

THE MOUNTAIN WOODTURNER

THE NEWSLETTER OF THE CAROLINA MOUNTAIN WOODTURNERS

Volume 4, issue 8

**CMW © 2003 **

August 2003

Chris Ramsey

Chris Ramsey comes to us from Kentucky. He was born in New York and moved to California where he worked in the electronics industry. He moved his business to Kentucky and began turning in 1997. Recently he retired to become a full time professional turner. Chris made a ball cap with the AAW logo carving that was recently featured in the spring issue of the American Woodturner. Several days after this demonstration he was invited to the White House by President Bush for a ceremony in the Oval Office to present the President with an English Walnut cowboy hat.



cap was then rolled over. The brim was then shaped with the taper upward toward the cap. The edge of the brim was flat for three-quarters of an inch then tapered up to meet the cap. Chris kept the edge of the brim 1/8 inch thick for durability. For any torn end-grain he moistens the wood, sharpened his tool and increased the angle of tool presentation to achieve a clean cut. (Chris uses Jerry Glaser tools [5/8", 1/2" and 3/8"]). He then formed a line above and below the hatband. The upper line was cut deeper than the lower line so that the band could be feathered in to the cap

of the hat.. Later these will be burnished.

Chris began his demonstration with the formation of an **Outback Hat**. He used a piece of water maple cut two days prior to the demonstration. From this piece he will turn a large hat, a wall mirror and a mini-hat. The blank was sixteen inches in diameter. It had been previously rounded and a six-inch faceplate attached. Once on the lathe the piece was turned forming a brim diameter of fourteen inches. The cap portion was made seven and three-quarters of an inch. This allowed for one-quarter inch of shrinkage when drying. The fall from the cap to the brim is one and one-quarter inches. A mortise was then cut on the underside of the hat. The piece was then reversed and placed on the chuck. (Chris begins with a 120 lb. piece of wood and ends up with a 7-9 oz. hat.) The tailstock is brought up so that the revolving cone fits into the center opening of the faceplate.

The mirror portion was then turned and separated with a coring tool. The basic hat form was then realized. The brim was turned flat and the cap portion turned to the pre-determined seven and three-quarters inches as noted above. The hatband was then formed with a slight taper. The cap height was made four and one-quarter inches. The cap was then shaped with the top being five and one-half inches in diameter. The upper edge of the

The piece was reversed and the faceplate placed on the headstock. All dust was removed between the faceplate and headstock to prevent wobble (Chris covers his tailstock live center with neoprene to protect his elbow. He does this because he does not remove the tailstock from the lathe bed when not in use.) The brim was then defined as to thickness. As the thickness was decreased to one-eighth inch a hissing sound was produced when touching the brim as it spun. (A light will shine through the wood when turned thin.) As the brim approached the cap, it was undercut so that the mini-hat could be cored out. The core was cut to leave a one and one-half inches plug in the top of the cap. The core was then removed. (Note: If the rim begins to wobble as it dries it can be sprayed with water to reduce drying tension and return it to the proper shape.) Chris then put a large reversed double "L" shaped tool rest in place to begin turning the interior of the cap. He used calipers to determine rim and cap thickness. He also used a 100-watt light bulb to aid in wall thickness determination. Chris rolled the edge where the brim met the cap to prevent cracking during the drying process and to make the hat more comfortable. He used a compressor to blow "free water" out of the wood. This made for smoother cutting and quicker drying. He maintained a dome shape in the top of the cap portion for increased stability during

Continued on page 2

turning. The top of the dome was then finished.

When asked how to determine the thickness of the crown of the hat Chris replied, "If you see the word 'Sylvania' through the dome you have gone too far."

The interior was then completed. Again, "free water" was blown out. (This decreases sanding and makes any sanding more efficient.) The interior of the cap was sanded with 120, 180 and 220 grit paper – both with an electric sander and by hand. Between sandings the compressor was used to blow out any dust and particles from both the sand paper and the piece. (This assures smoother results and permits longer use of the paper.) Chris sanded with reverse turning. The undersurface of the brim was then sanded. At this point the top of the cap was still attached to the six-inch faceplate. Sanding was done with the lathe off or reverse turning slowly. A coat of acrylic automotive lacquer, which was cut 50% with thinner, was used. (This slows down the drying process so that the proper bend of the hat and brim can be achieved after completion of the piece.

The faceplate was then removed. A jam chuck was used with a light inside it. The electrical for the light runs through the headstock. (Chris will be sending information to the club pertaining to details of the chuck building and other items pertinent to the demo.) The tailstock was brought into place. The top of the hat was formed to about one-quarter inch thick and then the light was turned on. Final shape and thickness were achieved. Tailstock pressure was decreased to avoid or prevent cracking. The outside of the hat was sanded. The band was burnished with ebony and paduak to the desired color. The nub was removed and the top of the cap was sanded and acrylic lacquer applied. This completed the Outback Hat and a very interesting morning session.

The afternoon session began with the layout of a **cowboy hat** from a log form. The log was cut in half and the center growth rings of each end marked. The two points were transposed to the center cut surface and that center determined. A seventeen inch circle was then scribed. This was for the brim edge. A second circle was made three measuring 6 1/4 inches in the center. This was to easily center the blank using a 6 inch faceplate. The corners were cut off the piece with a chain saw so that the piece was semi-rounded. The piece was jamb chucked against the six inch faceplate and the tailstock. The piece was then rounded. The tailstock pressure was constantly checked to make sure the heavy piece did not come off the lathe. The tailstock end was flattened so that the faceplate could be attached. It was then attached to the headstock and the tailstock brought into the place. The piece was trued-up and the bottom flattened. The tailstock was withdrawn and the piece again rounded. The nubbin was then removed and a mortise made to accept the chuck (as in the morning session). The subject's head was measured using a curvex ruler and this was transferred to paper. By calculations the actual size of the hat was determined (will be available on the web site). The brim of the cowboy hat was 4 inches wide. The overall width of the hat was determined and the piece rounded to that dimension. The fall was made one and one-half inches. The piece was reversed and placed on the chuck and the tailstock brought into place in the faceplate opening. The piece was again trued-up. The outside surface of the mirror ring was then formed. The ring was parted off. The rim was turned to four inches from edge to cap. The crown was made five inches high. The width was set for seven and three-quarter inches at the band. It was undercut where the rim met the cap. The band was made three-quarters inch wide. The brim was then formed with a dip at the edge. The remainder of the top portion of the rim was then formed. Grooves were then cut into the top and bottom of the band.

The piece was then reversed and the faceplate attached to the headstock. The underside of the brim was formed and thickness determined using back lighting with a 100 watt bulb. Any small cracks or potential cracks were repaired using CA glue. The center of the hat was cored out and will later be used to turn a mini-hat. The interior of the cap was then formed and thinned. As during the morning session the dome of the cap was left thick at this stage to add stability to the piece. The interior was then sanded as was the undersurface of the rim. Acrylic automotive lacquer was applied, the faceplate removed and the piece jam chucked. The top of the hat was formed - the band burnished and the nubbin removed. It was then sanded and lacquered. This completed the cowboy hat. **This hat and the Outback Hat will be available at the auction of the fourth Saturday in September.**

Finally, a **mini-hat** was made from one of the pieces cored out earlier in the demo. The mortise formed on the piece earlier was used to mount the piece in the headstock. The fall from the cap to rim was three-quarters of an inch. The cap was three and one-eighth inches wide. A tenon was formed on the top of the cap. The rim was shaped. The band was one-quarter inch wide. The piece was reversed and the underside of the rim shaped and thinned. Chris then hollowed the cap. It was again chucked – the top formed – sanded and lacquered. Time restraints concluded the demonstration which proved to be entertaining and remarkably informative. Further information can be obtained on the club website and from the edited tape available in September 2003.

Bob Gunther



John Hill President's Message

By the time that you read this, we will have participated in another successful **"Wood Day"** demonstration at the Folk Art Center. Wood Day is an annual event sponsored by the **Southern Highland Craft Guild** where craftspeople demonstrate all kinds of woodcraft to the public. Many families with kids come and learn about woodcraft and art. Several of our members spent the day turning and showing the public how they create turned wood objects. We woodturners are always the big hit because we make beautiful things, have action and make lots of shavings.

Our last month's demonstrator, **Chris Ramsey** was a huge success, showing us how he turns those very thin hats. See the article about Chris. This month **Pat Matranga** from Nashville, Tennessee will show us how she creates the many boxes, bowls, platters and novelty items that are her mainstay as a professional turner. Her work has been presented worldwide to foreign dignitaries by the Governor of Tennessee and other state officials. In 1997 one of her pens was presented to Vice President Al Gore. She conducts woodturning demonstrations and workshops for many groups and is on the faculty of the John C. Campbell Folk School in Brasstown, North Carolina. Her demo will have something for everyone. You won't want to miss it.

This will be our first year to participate in the **Festival of Trees**, sponsored by the **Mountain Area Hospice Foundation**. **Joe Ruminski** will coordinate our efforts to help Hospice and give CMW some exposure at the same time. There are two parts to this program. We would only participate in "Part Two"

In "Part One," Hospice solicits companies to sponsor a tree. This means that the company will pay to Hospice between \$500.00 and \$2,000 to sponsor a decorated tree. They do not decorate the tree. All of this money goes to the Hospice foundation. After the trees are decorated they will be placed out for public viewing at the Biltmore Square Mall in Asheville November 22 through December 7. After the viewing, the ornaments become the property of the

sponsoring company. The tree and lights are returned to Hospice for next year.

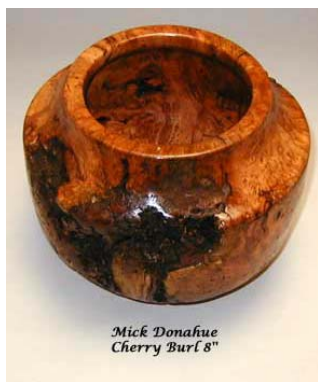
Part Two: This is the part of the program in which CMW will participate. We (CMW) would be tree designers. The Hospice foundation will lend us a 7 1/2-foot tall tree and 500 white lights. We are then to decorate the tree with ornaments donated by members of the CMW and whatever trimmings we feel are appropriate to produce a tree that is worthy of being placed on display at the Biltmore Square Mall in Asheville and would be of such a value that the sponsoring agent will be proud to say that they were the sponsor for the tree designed by CMW. All Money raised goes to the Mountain Area Hospice Foundation. Their goal is \$140,000.00. Our goal is to have our members make and donate 200 ornaments, have the public see what we do, and help a worthy cause. Ornaments are fun and easy to turn. **Make 5 or 6 ornaments** and bring them to our auction on September 27th or the meeting of October 18th. Have fun with this. They can be traditional, the little bird house type, turned and painted, miniature items that can be hung on a tree or anything you think will be attractive. Let's do it right and have the best tree on display.

September Auction

Each September, our meeting is an auction instead of a demonstration and is held on the **4th Saturday, (the 27th this year) not on our usual 3rd Saturday**. The auction will include the great demo pieces that our demonstrators since last October have left with us or taken home and finished and returned to us. We have work by **Larry Hasiak, Alan Lacer, Elvie Jackson, Dave Hout, Dennis Liggett, Binh Pho, Al Stirt, Gary Sanders, Mike Lee, Chris Ramsey, and Pat Matranga**. All of the proceeds from the sale of these items will go to the club to help bring more great demonstrators in the future. You may bring your woodturnings, used tools or wood to be sold at auction. The club will receive 15% of the sale price and you will get the rest. All items will be sold to the highest bidder. If you have an item that is valued at \$100 or more, you may put a minimum bid on it. If it doesn't get a minimum bid, there is no cost to you. **Of course, you may bring items and donate them to the club and take a tax deduction for their fair value.** We take cash or checks (sorry, no credit cards). If you have a large piece of equipment, you can bring a picture and full description and the item can be sold subject to the buyer inspecting it as to being as described.

John Hill - President

Continued on page 5



Mick Donahue
Cherry Burl 8"



Jack Jowett
Walnut 17"



Jack Edmonston
Worm Spalted Maple
6" x 13"



Charlie Smith
Walnut 1 1/2" X 6 1/2"
"Vessels with Handles"
(turned on 2 axes)



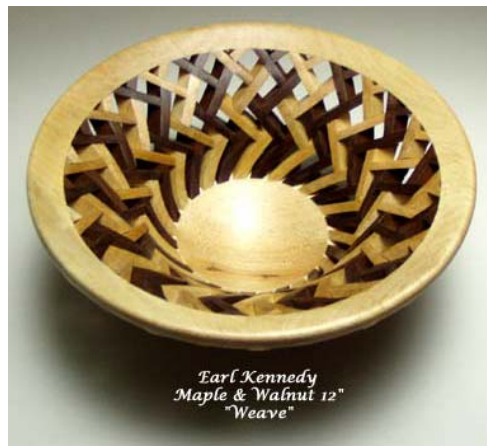
Bob Hallman
Walnut, 11 1/2" x 4"
"Fluty 3"



Don Olsen
Acer Rubrum 14" h 16"w
"Ambrosium II"



Joe Ruminski
Cherry Vase 4"



Earl Kennedy
Maple & Walnut 12"
"Weave"



Charles Watson
Boxelder 9"



Richard Pethe
Cherry Burl 10"



Roger Carpenter
Dogwood 5"
"Cowboy Hat"



Lee Holt
Various Woods 26" h
"Rockers"

July Gallery

Officers and Directors of Carolina Mountain Woodturners

President:	John Hill	828-645-6633	johnrhill@charter.net
Vice President:	Warren Carpenter	864-882-0418	Warren@Carpenterbuilt.com
Treasurer:	Bill Pate	423-926-2948	bpate83133@aol.com
Secretary	Joe Ruminski	828-628-1738	kc4yli@bellsouth.net
Directors:	Bill Davin	828-894-5805	billdavin@redfoxtv.tv
	Jack Edmunston	828-298-0306	jledmo@aol.com
	Bob Fisher	828-255-0099	lynrobert@aol.com
	Lee Holt	828-298-3403	SeeSueLee@aol.com
	Ray Jones	828-298-6717	RDwdcrafts@aol.com
	Carlos Kennedy	828-697-1203	Carlosk@mchsi.com
	Jim McPhail	828-628-0031	McWood@aol.com
	Paul Vonk		pvonk@alltel.net
	Lloyd Rothouse	828-678-9183	lloyd@ccvn.com

Demonstration Schedule:

Aug '03	Pat Matranga (Tennessee)
Sept '03	Auction
Oct '03	Bruce Hoover (Virginia)
Nov '03	Mark St. Leger (Virginia)
Dec '03	Nelson Cassinger (Nevada)
Jan '04	Mark Sfirri (Pennsylvania)
Feb '04	J. Paul Fennell (Arizona)
March '04	Lyle Jamieson (Michigan)
April '04	Jacques Vesery (Maine)
May '04	Chris Stott (England)
June '04	Alain Mailland (France)
July '04	Christian Burchard (Oregon)
August '04	Michael Mocho (New Mexico)
Sept '04	Auction (4th Saturday Sept. 25th)
Oct '04	Trent Bosch (Colorado)
Nov '04	Andi Wolfe (Ohio)
Dec '04	Nick Cook (Georgia)
Jan '05	Mark Gardner (North Carolina)

*Above and Beyond The following CMW Members
have joined or donated at higher support levels*

Patron \$1,000: John Hill and Lloyd Rothouse.

Sponsor \$500: Ed Anderson, Leon Galloway, Dick Miller, and Al Stirt.

Supporter \$100: Ed Anderson, Warren Arseneaux, Bill Crum (\$200), Lee Eldredge, Gordon Fowler, Bob Gunther, Bruce Hoover, Bill Hyatt, Martin Isetts, Carlos Kennedy, Jim Kilton, Dan Kurkendall, Ron Lane, Fred Lindsay, David Mayfield, Doug Nesbitt, Bill Pate, Dan Polzien, Bill Queen, Chris Ramsey (\$240), Don Rose, Stanley Stockdale, Lyn Sutton, Victoria Wells and Bud Zalesky..

**Contact Bob Fisher
for
Carolina Mountain Woodturner
logo shirts**



Carolina Mountain Woodturners, an AAW Chapter, meets on the **third Saturday** of each month from **10 AM to 4 PM** at the **Folk Art Center** on the historic Blue Ridge Parkway just South of mile marker 382. We host a **woodturning demonstration** (every month except September) in the Center's auditorium at no charge for the day-long demonstration. **Since our inception in December 1999, CMW has proudly hosted the following demonstrators from around the world:** Rodger Jacobs, Bill Johnston, Brad Packard, Ray Key, Rude Osolnik, Michael Hosaluk, Mark St.Leger, John Jordan, Mark Gardner, Nick Cook, Don Olson, Betty Scarpino, Alan Hollar, Stoney Lamar, Bonnie Klein, Rex Burningham, Trent Bosch, Jean-Francois Escoulen, Soren Berger, Lane Phillips, Charles Farrar, Willard Baxter, Bobby Clemons, Mike Mahoney, Jim McPhail, , Tom Crabb, Ron Fleming, David Ellsworth, Mick O'Donnell, Larry Hasiak , Alan Lacer, Elvie Jackson, Dave Hout, Dennis Liggett, Binh Pho, Al Stirt, Gary Sanders, Michael Lee and Chris Ramsey.