American Woodturner

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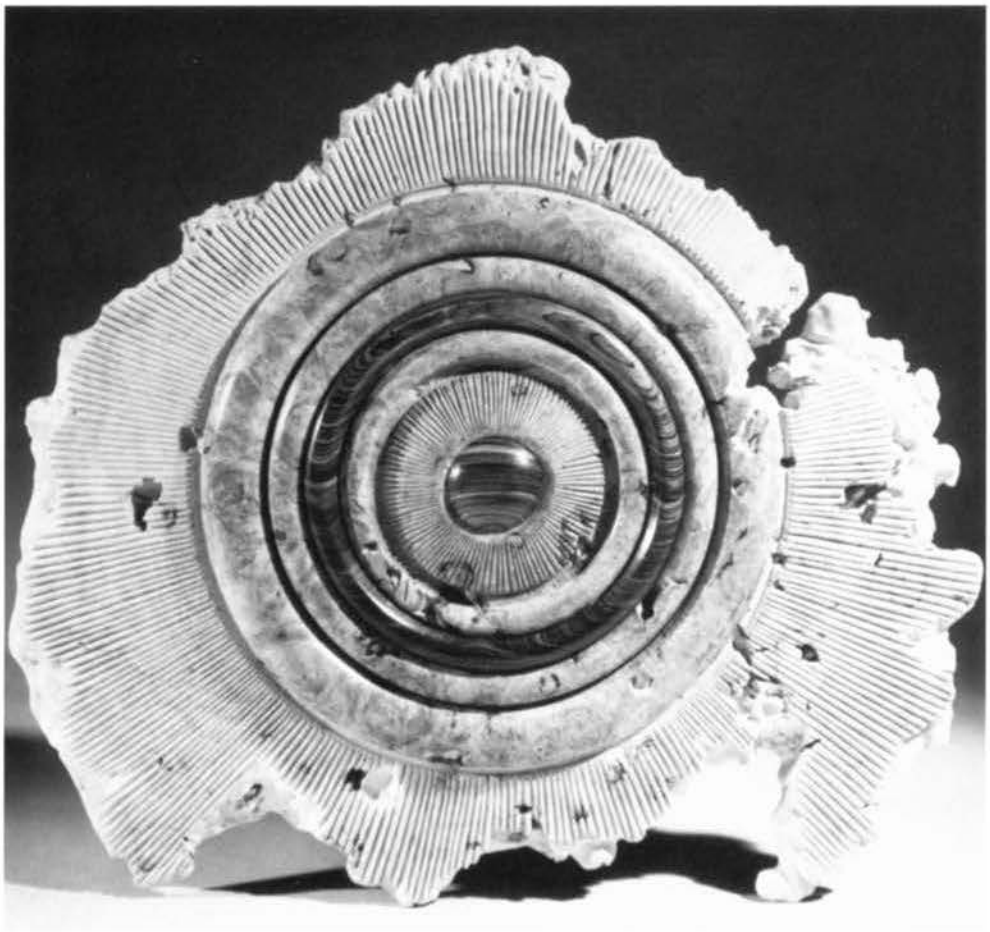

Dedicated To Providing
Education, Information, and Organization
To Those Interested in Woodturning

PRESIDENT'S MESSAGE

Guest Writer: Alan Lacer
AAW Vice President

Where do we go from here? About 5 years have passed since the idea of a national turning association came onto the scene; and there is still considerable debate as to what its character should be. I have heard many criticize that the AAW was and is aimed at the "studio" or "professional" turner; and just recently, the comment that the organization is only for amateurs and hobbyists. Both observations cannot be right.

In the early days of the AAW, there was certainly a strong emphasis toward the turner who made part of his/her livelihood from the craft or for those who had a deep commitment to the field, not an occasional interest. Reality played a heavy hand in the recognition that if you had all such individuals in one room, you might have 5 or 6 tables of poker; but certainly, not an organization of hundreds or thousands.

At the other end of the spectrum, there were individuals who were drawn to the field to learn about bevel angles, chucks, projects, etc. As far as I can recollect, the sources of turning information, instruction, clubs, suppliers, etc. were still just evolving from the dark ages when the AAW was conceived. So, the AAW was of special interest to this group when there were not many other shows in town.

The AAW has unfolded along unexpected lines. The membership has topped the 3000 mark several times; between 35 and 40 local chapters have formed or are in the process of forming; the Annual Symposium has become a standard (with excellent attendance every time); and a Journal that is definitely *not* a newsletter, but a real resource of turning information and could easily stand alone as a respectable woodworking publication.

Therefore, to whom should the AAW appeal? Is there room for the beginner as well as the full-time production turner or gallery turner? The ironic twist is that at all ends of the spectrum, one encounters an elitism or provincialism that advocates that our organization should do one thing, and disregard the rest of the field. Woodturning is a small part of woodworking, and woodworking is a small part of the arts or crafts. This is easily validated by a trip to an art museum, gallery, or crafts fair. Is it not possible to have an association address the needs of many, rather than an Association of Correct Bevel Anglers or an Association of Studio Fluted Bottom Turners?

Rather than an exclusive organization, can we have an inclusive one? I may not be involved in 12-foot porch-post production, but an article now and then or a demo at the Symposium should not affront my sensibilities, because I love the craft and wish to increase my knowledge and reduce my ignorance even more. And what about all the other aspects of turning that do not get much air time like bodging, hook tools, chucking methods, marketing, finishes, or special projects? Few publications on the market address only one aspect of the field; and neither should the AAW. The person who joins this association should find a focus within woodturning, but yet find a range within the craft of turning that does not simply duplicate what you readily fine elsewhere. This specifically means that the Journal and Symposium should cover a wide range of topics, approaches, turners, and even other regions and times.

If we acknowledge the respectability of all turning, taken on its own terms, and we have a genuine love and interest for the craft, is not there enough room in the association for the professional and the amateur? That is where I hope the AAW is heading.

NEW ADDRESS

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On the Cover

"Ojo Dios" Wall Sculpture by Dennis Elliott, 1990. Maple burl and cocobolo, 28 inches

On the Back Cover

Oval Lathe Diagram and Bowl from "The Oval Lathe," Part Two by Prof. Volmer, Page 26

Holiday Projects

TURNED DESK SET FROM WOOD AND LEATHER

Kip Christensen

For many turners, each Christmas season brings another opportunity to create gifts for family and friends. But what about those family members who want and expect a turned piece and already have a variety of your work. How many bowls, vases, or boxes can they use?

A couple of years ago when faced with this dilemma, I realized that on my desk was a turned pencil holder. I had turned the holder several years earlier because I needed a container to hold pencils and pens. There it was, a functional, attractive, and simple project. Since then, I have given several as gifts; all of which were well received. I have also added a shorter version of the same concept to hold paper clips (called the paper clip font). Together, they make a practical and pleasing desk set.

The pencil holder and paper-clip font can be made with either green or dry wood. If green wood is used, use a roughing, drying, and re-turning process. If the wood is dry, the roughing sequence can be omitted. A dry piece of wood 4 inches by 4 inches by 6 inches will yield one pencil holder. A log section about 10 inches in diameter and 6 inches long will yield four. In species of wood where checking can be controlled, a branch section 6 inches in diameter by 6 inches long can be used. A paper-clip font can be made from a piece of wood about 5 inches in diameter by 1 1/2 inches long. For both projects, orient the grain so it is parallel with the lathe bed.

The addition of a turned leather disc to the inside bottom of the pencil holder accomplishes two objectives. First, the soft leather protects ball point pens and leads in mechanical pencils from being damaged when dropped into the holder. The leather also eliminates the need for finish turning and sanding the inside-bottom surface.A similar chucking sequence can be used for both the holder and font; but the inside of the font can simply be turned rather than bored with a drill bit. There is also no need to add the leather pad to the font.

The art of being wise is the art of knowing what to overlook.

William James

The sequence I follow makes use of a three-jaw chuck, a spigot chuck, and a drill chuck, as well as a 1 1/2-inch and a 2-inch multispur bit. However, both projects can be turned using only a face plate for mounting. The steps below include roughing the blank from a section of green log. The sequence is divided into three smaller processes:

Roughing the blank from Green Wood

Select a log approximately 10 inches in diameter and crosscut it to a length of 6 inches. This will yield four pencil holders. Cut the log into quarters lengthwise, removing the pith. Using one of the quartered sections, mark the ends for centering and mount between centers on the lathe.

Turn the 6-inch length into a cylinder tapering from 3 to 3 3/4 inches in diameter. True the ends by facing a 1/2-inch length off each end. The piece should now be 5 inches long, tapering from approximately 2 3/4 to 3 1/2 inches in diameter, with two small spigots where it will be mounted between centers.

Mount the large end (base) in a three-jaw chick and remove the spigot. This can also be done on a band saw or with a handsaw. Mount the bottom end in a three-jaw chuck; mount a drill chuck in the tail stock; mount a 1 1/2-inch multispur bit in the drill chuck; and reduce the lathe speed to below 400 rpm, if possible. Bore a hole about 4 1/4 inches deep, leaving 3/4-inch thick bottom to the blank, by feeding the drill bit forward.

Remove the blank and set it aside until dry. During drying, the blank should be laid on its side with the ends exposed. Depending on the climate and species of wood, it may be necessary to coat the ends with paste wax to prevent checking. The blank is dry when it stops loosing weight, usually 2 to 3 months.

Finish Turning the Pencil Holder

Mount the top end of the blank in a three-jaw chuck and turn the bottom slightly concave. Mark the diameter of the spigot to be turned for mounting in a spigot chuck. (My spigot chuck is 1 1/2 inches in diameter, and I mark this diameter with dividers while the lathe is operating.)

Use a parting tool to turn a groove 1/16 to 1/8 inch deep, leaving a spigot of the desired diameter on the inside of the groove. Sand and apply finish to the bottom of the pencil holder. Move the pencil holder from the three-jaw chuck and mount the bottom end on a spigot chuck. The top end is now exposed.

Mount a drill chuck in the tail stock, mount a 2-inch multi-spur bit in the drill chuck, reduce the lathe speed to below 400 rpm, if possible. Bore a hole approximately 4 3/8 inches deep by feeding the drill bit forward. True the outside, then shape and add detail as desired. Using a gouge or scraper, round the inside top corner just enough to make a gradual transition from the drilled hole to the top/outside shape.

Sand both inside and out. If a leather pad will be placed in the bottom, no turning or sanding is needed for the inside bottom surface. Apply finish to the inside and the outside. Remove from the chuck and insert a leather pad.

Turning the Leather Pad for the Inside Bottom of the Pencil Holder

Cut leather into 2 1/4-inch squares. Mount a waste block on a center-screw face plate, or mount the waste block on a standard face plate using double-sided tape. Sandwich one or more pieces of leather between the waste block on the face plate and another waste block that is centered on a ball-bearing tail center. Orient the leather so the finish side is facing the tail stock. Apply pressure with the tail stock. No adhesive or tape is needed.

Turn the whole assembly into a cylinder 2 inches in diameter. This is best accomplished by using a spindle gouge sharpened with a finger-nail grind and by cutting from the tail stock end toward the head stock so that the leather is approached from its top surface rather than from its edge.

Release the pressure from the tail stock and remove the leather. Try to turn the leather disc to fit snugly into the holder so that no adhesives are necessary.

Alternate Technique

To make the pencil holder and paperclip font using only a face plate, the following sequence can be followed. Note that the bottom is turned last.

Either attach the bottom side of the blank to a standard face plate by screwing directly into it, or by gluing to a waste block that is screwed to the face plate.

Either turn or drill the center hole, then shape, sand, and finish both inside and out. Then remount with the jamb-chuck method using a spigot, (turned to fit the inside diameter) turned from a waste block. This will expose the bottom for finish turning, sanding, and finishing.

Kip Christensen is a woodturner and Assistant Professor in the Industrial Education Department at Brigham Young University, Provo, UT.

GRIMPLE HOLDER

Jim Berry

Genius is the ability to reduce the complicated to the simple.

C. W. Ceram

Grimple holder.

I was recently browsing in the book section in my favorite hardwood store, and I found a book titled, *Small and Unusual Woodturning Projects*, by James A. Jacobson (Sterling Publishing Co., Inc., New York, 1987). One of the items featured on the cover was a "grimple holder." I took the book home and learned that "grimple" refers to "any small item that needs to be picked up, put someplace, and saved" (p. 130). Well, there are plenty of "grimples" where I live and work, so I now have several "grimple holders."

Start this project with wood that is approximately 2 inches thick and 6 to 8 inches square or rectangular. Wood with the bark still attached always looks attractive when turned. Sand all the sides (except for the side with bark) prior to mounting to the face plate. Then, mount the piece to a 6-inch face-plate with 1/2-inch screws. Mount the piece obviously off-center so that the bowl area will not be in the center of the piece. Note the location of the mounting screws, and start the lathe. With a parting tool, make a shallow cut just to establish the diameter of the bowl area.

Turn out the bowl with a round nose scraper. Keep the depth of the bowl to approximately one-half of the thickness of the piece of wood, and make the side curve gradually so it is easy to scoop out the "grimple."

Since all the sides were sanded prior to turning, all that remains is to sand the bowl area with the lathe running. After dismounting the piece from the face plate, cover the screw holes with green felt, self-stick pads, which also protect any surface on which the "grimple holder" is set.

The best part of the project is finding just the right piece of wood. Since, like most turners, I tend to never throw away any cut-offs from other projects, there are always plenty of pieces to pick through in the scrap bin. Also, my favorite hardwood store has a couple of "bargain bins" that always hold some treasures for this type of project.

Another source of wood is from the many unusual pieces that are given to me by friends. A slab of walnut that I turned into a "grimple" holder was given to me by a friend. Since I always reward anyone who gives me a piece of wood with a turned object, my friend is now the proud owner of a "grimple holder."

A pen holder or a brass plate with the name of the owner added to the "grimple" holder can turn this formerly waste wood into a treasured possession. "Grimple" holders are ideal holiday gifts for the individual who has everything, including a house full of "grimples."

Jim Berry is an active woodturner from Austin, TX.

TURNED COIL STAMP BOX

Palmer M. Sharpless

A cast brass stamp holder graced my grandfather's roll-top desk. It was an inspiration when I started turning in seventh grade and became one of my craft show items which readily sold. This small desk accessory box for stamps is a welcome gift and a very saleable item. It is made with small pieces of wood, lending itself to the natural instinct of almost all woodworkers, to use their wood completely—down to the last scrap.

Use rosewood and other hard exotic woods, but firm walnut, maple, cherry, sycamore, dogwood, and holly also work well. Mount the stock (both lid and base if two pieces are used instead of one) on a waste block with glue and paper. Turn the box with care and sharp tools—the details could be lost with too much sanding (Figure 1). The slot down the complete sidewall of the base is made after sanding the turning (Figure 2). The tip of a sharp dovetail saw works well. Cut the slot with the grain so that the coil of stamps unwinds through it freely.

Communication is something so simple and difficult that we can never put it in simple words.

T. S. Matthews

Figure 2. Top view of base of stamp box showing cut for stamp slot.

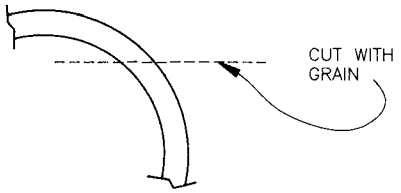
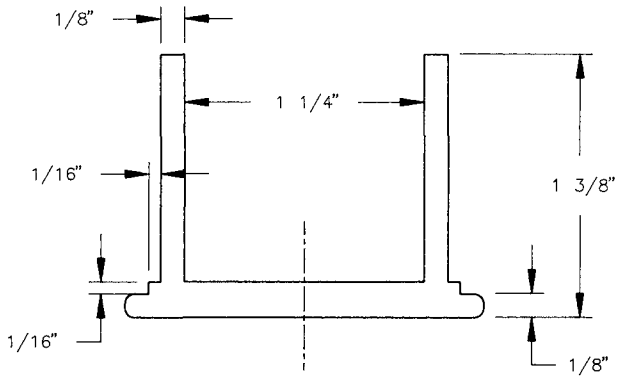


Figure 1. Stamp box base profile with dimensions.



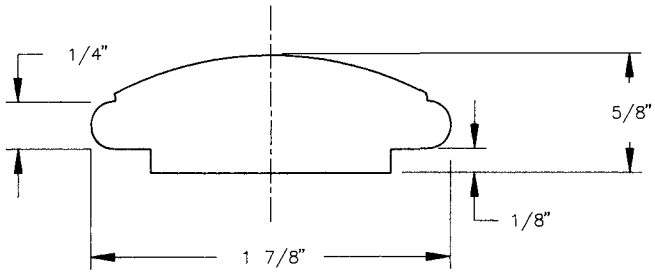


Figure 3. Profile of stamp box lid.

The lid is turned from the top of the box (or separately) and then sliced off with a parting cut (Figure 3). A snug fit is needed. Do not be afraid that it will bind later because the stamp slot in the box will provide some spring action.

Make sure to clean the bottom of the box and the lid to eliminate all tool marks and glue deposits before adding the finish. A hard finish, such as Waterlox varnish, is preferable in order to withstand the moisture and the handling. Finish with a bit of paste wax and polish to a soft lustre. Use your favorite penetrating oil finish, or even a polyurethane for a high gloss.

Try at least ten boxes to develop your own personal style and skill. Remember, the Holidays are coming.

Palmer M. Sharpless is a professional turner and instructor from Newtown, PA.

CHRISTMAS BOWLS

Andrew Barnum

Creative minds always have been known to survive any kind of bad training.

Anna Freud

Although I do not think of myself as a bowl turner, it seems like all of us are called upon to do at least some bowl turning around the holidays. Many people enjoy giving and friends enjoy receiving hand-crafted gifts. Rather than use the usual turning technique (take a block and turn away all the parts that do not resemble a bowl), I have a little fun with this project by turning a thin board into a 2- to 3-inch tall bowl.

Start with a 4- to 7-inch square, 3/4-inch thick board, which is smooth on both sides. Locate the center point and cut the corners off the block. Mount a waste block on the face plate, making it at least as big as the blocks you will be turning (Figure 1). True up the waste block and bore a 1-inch diameter hole in the center for later use. Fasten the blank on the face plate, and hold it in place with pressure from the tail stock. If you are not comfortable with a pressure- or friction-drive; use double-stick tape, instead.

The object is to cut through the blank to make cone-shaped rings which will be reassembled by stacking in reverse order (Figure 2). This is how the "Ringmaster" tool works. Since I am a turner and not a "Ringmaster" (even though my name is Barnum), I use a piece of power hacksaw blade as a 1/16-inch thick parting tool to cut the rings. However, you can use the narrowest parting tool you have. Make the cuts about 1/2 to 3/4 inch apart, and about 45 degrees, starting with the largest ring and working toward the center. You might want to measure the first time you try this. Before removing the rings, mark the center of the back side by slipping a snug fitting dowel with a brad center through the hollow head stock and push gently with the lathe turning. This tiny center mark will allow you to remount

Figure 1. Cross section of face plate, waste block and bowl blank.

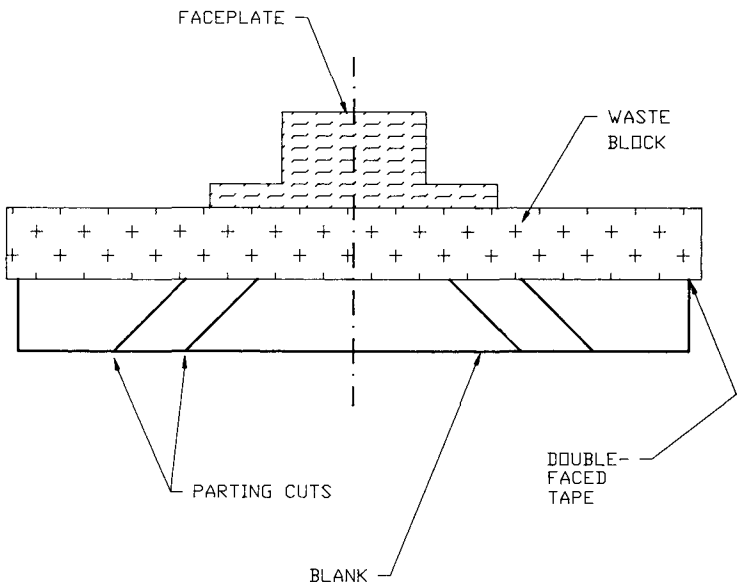


Figure 2. Stacked rings.

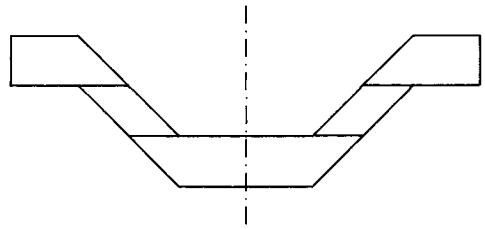
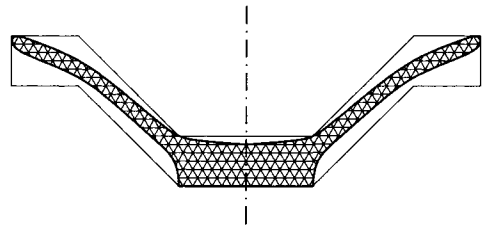


Figure 3. Finished bowl.



later with the same exact center.

Glue the rings with yellow glue and clamp overnight. If you are in a hurry, use cyanoacrylate between the rings, and clamp in the lathe until the glue is fully cured.

Once the glue is fully cured, turn the outside of the bowl with the rim against the waste block, and hold by the tail center. Turn a foot 1/3 of the bowl's dimeter, and use that size for all the bowls in the series. Sand with 120-grit and finish with 600-grit sandpaper. Finish the outside with Pad Lac, shellac, wax, or your favorite fast-drying finish. Do not finish the bottom; instead, flatten the bottom with a parting tool or scraper.

To turn the inside, mount a face plate with a waste block and turn an 1/8-inch recess so the bowls will fit snugly in place. The sides of the recess are for alignment only. Apply double stick tape to the bowl's bottom and trim with a razor knife. Clamp the bowl in place with the tail stock (use a wood cushion for protection). Cyanoacrylate glue also works well, but you will have to part off the bowl. Turn and finish as on the outside.

In a few evenings you will have a stack of bowls for gifts. Do not forget to save a set of rings to show your friends that you made the bowl from a 3/4-inch thick board.

Andrew Barnum is a professional turner in Carmel, NY and president of the Nutmeg Woodturners League.

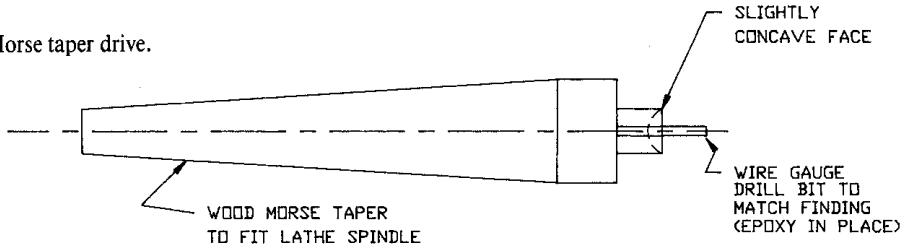
EARRINGS

Bill Gundling

My partner, Susan Perry, and I are primarily makers of custom furniture; however, about twenty-five percent of our income is derived from woodturning. Both architectural and restorational turning form part of our regular business, but the bulk of our sales from woodturning is from several items we produce on a limited production basis.

As furniture makers, we generate a considerable quantity of cutoffs of common varieties, as well as occasional rare or exotic woods. Too small to be recycled in furniture projects, but too large to be discarded as waste, the scale of these cutoffs becomes the deciding factor in the design of our production items, which include several distinctive lines of Christmas ornaments, small lidded boxes, and earrings. For instance a Christmas ornament can be made from pieces of stock 1 1/4-inch square by 4 inches long. Earrings and other jewelry can be made from scraps of any size. The smallest piece I've worked on the lathe is 1/8 inch square by 3/4 inches long.

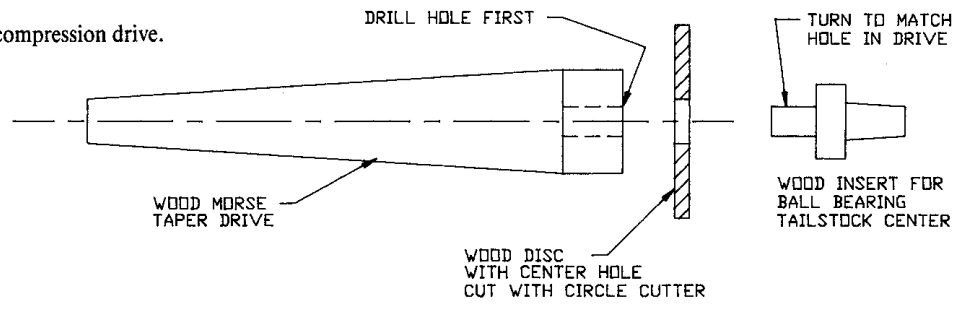
Figure 1. Homemade Morse taper drive.



Turning earrings allows me to explore the entire range of turning techniques. Laminating two pieces of stock with paper in between and then turning with the paper joint at centerline produces two earrings at once that are perfectly matched. This technique is referred to as split turning. Segmentation of discs which have been turned alternately convex and concave from opposite sides can yield multiples from a single turning as well as shapes that do not appear to be lathe generated. Simple miniature finials make elegant pendant earrings when attached to a "French wire" hook. Several processes can be combined to create more extravagant creations.

Working on such a reduced scale offers some interesting challenges, particularly in regard to mounting the stock. For the sake of efficiency, try to dimension stock to standard sizes. Lamination is best done on large pieces, then cut down to usable sizes. Pre-drilling the holes for mounting

Figure 2. Homemade compression drive.



My riches consist not in the extent of my possessions but in the fewness of my wants.

J. Brotherton

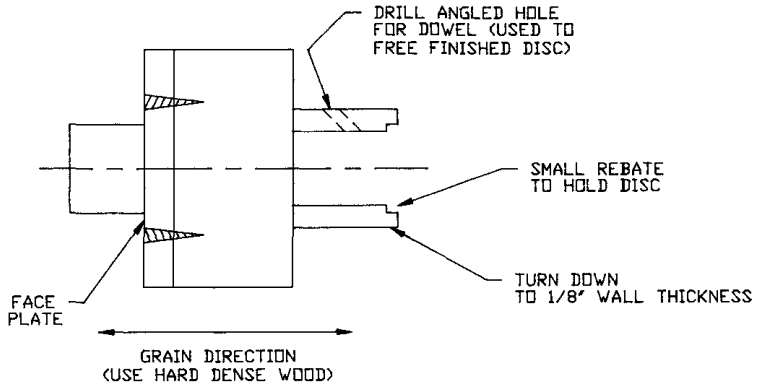


Figure 3. Chatterwork chuck used to decorate disc earrings.

allows me to turn the earring with the hole centered using a homemade drive (Figure 1). The majority of the earrings we make are turned between centers, using a miniature spur drive and modified "live" center in the tail stock. However, turning odd shaped bits of scrap is really the most fun, using a variety of homemade compression drives (Figures 2 and 3). Disc-type earrings are turned using double-faced tape, jam-fit chucks, or the "Hot Shot"/waste block method. The miniature three-jaw accessory for the precision combination chuck works well for finishing the ends of tiny finials. Filing grooves into the inner surfaces of the jaws with a needle file improves the grip. Without the grooves, dense woods tend to slip around a bit.

My partner is an expert on decorative finishes and a competent painter, so we use a lot of unfigured, even bland woods in our work; which is decorated after turning. With so much concern over our dwindling rain forests worldwide, we've begun to rely less and less on dramatic woods and more and more on our own creativity to make design statements. Alternative materials like tagua nuts, Corian plastics and other synthetics turn equally well for earrings. Painting, gilding and other decorative techniques make plain woods spectacular. Experimentation is great fun in itself.

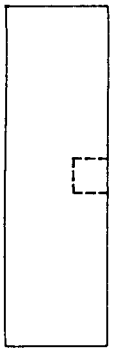
Hardware for earrings are called "findings" in the jewelry trade. Most major cities have listings in the yellow pages under that heading. "Ornament" magazine is a good source of mail order suppliers of ear wires, posts, and other fittings. A good epoxy works well for fitting the metal mountings to the wood.

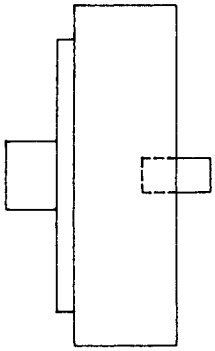
Bill Gundling is a professional woodworker, co-owner of Perry & Gundling in Manhattan. He is an instructor at the Crafts Students League and Brookfield Crafts Center, and founder of the New York Woodturners Association.

MAKE A YO-YO

Bonnie Klein

Figure 1. Prepare waste block.





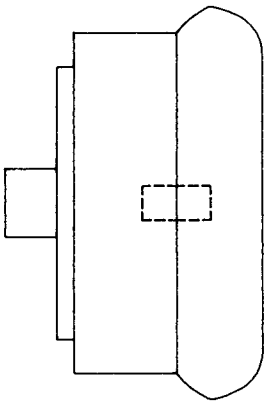


Figure 2.
Mount wasteblock on face plate and insert dowel.

Figure 3. Turn yo-yo half.

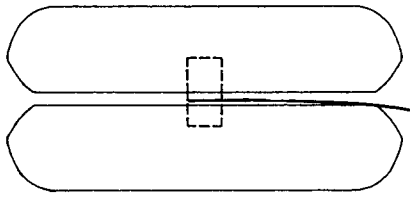


Figure 4. Attach string and enjoy.

The main obligation is to amuse yourself.

S. J. Perelman

The yo-yo is both fun to make and to use. This project outlines a step-by-step procedure for creating your own yo-yo.

1. Prepare the yo-yo blanks by rough cutting discs of the desired diameter, usually 2 1/2 by 3/4 inches thick. Discs may be cut from cross-grain or end-grain stock. Using end-grain stock allows decorating with some chatterwork later. Drill a hole in the center of the discs with a 1/4-inch bit about 5/16 inch deep (Figure 1).
2. Prepare a small face plate by mounting a 2-inch diameter waste block, fastened with double stick tape, and clamped for about 15 minutes. It makes the turning easier if the diameter of the waste block is smaller than the yo-yo diameter (Figure 2).
3. With the face plate mounted on the lathe, drill a 1/4-inch hole in the center of the waste block and glue in a piece of hardwood dowel. Trim off to protrude about 1/4 inch (Figure 2).
4. With the prepared face plate on the lathe, press-fit one of the yo-yo blanks onto the 1/4-inch dowel. If the piece wants to to spin, put small pieces of double stick tape on the face plate waste block before pressing on the yo-yo blank.
5. Turn down to the desired diameter and thickness, a finished size of approximately 2 1/2 by 5/8 inches thick. Depending on hand size, larger or smaller yo-yos can be made. Round the corners to the desired shape, and then mount and turn the other half of the yo-yo) to match (Figure 3).
6. Apply the decoration at this time. Some ideas are:
   - Stripes or spirals with colored felt pens
   - Inset a constrasting wood
   - Chatterwork on the end grain
   - Make grooves or beads like a rosette
7. Apply the finish while the pieces are on the lathe. I like to use a mixture of equal parts shellac, linseed oil, and alcohol as a friction polish. For children, I soak in mineral oil and apply a wax for a polish.
8. Carefully glue the two halves together with a length of 1/4-inch hardwood dowel, leaving a space between about 3/32 inch wide. Make sure the dowel is smooth so it will not wear out the string (Figure 4).
9. Slip on the yo-yo string and "walk the dog" or "rock the baby!"
10. Strings can usually be found at toy shops or by writing to Duncan, P.O. Box 165, Baraboo, WI 53913.

Bonny Klein is a professional woodturner and miniature lathe manufacturer from Renton, WA. Ms Klein is, also, an AAW Board member.

If you aren't taking time to make something out of wood that will make a child happy, you just don't know how much happiness you are keeping out of your own heart.

Meyer Freshman

SCULPTURED TREES

Bob Nugent

While turning some stylized trees this past winter, someone who was watching asked why I did not sculpture in the branches. I asked what he meant and he sketched a picture similar to Figure 1. The first attempt was fairly successful; and with a little practice, it became easy to do.

Cedar is a very popular choice of wood for this project because of the aroma and grain colors displayed by the angle of the cut. Other spalted woods are equally as colorful.

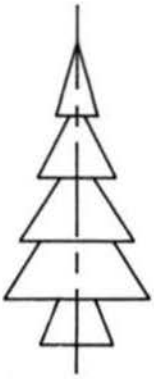
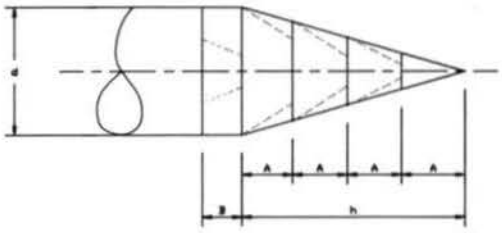


Figure 1. Original idea.

Equipment

1. Spindle lathe
2. Collet chuck (Precision No. CH 101)
3. Skew, 1 inch size – cutting edge ground to a curve as recommended by Raffan.
4. Spindle gouge, 3/8-inch size – ground to a 30 degree bevel for tight corner work.
5. Parting tools –
   a. One standard type – Sears.
   b. One .025 inch thick hacksaw blade (Figure 2).



d →	5/16"	7/16"	5/8"	1 1/4"	1 7/8"	2 1/2"	3"
h →	1/2"	3/4"	1"	2"	3"	4"	5"
A →	3/8" to 1/2"			1/2" to 3/4"			
B →	1/4" to 1/2"			1/2" to 3/4"			

Figure 3. Approx. dimensions for various sizes of trees.

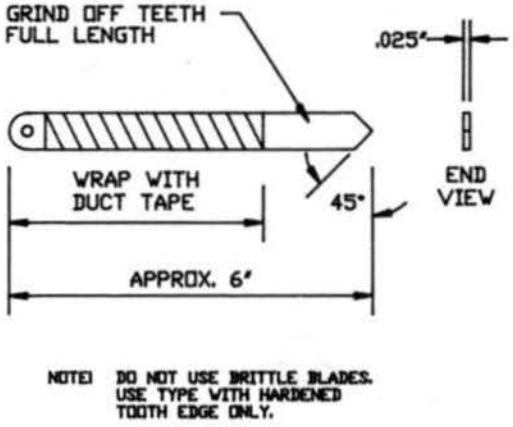


Figure 2. Parting tool for small sizes.

Turning Procedure

After mounting the blank with a chuck, face plate, or between centers (usually on larger sizes), turn the blank into a cone shape. Use a diameter to height ratio of 0.62 since this number is the Golden Mean. The Golden Mean was discovered by early mathematicians and scientists because of its prominent occurrence in nature and appealing dimensional relationship.

Divide the length of the cone into sections (Figure 3). Part at each section line to a depth of approximately 1/4 of its diameter. Using the skew, taper each individual section to a conical shape as shown by the dotted lines in Figure 3. A conical footing works well for small sizes. A spread footing for larger sizes is more stable.

Finishing

I leave cedar uncoated since most people like its aroma. In coating other woods, I use DEFT for a first coat, spun dry on the lathe, and followed by one or two coats of tung oil or polyurethane to give a good luster.

Bob Nugent, Rockville, IN, has become an avid turner since retirement.

COVERED SEWING BOX

S. Gary Roberts

I hear and I forget. I see and I remember. I do and I understand.

Chinese Proverb

Figure 1. Covered sewing box.

The covered sewing box project is a fun project that allows you to exercise and improve your skills with several different tools (Figure 1). If you have ever made a goblet, bowl, or lidded box, then this is just a variation of those procedures. This project employs homemade chucks attached to the face plate so be sure that the stock is securely attached as you proceed.

Begin with stock that is 4 inches in diameter and 10 inches long; but you can certainly make this project smaller or larger - be inventive.

1. Bring the stock into round between centers, and square up the end by the tail stock.
2. Rough in the shape of the top or lid. Establish the flange that will fit into the base. This will be the precision fit for later (Figure 1).
3. Drill a relief hole in the top to expedite the hollowing process using an 1-inch bit mounted in the tail stock. A masking-tape strip on the drill bit serves as a gauge for depth.
4. Hollow and finish sanding the inside and outside, leaving enough mass for stability, and attach the top to the blank. Remember to clean the inside between grits of sandpaper with a clean soft cloth to remove any debris. Without cleaning, larger granules from coarser grits may remain to create scratches which are tough to remove (Figure 2).
5. Turn the top down and saw off the blank.

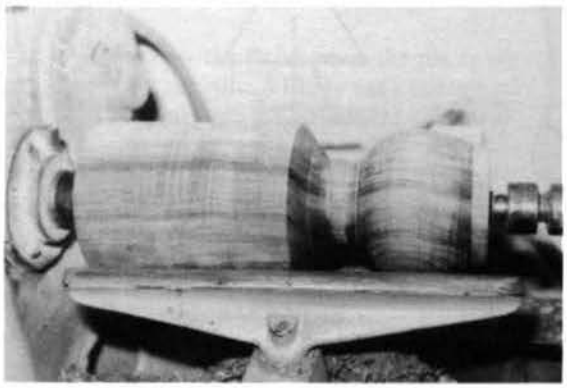


Figure 2. Rough in shape of lid.

6. Shape the base and fit the top into a groove made with an 1/8-inch parting tool. A good snug fit will allow you to finish the area that was used to support the lid. Be careful with the fitting – too tight may cause a split; too loose will feel poor in the final product. The base makes a fine chuck (Figure 3).
7. Shape and drill a hole for the thimble pedestal. The size of the bit is not critical, but remember the size. The pedestal will need to fit to be glued later. The depth only needs to be deep enough to make a good joint.
8. Using a medium-size spur center (3/4-inch) turn the thimble pedestal blank, and size a tenon to fit in the previously drilled hole in the base.

9. Drill a hole in the waste block and glue in the pedestal blank.
10. Bring the pedestal blank to round, and drill a 3/8-inch hole, 3/4 inch deep for the inside of the thimble (Figure 4).
11. With a 1/4-inch round-nose chisel, taper the inside of the thimble from the bottom of the hole out to 1/2-inch I.D. at the opening. Cut the outside with a sharp skew chisel, and cut some cut-rings so that it looks like a thimble. The last few cuts should produce a nice whistle to tell you it is "thin enough" (Figure 5).

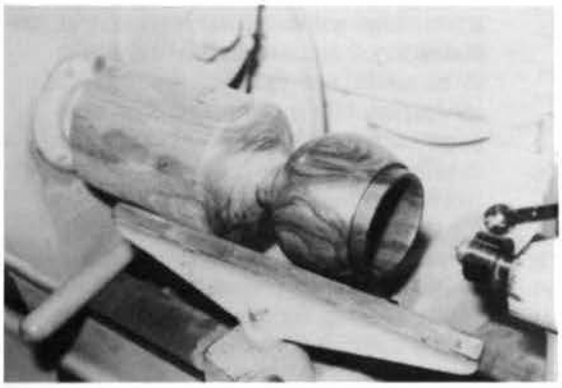


Figure 3. Hollow and finish inside and outside of lid.

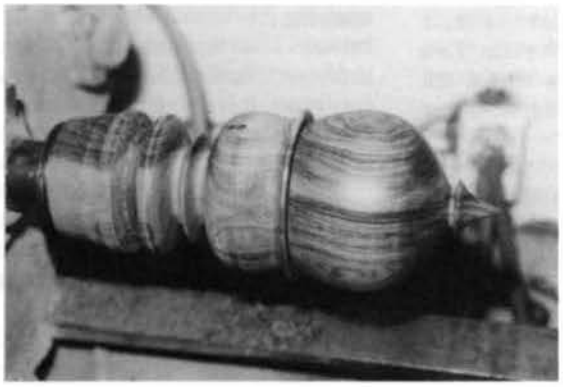


Figure 4. Shape the base and fit the top into the groove.

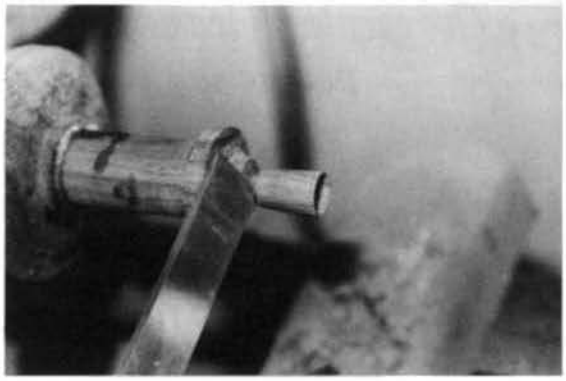


Figure 5. Making the thimble.

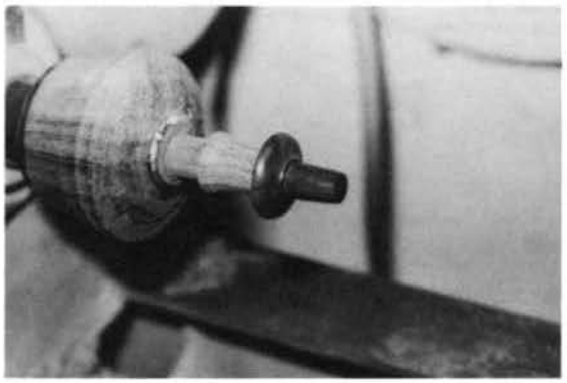


Figure 6. Thimble pedestal and pedestal base.

12. Remove the thimble, and drill a 1/4-inch hole 3/4 inch deep for the needle and pin storage box. Now, finish the pedestal, making a mushroom-style canopy to hold the pin cushion.
13. The best way to make the velvet pin cushion covering is to promise the end product to the recipient in exchange for the sewing. If this is not an alternative, stitch the velvet into a doughnut shape with quilt batting as a stuffing.
14. Lay in the pincushion, glue in the pedestal, and add a few pins for effect.

S. Gary Roberts, Austin, TX, is an inveterate woodturner, a frequent writer, and a close friend to the woodturner.

GOBLETS

Carl Desko

The greatest pleasure in life is doing what people say you cannot do.

Walter Bagehot

Figure 1 Use contrasting wood to add interest to the goblets.

Goblets make an interesting and attractive gift and are a challenging woodturning projects. Visual interest can also be added to this project in several different ways.

Start with a block of wood at least 2 3/4 by 2 3/4 inches square and 8 or 9 inches long. Any wood can be used such as rosewood, maple, walnut, or shedua. Either use straight-grained stock as it makes this project easier to turn without having to fight abrupt changes in grain direction or select wood which will add visual interest, such as two or more woods of contrasting or complementary colors glued together to make a block. Maple and walnut make a good contrasting combination, as well as shedua and ebony (Figure 1). The wood can be "centered" or placed "off center."

Another way to add visual interest is in the design of the goblet. A cove can be put in the "cup" portion of the goblet, leave a small bead around the rim, place a series of beads and coves on the stem, or use any combination of these ideas. My favorite miniature goblets are 3/8 inch high and 1/4 inch in diameter, with a ring around the stem and a lid on top.

Use simple shapes when using multiple woods and more intricate designs when using one wood. Combining different woods and very intricate turnings of multiple beads and coves may create a figure that is too "busy."

Whether an idea is first sketched-out or directly turned, plan for a finished size of about 6 1/2 inches high and 2 1/2 inches in diameter.

Attach the block to the head stock of the lathe. This can be done with a screw chuck, split ring chuck, three-jaw chuck, collet chuck, or gluing the block to a waste block attached to a small face plate. Turn it down to a cylinder (bring up the tail stock to support the turning whenever possible).

Turn the outside of the cup portion of the goblet first, but do not turn the stem. Next, remove the tail stock and begin cutting out the inside of the goblet, carefully and with very light cuts. To remove wood from the inside, use any tool that is comfortable, such as a round-nose scraper, a parting tool, or a side-cutting scraper.

Measure the depth of the inside of the goblet and mark that distance off on the outside of the cylinder. The purpose is to prevent cutting through to the outside. After the inside is finished, sand the inside starting with the edge of the rim. (Turning a thin walled goblet cup can leave an edge that is very sharp and can cut like a knife; so be careful and first dull the rim with sandpaper). Use successive grits of sandpaper starting with 80-grit and working up to at least 220-grit sandpaper.

After the inside surface is smooth, bring the tail stock up again. Use a plug in the inside of the goblet cup or use a plug that will fit like a "stopper" in the rim of the goblet as a rest for the tail stock center. Turn the outside of the goblet using spindle turning techniques, being careful not to cut into the cup portion of the goblet.

Sand the outside of the goblet and part it off from the head stock either before or after applying a finish. Parting it off after applying the finish makes it easier to sand between coats of finish. Any finish can be used, and Behlens Salad Bowl Finish is very good. It is a water and alcohol resistant finish whose ingredients are approved by the FDA for contact with food and beverages. The manufacturer of the finish claims that two coats will make a wooden object dishwasher safe, but I recommend careful hand washing with mild soap and water only.

Carl Desko is an architectural and specialty woodturner from Willow Grove, PA.

TURNING TAGUA (OR ONLY ELEPHANTS SHOULD WEAR IVORY)

Nick Cook

The importation of elephant ivory has been banned for more than a year now. Graphic advertisements from the African Wildlife Foundation have increased the public's awareness of the problem and resulted in a demand for ivory look-alikes. Ivory alternatives include polymer compounds, cattle bone, shell, and tagua nuts.

Tagua nut, also known as vegetable ivory, grows on the ivory palm (botanical name, *Phytelephas macrocarpa*) and is commonly referred to as the Tagua Palm. The trees are native to tropical South America, preferring the moist climates of Peru, Ecuador, Columbia, and Southern Panama.

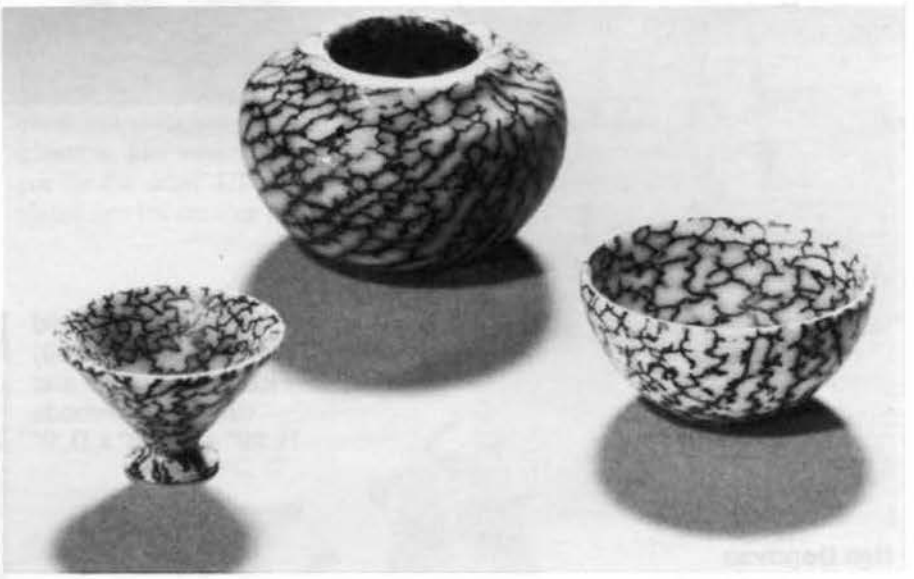
The nut or seed is an extremely hard kernel that grows within a pod weighing up to 25 pounds. A single tree may produce six to eight pods, each containing 30 to 90 nuts. The nuts range from 1 to 1 1/2 inches in diameter and up to 2 inches long, each protected by a thin, hard shell. Tagua nuts grow in a semi-liquid state, taking almost a full year to mature, and another several months to harden and cure.

The nut is similar to animal ivory and has its own distinctive and recognizable pattern, much like wood grain. With the same working characteristics as animal ivory, tagua has become an ideal alternative. Its small size and the presence of an irregular cavity or void within the nut are the only limitations.

Vegetable ivory has been used commercially since the mid 1800's, mostly as a raw material for the production of buttons throughout Europe and North America. Today, its use is limited to carving, scrimshaw, turning, and jewelry.

I have been turning tagua nuts for about 5 years, creating a variety of miniature vessels and boxes. They are fun to work with, can be completed quickly, and sell well at craft shows and in galleries.

Start with a 2-inch block of hard maple fitted into a 1 1/2-inch spigot chuck. The block is trued and squared on the end using a 3/8-inch deep fluted bowl gouge and a shearing cut across the face. The tagua nut is sanded flat on one end (usually the end opposite the kernel to avoid having a hole in the completed vessel) with an 100-grit belt, taking care not to overheat the nut, causing it to crack. Next, attach the nut to the block using cyanoacrylate adhesive and accelerator for a quick bond.



Woodturner and designer John Sauer, Daly City, CA, uses zaccahaeus nut from Costa Rica which is much like tagua nut, for creating small vessels. Zaccahaeus nut, 3/4 to 1 1/2 inches in size, photo by Richard Sargent.

Set the lathe speed at 3200 rpm and start shaping the exterior of the vessel using the 3/8-inch bowl gouge. Leaving a little extra material at the base for support, switch to a 3/8-inch spindle gouge to refine the shape. The tool rest is kept as close to the nut as possible to avoid chatter and get a good, clean cut.

The tool rest is repositioned at the face of the nut just below the center and use a 1/4-inch spindle gouge to hollow the vessel. Use extra care to avoid chipping the natural edge of the vessel. Continue with the spindle gouge to set the depth and open a cavity as much as possible, stopping the lathe frequently to clear out the shavings with compressed air. The interior surface is refined using one of several hook-shaped scrapers made from old jointer knives. A flexible arm lamp provides light for determining wall thickness as the tagua becomes translucent as the material gets thinner. Try for a consistent wall thickness of approximately one-sixteenth of an inch.

Return to the exterior to complete the shape of the base before sanding. Using silicone carbide abrasives, start the sanding process with 220-grit, working down to 1000-grit sandpaper.

Use a 1/16-inch parting tool ground slightly askew to the left to separate the vessel from the block. Once separated, the block is again faced-off and ready for another tagua nut. After the nut is removed from the lathe, sand the bottom flat and mount a 6-inch stitched cotton buffing wheel on the lathe and charge it with white diamond buffing compound. Buffing brings out a deep luster and gives the completed nut a near porcelain quality.

No two tagua nuts are alike; therefore, you will produce an infinite variety in the finished forms.

Nick Cook is a professional woodturner and demonstrator from California.

A Focus on HIDDEN TALENT

Curated by Albert LeCoff

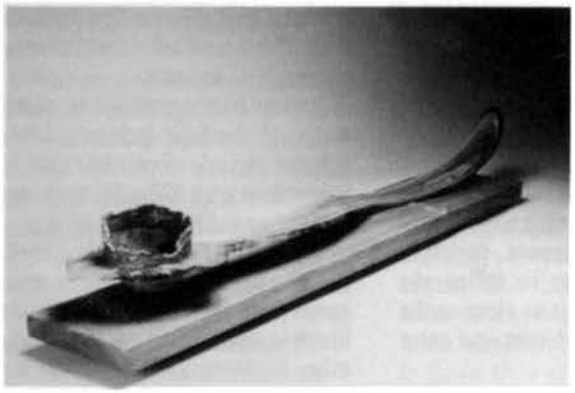
Photo: Mark Fainstein

Neil Donovan
Tangential Superfriction (1990)
Maple, cherry, butternut, ash
H. 17-1/2" x W. 17-1/2" x D. 9"

Photo: Mark Fainstein

Neil Donovan
Walking Stool (1990)
Various hardwoods, pigskin suede
and black leather lacing
H. 28" x Diam. 12"

Christian Burchard
Waiting for the Sea to Part (1990)
Fiddleback maple and
various hardwoods
H. 29" x W. 16" x D. 9"



Don Kelly
Pipe Bowl (1989)
Cherry
H. 8" x W. 49" x D. 8"

Christian Burchard, 14670 Highway 66, Ashland, OR 97520
Neil Donovan, 715 West 9th Street, Erie, PA 16502
Don Kelly, Star Route 91, Plainfield, MA 01070

This page is dedicated to those who make objects from the lathe. Photos are selected from the Wood Turning Center's archives. If you feel you are a *Hidden Talent*, send your 5" x 7" glossy b/w photos to Albert LeCoff, HIDDEN TALENT, 42 W. Washington Lane, Philadelphia, PA 19144. Accepted photos will not be returned; nonpublished photos will be returned if a self-addressed stamped envelope is supplied.

GREETINGS FROM MINNESOTA THE NEW HOME OFFICE OF AAW

Mary Redig
Executive Director

I have received numerous phone calls and letters supporting the decision of the Board; and we are all encouraged by your support. A couple of areas that I feel are especially important at this time are:

1. Providing continued stability for the organization.
2. Working to retain and increase membership. (The local chapters can be especially helpful in this area by promoting membership in the National Organization among their members.)

Many people have offered to help, and I am keeping your names and phone numbers on file. If I need help in your area of expertise or your region of the country, I will be calling on you.

I feel a major responsibility to serve the members of the American Association of Woodturners. The phone will generally be answered during business hours; or an answering machine will be on when I am out doing business. Please leave a message, and I will get back to you as soon as possible.

At the present time, I am handling the administrative duties, as they are being transferred from Texas. I am also busy with the upcoming Symposium. For those who have not received the transitional letter, it is probably because I have the wrong address or no forwarding address; so be sure to inform this office when you change your address.

Thank you again for your support; and if there is any way I can be of help, do not hesitate to drop me a line (667 Harriet Avenue, Shoreview, MN 55126) or call at (612) 484-9094.

Dear Fellow AAW Members:

More likely than not you have heard the common saying, "If the shoe fits, wear it." This phrase is sometimes used in the context of trying something new or different, possibly trying something with which one is not 100% sure of success, such as turning wood for the first time or, on a larger scale, starting an organization like the AAW.

During the first five years of its existence, the AAW has had to do some shopping for ways to effectively administer the needs of our group. In hindsight, we, the Board of Directors, are the first to admit to not having always made the wisest or the best decisions. Not unlike most of you, we are ordinary people trying to do something that most of us find quite extraordinary. We are trying, and will continue to try to deliver our best efforts as individual members of the Board and, collectively, as a decision-making body.

First of all, the Board would like to offer our most sincere apologies to those members, who for whatever reason have not or did not receive the "American Woodturner" or the ballot for last January's election of new Directors in a timely fashion.

Secondly, the Board would like to announce that our past year's experience with ASMI as our administrative operator has been considerably less fruitful than we had anticipated. When some members do not receive election ballots on time or not at all, it is indeed a steep price to pay. Faced with a July contract renewal with ASMI (this time for three years), the Board of Directors charged an ad hoc committee to investigate administrative options. In other words, the ASMI shoe did not fit well enough to be comfortable.

After considerable research, the committee made its recommendations to the Board. As of July 10, 1990, the date our contract with ASMI expires, the AAW will no longer utilize the services provided by ASMI, Austin, TX. At the recommendation of the committee, the Board voted to hire Mary Redig as the administrator. Mary is an active woodturner, founder of the Minnesota chapter of AAW, president of her chapter, an exceptionally well organized individual and highly committed to the craft. Mary's commitment is deep and long term, and we fully anticipate an enormous improvement in the relationship between the administrator and members and local chapters.

The transition is progressing smoothly, and we foresee few problems at this time. If you have a *any* difficulties, such as with the Journal, ballots (around the first of the year), etc., please contact Mary at the following address and phone number:

Mary Redig
AAW Administrator
667 Harriet Avenue
Shoreview, MN 55126
612/484-9094

The AAW Board of Directors

LETTERS TO THE EDITOR

May 1, 1990

Dear Fellow AAW Member:

The members of the North Coast Woodturners have been recently discussing and expressing various concerns regarding the function and support given the local chapter by the AAW. We are contacting every other local and asking for your responses and feelings to see if you and your members share the same concerns.

First and foremost, the point we want to stress is that the AAW must pay attention to the backbone of their organization, the "grassroots" turner, the amateur. As you may or may not be aware, years ago, when our parent organization was being formed, it was going to be called the American Association of Studio Woodturners. However, after much discussion, it was decided that they should not cater to only the "studio" or professional turner, but their purpose was and is to promote the art of turning, thus, promoting and supporting the amateur as well.

We feel the one and only communication we have with the AAW is the Journal. It is very apparent that the professional is catered to by the simple fact that nearly all projects and articles cover the "leading edge" technology. The weekend turner demands a project-oriented publication. What ever happened to covering the "basics" from time-to-time.

While we are on the subject of the Journal, when was the last time you received your copy on time, or at all? We do not want to imply that the situation is out of control, but on the other hand, I am sure our local members are not the only people reporting a significant number of late or no-show issues.

Now we get to one of the serious issues. As you are aware, the AAW recently held the board election. We have reported the majority of our members receiving their ballots not only after the due date for return, but after the new board had already been announced! We also reported a significant number of members never receiving a ballot at all. This is ridiculous and totally unacceptable. As far as we are concerned, the election was unfair and should be done over with a much better system for tracking the ballots. We are the AAW, yet why do we feel the AAW is controlled by a few key people on the board?

Northcoast Woodturners

Spring 1990
Dear Editor:

A year ago we were so disappointed in the AAW that we said we were going to pull-out as a group. We received a sincere and immediate response from Palmer Sharpless, other clubs, and, finally, David Ellsworth wrote a letter to all the members asking for patience. Since then, things have steadily improved. The central office is more responsive and the Journal has never been better. We are please to remain in the AAW, it was our preference all along. But, that does not mean we are satisfied. The serious non-professional still does not have a place in the sun and much remains to be done. The Executive Committee has asked me to write a letter to the Board summarizing our thoughts which are basically positive.

When we were so upset last year, we asked all the clubs to continue exchanging newsletters as a means of communication between clubs. Only one refused, the Northcoast Woodturners. We regretted this very much because they are an active and strong group, but there was nothing we could do. Now for the first time in a year, we have gotten a newsletter from them and hope that this represents a change in heart. It was accompanied, however, by a letter of complaint against the AAW with a request for our endorsement. The Executive Committee has declined to do so because it seems ill-timed and focuses on things that do not seem to us as crucial. For example, it makes an issue out of the Journal arriving late as well as the ballots for the last election which they want declared invalid. But there was no dishonesty in the election, and the tardiness is an administrative matter that is steadily being cleared up. In addition, it demands a Journal which is project oriented for the "weekend turners."

There are many sources of projects for woodturners, books and magazines galore. The Executive Committee feels very strongly that the Journal should represent the cutting edge of our knowledge, technically and aesthetically and should provide a forum for articles that cannot be published elsewhere. Besides the professionals and the weekend turners, there is still, at least, one other group, the serious woodturners who produces work of refinement and excellence which often has a higher degree of finish then the professional. The reason this group and the professionals joined the AAW is that there is no publication that caters to them elsewhere.

Although the Executive Committee applauds the interest expressed in improving the AAW in its recognition of members other than the professionals, it cannot endorse the petition because of the particular instances cited. The petition is available to any who wishes to respond as individuals.

We will go ahead with our plan to set down in a letter all of our ideas for the betterment of the AAW and send it to the board.

Woodturners of Northern Illinois

[No greeting or date:]

Generally, I like surprises. However, the one I received upon checking out the latest Journal [March 1990] of the AAW was not very much appreciated. At first, I was not sure whether it was the Wallstreet Journal or the Audubon magazine.

It is my opinion that the prevailing majority of the membership consists of amateur turners. There is no shame in being an amateur. The word is derived from the Latin AMARE which means - to love. We, the majority, turn for the love of it. So, how are we going to benefit from all those articles devoted to "The Business of Turning." This is not the first time that I have gotten the impression that the AAW is really intended for the professionals and that we amateurs are merely tolerated because our contributions are needed to keep the association afloat. What do we really get out of articles like "Gearing Up for a Wholesale Market," "Thoughts on Production Turning," or for that matter, "The Custom Copying Lathe." Of course, what really puzzles me is, "The Keys to Business Success." The feature that stuck out in this article was the fact that this business managed to burn down five times in about one-hundred and twenty-five years. I better keep this article away from my homeowners insurance underwriter. My premium is high enough as is.

Then, as if the first part of the newsletter was not already enough, the second main part had to be devoted to "The Rain Forest Dilemma." I did not join the AAW to be preached at or to have another guilt trip shoved down my throat. As if it is not enough that it is wrong to eat meat or tuna, to drive cars, to use water, and who knows what else, now I get accused of contributing to the depletion of the rainforests because of my hobby. Let me tell these "thoughtful, committed citizens" that the rainforests are not destroyed in order to harvest these exotic trees. The rainforests are cut down to make space for subsistence farming. The cause is overpopulation. If we would not buy the exotics, they would be burned along with the less valuable trees. Actually, by using this lumber for turning, we may prevent the air pollution which their burning might cause. Let the rebuttal make as much sense as the accusation. And who knows, if we all would change to using Douglas Fir, for instance, there might be those who'd [sic] accuse us of contributing to homelessness by using up construction lumber. It is impossible to satisfy "Those Who Intend To Scold."

Personally, I object to the way the AAW is going. All I receive for my twenty dollars a year in membership dues are four newsletters. So far, I feel that I can find more about turning in any general woodworking publication than in the AAW Journal. Maybe it is time they seriously started to think about changing their policies. Why is it that there are so many prerequisites to having an article accepted? Many of the older members with lots of interesting stories and ideas do not type or have no access to typewriters or word processors. Why not accept handwritten articles? And what about a section with shop tips from members?

As for me, if the newsletters continue in the same vein as this latest one, I do not intend to renew my membership in the AAW next year. Also, I do not think our local group should make membership in the AAW a condition of group membership. I believe that I do not stand alone in demanding some measure of value in return for my membership dues. As it is now, the journal does not fulfill my expectations.

Paul Terlouw
San Diego Woodturners

Dear Reader:

Over two years ago I was asked to take over the Journal, which was 20 to 24 pages long and consisted of approximately 40 percent advertisement. Then, each issue of the Journal contained only one feature article and the rest was filler. The Journal is now up to 36 pages and carries over ten feature articles per issue. The Board knew the Journal could be improved and assumed, with my background, that I might be able to improve the quality and quantity of material. I am a geologist by profession, publish two or three professional papers a year, and rarely sell or display my woodwork. I am not a professional turner, just a volunteer, and I do not cater to the professional or anyone else in preparing the Journal.

Two years ago, I switched the Journal format to a "Theme" type of format. The "Theme" type format

continued on next page

affords something for everyone, such as projects for the weekender, finishing ideas, and suggestions for ornamentation, to name a few. As the Editor, I select the theme and solicit articles from turners. I switched to this style because volunteers were not sending in any material and this type of presentation enables me to focus upon those who are specialists in their field to write for us. I pick the theme, target the poor unfortunates to write the articles (for free), compose, and publish the Journal with little help from AAW. The Journal tends to be a one-man job. These simple tasks, however, take only about two hundred and fifty to four hundred hours per issue. Essentially, I volunteer *all* my "turning time" to the Journal, I do not turn anymore.

No, in response to one letter, I don't reject any article because it is hand written or for any other reason; however, in this day and age, I sincerely believe that writers can find a typist and reducing my work load by a few hours. Nevertheless, I still receive at least two articles per issue which are hand written and difficult to read. Yes, I aggressively solicit projects for the weekend woodturner. Unfortunately, when the author is done and reviews his/her masterpiece of prose, there is a tendency to send it to another *paying* journal. This has happened about ten times. Still, we have published over eighty articles of which over thirty percent were projects (see the Index in the June 1990 issue). Mr. Terlouw, the March 1990 issue (p. 34) contained a "How To" article and also a summary of nearly every lathe available in America which took Iona Elliot (a wonderful volunteer, who is always ready and willing to help with the Journal) and myself many months to prepare. You must have missed these significant articles in your haste to rush to the typewriter. Why was there only one "How To" article and not more? Honestly, Mr. Terlouw, because neither you nor anyone else submitted one and I was unable to target someone to write one. In this case, I have let our members down.

We had a section on shop tips and other features; but, when the Page Editors for these tasks quit, there were no replacements. I guess the job was too difficult or took up too much time.

My tenure as editor is up soon and I sincerely believe I am leaving the Journal in capable hands and in a much better position than when I assumed this massive responsibility. The new editor is Betty Scarpino and I will personally give her your name, Mr. Terlouw, as a volunteer to write or at least round up all the writers *sans* typewriters. I don't believe that the San Diego Woodturners has been active with the Journal but with your help, I know, together, we will build a better Journal for everyone. Thank you for your concern.

Peter Hutchinson
Editor-in-Chief

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Dear Editor:

I am Treasurer of the Tri-State Chapter of AAW in the Cincinnati area. We have not been in operation very long; and at present, have few members.

We were wondering if you, the AAW, or any other source could suggest programs that we could use to attract new members?

Also, what programs have and have not been successful in attracting and maintaining interest in members?

We would appreciate any suggestions.

Ralph S. Easley
Cincinnati, OH

Dear Editor:

As a member of AAW for the last few years, I have enjoyed *American Woodturner* tremendously. I have paid special attention to the advertisements that are run.

In a recent edition, an ad was run by Howard Borer of Hub Enterprises in Boring, OR. Howard advertised custom face plates for a variety of lathes at a reasonable cost.

I took a chance and wrote to Howard for a price list and specs. Upon receiving his reply, I ordered one face plate. A short time later, I received a phone call from Howard asking for some additional specs. I gave them to him over the phone, and had a delightful conversation with another fine member of AAW. Less than a week later, I received my order and was truly impressed with the precision and professionalism of Howard's work. The price was also better than competitive.

I would like to recommend Hub Enterprises as a fine company, producing quality merchandise for those interested in turning.

Warren E. Wyrostek
#1052

Dear Editor:

I would like to give special thanks to Iona Elliot for the article, "Gallery Owners Answer" in the June, 1990 publication of the Journal. I am frequently asked by artists, students, as well as clients, "What is the purpose of a gallery?" The answers in the article are congruous with my own experience, and I am delighted to see the issues discussed in this type of format.

Barbara Jedda
Gallery Director
CRAFT ALLIANCE

About Wood

TOXIC EFFECTS OF WOODS

Casimer Grabowski

I have been gathering material for an article on toxic properties of woods for some time now. The article by S. Gary Roberts on Mexico's killer tree in the December, 1989 issue of this journal gave me the incentive to finish the project.

Yes, poisonwood *(Metopium toxiferum)* does grow in South Florida. It is fairly common here, but is seldom grown beyond the shrub stage. It commands respect because it can cause a burn that is much worse than that of poison ivy. Interestingly enough, it is a commercial wood exported in moderate quantity from Central America. Why? Because the toxicity of this tree is confined to the sap of freshly cut or bruised bark. Once the wood is debarked and kiln dried, it is innocuous. I have not been able to find out how the wood cutters and handlers of the fresh wood contend with the toxicity. The wood itself, which I did try, is very pretty. It is dense, has a medium brown color, and has a nice grain. It's only drawback is its slight tendency to tear.

Trying to find material on the toxic properties of wood is not easy because there is a tendency to ignore or minimize such effects. Even highly regarded, basic books on wood technology frequently make no mention at all of the subject. It is a very human tendency on the part of persons who manufacture things out of materials, whether it is a job, career, or a hobby, to be indifferent to the dangers associated with the creation of our beautiful objects. But, beauty can have a bite!

I personally experienced a problem from this lack of information when I turned a bowl from freshly cut silk oak *(Grevilla robusta)* and woke up the next morning with a severely swollen face and arms. When I was told by my woodcutting friend that a log of this tree would be available soon, I looked it up in my library. I found out that it was not a true oak (genus *Quercus*), but resembled oak because of its prominent rays. In Australia, its native country, it is quarter-sawn and sold as Lacewood; but, there was no mention of toxicity. It took considerable additional library research to find out that the sap contains phenolic compounds similar to those of poison ivy.

Even though books on wood tend to ignore the subject of toxicity, it is important to be aware that toxic substances in plants are not rare. They are an important defense mechanism. Just as thorns are very effective in discouraging large animals from feeding, toxic chemicals inhibit smaller predators (insects) and help prevent fungal and bacterial attacks. It is no coincidence that the first insecticides (pyrethrin and rotenone) were plant products.

Some of these toxic protective substances are located in the bark and cambial layers of wood, where they help to protect the tree against external predators. Poisonwood is obviously in this category. A number of trees in South Florida have sap which can be mildly irritating (ie., mango and Brazilian pepper). I am sure that there are some in your part of the country, and collectors of fresh wood should be aware of this.

In other trees, toxic substances can be found in the heartwood, giving this portion of trees resistance against termites, wood-boring beetle larvae, and fungus infections. As you work with wood, you are exposed to these toxins, and they can irritate the skin as well as the mucus (moist) membranes of the nose, throat, and eyes. On rare occasions, they can induce headaches, nausea, and even heart palpitations.

Some of the substances found in wood can induce allergic reactions in the skin and respiratory tract. Allergic reactions involve a gradual development of sensitivity to the offending substance. They can be caused by molecules which are ordinarily innocuous, in contrast to toxins which are directly injurious to body tissues. Sometimes, it is difficult even for a physician to tell whether a person's symptoms are due to a toxic exposure or to an allergy. To someone who is hurting, the question is only of academic importance.

Another way in which wood can adversely affect us is to produce mechanical irritation of the skin and respiratory tract. Very small splinters and bristles can cause this kind of damage.

Which woods are the offenders? Some of the more common commercial woods (ie., stripped of their bark and dried) that are known to cause dermatitis and respiratory problems are the Rosewoods, (especially *Dalbergia nigra* and *D. latifolia*); Teakwood *(Tectona grandis)*; Fir *(Pinus sylvestris)*; Spruce *(Picea excelsa)*; Beech *(Fagus sylvatica)*; Mahogany *(Swietenia macrophylla)*; Walnut *(Juglans nigra)*; Oak *(Quercus robur)*; and Redwood *(Sequoia sempervirens)*.

Notice that this list contains woods that all of us have used. So, why have not more of us come down with symptoms? Two things can affect or determine, whether or not we develop symptoms after exposure to a plant toxin or an allergy promoting substance. They are, (1) intensity of exposure, and (2) degree of personal sensitivity. If you are very sensitive to a substance, either from a genetic predisposition or because of sensitivity development over a period of time, a strong reaction can occur very rapidly. If your sensitivity is low, you can be relatively immune; but this immunity can be lost with dramatic suddenness. Intensity of exposure is measured in terms of (a) concentration of toxin/allergen, and (b) duration of exposure. Sometimes it may take years of exposure to very low doses to develop a sensitivity. Consequently, hobbyists are less prone to develop adverse reactions from handling these mildly toxic woods than persons working with it on a full-time, long-term basis.

There are several things that you can do to minimize the potential for getting injured by beautiful woods. Of course, you are already making sure that your shop is adequately ventilated and a dust evacuation system is operating. You are also wearing a face shield and/or a dusk mask

Continued on next page

Toxic Effects of Woods

Continued from page 22

while working. Good hygiene helps. Wash your hands and face frequently and thoroughly, and shower at the end of the day. Do not use solvents to remove wood residues any more than necessary, because these can also irritate the skin and possibly accentuate toxic effects. The most important thing is to be aware that these toxic and allergic effects exist, and that they can sometimes creep up on you. Therefore, do not ignore early warning signs. At the first signs of skin or respiratory problems, take greater precautionary measures, and/or change the woods with which you are working.

Unfortunately, information about wood toxicity is not easy to obtain. Descriptions of woods and their working properties sometimes give information about unfavorable effects. There is an excellent, comprehensive, relatively recent book on the subject. It is *Woods Injurious to Human Health*, by Bjorn M. Hansen (Walter de Gruyter Company, Berlin, 1981, 189 pages). It is a revision of a 1973 book published in German. It contains a lot of information about foreign exotics as well as about our more common woods. I do not think that it is readily available in libraries; but if you have any questions about the subject or about a specific wood, it will be worth your while to try to locate a copy.

ANNOUNCEMENT 1991 SYMPOSIUM

The 1991 Symposium will be held in Texas, hosted by the Woodturners of North Texas chapter.

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Lathe Ideas

HYDRAULIC TRANSMISSION AS A VARIABLE-SPEED DRIVE FOR THE LATHE

J. Paul Fennell

Tired of the chore of changing speeds by manually moving belts on my old Delta lathe (Figure 1), I recently replaced the countershaft and step pulleys with a hydraulic transmission variable speed drive. With this compact unit in place (Figure 2), I eliminated several annoyances:

1. Time lost in changing speeds by stopping the lathe to move belts.
2. The limited number of speeds attainable with step pulleys.
3. One-directional turning (unless you wired in a reversing drum-switch to the motor).
4. Most importantly, the anxiety associated with turning large, unsymetrical, out-of-round pieces where one may not be quite sure of the consequences the moment the switch is turned on.

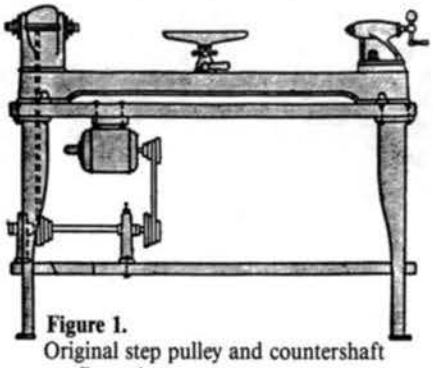

Figure 1.
Original step pulley and countershaft configuration.

Now, with a simple turning of a control knob, I am able to vary the speed (up to a maximum of 2150 rpm) in either direction, with a high level of torque, even at the low end of the speed range. Turning out-of-round pieces can be done safely by starting at zero rpm and slowly increasing the speed to just below the point where vibration becomes a problem, and then progressively increasing the speed as the piece is turned truer.

An hydraulic transmission, sometimes called hydrostatic drive or hydrostatic speed variator, consists of a variable displacement hydraulic pump, fixed displacement motor, and system of valves, all coupling between the input and output shafts. The hydraulic pump is driven by an electric motor through the input shaft. The output shaft, connected to the hydraulic motor, has its speed and direction of rotation governed by a control lever which varies the amount of oil delivered to the motor from the pump. When the lever is in the neutral position, the output shaft speed is zero. Moving the control lever from neutral to forward, produces increased output shaft rotation in one direction; moving the lever from neutral in the opposite direction produces increased shaft rotation in the reverse direction. Although there are many sizes available for a broad range of applications, the lighter duty units intended primarily for lawn equipment and garden tractors are suitable for use on wood lathes. Hydraulic transmissions are common in this type of equipment because, unlike conventional gear-type transmissions which they replace, they have a continuous power curve without peaks and valleys. They can increase available torque by moving a single control lever rather than stopping and shifting gears. Another advantage is that they maintain precise speed under varying load conditions, a very important feature for a woodturner.

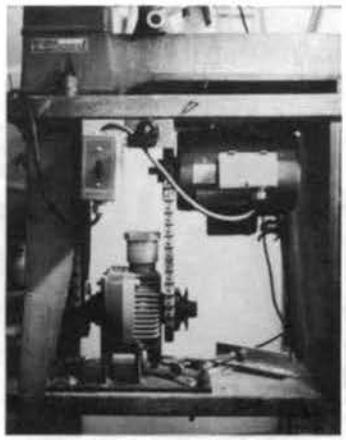

Figure 2. Hydraulic tranmission conversion.

In converting my Rockwell 12-inch lathe, I used an Eaton Model 7 transmission which I obtained new from a supply house specializing in hydraulic parts and equipment. This light duty unit was designed primarily for garden tractors; and unfortunately, it is configured with the control shaft on the bottom. With a lever situated at this low position, changing lathe speeds would be unwieldy. I wanted the control convenient to manipulate with one hand without bending or moving. First, a bracket was fabricated to raise the unit off the bottom bed of the lathe (Figure 2). I then connected the lever to a vernier throttle control cable with its control knob positioned conveniently at waist level near the on-off switch. I like the set-up because of the ease of changing speeds by simply turning the knob, and the fact that it is very difficult to accidentally change speeds if you inadvertently bump the knob.

A 1 hp, 3450 rpm electric motor is connected to the input shaft by means of a pulley and belt. On the output shaft side, a belt connects its pulley to one of the same diameter on the headstock. A greater speed range is possible if you use a larger diameter pulley on the output shaft, but I have found it unnecessary at this point.

Although I am extremely pleased with my conversion, hydraulic transmissions do have some negative aspects. As with all hydraulic systems, it does generate some noise and heat. The noise is somewhat of a whine, but is not uncomfortable. As far as the heat is concerned, the cooling fins must be kept clean; and if you turn in a warm climate, a fan on the input shaft is a must. A safety enclosure must allow air to circulate about the unit for cooling.

All in all, my "new" lathe is a joy to use. I highly recommend using hydraulic transmissions to anyone interested in building a lathe or converting an old one.

J. Paul Fennell is a professional woodturner from Topsfield, MA.

It isn't that they can't see the solution. It is that they can't see the problem.

G. K. Chesterton

EL CHEAPO

Richard G. Warga

When I retired, I resurrected the skills I learned in school shop classes and began woodturning again. I bought an inexpensive lathe and got some help from books. I found myself turning more and more bowls, and found no challenge in spindle turning. I also found myself becoming more and more dissatisfied with my conventional lathe. It just was not comfortable for bowl turning. I looked at some of the bowl turning lathes at the woodworking shop at the local community college; but they were massive, single pedestal contraptions which still vibrated excessively when loaded with an off-center piece of stock. They were also too expensive for my limited hobby budget.

So I designed and built a lathe which is strictly for bowl turning. I call it "El Cheapo," because it was built within my quite restricted budget (Figure 1).

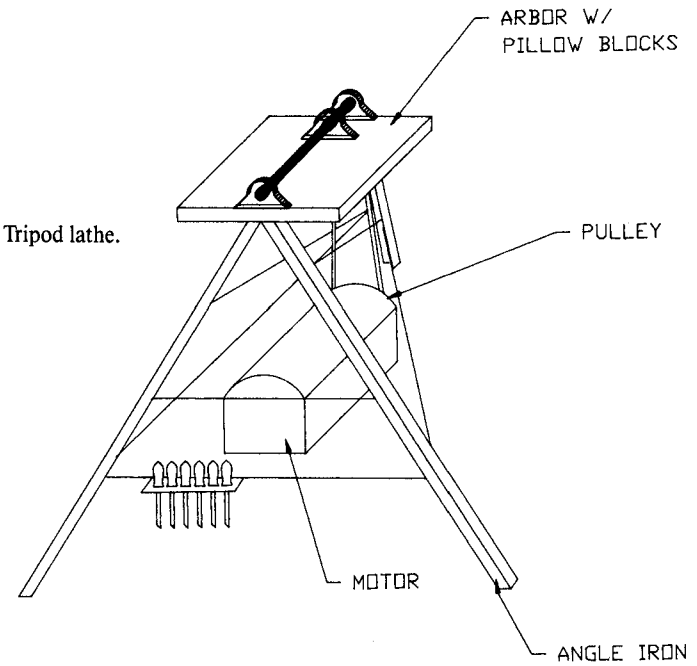

Figure 1. Tripod lathe.

El Cheapo is built on the principle that a triangle is the most rigid geometrical structure. I wanted to make sure that I would not be held to small work pieces, so I built my lathe out of angle iron. I also wanted a portable lathe, so the entire lathe is held together by quarter-inch bolts. I used quarter-inch threaded rod and cut the bolts to size, and then used shake washers to make sure the nuts did not vibrate off. Brazing or welding would have been a lot easier, because I had to drill a lot of holes using a hand drill.

The design is very simple. The three legs come together under an iron plate on which two pillow blocks hold a shaft. A motor is suspended under the plate and drives a pulley which is connected to the motor by a belt. With two matching pulleys, I can get a variety of turning speeds. Because I wanted a greater number of turning speeds, I put a jack shaft over the regular shaft. I find that, in actual practice, I really do not use it very much.

When I first planned the rig, I wanted to put pads under each of the legs for more stability. I found out that the two front legs, which are in a vertical plane, did not need the pads. The rig is, however, unstable from front to back. I had to fasten a pad to the deck by the back leg and then fasten the back leg to that pad. I also found that the back part of the plate had a tendency to vibrate, so I stiffened the plate by using wire and a Spanish windlass from the plate to the horizontal stiffeners.

Notice that I have not given any dimensions. This is because this design lends itself to custom fitting. I have a bad back which will not tolerate any degree of bending, so my version enables me to stand upright when turning. However, as a guide, my dimensions are: front legs, 58 inches; back leg, 60 inches; vertical height from the deck to the shaft, 51 inches; the material is 1 1/2-inch angle iron, 1/4 inch thick; the cross braces are 19 inches off the deck; the spread of the legs is approximately 76 inches; and the brace from which the motor support hangs is 39 inches off the deck.

The tool rest is a miniature version of the lathe except that it has no rear leg. Instead, I connected it to the horizontal front bar with a piece of strap iron which is pegged to a hole in the bar. I also fastened the tool rest stand to the lathe with a piece of bar which is fastened to one of the U-bolts and clamped to the upper horizontal bar. I fastened a piece of the angle iron to a piece of 1 1/2-inch pipe. This was connected to the upright of the tool rest by U-bolts so that I can twist the rest around as I want. The motor switch is on the rest so that I can easily manipulate the motor without any dangerous reaching. It is not as steady as I would like, but I can get by.

I bought the metal, each piece cut to size and with correct angles, from a metalworking shop. The angle iron cost around $75. I already had the pillow block and shaft. The motor is a 1 1/2 horsepower which I bought new (probably the most expensive part of the machine). El Cheapo probably cost about $200, and may even be constructed more cheaply by using 2 x 4's and screwing/gluing the parts together.

Richard G. Warga is an active woodturner from Newtown, PA.

THE OVAL LATHE MECHANISM

Part Two of a Three Part Series

J. Volmer

The term oval has obviously been used to describe this tool since it's invention years ago, although the oval is actually an ellipse. The trammel or ellipsograph, represents the simplest mechanism for drawing an ellipse (Figure 1). The movable arm (1) with the drawing point C is guided with pivot points, A and B, along the slots k_a and k_b by sliders (2) and (4) in tracks in the frame (3). When moving the arm, the pencil in C draws the ellipse k_c onto the plane on which the trammel frame (3) is fixed. The characteristic geometrical parameters are the lengths of the ellipse's half-axis: the major half-axis, a = BC, and the minor half-axis, b = AC. The half-axis' difference is named

$$d = \frac{a - b}{AB}.$$

The greater d is relative to half-axis a or b, respectively, the narrower is the ellipse. In the case d = O, the ellipse becomes a circle. Another special case is the circle k_m around the crosspoint M_o described by arm point, M, the middle point of length AB; ie., the circles' radius is $M_oM = AB/2 = d/2$.

The oval lathe mechanism's theory offers a kinematical equivalent to the trammel: The cardan-circle mechanism (Figure 2). Its crank M_oM carries in pivot M, a toothed wheel (1) with the arm MC mounted. This wheel is engaged with the internal toothed wheel (3) that has double the diameter of wheel (1) and is locked in the frame plane onto which a pencil in point C draws the ellipse k_c. The ellipse's half-axis difference is $d = 2*M_oM$. The double-slider mechanism of the trammel as well as the cardan-circle mechanism can serve as the basic mechanism for the oval lathe.

Imagine that we inverse the trammel mechanism (Figure 3): Lock the arm (1) in place and make the frame (3) with the track-cross and the ellipse fixed, not movable. That means the trammel arm (1) (Figure 1) becomes the frame (1) (Figure 3) of the oval-lathe mechanism, and the trammel frame (3) (Figure 1) is now the

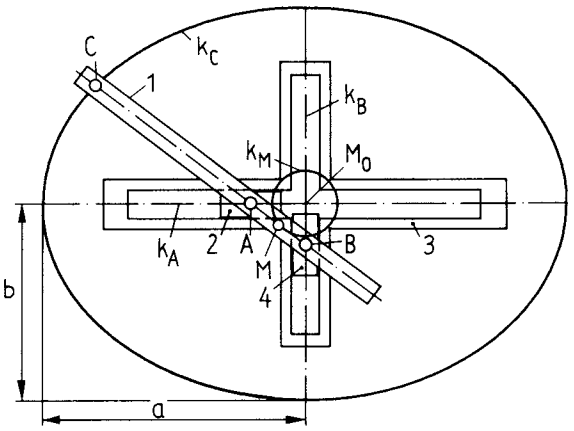

Figure 1. Trammel or Ellipsograph.

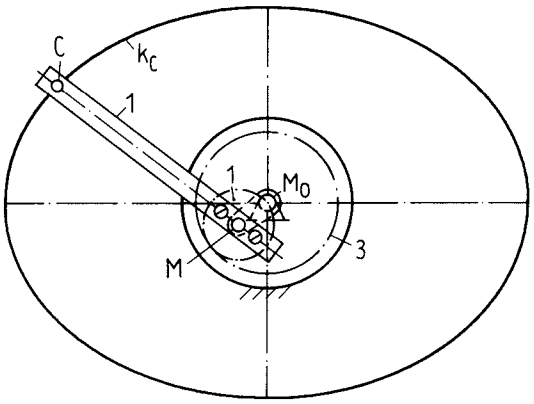

Figure 2. Cardan-circle.

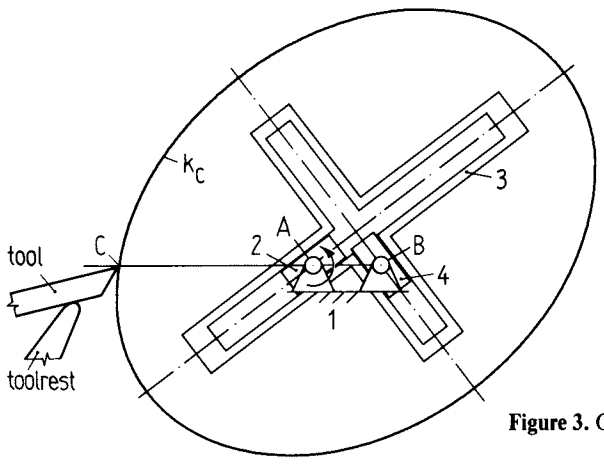

Figure 3. Oval lathe sliding mechanism.

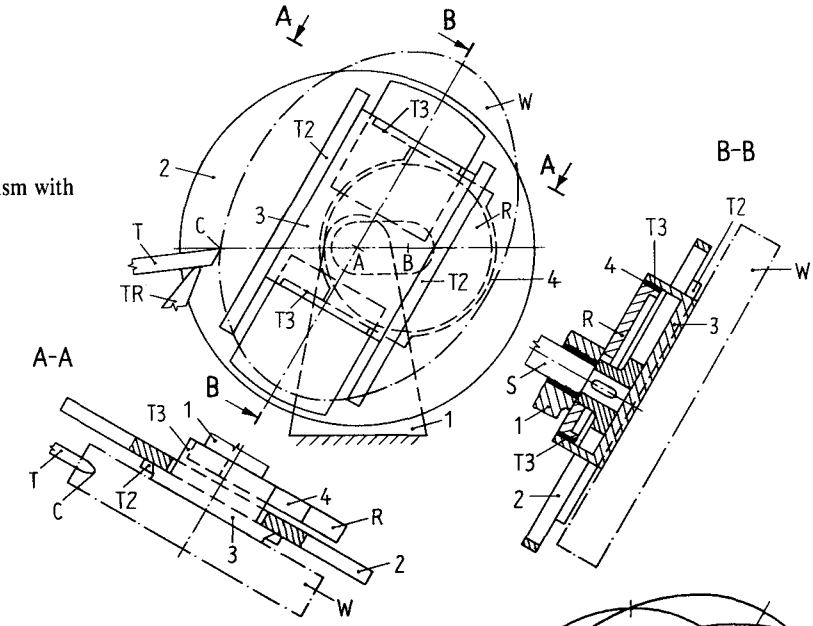

Figure 4. Design or oval lathe mechanism with sections AA and BB.

part (3) (Figure 3) on which the work-piece is mounted. Point C fixed in the frame (1) is not to be seen as the cutting point of the tool's edge that cuts the ellipse k_c into the work-piece mounted onto part (3). The moving pivot points A and B of the trammel change to the fixed center points A and B in the frame of the oval lathe mechanism.

The simplified design performance of the oval lathe mechanism is shown in Figure 4. In this figure, the numeration of the parts moving relatively in the frame (1), the head stock, is equal to that in the scheme of the oval lathe mechanism in Figure 3. The center plate (2) is screwed onto the driven spindle S and provided with dovetailed tracks T2 or slider (3) on which the work-piece W is to be mounted. Slider (3) possesses another pair of tracks T3 keyed to adequate tracks on the collar plate (4) that fit over and move around the ring R and adjustably screwed onto the head stock (1). The ring with center axis B can be shifted off the center axis A of spindle S. The distance AB is equal to the difference d of the ellipses' half-axis. If the ring is centered; ie, d = O, the lathe will turn circular pieces. The cutting point C of tool T supported by the tool rest TR cuts the ellipse k_c onto work-piece W.

How does the work-piece move on the oval lathe? The work-piece is attached to the slider (3) in the centerpiece (2) (Figure 4), and for half a revolution of the center plate or of the driven spindle, respectively, the elliptical work on the slider (3) runs through it's positions (Figure 5). During this half revolution, the tool edge's cutting point C cuts half the ellipse, but the center point M_o of the ellipse runs along the entire circle k_{mo} around center M (Figure 5). The circle diameter is AB. Since the center point M_o is the common gravity center of the slider (3) and the work-piece (Figure 4), the centrifugal force F_3 of their weight is directed from M to M_o. It is constant, but rotates around M with twice the revolutions per minute (rpm) of the center plate. This force causes the vibration of the oval lathe and compels the turner to bolt his lathe securely to the floor and to limit the working speed to a very low, inefficient rate.

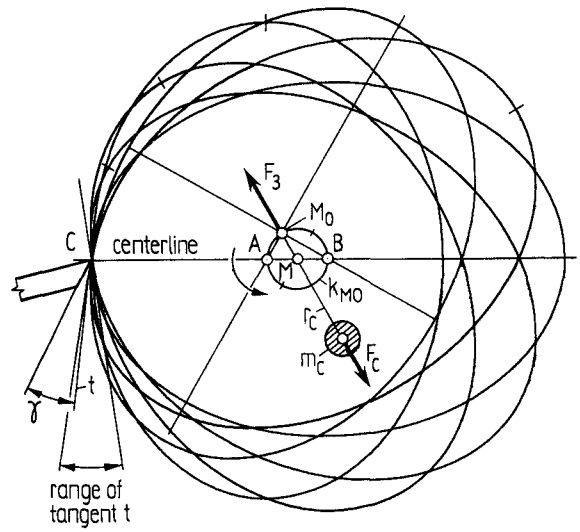

Figure 5. Oval lathe mechanism.

The oval lathe I use has a constant counterweight rotating diametrically with M_o around M with an adjustable distance r_c from M. Its centrifugal force F_c is oppositely directed to force F_3. The equality of both centrifugal forces necessary for balancing the lathe yield an equation for the distance r:

$$r_c = \frac{d}{2} \times \frac{m_3 + m_w}{m_c}.$$

The distance r_c of the constant counterweight, m_c, depends on the difference, d, of the ellipse's half-axis or on the eccentricity of ring R (Figure 4), respectively, the slider weight m_3 and the work's weight m_w. On the basis of this simple equation, the turner has to calculate the distance, r, after having weighed the work-piece (m_w). The weights, m_3 and m_c, are constant machine parameters.

For further reading (in German):

Volmer, J.: Ovaldrehen aus neuer Sicht. Holztechnologie, Leipzig/GDR 26 (1985) 1, S. 23-26.

Volmer, J.: Fuhrungsgetriebe zur Herstellung elliptischer Werkstucke. Maschinenbautechnik, Berlin/GDR 34 (1985) 8, S. 340-344.

Dr. J. Volmer is a professor and oval turner from the German Democratic Republic. Part III will discuss the use and operation of the oval lathe.

The Rain Forest Dilemma

COMMENTARY ON EXOTICS

Mitch Talcove

Figure 1. Cocobolo log in transport from the Mexican rain forest.

In the past couple of years, the subject of exotic woods and the tropical rain forests has been a major controversy within the woodworking industry. A few "environmental" organizations are urging woodworkers to avoid these woods, thinking they might be helping. I have read articles by fellow woodworkers opposed to exotics, mostly those who do not use them anyway, and I thought it might be time for a logger/sawmill owner and supplier to make a statement on this subject.

As many opposed to exotic woods would like to portray me as the "villain," I would like to state that I'm a family man with two young children who does care about the environment and the future. During the past twelve years, I have harvested logs from the tropics of Mexico and Central America, so I have accurate knowledge of what is really happening, and I have had the time to reflect upon the nature of my business.

"Exotics" has come to refer to all imported foreign woods. They include the precious, high quality woods, such as rosewood, ebony, and mahogany, as well as the construction and furniture grade woods such as lauan, apitong, jelutong, ramin, rubber wood, and teak. The valuable exotic woods are not harvested by clear-cutting. They do not grow in large stands, such as the redwoods and oaks, but are spotty within a growing region, making them very difficult to harvest. This fact, and the low yield from the logs, are the reasons for their high prices. On the other hand, the construction grade timbers do grow in large stands and can be inexpensively harvested. It is these woods whose cutting has lead to deforestation, primarily in the Asian countries.

Mexico, from where much of my wood comes, is one of the most difficult countries in Latin America to legally export raw materials, such as hardwoods. Control over logging, milling, transport, and exportation is extensive, with heavy fines and confiscation of equipment and vehicles to those who don't care to comply. In the last year, the new government of President Salina de Gortarl has cracked down hard on violators, with contraband wood dealers finding themselves along side drug dealers in jail.

We are showing in Mexico that industry and the environment can thrive together through careful forest management. We cut mature, marked trees by the Forestry Department, and the logs are brought out of the forest by mules with skids. Within two years, these areas will again be overgrown, leaving trees to mature for future generations. Such practices prevent the out-of-control cutting which has turned Haiti's rain forest into firewood.

However, the major source of deforestation, especially in South America, is slashing and burning. This practice does not serve our industry in any manner and is done for one reason only: land for profit. The rain forests are being cleared for marginal agriculture and grazing purposes, because that is where the current short-term profit motive resides.

When we purchase hardwoods from these communities, we are making the forest a valuable resource which is renewable. We provide people with a livelihood without permanently disturbing their land, and through taxes and duties, we are providing third world countries with hard currency to pay their debts. On the other hand, by banning or boycotting exotic hardwoods, we make the rain forest less valuable to conserve, and more likely that the people will pursue other livelihoods involving forest destruction.

My recommendation is to patronize reputable wood dealers who work within the legal process and follow forest management procedures. This serves both the environment and the economic needs of the region. I also urge woodworkers to become activitists in applying pressure on foreign governments to stop slashing and burning, along with subsidies to industries which are environmentally destructive.

I myself, would love to see some of these anti-exotic protestors spend some time in the tropics and learn what the real problems are. Then, they might begin to address real solutions, rather than just singing their protest songs playing guitars made of rosewood, mahogany, and ebony.

Mitch Talcove owns Tropical Exotic Hardwoods of Latin America, a wholesale Mexican tropical wood importer located in Carlsbad, CA.

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Man shapes himself through decisions that shape his environment.

Rene Dubos

LOCAL CHAPTER UPDATE

Bob Jarrett

A survey was sent out to all clubs requesting some general interest questions. The survey asked the clubs to summarize the type of activities which are successful. Since this is the first article by this Editor, he is asking for your input. Contact Bob Jarrett, 1928 Grassland Dr., Norman, OK 73072 with your ideas.

CLUB ACTIVITIES

Many activities seem to be common to many, if not all, clubs. Demonstrations by well-known turners head the list. Many clubs asked for some type of networking to help with scheduling of the turners. Interestingly, there were no comments about the costs involved. I suspect that this may be due to the great bargain most instructors given local clubs.

Clubs scheduled raffles on a regular basis. Items raffled tended to run the gamut of ideas. Clubs used the money for a number of different projects.

The second most popular activity is the presentation and discussion of turned items brought by club members. A common complaint is that only a few members bring work. In at least one club, a member had to bring a new piece to get in the door.

Most clubs supplied demonstrations at a wide variety of events. They also displayed their work in a number of places. Many times the two activities coincide. Another popular activity is a chain saw demonstration and lecture that stresses safety. Visits to saw mills also proved to be a popular activity. Many clubs also provide, either formally or informally, the opportunity to buy or trade wood.

Many of the clubs are making arrangements to participate in the Totem Pole Project at the 1990 AAW Symposium at Arrowmont. This is an opportunity to make a lasting contribution to turning and to Arrowmont. Many clubs have some form of a turning competition in which they have given the material to be used to their members and had them return it as a finished piece at the next meeting. Many clubs also bought items in bulk at a considerable savings for their members.

LOCAL CLUBS

Bay Area Woodturners
Meets monthly, day varies. Contact Ted Holmsen, 20 Mt. Scott Ct., Clayton, CA 94517.

Blue Ridge Woodturners
Monthly, September through May; one summer meeting at Patrick Henry High School. Contact David Yeatts, 502 Aragona Drive, Vinton, VA 24179.

Pikes Peak Woodturners
Meets last Thursday of the month at the Colorado Woodworkers Supply, 935 E. Fillmore, Colorado Springs, CO 80907. Contact Michael Gombert, 4105 Stargrass Drive, Colorado Springs, CO 80918.

Nutmeg Woodturners League
Meets the third Monday of every odd numbered month at 7:00 PM at the Brookfield Craft Center, Brookfield, CT. Contact Andy Barnum, 6 Sunset Ridge, Carmel, NY 10512.

North Coast Woodturners
Meets second Saturday of the month at Coventry High School, 9:30-12:00. Contact Dave Hout, 4124 Lake Vista Road, Akron, OH 44319.

South Florida Woodturners Guild
Meets first Thursday of the month at the Cutter Ridge Middle School Shop. Contact Steve Steinspring, 178961 SW 280th Street, Homestead, FL 33031.

Central Oklahoma Woodturners
Meets second Tuesday of the even numbered months. Contact Bill Porterfield, 3605 Geraldine, Oklahoma City, OK. 942-3818

Woodturners of Northern Illinois
Meets second Tuesday of the Month. Contact John Zych, 648 N. Prairie Avenue, Mundelein, IL 60060.

BOOK REVIEW

Paul Korbach

Woodturning, by Klaus Pracht. Dover Publications, Inc., NY. Paperback, $18.95. (German edition, 1987. First English publishing, Dryad Press, 1988. Large Format, 8 1/2 by 11 inches)

This book is 224 pages long with 8 pages of color prints and only ten pages are without one to eight or more pictures or sketches. It is indeed a profusely illustrated book. However, the text is brief, and frequently not well keyed to the illustrations. In my opinion, this is not a book for the beginner. For example, there is insufficient guidance on how to position a gouge initially on a bevel or cove, or how and when to roll it. The numerous illustrations are not that clear on this and other points of interest to a beginner. The advantage of high speed steel over carbon steel for tools is not mentioned.

This is not a book that will provide a great deal for the advanced turner either. For them it will be a book to browse. The intermediate turner will likely be the one to find this book most useful. There are many design hints and numerous project possibilities in the extensive 128-page Uses section. These include containers (plates, bowls, boxes, jars), household and tableware (egg cups, peppermills), furnishings (candleholders, lamps), toys, furniture, furniture parts, and fitments (banisters, newels, door panels). There is a very brief three-page special techniques section on oval, angular, and eccentric turning that was interesting.

Another drawback is that there is no index. However, the Table of Contents is fairly detailed. The book was essentially free of bothersome typographical errors, the type and illustrations were clear and crisp. Finally, I enjoyed the book and believe other woodturners will, too.

Dr. Paul F. Korbach is a turner from Baytown, TX. Mr. Korbach is a frequent contributor to the Journal.

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