



North Carolina WOODTURNER

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

August 2007
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Don Olsen—Sweet Gum Crotch

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Jerry Ostrander
 Maple & Dogwood



Max Schronce—Maple



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.

Those who say
 "it can't be done"
 are often interrupted by
 others already doing it.

President's Message by Sam McDowell

How many of you actively try to sell your work? I find it an interesting study in human nature to see what sells and what does not. I wish I was smart enough to design a touch/pick up counting system for my booth displays. It would be beneficial to keep track of what catches customer's eye and then what actually sells.

Should I make what I like, or what sells? Well duh... You would hope they are the same, but may not be. I have found that certain things like burls, Ambrosia maple sell well. Plain walnut or straight grained cherry do not. Every now and again I'll be surprised. This past show I sold two pieces of paulownia, go figure.

This brings up the pricing. What can you sell it for? The saying "if it doesn't sell, raise the price" may work if you are in the right market. It probably will not work at an arts & crafts show in Matthews but would at a high class "Art" show. You need to be realistic about your skill vs. price level. Check out the competition.

Selling is like fishing; you have to be in the right fishing hole with the right bait at the right time and the fish have to be willing to bite. Keep track of what sells, make more of what sells.

Membership & Library News by Mary Bachand

Membership: We had a great turnout for our July meeting. I'm so pleased with the way folks are pitching in to help. Plenty were early to help set up our equipment and a nice crowd stayed to clean up. We were all ready to leave by 4:10 P.M.--a new record!

Please welcome these new members--Kenneth Barr of Gastonia, Mike Litaker of Kings Mountain, and Bob Holtje of Lewisville.

Library: Please be kind to Sharon Lochaby who will serve as librarian for the August meeting. Ken and I have been invited to spend some time with our son and his family at a Florida beach so we will miss the meeting.

We've received the new Packard Woodworks catalog and there is a new DVD on "peppermills". Someone asked about such a DVD recently. I hope to have enough money between the July and August rentals to purchase that DVD plus the new Jimmy Clewes box set for our September meeting. If you are the "peppermill person" let me know and I'll put your name on the DVD.

Camp Grimes Summer 2007 by Scott Caskey

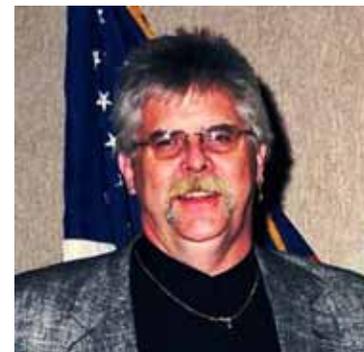
There was anywhere from one person to 15+ at any time during my demonstration on July 23rd. I actually turned before and then again after supper, so many kids were able to see some of what was going on. It was great fun making mulch for the kids!



Program Notes—Alan Hollar and Packard Woodworks by John Melius

The program for August 11, 2007, is sponsored by Brad Packard, Packard Woodworks. Alan Hollar will be with us from 10am to 4pm to demonstrate new tools offered by Packard and to give instruction and suggestions on tool sharpening. The new tools from Packard that Alan will be demonstrating are:

The Eliminator
Rolly Monro tools
Henry Taylor Kryo Gouge
Woodcut Sharpening System
Woodcut Coring System



He will discuss the pros and cons of the tools and the best way to use them. Packard's new catalog is out and Alan will have a supply to pass out to the club. He can talk about, or explain the function of any of the tools in the catalog.



This meeting will be packed with information—don't miss it!



Bright Ideas & Helpful Hints!

A Great Finish, Quick Too! *-Russell Willis*

In my continuing search for a quick, long-lasting, good luster, and easy finish, I have tried all kinds; however most have come up short in at least one of these expectations. I think maybe, just maybe I have stumbled on a winner. I read about it somewhere, so I tried it.

It is simply using Deft Brushing Lacquer in the exact same way as using Mylands Friction Polish. The brushing lacquer is available from Lowe's. Brushing lacquer dries much slower than spray type, and it is required in this situation.

Also, it is very important to use gloss.
Do not use satin finish.

Just sand to high number grits, mop on the lacquer with a paper towel (with the lathe stopped); then start the lathe and quickly use a dry paper towel to polish the piece. Be sure to use a lot of pressure to build up heat. (Don't let it get on your glasses. That is a permanent application!)

The finish dries instantly. Additional coats can be applied within a few minutes. Try it.....





Christophe Nancey was the hosted NCW demonstrator for July 14, 2007. As Christophe came to us from France his English was a bit broken, however as a new North Carolinian his dialect was just as foreign to me as ya-all's.

Christophe started his presentation with a slide show featuring several of his collection of gallery style turnings. He showed many styles of bowls, vessels, platters, and even a table top of several types of wood (the table top was not a turned piece, but spectacular nonetheless). Some turnings with texturing & carving, some with colored pigment & pewter filled cracks. Some turnings as large as six feet tall and several smaller individually turned pieces attached together with metal rods to create an orb like sphere.

Christophe explained he normally starts a turning with green wood, as the first and third turning he demonstrated was "green" wood. The first a cherry natural edge bowl the other an ash flowing orb.

The natural edge bowl was first to be demonstrated, Christophe shaped the outside of the bowl keeping the bark on and then hollowed out the inside (leaving only about 3/4th to 1 inch wall thickness) while the piece was still jam chucked between centers (between head stock & tail stock) – leaving only a cylinder shaft for the tail stock to hold (the cylinder center was then turned off after the outside was completed). No need to sand the outside as it was to be completely textured. As the piece still remained between centers he drew out with chalk a rough sketch of the carvings to be made. Christophe wanted to show NCW all the different styles of texturing, thus the outside was a marriage of texture. Christophe explained with most large grain woods he prefers a larger texture technique as with a smaller grain a closer and tighter texture and he tries to use the grain in the wood as an inspiration to what type of texture to be used.



The carvings were created by a couple different grinders and different carbide tip cutters for various depths. The deeper cuts in the wood were made with a Fein mini grinder with an Abortech 4" twin cutter blade, followed by a smaller Bosch grinder with three blades to give a thinner detailed texture, then a Dremel with an even finer grinding bit for the more delicate lines. After the desired texturing was completed Christophe charred the wood with a blowtorch, thus highlighting the raised grain with the darker burnt look and low lighting the under cuts. To clean up the charred wood Christophe had used his variable Dremel tool with a spinning wire brush to act as a sander removing the excess burn, and it was also used to sand/soften the pigment used later. After all texturing/burning was completed there was a crisscross pattern, waves, orange peel bumps, grass like texture, and (my favorite) three flower petals. Just watching his texturing technique you can see he is very nature oriented as the wood evolved into an object derived from the outdoors. Once all the texturing was completed (he normally would have shelved the piece and allowed for dry time, cracks, warps, etc., however this being a demonstration Christophe finished the piece the same afternoon) the finishing touch... coloring and finishing.

The finish was a mixture of 2 parts linseed oil to one part turpentine, and several colors of powdered pigment (color for oil paintings) in the shades of nature; titanium (white), burnt sienna and rose sienna were used Saturday, but any coloring can be used in any combination. A thin coat of the finish mixture was brushed on first to soak into the wood then the pigment was added as enhancements. Christophe would normally recommend letting dry 24 hours between coats and wire brush off any excess (using the dremel tool with a wire brush bit as noted earlier) then repeat if necessary. The inside of the bowl was then sanded and a section was carved away, burned, and colored while the rest was finished with using the linseed oil/turpentine mixture to create a gloss finish. With the time restraint normally several coats of the finish would be applied to build up the luster. The final finished piece showed the color that was applied, enhancing the grooves while the burned ridges gave a darkened contrast to the edges.

The second demonstration was an already turned, carved, and dried bowl with some cracks on the bottom by the pith. Christophe colored the outside with pigment then did the final sanding by hand on the inside of the bowl with the dremel tool using a sanding disk attachment and cleaned the cracks out with a knife to remove any sanding grit that was remaining. He brought out two spatulas to assist with the cracks which were to be filled with melted pewter, one curved to match the inside bowl curve and the other curved to match the outside curve of the bowl.

The pewter rods are easily found at any plumbing store: Pewter = 30% tin and 70% lead, you may ask why not use solder (like in stained glass) well, the solder has flux in it and makes the solder oily and may stain the finished turned piece... pewter is not oily and will not leave a dark oil stain on the wood.

The first step to filling in the cracks was to take the blow torch and heat the wood at the cracks. Next, the pewter rod is positioned over the crack and heated with the torch till pewter drips into the cracks filling the crevices. The spatula (curved to match the inside of the bowl) then pushes the pewter into the cracks assisting in the disbursement of pewter, once cooled the pewter hardens. Christophe then tops off the pewter and cracks with a thin super glue thus gluing the pewter to the wood and the crack. Once dry he gave the piece a final sanding to smooth out any roughness added by the pewter and super glue. The crack is now filled and has a silvery sheen giving the piece a marble vein like appearance.



The third piece was an ash orb, first turned round and only hollowed out about 1 ½ inches then carved to appear like a poppy flower missing a petal (the missing petal was the carved out area to the 1 ½ inch center hollow). The rest was pretty much like the first... plus I had to leave so I did not get to see the finished product – Sorry.



Overall Christophe did an amazing demonstration showing turning, carving, texturing, pigmenting, burning, pewter filled cracks, finishing and more... all using mostly a couple of bowl gouges as his mainstay of tools and demonstrating several different grinders and their attachments.

With every demonstration that we see as a club each of us take away different techniques we may use and a different way to see woodturning as an art form. But the simplest tip I received from watching Christopher is his key chain.... Yes the key chain. Did anyone else notice all his tool chuck keys were on a handy chain readily available to him and easily accessible – no searching for the chuck key that belongs to this tool or that? All the keys were together on one chain... **Ingenious.**

Evanna Brening
(New NCW member/transfer from Florida)

Woodturning Design—Part 5 by Sam McDowell

This time I would like to talk about some esthetics of turning design. First a disclaimer: I was a Physics major in college and am now a pilot; therefore I speak with absolutely no authority at all. I would like to present some concepts to think about when you look at your piece of work.

First: is it easy to look at? I made a cherry burl vase that was very thin, had a beautiful shape (I thought) when it came off the lathe. It had several bark inclusions and a very small bottom. When it dried it warped and twisted a little. A fellow that said he was an “Art Appraiser” came into my booth and gave me some constructive criticism. He said that the piece was “hard to look at”. He was right. The combination of walls that were too thin, inside that was not finished well, the twisted shape that ruined the shape and a bottom that was too small made for an over all “hard to look at” piece.

Two things I look for in a piece are: tension and/or comfort. Tension might be from a very small bottom that makes you think that the vase will tip over any second or large hole that makes you think it is fragile. Tension can be good. It makes the viewer look twice, which is what we wanted to begin with. Tension can create interest.

Comfort is also a first impression that creates interest. Take for example a ceramic flower vase. You would not feel “comfortable” putting tall flowers into a vase that looks like it would tip over. Some wood pieces should look and feel comfortable. Smooth lines, wide curves, wide bases all can add to comfort.

Weight can be another major factor in a piece. What does the customer “expect” when they pick up your vase? The most common thing I hear when people pick my work is “wow, that is light”. People expect wood to be heavy and are surprised when it isn’t. There is a balance between so light that they are afraid of it and it being “clunky”. I tend to err on the side of light. A quarter of an inch wall thickness is a good place to start. Obviously things like hats are expected to be much thinner. A large salad bowl should be thicker. If I have a burl that will have bark on it I go with thicker walls to show the bark.

Wall thickness is the result of how the inside matches the outside. Most of the time we make the inside match the outside. This need not be the case. A compound outside curve may not translate well to the inside. Some inside radii are hard to cut. Again we get back to “pleasing to the eye”. A warning about turning green wood: If you turn green to finished thickness, wall thickness should be consistent all the way, top to bottom. Cracking comes from stress between dry surface and wet inner wood. If the wall thickness varies too much, stress builds up and.....

All of these aspects of design are subjective and in the eye of the beholder. Pretend that you did not make that piece and are seeing it for the first time. Be honest. Does it display the wood? Are there constantly changing curves? Is it “easy to look at”? Do you feel tension or comfort? Is it the right weight? Would you buy it?

Remember that a well designed bowl is no accident.

FREE for all NCW Members!

WESTERN PIEDMONT WOODCRAFTERS

presents

Spindle Turning by Dave Hout

December 1st, 2007 — 10:00am—12:00 pm
Klingspor’s Woodworking Shop in Hickory

June Challenge Project—Light My Fire—*Turn it and Burn it!*

	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	█											



Don't Give Up Now!!

You've come such a long way.....keep going!!
 Congratulations to the **12** 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!***

CHALLENGE PROJECT WINNER!



Clarence Cogdell—Pine

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
- * **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 —Light My Fire—*Turn it and Burn it!*



Scott Caskey—Ash



J.T. Barker—Oak



Michael McNeilly—Cherry



Jim Miles—Oak



John Melius—Ash



Harold Lineberger—Maple



Jerry Ostrander—Dogwood



Michael McNeilly—Sycamore



David Kaylor—Mulberry



Dave Allen—Red Oak
Rim caught fire twice during burning!



Steve Hoyle—Ash



Max Schronce—Poplar





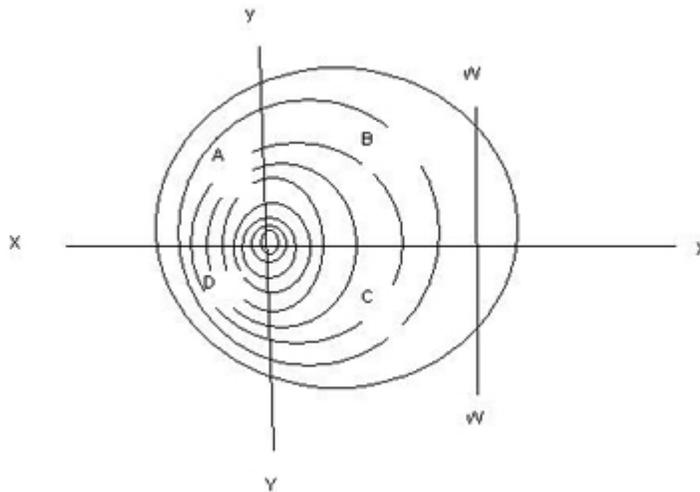
This month's beginner's corner topic is harvesting and chainsawing a bowl blank. So let's start out with a log that's say 14 inches in diameter by about 16 inches long. Look at the side view (figure 1). And for this example, we will want to get 2 bowls from this log.

You could cut the log in half in several different ways. However, in deciding where to make the cut, a few items should be considered. Avoid including the pith, even drying and grain symmetry. Use a marker to draw the cuts you plan to make.

Refer to figure 1. For even drying, sections B and C will shrink and warp evenly because the grain density is similar in both sections. Same with A and D. Sections A and B will shrink and warp at different rates due to the different grain density. Grain symmetry, although it has no effect on the final shape of the piece, is purely for visual appeal. So, the best choice for this log would be along axis y and not x.

In this example, I would cut along the y axis to about 2 inches from the bottom. I would then cut axis w completely, then complete the cut along axis y. The BC blank is now ready for the band saw. The AD blank is a candidate for a natural edge bowl.

Figure 1.



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: August 11th— 10:00am—4:00 pm
Packard Woodworks—Alan Hollar**

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.

NCW Demonstration Calendar

- * **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**

... 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.



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Edgar Ingram—Cherry Burl



John Melius—Curly Ambrosia



John French—Ash & Padauk



Russell Willis—Box Elder



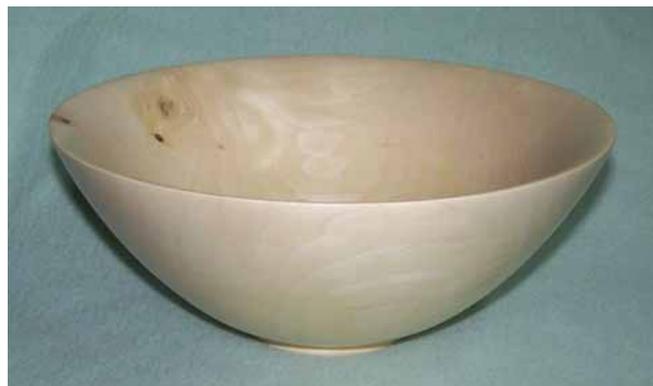
Edgar Ingram—Cherry Burl



Jerry Ostrander—Maple & Walnut



Russell Willis—Ambrosia Maple



Claude Lucas—Holly



Ron Mechling—Cypress

Gallery Photos by Scott Caskey



David Kaylor—Holly Stump



John Melius—Sapele



Jim Miles—Oak, Walnut, Ipe, Maple, Cherry

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



Jim Miles—Walnut



Jim Moore—Holly—Gold Leaf & Paint



David Kaylor—Osage Orange



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: August 11— 10:00am—4:00 pm

visit us on the web at www.ncwoodturners.com