



North Carolina WOODTURNER

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

July 2007

Volume 17, No. 7



David Kaylor—Maple Burl



Jerry Ostrander—Maple



J.D. Reinhardt—Walnut

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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.

**If you go looking for a friend,
you're going to find they're scarce.
If you go out to be a friend, you'll
find them everywhere.**

President's Message by Sam McDowell

Well first I want to thank Greg Crowder for stepping forward and volunteering to take on the Programs for next year. This is a big job that the overall quality of our club rests on. Thank you Greg!

One perk of being involved in the club is meeting some very interesting people such as Betty Scarpino. We had the pleasure of having her as our house guest. We enjoyed getting to know her. Her demo was great. I expect we will have some examples of her technique in our gallery this month. She is a very nice lady.

Great programs coming up with Christophe Nancey this month, more to come.

See you at the Meeting. Sam

Membership & Library News by Mary Bachand

Membership: Fantastic!! That is the only way to describe our June "clean-up". A nice number of members joined the fun and everyone was free to leave by 4:15 P.M. Thank you so much!

Now-just one more request. Everett Tucker and Art Hattaway have helped every time. Won't some of you tell these "poor guys" that you'll take their places in July?

Welcome to Charles Lampley of Denver, NC, our newest member.

Library: These additions were made to our library in June: the May demo by Ric Erkes and the November 2006 demo by Frank Penta. Please remember to turn in the demo videos to the library after you write your journal article.

I was looking for things to buy in the Woodworking Shop and was empty-handed when Harold Lineberger showed me a DVD that was on the front counter. (I hadn't looked there.) So-I bought our second Joe Ruminski DVD, "Bowls to Holloforms". (There was no "w".)

The new DVD by Mike Mahoney, "Hollow Forms and Lidded Urns" has been ordered.

For those of you who have asked about the box DVD set, "Turn It On" with Jimmy Clewes, it was lost. The member, who checked it out, did send a check to cover a new set and it has been ordered. Mystery solved!

Camp Grimes Summer 2007 by Jim Miles

THANKS To Our Volunteer Demonstrators!

June 18—Greg Crowder

June 25—Gary Ritchie

July 9—Jim Moore

July 16—Don Olsen

July 23—Scott Caskey



Sometimes when we are generous in small, barely detectable ways it can change someone else's life forever.

Program Notes—Christophe Nancey by John Melius



Born in 1961, Christophe Nancey discovered woodturning in 1984. Mainly self-taught, he improved his knowledge by attending courses given by A. Martel, M. Hosaluk, and T. Martin. His participation in the 1997 ITE at the Woodturning centre of Philadelphia strengthened his creative path. Today, his inspiration comes mainly from nature and its perpetual evolution and rebirth.



His highly original art work is shown in many collections and in many international shows and galleries such as SOFA, Del Mano, Maison et Objet, Atelier d'art de France.

NC Woodturning Symposium Update by Bill Williams

The time is nearing to be planning your participation in the symposium. Hotel rooms have been reserved in the Greensboro area and I want to remind everyone that the Fall Furniture Market is held over the same weekend so lodging should be secured before our reservation dates expire. In addition, please consider volunteering a period of time during the event as it is the volunteers that will be responsible for the success of the symposium. In particular, I am looking for someone to take responsibility for our demonstration room, scheduling the necessary volunteers, audio visual, etc. If you are interested, please contact me either before or at the July meeting.

The list of vendors is now up to 14, including ASAP who was mentioned by Betty Scarpino last month. Also included are Vega Enterprises, Packard Woodworks, Australian Burls, Woodcraft, NC Wood, Timbertones, East Wake Hardwoods, Taliasi Woods, Integrated Woods, Woodworkers Supply, Custom Woods and Klingspor. We hope to add at least one more but that is a great group of suppliers.

If you are interested in the discounted registration the date has been continued through our next meeting. I will accept your registration with check or cash or if you wish to pay by credit card you should contact Terry Waldron directly. Remember that the fee includes lunch on Saturday and the banquet Saturday night. If your spouse is not interested in attending the symposium but would like to attend the banquet you may purchase additional banquet tickets. The banquet will be an enjoyable event with a good meal followed by a raffle and auction.

Beginning with the July meeting we are soliciting donations for the auction. This would include tools that are no longer used, a piece of wood, etc. Rather than wait for the symposium to bring your items, bring them to a meeting and we will take care of them for you. A receipt will be provided for your tax purposes.

Continue to 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!

Bosch Tool Class Action Settlement

There is a class action settlement of claims against Robert Bosch Tool Corporation for allegedly selling certain Products between September 7, 2001 and December 31, 2006 ("Class Period") that were mislabeled as "Made in the U.S.A."

The Robert Bosch Tool Corporation Products eligible for a claim to be filed are the following:

Skilsaw® Catalog Numbers: 5150, 5155K, 5170, 5175, 5175-03, 5175K, 5190KC, 5275-01, 5275-05, 5275-22, 5375, 5375-08, 5400-01, 54HD, 5450-01, 5470-01, 5490KC, 5500-01, 5550-01, 5600-01, 5600-04, 5600-05, 5650-01, 5700-02, 5700-04, 5700-05, 5750-01, 77-08, HD5575, HD77, HD77-72, HD77-80, HD77M, HD77M-01, HD77M-22.

Bosch® Catalog Numbers: 1011VSR, 1013 VSR, 1014VSR, 1031VSR, 1035VSR, 1033VSR, 1034VSR, 1275DVSO, 1276DVS, 1276D, 1404VSR, 1405VSR, 1420VSR, 1421VSR, 1422VSR, 1422VSRQ, 1423VSR, 1581AVSK, 1584AVS, 1584AVSK, 1587AVS, 1587AVSK, 1587AVSP, 1587, 1608M, 1608, 16108LX, 1608K, 1613AEVS, 1613AEVSK, 1617, 16171, 1617PK, 1617EVSPK, 16176, 1617EVS, 1617EVSK, 1618EVS, 1619EVS, 1634VSK, 1655K, 1656, 1657, 1658, 1658B-01, CS10, CS20, 1677M, 1678, 11224VSR.

Rotozip® Catalog Numbers: GP10, ZB10.

Other Skil® Catalog Numbers: 1823, 1840, 1845, 4240, 4280, 4339, 4340, 4380, 4445, 4470, 4480, 4540, 4580, 5510, 5660, 5825, 5860, 6125, 6210, 6215, 6220, 6230, 6245, 6250, 6260, 6325, 6330, 6355, 6360, 6425, 7275, 7313, 9310.

Dremel® Catalog Numbers: MultiPro 275, 2342-01, 2850-01, 2850, 2854-01, 3964-01, Pumpkin Carver Kit.

Accessory Catalog Numbers: CC60491, CC60494, TI18, 90033.

Those who submit a valid Claim Form will be entitled to either a \$10.00 voucher or a payment of \$10.00 through your choice of either cash or a voucher for each Product purchased during the Class Period.

The Claim Form must be sent to the Claims Administrator, RBTC Settlement, c/o Gilardi & Co. LLC, P O Box 8060, San Rafael, CA, 94912-8060, via first class U.S. mail, postage paid, postmarked on or before July 20, 2007.

To download/print a copy of the Claims Procedure and the Claim Form, go to www.rbtcsettlement.com

There will also be Claim Forms available at the next meeting for those without internet access.



**Bright Ideas &
Helpful Hints!**

**Use A Squeeze
Water Bottle!**

-Sam McDowell

Use a squeeze water bottle to dispense End Seal. Snap close top keeps sealer from drying out, squeeze bottle makes it easy to squirt what you need. Carry an old brush to spread. Brush can be washed out with water (or not).



Demonstrator Review - Betty Scarpino — June 9, 2007 by David Kaylor

Betty Scarpino has been working with wood for 30 years, and since she is “only 33” now... --hmmm. Whatever her age (and she still looks youthful compared to most of the faces in her audience), her accomplishments are very large, and her work has found places in prominent collections throughout the country, including the Mint Museum of Craft + Design in Charlotte and the Smithsonian Institution.



In her early work she produced purely functional pieces. Writing in *Woodwork* magazine, Betty explained why she moved from functional to her characteristic sculptural forms: "I don't want to denigrate production work, but it is so boring sometimes." She also explained to us that she depends on her work for her living, and she could not make a living turning bowls.

She credits her start in cutting her pieces apart and reassembling them to a workshop at Rodger Jacobs' studio some years back. As she explains her aesthetic understanding, Betty says cutting forms apart is a liberating experience. Liberating for the turner because it removes the self from the product and lets the imagination flow freely. Liberating for the piece also, for turning is a technical process and the energy is captured inside the turned object. Cutting apart and carving frees that energy and lets it flow. She illustrated this with a slide of a piece titled “Unbound.” She encourages us to be childlike (illustrated by a picture of her son), to explore, get hands in it, “eat some of it.”

Betty doesn't draw up her designs in advance, though she has a pretty good idea of where she intends to go. She does not think of her turnings as a “canvas” on which to commit her art, a frequently used metaphor. For her that term is too two-dimensional, and she sees each element of design as three-dimensional.

After showing slides of her work, Betty demonstrated her way of making grooves. Beginning with a prepared piece of walnut, attached to a faceplate by a glue block, she turned a bowl within a bowl, leaving the area between the two rims for grooves. She set the area off, using a skew held perpendicular to the piece. She explained that the grooves should not be flat, and for that reason she does not sand them. Holding the skew in a horizontal position, and judging spacing by her eye, she inserted the skew at about a 45 degree angle, repeating the motion throughout the area to be grooved. She returned to the cuts defining the area, cut them deeper, and created a bead on each side of the area, rolling the skew to make the beads.



Turning to the back of the bowl (not reversed), she shaped the back with a fingernail bowl gouge, using a pull cut with the gouge held rather flat and cutting with the lower edge. To get more space for the gouge to operate, she cut back the glue block. Asked about the glue block, she explained that she was using fir; sometimes she uses maple, soft for smaller pieces, hard for larger pieces. Medium or thick CA glue is preferred. She does not use CA for filling cracks (in fact she says she doesn't fill cracks but rather carves them away); CA glue inevitably becomes brittle and fails, so she recommends epoxy for those of us who do fill cracks). Yellow glue also gets her approval for attaching waste blocks.

Betty spared us the dust of sanding, but lauded her favorite sanding material: form-backed pads from www.abrasivesasap.com. After power sanding with regular sandpaper, to 220 or 320 grit, she uses the pads to remove any scratches remaining. Her claim that this reduces her sanding time by one-third sent members scurrying to find some. It was not reported whether Klingspor has a similar product, and the store camera did not reply when Betty looked directly into it and asked. I just did an online search and got this message: “No items found for search criteria.”

Betty proceeded to demonstrate her bleaching technique on the grooved area of the bowl. She used KleanStrip, a 2-part bleach which becomes active when mixed and remains so until it is neutralized (see her article in May 1996 *American Woodturner*). She cautioned that a glass or plastic – not metal – contained should be used for mixing. She also cautioned that protective gloves should be worn and that good ventilation is necessary because the bleach is a strong irritant. The bleach can be neutralized with vinegar, whether on the piece or on the skin. Betty applied a coat of bleach, using a Q-tip cotton swab.

Her experience with bleach differs from label directions. Instead of the recommended 3 applications, she sometimes uses 10-12; instead of waiting overnight for each additional coat, she re-applies when the previous coat is dry; she also does not neutralize after each coat. She did not say whether her varying from label directions accounts for the additional applications she sometimes needs. She did emphasize that neutralizing is necessary before staining. Left-over bleach can be used until it crystallizes (not for 24 hours as per label). Bleach has a shelf life of about one year. It can be obtained from Woodcraft, Woodworkers Supply and paint stores (Klingspor?). Her preferred finish is oil or lacquer.



After lunch Betty demonstrated how she makes her “pods” – long oval shaped pieces which she cuts open with a bandsaw and then carves the inside. She put a piece of soft maple centered on the pith, using a spur drive and live center. After roughing the piece with a half-inch bowl gouge, she refined the shape with a pull cut and a bevel-rubbing push cut. She was very quiet during this process, which she accomplished very skillfully. In making the shape she was careful to avoid keeping any radial cracks on each end.

Texturing the pod began with defining area, roughly twice as close to one end as to the other. As on the bowl, she defined the area with the skew perpendicular to the piece and to the tool rest. She explained that she separates an element to be grooved by lowering the pod on each side of the element. She used the same grooving technique she used on the bowl.



The next step was to cut the piece on the bandsaw. To prepare to cut it safely, she carved a hollow in a piece of plywood with the Arbotech mini-grinder carver. With the pod nestled in the hollow, she wrapped tape around the pod and the plywood, and then used a hot melt glue gun to secure the piece firmly to the plywood, being especially careful at each end. She left to use the bandsaw, while the rest of us watched Ron Mechling and John Melius gather in their usual winnings from the lottery.

Betty returned to report that Klingspor's bandsaw was too dull for safe use, so she carved the inside of a previously prepared pod. She urges the use of ear and eye protection in carving, and both hands should be on the Arbotech, which can be quite aggressive, though with care it is easy to use. After rapidly removing wood with the Arbotech, she switched to a reciprocating carver to remove as deep as possible. Then followed the detailed carver, also a reciprocating, to give basic final shape to the hollowed out pod. For smoothing curved surfaces inside the pod, she recommended using curved files and flexible sanding disks.

Betty next demonstrated using liming wax. She used a previously turned ash egg dyed black. She prefers such “diffuse porous” woods as ash, oak, elm and sassafras. They have vascular systems concentrated in the outer portions of the sap wood. This means a more porous growth alternating with less porous growth. The result is that liming wax can penetrate some areas and not others. Betty put on gloves, saturated the stained egg with white liming wax, wiped off the excess with paper towel, then used steel wool which removed more liming wax from the harder areas and left it in the porous areas. She then will use no other finish except wax.

With a few minutes remaining, Betty demonstrated how she signs her name with an engraving tool. Let the tool do the work, she says, not moving too fast or too slow. Practice on scrap wood to develop your own signature. You can also blunt the end of the tool on the grinding wheel and use it for getting a hammered look.

Betty's demonstration was well worth our time. I find her easy to listen to, very engaged with her audience, full of useful information, and a challenge to people like me who are too slow to try new things.

Woodturning Design—Part 4 by Sam McDowell

This time I will talk about the details of tops and bottoms in the design of a turning. The top is usually the first thing that your eye will see when approaching a bowl or vase. The bottom will perhaps not be overtly noticed but sets the tone of the piece.

On the top you need to decide what you want the observer's eye to do; such as follow the line

- 1) into the piece or
- 2) out away from the piece or
- 3) just stop or
- 4) follow the edge around.

The rule of constantly changing curve applies to the tops a well. A curve that is asymmetric is more interesting than one of a constant radius.

The rule of "Display the Wood" comes first. Try to use a design on the top that best displays the wood. Don't cut away the best features in the wood for the sake of a specific shape. The top is what makes the first impression.

The bottom needs special attention. You need to think about what you want the observer's eye to do as it approaches the bottom. The most common thing to do is to lift the piece slightly to separate the piece from the table. A small shadow will result from a small foot or pedestal. Larger pedestal or sharp angle away from the table will also serve to lift. Some times you want the piece to have a stable/attached look. A wide flat bottom would do well, producing no shadow.

Let's look at some examples:

This vase is a simple form where the top angles in at the opening that leads the eye into the interior.



This one has a small foot to lift and a flare at the top opens the piece for viewing.

This one has a small pedestal that the main body sits on. The top is a natural edge that makes the eye follow the edge around and around.



This one has a larger pedestal for distinct separation and an open form at the top to display the wood.

This vase has a sharp angle at the bottom and an asymmetric curve to finish the top, a constantly changing curve, no straight lines. The widest part is 1/3rd from the top and the bottom is about the same width as the top. Almost perfect.



Remember a good bowl design is no accident.

June Challenge Project—*Turn Something with a Stem!*

	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												

CHALLENGE PROJECT WINNER!



Clarence Cogdell—Holly & Sycamore



J.T. Barker—Cherry

You're Halfway There!

Congratulations to the 13 who have come this far! Watch the chart each month to see who continues the

2007 Challenge Project Marathon!

Those who successfully finish the marathon will be awarded a

\$50 Gift Certificate from Klingspor & a Trophy!

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”
- * **May** - Texture it!
- * **June** - Turn something 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, etc.....
- * **November** - Fancy Feet!
The most impressive base wins!
- * **December** - Spindles
Thin, long, twisted, with a captive ring? You decide.



June Challenge Project — Turn Something with a Stem!



Steve Hoyle—Apple



Sam McDowell—Peach



John Melius—Plum



Dave Allen—Maple



Greg Crowder
Lignum & Deer Antler



John Melius—Walnut



Jim Miles —Cherry



Jerry Ostrander—Cherry



Sam McDowell—Holly



David Kaylor
Indian Rosewood



Scott Caskey—Purple Heart



Max Schronce—Walnut



Dave Allen—Cedar



Harold Lineberger—Oak



This month's beginners corner will list a few dos and don'ts for finishing our turned objects.

I've stated some of these in previous corners but will restate here to emphasize their importance. Also note, that there are volumes written on this subject... and these few tips are from personal experience and are based on what has worked for me...which may not work for you.

Build a good foundation for the finish by sanding thru all the grits completely eliminating the scratches from the previous grit. Don't

skip any grits...each grit scratches the wood surface and the interim grits you use are intended to get rid of the scratches from the previous grit. Experience will teach you what grits to start with and end with. Normally I start with 120, but quite often, I'll need to start with 80 to get rid of tool marks or tear out.

Decide on what type of finish to use as the following steps will change. I've used oil, satin polyurethane, and high gloss polyurethane. Keep in mind that for most woods, an oil finish will darken over time. At least that's what has happened to my pieces. Using the urethane finishes seems to keep the original look.

For an oil finish, I would sand to 240 and apply a liberal coat of oil. After about 4 minutes (to let it soak in), wipe it off thoroughly. Any unfinished sanding will jump out at this time. If there is more sanding to do, now is the best time. I've been at this spot many times before and will simply continue sanding the just oiled surface, dropping down a grit or two and repeating the process as above. When I'm satisfied, I'll let it dry thoroughly, sometimes a week or so, then using very fine steel wool, lightly rub the turning. Wipe this thoroughly and apply another coat of oil as indicated above...The final coat of oil will be a light coat with no prior steel wool rub. After the final coat dries completely, I'll buff with carnauba wax.

For a urethane finish, I start off with a wipe on gel satin urethane. Simply wipe a heavy coat on, and after a couple of minutes, wipe it off thoroughly. A paper towel works well for this. This pops the grain and seals the wood and makes a good surface for the next coat. I usually wait 2 days before applying the next coat. If the finish is to remain satin, I repeat this a few more times for a total of 4 coats. If the finish is to be high gloss, I'll apply 1 coat of high gloss after the first coat of satin. I do this with the lathe running as slow as possible. I dip a paper towel in the can of gloss and let it drip into the can for a few seconds and then gently apply to the turning, moving very slowly to ensure adequate coverage. This is a heavy coat. I let the turning continue to rotate for about 4 minutes. I find that this avoids runs (in case I applied too heavy a coat). In most cases, one coat of gloss is sufficient. After a day or so, I can examine the piece and see if it needs another coat.

I've learned that reading someone Else's cook book on finishing steps, will serve as guidelines only. It's kind of a personal thing that people have to discover for themselves. I suspect that 2 people using the same recipe for finishing...will get similar results but not the same. So you have to experiment and find out what works best for you.

A few web resources where you can get finishing materials:

<http://www.rockler.com/product.cfm?page=10226&filter=polyurethane>

<http://www.rockler.com/product.cfm?page=17641&filter=polyurethane>

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)

NEXT MEETING: July 14th— 10:00am—4:00 pm Christophe Nancey

NCW Demonstration Calendar

- * **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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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)
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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 for the newsletter.

Gallery Photos by Scott Caskey



David Kaylor—White Pine



Edgar Ingram—Wild Cherry Burl



J.T. Barker—Alabaster & Padauk



Ed Mackey—Maple Wedding Goblet



Don Haydock—Red Oak



Edgar Ingram—Big Leaf Maple Burl



Max Schronce—Ambrosia Maple

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



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: July 14th— 10:00am—4:00 pm

visit us on the web at www.ncwoodturners.com