modify a smaller forstner bit by removing the center point, and drill the final depth with it, to remove the center dimple left by the larger bit.
- * Hollowing tools - Ric modified an auction-bought tool with articulating head to match the Al Basham tool with side support arm, and added a laser jig to the side arm instead of near the handle end, the common place to locate it.
- * Sharpening - make jigs to hold the small scraper bits used in the hollowing tools.
- * A flexible neck penlight from Harbor Freight Tools brightens the inside of the vase to show progress, tool marks, etc.
- * On hollowing tools, put the set screw holding the cutter in place on the bottom of the shaft instead of the top, to keep sawdust from building up in the hole.
- * Home-made tools -- use bar stock from the hardware store, cutter from HSS shaper blades, handle ferrule from PVC pipe.
- * Sanding - generate a little surface heat to help dry the wood, but not too hot where surface cracks form. Use paper towel with hand pressure to generate a small amount of heat and dry the wood, then sand it afterwards when it's semi-wet/semi-dry. Start at whatever grit you need to remove tool marks or tear-out. Start at 80 grit if you need to.
- * Power sanding - buy bulk velcro backed sandpaper, then cut into 2" squares with an old bandsaw blade. Experiment with different power sanding attachments - you will find some you like, and others you don't - it seems to be personal preference. Ric presented many that you will see in the video, along with his comments, pros, and cons.
- * Remember to blow out the dust from your power-sanding drill frequently -- the bearings will eventually need to be replaced, but prolong it as long as possible.
- * After sanding, apply the finish on the outside to help slow down the drying. The outside at this point is finish turned - only the base will be finish turned after drying. If Ric thinks the piece will need to be re-turned, he wraps the piece with cellophane stretch wrap to seal the piece and let dry slowly.
- * Before reverse turning the base of the natural edge vases, first measure the thickness of the base using another set of home-made calipers (again, the video will give you a better idea on the shape of this caliper).
- * One method for reverse turning is to use a mandrel sized to suit an average opening hole. The base of the mandrel is placed in the chuck, the tailstock brought up to center the mandrel, and the chuck is tightened. A collared locking ring is placed over the mandrel, followed by a tapered cone that will fit the opening of the vase. The vase is placed on the mandrel shaft, with the pressure being applied at the inside base of the vase. The locking collar is brought up and presses the cone into the opening, and locked in place. The cone prevents excess wobbling while reverse turning.

There are so many more tips that Ric offered during his demonstration, and these only represent a little of what he's learned in 8+ years. Rent the video and make notes of the tips he gives. Practice, and have fun. Thanks Ric, for a very informative, and well thought out demonstration!



The Pinecone Pen by Greg Crowder

After I made a recent gallery submission, I was asked by several people how to make a pine cone pen. So, I thought it may be helpful to have a tutorial on the steps of making one. Most of the steps can also be applied to corncob pens as well. Following is the way that I do it. If you feel that you have a better way or a way that you feel more comfortable with, by all means do it that way.

Pine cone selection and preparation

The cones I use are from the Long Leaf Pine (aka Southern Yellow Pine) that I get in Myrtle Beach as they develop larger cones and have larger cores than most local ones. The cones get up to 10" long. I drive around until I see a yard full then ask the owner if I can gather some and after a weird look they say "help yourself". Besides that it gives me something to do while the wife is shopping. After getting them home, I put them into a warm, dry place to finish opening and drying out. In my case this is in a metal storage building.



Getting started

When they are dry, I take them to the band saw and cut off the scales as close as I can to the core. I normally make 4 cuts and finish off on the lathe. Then I decide what part to use for the pen. Pick the part of the core that is just a little larger in diameter than what you want your finished pen to be. If you use an area too small you can't get rid of the voids from the scales. If too big, you lose the dots and it is just brown. Cut out the section that you wish to use ¼ inch longer than your tube. Normally I use two cones per pen.



Center the point of your drive center and live center in the pith. Tighten up the tailstock just enough to drive it. Use high speed and light cuts to finish removing scales down to a solid core.

At this point I take it off the lathe and drill the center for tubes. After drilling, saturate it inside and out with thin CA glue. I don't use accelerator until after five minutes to hopefully get it in as deep as possible. After the glue is dry ream the inside with your drill bit to remove excess glue. Glue in the tubes with your favorite glue.

At this time, I favor Gorilla glue. If you choose to use gorilla glue, I advise you to: Sand the tubes to clean them. Plug your tubes with modeling clay or potato. Clean tubes with naphtha or your favorite thinner. Smear glue all inside your blank. Dip the tube in water. Lightly shake it off. Apply a bead of glue on the end that you are going to put in first. Then insert in a twisting motion. Place a rubber band on the blank to keep the tube from creeping out from the glue expansion. It takes longer to read this than to actually do it. Let the glue dry per instructions on the bottle.

Trim the blank ends with barrel trimmer or sander.

Wax your mandrel and bushing well inside and out.



The Pinecone Pen by Greg Crowder

Turn the blank. While turning I may reapply CA glue 1 or 2 times to the blank to make sure that it is good and solid. Either stop the lathe to do this or keep it at a crawl. CA in your hair is no fun. Sand the blank down to at least 800. You want your turned and sanded blank a hair under the size of the bushing.

Finishing

1. Apply thin CA to the blank using a piece of paper towel or your favorite CA applicator.
2. Let CA dry.
3. Sand again down to 800 to remove swirls in the CA.
4. Repeat steps 1 thru 3 until you are satisfied that all pits are filled and there are no more tiny white dots on the blank.
5. Apply thick CA trying to apply smooth as possible.
6. Let CA dry.
7. Sand again down to 800.
8. Repeat steps 5 thru 7 until finish looks even with no dull spots. Dull spots are where you have sanded too far.
9. Finish sanding by using the finer micro mesh or working up to 1500 sand paper.
10. Finish polish with compound (I use automotive compound).



Removing the blank

Lay a parting tool flat on its side and cut lightly with just the point where the bushing and the blank meet. When you see a little grey dust from the bushing on the parting tool the blank will be cut free. Sometimes you have to snap them loose from the bushing even after cutting. Lightly sand the ends down to the tube to remove any excess CA. Failure to do this may cause a crack when the pen is pressed together.

Assemble your pen and admire another work of nature.



Bowl Design 3—Tops, Bottoms, Middles

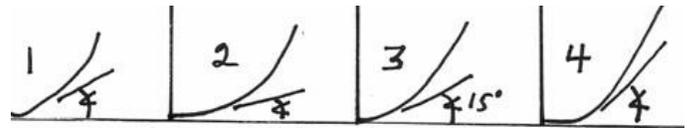
First a short review: 1) Display the wood, 2) Display the design, 3) No straight lines, 4) a constantly changing curve, 5) rules of thirds- the narrowest point should be 1/3 the thickest point, the widest/narrowest point should be 1/3 of the way from the top or bottom, 6) the golden ratio 2:3 (1:1.617...). Got that?

Let's start at the top. The first decision is whether this will be an open form or closed form. Basically an open form means that the sides at the top go out (past 90 degrees) and a closed form the top ends up curving inward. If it is an open, the top will usually be the widest point of the bowl, remember the rule of 1/3s. A closed form will usually have the opening as the narrowest point. There should be a balance between the top and bottom. A good guide is that the top opening (closed form) is about the same size as the bottom, which is about 1/3rd the widest point. For an open form where the rim is the widest dimension, the bottom is about 1/3rd of that. Remember: DISPLAY THE Wood Turner.

Now let's look at the bottom. How the piece sits on the table sets the mood of the piece. You have two basic choices; 1) lift the piece off/separate it from the table or 2) have firmly rooted/growing out of the table.

Lifting the piece can be done several ways. The result is usually a shadow under the piece. This can be done without a foot as seen in figures 1 thru 4. #1) shows a recessed bottom center that rests on a ring. The two things to look at are diameter of base (rule of thirds) and angle of first curve. #2)

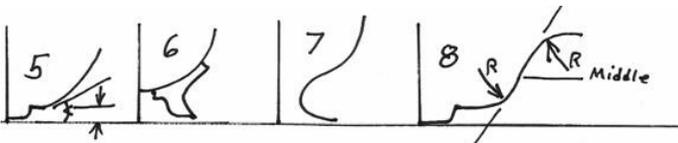
shows a very small angle of first curve that produces a heavy stuck to the table look. #3) shows a good first curve of about 15 degrees which is a good starting point. A smaller angle will be lost to the eye. #4) shows a taller vase that has a greater first angle that quickly takes your eye away from the table.



Next let's look at footed bottoms. #5) a foot can be as little as 1/8 inch up to several inches. A short 1/8-1/4" is a simple way to lift a piece by creating a shadow. You then have a combination foot and first angle to separate from the table.

#6) Feet can be as elaborate as you like depending on your skill and how much work you want to put into the project.

#7) Alan Hollar showed some footed bowls where the foot work becomes an important part of the beauty (and value) of the piece. Large and carved feet (that can be another complete article) should be in proportion to the overall dimensions of the bowl.



Another bottom option is wide flare (#7) that gives the sense of erupting from the table. This option will depend on what effect you want from your piece. It will give the feeling of stability or connection with the surface. It is tricky to achieve this type bottom without looking "clunky" or heavy. Again: 1/3rds

Now let's briefly talk about middles. The middle can be an important transition of the line from top to bottom. I use an Ogee shape quite a bit. #8) there is a curve above and below the middle. The angle thru the middle is very important to the openness of the bowl. Also in this the top changing radius is centered about 1/3rd from the top and the matching bottom radius is 1/3rd from the bottom. That is why I like the Ogee shape; it uses all 6 guidelines mentioned at the start of this discussion.

The middle is seldom used for the widest or narrowest point, but don't neglect to include it in your design. The center can be used as a transition or accent. There are times when you are looking for symmetry where the center is the geometric center of your design.

So that's enough for this month. As a review: 1) determine open or closed form, 2) type of bottom- footed, carved, flared, connected... 3) middle as a transition or focal point. Next month I'll talk about some top and bottom options.

Remember a well designed bowl is no accident.

May Challenge Projects—*Texture it!*



Scott Caskey—Ash



J.T. Barker—Maple



David Kaylor—Walnut



Greg Crowder—Sapele



Jerry Ostrander—Box Elder



Steve Hoyle—Pear



Michael McNeilly—Banksia Pod



Harold Lineberger—Maple



Max Schronce—Walnut

May Challenge Projects cont'd—*Texture it!*



Clarence Cogdell—Black Cherry



Ric Erkes—Maple



Ric Erkes—Cherry



Dave Allen—Ash textured with wife's tracing wheel



Jerry Ostrander—Purple Heart



Jim Miles—Oak



John Melius—Cucumber Magnolia



Sam McDowell—Textured burl



April Challenge

Sharon Lochaby—Corn Cob Pen

May Challenge Projects cont'd—*Texture it!*



Michael McNeilly—Yellow Pine
bead blasted with paint

CHALLENGE PROJECT WINNER!



Michael McNeilly—Yellow Pine
bead blasted with dye

	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 *												
Gene Dampier												
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												



15 Members Continue The Race!

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 15 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...” name on the bottom does NOT count)
- * **February**—Turn a Crotch *or* Create a New Piece from an Old Piece
- * **March** - Leave some bark on it.
- * **April** - “Anything But Wood”
- * **May** - Texture it!
- * **June** - Turn something with a Stem.
A goblet, flower...anything with a stem.
- * **July** - Light My Fire!
Turn it and burn it...use your imagination! (burning your
- * **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, etc.....
- * **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 sanding basics for woodturners. There are 3 basic steps in creating a turned object. Turning, sanding and finishing.

After you have achieved the desired shape from turning, the next step is to sand the turned piece and prepare the surface for a finish. A poorly sanded surface will become quite evident when the 3rd step (finishing) of the process is performed. I suppose it's possible to turn and get a smooth enough surface to apply a finish, but generally, some tearout and tool marks are left after turning which require sanding.

Remember...always remove the toolrest from the banjo, or at least away from the spinning piece, when sanding.

Like gouges, sandpaper is a tool (although it's disposable) and should be kept sharp and unclogged. Dull sandpaper has little if any effect, so when it becomes dull, toss it. Clogged sandpaper has little effect and can accelerate heating the wood. Heat causes the surface to seal and give a glazed appearance, which prevents a finish from penetrating. Get rid of the clogs by blowing embedded dust away with an air compressor or by rubbing it with a block of crepe rubber.

To achieve a smooth surface, sand through all grits. I usually start at 80 and then go thru all grits (100,120,150,180,240,280,320) and finish with 400. I keep a limited amount of 60 grit and use it occasionally. Before going to a higher (finer) grit, use an air compressor to get rid of the sanding dust that accumulated in the scratches made by the grit you are using. This is the approach I use when I use a polyurethane finish. If I use an oil finish, I'll stop at 240 and apply a heavy coat of oil, then wipe it off after about 3 minutes. Stopping at 240 seems to allow the oil to penetrate deeper than sanding to 400. I'll let the oiled piece dry for 4-5 days then rub it with 0000 steel wool and apply another coat of oil, and repeat this depending on the look.

Keep the lathe at a slow speed when sanding. If your fingers get hot while sanding, slow it down. Also keep the paper moving on the wood. If the surface of the wood you are using is not dry, it will clog the paper in just a few seconds. Wait til the wood dries and start again, or dry the surface with a hair dryer. Remember however, if the wood is still wet, drying the surface may allow sanding to begin, but more than likely you can expect movement and possibly cracking, so it might be worthwhile to put the piece in a paper bag (or away from air flow.. but not in a plastic bag) and wait awhile, then true up and resume sanding.

A few web resources to get more info on sanding and sanding products:

<http://www.woodturnerscatalog.com/catalog/abrasives.html>

<http://commerce.riverweb.com:8002/index.html>

Klingspor's bargain bin of assorted gold paper is hard to beat.

Finally, remember to wear a dust mask and keep the dust collector going while sanding.

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

- * **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

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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) 336-871-2916.
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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 for the newsletter.



Joey Stevens—Cherry



Don Olsen—Walnut—"Creature II"



David Kaylor—Ambrosia Maple



David Kaylor—Cherry Burl



Edgar Ingram—Wild Cherry Burl



John French—Ash & Padauk—shown on coverpage



Sharon Lochaby—Lacewood, Bucote, Kingwood, Walnut

Gallery Photos by Scott Caskey



David Kaylor—Ambrosia Maple



Jim Miles—Walnut & Maple



Max Schronce—Ambrosia Maple



Greg Crowder—Bloodwood with Wenge Finial

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



Jim Moore—Cherry Burl



Joey Stevens—Chestnut



David Kaylor—Cherry Burl



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: June 9th— 10:00am—4:00 pm

visit us on the web at www.ncwoodturners.com