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September 2007

## SEPTEMBER MEETING

The September meeting will be held on September 24<sup>th</sup>, the last Monday of the month. The meeting will be at Coleman Cabinets in Watkinsville, Georgia, from 6:00 – 9:00 PM. Directions to Coleman Cabinets are available on the club website at [www.classiccitywoodturners.com/meeting.html](http://www.classiccitywoodturners.com/meeting.html).

Our September demonstrator will be Mark Kauder of Phenix City, Alabama. He will illustrate his technique for turning segmented bowls. Mark began turning in 1998 on a JET mini-lathe making pens and other gift items but soon moved onto turning bowls and a larger lathe. In his own words, he “fell in love with segmented turning. It gives me lots of options and two bowls are the same. I just try to make bowls with attractive shapes, using nice combinations of wood and design features that do not over power the shape.” Mark is retired from the U. S. Army and now works when he is not turning as a computer networking engineer in Columbus. He has created a very attractive and informative personal website at [www.markauder.com](http://www.markauder.com). He is a member of the AAW.



As usual, club members are invited to gather at the Catcus Café in the Oconee Plaza Shopping Center on Hog Mountain Road at 5 PM prior to the meeting for dining and fellowship.

## AUGUST MEETING MINUTES

Minutes from the business portion of the August meeting are as follows:

President Kudon convened the meeting and discussed how successful the Turning Day event with Dick Sing at the Lyndon House Arts Center had been. He indicated that the Club plans to hold a similar event next summer and he encouraged more members to attend. He expressed his gratitude to the Grants for providing the lunch for attendees and to Jim Talley for providing many pieces of exotic wood for the silent auction.

A date and time of Monday of December 17 at 6 PM has been established for the annual pot luck Christmas party. Jim Talley was asked to attempt to reserve the activity room at St. James Methodist Church for the event. In addition to the meal, the activities will include a gift exchange, music, silent auction and introduction of new officers.

Members were reminded that the Georgia Association of Woodturners thirteenth annual Unicoi Symposium was scheduled for Sept. 14 through 16 and they were encouraged to attend.

A discussion of a recent solicitation received from the Apple Ridge Woodturners Club seeking contributions fund acquisition of a Oneway 1236SD lathe for use at the Willard Baxter Studio ensued. (This lathe is designed to accommodate access by wheel chair bound turners.) A club contribution of \$300 to this effort was approved. Individual members who wish to make personal contributions to the fund can do so by making checks payable to the APPLE RIDGE-SPECIAL LATHE FUND and mailing them to

Kay Libby  
Club Treasurer  
3805 Honey Suckle Circle  
Blairsville, GA 30512

Lou Kudon announced that the Club is contemplating participating in the annual Lyndon House Harvest Festival on the 19<sup>th</sup> of October. This event features demonstrations of crafts and culture characteristic of early rural Georgia life. The plan is to illustrate wood turning using a treadle lathe. Volunteers were solicited to assist in building such a tool and Don Fournier agreed to help.

Finally the President announced that he had appointed a nominations committee to solicit prospective candidates to serve in what will be several vacant officer positions next calendar year. Jim Talley has agreed to serve as the chair of this committee with help from Don Fournier and Roger Jessup.

*Submitted by Walter McRae*

## PRESIDENT'S TURN

**I**t was 1979. I had always enjoyed woodworking but decided to make a jump from hand tools to power tools. I wanted a bandsaw. I ran across an ad for a used 14 inch craftsman bandsaw at a reasonable price. I hurried over to the owner's house to make the purchase. In a corner of his basement, gathering dust was a craftsman single tube lathe. Noticing my interest the owner offered me a package price and I went home with two treasures. I had never used a lathe or even contemplated using one. I went out and purchased a copy of the Dale Nish book: Creative Woodturning. Next I went to Tanner Lumber in Athens and bought a hunk of walnut. Following the directions in Dale's book and using the tools that had come with the lathe, I turned a goblet (see the picture). It was the first thing I ever turned and the process won my heart. The tools I used came with the lathe and certainly had not been sharpened in years. I continued to use them for years before I ever attempted to sharpen them.



A few years later an event happened that resulted in a quantum leap in my turning ability. I decided to attend a turning symposium. I was uneasy about taking this step. I understood how little I knew about turning. All my turning had been between centers or with a four inch face plate. I had never used a chuck or even suspected such an item existed. The majority of my turning was accomplished with scrapers and the only thing duller than my scrapers were my gouges. I had no idea how to use the skew I owned and less idea how to sharpen it. I knew that when I attended the symposium I would be surrounded by people with years of turning expertise; turners who would be derisive of my “bumpkin” turning ways. I went anyway.

This first symposium was a revelation. I learned more in those first two days about turning than I had previously or since. But that was not the revelation. The part that surprised me was how much I enjoyed it. You get to sit in a comfortable seat in a room and watch someone teach and turn. It was a totally non-threatening, no pressure environment. I was not asked to prove that I was a turner and was not derided for my skills or lack of knowledge. I have been to many symposiums since and been privileged to see a few hundred demonstrations by the world’s best turners. This has immensely increased my enjoyment, knowledge and skill in turning.

At that time, I had not an inkling of the difference between a gouge and a scraper and had never seen or used a chuck. So, if with that lack of skill and knowledge, I could find comfort and enjoyment at a symposium, anyone can.

The next time we have a turning day, come and sit and watch with us. Locate a turning symposium and attend it. We have two superb symposiums in Georgia. One is in April in Gainesville and the other at Unicoi in September. Next month there is a great symposium in North Carolina and another one in Tennessee in January. Do yourself a favor, like I did, and start attending. You will find comfort, develop skill and passion and have a blast. Just don’t make the mistake I did and wait five years before sharpening your turning tools.

It is time to renew memberships with the AAW (American Association of Woodturners). If you are not a member please consider joining. Not only will you receive an excellent magazine and a very useful resource guide (listing all clubs, members vendors and other stuff) you will be helping promote the art and craft of woodturning. The AAW is the largest craft organization in the world (~12,000 members). This provides opportunities in learning, development and sources of equipment and material that would not be otherwise available. And remember, turn, turn, turn.

*By Lou Kudon*

## EDITOR’S SKEW

**F**all is my favorite time of year. The weather has taken a turn to the drier and cooler, the skies are bright and clear, and even though the leaves are not turning or falling yet, visions of pumpkins and fall foliage suggest themselves. Soon the tourists will be flocking to the mountains to see the colors.

Speaking of the mountains, I took a trip to the Turning Southern Style XIII symposium in Unicoi last weekend, and thoroughly enjoyed it. Because the club made the scholarship available in a special raffle, one of which I won, I was able to go. I thank the club and the members who have faithfully supported the club through their various contributions, for sending me to this event.

In addition to enjoying the scenery and the fall weather, I really enjoyed the venue and the food at the banquet. The lodge provided separate rooms in which to view the demonstrations. This means that we were able to hear our demonstrator, rather than the one next door. In addition we had a nice time at the banquet! The food was very good, and the entertainment provided by the auctioneer, had us laughing all night, and made the long auction quite enjoyable.

Of course the main event was quite good as well. I saw Stuart Mortimer in action in two demonstrations. In the second one Stuart spent nearly the whole time turning and fussing over a tall Cherry goblet - until he asked how much time he had left. He was told he had about 3 minutes. In an amazing feat, Stuart *hand* rasped, sanded, and finished a fine ribbon twist on the stem of the goblet in less than five minutes - *with nary a layout mark!*

I watched Michael Mocho give a demo on making fitted pieces, in which he gave us examples of his meticulous box making, and dry wit. Michael Hosaluk showed us many interesting ideas that were definitely “out of the box”. Of course we had our local regulars Frank Bowers and Nick Cook, whom I’m always glad to stop and talk with.

I also met Dave Barriger, who gave us pointers on chainsaw maintenance and safety, as well as a walk through the forest helping us identify trees. Dave is an interesting and kind fellow, and I hope I run into him again sometime.

Of course no symposium would be complete without the vendors, and there were several selling tools to the eager buyers. I wonder how many of us told our wives how much we *really* spent?

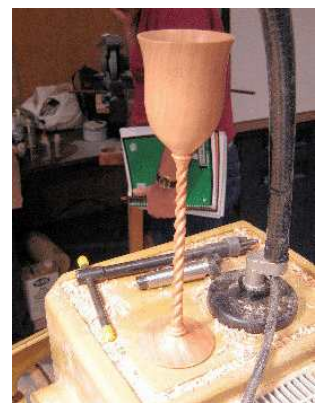
I took quite a few pictures of the instant gallery and enjoyed the diverse collection of fine turnings displayed by turners from all over.

All in all, I’d say it was an event to keep in my scrapbook. I know I’ll be trying out new ideas for a while!

If you are reading this, chances are that you are on our website. I urge you to have a look around, update yourself on upcoming events, follow the links on the resource page, and come back and visit often. Our webmaster will be keeping it current, and hopefully it will be a useful resource to you all.

*"To live a creative life, we must lose our fear of being wrong."* -Joseph C. Pearce

*By Jim Underwood*





## LIBRARY SCROLL

So in addition to the book about the great masters that I brought to your attention last month, we have two more very interesting books that have been donated. The first is entitled **CREATING SMALL WOOD OBJECTS AS FUNCTIONAL SCULPTURE** by Dona Z. Meilach. The book contains 588 photographs, including 26 color plates.

The book begins with a short but interesting chapter on the heritage of functional wood objects from a cultural viewpoint, a short chapter on the structure and physical properties of wood, then over 50 pages of functional turned objects. And, there are chapters on carving, marquetry, and laminating. This is not a book about decorating, such as coloring or highly technical turning; rather, it is simply about functional objects, as the title suggests. Out of the 588 pictures the reader will no doubt come away with several ideas for his or her next project. I found the wine goblets and cups to be of special interest.

The other book, **CONTEMPORARY TURNED WOOD**, is as opposite the Functional Objects book as one can get, yet there are many vessels that one might find as being quite functional. But the objective of this second book is more on the side of art than it is on functionality. I cannot imagine one's coming away from perusing this book having not learned much about turning, as well as determination to set his or her standard just a little bit higher. It will be challenging—not the reading but the content of the beautiful full-page colored pictures throughout interspersed with short comments about “A History of the Contemporary Wood Studio Movement,” “The Purist Aesthetic,” “The Vessel Transformed,” “Woodturning as Sculpture,” and more pictures of “Small Treasures” by the contemporary artists. These are some of the most beautiful pictures of turned objects as one can find in one compact source—to each an aesthetic experience, a question mark, a desire to copy, a challenge, just a real bag of mixed reactions and emotions, something we all need at times to get us out of a rut or to just move on from where we are. A very nice read..

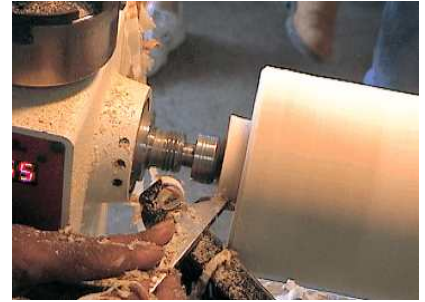
## JULY DEMONSTRATION

Our demonstrator was Frank Bowers who agreed to present to the club at the last moment because the originally scheduled demonstrator had been called away in his capacity as a Red Cross volunteer. Frank has demonstrated for the club on several occasions in the past and we are very grateful that he could join us on such short notice. He is very experienced and skilled as demonstrator and we always learn from him.

For this meeting, Frank chose to demonstrate how one can turn small mouthed hollow vessel using gauges rather than specialized hollowing tools. For the demonstration he chose a wet piece of ambrosia maple about 14 inches in length and 6 inches in diameter. The general technique he follows is to first turn the piece round with tenons on each end. Next the parent piece is parted into a top and bottom portion which are individually mounted in a head stock chuck and hollowed as though they were bowls. The hollowed base and top are then glued together and the final hollow vessel shaped. The details of his demonstration are as follows.



He first mounted the parent log end grain and rounded it with a  $\frac{3}{4}$  inch roughing gouge followed by smoothing cuts using a  $\frac{3}{4}$  inch bowl gouge. A  $\frac{3}{8}$  inch bowl gouge was used to shape tenons on both ends. He then used a skew to insure that the tenons were precisely cut at 90 degrees to each face and that the faces were perfectly flat where the chuck jaws would contact them. The importance of this step was stressed in order to prevent vibration later when hollowing each piece.



Before parting off the base from the top, he begin preliminary shaping of the final form using a  $\frac{3}{8}$  inch bowl gouge. He started about at the midpoint and first cut toward the top, leaving plenty of wood for steadying during the later hollowing process. He then completed the shape for the bottom also using the same bowl gouge.



Next he used a parting tool to begin separating the bottom of the final hollow form from the top. He started the cut approximately  $3\frac{1}{2}$  inches from the edge of the bottom end. With about an inch remaining to be cut, Frank switched to a saw to complete the parting process. This allowed him to hold the piece being cut off to prevent it from flying off the mount. Although he used a small cut-off saw for this task, he said that at home he would use a hand saw for the longer stroke it would provide.



He mounted the top portion of the vessel in the chuck first and used a  $\frac{5}{8}$  inch bowl gouge to hollow it, removing the wood about  $\frac{1}{3}$  of the way towards the edge before going to outside again for more shaping. He repeated this process several times before reaching the final wall thickness. Before this he had also used a parting tool to cut a mortise at the edge of the piece that would later match a tenon on the bottom piece.



After holding the two pieces together to see how they fit and concluding that they matched adequately, he put the bottom end in the chuck and carefully flattened the face to remove any wobble. He then used a parting tool to form a tenon that would fit the mortise on top piece before hollowing out the bottom using the  $\frac{5}{8}$  inch bowl gouge.

He put the two pieces together several times, making adjustments to the tenon depth each time to ensure proper fit before gluing them together using medium grade CA glue with accelerator. The tail stock with a cone center was used to press the pieces together. The assembled form was then shaved to the final shape he originally envisioned. As a final finishing step he used a small  $\frac{3}{8}$  gouge ground perpendicular on the end to cut beading rings surrounding and hiding the glue line. He was now able to use a parting tool to cut off the top piece at the neck. A  $\frac{5}{8}$  inch spindle gouge was used for touching up the neck and lip.



He then drilled hole all the way through the neck and first smoothed the inside with a small hand-made scraper and  $\frac{5}{8}$  inch spindle gouge to round off the back of the mouth into the larger part of the vessel. He indicated that at this point he would put the vessel on a shelf for several weeks to dry before final finishing.

## TURNING TALK

This month's feature article is an excellent instructional piece written by Jason Clark who is member of the Arizona Woodturners Association. He is truly an artist who specializes not only in woodturning but also photography. He has kindly given us permission to reprint his article. Should you be interested, he also sells box elder burls. If you wish to contact him you can do so at his email address below. You will discover that to achieve the unique pattern in the lid it is necessary to experiment with off center turning.

### Lattice Top Box



### A Tutorial by Jason Clark

[jclark58@gmail.com](mailto:jclark58@gmail.com)

Turning a lattice top box with out any special tools or jigs.

Inspired by the works of Hans Weissflog and Hans Finsterwalder.





Starting with a 3½" square blank, mark the center top and bottom. Mark a secondary center ¾" from the first center, in same direction on both ends of piece.



Mount blank between centers and rough to 3½" diameter. This diameter fits in my Supernova 2 with Power grip jaws.



Mount the blank between centers, this time using the off center marks created earlier. Using a parting tool form a tenon on the bottom of the box. This tenon will be off center and is sized to fit a standard set of 50mm jaws.







Using the newly cut ten on the box is now mounted off center using a Supernova 2 and standard 50 mm jaws. True the top face of the lid. A narrow parting tool will be used to cut the grooves on the top and the inside of the lid.



Begin cutting the grooves on the top of the box. Cutting the grooves to a consistent depth is crucial and will make things easier when we turn the inside. Grooves are spaced by eye. Using a skew laid on its side round over both edges of each groove. Sand the bottom of each groove and the top of each ridge.



Reverse the blank, using the Power grip jaws to secure the blank, gripping the outside. Turn away the tenon, taking time now to clean up the bottom of the box will save time later. Part off of the bottom of the box using a narrow parting tool, leaving the lid in the chuck.





Measure the depth of the lid, leaving just enough material for the grooves on the inside. Hollow the lid to this depth.



Using the same technique as the top of the lid cut grooves on the inside. Stop often to check your depth of cut, cut a few and then round over the edges as before, always working from the inside out. Sand and finish the inside of the box.



Remove the lid and chuck the bottom of the box and form a tenon to fit the lid. Place the lid on the box to true the outside, use slight pressure from the tail stock to hold the lid in place. Steel wool prevents marring the surface. Too much pressure will damage the lid. Sand and finish the outside of the lid.





Hollow the body of the box, sand and finish the inside. Reverse the body onto a jam chuck. Mine is a piece of Mesquite with layers of masking tape. Adding or removing layers to attain a tight fit. Turn the outside and the bottom, sand and finish.



The box is complete.  
The lattice pattern on the lid is seen here, as is the finished box.



Materials used: 3 1/2" square X 2 1/2" thick Box Elder Burl, sandpaper, Danish Oil, 0000 steel wool, masking tape.  
Tools used: 1" roughing gouge, 3/8" spindle gouge, 1/2" round nose scraper, skew chisel, narrow parting tool, Supernova 2w/ Powergrip jaws, Supernova 2w/50mm jaws, calipers, jam chuck.



## MEMBERS GALLERY

Here are a few pictures from our last Show and Tell exhibition which you might enjoy. This particular showing featured weed pots which the members were to turn specifically for this meeting. The contributions of members to this regular meeting activity are very much appreciated. It provides an excellent means to illustrate and share their turning interests with others.



A beautiful platter turned from spalted red oak by Ken Johnson



A very nice cherry platter turned by Bob Nix



Another attractive spalted red oak platter turned by Ken Johnson



A distinctive urn turned from sheoak by Lou Kudon



A top made by Don Fournier from mahogany and curly maple



A classic mantel clock made by Roy Grant



A nice bud vase turned by Rex McGough



A very nice lidded box with a stone inlay turned by Frank Lether



A beautiful vase turned from sweet gum by Bill Player





A very nice miniature kaleidoscope made from walnut by Frank Lether



An acorn fan pull created by Rex McGough



A beautiful large classic bowl turned from poplar by Roy Grant



A slender weed pot turned from white oak by Rex McGough



An attractive goblet turned from sweet gum by Bill Player



A nice miniature bird house made by Jim Underwood from cherry and walnut



A kaleidoscope cradle made by Jim Underwood from cherry



A beautiful rocking cradle crafted by Don Fournier

*Pictures courtesy of Jim Underwood*

## MEETING/DEMO SCHEDULE

Club meetings are normally held on the last Monday of the month. Changes in schedule will be announced via the club website at [www.classiccitywoodturners.com](http://www.classiccitywoodturners.com) The schedule of demonstrations for the past several meetings and coming months is as follows:

<b>January</b>	.....	Frank Bowers, bowl turning techniques
<b>February</b>	.....	Jim Talley, Pen Turning
<b>March</b>	.....	Exploring Finishing Methods
<b>April</b>	.....	Bruce Bell, Turning Hollow Forms
<b>May</b>	.....	Jim Duxbury, Kaleidoscope Turning
<b>June</b>	.....	Principles of Critiquing
<b>July</b>	.....	Gary Gardner, Displaying and Selling Your Work
<b>August</b>	.....	Turning Day with Dick Sing, August 11 Hal Simmons, Turning a Square Edge Bowl, August 27
<b>September</b>	.....	Mark Kauder, Turning Segmented Bowls
<b>October</b>	.....	Joe Gettys, Turning Christmas Ornaments
<b>November</b>	.....	Nick Cook, Turning a Pepper Mill
<b>December 17</b>	.....	Christmas Party

## CLASSIFIED ADS

**AAW Classifieds:** <http://www.woodturner.org/vbforum/forumdisplay.php?f=3>

### Plywood Mini-Lathe Stands

Available in various heights. Will fit Jet Mini and Delta Midi lathes. \$60 assembled. \$20 of proceeds donated to Classic City Woodturners. Call Jim at 706-296-9620 or email at [jimunder@colemancabinets.com](mailto:jimunder@colemancabinets.com)



### Used Band Saw

14" Walker Turner band saw on enclosed stand. Solid, heavy construction, runs well. Max depth of cut: 6.5". Table: 16" X 16". Wheels: 14" with good tires. Motor: 1/2 hp. Comes with a number of blades in various widths. \$250. Contact Abraham Tesser at (706) 543-4332 or email at [atesser@uga.edu](mailto:atesser@uga.edu)



### Tools for Sale

Contractors' Small Delta Table Saw, \$75, Delta Dust Collecting System, 110Volt, \$375. For more information, please phone or e-mail Jim Talley, 706-353-7675, [4talleys@bellsouth.net](mailto:4talleys@bellsouth.net)

### Kaleidoscope DVD

Jim Duxbury has released a comprehensive video detailing each step in the construction of his award winning Intermediate Kaleidoscope. With this DVD and his detailed Plans, you too can make unique kaleidoscopes. DVD filmed and edited by Phil Pratt. For further details: [www.duxterity.com/ec](http://www.duxterity.com/ec)



