American Woodturner

The Journal of the American Association of Woodturners September 1991 $5.00 Vol. 6, No. 3

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

PRESIDENT'S PAGE

Alan Lacer, AAW President

At our last symposium there was much talk concerning what our organization could offer to its members. One of the ideas had to do with mini-conferences or specialized workshops. Just as a thought we discussed that the AAW should consider doing such an event for people new to woodturning. Also mentioned was the idea of something similar for the seasoned turner—perhaps a conference where the process of turning was not even part of the agenda.

The approach for the first group could conceivably be to have three groups of 10-15 people each that would rotate between a classroom phase, a demonstration phase, and a hands-on phase. A three-day conference would allow participants one day in each mode and exposure to three different instructors. I strongly feel that this type of event would not just be for the benefit of those individuals attending but could have a modest impact upon the craft (provided we held enough of these). I say this because it would have the potential of raising skill levels, exposing new individuals to strong techniques, forms, and work. Such an event might even help counter the mentality that "anything goes" and "all work is considered equal"—this is simply not true! There certainly is good turning and better turning, but maybe not the "best" turning. This is accurate on all fronts, whether we are talking museum pieces or mass produced items, true in terms of considering a work on its own terms. We can do this without getting into lengthy discussions of "standards," a word that does not fly well with turners in this country.

The tougher nut to crack would be holding an event for experienced turners. What topics would be covered and who would come? A couple of obstacles come to mind immediately. First, I have spent considerable time around woodworkers other than just turners and they share a common affliction: once they get the fundamentals they feel that's all there is—and they seem to stop learning through reading, classes, or exposure to others in the field. Learning does take place in their work experience. One's work, however, may only be a repetition of current habits and knowledge, and one could easily lack sufficient insight and good judgment to learn from past experiences. And in my own experience, learning in isolation is a very slow and inefficient approach. I have always believed that one's work could always be refined, developed, or done better. So why the reluctance to learn in a more direct way? It seems that once someone thinks of himself or herself as a "professional" (whatever that is) the individual stops developing. The problem is that some of the work done by "professionals" looks like something left behind after the circus has passed by (come to think of it, I've made a few of those myself). If a person experiences some success the issue of development seems a silly consideration. And if the person is struggling to survive, then learning is viewed as a luxury item.

Other fields do not seem so afflicted. Professions from journalism to agronomy to electronics to food preparation are not afraid to offer an "advanced" workshop or even conferences. Even in the other crafts we have heard of a "surface design conference" with potters and several specialized conferences for those interested in finishes. So why not something in our field for the more experienced turner?

Turning also lacks a university forum that many other crafts enjoy, offering them the capacity to investigate areas other than just technique. In all fairness, several craft schools have tried an "advanced" class, but hardly anyone signed up or, when they did come, it was obvious that many participants lacked the foundation or interest to deal with the topics selected by the instructor.

We are probably not ready for a "lip conference" or a conference on creative ways to sign your work. But we could benefit by holding a micro conference (maybe 25-50 participants) that looked at one or several topics such as design, marketing, creativity, production methods, other visual arts such as glass and pottery, finishing options, aesthetics, turning and incorporating other materials, and surface treatment? At several of the AAW conference we have held panel discussions that have approached such issues. Unfortuantely, the time seemed to always be rather limited for a full investigation of the topic.

These notions are generated from our belief that this organization should be inclusive of turners of many levels, so we should, therefore, try to address both ends of the skill scale. If you have thoughts on the above concepts, please let us know.

CALL FOR NOMINATIONS TO THE AAW BOARD OF DIRECTORS

In accordance with AAW's bylaws, we are now entertaining nominations for three board positions. Individuals elected will hold office for a three-year term and may run for a subsequent three-year term. These three positions are presently occupied by Palmer Sharpless (just finishing two, three-year terms) and Alan Lacer and Bonnie Klein (each just finishing one, three-year term and are therefore eligible to run again).

Procedure

1. Nominations must be received in our AAW office no later than October 10, 1991. Send them to **AAW, Board Nominations, 667 Harriet Ave., Shoreview, MN 55126.**
2. Individuals may nominate themselves or others.
3. All nominees must be current AAW members in good standing.
4. Nominees must submit a brief statement describing his or her reasons and qualifications for seeking a board position.
5. In order for a nomination to be valid, a signed statement of the nominee's willingness to run must accompany the qualifications statement.

Next Steps

1. The December journal will contain the statements of individuals whose statements were received by October 10, 1991.
2. A ballot will be mailed, first class, to all AAW members in January 1991, along with renewal notices.
3. All votes must be received in our office by February 15, 1992.
4. The new board members will be notified by March 1, 1992

American Woodturner

Vol. 6, No. 3 September 1991

AMERICAN WOODTURNER (Pending) is published quarterly by the American Association of Woodturners, 667 Harriet Avenue, St. Paul, MN 55126. Second-class postage paid at St. Paul, MN and additional mailing offices.

POSTMASTER: Send address changes to AMERICAN WOODTURNERS, 667 Harriet Avenue, Shoreview, MN 55126

Contents

On the Cover

Michael Lee turning a desk clock.
Photo by Dennis Siporski.

American Woodturner is published quarterly, March, June, September, and December, by the American Association of Woodturners. Yearly membership in the American Association of Woodturners is $20 U.S.A., $30 Canada, and $40 overseas and includes a subscription to *American Woodturner*. Send dues to Mary Redig, AAW Administrator, 667 Harriet Avenue, Shoreview, MN 55126, U.S.A. Send articles and advertising to the Editor.

TURN YOUR CHRISTMAS "INSIDE OUT"

Michael F. Kehs
Illustrations by Joseph Larkins

My first encounter with an inside-out turning was at a woodcarving show. It was a turning of a Christmas tree, and I was intrigued by this style of turning. That turning was a square block of wood with an open silhouette of a Christmas tree on each of its four sides. The inside had been turned and this turning defined the tree's outline.

What is an inside-out turning? It is a spindle turning with both ends left square which is then cut or separated into four pieces lengthwise. The four outside corners are rotated inward, resulting in four "windows" or silhouettes (figures 1a and 1b). The turned shape of the spindle dictates the shape of the silhouette and will produce a symmetrical pattern. An asymmetrical silhouette requires two different, but matched turnings.

Any outline drawing can be turned inside-out. Draw a center line through the design as shown in figure 2. I will be describing the process involved in turning a Santa Claus head inside-out (photos 1-5). The profile of Santa is asymmetrical, therefore, it will need to be made from two turnings. One will be the front profile or face, and the other will be the back profile.

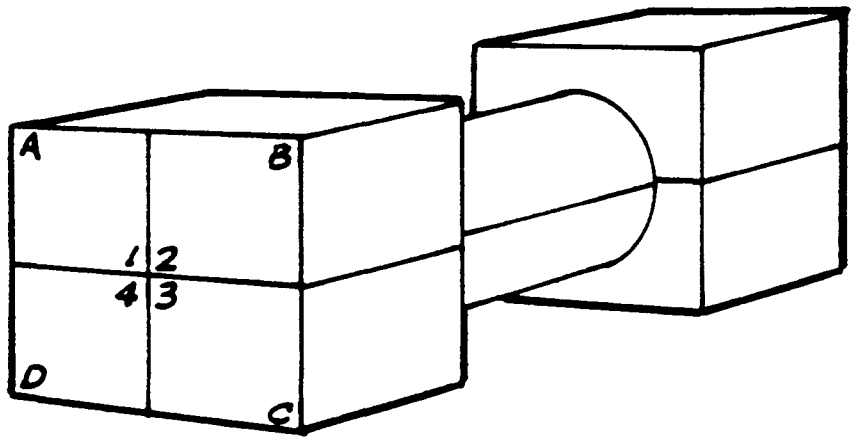


Figure 1a

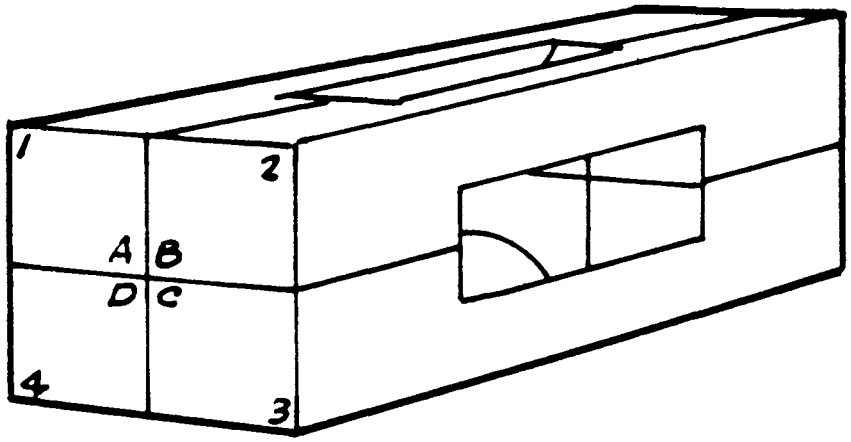


Figure 1b

Materials needed:

- 8 pieces of hardwood, 1 1/2-inches square by 8-inches long
- 2 shop-made wooden chucks that are recessed 1/4-inch deep and 3-inches square. Mount one recessed chuck on a faceplate and use the second at the tailstock end (figure 3).

Steps in turning:

1. Arrange four of the eight pieces into a 3-inch square by 8-inch long block. Do not glue.
2. Mark the top and bottom limits of the profile on the center of the work piece as in figure 4.
3. Place the four pieces into the wooden chucks on the lathe. A snug fit is best. In order for this process to be successful, the center of the recess in the chucks must be centered with the lathe spindle.
4. Scribe the top and bottom marks of the profile with a skew chisel.

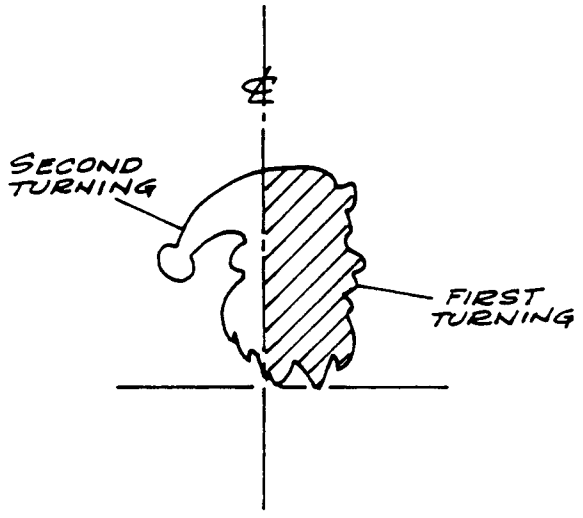


Figure 2

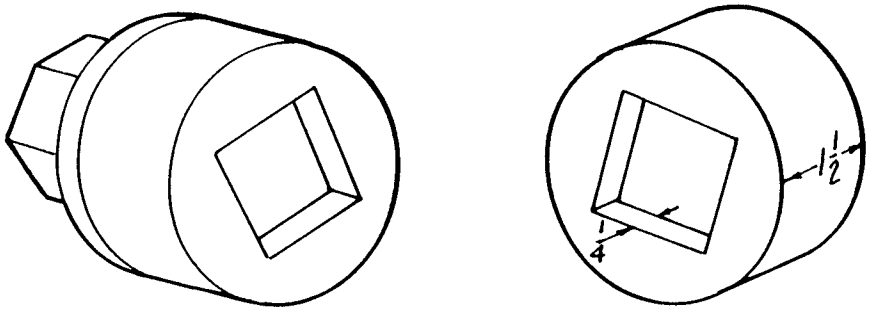


Figure 3

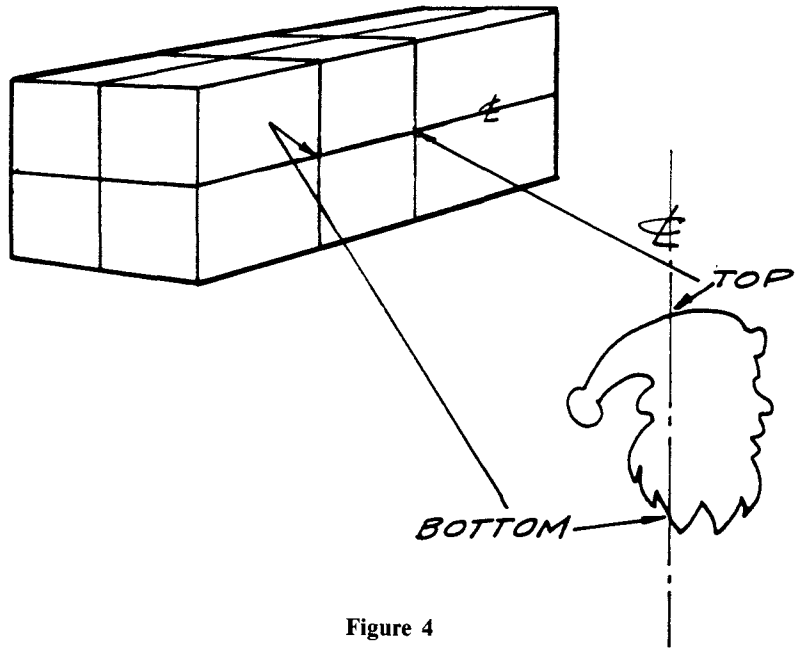


Figure 4

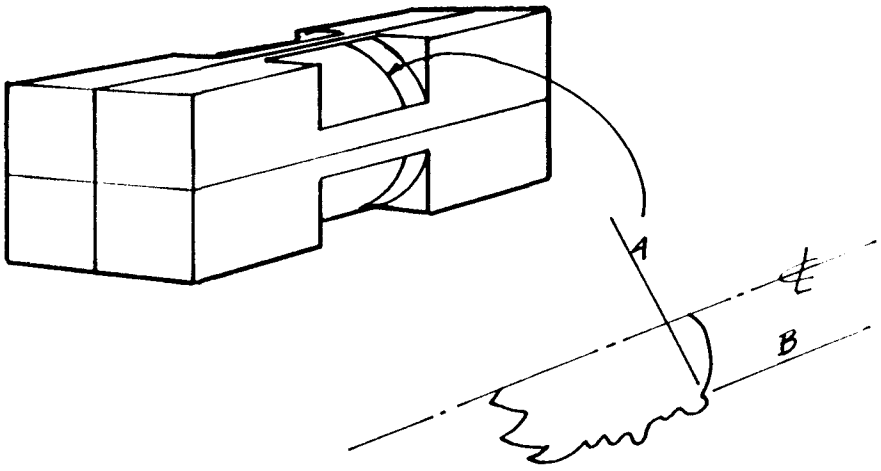


Figure 5

5. Remove corners with a gouge between the scribed marks, leaving an almost round cylinder. Leave small flats on each side of the turning.
6. Mark the first prominent point from the top (figure 5). A = distance from top mark, B = depth of cut.
7. Cut to the proper depth with a parting tool or a narrow scraper (figure 6). To measure depth of cut, hold a straight edge on the flat side of the turning, measuring into the cut from that reference point.
8. Shape from scribeline to mark "A" with a gouge.
9. Repeat steps 6 through 8 for each prominent point. (It will be better to execute some cuts with specially shaped scrapers made from files, file tangs, tool steel, or old screwdrivers.)
10. After all points have been found and shaped, take one of the four pieces of the turning and hold it against your drawing to determine whether or not you need to remove more wood.
11. When you are satisfied, hold one finished piece against one of the pieces to be used for the second turning and mark the top and bottom limits of the design.
12. Repeat steps 3 through 10 for the back profile of the turning.

Note: Turning the tassle on the Santa's cap is tricky and somewhat scary, but success without risk is not as sweet. Turning this requires a special scraper (figure 7). This tool has to be rotated into the wood. Start with the handle to the left. As the tip enters the wood, rotate the tool to the right until the handle is perpendicular to the lathe. Push the tool in and pull it out slightly and rotate it out to remove it from the turning (figure 8).

13. Take two quarters of the face turning and two quarters of the back of the head turning and glue up as shown in figure 9 and photo 4.
14. Now that Santa has come to life, put the glued-up block back into the lathe and turn the outside to your favorite shape. I have chosen the Christmas tree ball. This will be hung on our Christmas tree.

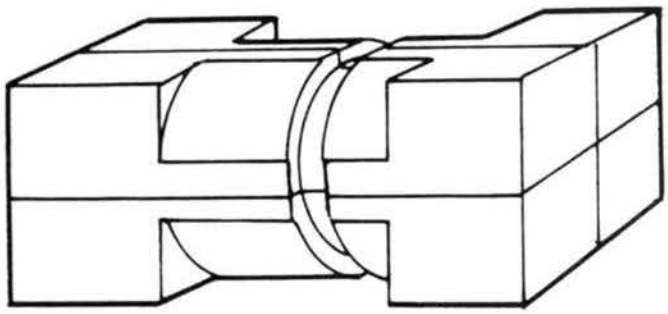


Figure 6

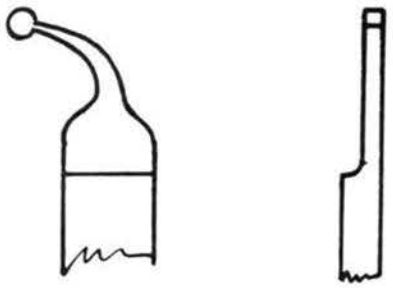


Figure 7

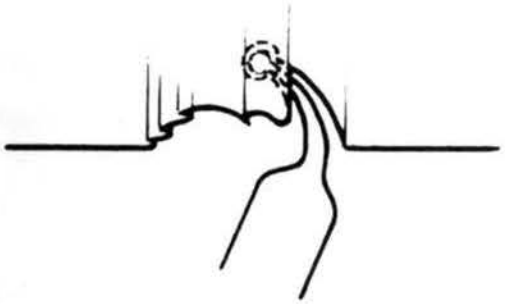
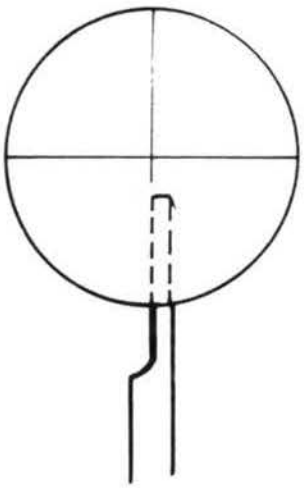


Figure 8



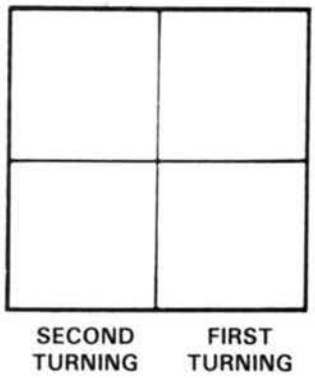


Figure 9

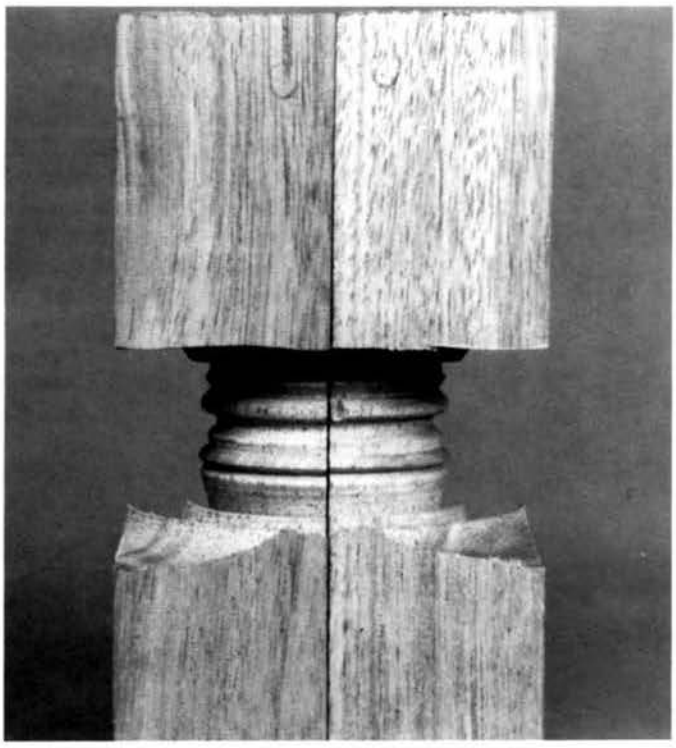


Photo 1. Santa face outlined, spindle turned.

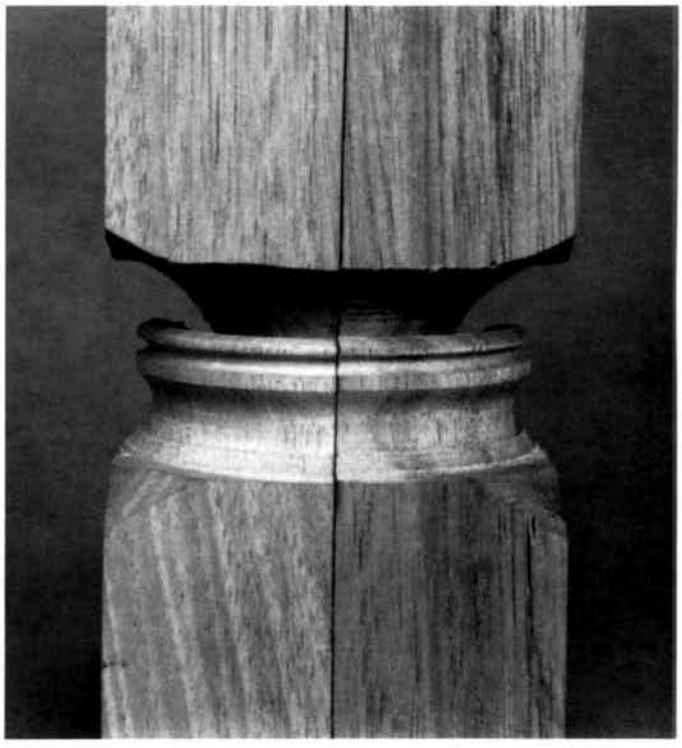


Photo 2. Santa cap outlined, spindle turned.

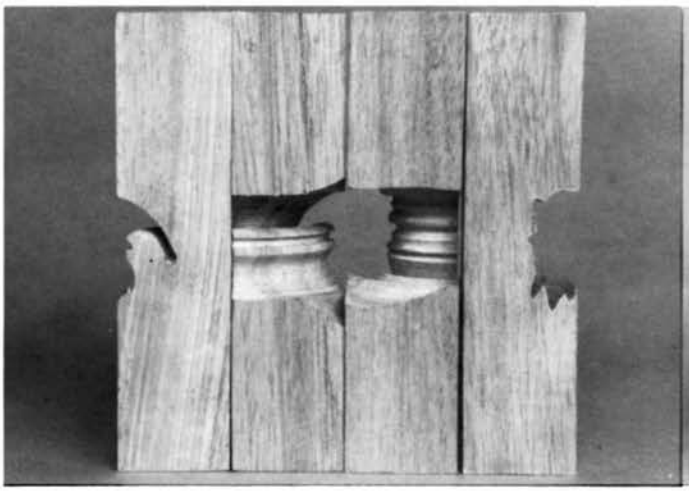


Photo 3. Santa head silhouette, face and cap spindle turned.

Photo 7. Inside-out nude, spindle turned side.

Photo 8. Nude silhouette.

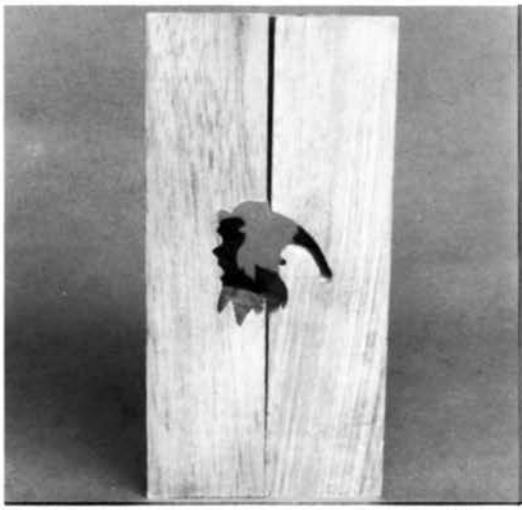


Photo 4. Santa head ready to glue together.

Photo 5. Finished Santa head. Hollow tree ornament.

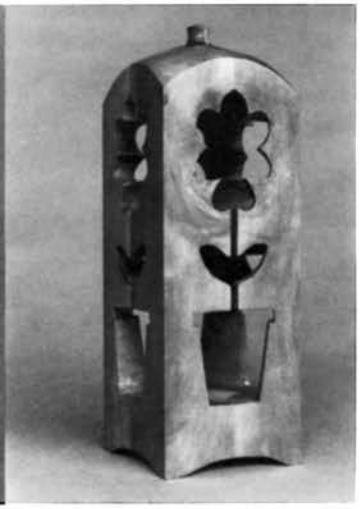


Photo 9. Flower decoration.

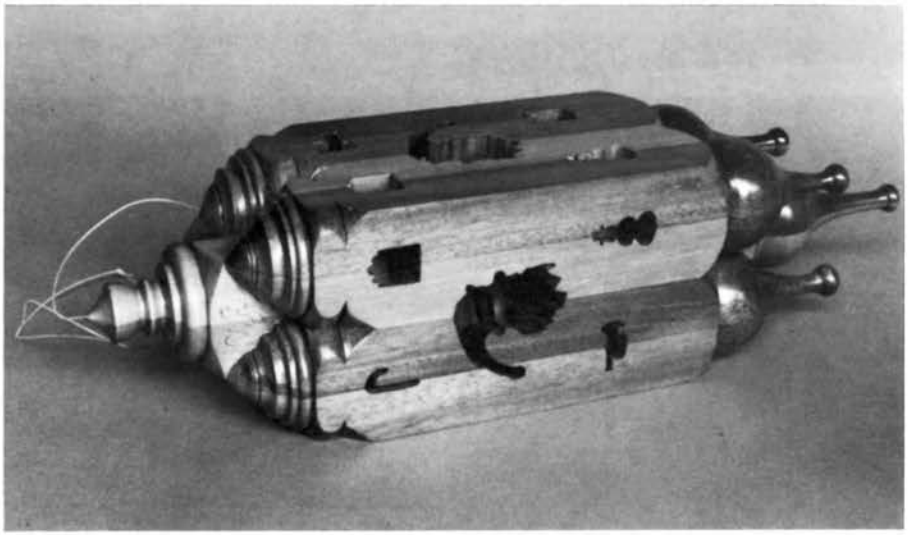


Photo 6. Side view of Kehs' "An Inside Out Christmas" pictured on back cover.

The possibilities for inside out turnings are boundless. They range from the simple Christmas tree, star, or snowman, to the intricate details of a flower or outline of a nude, all the way to the more complex theme-turning entitled "An Inside Out Christmas" on the back cover of the journal. Inside-out turnings will stimulate your ability to see shapes from the wood lathe in a new way as well as be a challenge to your skill, techniques, and design practice. Good luck as you try to turn "inside out." ❍

Mike Kehs is an enthusiastic woodturner and woodcarver from Quakertown, Pennsylvania.

TURN A HOLIDAY BELL

Robert Rosand

Traditionally, my sales at craft shows and those of my fellow craftsmen go up as the holidays approach, and in the past few years, holiday-related turnings have become an important part of my inventory. One of the most popular items is a bell that I turn, usually in collaboration with my wife, who is a painter. The bells need not be painted, since the plain wood speaks for itself.

No special tools are needed to turn this piece. I generally use a small roughing-out gouge, a small skew, a 3/8-inch gouge, and a round-nosed scraper. Any turning stock 2 3/4 inches square and about 4 inches long should be sufficient for one bell. I have a large supply of oak cutoffs from a local cabinet shop, so I glue up 1/2-inch strips to construct many of the bells. The visual effect of the laminations is very pleasing, however, tight glue joints are a must.

The finished bell is about 2 1/2 inches in diameter by about 2 1/8 inches high. It could be larger or smaller, depending on personal taste; just keep proportion in mind.

I begin by roughing the square stock to a cylinder between centers, then holding it in a three-jaw chuck. If a three-jaw chuck is not available, turn a tenon on the bell stock and glue that to a waste block on a faceplate. True up what will be the bottom edge of the bell, and then shape the exterior, but not yet rounding off the top of the bell (photo 1). You are now ready to begin hollowing the interior.

First, drill a 3/8-inch hole about 2 inches deep. Next, use a 3/8-inch gouge, working from the center out to remove most of the interior of the bell, then a sheer scraping motion to refine the lip (photo 2). What cannot be removed with a gouge can be excavated with a round-nosed scraper. The drilled hole will determine how far to scrape. The bell should be turned to about 1/8-inch thick. Sand the interior with 80-grit sandpaper.

Return now to the exterior of the bell. Sand the trumpet portion, then refine the curved top. Sand that and cut the finial. Part the bell from the lathe after applying a coat of sanding sealer.

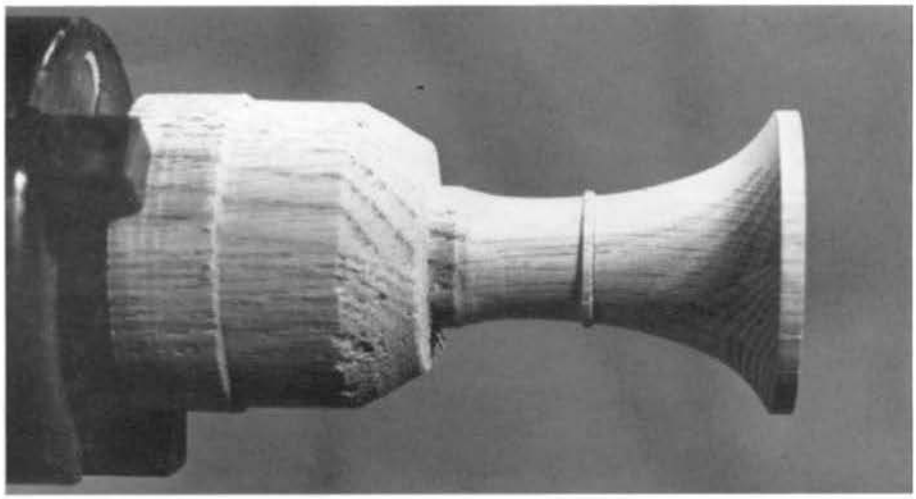


Photo 1. Outside of the bell turned first.

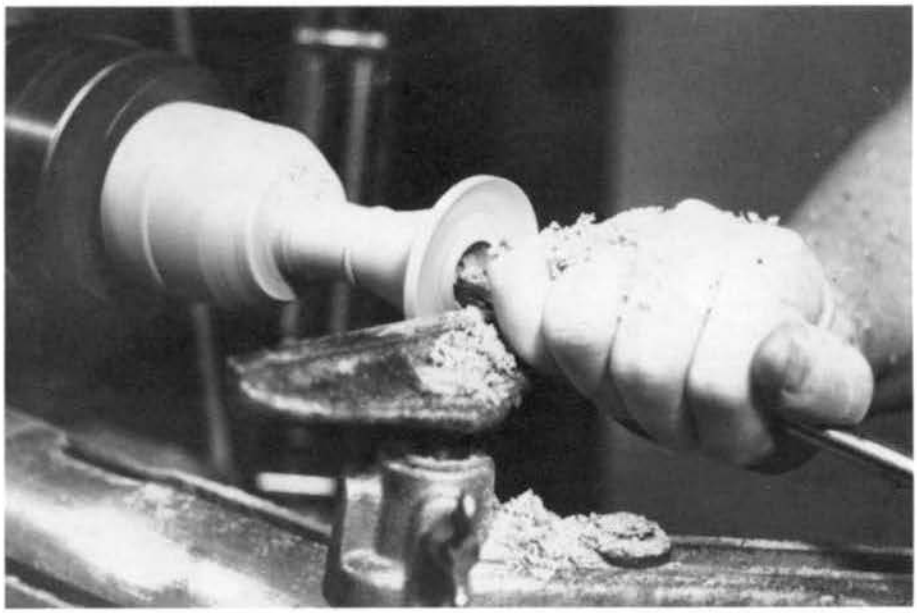


Photo 2. Hollowing out the inside of the bell.

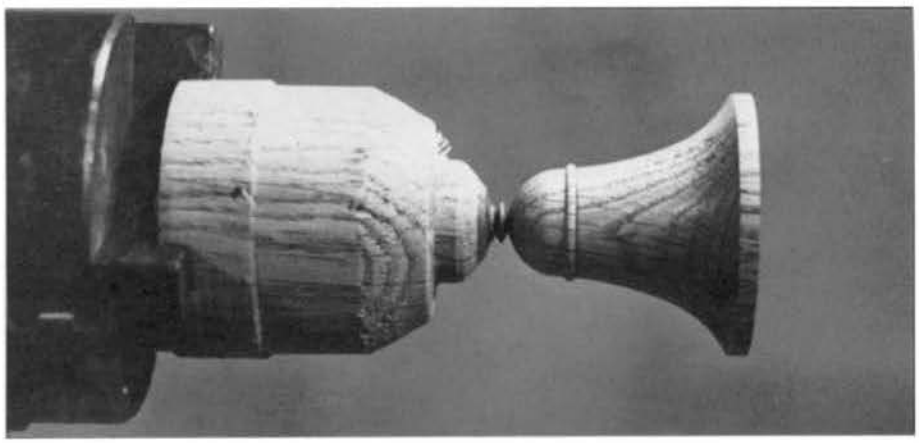


Photo 3. Ready to part off of the lathe.

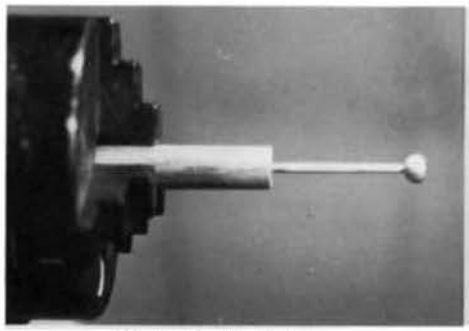


Photo 4. Bell clapper.

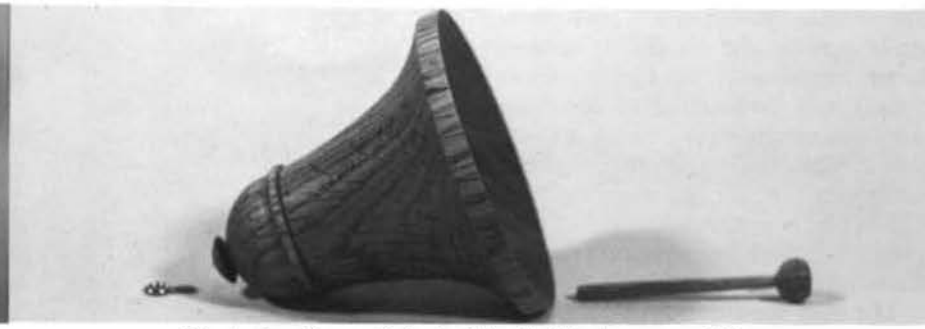


Photo 5. Parts of the holiday bell before assembling.

Photo 6. Bells, turned by Robert Rosand and painted by Susan Rosand.

Drill a small hole through the top of the finial into the interior of the bell in order to attach a clapper with a small brass wire. The clapper is about 1 7/8 inches long and about 3/8 inches at its widest diameter. Turn this in a three-jaw chuck (photo 4). Epoxy a small piece of brass wire into the end of the clapper, then insert the wire into the hole in the bell. Clip the wire off at the appropriate length. A small brass screw eye keeps the whole thing in place. This method also allows some movement in the clapper and avoids broken bells by some curious customers. (Yes, some people will ask you why the bells don't ring.)

Before assembling the bell, I flock the interior, generally with red or maroon. The brightness adds to the holdiay look of the finished product. (This is why I only sanded the interior with 80-grit sandpaper.) Flocking material is available through Woodcraft Supply in Provo, Utah, and is easy to apply.

At this point, I spray about half of the bells with Deft semi-gloss lacquer. My wife, Susan, base-coats the rest and paints winter scenes on them. When dry, I also spray them with lacquer. The finishing touch is a ribbon attached to the brass screw eye. These are our best sellers, and I am indeed fortunate to have Susan as a collaborator. ◎

Robert Rosand is a self-taught, professional woodturner. He lives in Bloomsburg, Pennsylvania.

CHRISTMAS TREE ORNAMENT

Robert Rosand

Last year at a local craft show, Jay Weber showed me a tree ornament that he had turned. It seemed to be a good seller for him, so I was bound and determined to come up with an ornament variation of my own. What follows is probably not an original design, but it is the first object I have ever made that I cannot produce enough of, especially around Christmas time.

The only special tool that you will need is a "bent angle" tool like the ones originated by David Ellsworth. The one I use for hollowing the ornaments is simply a piece of 1/4-inch mild steel with a short piece of 3/16-inch high-speed steel silver soldered at about a 40-degree angle. Other than that, I use a 1/4-inch round-nosed scraper, a spindle gouge, a small skew, and a small roughing-out gouge.

The finished ornament measures about 2 1/2 inches in diameter and about 6 inches long, but could easily be larger or smaller depending on personal taste or woods available.

Begin by gluing the "globe" stock to a piece of waste wood. This, in turn, is held by a three-jaw chuck. (Fastening it to a faceplate works just as well). I turn the square down to a cylinder or a globe, making sure that enough material is left on the waste-block side to allow the interior to be excavated (photo 1). Drill a 1/2-inch hole all the way through the globe into the waste block, and then hollow the interior, using the 1/4-inch round-nose scraper and the bent angle tool (photo 2). There is no need to be particular about the interior; the idea is to remove mass so that the ornament is light and does not weigh down the tree. Once the piece is hollowed, refine the shape and sand, apply a coat of sanding sealer, and part the globe from the waste block. Keep in mind that you have drilled a hole through the ornament when parting it from the waste block.

At this point, you have a hollowed globe with a 1/2-inch hole in the top and bottom. The next step is to make the "icicle" that hangs down (photo 3). I start with a 1 1/2-inch cylinder about 6 inches long held in my three-jaw chuck. (Again, you can also glue the cylinder into a piece of scrap

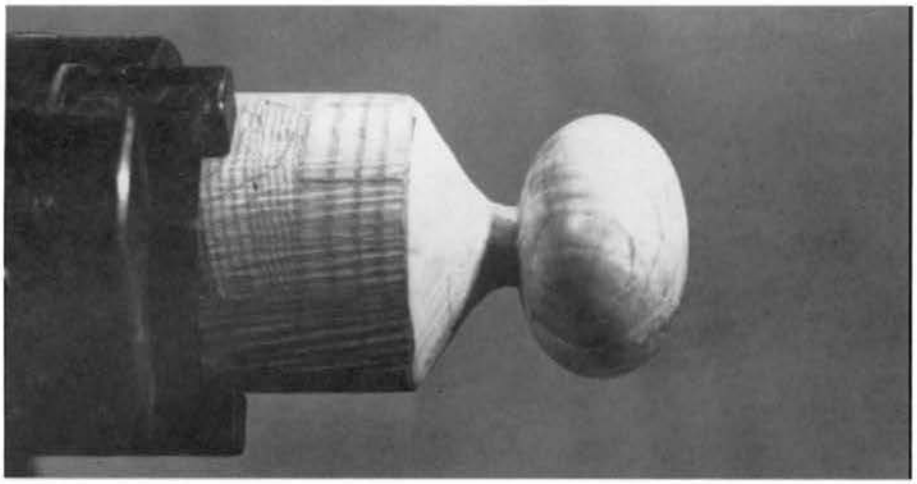


Photo 1. Globe ready for hollowing.

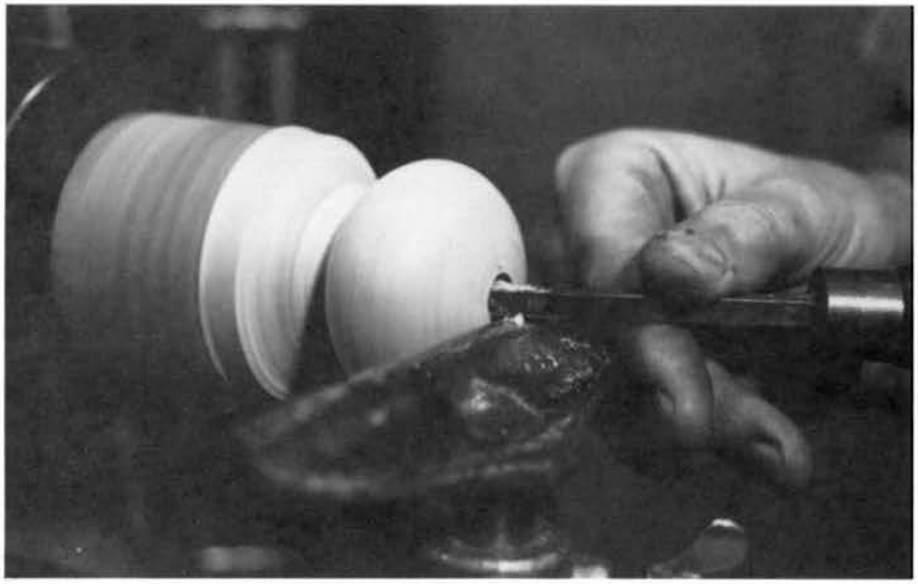


Photo 2. Hollowing out the globe portion of the ornament.

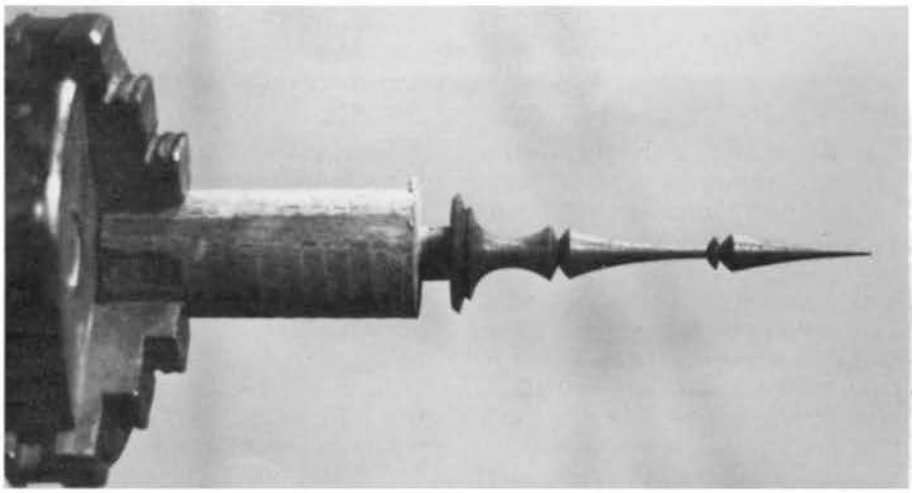


Photo 3. Icicle is turned from the tip working toward the lathe. Finish one section before moving on to the next section.

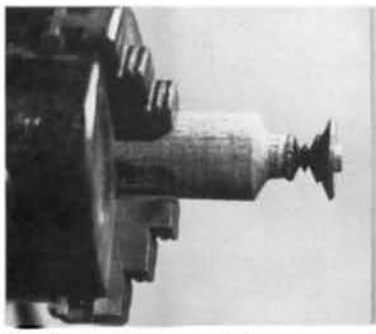


Photo 4. The top of the ornament is made from the remainder of the icicle stock.

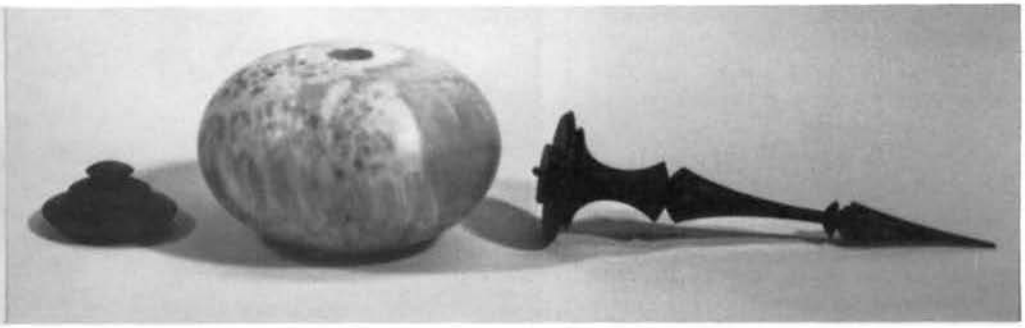


Photo 5. Ornament parts just before gluing together.

Photo 6. Finished ornaments, one hand-painted by Susan Rosand.

wood on a faceplate.) Turn the icicle, starting from its tip and working back toward what will be the bottom of the globe. I sand and apply sanding sealer as I go, as the finished product can be very delicate and otherwise may break. When the lower icicle is completed, leave a 1/2-inch tenon, which is glued into the base of the ornament. While a nice fit is a joy to behold, I would rather err on the side of a slightly loose fit, since you can destroy the ornament at this point by forcing the parts together. I use five-minute epoxy for assembly, which allows for a little play.

Make the top of the ornament from the remainder of the icicle stock (photo 4). Turn and fit the tenon first, and then part off the remainder of the cap. At this point, assemble the ornament. Insert a very small brass screw eye into the top of the assembled ornament and spray the finished piece with one or two coats of Deft semi-gloss spray lacquer.

The finished product can be pretty impressive. The uninitiated are always amazed to discover that the ornament is hollow, and most can not figure out how it was hollowed in the first place.

Robert Rosand is a self-taught, professional woodturner. He lives in Bloomsburg, Pennsylvania.

TIME TO TURN

Michael Lee
Turning sequence photographs by Dennis Siporski

I am constantly searching for aesthetically appealing production items to turn. Functional pieces fall into this category which prompted me to design these clocks.

I used koa wood for the body of the clock and cocobolo rosewood for the inlay (photo 1), but any good hardwood will suffice. Use only dry wood for the inlay clocks because green wood may cause the two woods to seperate along the glue joint.

Start with a 4-inch square sidegrain stock that is 1-inch thick. This will be the clock body that receives an inlay piece which, in turn, receives the clock mechanism. Glue the clock body to a piece of scrap wood and mount the scrap block to a faceplate. After mounting on the lathe, bring the toolrest up parallel to the face of the clock body and true it up (photo 2). I use a 1/2-inch bowl gouge and start from the center, working outward with the flute of the gouge facing the direction of the cut. Don't bother to shape the edge of the clock yet, just turn it into a disc for now, and prepare it to receive the inlay.

Flatten the surface of the clock body. For this step use a 1/2-inch dome scraper. Next, cut a slight depression for the inlay recess (see photo on front cover). A 1/4-inch bowl gouge works well for this. The diameter of the inlay recess varies with the perimeter of the clock body you use, but the depth should be about 1/4 inch. Use a parting tool to cut the sides of the recess straight. Check the walls of the recess with inside calipers to ensure that they are straight (photo 3). At this point, take the clock body off the lathe and prepare the inlay piece.

To prepare the inlay, cut a piece of cocobolo to about 3/8-inch thick endgrain and approximately the size of the recess. I use endgrain because it will hold the chatterwork detail much better than sidegrain wood. Glue the inlay to a scrap block of wood mounted to a faceplate and true it up. Next, bring the toolrest parallel to the ways of the lathe bed, and cut a flange to fit the recess of the clock body, using a parting tool (photo 4). Take small cuts, and with the lathe stopped, periodically check the fit of the inlay with the recess of the clock body. Once you have a snug fit, take the inlay off of the lathe, and unscrew the faceplate from the scrap block.

photograph by Betty J. Scarpino

Photo 1. Desk clock mounted on a stand, 5 inches in diameter by 7 inches tall. This clock is made from cocobolo and rosewood. The clock in the turning sequence photos is made from other hardwoods.

To glue the inlay into the clock recess, I use 15-minute epoxy. Remount the clock body on the lathe and bring the tailstock up to clamp the inlay into the recess for about 5 minutes or until the epoxy has set (photo 5). A good snug fit will hold without having to wait for the epoxy to fully dry. After the epoxy has set, remove the tailstock, turn off the scrap block, and shape the clock to a rough form (photo 6). I use a 1/4-inch gouge for this step. Blend the inlay into the clock body using light shearing cuts, and flatten the top of the inlay with a scraper or a gouge. Mark the center of the inlay using the tip of a scribe or caliper leg while the lathe is running. You are now ready to drill a hole to receive the clock mechanism.

Remove the clock body from the lathe, and clamp the faceplate to a machinist's vise bolted to a drill press. Center the tip of a 1 3/8-inch drill bit with the center mark on the inlay, and bore out the hole for the clock mechanism (photo 7). Make the hole about 1/4-inch deep. File a small notch on the edge of the hole to enable the owner of the clock to gently lift the clock mechanism from the body with an opened leg of a paperclip or a safety pin (photo 8).

Check the clock to ensure that it fits flush into the hole. It is important to do this AFTER you file the notch or you will spend some frustrating moments trying to get the

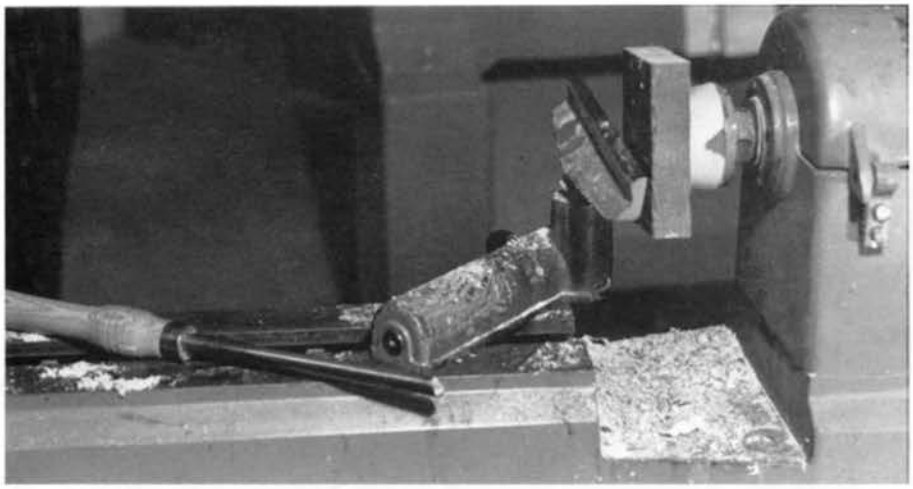


Photo 2. Glue a square block to a scrap block and mount on the lathe. This will be the outside body of the clock.

Photo 3. Check the walls of the recess with inside calipers to ensure that they are straight.

Photo 4. Mount the inlay material to a scrap block and cut a flange using a parting tool.

clock out of the hole. I know from experience it is not much fun!

I buy the moon phase clock mechanisms from a company called KLOCKIT (P.O. Box 636, Lake Geneva, WI 53147) but you can get similar clocks without the moon phase from Craft Supplies (1287 E. 1120 S., Provo, UT 84601). Remove the clock mechanism and remount the clock body on the lathe. Finish the final shape of the clock body (photo 9). I cut the sidegrain from the smaller diameter to the larger to cut with the grain, tilting the angle of the gouge to get a shearing cut and a smooth surface. You are now ready to do chatterwork on the inlay endgrain section.

I was fortunate enough to meet Bonnie Klein in Hawaii this year and watch her demonstrate her small-scale woodturning. One of the things that impressed me was how well she could achieve excellent results doing chatterwork with her chatter tool. I use this tool for detailing the inlay (Klein Design, 6514 115th Pl. SE, Renton, WA 98056). To detail the face of the inlay flatten a portion of the inlay section with a parting tool or small scraper. Move the toolrest parallel across the face of the clock, leaving about a 3-inch gap to clear the thin flexible cutting section of the chatter tool (photo 10). It is important that this section of the tool not come in contact with either the toolrest or your fingers because that would dampen the chattering effect. Push the chatter tool into the flattened surface until it makes a high pitched noise and move the tool towards the center about 1/4 inch. I like to use chatterwork to frame a particular section such as the clock mechanism. The type of chatterwork pattern you get will depend on the amount of pressure you apply to the tool and the speed of the lathe. I usually turn and chatter the clock body at around 1600 rpm.

Finish detailing the inlay using small gouges and scrapers to cut small embellishments such as beads. Keep in mind that endgrain should be cut from larger to smaller diameter in order to cut with the grain. Sidegrain should be cut from smaller to larger diameter. I start sanding the clock

body with 120-grit sandpaper and work down to a finish with 400 grit. For the small beads and details, I just touch them with 400-grit paper to preserve their crispness. Do not sand the chatterwork. Apply a finish and buff lightly with a soft cloth. The last thing left to do to finish the clock is to remove the scrap block and turn the bottom the clock.

Make a jam-fit chuck to receive the rim of the clock body. Bring the tailstock, with a revolving cone center, up to the scrap block for support. (I find that if you have cut the jam fit chuck too big you can cut strips of double stick tape to go around the rim of the clock body before you press it into the chuck.) Turn the majority of the scrap block away using a sharp gouge until only a small nub is left. Move the tailstock out of the way and turn the rest of the nub away. I turn the back of the clock body with no foot using light shearing cuts to blend the base into the overall curve of the piece. Sand and finish in the same manner as the rest of the clock, then remove it from the chuck.

For the construction of the clock stand (photo 11), I used cocobolo again. Resaw a sidegrain piece of cocobolo, using a bandsaw, into two halves about 1/4-inch thick each and 4 inches square. When opened, the two pieces of the stand will have a bookmatched effect. These will be faced on the outside of the stand when assembling. I made a template for tracing the outline of the stand. Place double stick tape on the inside of the traced portion of the wood, and clamp the two halves together for about 5 to 10 minutes. Cut the traced outline on the bandsaw. Using a dremel tool with a long cutting bit, clean up the edges of the stand. Follow that with a 120-grit drum sanding attachment. After the edges of the stand are done, gently pry the two halves apart and sand them on a belt sander.

To attach the hinges, lay one half of the stand on a flat board keeping the bookmatch surface on the board. I use small brass hinges that I buy from a local hardware store. Place the hinges on the inside of the first half, and mark the holes where the

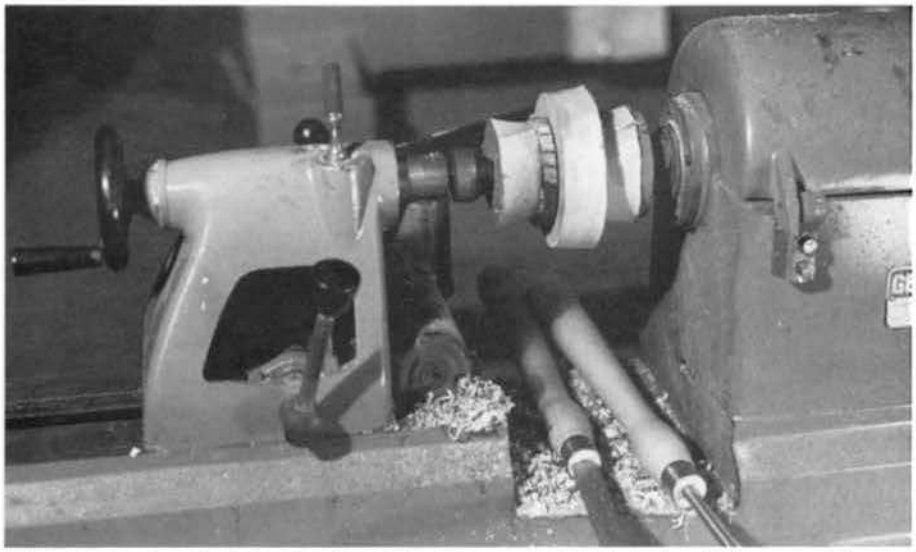


Photo 5. After checking the fit of the inlay, glue in when the fit is snug. Bring up the tailstock to clamp the two pieces together.

Photo 6. Turn away the scrap block from the inlay and rough shape the block body.

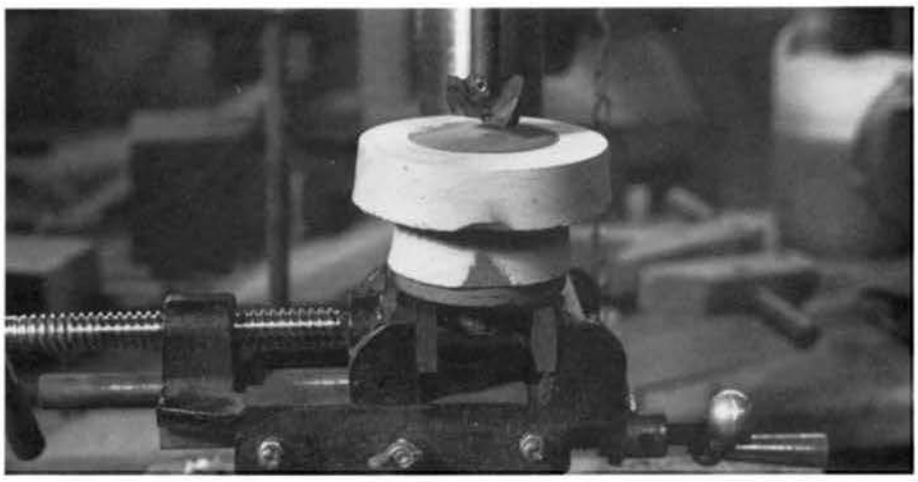


Photo 7. After marking the center point of the clock body, line up the drill bit with the center mark. Drill a hole for the clock mechanism.

Photo 8. File a notch for the clock to be lifted out.

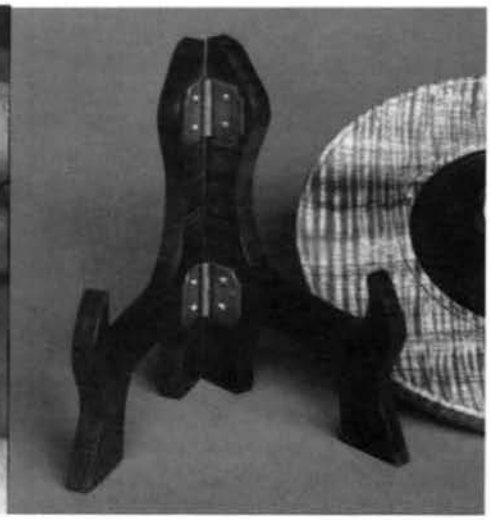


Photo 11. Clock stand

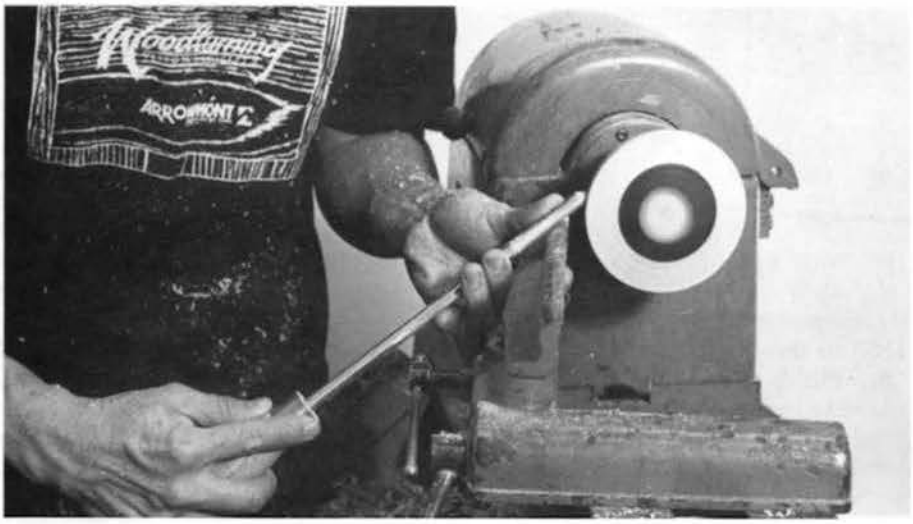


Photo 9. Final shape the clock body.

Photo 10. Chatterwork.

nails go. Drill pilot holes and tap the nails into the stand with a small punch and hammer. Do not worry about the nails going through the other side as these will be sanded off later. Stand the two halves together, and butt them so that they will open at approximately a 45-degree angle. Mark the holes for the hinges on the second half of the stand. Lay the second half of the stand with the bookmatch out and tap the nails through the hinges into the stand in the same manner as the first half. Apply a little drop of water-thin cyanoacrylate glue on the protruding point of the nails and let it soak in for added strength. Spray on some accelerator to speed the drying time. Sand the nail points flush on the belt sander and apply the finish.

Place the clock mechanism into the clock body, and cradle it onto the stand. If all goes well, you now have a functional, as well as a decorative, time piece that will help remind you that it is never too late to turn. ◕

Michael Lee is a professional woodturner from Hawaii.

BANKSIA SEED-POD BUD VASE

Jerry Brownrigg

The banksia seed pod comes from a small tree in western Australia. The pods grow from four to nine inches in length and are about three inches in diameter. This seed pod offers a very unusual and interesting material for turners.

The pod exterior is knobby and has a layer of fuzz just under the knobby coating. The seed pocket has a hard lining about 3/16 of an inch thick which adds to the design of the material.

The seeds from the pod are hard and solid and run from the outside toward the center. They are thin and elliptically shaped both in cross section and in length and frequently are still intact when the pod is purchased. When the turning has been completed, the seeds can be removed with dental tools or with any similar instrument, or you may choose to incorporate them as part of the design of your finished project.

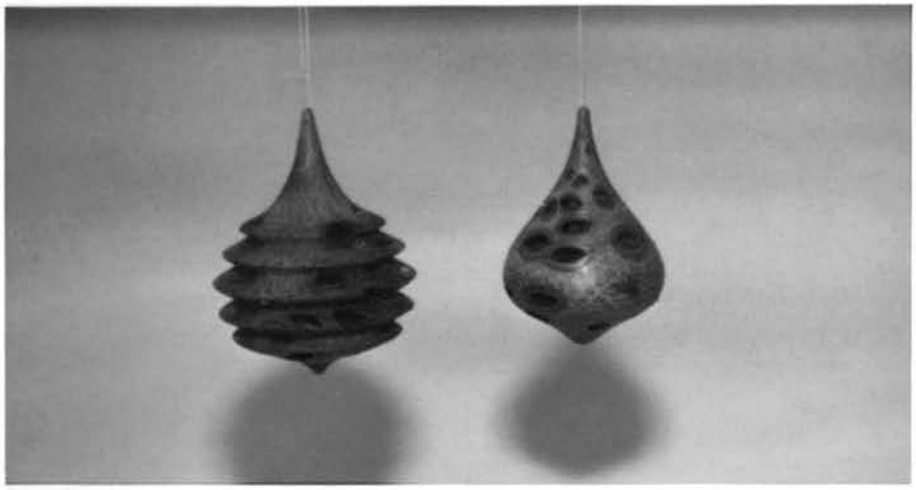
STEPS IN TURNING THE POD:

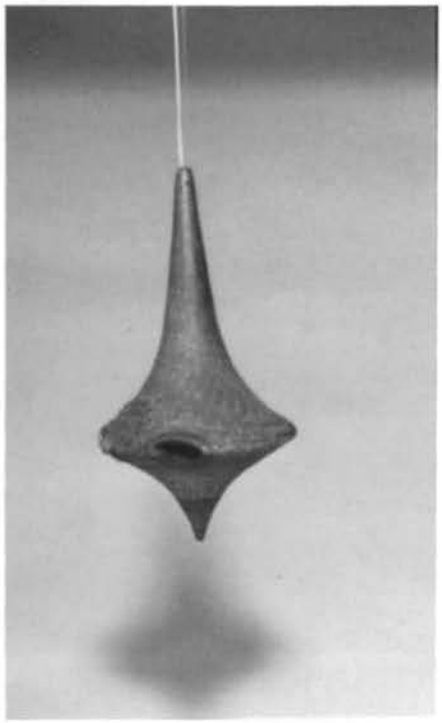
1. Saw off the waste ends of the seed pod on the bandsaw, and place the pod between lathe centers. This allows you to center on the core of the pod and to turn the basic diameter. You may, however, off-set the piece to take advantage of certain characteristics of the pod.
2. Two or three turnings may be made from one pod, so while it is between centers you can use a parting tool to score the parting line to a convenient depth. This cut can be finished on the bandsaw. When only one project is to be made, choose which end is to be the base of the piece, and part it in a similar manner.
3. Sand the base on a disc sander to true up (or use any means that is suitable to you), then attach with cyanoacrylate glue to a waste auxiliary faceplate block that is two inches thick and three inches in diameter. Use a series of circles to center the pod.
4. Mount on a three-inch faceplate or screw chuck or any satisfactory way you have to hold the waste block.
5. Turn between centers as long as practical, cutting the basic design with a bowl gouge.
6. After the outside profile has been cut, remove the tailstock and cut a recess in the top of the vase for center drilling.
7. Drill the center hole diameter in relation to the bud vase stem size. Drill to the desired depth.
8. Finish shaping the top recess of the vase with a gouge until the bevel-cutting angle is lost, then use a small scraper if necessary to finish the top opening.
9. Sand the project. Although the pod has several different hardnesses, it sands surprisingly well.
10. Part off the pod from the auxiliary faceplate, making a slight undercut on the bottom of the vase. (I like to use a fluted parting tool because of the smoothness of the cut it leaves, however, some turners do not like this tool because it scores the toolrest.)
11. A small tenon is left after parting off the base. Grind it off with a Fordom drill and small burr. Or, you can use a carving gouge or knife or any means that suites you.
12. Sand the base base bottom and sign your name.
13. Apply desired finish. (I use Waterlox finish.) Brush the finish on with a small artist's brush and avoid applying the oil directly to the fuzz. This finish is the consistency of water and does not seem to penetrate into the fuzz like some more viscous substances. I use the satin for most of the seed pods and apply at least two coats.

Like any material, the banksia seed pod offers many design possibilities. Hollow turning and laminations work well and are another challenge in relation to the design elements. I like to leave some of the natural outside texture in the turning and also some exposed fuzz if the design and pod will allow for it. When the turner and the pod agree on the design and also cooperate with each other to make the finished art piece, many interesting projects can be accomplished.

Banksia seed pods can be purchased from One Good Turn, 3 Regal Street, Murray, UT 84107, 801/266-1578.

Jerry Brownrigg teaches industrial technology at Northwestern Oklahoma State University in Alva, Oklahoma. He has taught drawing, woodturning, and professional education classes for 35 years.





Let's Celebrate!

Celebremos! Fêtons! Comemoremos!

THE YEAR OF AMERICAN CRAFT 1993

The Year of American Craft 1993 is a joyous celebration of the creative work of the hand. It will pay tribute to the broad spectrum of craft in the Americas, its historical roots, diverse cultural heritage, and vigorous contemporary expression.

The Year of American Craft is multicultural, encompassing the United States, Canada, Latin America, and the Caribbean and has an extensive and commanding base of support.

The primary goal of The Year of American Craft is to heighten national and international awareness of the outstanding cultural contribution of craft by portraying the ways in which craftsmanship is woven into the aesthetic and spiritual fabric of life throughout the Americas.

A wide range of innovative programming will serve to demonstrate excellence in craftsmanship and the value of the creative process and is intended to strengthen and have a lasting impact on those individuals, institutions, and organizations involved.

For further information, to become involved, or to provide financial support, you are invited to contact **The Year of American Craft, 125 Main Street, Vergennes, Vermont 05491.**

The above is an official statement from the Year of the American Craft. Woodturners are encouraged to participate in The Year of American Craft activities in their own areas. At the June 1991 board meeting in Texas, board members voted that the American Association of Woodturners would officially support the Year of the American Craft. When more information pertaining to woodturning activities becomes available, it will be passed along to AAW members.

CARLYN GALERIE'S FIRST WOODTURNING SHOW

Cindi Ray

Creative energy and imagination are aroused when circumstances happen in a certain order. The Carlyn Galerie Lathe-turned Exhibition was initially inspired by a chance vacation in Mendocino, California and visits to Highlight Gallery and Gallery Faire. I hurriedly scribbled a list of names of artists whose turned pieces I enjoyed, and showed the list to Clyde Jones, owner of the Highlight Gallery. He promptly threw his hands up in the air when pressed for addresses. "Call Mary Redig, AAW's administrator," he suggested. I called Mary, and in our conversation, she very kindly persuaded me to join AAW (gentle arm-twisting). Mary would have Iona Elliott send me the artists' addresses. Further into our conversation, Mary mentioned that the next AAW symposium would be in Dallas. I quickly responded, "Great! Let's do a show . . ." never dreaming of the magnitude of the task.

Robert Weber and Clay Foster, both Texans, realized the serious interest we showed in pursuing the exhibition and visited the gallery after Thanksgiving. Although we were quite busy, we did sit down and discuss the possibilities. Clay, in his matter-of-fact manner, remarked, "the gallery is too small." So, not to be discouraged, and even more determined, I offered the space at my other gallery across the hall (now renamed Carlyn Galerie II) and use of the courtyard between the two. The exhibition space was now quadrupled in size—more artists were definitely needed!

Carlyn Galerie in Texas was largely unknown to woodturners in general, and the small notice in *American Woodturner* was, I felt, insufficient to attract the artists I wished to include. The best way to proceed seemed to be a personal invitation to those men and women whose work I appreciated and with whom I was familiar. Texas is rather uninformed as to lathe-turned wood (many do not even know what a lathe is), so the job of the show would be educational as well as just offering the artwork. It was therefore very important to exhibit the tremendous depth and divergent talents in the

Photo 1. Clay Foster giving Kim Naboshek, employee of the Carlyn Galerie, her first woodturning lesson.

Photo 2. Clay Foster helping Buzz Ray understand the process of woodturning. Photo taken in Clay's workshop.

Photo 3. Eucled Moore next to his pieces displayed in a sonotube in the courtyard between the two Carlyn galleries.

Photo 4. Max Krimmel, Cindi Ray, and Michael Peterson at the opening reception.

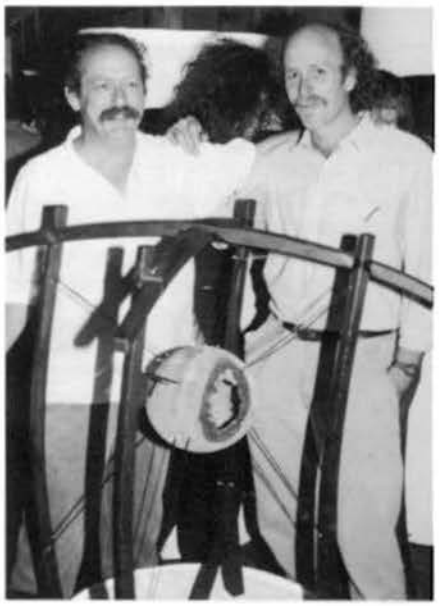


Photo 5. John Jordan and Christian Burchard behind Christian's "Soul Cage, Seeking The Sun" at the gallery opening.

artform.

Clay Foster generously invited all of the gallery staff and their families to his studio in Krum, Texas. He demonstrated his own work, and then let each of us take a turn at the lathe (photos 1 and 2). We had a wonderful time. The hands-on experience served to reinforce the enthusiasm of the staff as well as their ability to sell.

Display was another problem as the Olla Podrida Art Center, where we are located, had nothing to offer in the courtyard. The gallery had used sonotubes in the past and the softness of the rounded look was perfect, so we purchased several twelve-foot tubes. We hired an extra man to help our staff of ten apply fifteen gallons of spackling compound and several gallons of paint (white exterior and black interior) on the sonotubes. We cut the tubes and inserted shelves and lighting. We achieved excellent downlighting that enhanced the detail work on each piece. The overall effect of the cut tubes was dramatic and eye-catching (photo 3).

For a small gallery not quite two years old, this was quite an undertaking. We have been thrilled with the results. The opening was a smashing success. All the food was prepared by our staff. A jazz trio was provided by the husband of one of the employees who played for us because he so enjoyed the trip to Clay's studio and loved the artwork. The enthusiasm of the staff and the love they have for the relatively new art form for Texas is infectious. We have had wonderful feedback.

The media, both television and radio, have visited us and were quite impressed with the work that some of them never knew existed. *Southwest Art* magazine and *Texas Monthly* magazine have both picked up articles on the exhibit. Community newspapers have also featured the show and are excited by the artwork. P.R. is an expensive necessity, but in this instance, it definitely paid off.

One of the radio commentators, Alex Burton of WBAP radio, is a woodturner. He observed, "[the show] will explain and demonstrate the remarkable skill of America's woodturners . . . . It takes an unusual mind to be able to conceive of some of the items . . . a monumental ability to translate thought to reality."

This sums up what most everyone in this part of the country feels about this new artistic expression. They are excited and so are we. Having once turned an idea into the reality of an exciting and wonderful show, Carlyn Galerie is looking forward to next year's exhibition.

Cindi Ray is the owner of the Carlyn Galerie, 12215 Coit Road, Dallas, TX 75251.

1991 AAW SYMPOSIUM REVIEW

Nick Cook
Photography by Nancy Gerard

Just over 250 members from all walks of life descended on the University of North Texas at Denton in June for the 1991 AAW Symposium. They came from as far away as Canada and England, and more than 17 local chapters were represented.

This year's symposium featured more than 60 demonstrations and presentations by 30 different artists. Topics included everything from the very basic to highly specialized techniques; chainsawing to finishing; miniatures to giant bowls; and pole lathes to ornamental lathes.

The various aspects of basic turning techniques were covered by Betty Scarpino, Palmer Sharpless, Rude Osolnik, Dale Nish, Dick Gerard, Alan Lacer, and Alan Stirt.

Bonnie Klein demonstrated how to turn a variety of unusual materials while Max Krimmel showed his technique for turning alabaster. Jerry Browrigg offered a detailed look at turning banksia nuts, and Nick Cook described his methods for turning small vessels from tagua nuts.

Max Krimmel, Lincoln Steitzman and Eucled Moore covered laminations and segmented turning. Three different styles of carving techniques were handled by Ron Fleming, Al Stirt, and Michael Hosaluk.

A panel discussion on surface decoration included David Ellsworth, Michael Hosaluk, Ron Fleming, Clay Foster, Stoney Lamar, Eucled Moore, and Dale Nish.

Large lathes and oversized tools were tackled by Woody Woodward, James Poppell, and James Johnson. Johnson has the only lathe in Texas with its own license plate.

Other topics included turning crotches and firewood by Todd Hoyer; hollow vessels by Michael Peterson; hats by Johannes Michelson; thread jigs by Bonnie Klein; homemade chucks by Dave Hout; thimbles and sewing notions by Gary Roberts; greenwood goblets by Robert Weber; wall hangings by John Moscoll; and finishing with Bob Flexner.

Ray Lawler provided a look at the history of ornamental lathes while Don Weber build and demonstrated a pole lathe.

Alex Holsinger talked about chain-

Photo 1. Rude Osolnik (r) talking to an AAW member (l). Alan Lacer (l) and Dale Nish (r) in the background.

Photo 2. Todd Hoyer discussing tools, jigs, and lathe fixtures.

Photo 3. Robert Weber turning a green-wood goblet.

Photo 4. Al Stirt discussing the shape of a basic bowl.

Photo 5. James Poppell getting ready to turn a large end-grain platter.

Photo 6. Michael Hosaluk giving onlookers a close-up view of a basic cutting technique.

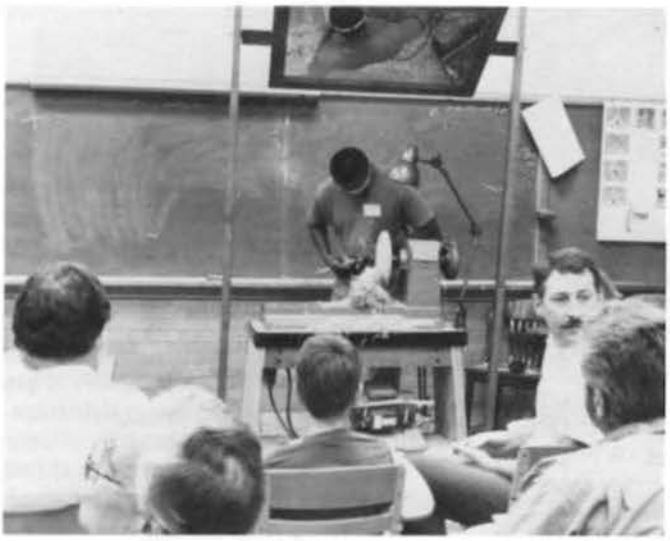


Photo 7. John Mascoll turning part of a wall hanging.

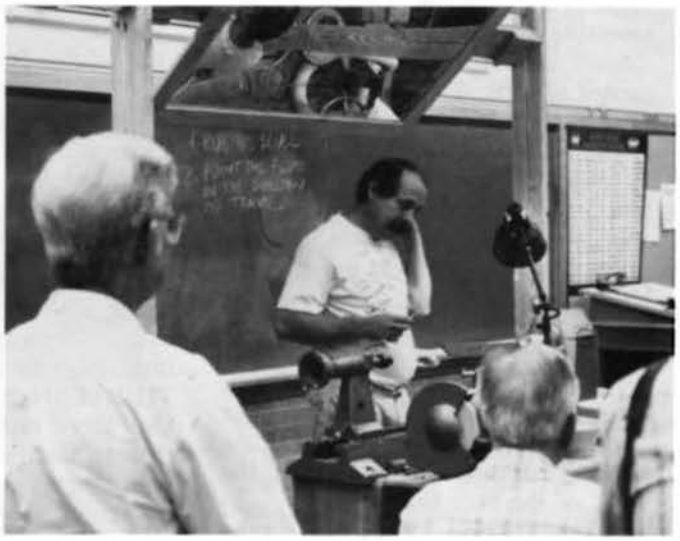


Photo 8. John Jordan thinking before he answers a question from the audience.

saw safety, felling trees, and cutting bowl blanks.

The trade show had 15 vendors (our largest yet) selling equipment, tools, supplies, and wood.

The instant gallery was filled with work by many of the participants and ranged from tiny miniatures to large segmented vessels involving thousands of pieces.

In nearby Dallas, Cindi Ray of the Carlyn Gallery brought together the works of local as well as nationally known turners for one of the largest turning shows ever in the area. The show opened on Thursday evening before the symposium.

Saturday evening's banquet was highlighted by our most successful auction yet. With the help of auctioneer Bob Fleming, we managed to raise more than $10,000 for the Daphne Osolnik Memorial Scholarship Endowment Fund. We now have more than $30,000 in that fund.

All in all, it was a very successful symposium thanks to the hard work of the Texas and Oklahoma chapters. A special thanks to Alex Holsinger for handling many of the details. Well done.

We are now working on plans for the 1992 symposium to be held June 18, 19, 20 in Provo, Utah. See you there.

Nick Cook lives in Georgia. He is a professional woodturner and an AAW board member.

REVIEW: "CHALLENGE IV"

David Ellsworth

THE CHALLENGE: "International Lathe-Turned Objects: Challenge IV" is the latest in the continuing series of exhibitions conceived by Albert LeCoff and sponsored by the Wood Turning Center in Philadelphia. It is a juried exhibition that will travel to other museum venues. As with his previous shows, LeCoff's central theme is to challenge turners to "search for new expression" and thus, reach out beyond the achievements of their previous work.

THE CONTENT: The breadth of the "challenge" theme indicates that the content could be none other than eclectic, and it is, with objects of all manner of styles and attitudes from decorative bowls and production work to sculpture, humor, and politics. The primary media used are wood, metal, stone, and acrylic. The result is a comprehensive survey representing virtually everything that is "now" in the field of contemporary turned objects. This is an exhibition of great beauty, with much of its strength coming from the breadth of its own diversity. All objects maintain a superlative level of craftsmanship, yet a number are aesthetically unresolved. And this is understandable. Pushing limits and accepting challenges are a natural part of the creative process, yet once an idea is conceived it takes time for the growth process to mature. One can predict that aesthetic resolutions will show up as much on the horizon as in the work of the here and now.

Parenthetically, having read all the "artist statements" in the catalog, it is apparent that most turners accepted the challenge to mean technical bravado in lieu of concept or aesthetic growth pursuant to the title of the show. Clearly, nothing does more to flaunt the misunderstandings of creative intent than the tiresome dialog of technique when it is used as a substitute for a functioning critical language. While technique is essential as a foundation for growth, achieving exhibition status in a museum presumes that one has somehow progressed beyond the *how* and is now concerned with the *why* of an object's existence.

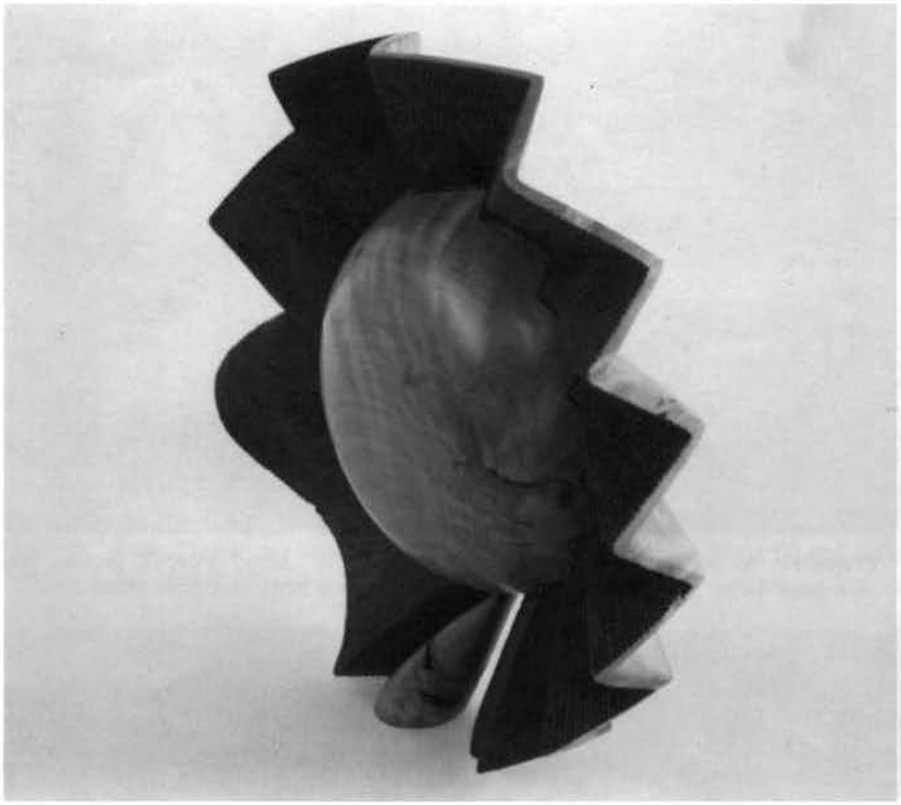


Photo 1. "Time Piece," by Michelle Holzapfel, H. 15" x W. 15" x Diam. 3 1/2"

THE CATALOG: The catalog itself is a challenge. Divided into three major segments—"Material & Process," "Context," and "Furnishings"—it has no less than THIRTEEN subheadings (chapters) that serve more to chop things up than to clarify them. While this is a novel approach to catalog design (no doubt born out of the volume and diversity of work represented), chapter titles such as "Beyond the Grain," "Beyond the Burl," and "The Vessel Redefined" seem targeted for turners' eyes only and are unnecessarily grandiose. As well, many turners have works in more than one category, and while there is an index, locating specific objects by specific individuals is an awkward task involving numerous cross referencing that will no doubt shorten the life of the document itself. It may be old fashioned, but with an exhibition of this complexity, alphabetical representation by artist would have been more effective.

HIGHLIGHTS:

"Out of Africa" by Albert Clarke: By etching completely through the surface of this thin Douglas fir platter, Clarke has incorporated the grain of the wood as an integral feature of its design. Here the broadly sweeping form gains added dimension through the highly controlled secondary relief adjacent to the outer rim. **"Fleur de Neon I and II" by J. Paul Fennell:** Fennell breaks new ground with these super-thin, petal-like flower forms that gain luminescence through the use of neon (stamens) and are the only truly erotic objects in the show. The awkward wires and transformers required of neon are handled with taste and good design. While their fragility and scale make them somewhat unapproachable, their vibrant beauty is anything but static. **"Time Piece" by Michelle Holzapfel:** This sculptural bowl makes distinct references to a clock face that is surrounded by a carved, zigzag rim that cronicles the integers of time itself.

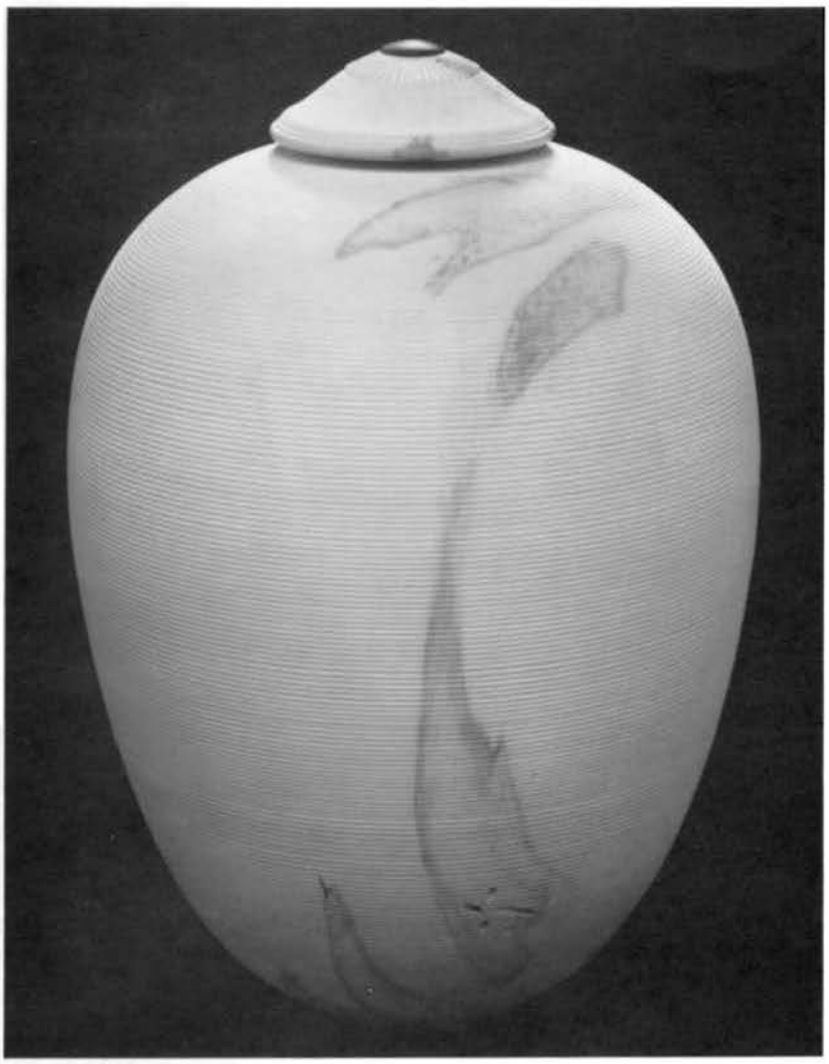


Photo 2. "Textured Jar," by John Jordan, H. 11″ x Diam. 9″

Photo 3. "Sea-Shell—Fossil Series II," by Michael Peterson, H. 4 1/2″ x Diam. 7 1/2″

So powerful is the rim that it fractures any useful references to how we view time as a numerical progression, thus drawing our attention to the "power of time" as an element of ongoing universality. **"Textured Jar" by John Jordan**: Delicate wisps of natural color within the wood appear as simple brush strokes that are lightly veiled with concentric lines that circumvent the surface, thus giving this form great wholesomeness and a quiet radiance. Jordan's ability to handle line and volume are no less than perfection. **"Silent Witness" by William Leete**: Reminiscent of the elegant lines of Brancusi, Leete unites both lyrical and figurative elements to form a very personalized statement in this sculpture. From its multipointed base to the gesture of the contemplative bowl at the top, Leete brings statuary from the lathe to new heights. **"After Monet" and "Rim Series" by Gael Montgomerie**: These bowls of sycamore with acrylic paint and willow twigs demonstrate a very personal approach utilizing calligraphy, design styles from ceramics, paint, and bowls with forms that enjoy perfectly sumptuous curves. **"Sea Shell-Fossil Series II" by Michael Peterson** is a wonderful example of personal vision expressed in a small object. The form's graceful gesture, combined with the mottled surface (sandblasted) of this palm material from Australia, gives this bowl a symbiotic unity with its title—as if from nature, yet highly controlled. **"Boxelder Burl Bowl" by Alan Stirt**: The elevated rim of this bowl defies the rules of Western proportion, yet draws from the primitive with a vertical rush that adds monumentally to its modest scale. The complex patterns of the burl grain have been toned down with a quiet finish so as not to interfere with the bowl's design, while the lines carved on the rim's outer surface circumvent the form with an undulating rhythm. The result is an almost glowing effect where the eye absorbs the bowl instead of just seeing it. This bowl literally vibrates the soul with understated dignity. **"Ball-Box" by Hans J. Weissflog**: is ultimately impressive for its control of technique

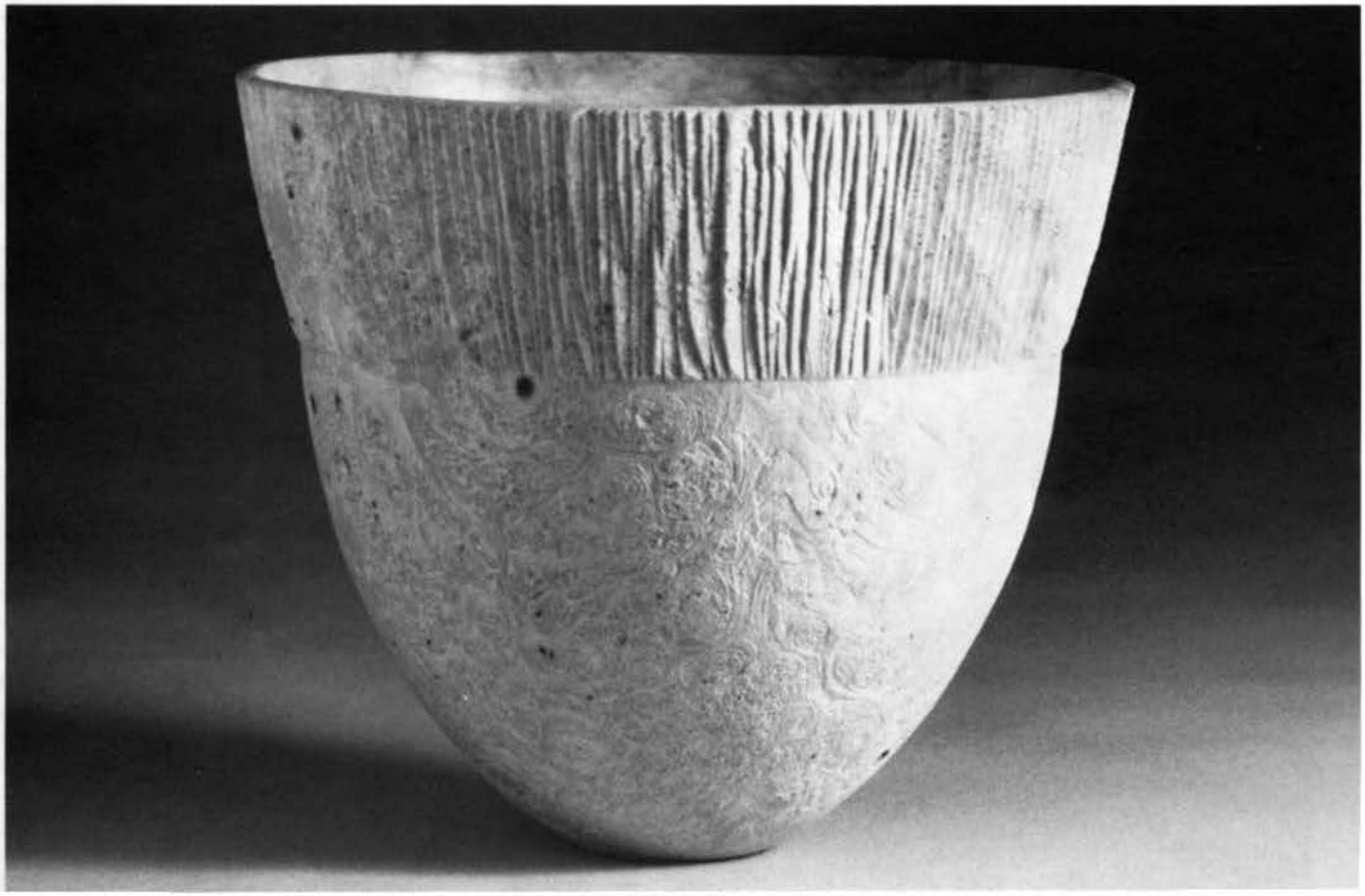


Photo 4. "Boxelder Burl Bowl," by Alan Stirt, H. 6 5/8" x Diam. 7 5/8"

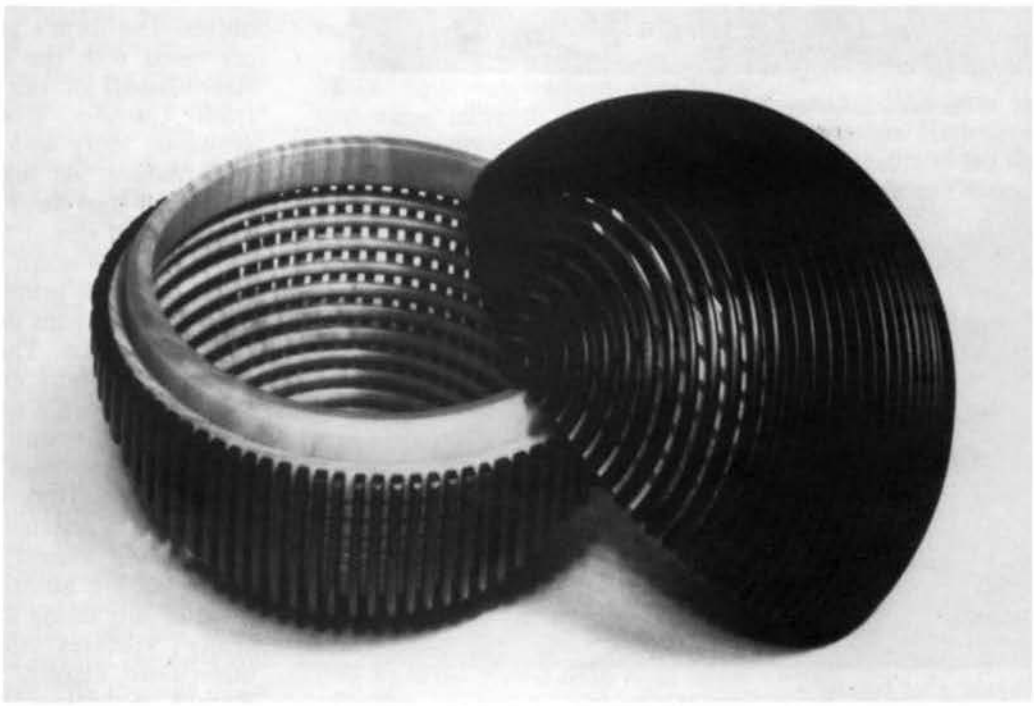


Photo 5. "Ball-Box," by Hans J. Weissflog, Diam 2"

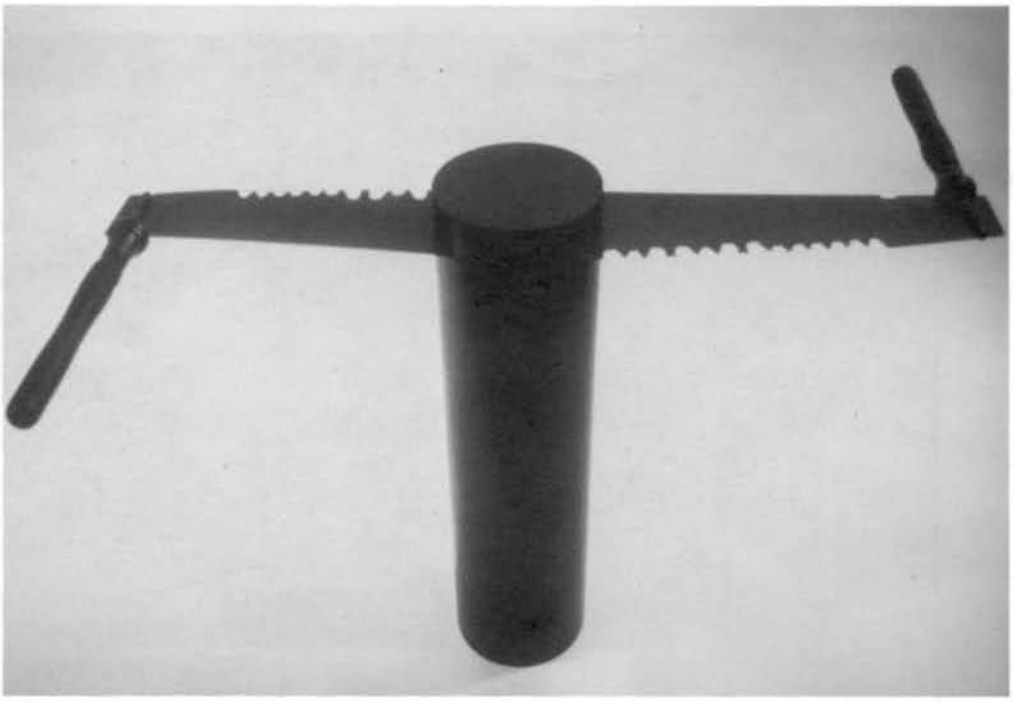


Photo 6. "Wait A Minute Dad," by Glenn Elvig.

in harmony with excellent design. He brings a sense of magic to the spherical form—the most difficult of nature's forms to improve upon and at a scale that warms the heart.

TOURING: Like LeCoff's "International Turned Objects Show" (ITOS) of 1988, a selected portion of this exhibition will travel to other museums. LeCoff's foresight in taking his exhibitions beyond a single venue is to be commended. But I question the method used for selecting *which* pieces will go on the road. At the opening in Philadelphia, the general viewing public was given a ballot that offered them the challenge to "be a juror" by voting for a portion of the objects (up to 25) that would travel to subsequent venues.

This is a brave new twist in exhibition etiquette. It may encourage onlookers (whomever they might be) to view the works more seriously. But jurors are hired for their professional expertise, and they have the most intimate knowledge of the exhibition from its inception. The general public simply cannot be expected to make knowledgeable selections *and* accept the responsibility for those selections once the exhibition goes on tour. Nowhere in the original prospectus does it state that the lay-public might have a vote on the outcome of the traveling segment of this exhibition, and it is therefore impossible to know what weight their votes might have.

The bottom line is that turners have very few opportunities to submit to juried exhibitions, much less at the museum level, so they have the right to expect no less than professional representation. While this "be a juror" concept is no doubt well intended, it dilutes the impact of the original jury. At worst, the traveling segment could be influenced by a popularity vote.

MY FAVORITE: And, yes, I have a personal favorite: **Glenn Elvig's, "Wait A Minute Dad."** As much cartoon as serious sculpture, the nononsense, flat-black surface forces one's attention directly to the image without distractions from grain or color. And, by viewing only the purity of its line and form, we can now perceive the object in harmony with its whimsical title—in fact, they are inseparable. The concept expressed stirs up memories from the past with tensions of father/son relationships that all boys must survive, then relaxes us with humor: a two-way, no-way saw that shows Elvig's viewpoint from a more mature perspective. This piece picks and digs at us with its stark simplicity. It confronts us personally with a theme that is, itself, a pervasive metaphor for the ultimate challenge: growth relating to time. It is memorable.

David Ellsworth is a professional woodturner and past president of AAW.

A catalog with photos of all objects in the original exhibition and artists' and jurors' statements is available for $16.00 plus $2.00 shipping. A slide portfolio of 135 images, plus the catalog is $110.00 plus $5.00 shipping. Write to the Wood Turning Center, P.O. Box 25706, Philadelphia, PA 19144.

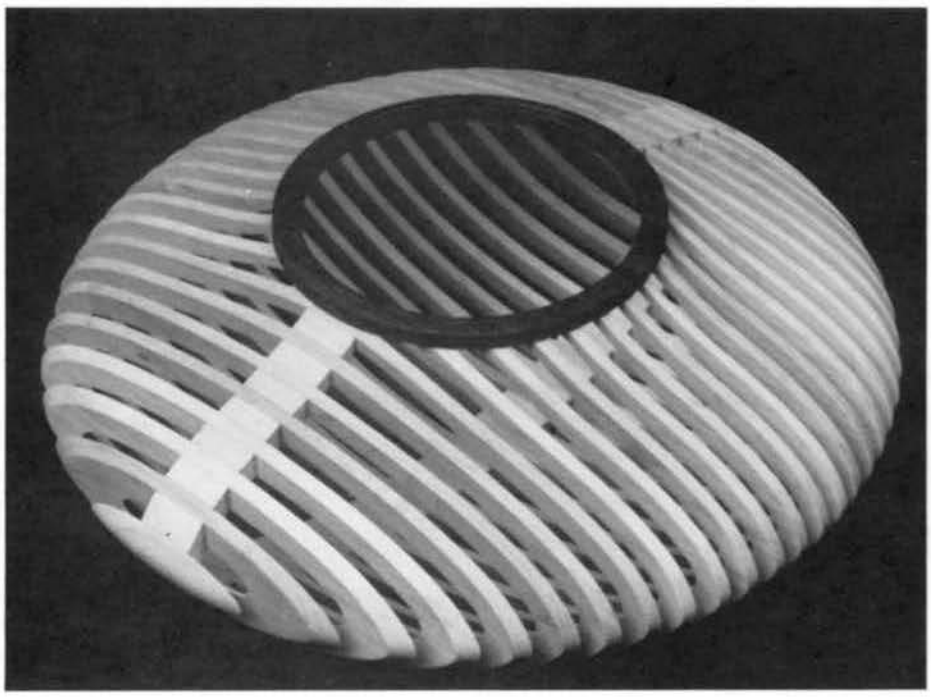
A Focus on HIDDEN TALENT

Curated by Albert LeCoff

Dewey N. Garrett
2647 Wellingham Drive
Livermore, California 94550

Walnut Petal Vessel, 1991
H. 3 1/2 inches x Diam. 9 inches,
walnut

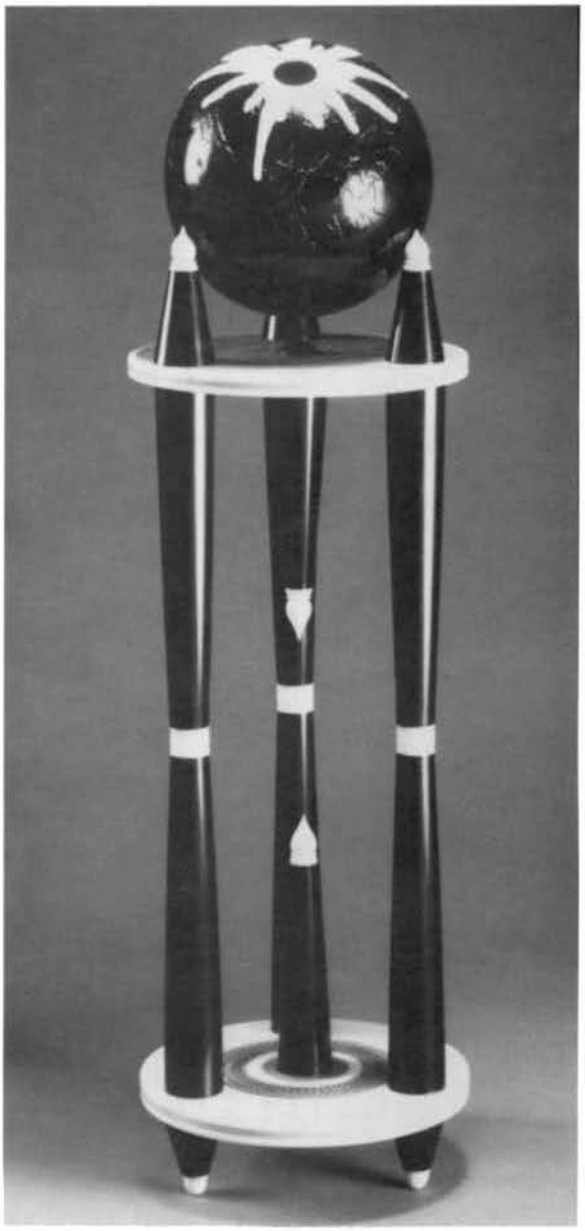
It is difficult for me to convey the many aspects of turning that make it such an appealing pursuit. There are interesting problems to solve, unexpected discoveries of beauty in woods and forms, and constant stimulation for the mind and body. The continuing challenge is the search for the edge—risking failure in order to create something fresh and unique.



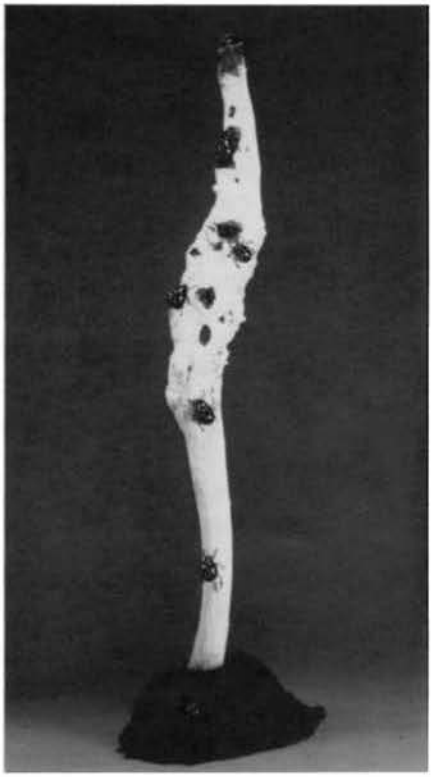
Moiré Vessel, 1991
H. 4 inches x Diam. 10 inches
padauk and maple

Jack Rogers
7910 Ensley Drive
Huntsville, Alabama 35802

In 1980, Jack Rogers attended a woodturning workshop conducted by Bob Stocksdale, one of this country's long-time and best-known woodturners. As a result of this experience, Rogers decided to use the turned wood object as the means of expressing his feelings about this wonderful medium. "I'm particularly attracted to the texture and pattern found in various forms of burl wood. Most of my vessels and sculptural pieces juxtapose smooth versus rough (bark inclusions and textural surfaces), hard versus soft (feathers and fur), shiny versus dull, and thick versus thin. I develop all of these into harmonious and pleasing pieces of art."



Minaret in G, 1991
H. 29 inches x Diam. 8 1/2 inches
Gabon ebony, Corean, cherry, paint, and lacquer



Tree of Life, 1991
H. 37 inches, base 10 inches x 12 inches
The oak burl base is dyed black, the tree is a burled hickory limb, and the bugs are turned and painted, with legs hand forged from wire.

These two pages are 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, resumé, and a personal statement to Albert LeCoff, HIDDEN TALENT, 42 W. Washington Lane, Philadelphia, PA 19144 U.S.A. Accepted photos will not be returned; nonpublished photos will be returned if a self-addressed stamped envelope is supplied*

ABOUT WOOD

Cas Grabowski

Exotic Exotics III: Lignum vitae

The "wood of life" (*Guaiacum officinale*) was introduced in Europe very early in the sixteenth century and was given this name because extracts of this wood were used to 1) act as a stimulant; 2) increase perspiration; and 3) cure several diseases. Though these medicinal uses of lignum vitae have been long abandoned, this wood has had an extensive commercial history because of its great density, toughness, and high resin content. It has been used for mallets, bowling balls, rollers in awnings and other equipment, as bandsaw blade guides, and furniture casters, as well as in decorative turnings. Perhaps its most unusual use was as bearings for the propellor shafts of steamships. Series of endgrain blocks were commonly fitted around the long shafts of large naval and commercial steamships. They were popular because the combination of toughness, water resistance, and self-lubricating properties made them last up to three times longer than steel or bronze bearings. This wood was the material of choice for this purpose until fairly recent times.

Lignum vitae are tropical trees that grow in the Caribbean Islands, southern tip of Florida and the Keys, and coastal regions of Mexico, Central America, Venezuela, and Columbia. They are very slow growing. I have some pampered trees that are 12 years old. They are still only 4 to 5 feet tall and have 1 1/2- to 2-inch trunks. A fine specimen on the University of Miami campus, which was planted in 1950, has a trunk that is only 8 inches in diameter. Trees with larger trunks, which would have to have been very old, have been virtually exterminated on the Florida Keys, Virgin Islands, and Puerto Rico because of the long term commercial pressure. They are being planted now as valued ornamentals because of their dark foliage, clusters of pretty blue flowers, about the size and color of violets, and bright red half-inch seeds. But no commercial groves are likely to be replanted because of this tree's extremely slow growth.

The two unusual characteristics of the wood are its density and high resin content. Its specific gravity is 1.2 to 1.3, very high for wood. A cubic foot weighs between 69 to 83 pounds, a board foot between 6 to 7 pounds. The sapwood, usually a narrow band, is cream colored. It is a fine dense wood in its own right. The color of the heartwood varies from light olive green, through greenish brown to nearly black. The grain is not straight. Bundles of fibers intersect at shallow angles, giving the wood an interesting interwoven texture. Drying is difficult. It must be done very slowly because the wood has a strong tendency to check. Even finished products have some tendency to craze.

Lignum vitae is often listed as difficult to work, but this characteristic does not apply to turning. The high resin content lubricates the turning tool just as effectively as is does propellor shafts, and the wood seems to melt away. The resins do plug sandpaper very quickly, however, this is not a significant problem because with a sharp tool and decent technique, tooling alone leaves the wood with a high gloss that needs little or no sanding. The only problem I have encountered in turning this wood is that a clumsy scrape will leave a deep bruise or blush that is difficult to remove.

This is a wood that literally needs no finish. It can simply be buffed to a high, durable gloss. For a fine example of a lignum vitae turning, check the cover of *The Art of Turned-Wood Bowls* by Edward Jacobson, to see a turned piece 9 1/2 inches high by David Ellsworth.

Large pieces of lignum vitae are rare, but 2- by 2-inch and 3- by 3-inch billets are readily available. I have seen recent advertisements for bowl blanks that are as large as 5 by 11 by 11 inches. The going price ranges from $12 to $22 a board foot, which makes these larger pieces quite expensive.

This is not a wood that is in danger of becoming extinct because of its wide use in tropical and semi-tropical lands as an ornamental. Its future commercial history, however, may be limited.

Cas Grabowski lives in Miami, Florida.

SAFETY REMINDER

Woodturning can be dangerous. Keep safety in mind when trying new procedures, and use tools and machines in an appropriate and safe manner. Select wood that is appropriate for your woodturning skill. Always wear eye and face protection when working in your shop.

TURNING LEFT

Randy Jenkins

As a dedicated left-handed woodworker, I am use to the frustration of working with tools made for right-handed people. Screwdrivers turn in the wrong direction. Switch locks on portable power tools are on the wrong side, a safety hazard as well as an inconvenience. A table saw requires an awkward stance and is still more dangerous than for a right hander.

I have modified some tools and have learned to live with others, but I felt for many years that I was missing an important part of the craft, faceplate turning. Being left handed seemed to create a hurdle that I could not overcome. Attempts at faceplate work on standard lathes placed me on the back side of the lathe away from the controls. While it was obvious that such changes as moving the switch and installing a reversing switch were relatively simple, moving the hinges on the headstock cover or moving the variable speed controls were much more complex. Rethreading the spindle to keep faceplates and chucks from unscrewing appeared to be even more difficult.

Last year when I decided to buy a lathe, an intergal part of that decision was to hunt for a left-handed conversion. After listing the features, capacities, and price range that I wanted, I requested literature on all lathes that fell within these parameters. The literature showed that some lathes lent themselves more readily to modification for left-handed use than others.

Here the real fun began! Phone calls to manufacturers and importers were almost universally negative. Responses ranged from obvious disinterest to, "our machine can't be modified that way" or "we'd have to refer that to the factory in England." My favorite was, "we can't modify our lathe that way because the ball bearings won't run backward."

Only one manufacturer, Vega Enterprises, Inc. (Rt. 3, Box 193, Decatur, IL 62526, 1-800/222-8342) expressed any interest in the project. During our first conversation, they assured me that their Model 1500 Series lathes could be modified for left-handed use, that it would take approximately six weeks from receipt of the order, and made several suggestions. They also provided a list of distributors in my area.

Randy Jenkins at his left-handed Vega lathe.

Calls to the distributors led me to one who was an experienced turner as well as a tool salesman. He was immediately enthusiastic, added more ideas, suggested that a couple of my ideas were overly ambitious, and generally pointed me in the right direction as a neophyte turner selecting equipment and accessories.

I ordered the Vega Model 1553 and the wait began. Eight weeks later the results of all our efforts arrived. A rented forklift eased the unloading. I had my left-handed lathe.

The conversion started with moving the headstock to the right-hand bases were then reversed. The most complex part of the modification involved remounting the motor mount brackets and the variable speed control slide rod. These had to be moved from one side of the headstock base to the other. A drum-type reversing switch was mounted on the ways below the headstock. The reversing switch was necessrary to allow the use of standard drill bits. Reversing rotation also makes sanding and interior scraping easier.

One of the major problems in converting a lathe for left-handed operation is the threads on the headstock. The Vega 1553 has an unthreaded spindle both inboard and outboard. Faceplates and chucks are locked on with a setscrew. Not only does this solve the problem of incorrect thread direction, but it also allows all spindle attachments to be used, both inboard and outboard.

After three years of using my left-handed lathe I am still pleased that I made the decision to buy it. Other turners have asked why I did not just use the outboard facility for left-handed bowl turning. Outboard turning or using a bowl lathe without a tailstock would have taken from me the versatility of using the tailstock in the many uses it has in faceplate work.

With my left-handed lathe I work as comfortably as a right-handed turner with a standard lathe. There have been no functional or safety sacrifices to make because of the good job that Vega did on the left-handed conversion. Those of us that face our tools knowing that they were designed backward for us should not have to make such personal adaptions. Adapt the tools instead.

Randy Jenkins is a woodworker from Lafayette, Louisiana.

I Techniques and Projects; II Bowls and Projects; III Boxes and Other Projects, by Bonnie Klein (1990, Klein Design, Inc., 6514 115th Pl. SE, Renton, WA 98056, VHS $35 each.)

The expression that "good things come in small packages," is so true when viewing the wonderful turnings that are possible with the Klein lathe. Bonnie Klein has come out with a series of three videos that can be used to accompany any miniature lathe (as well as being useful for conventional size lathes used to turn miniatures).

These three viedos are not targeted at marketing the Klein lathe, rather, they are three of the best INSTRUCTIONAL VIDEOS for woodturning that are on the market today. In just under six hours of video time, Bonnie Klein shows the viewer the ins and outs of turning in a clearly stated and professionally produced manner. There is a lack of emphasis on glitz. The videos show closeup the methods Klein uses to turn a multitude of projects.

Video I examines the lathe, tools, sharpening techniques, mounting between centers, and tool techniques for turning between centers. Video II examines the techniques for turning faceplate work. Klein demonstrates how to turn several bowls. Video III, "Boxes and Other Projects," looks at novelty boxes, ties, earrings, purse mirrors, and the like. Other projects include goblets, thimbles, balls, and weed pots.

These three videos might sound like they simply contain traditional projects that can be seen in other videos, however, there is something unique about how Klein demonstrates many of the projects. Scattered throughout are some wonderful tips and tricks that can make a turner's life, especially novice and intermediate turners, much more pleasant.

Klein shows 1) the use of double-face tape for mounting blocks, 2) the use of the Stewart Chatter tool for endgrain decoration, 3) the use of cyanoacrylate glue for mounting, 4) centering jigs and depth gauges, and 5) some very simple but effective finishing methods and formulas. In addition, Klein clearly shows how an accomplished turner handles the tools available. Tool handling is one of the highlights of these videos. You can clearly see what and how the cutting edge of tools are doing.

I began watching these videos, as I always do, with skepticism. I wondered what I would learn about turning on a big lathe from watching a video about miniature turning. I can say without hesitation that I learned more from these videos about turning on any size lathe than I have from all the seminars I have attended and all the videos I have watched.

These videos are fantastic. Anyone wanting to see a real professional turner and teacher at work should purchase these three videos. Bonnie Klein can teach any turner something new about the art and craft of woodturning. I am glad I had the opportunity to view these tapes. I am a better turner for the experience. I recommend these to all turners.

This review started out with a quote that I would like to modify. "Great things come in small packages, especially when those packages contain the Klein Design turning videos."

—review by Warren E. Wyrostek, Three W's Woodshop, Pinetta, Florida

AVAILABLE:

BACK ISSUES OF *American Woodturner*

Listed below are the available back issues of the journal. To order, send your check, payable to AAW, to Mary Redig, AAW Administrator, 667 Harriet Ave., Shoreview, MN 55126.

1988

Vol. 2, No. 3 (75 copies)
Vol. 2, No. 4 (700 copies)
Vol. 3, No. 1 (475 copies)
Vol. 3, No. 2 (675 copies)

1989

Vol. 3, No. 3 (200 copies)

1990

Vol. 4, No. 3 (255 copies)
Vol. 4, No. 4 (220 copies)
Vol. 5, No. 1 (245 copies)
Vol. 5, No. 2 (350 copies)

We renumbered the journal. There is no Vol. 5, No. 3 or Vol. 5, No. 4.

1991

Vol. 6, No. 1 (Spring)
Vol. 6, No. 2

Back issues are $5.00 each plus postage. Include the following first class postage: $1.44 for 1 journal; $2.36 for 2 journals; $2.90 for 3-7 journals; $4.11 for 8-10 journals

LETTERS TO THE EDITOR

Editor,

In Yosh Sugiyama's article, "Tool Handles . . ." Spring 1991, he correctly suggests that "fat" handles are less tiring and give more control, and lessen the wrist strain associated with Carpal Tunnel Syndrome. Part of that strain is in gripping or pinching small items, which brings me to question Yosh's suggestion of 1 1/2" diameter as "fat." Some of us are toying with tool handles of 2 1/2" to 3" in diameter, and I could forsee some hands accomodating a rather outrageous 4" diameter. At these sizes we now have a *truly* fat handle, with no pinching and one which could use the hollow construction approach suggested in the article. I would be interested in hearing others' experiences.

—Steve Loar

Included with Steve's letter was a list of articles relating to CTS compiled by the National Technical Institute for the Deaf (NTID) for their interpreters. If you are interested in obtaining a copy of that list, write to American Woodturner *5613 Ralston Ave., Indianapolis, IN 46220.*

Dear AAW,

Last year I applied to the AAW Scholarship Fund and was very fortunate to receive a scholarship to a school of my choice. I chose the Arrowmont School of Arts & Crafts for several reasons. First, they offered a diverse selection of courses and excellent instructors. Second, they have a summer session which afforded me a longer period to study at my craft. Third, they also offered a very good financial aid program which consists of studio assistantships, scholarships and work/study assistantships. I also applied for and received a "Friends of Arrowmont" scholarship and work/study assistantship. This in conjunction with the AAW scholarship enabled me to stay at Arrowmont for most of the summer session.

. . . .

I feel very fortunate to have been able to meet and study under . . . [several] fine instructors. Hopefully I can apply the various techniques and skills that I have acquired into my own work and further my own creative process. It will be a long time before I can even hope to master the skills they already possess. But it will be a challenge I will happily pursue.

I wish to thank the AAW Scholarship Fund, Bill Hunter, and the excellent staff and faculty at Arrowmont for allowing me the opportunity to further my future endeavors in woodturning. I would recommend any student or novice or professional to consider Arrowmont to start or continue their interests in woodturning. Comradery, laughs, challenges and personal rewards are just a few of the things that make up the "Arrowmont Experience" and the only sad thing about Arrowmont is the fact that you have to leave.

—Michael Lee

Editor,

I would like to thank the Educational Committee for selecting me for one of the available scholarships last year. I'm not the kind that wins anything, but I applied and got one. It afforded me an opportunity I would not have been able to take advantage of otherwise.

One of the ideas of the scholarships is to help spread the knowledge of woodturning to those not fortunate enough to have access to either the funds or the place to learn. In a couple of words *IT WORKS.*

Special thanks to Bill Hunter for working with me on where to go. It was well worth it. Lastly, I'm deeply endebted to Rude Osolnik, a debt I doubt I could ever come close to paying back. I couldn't ask for a better versed well of knowledge to dip into. Patience, understanding, and teaching ability come easily. Communicating and explaining to others comes naturally. Maybe by passing along some of what I learned might be a way of paying some back. You're one of a kind and I'll never forget.

Again, thank you.

—David L. Sterling

Bob Jarrett
4104 Nailon
Norman, OK 73072
405/366-0168

At least two local chapters are planning activities based on turning Christmas tree ornaments. Both activities help raise funds for charitable organizations.

CHRISTMAS IN UTAH

by Beth Arbuckle

Every Christmas in the Salt Lake Area there is a fund raiser for the Primary Children's Medical Center called "Festival of the Trees." Individuals, groups, clubs, and businesses donate trees, decorations, and labor to enhance their tree. The decorated trees are displayed to the public in the Salt Palace Convention Center in Salt Lake City for five days, then auctioned off to the highest bidder.

Last year the "Festival of the Trees" contained 250 decorated trees and 100 wreaths and door displays, as well as gingerbread houses, quilts, and various homemade items. The sale of these items raised over $400,000 for the Primary Children's Medical Center.

Two years ago, the Utah Chapter of the American Association of Woodturners enthusiastically volunteered to sponsor a tree each year. We chose to decorate a fresh green tree with lathe-turned wooden ornaments. A local nursery donated the tree, and other sponsors donated lights and carpet for under the tree.

Several months before Christmas our woodturning club meetings are devoted to deciding on ideas for making ornaments, designing the tree foot, and anything else that needs to be done. Members turn most of the items at home from wood donated by sponsors, however, many members use their own wood to create truly unique decorations. Many members also donate woodturned items for under the tree such as bowls, rolling pins, decorative boxes, bracelets, candle holders, and vases. All of the items go with the tree when it is sold.

Last year we selected a seven foot tree from one of the nurseries donating trees. At one of our meetings we turned a base from soft maple. One member came up with the ingenious idea of a mandrel to make eyes and hooks from brass wire to fasten the ornaments to the tree. We spent many hours making and fastening these devices to our ornaments. After months of work, the approximately 80 members of our club contributed 240 ornaments and under-the-tree gifts. A turned wooden angel with movable wings graced the top of our tree.

Photo 1. Utah Chapter's 1990 decorated tree for the "Festival of the Trees."

The Monday following Thanksgiving is the day the tree must be decorated at the convention center. Every ornament and each of the approximately 1,000 lights must be secured to the tree so that they will not fall off when the tree is moved to the purchaser's destination. This takes a committee of volunteers an entire day to accomplish. When the tree is moved, it is encased by a huge plastic bag placed under the carpet at the base of the tree. The items under the tree are boxed and taken with the tree. A board member accompanies the tree to its new home and sets everything back in place.

Our tree, along with 250 others, was displayed for five days, then auctioned off. For the last two years, our efforts raised an average of $1,500 a year for the Primary Children's Medical Center. This is a creative club activity as well as a worthy project as it involves all members from novice to experienced woodturners. Each ornament and turned gift is unique and welcome and provides all with a giving feeling at Christmas time.

Beth Arbuckle is the past president of the Utah Association of Woodturners. She lives in Bountiful, Utah.

Photo 2. Some of the 240 ornaments and under-the-tree gifts.

A FIRST-TIME PROJECT FOR THE CENTRAL OKLAHOMA CHAPTER

Christmas was only seven months away when the Central Oklahoma Woodturners voted to help the Kilpatrick Center with its 1991 Christmas project. This public service project is the first for the Oklahoma chapter.

The Kilpatrick Center is a large museum and educational center located in Oklahoma City. To raise funds funds, they ask various local organizations to decorate Christmas trees in a style appropriate for that group. With the decorated trees beautifully displayed, they open the center to the public and charge an admission. The trees are kept from year to year, and the clubs are encouraged to add to the decorations.

The Kilpatrick Center consistently supports arts and crafts, and has recently shown much interest in woodturning. Not long ago, Bill Porterfield, local chapter president, demonstrated his turning talents as well as his finished turnings at the Kilpatrick Center.

For this project, chapter members will need approximately 250 to 300 turned decorations to adorn their tree. Each member must produce eight to ten ornaments. Their August meeting will center around demonstrations of turned holiday decorations. They will need to put things in high gear after that, as the deadline for finishing the project is in October. A committee will decorate the tree.

Members will create many different types of decorations such as long thin icicles, tiny rolling pins, scoops, figurines, hollow turnings of many types, split turnings, traditional painted turnings, rings, goblets, laminated work, and some not-so-traditional turnings.

This local chapter is looking forward to a fun time turning with the end products donated to a worthy cause.

CLASSIFIED ADVERTISING

TURNING LESSONS with nationally recognized artist Rod Cronkite. Specializing in turned and sculpted burl vessels. FREE BROCHURE. Call 414/633-6303 or write, Rod Cronkite, 2812 Wright Ave., Racine, WI 53405.

HIGHSPEED STEEL, reasonably priced. Make your own turning tools. Write to Frank Lynn, 916 South Pacific, Kelso, Washington 98626.

HIGHLY FIGURED TURNING BLOCKS and boards. Maple burl, quilted or curl, green, $1.00 a pound; dry $1.75 a pound. Hard spalt with figure, 75¢ a pound green. Black to English walnut grafts $2.50 a pound dry. Alder, yew, and more.

P. O. Box 96, Randle, WA 98377 **RANDLE WOODS** 1-800-845-8042.

For sale, variable speed DC motor and control. 1-1/2 HP, 0- 2500 RPM, 120 VAC input, $275.00. 1 HP adjustable frequency AC drive. 0-3600 RPM with a standard three-phase motor. 220 VAC input, $270.00. Additional information with SASE. C.J. Woodruff, 5507 55th Ave. South, Seattle, WA 98118.

DEMONSTRATION MIRROR for sale. Used at the Texas Symposium. $110 plus shipping. Contact Robert Weber, 1413 Bluebonnet, Arlington, TX 76013. 817/261-8074.

Classified advertising: $1.00 per word with $5.00 minimum charge, payment due with order. Make check payable to AAW. Deadline for December issue is October 2. Send ad copy and check to: Editor, American Woodturner, *5613 Ralston Ave. Indianapolis, IN 46220; 317/255-5980.*

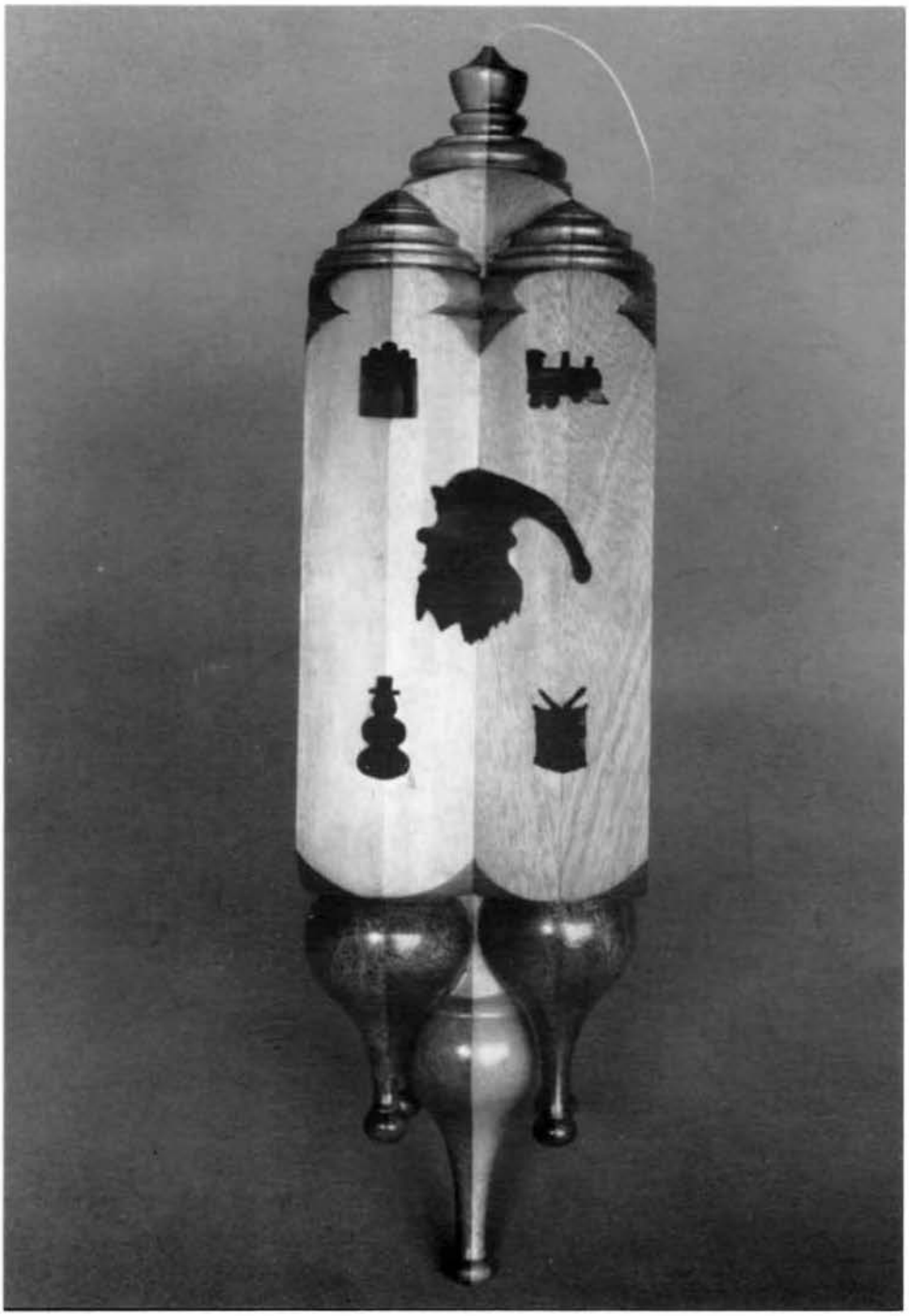
CONGRATULATIONS

Nick Cook, formerly of Los Angeles, took first place in the turning category of the 10th annual "Design in Wood Competition," co-sponsored by the San Diego Fine Woodworkers and the Del Mar Fair.

American Association of Woodturners
667 Harriet Avenue
Shoreview, MN 55126
(address correction requested)

Second Class
Pending

Indianapolis, IN



Michael Kehs' "An Inside Out Christmas," 3 inches in diameter by 11 inches long. See page 2 for more inside-out turnings.