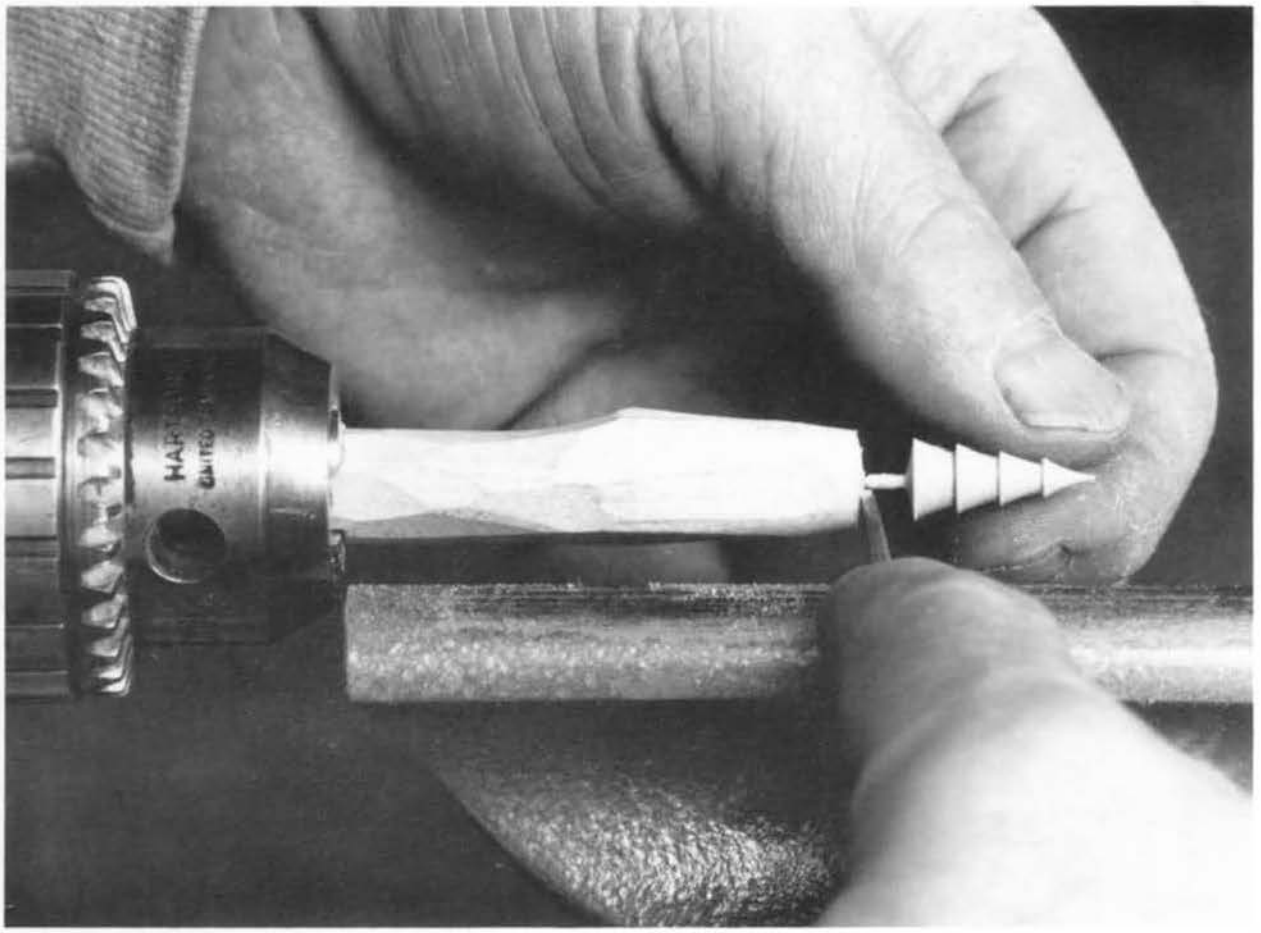
American Woodturner

The Journal of the American Association of Woodturners September 1992 $5.00 Vol. 7, No. 3



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

PRESIDENT'S PAGE

Alan Lacer, AAW President

At our recent conference in Utah an issue arose about which I have not heard much discussion: Ethics as it relates to woodturning. This discussion occured as a natural outgrowth during talks on design. More exactly: where do you get ideas for your work? At what point is there an issue of taking the key elements of your work from another turner? What do you put forward as "your" work?

There was a real concern about exhibiting, marketing, publishing, or selling woodturnings that are far more than inspirations or a development of another turner's work—work that is clearly a copy or an imitation. As you might expect there were fireworks at times, with points being made that imitation is the best form of flattery; or maybe the copy work will force the originator of the idea to become better or develop in new directions; or didn't the originator of the idea really only borrow the idea from another source, e.g., the flutes on the works of Al Stirt or Bill Hunter. Didn't the fluted column originate with Greek architecture? Doesn't that *really* serve as the source of the idea?

Are these legitimate questions and concerns? Some of you may be thinking: whatever happened to fruitful discussions about the ideal bevel angle, proper lathe speeds, the best wood to use, glues, or what type of lathe does Stoney Lamar use to produce that kind of work? Sometimes I'm not so sure that those are very fruitful discussions. In one's development as a turner (and for the maturity of the field) we must venture into broader questions that don't always produce specific answers but must be confronted all the same. I feel strongly that at some juncture in my turning involvement—be it my profession, hobby, vice, or passion—that what I am doing is about myself, about what I have produced, and about the craft of woodturning. At some point we need to be concerned about questions beyond technique or "how to."

Turning, as do most of the crafts/arts, falls into a twilight zone where ideas, designs, and concepts are not protected in the same way that patents and copyrights give propriety to someone's creative work. Patents and copyrights are legal concepts that give a person recourse when someone steals or profits from his or her work. This approach, however, does not say anything about the ethics or integrity of individuals; and if the idea can be changed a minutia, perhaps people can get around a patent (I recently read that in many large organizations as much as 70 percent of research and development budgets are spent on how to get around someone else's patent!). What patents and copyrights seem to represent is an avenue to deal with unethical individuals.

Just as ethics in personal life is a reflection of development and maturity—the capacity to consider others in the deliberation of actions—ethics in our craft reflects a certain level of development and maturity. For a child, ethics is hardly a serious concern: children act to satisfy needs within the limits of what they hope to get away with. So, too, is the market place once we get into the business of selling and promoting our work—if it is not illegal, it must be okay. Unfortunately, both points of view are at a "pre-ethical" level of development and represent a primitive and selfish viewpoint. The cynical individual will respond that this is the "real world," discounting examples of where individuals or businesses went beyond self-interest as the sole driving force for making decisions.

Where we now stand facing such questions, as a craft and as individuals within that craft, is due to several developments. First, fifteen or twenty years ago there were few turners demonstrating, exhibiting, being filmed, or publishing—turning work was not highly visible. In fact, there was not a vast array of turnings that marked great departures from the tradition—nothing wrong with the tradition, but the new and novel do capture the interest and attention of many, especially those looking for ideas. During that period when a turner might be searching for source material, one could look to such crafts as pottery or glass for ideas and inspirations. Today we can look to the pool of work that is out there in our own field—with the result that

(Continued on page 36)

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. This is a working board; members are expected to volunteer for committee work and be available to attend board meetings.

The three positions are presently occupied by David Ellsworth and Dick Gerard who are both retiring after each serving two terms; and Dan Ackerman who served one term and is eligible to run again.

Procedure

1. Nominations must be received in our AAW office no later than October 15, 1992. 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 15, 1992.
2. A ballot will be mailed, first class, to all AAW members in January 1993, along with renewal notices.
3. All votes must be received in our office by February 15, 1993.
4. The new board members will be notified and take office in March 1993.

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Vol. 7, No. 3 $5.00 September 1992

AMERICAN WOODTURNER 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

NOTE: AAW does not endorse any product featured or advertised in this journal.

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ON THE COVER

Dave Hardy turning a tree for one of his miniature castles. Photo by Joan Lech.

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 $25 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.

DAVE HARDY'S MINIATURE CASTLES

Bethann Morgan *photos by Joan Lech*

These whimsical miniature castles look complex, but in reality are quite doable. The form can be varied for uniqueness. Taken as a whole, it is symmetrical, and of this smaller scale—30 feet to 1 inch—it is an imaginative landscape. The castles can be made light enough to hang on a tree.

TURNING THE CASTLE

1. When picking out stock, hardwood can be used, but basswood may be prefered if finishing includes carving. The "mountain" and base of the castle in this article is from 4- by 4-inch stock.
2. Mount a 4- by 4-inch blank to a faceplate with 1-inch wood screws and rough turn the mountain.
3. Use a Forstner bit to drill a 2-inch diameter hole, 2 inches deep to create the mountain and base.
4. Finish turn the hollow mountain section first, then shape the base of the castle making sure there is a distinct line between the mountain and the bottom of the castle wall. The wall should be only 1/16-inch thick when finished, making the castle as light as possible.
5. Part the castle base from the stock so that the bottom of the mountain to the top of the castle wall measures approximately 1 1/8-inch tall (photo 1).
6. Turn the main spire next from a 2 1/2-inch square block, 4-inches long. Glue to a waste block attached to a faceplate. Using the finished castle wall as a guide, turn the spire base so that it fits snugly into the top of the castle wall.
7. Allow for the spire to fit into the base with a 1/4- inch-long, round tenon. Cut 1/2-inch deeper into the spire wall, thus defining the roof edge (photo 2).
8. Hollow out the inside of the spire, thinning it for lightness. When this is done a crow's nest can be turned at the roof peak prior to parting the main spire from the remaining stock.
9. Turn a turret next from 3/4-inch square by 3-inch long stock. Mount the stock as previously described. The body of the turret and its roof are approximately equal in length with the division marked by an undercut. Make that cut. A ring tool works good as it allows for an undercut of the roof. A skew chisel also works for undercutting. Turn a narrow walkway.
10. Shape the turret spire.
11. The turret below the roof and walkway has three sections. Leave the first section its full diameter. From the bottom of this section,

Photo 1 Parting off the finished "mountain" and castle base

Photo 2 Parting off the finished main spire. There is a crow's nest just under the skew-chisel point.

make a steep angle cut to form the second section. The third section is the part that will be cut later to fit flat against the castle wall. It is the base of the turret body and will have a steep point at its base. This point should be angled so that when 1/3 of the thickness of the turret base is removed later, the remaining part of the base rests against the castle wall with the point set away from the wall (see diagram and photo 3).

12. Part the spire from the remaining stock. Turn three or four more turrets in the same fashion.

FINISHING THE CASTLE

1. Shape the bottom of the mountain so that "scene" appears to be floating (photo 5). Cut it so that the sturdiness of the structure is maintained.
2. Cut away 1/3 of the thickness of each turret base forming a flat section that will rest against the castle-base wall (diagram and photo 5).
3. By finishing or decorating the castle, you can create a more realistic end product. Three finishes that work best are feather etching, carving, and burning with highlighting sienna.
4. Feather etching is best achieved with a burning tool. This can be used to create bricks, shingles and thatching, or to outline doorways and windows. Undercutting windows can define sills. The small scale of these details will be easier to accomplish with a magnifocuser for better vision and a burner with an adjustable heat level.
5. Carving can be done by hand with a carving blade or a small gouge, but in either case the tool must be extremely sharp. Use carving for defining the facets at the top of the walkways. A dentist drill or rotary tool is helpful if you carve oil ports.
6. When carving or using the drilling tool, there are few tool marks and little or no tearing. A little polishing with Scotchbrite, therefore might be enough with no sanding necessary.
7. Burnings or carvings can be accentuated with acrylic paints. Apply without a prime coat very sparingly. The small tip of a #30 brush seems to work well on detail.
8. Watco oil can be applied—five or more coats—for a more "natural" look. Wipe on the oil and wipe off the excess.
9. When creating the scene, let the wood and the finish guide the possibilities. Burl bases help to create a snow scene, but you may have more material lost through damage than you would have with straight-grained stock. Different woods may be used for the castle and the base, however, this may increase the amount of time necessary to finish the piece.
10. Trees can be turned and placed on the base to develop a landscape scene. Use a drill chuck in the lathe headstock and small tools to turn miniature trees and shrubs (photo on journal cover). They should be turned

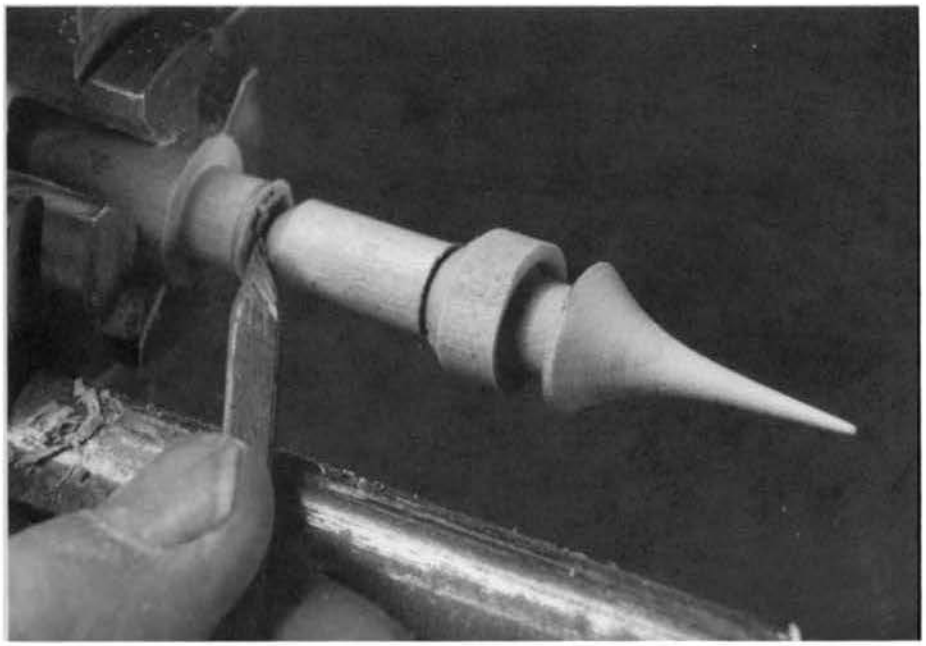
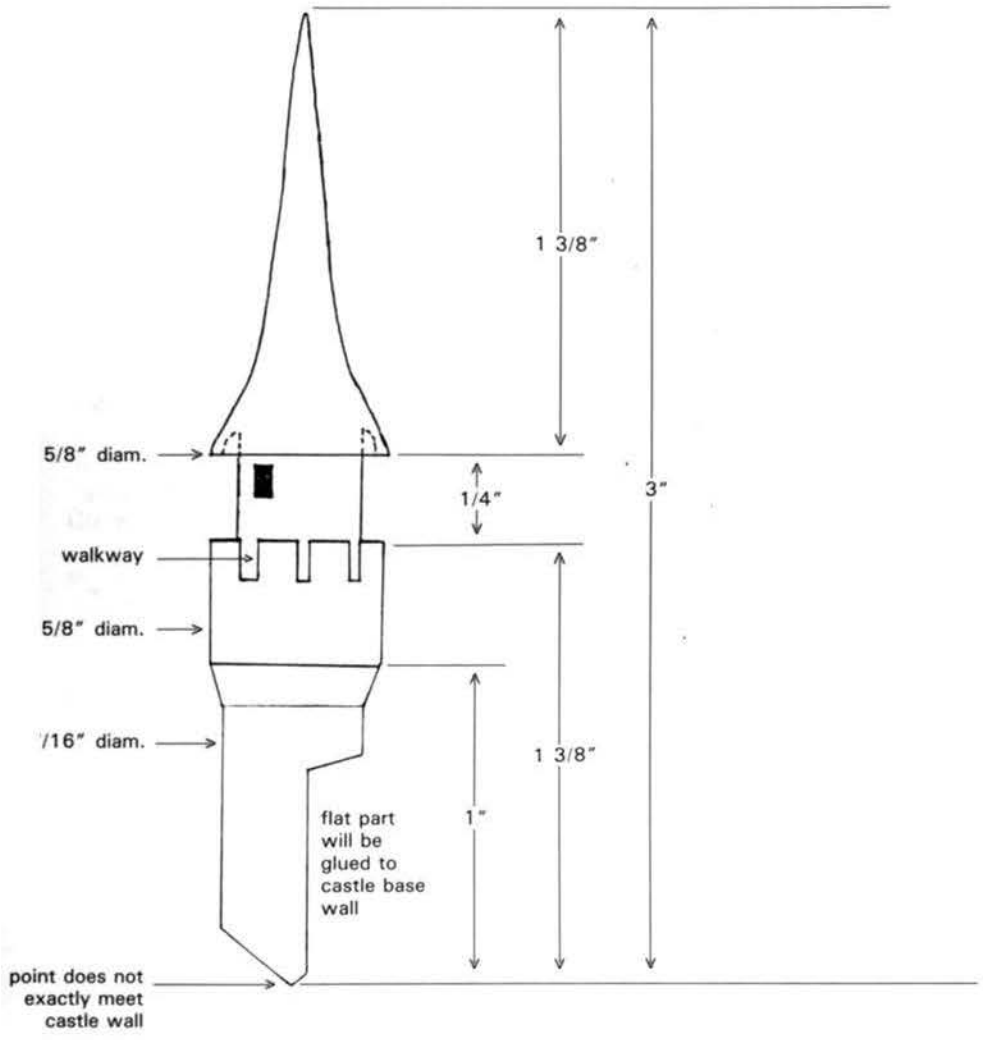


Photo 3 Turning the point on one of the turrets



off with a point to mount them into the base. After parting from the lathe, carving tools can be used to cut the details, and by using random strokes, the trees and shrubs will look more natural. Simple tree outlines that work well are cedar, evergreen, maple, and ash trees. Drill recieving holes in the mountain base, placing the trees randomly in the scene.

11. Add grass by mixing white glue with green acrylic paint and apply the mixture to the mountain. Before this dries, "railroad grass" can be sprinkled on. This fine-grained foam product is used for miniature railroads, but something similar may be substituted.

ASSEMBLING THE CASTLE

1. The trees and shrubbery can be set into the base with glue. If the roof of the the main spire has been turned closely enough, it will be held in place by gravity.

2. For connecting the turrets to the main portion of the castle, red-label cyanoacrylate glue ("Hot Stuff") is an excellent glue. Use a rubber band to hold the turrets to the castle base while the glue cures.

Turning castles can be a challenging project because it allows for a variety of different adaptations. Whimsy and imagination are the only requirements necessary to bring the fantasy alive.

David Hardy and Bethann Morgan are members of Bucks Woodturners in Pennsylvania.

Photo 4 Carving the roof of the spire

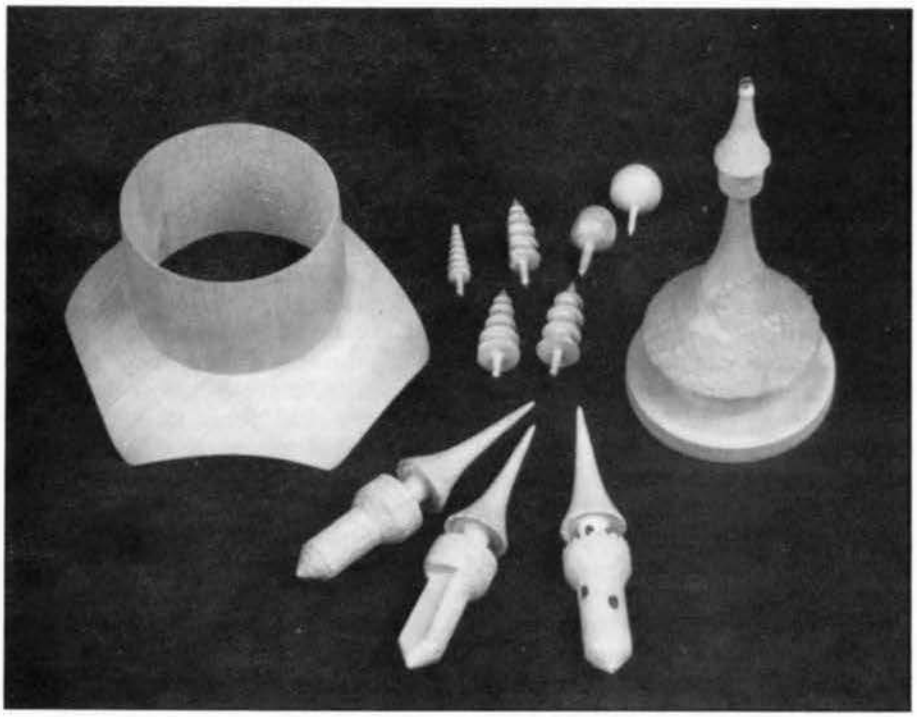


Photo 5 Finished parts of the castle ready to be assembled and glued

3rd ANNUAL WOOD AUCTION BY MAIL

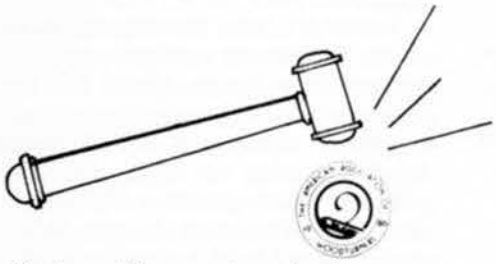
Robyn Horn, Auctioneer

The American Association of Woodturners needs your help in making the **3rd Annual Wood Auction by Mail** a success. Look through your stash of wood and find one or two special pieces to set aside for this fundraising event. You may also donate tools or related turning items. Send a DESCRIPTION of the wood or item to Robyn Horn, auction coordinator (do NOT send the wood or item).

Descriptions of wood should include the following: 1) type of wood, 2) size, 3) any knots, splits, cracks, or unusual grain pattern, 4) how long the piece has been seasoned, 5) rough estimate of its value.

Each item for bid will be listed in the **December** issue of *American Woodturner*. Members will then bid by mail on the pieces of their choice. Highest bidder on each item will be notified by mail by the auctioneer; payment will be made to the auctioneer; then the person who doanted the item will send the item to the bidder. The bidder will then reimburse the donor for mailing expenses.

Your description of donated items must be postmarked by **September 30, 1992**. Proceeds of this year's auction will help defray the cost of printing and mailing the directory.



Robyn Horn, Auctioneer
7801 Westwood Ave.
Little Rock, AR 72204

MUSIC BOWLS

James A. Jacobson

Photo 1 James Jacobson's music bowls

There is a certain magnetism about some things, especially when we take the time to have another look. The more intensely we examine and experience these things, the more fascinated we become. Wood captivates us and pulls us back for another look. Music does the same.

The sound of clockwork music is irresistible. We are captivated even further by the craftmanship and intricacies of the music movement. Linking the uniquely natural aspects of wood with manmade clockwork music affords woodturners an enticing challenge. It is a task worthy of pursuit.

There are any number of small music movements available; I would recommend a Reuge, Model 1.18 for use in your turned music bowl (photo 2). Music movements are described by the number of tunes that they play and by the number of teeth on the comb. For example, the Swiss-made Reuge Model 1.18 will play one tune using eighteen teeth or notes. It is a high-quality mechanism, affordable, and available to the hobbyist turner. Many mail-order suppliers and local hobby stores carry Reuge movements.

I suggest that you also purchase an on/off mechanism for the movement and recommend a small brass weight stopper that attaches to one of the movement comb screws (photo 3). The weight slides back and forth, on a wire, into the air brake or butterfly. Normally these can be purchased from the same suppliers that sell the movements. On/off mechanisms are not mandatory, so if you cannot purchase one, skip it.

While round music boxes with lids are fun to turn, they do not offer the challenge and satisfaction of a large, turned bowl with a movement secured in its base. Working with a large piece of wood makes the process exciting because many designs are possible. Also, larger pieces of wood are often replete with supposed defects. Lower grade hardwoods, logs from backyard wood piles, chunks of crotch, anything with character is, from my point of view, the best wood for turning large music bowls.

Blocks that I use for turning music bowls are from 5 to 6 inches thick. On occasion I will find wood as thick as 8 inches. Normally I plan for the bowls to have a diameter of about 6 to 7 inches. As you might guess, these dimensions have more to do with the availability of the wood and the overall look of the piece rather than the dimensional needs of the music movement. Use a compass and bandsaw to prepare your block.

Given the size and weight of the block to be turned, I screw a 3-inch faceplate directly to the turning block. This also allows for ample clearance when shaping the bottom of the bowl. To support the block while turning and provide a degree of safety, place a live center in the tailstock and force it into the top surface of the block. This is especially helpful for large blocks that are initially running out of balance.

Before shaping the block, note the dimensions required by the music movement (illustration 1). These dimensions need to be kept in mind as you shape the bottom portion of the bowl. Turn the outside of the bowl to the desired shape. Prior to turning you may even want to do some pen-

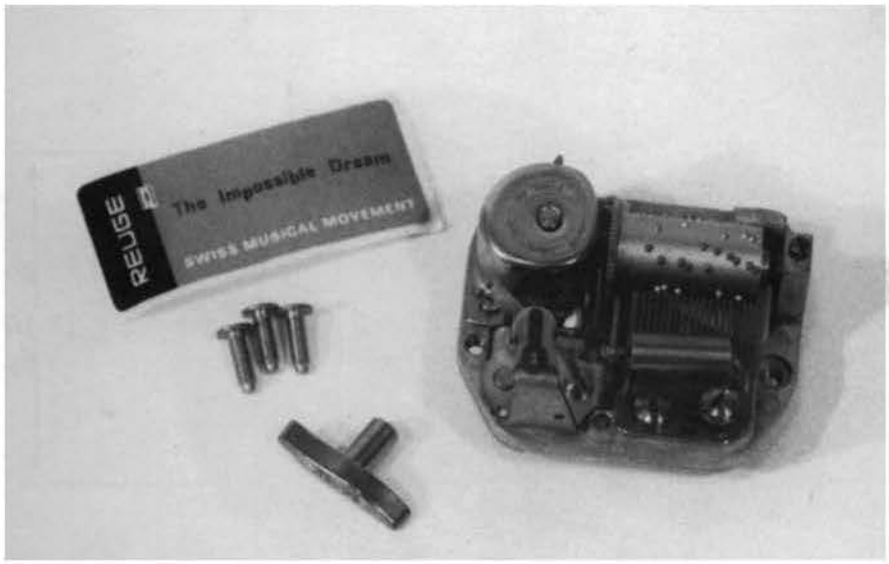


Photo 2 Ruege Model 1.18 music movement, fixing screws, winding key, and tune sheet

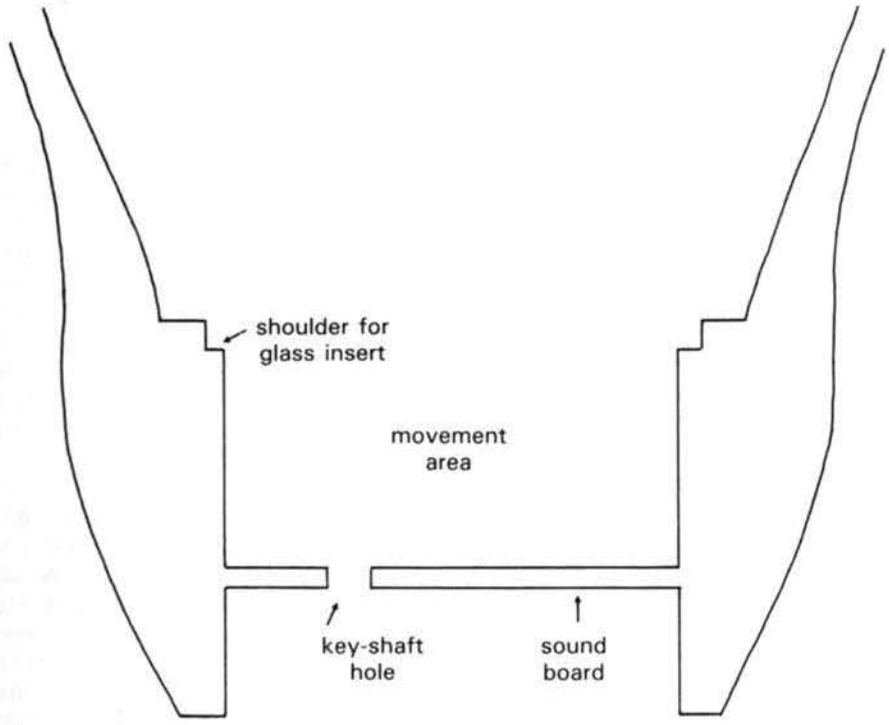


Illustration 1 Music-bowl cut-away

cil and paper design work; or you may, as some suggest, let the shape of the bowl emerge from the wood. The important thing is to enjoy yourself.

After the outside of the bowl is turned to shape, prepare that surface for finishing using, if necessary, abrasive paper of varying grits. A good turner, I'm told, never uses abrasives—some of us use lots, along with a mask. Do not finish the outside surface yet.

For turning the inside of the bowl, leave the tailstock in place. Align your toolrest with the live center in place. As you turn, let a wooden pillar develop under the live center. This pillar will support the block while you turn the inside and allow for more aggressive cuts. Use a ruler to monitor the inside dimensions of

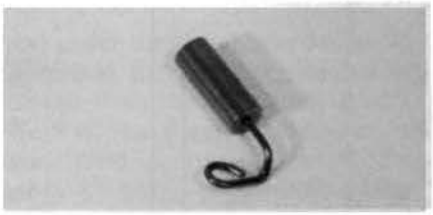


Photo 3 Sliding stopper (on/off mechanism) for music movement. This part is optional.

the bowl. Note the inside dimensional requirements of the music movements as well as the shoulder area that will hold a piece of glass. The glass covers the movement, protecting it from dust, little fingers, and debris. For a Reuge Model 1.18 unit, you need a movement area approximately 1-inch deep and 2 1/2 inches in diameter. Allow enough thickness in the bottom of the bowl for the movement sound board and the winding-key area. Study the drawings before you begin turning.

Your bowl design may lend itself to a thin wall or, if you are like me, you may prefer to leave as much wood in place as possible. Thicker walls do tend to reduce some of the volume produced by the music movement. The more important variable in sound production, however, is the thickness of the sound board which is, in fact, the bottom of the bowl.

Just before you have cut deep enough to begin working on the shoulder area for the glass insert, remove the tailstock and tap lightly on the pillar of wood in the middle. It should break off easily. If not, bring the tailstock up again and remove more wood.

Now that the piller is removed, cut the shoulder for the glass insert and the area where the movement will be placed. A 1/2- or 3/4-inch square-nose scraper will do the job. Be certain that you turn the bottom surface of the movement area flat because the movement needs to make contact with the bottom surface. Take your time and enjoy the process. Remember, you are turning wood, not doing brain surgery. Precision is not all that important. You simply need enough shoulder area to hold a round piece of standard-thickness glass and another area big enough to accommodate the music movement. Prepare

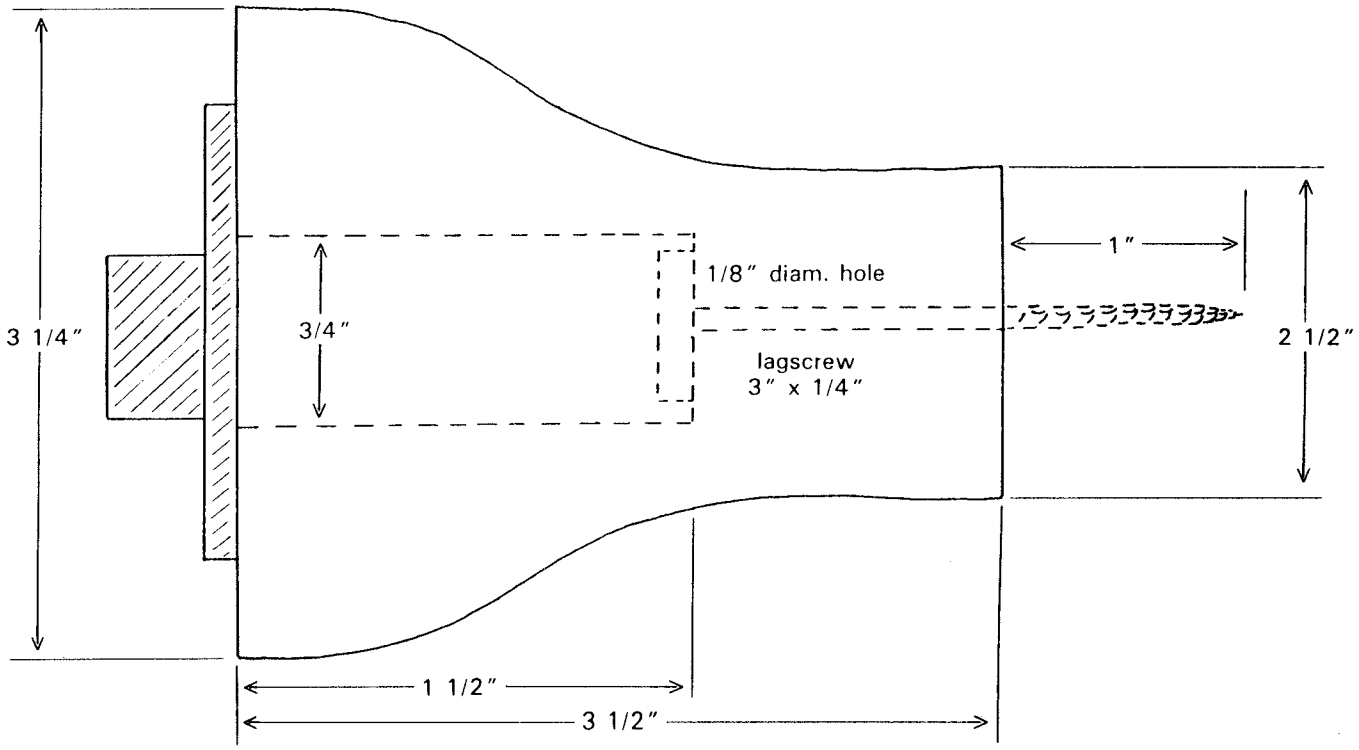


Illustration 2 Shop-made chuck for reverse turning the bottom of the music bowl

all surfaces for finishing. Do not round-over the sharp edges of the glass-insert shoulder.

After the bottom surface is turned, use the corner of your tool to make a small indentation in the center. This indentation will be used to center the bowl upside down, reattached to the lathe with a shop-made screw chuck. You are now ready to make the screw chuck so that you will be able to turn the winding-key area in the bottom of the bowl.

Making the Screw Chuck (Illustration 2)

Select a piece of hardwood approximately 3 1/2 inches thick and 4 inches in diameter. (A smaller block of wood will work for smaller bowls.) You will also need a 3-inch faceplate; a 1/4- by 3-inch long lag screw; a 1/8-inch high-speed drill bit; and a 3/4-inch diameter wood bit. A socket set and a small triangle or round file will also be needed.

Cut a 3 1/2-inch diameter circle from the block and drill pilot holes for faceplate screws. Attach to the faceplate, then attach the faceplate to the lathe. Turn about 2 1/2 inches of the forward section of the block to a diameter of about 2 1/2 inches. The remainder of the chuck block should be tapered to a diameter of about 3 1/4 inches to where it meets the faceplate.

Square the face of the chuck. Secure a 1/8-inch drill bit in the tailstock and drill through the chuck. The hole on the faceplace side of the wood will be used to locate the 3/4-inch hole, so it is important that this hole be centered. If your tailstock is like mine, however, the hole will need to be drilled off the lathe using a drill press. Simply mark the center with the corner of a tool before taking it to the drill press.

To drill the 3/4-inch hole in the faceplate end of the chuck (for the head of the lag screw) the faceplate must be removed. Before removing, make an alignment mark on the edge of the faceplate and on the surface of the chuck for exact reassembly. Using the 1/8-inch hole as a guide, drill the 3/4-inch hole to a depth so that the lag screw will extend at least 1 inch beyond the front surface of the chuck.

To make threading the lag screw through the chuck easier, rub some soap on the threads. Use a socket wrench to screw the lag through the chuck. Reattach the faceplate using the alignment marks as guides. Secure the assembly on the lathe. File down the sharp point on the end of the lag screw. With either a triangle or small round file, deepen the screw gullets as you rotate the chuck by hand. This gullet procedure will allow the screw to grab more wood as a bowl is threaded onto it, holding it in place more securely on the chuck. Turn on the lathe and observe the screw to be certain it is running true. If it is not, it will appear to wobble. Note the direction of the wobble, shut off the lathe, and, with the handle of a tool, tap the screw in the opposite direction. Repeat the procedure until the screw is running true.

Remove the faceplate from the turned bowl and drill a 1/8-inch hole through the bottom. The indentation made on the bottom surface of the movement area should serve as the point of entry for the drill bit. Thread the bowl, from the inside, onto the screw chuck. Tighten it snug against the front surface of the chuck. With the live center in place, secure the tailstock against the bottom surface of the bowl. This will provide added security for turning the winding-key

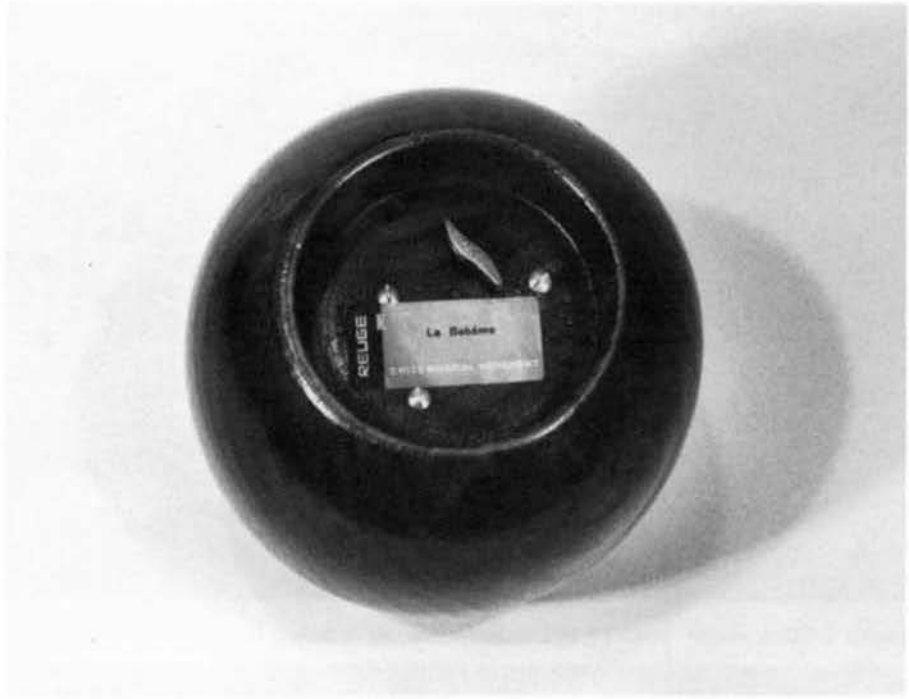


Photo 4 Bottom of a turned music bowl

area. Align a toolrest for turning this area.

The winding-key area in the bottom of the bowl is best turned using a 1/2- or 3/4-inch square-nose scraper. The diameter of the area should be equal to or greater than the diameter of the music-movement area on the inside of the bowl and deep enough to accommodate the overall height of the winding key. The bottom of the bowl should be 1/8- to 3/16-inch thick. This thickness will provide a good sound board for the music movement. As you may know, a music movement generates sound by vibration and resonation. The teeth of the movement vibrate, and the sound board resonates these vibrations. Thus, the thickness of the sound board is critical.

When turning of the key area is complete, remove the tailstock and carefully cut away the wooden pillar that developed under it. Do not break it off as you may crack the sound board. Prepare the bottom area for finishing using, if needed, some abrasive paper. Remove the bowl from the chuck.

Before applying a finish, it is best to drill the necessary music-movement holes through the sound board. Use the music movement as a template for marking the location of the key-shaft hole and the movement-fixing screws. With the movement centered in the bowl, press down on the brass spring housing which, in turn, will force the key shaft to make an indentation in the surface of the sound board. Using a 3/8- inch diameter brad-point bit, drill the key-shaft hole through the sound board at the indentation. Place a wooden block under the sound board when drilling to prevent splintering when the bit exits.

The marking for the fixing-screw holes, the next task, is somewhat awkward. Place the movement with the key shaft extending through its hole into the bottom of the bowl. Center the movement, hold it firmly in place, then tip the bowl upside down to center the winding-key shaft in its hole. Still holding the movement in place, slide an awl or nail through the movement screw holes and mark their location on the surface of the sound board. Apply enough pressure so that you will be able to see the indentations.

Remove the music movement and drill 1/8-inch holes at each indentation. Once again, place a block of wood under the sound board to avoid splintering. Remove any sawdust or splinters from the movement area.

Secure the music movement in place, wind it up, and enjoy the sounds of clock-work music. After you have enjoyed the results of your labors, remove the movement until the entire bowl has been finished. It is best to keep the music movement in a plastic bag to avoid getting dust in the moving parts.

To make a glass insert to fit onto the movement-area shoulder, you will need a piece of standard-thickness window glass, a circle glass cutter, a divider, and a ruler. Determine the inside diameter of the bowl at the glass-insert shoulder and set the circle glass cutter to one-half the diameter and cut. Remember, when cutting glass be brave and brazen! Keep the downward pressure on the cutter firm and consistent. Tap the circle from the excess glass and, if necessary, chip the insert to perfect roundness using a standard cutter.

Finish the bowl as desired. Secure the music movement in place. Test the movement prior to gluing the glass insert onto the shoulder area. Clean the glass, then spread a fine bead of white glue on the insert shoulder. (Too much glue will squeeze out onto the glass.) Carefully place some weight on the glass to assure good contact with the shoulder and leave in place until the glue is dry. Affix the tune sheet that came with the music movement to the bottom surface of the sound board. Enjoy!

A final thought. If problems develop with the music movement, gently pry the glass insert off the shoulder. Service the movement as needed and re-glue the glass insert. For squeaks in the movement, a pinpoint of sewing machine oil on the moving parts often solves the problem.

James A. Jacobson lives in Collinsville, Illinois. His many publications include: Woodturning Music Boxes; *edited version of* The Practical Woodturner, *by Frank Pain; and* 101 Gift Projects from Wood. *These books are all published by Sterling Publishing Co., New York.*

STACKED-RING BOWLS

Dale Larson *photos by Ray Turney*

Beautiful bowls can be made from flat boards with very little waste of material. Anyone with a basic amount of turning experience can do it.

Select a matched pair of boards and cut rings at an angle, then reverse the order of the rings. This results in one ring sitting on top of another forming a bowl blank that can be turned. Depending on the wood grain, some beautiful matched patterns can result.

Some things to remember: The angle at which your rings are cut will determine the angle of the side of your bowl. The flatter the angle, the flatter the bowl profile. Individual bowl designs can be achieved by altering the shape of the foot and lip of the bowl.

The width of each ring is determined from the angle of cut and the thickness of the stock. Make a full-scale drawing of the size of your stock and draw a line at the angle of cut chosen. Complete a triangle shape with a dotted line—the base of the triangle will be the width of each ring (see diagram 1). Transfer that width to the next ring using dividers.

For this article I have used a 3/4-inch thick board and a 45-degree angle for an example. If you use a thicker board, the ring walls will be thicker for the same degree of cut and allow for more tolerance and design freedom when turning the bowl. Also, as the angle of cut gets flatter, you will have more wood to work with (more room for correcting mistakes!) while turning. On a 60-degree angle cut, there is almost no room for mistakes at the lathe.

Steps for stacked-ring bowls

1. Select two flat, planed boards (or cut a long board in half) and match the wood grain. These two boards side-by-side should form a square. You will also need enough wood from a matching board for a solid bottom piece.
2. True-up the center-line joint.
3. Clamp the boards together, but do not glue them yet.
4. Draw a full-scale diagram on a piece of paper of the cuts you will make. Use diagram 1 for reference.

Photo 1 Black cherry bowl 17 1/2 inches diam. by 7 inches h.

Photo 2 These bowls were made from 14-inch square pieces of spalted big leaf maple. The angles of cut, left to right, are 45 degrees, 22 1/2 degrees, and 60 degrees.

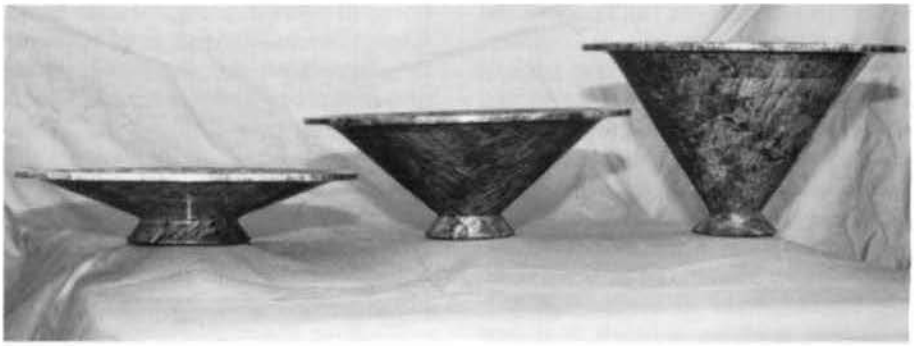


Photo 3 Profile view of the above bowls. Angles and number of rings, left to right, are 22 1/2 degrees with 3 rings, 45 degrees with 6 rings, and 60 degrees with 10 rings.

Samples of various angles from 14-inch square stock

Shown 1/2 scale

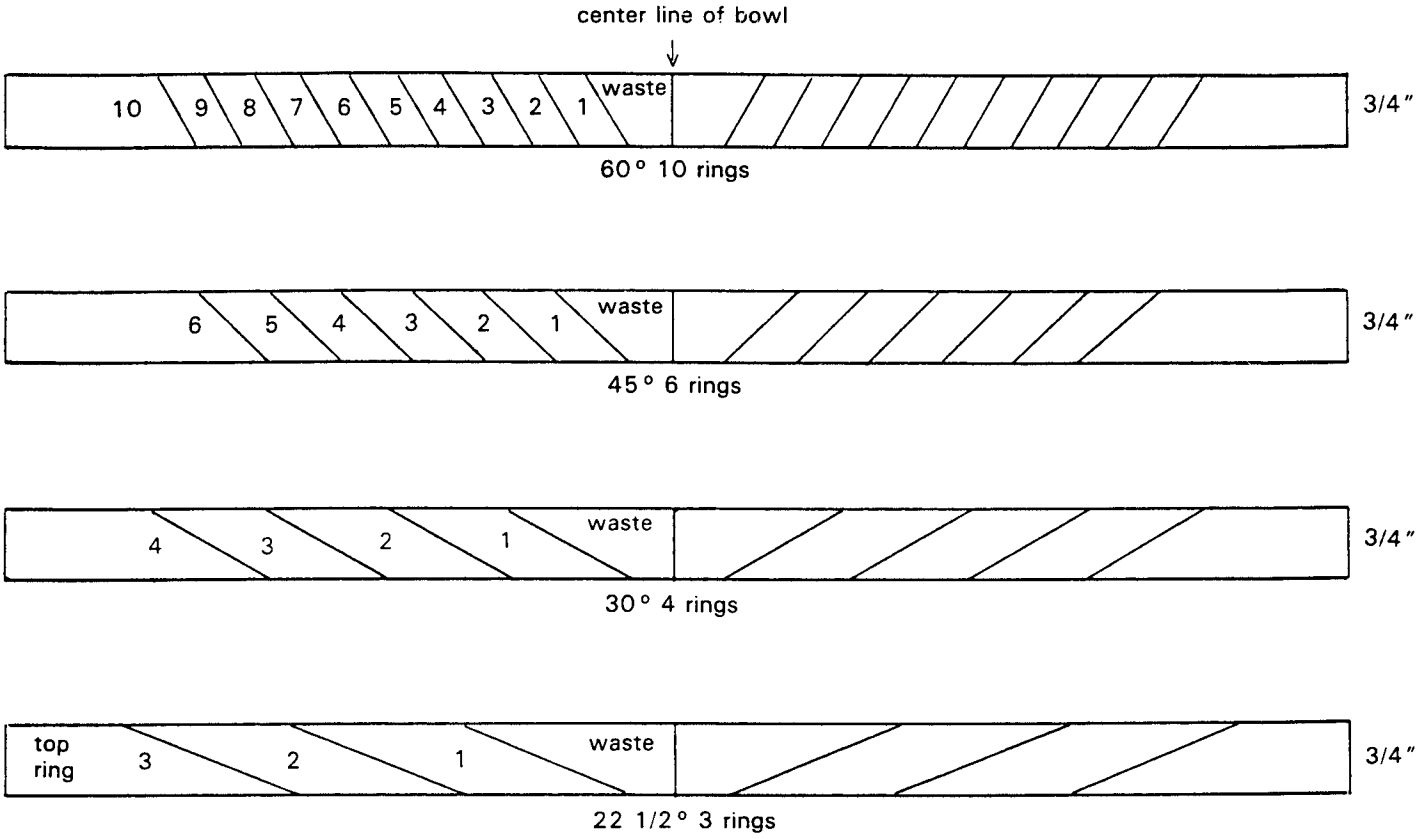


Diagram 1

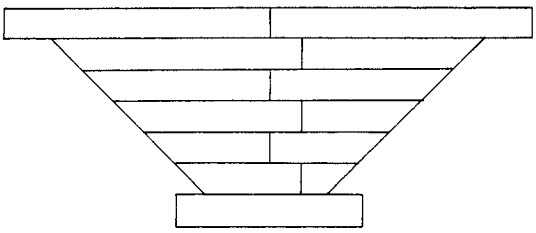


Diagram 2 alternate-joint pattern

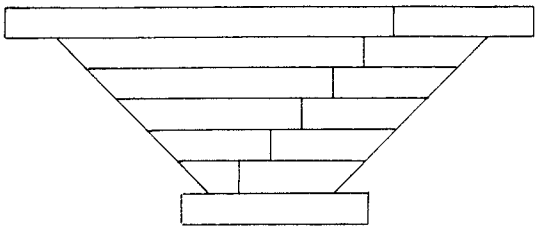


Diagram 3 step-joint pattern

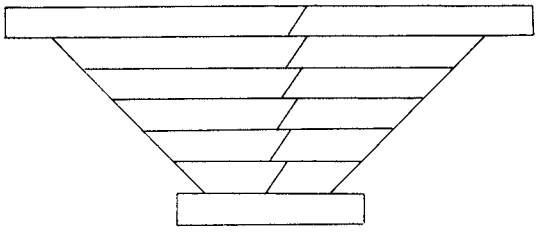


Diagram 4
Angle-joint pattern allows for an exact match of wood grain pattern. This angle needs to be cut at step 2.

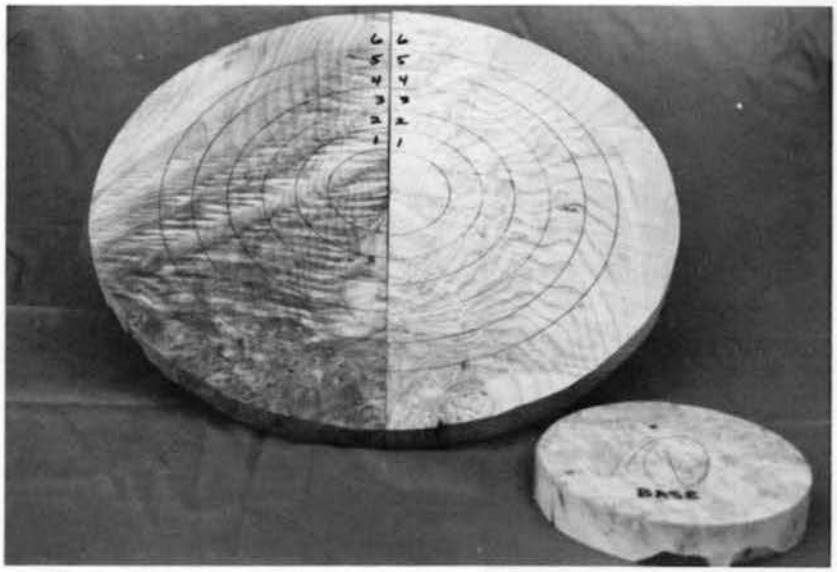


Photo 4 Circles drawn and numbered for a 45-degree bowl

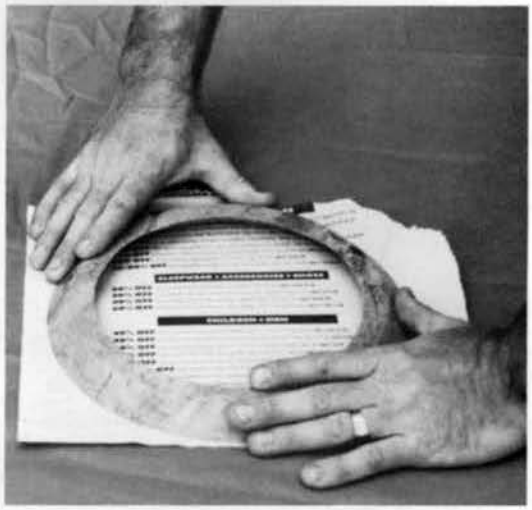


Photo 5 Gluing together one of the ring segments. Yellow carpenters glue or cyanoacrylate glue both work well.

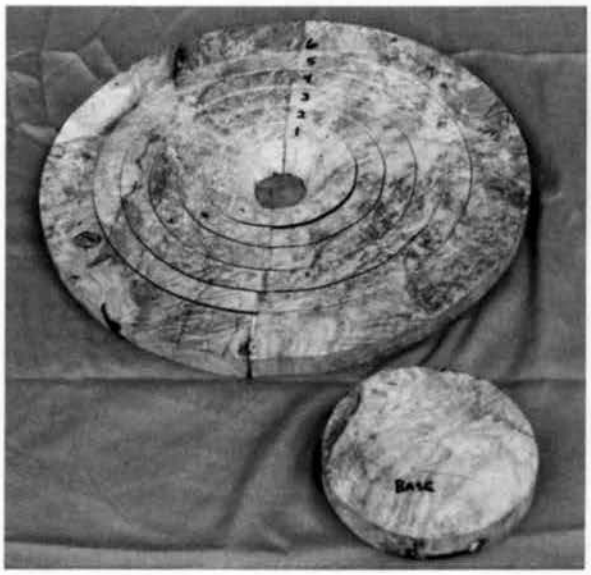


Photo 6 The half circles are glued together and the segments are ready to be stacked up and glued together.

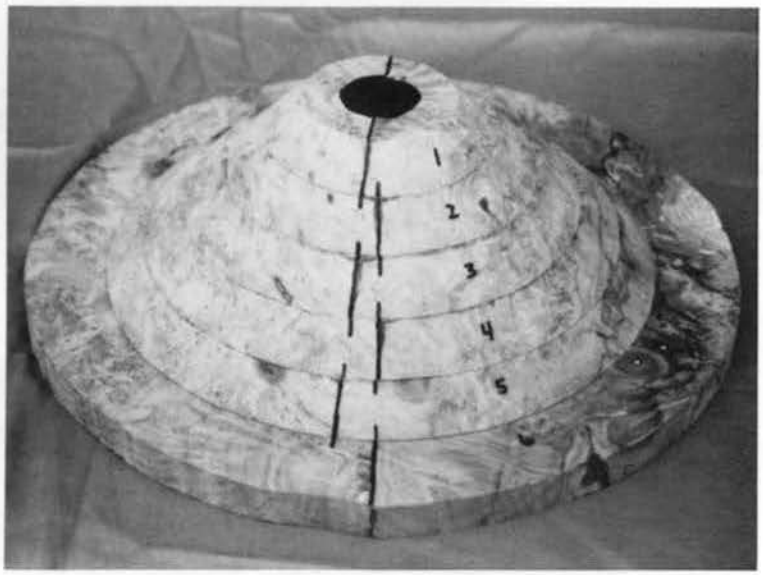


Photo 7 Joint pattern is decided on. This one will be a decreasing, alternating-step pattern. The joints will focus to a point in the base.

5. Draw circles on the boards and number each half circle. The largest-diameter ring will be the lip of your bowl, so you can make it wider and leave the angle of the outside cut at 90 degrees.
6. Set the bandsaw table to the exact angle desired.
7. Cut the half circles from each board.
8. Glue each half circle to its matching number making sure the resulting ring is flat.
9. If needed, sand each ring flat.
10. Decide on the joint pattern you want (diagrams 2-4). If you want your joints to meet at an angle other than 90 degrees, as in diagram 4, at step 2, the center-line joint will need to be cut at matching angles.
11. Cut a matching bottom piece to the size needed for your bowl design. It should be large enough to securely hold the glued-up rings for initial turning.
12. Glue up the ring segments and solid bottom piece, starting with the largest ring which is the lip of the bowl. Be sure that each layer is centered exactly on the on the one below it. Clamp the stacked, glued bowl together and let the glue cure.
13. Glue on a waste block, centered on the bottom.
14. Find the exact center of the waste block and screw on a faceplate. Remember, any mistake in centering will be doubled.

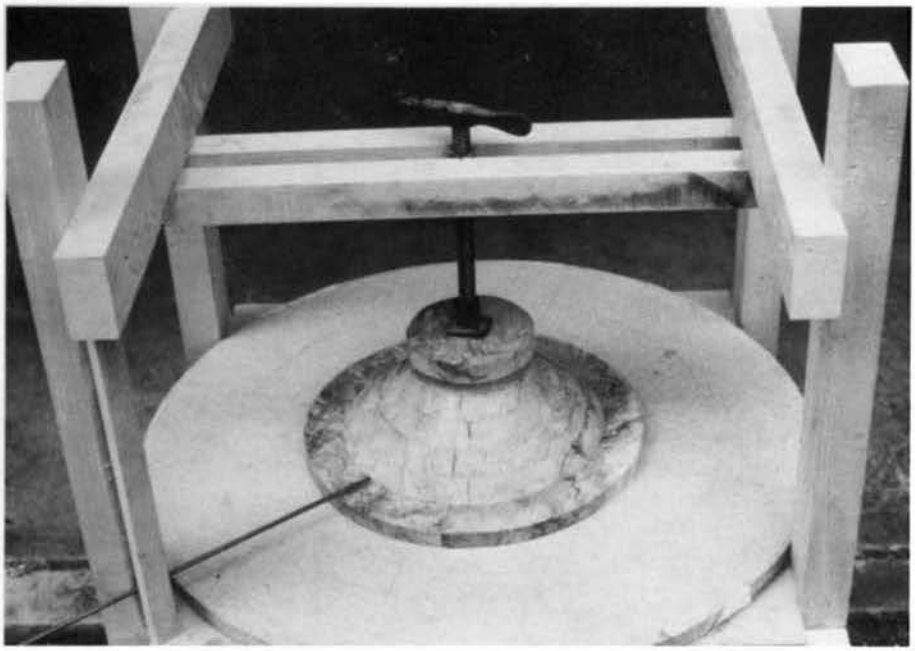


Photo 8 Glued and clamped in a shopmade clamping jig. The table rotates and the metal bar helps maintain the center.

Photo 9 Stacked-ring bowl ready to turn. The waste block has been glued on.

15. Start the lathe at a slow speed and begin turning. Check the screws in the faceplate and the glue joints of the laminated bowl as the turning progresses. It is particularly important to wear a faceshield when turning laminated bowls.

Dale Larson is secretary of the Cascade Woodturners Association of Portland, Oregon.

I never had anything against snakes.

Good thing, too, because you sure run into a lot of them in the Belize forest. You know: the anaconda family's favorite son, the boa and the charming coral snake and yellow jaws, also. Colorful creatures, but not always in the best of moods. Oh yes, rat snakes too, but more about them and other critters a little later.

Contrary to what the snakes and the title of this article imply, I'm no Indiana Jones, however, in April 1993, I will be leaving for my fifth trip to Belize, a charming Central American country visited by the Caribbean Sea winds. Belize is edged between Honduras and Guatemala. Once again, I will round up a crew and begin a six-week trek in search of that precious and underrated timber: burl rosewood. As a sculptor, I decided thirteen years ago to fetch my own timber, even if I had to don the guise of an adventurer to get it. I've never regretted a single moment of these adventures.

Burl rosewood, that malleable and exquisitely beautiful timber, cannot be found in many other places. One of the least-known countries of the continent, the 150-mile long Belize land and its 200,000 inhabitants live in relative poverty, after a lifetime spent in the forest cutting wood. The local industry is not what it used to be. Most of the lumberjacks are out of work, drinking away the days. It is not yet a tourist haven, and the government cannot exploit the rich resources that lay hidden away in the jungle under a sun that fries and torrential rains that force boulders the size of pick-up trucks to come tumbling down hills and mountains.

It was in that tiny country that I found the burls I had been looking for. Finding them was relatively easy. Bringing the wood out of the tropical forest was another matter altogether. I have, however, discovered a method and put together a work crew that accomplishes the seemingly impossible. The last trip took place last spring. There were eight of us that time, two hunters, two chainsaw men, two helpers, a cook, and myself.

We even managed to stumble across our own temple of doom, in

a manner of speaking. Small pyramids can be found which are sometimes identified as final resting places. Once, going up what we thought was a hill, we were surprised to find ourselves on top of a pyramid that was covered with earth and vegetation.

The trip to the forest is not measured in distance, but in time. From a place called Pine Ridge we travel by truck for about two hours before reaching the Vaca Plateau, where stands an old abandoned sawmill we have adopted. Six more hours of travel are required inside the forest itself with a tractor, equipment, and a six-week ration of rice and beans before reaching the site where we will set up camp. We change regions every so often, but this particular place is our choice for the second year in a row.

The trip itself does not always take place without incidents. You have to watch out for jaguars, the aforementioned snakes, spiders that could scare any doberman, and wild boars—particularly asocial creatures that travel in groups of thirty-something and like to ram their heads against things they don't like. Once, I watched in disbelief as a pack of wild boars attacked our parked truck, probably confusing it for a blue bear with a spare tire. As with the human animal, the younger boars, at the age of adolescence, seem to be more inclined to mindless vandalism than their elders. Oh well, at least they don't indulge in graffitti.

The worst nemesis is nature itself; with rain, the roads become traps of clay. Boulders are thrust in your path by small avalanches and glued in place by water and mud. Sometimes we managed to climb over them, sometimes not. But of course, we must also cut our own roads, machete in hand, while our vehicle advances behind us inch by inch. Fallen trees and steel-hard vegetation make the quest for progress more challenging. Our hard work will only leave temporary marks, however. Whenever we reach a pathway that we had cut the year before, we find that nature has taken over again.

Sometimes we follow the tracks made by the military vehicles that use part of the densely wooded areas as grounds for exercises in guerrilla warfare. Their four-wheel truck tracks are not hard to recognize; they have the nasty habit of destroying most of the vegetation they encounter. Nothing but botan, soft, vulnerable little trees manage to grow again on that ground, surrounded by blades of grass that can reach five feet in height and develop the sharpness of razor blades. Sometimes the tracks are so deep that venturing into one of them is inviting a longer stay than you had planned for.

One of the valuable stumps uncovered by Jacques Morin's crew.

Once we arrive at what used to be our campsite last year, everything must be made again from scratch. Small trees and poles are used to build a kitchen and sleeping quarters. Palm leaves tucked together and piled one on top of the other make up the walls and roofs of our four-star (four-leaf would actually be more appropriate) accommodations.

The next morning, the fun begins as hunters depart ahead of us, searching for rosewood. Not just any trees, mind you. It was with an environmentally conscious approach that I convinced the authorities to let me wander in their bushy backyard. We will only be on the look-out for dead or fallen trees. The hunters will start following a main road, borrowing secondary trails, known as piccados, until they find a spot where lie, almost hidden by fungus and vegetation, the objects of our quest. Before going off in another direction, the hunters will square off the area, identifying it with four- or five-foot high markers, whose number of notches will tell us how many trees are to be found. On the other side of the marker, a different notch will indicate the trail to follow.

Once a couple of locations have been properly identified, helpers and chainsaw men separate into two teams. We will have to cut through the vegetation that has claimed the fallen giants. Trees can be 25-feet long, and most have been dead for at least seven or eight years. They are always in extraordinary condition. Undisturbed, they could lie there for at least twenty years before showing the first signs of decomposition. Other kinds of trees, in such a tropical climate, would be lucky to make it through a single year without suffering heavy damage.

The tree is freed from its prison;

The "Raiders" kitchen quarters

Sleeping quarters

the bark and the sapwood are almost always gone, and the wood has taken on an earthy, brownish color. A couple of well-placed machete chops will reveal the quality and tint of the timber. The best-known specimens found are *Dalbergia stevensonii*, (Honduras rosewood) and quilted mahogany. They have one quality in common—the figured wood is always spectacular. I decide what part of the tree will be kept, then which parts will be transformed into turning blocks or micro lumber. Blocks can vary in weight from 5- to 15-hundred pounds.

Once the chainsaws have done their work, we manipulate the bigger chunks with the help of branches, sticks, or anything that can be used as levers. Most of the timber is snaked out through the piccados using steel cables hooked to the tractor. The rest of the wood is taken to the truck by brawn, stuffed into canvass sacks strapped to our backs and held in place by headbands. We try to use the tractor as little as possible, so as not to cause unnecessary damage to the forest. The rest of the pieces that will have to be picked up on a later trip are carefully piled up and covered with leaves after their extremities have been sealed.

We trek back to the campsite where the wood will be piled up. Once we have enough to fill a whole container, we begin the first of many trips back to the abandoned sawmill. There, everything will be stored in the plant's warehouse. The two-way trip is a 12-hour affair. After six weeks of this ritual, it will be time to call it quits for another year.

The fellows who accompany me on these journeys have spent their whole lives in the woods. They have taught me the medicinal values of certain plants and how to talk back to any of the wide variety of parrots you meet along the way. On my last trip, it was at the urging of one of the hunters that we let a rat snake wander around our campsite. Not only is the reptile useful in keeping the rodent population down, but he also happens to be a very territorial individual, acting as a slithering, hissing watchdog against any other reptile having the bad idea of checking our our sleeping grounds in the middle of the night.

Back at home, I organize and secure a market for this unique timber. I have had a good quantity of it shipped over here, and the sculptures I have had the pleasure of creating out of it have a unique look and feel. I usually create works that respect and follow the natural grain of the wood, for a rather striking result. If you are traveling in Canada, feel free to make a detour to my workshop in Verdun, Quebec. No rat snake will greet you. I left my friend at the campsite back in Belize's tropical forest. I will meet him again when the time comes for one more and not last crusade.

Jacques Morin is a sculptor who lives in Verdun, Quebec, Canada.

FOR THE LOVE OF . . .

Stacy West

Sunday, May 17, dawned bright and clear after a rainstorm the previous night. Like the characters in *Close Encounters* drawn to the Devil's Tower, sixteen people arose abnormally early, threw on clothes, gathered implements, and headed for the Everglades. They came from all over South Florida: the Keys, Fort Lauderdale, Homestead, and Miami. Most of them arrived at the Big Cypress Preserve around eight o'clock.

What mysterious force had drawn together this group of diverse characters? A marine biologist, a dental hygenist, a medical transcriptionist, a mother of two toddlers, graphic designers, a fishing guide, a fifth-grade teacher, cabinet makers, a sculptor, and a policeman—four women, twelve men and a little girl converged in Ochopee, Florida, on that Sunday morning. They are all part of the South Florida Woodturners Guild, and they were there for rosewood.

Indian rosewood, *Dalbergia sissoo*, brought to the West in the late eighteenth century, was highly prized by the Chinese who used it for the spokes on their military chariots, which speaks well for the wood's strength and durability. But rosewood has more than that to offer. It is exceptionally beautiful wood, with cream-colored sapwood and heartwood that covers a range of color from milk chocolate to purple-black. The wood is very fragrant, hence the common name, rosewood. To me it smells more like bananas and strawberries. A warning, though: some people find the dust very irritating to their skin and respiratory tract.

The tree is in the Leguminosae family, can reach 80 feet in height, and has open, spreading branches. The leaves are fat ovals pointed at each end, semi-evergreen, and pinnate. Flowers are yellowish white, small and fragrant, and the tree is fast-growing from seeds (Julia Morton, *500 Trees of South Florida*). This was the reason for our trip. *D. sissoo* has been placed on the list of nusiance trees in Florida because the winged seeds spread this exotic tree over vast distances, overtaking the natives in many areas.

Members of the South Florida Woodturners Guild harvesting Indian rosewood trees. The park biologist's home is in the background.

Tony Pernas, a resource management specialist from Big Cypress Preserve, spoke with me at the annual Fruit & Spice Park Crafts show where our local chapter, the South Florida Woodturners Guild, was demonstrating and displaying our work. He said that almost thirty Indian Rosewood trees, planted in the 1960s, had to be removed from the Park biologist's residence driveway (to be replaced with native red maple). Hating to see that beautiful wood go to waste, he made arrangements with our guild president, Neil Smith, for a crew of guild members to make the almost 80-mile trip with trucks to salvage the wood.

So enthusiastic were the members that we voted to postpone our First Annual Guild Picnic to make the trip. Loaded with chainsaws, sunscreen, and insect repellent, we met just past the smallest post office in the States, Ochopee, Florida. Tony was waiting for us, a *major* chainsaw ready to go. As he expertly felled tree after tree, we started loading trucks with the smaller branches that were to be burned lakeside behind the residential property.

About forty trips and twelve trees later, we finally got to the important business of the day. Members staked out claims to "this base" and "that crotch"; some were interested in smaller pieces for their mini-lathes, others were much more ambitious. And this is some wonderful rosewood! Because of the poor soil conditions and occasional freezes that injure the trees, these rosewoods have an enormous proportion of heartwood. After the trucks were loaded with our precious cargo, plans were made to return for more in a few days. Sounds of goodbye mingled in the air with the scent of good honest sweat as we started the long trip back to "civilization."

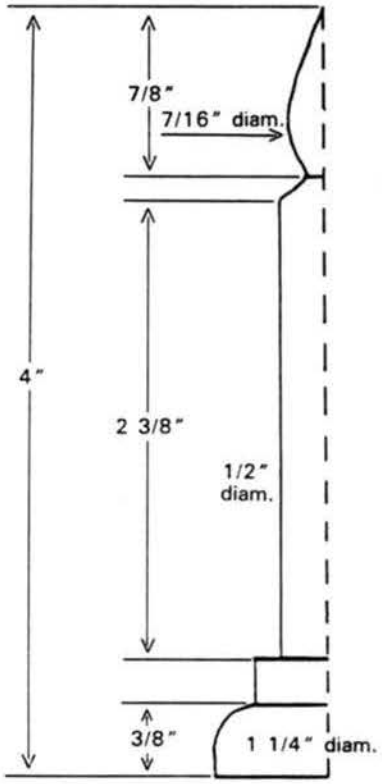
But as veteran woodturners know, enough is never enough. About halfway back to Miami, I noticed a familiar-looking white van by the side of the road. We slowed down, thinking that our friends, the McSweenys, were having vehicle problems. But that was not the case . . . Ed and Brian were closely examining a pile of freshly cut melaleuca logs!

Stacy West is secretary of the South Florida Woodturners Guild. She lives in South Miami.

CANDLE ORNAMENTS

Stephen R. Garavatti

Finished candle ornaments



full size
half pattern

My father has told me many times of the old-fashioned Christmases he spent as a child; of how he would wake up on Christmas morning and see the candle-lit Christmas tree for the first time, all aglow in the light of candles that could only be lit for a short time, lest the tree catch fire. In an effort to capture that old-fashioned feeling I offer these wood-turned-candle ornaments.

Novice turners can easily turn this simple spindle project, and a tree decorated with these "lit" candles will draw praise for your turning and decorating abilities. The full-size half-pattern template provides a profile to use as a guide for your candle. It is not important that every candle be exactly the same; your goal should be to obtain a pleasing form.

Start the turning with a 1 3/8- by 1 3/8- by 5-inch block of straight-grained wood and drill a hole in one end for mounting to a screw center. Alder, poplar, and even pine work well. Turn the blank to a 1 1/4-inch cylinder, which is the dimension of the base. Using the template as a guide, mark the transitions and use a parting tool and calipers to establish the diameters of the rest of the project. Work from the largest diameter to the smallest. With a skew chisel, use a shearing cut to get to the final dimensions and to shape the flame. Sand through 220-grit paper. Part the candle from the block.

The base is a clothespin, which serves to attach the candle to the tree. A 1 3/4- to 2-inch long clothespin is a good size and is available at most craft stores. If you can't find that size, adapt a standard-size clothespin by shortening the length. Take the clothespin apart, drill a hole in one of the wooden clips and screw that half of the clothespin to the base of the candle. A drop of cyanoacrylate glue will help secure the clothespin and prevent the candle from rotating. Reassemble the clothespin.

Paint the candle, flame, and base with acrylic paints. "Christmas Red" and "Christmas Green" seem to be the most appropriate colors for the candle and base. Paint the flame yellow, then streak orange paint from the base to the tip of the flame to give the illusion of a moving flame. After the paint dries, spray with lacquer or polyurethane finish.

Repeat the above steps for as many candles as you want and clip them to your tree come Christmas. "Light" your tree and let your new "old-fashioned" candles burn all Christmas day.

And may I share my wife's favorite Christmas riddle with you:
Knock, knock.
Who's there?
Anna Marie.
Anna Marie who?
Anna Marie Christmas to you.
Anna Marie to you all.

Stephen Garavatti is a bank examiner and is president of the Utah Association of Woodturners.

THE PENINSULA WOODTURNERS GUILD:
A Woodturning Guild in Australia

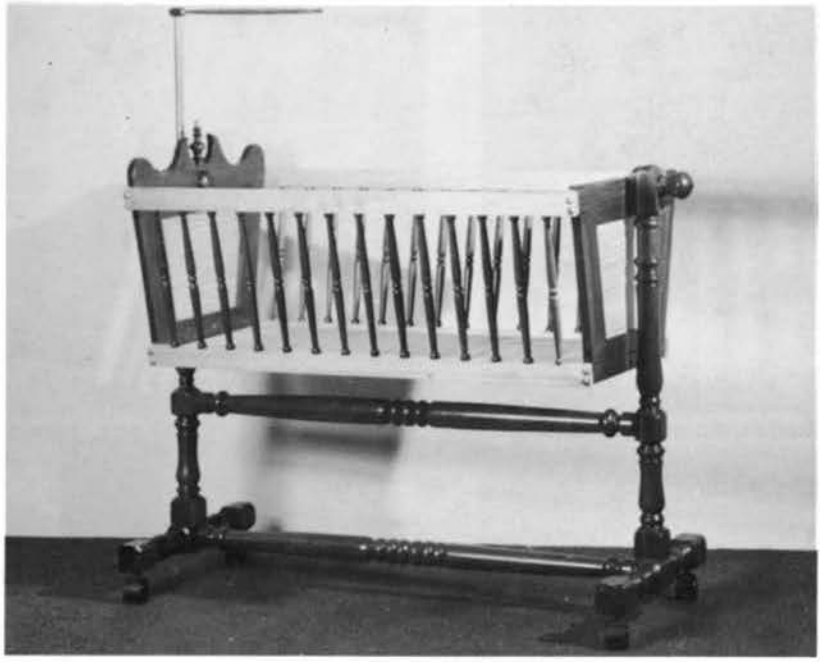
Brian Anderson *Photos by Ian Rippengale*

Ann Dawson

Geoff O'Laughlin

Robert Morrison

Ken Richardson



Ron Allison

Stewart Dawson

Bill Barber

Formed in 1983, the Peninsula Woodturners Guild provides a forum for the exchange of ideas and techniques in relation to woodturning. We now have about 135 members and our own well-equipped meeting place/workshop.

Membership is open to anyone interested in this craft. It is expected that members currently practice woodturning or that they intend to do so. The joining fee is $16.50 and the annual fee is $20.00. The guild owns an extensive amount of equipment for the production and display of woodturning. Closed circuit television enables everyone to get a close up view of procedures, and if we haven't got a tool, one of the members has! Guild equipment is available for the members to use at the studio.

Regular meetings and demonstrations are held each month. The accompaning photographs are of some of the winners of the guild's Annual Competition and Exhibition. The two-day event is held on the grounds of the McClelland Gallery.

Brian Anderson is secretary of the Peninsula Woodturners Guild.

AMERICAN ASSOCIATION OF WOODTURNERS

Alex Holsinger *photos by Nancy Gerard*

The American Association of Woodturners held their annual symposium in Provo, Utah, in conjunction with Woodturning West's thirteenth year at Brigham Young University. The AAW and Dr. Dale Nish of the Industrial Technology Department worked together on all aspects of the conference. The Utah chapter of AAW provided many hours of volunteer time and also provided an excellent tee shirt design. The conference featured over ninety demonstrations and lectures, a barbecue with a bluegrass band, a banquet and auction, a large trade show, and an instant gallery show.

Woodturning demonstrations are always the core of any turning conference. Demonstrators came from Australia, England, Sweden, and across the United States and presented craft and architecutral turnings that included one-off, multi-axis, segmented, natural edge, and ornamental turnings. Small-scale work included threaded, lidded boxes, miniature Windsor chairs, perfume bottles, and mirrors. Unusual materials demonstrated were banksia seed pods, tagua nuts, alabaster, aspen, wormy ash, and metal spinning. Woodturners interested in aspects of turning other than techniques and how-to were treated to design discussions, a writing seminar, coloring and texturing, and photographing finished work.

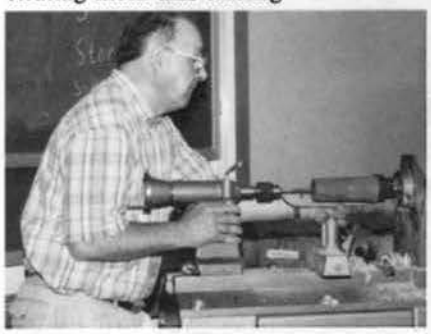
The Friday night banquet featured a talk by James Prestini on the craft of woodturning. Most of the 575 banquet attenders stayed for the auction and watched or bid on the many wonderful donated items helping to generate over $10,000 for AAW's Education Fund. A sincere "thank you!" to everyone who donated and purchased the auction items. Auctioneer Bob Fleming did a great job; he says that "no auction is a success without a good crew—believe me, this is a great crew!" He would like to thank the following people: Jim Lillie, Paul Smith-Valley, Charles Alvis, Karen Moody, Frank Lynn, Jennifer Holsinger, Alex Holsinger, Justin Blackburn, Betty Fremin, Marsh Pronneke, Jim Causey, Bill Porterfield, Virgil Barksdale, Larry Slief, and Joe Millsap.

Richard Raffan, Australia, discussing the finer points of turning

Jerry Brownrigg, Oklahoma, turning banksia seed pods

Stoney Lamar, North Carolina, demonstrating multi-axis turning

Merryll Saylan, California, a session on bleaching and coloring wood



Kurt Johansson, Sweden

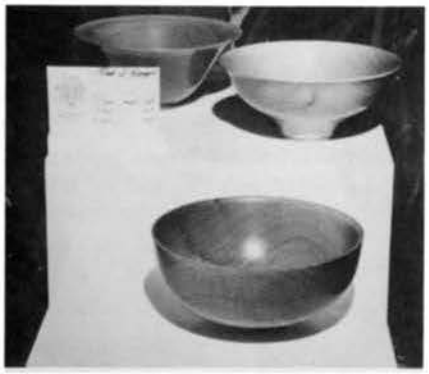
Ray Key, England

Dale Nish, Utah

Gary Zeff's seminar on photography

Editor's Note: The American Association of Woodturners recommends the use of faceshields when turning.

1992 SYMPOSIUM



Fred Hunger's work displayed in the instant gallery

Tom Sorenson's lamp in the instant gallery

Opening reception, instant gallery

Some of the wood for sale at the trade show

Don Weber working at his pole lathe

Banquet attendees looking over items for the auction

David Ellsworth, left, past president of AAW, and James Prestini, Professor of Design Emeritus, University of California, Berkeley. Prestini gave the keynote address, "Craft: How & Why," at the banquet.

Door prizes were part of this year's banquet, and another big "thank you!" is in order for those who donated the prizes. Al's Saw Shop of Salt Lake City donated a new Stihl 026 chainsaw—Herb Bladerson of Colorado was the lucky winner.

For many participants, the instant gallery show and opening was one of the highlights of the symposium. Dale Nish and the Utah chapter put a great deal of thought and effort into making it a visual success. The large plants and natural light of the Garden Court in the Wilkinson Center provided an open, airy setting for the display of several hundred pieces of woodturning from woodturners attending the symposium. The BYU art department and the Utah chapter arranged and set up the gallery—it was certainly one of the most impressive displays of turnings ever assembled.

With 349 full registrations, 110 spouse and one-day registrations, and 22 trade-show registrations, this was the largest AAW symposium to date. Its success can be credited to the hard work of Mary Redig, AAW Administrator; Dale Nish; the BYU staff; the Utah Association of Woodturners; Alan Lacer and several other AAW Board members; and the thirty-four demonstrators.

Attention is now focusing on the 1993 symposium to be held on the campus of the State University of New York (SUNY) in Purchase, New York (near the Connecticut border north of New York City). Several local chapters are already planning to make "their" symposium the best one yet, so mark "woodturning at SUNY" on your calendar for June 25, 26, 27, 1993.

A professional video covering the highlights of the instant gallery is available for $29.95 plus $4.50 S&H. Write to Westhaven Productions, 1941 South 250 East, Orem, UT 84058, 801/225-6824.

A copy of James Prestini's talk may be obtained by sending a business-size SASE to Betty Scarpino, Editor, American Woodturner, *5613 Ralston Ave., Indianapolis, IN 46220.*

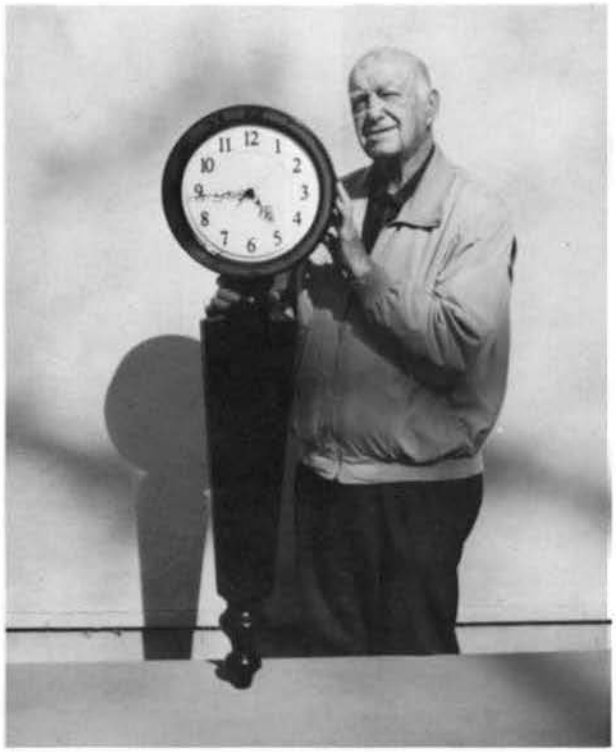
ROLLO LYMAN: An Active Local-Chapter Member

Doug Woodrow

For about five years now, the NorCal Woodturners in Sacramento, California, have been meeting once a month. Our show and tell table always has newly crafted articles and there is always a fair amount of pre-meeting preview. One of our members consistently brings his latest efforts and delights the whole crowd when he picks up his piece and says in an offhand way, "it's just a bowl" or "Hepplewhite table with fluted legs," or "fluted bowl," or "a set of newel posts."

Far from being "just a bowl," Rollo Lyman's work is a study in perfection. His proportions are right and full of grace. His finishes are smooth as glass, and he is always tinkering with new techniques and approaches.

Aside from the fact that his work is museum quality, the other reason Rollo evokes such affection from our crowd is that at 93 years old, he is perhaps the oldest turner on the planet or at least the oldest woodturner in the Western Hemisphere. Born February 2, 1899, Rollo has a foothold in two centuries, and if his energy level is an indication, he'll get his foot in the door of that third century. Looking forward to that next project seems to be what keeps Rollo young, and to quote Bob Dylan, "he that isn't busy bein' born is busy dyin'." And so once a month we are quietly reminded to get on with it and leave something to the future by what we leave behind.



ROLLO'S PHOLOSOPHY OF THE BOWL

A bowl's function is to display the infinite variety and beauty of nature.

It is wrong to ask an exotic bowl to function as a workhorse as well—to hold potato chips or salad or to store trivialities.

The bowl is already full. It is a vehicle to display Nature's variety of color and beautiful grain patterns; it is a three-dimensional canvas.

It's prime purpose is to please the sense of sight.

AROUND AND AROUND WE GO!

photos by Herb Quarles

Ken Bachand

Nature moves in circles . . . The natural is rounded; the artificial is made up of angles. Beauty is Nature in perfection; circularity is its chief attribute. On the other hand, straight lines show that Nature has been deflected. When we begin to move in straight lines and turn sharp corners, our nature begins to change.
—From "Squaring the Circle" by O'Henry

William Sidney Porter (O'Henry) was never regarded as a philosopher; however, his short stories are punctuated by philosophical insights into human nature—the comical, the crude, the bitter, the ironic. In depicting the ironies of human nature, whether humorous or sad, he was at his best.

The story from which the quotes were taken deals with a feud that originated in the hills of eastern Kentucky and culminated on the streets of New York City. One feudist had pursued his mortal enemy there to do what their families had been doing to each other for generations. But finding himself surrounded by all that to him was strange, unnatural, and confusing, he became lonely. The straight lines of the big city, both horizontal and vertical, were too contradictory to all that he had known. The crowds of people hurrying in all directions were in stark contrast to the unhurried lifestyle from which he had come. He longed for something familiar. Suddenly he found it, for there before him stood his mortal enemy. His vengful rage was melted by the sight of something familiar, and the bitter feud ended with the warm greeting, "Howdy, Cal."

And are we so different? It depends on how you see it. The fact is that although not being truly philosophical, O'Henry nevertheless touched on a point of truth. Circularity is more common in nature than is straightness. The universe, science tells us, is curved; even parallel lines will ultimately meet. Our galaxy is a giant pinwheel, and our solar system is a merry-go-round—the planets orbiting the sun, the moons orbiting their planets, and each rotating on its axis. The atoms from which it all is made are but whirling masses of energy. Everything is in circular motion!

Lidded vessel with finial, purple heart and maple, 5 11/32 inch diam. by 4 3/8 inches h.

Turning is, therefore, the most natural of all movements, so much so that we say "turn" even when that which takes place is not a circular movement. We turn on the lights, turn off loud music, turn in for the night, turn out for a parade, turn down a raise if we've lost our minds, and believe that turnabout is fair play. If we could, we'd turn back time! The weather turns better or worse, and in the fall, when Nature performs its annual polychromatic extravaganza, we say the leaves are turning.

Boxers fight rounds on a square stage that we call a ring, and when it's our time to participate in a game, we say it's our turn. We round off numbers, round over sharp corners, and round up cattle. We stand around, sit around, walk around, and look around. Sometimes we fool around. There are vicious circles and circles of friends. Just the right curves in just the right places make us attractive to each other, and it is well known that the longest way around is the sweetest way home. Rays of sunlight are as straight as anything can be, but only when they are refracted to form that most perfect of all arcs, the rainbow, do we see the fullness of their beauty. With the discovery of the wheel, man put circularity to work, and it is said that he thus became civilized. Be it weather cycles, business cycles, or the life cycle, circularity of both form and motion seem to dominate all creation.

"Serpentine" Shield, black walnut crotch, 18 1/2 inches diam. by 1 3/4 inches h.

All that being said, isn't it reasonable to conclude that what we do is most complementary to nature? When we take straight boards or misshapen parts of trees and turn them into round forms, we are acting in concert with nature by revealing in the loveliest of all forms the beauty which we ourselves could not have put there. That which might otherwise have been burned, buried, or left to rot is thus saved; moreover, it can now be loved!

Reprinted from "The North Carolina Woodturner," Journal of the North Carolina Woodturners Association.

Ken Bachand is editor of "The North Carolina Woodturner," and lives in Brevard, North Carolina. Ginger Quarles from Hendersonville submitted the article for Ken and had this to say: The NCW is very proud of all the wonderful learning, sharing, generosity, and friendships the chapter is responsible for. Ken is one of many who have contributed to the success of the group. His newsletters are light-hearted and informative, and we look forward to receiving them each month. Ken is legally blind, but that has not stopped him from continuing to turn and to increase his turning skills.

A FOCUS ON HIDDEN TALENT

Curated by Albert LeCoff

Dennis Stewart
52180 N.W. Scofield Rd.
Buxton, OR 97109

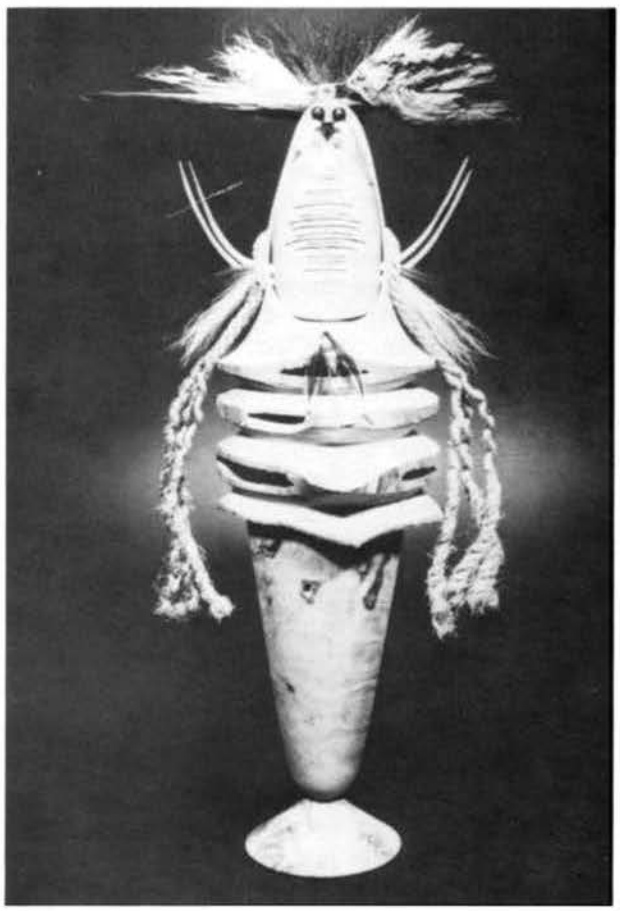
In the 20 years that I have been producing art, my work has gone through many changes in style, media, technique, and philosophy. Amidst these changes, however, four concerns have always existed and continue to grow stronger.

I have a love of beauty, which I see as being comprised of: order, simplicity, grace, vitality, sensuality, and inspiration.

I have a driving need to be creative, both technically and artistically.

I have a great respect for fine craftsmanship and for the materials and process that I use to turn my ideas into physical realities.

I strive for a greater understanding of who I am by sharing my feelings and expressing aspects of myself in my work.



Spirit Vessel, 1987
H. 29'' x Diam. 7'' x W 9''
madrona burl, myrtle burl, ebony, pink ivory, mixed media

Temple of Tri, 1987
H. 22'' x Diam. 16'' ebony, pink ivory, bronze, silver, mixed media

Barry T. MacDonald
1423 Bershire
Grosse Pointe, MI 48230

In what often seems the superheated world of woodturning, my work generally falls into a traditional mold—ideas fleshed out through a lens strongly focused on accepted notions of what is beautiful. Through the use of the unique colors and patterns of wood, I try to bring something striking to classic lines and form. My large bowls are a prime example—simple parabolic curves given definition by highlighting the two natural foci of the form, i.e., the rim and foot, with the addition of color, texture, pattern, or opposing line.

My eye and mind roam across the whole array of vessels—bowls, boxes, vase and urn forms, bottles and jars—without regard to medium, and envision them transmuted into wood. The question becomes, "how can I render this form in wood, imprint it with its special character, and make it all the more interesting by virtue of what it is made?"

Decanter H. 15" x Diam. 8"
bleached maple burl, bloodwood

Large Bowl, 1991
H. 6" x Dia. 23"
mahogany, tulipwood,
dyed veneers

TURNERS' TIPS

Robert Rosand, Section Editor

Send tips to: Robert Rosand, Dutch Hill Woodturning, RD. 1, Box 30, Bloomsburg, PA 17815, 717/784-6158

Thanks to Robert Rosand's letter writing and phone calls, the "tips" sections of the journal is flourishing. There is no deadline for sending your tip to him, but do it soon before someone beats you to it and gets credit for your idea!—Betty Scarpino

Reversing switch

No woodturner should have a lathe without a reversing switch on the motor. I have three lathes and have one on each lathe. It speeds up the sanding process to reverse now and then, and on tough-to-sand woods, I reverse with each grit of paper. Most all motors can be wired to a reversing switch which should be located on the headstock.

—Bob Stocksdale, Berkeley, California

But Bob . . . I was just told that you rarely need to sand anything!—B.S.

Three tips . . .

When I have bowls or other turned items that I do not wish to show because of defects, I use these turnings to try out different surface effects and new finishes. The time spent turning is, therefore, not totally lost.

An old toothbrush makes a great tool to clean out the scroll threads of my three-jaw chuck. I do not have to take the chuck apart. The toothbrush lets me remove the dust as I move the scroll.

Small allen wrenches keep getting lost in the sawdust. I flag these now with a piece of colored-paper tape near the L-bend of the wrench. The paper tape is flexible enough not to get in the way when using the wrench and yet is visible in the sawdust.

—Charles Brownold, Davis, California

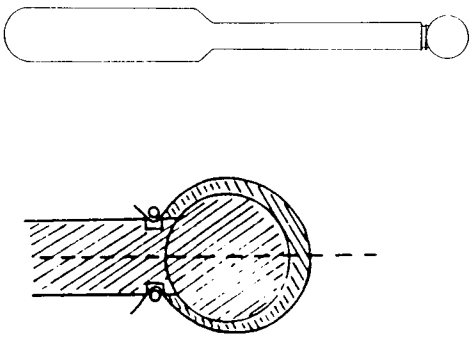
Grinders (not the kind New Englanders eat, Ron is talking about sharpening wheels)

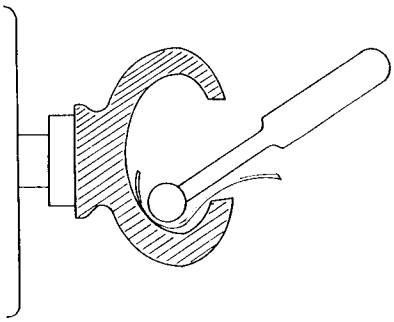
Locate your grinding wheel as close as possible to your lathe. Be sure to use a two-sided setup with a fine-grit wheel on one side and a medium-coarse wheel on the other.

Disucssion: The grinder is still as easy to ignore when it is close as it was on the far side of your shop; the fine-grit wheel adds counterbalance to the grinder and looks very professional. As far as use is concerned, you should continue the universal practice of brushing the tip of each tool across the coarser wheel at least once each work day, whether or not the tools need sharpening.

—Ron Kent, Kailau, Hawaii

Translation from the editors: Ron is reminding turners that their tools need to be kept sharp, and that perhaps you will be more inclined to sharpen if your wheel is closer to your lathe—R.R. and B.S.





Anonymous tip

Attention fellow woodturners! Are you sometimes troubled by "tear-out"? (Aren't we all?) Here is a method I use to lessen the problem: First, rough-cut your bowl to approximate size and shape. Second, brush on a generous coat of greatly thinned (about 50/50) lacquer sanding sealer and wait about ten minutes for it to soak into the wood and partially gel. Third, make a very very fine surface cut (*Ron Kent would say sharpen your tool first—B.S.*) Repeat the soak/wait/cut cycle as often as necessary. RESIST IMPATIENCE! One too-deep cut and you are likely to have to start over.

This process takes time, to be sure. Like me, you may want to use it only on that extraordinary piece of wood.

And now I'll tell you my deepest secret for removing the final few-thousanths of an inch: 80-grit sandpaper.

Editor's question: Just how many of us resort to 80- or even 60-grit sandpaper? OR even 36-grit paper?! Call **317/255-5980**, *Betty Scarpino, editor, to register your answer. Results will be published in the December issue.—B.S.*

Sanding Finger

Uncle Charlie and I were walking through the ACC Craft Fair in Baltimore last February, looking under tables, opening drawers, and generally acting like stereotypical woodworkers, when I saw a turner's display of hollow vessels. At first sight they were not unusual as they were only about eight-inches tall with openings around two inches in diameter. When I picked one up, however, I noticed that it was sanded on the inside! Being always on the lookout for the secret that would let me, too, be famous, I asked the turner how he did it. He said that he glued sandpaper to various-shaped dowels and changed the sandpaper a lot. (*I'll bet he started with 36-grit paper!—B.S.*) I decided that I didn't want to be famous that all that much.

Several months later, I was trying to sand the inside of a box that was just too deep to get my fingers in far enough, when I remembered that turner. I didn't want to mess with gluing sandpaper onto a dowel, so I cut a long strip of sandpaper and folded it in half lengthwise. I inserted one end of the sandpaper strip into the box and held onto the other with one hand. With the other hand, I held a rounded dowel to shove the sandpaper against the inside of the box. When one part of the sandpaper became worn, I could shift to a fresh spot by reducing pressure with the dowel and sliding the strip in or out. It worked, except that the limited-contact area reduced efficiency.

To increase the contact area without resorting to multiple shapes, I made the sanding finger illustrated. The handle is a comfortable diameter and the shaft is narrower in order to

increase clearance. The head is turned round, with a small grove behind the head. I wrap around the head a small piece of foam about one-quarter inch thick and cover that with a piece of cloth. The foam and cloth are held in place by wrapping a piece of thin wire around the shaft and twisting the wire so that it is tightened into the ring on the shaft. I cover the exposed wire with some duct tape.

The first cloth I used was from a tee shirt and it promptly wore out. Use something stronger. The cloth would last longer if the sandpaper strip was not folded over, but the sanding finger would then be more likely to slip off the strip. The sandpaper strip will last longer if you back it with tape.

I don't think this would work inside really deep vessels, and with narrow openings the sandpaper strip might sand away too much of the opening. But it's not much trouble to make and in the right circumstances will save wear and tear on your fingers.

—David R. Smith,
Hampstead, Maryland

—Thanks David for straightening me out—I thought sanding finger is what I got after using 36-grit sandpaper—B.S.

Stinky stuff

In a recent woodworkers' magazine, there was a small "filler" about someone's idea to keep green wood "green" by soaking it in water. I have some citrus that had started to dry (been cut about 4 months), so I submerged the pieces, enclosed in plastic bags, in 5-gallon pails. One pail sprung a leak, and as I was changing the contents to another pail, I discovered a "rare treat": If you've never had the "pleasure" of opening a cesspool, this is as about as close to the aroma as you'll EVER come. DON'T SOAK IN WATER.

Our water here in Phoenix isn't THAT bad.

—Orv Dunlap,
Phoenix, Arizona

Orv, read the next tip.—B.S.

Green-wood turning

The first thin (I mean 1/8-inch or less) turnings that I did were a mistake; literally and figuratively. If they'd not been a mistake, they'd not have been so thin. The next few pieces that I tried to make thin were also mistakes: they were too thin and either cut through while machining or sanding. Then I discovered "green-wood turning."

This has changed my approach entirely, and I enjoy working with green wood. Not only is it an economic boost, as most of it is free, but it is much easier to work.

These are some of the findings I've made: seal the ends of the wood as soon as possible, preferably when the tree is downed. There are several sealers that I use: paint, glue, and parraffin, melted in a pot over a camp stove and brushed on the wood (caution: very flamable). *(Editor's note: You could also try an endcoat sealer such as Sealtite 60, a liquid wax. It's about $12 a gallon and stays on the wood better than melted wax.—B.S.)*

Recently I discovered that I could keep wood "green." I took fresh-cut wood, cut it to about 11-inches long and soaked it in a five-gallon pail of water, mixed with about a cup of regular household bleach. The bleach prevents the water from turning "sour,"—it really stinks without the bleach. Take the wood out a day or so in advance of turning or be prepared to "take a shower." The bark will separate, so don't use this method if you want bark on your turning. I have kept wood now for over a month that's as fresh (though wetter) as the day it was cut.

Be sure to wipe your tools well after turning wet wood as the water will cause them to rust and be SURE to vacuum the lathe well or be prepared to use some fine sandpaper and oil or wax to restore the surface of the ways.

Another way to keep wood fresh is to store in the refrigerator/freezer, but you better have approval from the "other half" first. It may take up too much room, and your meals may become sparse.

I have also placed wood inside plastic bags (I use three) after adding a cup or two of water. I store them in a garage out of sunlight and check them about once a month. This method can promote spalting, so you may get an additional "bonus" from the procedure. *(Editor's note: This also works for hatching spectauclarly yucky grubs!—B.S.)*

Use anti-static papers from the clothes dryer to wipe your faceshield. They work best AFTER they've been through the dryer.

Green wood will distort and warp after turning. Some allowances can be made for this by turning the upper lip of a bowl either "in" or "out." Flaring adds support to the edge, and the distortion can be attractive.

Cyanoacrylate glue is a big help when trying to keep the bark intact.

—Orv Dunlap,
Phoenix, Arizona

Wait a minute—this is from Orv also!—B.S.

A real knockout

My brother-in-law sent my 5- and 8-year old sons his left-over gear from the army reserves. They thought the three-foot long gun cleaning rod would make a great spear! **I** discovered that it made a great knockout rod and could be unscrewed for traveling to demonstrations. Guess who got to keep the gun cleaning rod!☺

—Betty Scarpino,
Indianapolis, Indiana

ATTENTION DEMONSTRATORS!

There are many local AAW chapters that would like to know if a demonstrator will be near their city demonstrating. Please contact them, using the directory as a guide; or, if you know your schedule far enough in advance, contact Alex Holsinger, editor of the national, local-chapter newsletter. He will publish your demonstration schedule in the newsletter. Alex Holsinger, 74133 S. 75th E. Ave., Tulsa, OK 74133

DID YOU LOSE YOUR SHIRT?

We have a few for sale. Fifteen tee shirts, size XXL, are still available from the Utah symposium. Send $15 ($12 plus $3 S&H) to Mary Redig/AAW, 667 Harriet Ave., Shoreview, MN 55126. Color? Does it really matter? Be brave and find out!

LATHE-TOOL RACK

Charles Brownold

I was very unhappy with having located my lathe in front of a wall full of tools and auxillary equipment. There I was, unable to get to the backside of the lathe. A major change was called for.

I moved the lathe to the middle of my shop and brought my wiring and dust-collector duct down from the ceiling. This left me with the problem of tool and equipment location. The photos show how I resolved this dilemma.

I built a wheeled tower that holds everything—sanding disks, faceplates, chucks, toolrests, calipers, etc. (photo 1). The tower is constructed of 2 x 4's and three pieces of plywood, one for the face and two for the sides. The tower is open in the back, and I use the interior for bulk storage (photo 2). A shelf below the front tool panel provides space for temporary storage of a tool repeatedly used. Little things were added as I used the tower. I screwed a hacksaw blade to the front edge of the shelf so that I could tear sheets of sandpaper. For convenience, I hung a dust pan and brush on one side. As needs arise, I continue to make changes.

When turning, I roll the tower to a position comfortable for me. At cleanup time, I roll the tower out of the way. My most-used gouges and scrapers are held in a rack suspended from the ceiling (photo 3). A magnetic bar holds additional less-used cutting tools. This is fastened to a cabinet (not shown) at the right end of the lathe.

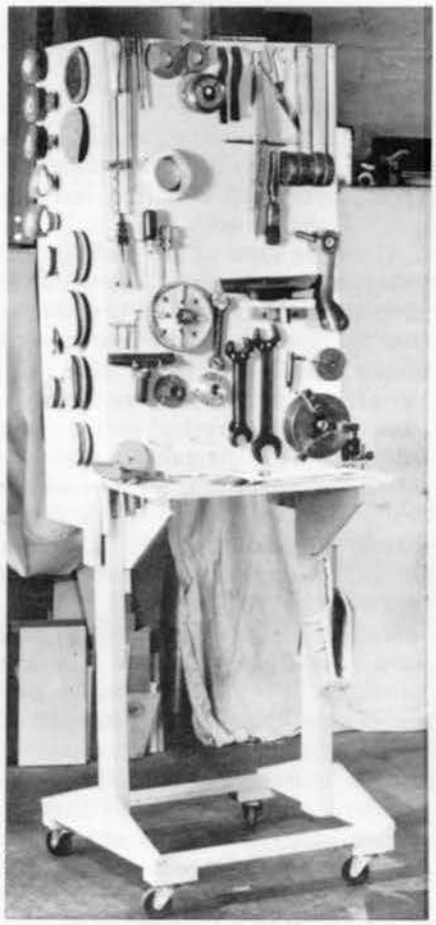


Photo 1

Photo 2

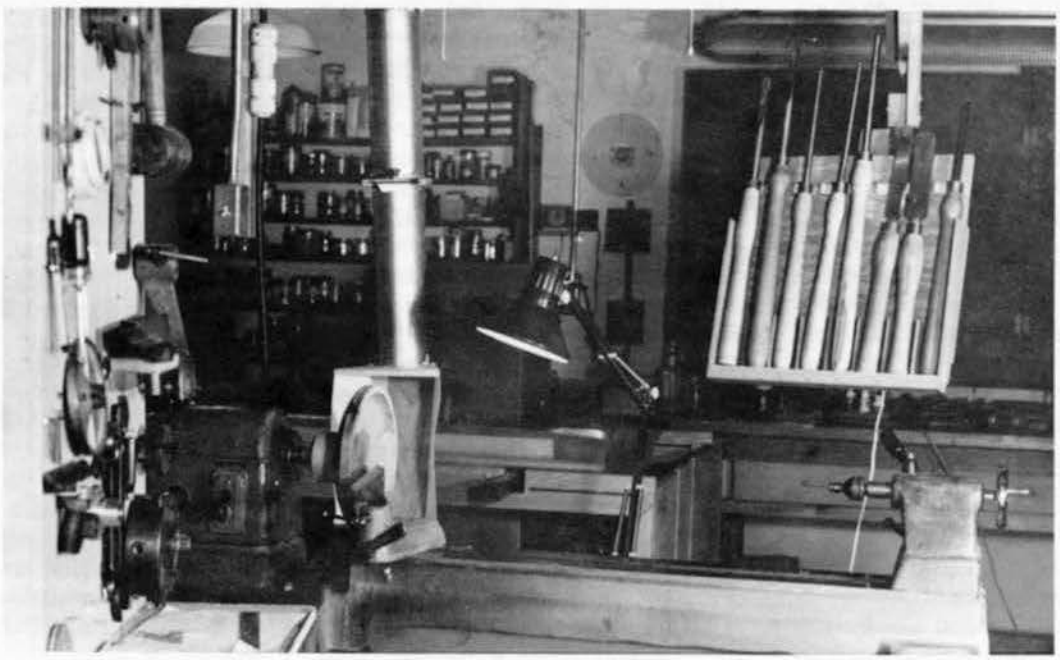


Photo 3

A TEST OF DOUBLE-SIDED TAPE FOR WOODTURNING

John Moody and Karen Moody

How strong are double-sided tapes for holding bowl blanks to faceplates? Which ones are the best? To find out, we tested three popular types:

1. **SpecTape**, a double-sided adhesive with paper carrier, 1-inch wide roll. For a local distributor: SpecTape, Inc., 2771-T Circlepost Dr., Erlanger, KY 41018, 606/283-2044.
2. **Permacel** is a two-inch wide, double-sided adhesive with a cloth carrier. This tape is made by Permacel, P.O. Box 671, New Brunswick, NJ 08903. 908/418-2400. A call to them will provide a local distributor.
3. **3M Scotch brand Rug and Carpet tape**. This tape is a 1 1/4-inch wide, double-sided adhesive with a plastic carrier. It was purchased at a local home center.

We made a simple pull-test jig in order to test the holding strength of each brand of tape. The jig measured the force needed to pull apart two pieces of 2 x 4 Douglas-fir that were bonded together with the tapes. The testing started out fine, but by the second test, the screws ripped out of the fixture. We decided to use a smaller (1-inch by 3 1/2-inches) piece of tape to test with. This also made all tapes the same width and length.

Tests were made with the wood surface untouched as well as sanded flat and dusted off. We established a clamping time of 3 minutes as sufficient for developing a good bond. The clamping method must produce pressure over the entire tape area in order to achieve good bond strength. Take extra time to ensure that you have adequate clamps for the size of tape you use.

The testing with the unsanded surface revealed how important it is to have smooth, flat surfaces for proper bonding. All the tapes pulled off with about 200 pounds force, however, Permacel seemed to take more abuse before letting go.

Initially, the Rug and Carpet tape was very strong. The first test that used a large (3-inch by 5-inch) area of tape ranked it as the strongest of the three. It took over 500 pounds to pull it apart, which resulted in some wood coming free with it. What is disturbing about this tape, however, is that it gave no warning when it let go. The "controlled," 1-inch wide test of the Rug and Carpet tape resulted in a last-place finish because of its sudden snap release. After examining the pieces, we found that the adhesive released from the plastic carrier, leaving the adhesive on the wood. For this reason, we recommend leaving this tape to the rugs and carpets.

The Permacel tape was a good performer. It held up well in all tests and was more forgiving when the surfaces were not smooth and flat. The disadvantage of this tape is that it is expensive, and it tends to wrinkle when unrolling.

The SpecTape was the overall best tape to work with. It was a convenient width and came off the roll easily. It performed as well as the Permacel, and with longer clamping times (5 to 10 minutes), it may develop even better holding power. The tape gave fair warning upon release, although not as much as the Permacel.

This discussion about release does not apply to a massive catch that hurls the piece off the lathe. What it does help with is the occasional catch that we all experience. The sound of the cut dulling is a warning to check the tape. Limited tests indicate that re-clamping a "loose" piece works fine.

As a working-lathe test, we used a 3-inch diameter by 5-inch long piece of dry poplar. We sanded the wood flat on a belt sander and applied SpecTape to the endgrain for fixing to a 3-inch round aluminum faceplate. We drilled the wood with a 9/16-inch bit and hollowed it with a square-end scraper in order to make a box. The cuts were taken quite heavily with no difficulty.

After establishing success with dry wood, it was natural to test green wood. The results were amazing! None of the tapes could hold the weight of 5-inch diameter wet oak, let alone allow it to be turned.

For comparison, we bonded a piece of the green (wet) oak to dry fir using the yellow-label, gap-filling Hot Stuff adhesive (cyanoacrylate glue) and did not use accelerator. (We are not yet comfortable with the way the accelerator locally cures the adhesive and prefer not to use it; it should be the topic of another product-test review.) This sample was pull tested after a 4-minute clamp time and failed at 200 pounds, which is about half the strength that the tapes had on dry wood. The cyanoacrylate was found to be not fully cured. We glued and clamped another sample for 8 hours; it could not be pulled apart. The pull-test jig can generate only 600 pounds. A cold chisel and hammer did get them apart to find pieces of the fir bonded to the green oak.

CONCLUSIONS: For turning miniatures, boxes, and small bowls from dry wood, the double-sided tape provides a quick, inexpensive fixing. Of the three tapes tested, the SpecTape was the best overall with the Permacel good for projects that cannot be made smooth and flat. The Rug and Carpet tape is not recommended for woodturning. However, if you can afford ten dollars for adhesive that goes bad in 6 to 12 months, use Hot Stuff or similar cyanoacrylate (CA) adhesive.

NOTES: When fixing green wood, remember that it shrinks quickly, will develop stress, and may pop off its fixing if left too long. Therefore, do not mount green wood with CA until you are ready to turn it.

Do not leave double-sided tape mounts on your lathe overnight. Remove the work from the lathe and sit it upright on the faceplate so the weight of the project is on the tape. This will prevent the tape from loosening.

John Moody and Karen Moody live in Riverdale, New Jersey, and are active members of the Hudson Valley Woodturners.

PLAIN BROWN LUMP IS EXCELLENT FINISH:
Another Product Used, Abused, and Reviewed

Dick Gerard

Just after I finished my evaluation of MicroMesh abrasives and polishing last year (*American Woodturner* December 1991), I happened to read an article about another product that tweaked my interest. Seems there is an inventor-jewler-turner in Missouri who has developed a product that simplifies the whole "sand/polish/apply chemical finish" routine, and it is supposed to be easy to use, environmentally friendly (all "natural" ingredients), and leave wood feeling like wood and looking like a million bucks. Well, maybe a slight exaggeration . . . more like several thousand! Like all good woodies looking for a better way, I purchased my first block of HUT.

Like most of you, I have been raised on slick advertising, glossy packaging, multiple layers of cardboard, shrink wrap and cellophane, and lots of eye-catching colors. So when the package containing this new wonder product finally arrived, I was not prepared for a plain manila envelope containing a brown lump shaped like the bottom half of a cupcake. The lyrics to one of Peggy Lee's songs summed up my reaction: "Is that all there is?"

Included with the brown lump was a fact sheet. HUT is a combination of materials that includes diatomaceous earth. Huh? That's a $200 word meaning "a fine siliceous earth composed chiefly of the cell walls of diatoms." "Siliceous" is a $100 word meaning "containing, composed of or resembling silica (dioxide version of silicon)." "Diatoms" (the other $100 word) are "numerous, microscopic, unicelluar, marine or freshwater algae having siliceous cell walls; the fossil remains of such." So what is this stuff? Simply put, it is a very fine abrasive that is made up of the fossils of really tiny plants that, when alive, incorporated silica (sand) in their cell walls. Or better yet, it is made up of really gritty dirt! Determined not to be put off by appearances or descriptions, I headed for my shop to test it out.

My means of testing consisted of rigorously controlled conditions comparing the use of HUT to several off-the-shelf products and the products' abilities to withstand handling, exposure to sunlight, UV, water, and alcohol . . . NOT! Really, my means of testing any product is to use it, abuse it, and use it some more. So, being in the midst of the summer art and craft show season, I used HUT on several hundred turned cocobolo ink pens. At first, I sanded through 600 or sometimes 1000 grit wet/dry sandpaper with mineral spirits as the lubricant. Then I would apply the brown lump more or less according to instructions and finish with hand-rubbed lacquer or urethane oil. The results were impressive; but for a $20 ink pen, it was like goldleafing a rock! Not at all economical. I decided, therefore, to just sand through 240 grit, use HUT, then apply oil or lacquer. Still very nice. I could hardly detect a difference by feel or by naked eye. This, however, was also time consuming. After several other combinations, I settled on very minimal sanding with 150- or 180-grit paper, followed by applying HUT directly to the spinning wood, buffing with a soft rag, then finishing with a quick coat of "French polish," especially designed for the lathe (really just a sealer coat). Total finishing time was under two minutes per ink pen.

To test for water resistance, I applied HUT to a variety of scrap wood of various species including walnut, maple, beech, cherry, apple, cocobolo, and ebony. I first sanded the scraps to at least 240 grit on one-half of one surface and 400 and 600 on the opposite side. Then I applied HUT to both sides. I misted the pieces with a plant mister and left the water on the surfaces for periods ranging from 1 to 30 minutes. I wiped the water off and inspected for water marks. The water did leave splotchy marks, however, in *all cases the water marks were removed with minimal hand buffing!* Generally, the marks would disappear with just the briefest of rubbings from a clean cloth. The samples that had been exposed to standing water for 25 and 30 minutes required a light reapplication of HUT, but the results were as before: no water marks and everything looked great.

My test for sunlight and heat consisted of watching the turnings at several outdoor shows and checking for changes in surface appearance. There were none. I did not test for alcohol resistance.

I was a bit concerned that the color cast left by HUT may be objectionable to some people when used on light-colored woods like holly, sugar maple, and masur birch. I just received, however, a sample of a new version of HUT called HUT LITE. Seems totally colorless. The maker obviously responded positively to the only adverse comment I could make.

Some people may be put off by the price. Certainly at first glance, $11 for a 4-ounce block may seem excessive. After all, that's $44 a pound for a mixture of dirt and wax! HUT is like Brylcream (for those of you with enough hair to matter and old enough to remember) . . . a little dab will do you! After finishing all those pens with the original 4-ounce lump, I still have about 3.1 ounces left.

I am confident enough of the product to use it as part of the finishing process for all my turnings. Functional items finished with HUT that might be exposed to food stuffs or to teething toddlers are nontoxic. Being all natural, HUT can be safely ingested. I said safely, not tastily!

And what about those customers who want a glossy, brillant surface? Polish with the previously tested MicroMesh through its highest grit, apply HUT LITE, and buff to a mirror shine! All in all, this is another product that does exactly what it claims to do, and does not claim to do anything it cannot.

HUT products may be ordered by writing: HUT Products for Wood, 15361 Hopper Road, Sturgeon, MO 65284. Call toll free at 1-800/547-5461 (orders only). If you want to chat, call 314/875-0472

VIDEO REVIEW

Stephen Hogbin

Turned Forms: Selected Works from the Irving Lipton Collection, 90 minute video. Irving Lipton, Dennis Stewart, producers; Sherri Stewart, production assistant; Dave Apple, original music; Sound EFX Studio, audio. Distributed by Stewart Enterprises, 52180 NW Scofield Rd., Buxton, OR 97109, 503/324-1111.

Featuring works from the largest private collection of contemporary turned objects in the world created by many of the top woodturning artists.

Turned Forms is a video of the stunning Irving Lipton collection in a form that is not designed to be entertainment but more like an overview of turned objects from the last twenty years.

If, as an essay in *Scientific American* once said, the lathe is the "Queen of Industrial Production," there is now a progeny that extends the Queen's heritage to include a lineage of aesthetic inquiry and sporadic invention almost unparalled in history. The last twenty years have witnessed magnificent revolutions in lathe work.

Lately a number of exhibitions, books, catalogs, and videos have appeared to present the recent history of turning. In *Turned Forms*, Irving Lipton chose video as the means to present his large collection of contemporary turnings from several countries. I have not seen the collection, but the video indicates a sense that it is well-constructed. *Turned Forms* includes a selection of works that shows the expanding creativity from the turners' studios and offers an overview. Bowls, lidded containers, and sculpture are included. There is no furniture or architectural work, thus, *Turned forms* confines itself to the traditions of treen, objects d'art, and sculpture.

The Lipton collection video presents the work in a highly regulated manner, somewhat like a dripping tap. The drip does become somewhat incessant but not torturous; rather it induces sleep, in large part due to the repetitious and seductive nature of the background soundtrack. The voice-over gives the name of each artist, title of the piece, materials, and dimensions. Each work selected from the collection is rotated, photographed from different angles, and details are shown where appropriate. A good sense of form, color, and design is achieved even though the lighting leaves three highlights that mysteriously and mesmerizingly move across the surface of some forms. *Turned Forms* is informative and descriptive; like an encyclopedia it is concerned with content. The producers did not use tricks to entertain, shock, or manipulate the viewer's attention.

The first turner's work presented is Bob Stocksdale's—an admirable beginning as he is one of the pivotal figures of contemporary woodturning—followed by the work of Michael Shuler, Al Stirt, Ron Kent, Vic Wood, Michael Chin, and so on. There is no apparent order, except bowls come first and are followed by lidded containers. Even this order breaks down, however, when individuals' work represents more than one category.

Access is a problem. When I wanted to view Vic Wood's work again, I had a hard time finding it without an index. I do not recall seeing the work of James Prestini, Melvin Lindquist, or Mark Lindquist, so there are some notable turners absent. In the case of Prestini, this is not surprising, as his major turning was done in the thirties.

Each artist's work is shown for about three minutes with approximately thirty seconds devoted to each object. This 90 minute video, then, highlights about 180 works. The Lipton collection itself includes between seven and eight hundred objects.

Turned Forms offers reasonable access to a splendid collection. My interest in the Lipton collection is as an artist/scholar, and this video, with the addition of an index, would describe the collection adequately. No serious turner should be without easy access to *Turned Forms*. Certainly every institution involved in the dissemination of information pertaining to turning wood should own one. There is an updated video on its way which will, I hope, include some form of indexing. Like many first editions, *Turned Forms* is welcome on my shelves as it documents some of the best contemporary turned forms produced in this highly creative atmosphere of the last twenty years.

Stephen Hogbin lives in Owen Sound, Ontario.

HELP PROMOTE WOODTURNING

Iona Elliott has volunteered to send sets of slides to galleries, museums, and art centers in order to promote woodturning exhibitions around the country. To accomplish this, she needs sets of slides from many woodturners.

Please send multiple slides of one or two of your better pieces. Place your name, state, size of piece, and material used on each slide. Also, put an arrow on the slide mount to indicate TOP. If possible, include a biographical statement.

In order to impress gallery owners and museums, please send only good-quality slides. Use proper lighting and a plain background so as not to to interfere with the object. The piece should be framed correctly and centered. Above all, please do not send your rejects. Because Iona may not get slides back, you need to view this as a donation. In advance, AAW thanks you very much for your contribution. Send materials to:

Iona Elliott
P.O. Box 570
Sherman, CT 06784

CORRECTION

An apology to Tom Kamila for misspelling his name in the article, "Revolution in Design: A CNEW Show," in the last issue of the journal. I am sure he was not even comforted by the fact that I was consistent—his name was wrong three times! It's *Kamila* not Kamica.

—Betty Scarpino, editor.

THANK YOU!

The American Association of Woodturners was pleased to receive a $500, two-for-one, matching grant from I.B.M. Corporation. The initial $250 donation came from John Davis, Chauga River Whittler, Westminster, South Carolina.

LETTERS TO THE EDITOR

Editor,

I enjoyed reading the article by Steve Loar in the March 1992 issue. I hope that he is encouraged to write for the magazine in the future.

—Judd Mosser,
East Aurora, New York

Clearing the Air

Editor,

I strongly disagree with Mr. Ellsworth (June 1992, "A Home-Made Dust-Removal System) that using even four furnace filters in series will remove a small fraction of the dust particles below 10 microns in size. For non-toxic dust, it's the particles between 10 and 0.5 microns that cause the most damage to the air sacs in your lungs. These particles cannot be seen by eye, even in strong sunlight. For toxic dust (including dust from sensitizing woods) everything down to 0.1 microns is a concern. Common furnace filters are ineffective at removing particles below 100 microns no matter how many you put in series. The **minimum** filter recommended for the job is a medium-efficiency pleated-media type.

Numerous members of the Kansas City Woodworkers' Guild have built filter systems using old furnace blowers and medium filters for less than $100.00. Old blowers can be had from most heating and air conditioning shops for free, and the filters are available from industrial filter-supply houses. The filters often come in the same standard sizes as furnace filters, but can be 1, 2, or 4 inches deep.

I wholeheartedly agree with Mr. Ellsworth that cleaning all the air in the shop is almost as important as wearing a dust mask. Just be sure that your system, as well as your dust mask, is filtering out the right dust.

—Marke Lane,
Raytown, Missouri

Dear editor,

I like David Ellsworth's basic idea for a dust-removal system, and I'm going to try it, but I'll use different filters for greater efficiency in fine-particle removal, since they are the ones that present a health hazard.

The HEPA or "absolute filter" used in clean rooms and pharmaceutical work removes 99.95% of all particles larger than 0.3 microns which includes smoke, smog, and bacteria. In contrast, a typical furnace filter removes less than 1 percent of such fine dust, and approximately 5% of dust and particles up to 5 microns, and it removes about 63% of the stuff you can see in a sunbeam—large dust particles, pollen, lint. Between are a variety of denser fiberglass filters, some with an adhesive coating and recently, "self-charging" plastic-foam electrostatic filters, sold by Sears and some of mail-order catalogs. There is also a pleated-paper filter made by 3M called "Filtrete." I bought a set of these for my hot-air furnace system for about $19 each from my local hardware store. They are pricey but cheaper than the plastic-foam filters. I've cleaned them with my shop vacuum to prolong the life beyond the recommended 3 months. The plastic foam filters are made to be washed and reused.

I've not been able to obtain data on these foam filters for efficiency versus particle-size distribution, however, they've got to be orders-of-magnitude more efficient for collecting finer particles than the average furnace filter stacked four deep.

Generally, filter manufacturers recommend about 500 cfm per square foot of filter-face area, so a 25-inch square, (4 square feet) filter should perform as specified on 2,000 cfm, which is about what one would expect from a 20-inch fan. Perhaps it should be set on an intermediate speed until the filter gets dirty and builds up some resistance to air flow. Too high an air velocity through the filter will result in lower efficiency on the fine particles.

—Rodney Swain,
Darien, Connecticut

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.

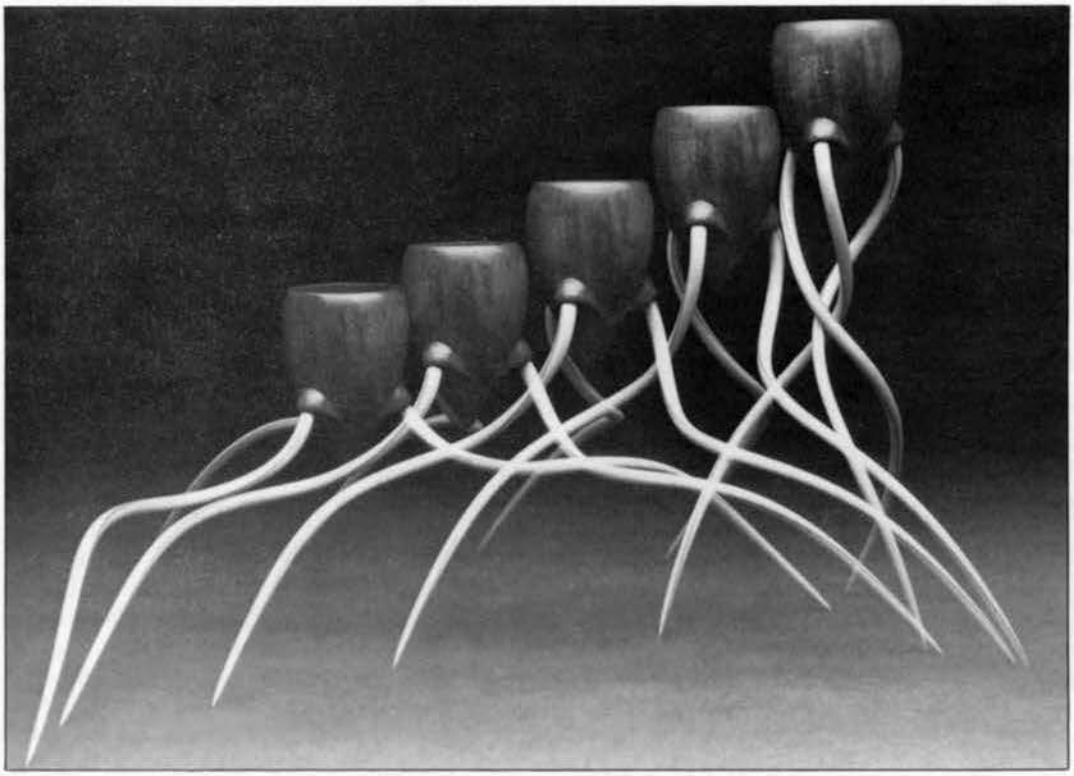
1988
Vol. 2, No. 3
Vol. 2, No. 4
Vol. 3, No. 1
Vol. 3, No. 2
1989
Vol. 3, No. 3
1990
Vol. 4, No. 3
Vol. 5, No. 4
Vol. 5, No. 1
Vol. 5, No. 2

The journal was renumbered at this point. There is **no** Vol. 5, No. 3 or Vol. 5, No. 4.

1991
Vol. 6, No. 2
Vol. 6, No. 3
Vol. 6, No. 4

Back issues are $5.00 each plus postage. Include the following first-class postage: $1.21 for 1 journal; $1.90 for 2 journals; $2.59 for 3 journals; $2.90 for 4-8 journals; $4.10 for 9-11 journals; $4.65 for 12 journals.

Welcome Ornamental Turners!
At the August 1992 meeting of ornamental turners in Rochester, NY, members voted to affiliate with the AAW as a local chapter. We look forward to seeing ornamental turning in the journal and at national symposiums.

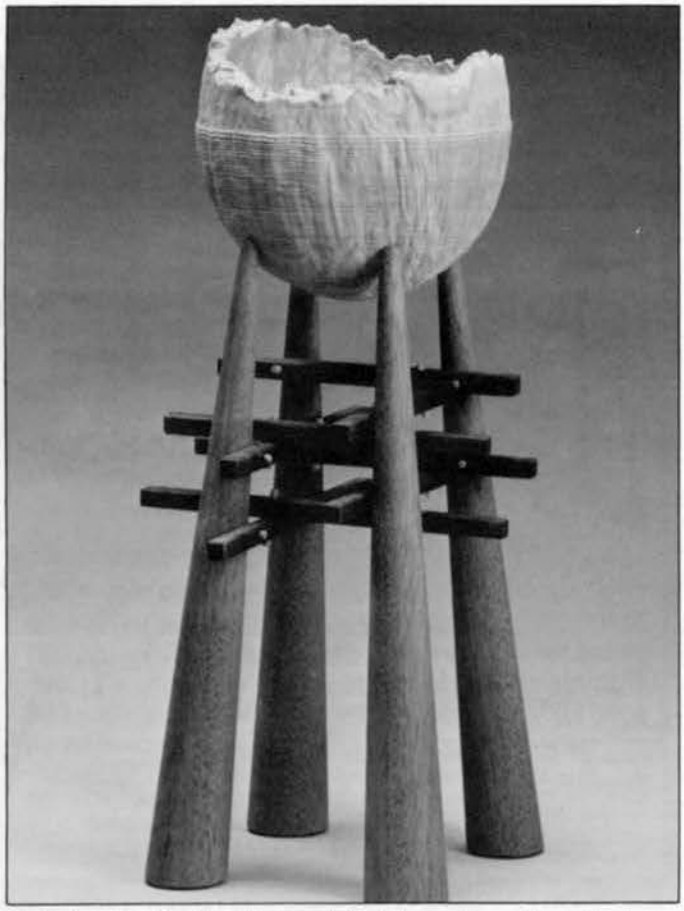


photo, Michael Brolly and David Haas

Michael J. Brolly, "Spirits Rising," time exposure study for series of goblets. Mahogany, maple, walnut, 5" diam. x 11" h. in final position.

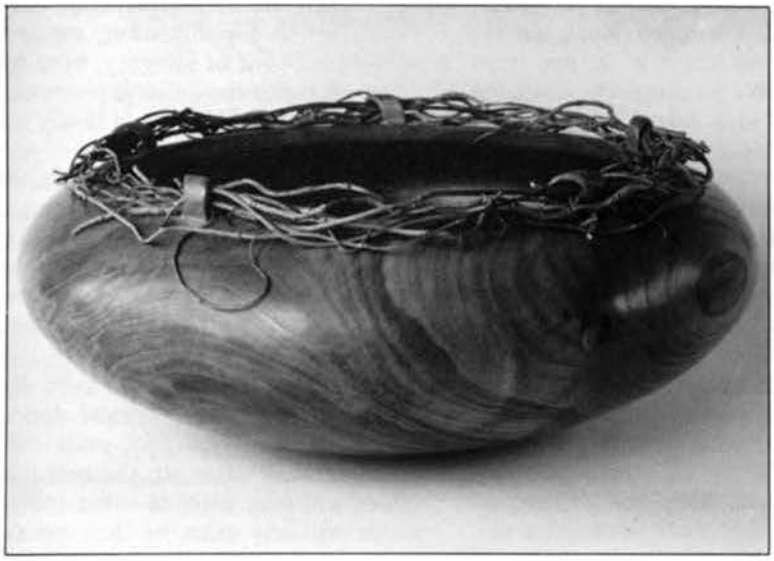
photo Robert Jaffe

Christian Burchard, "Heart of the Flower," madrone stump burl, 12" diam. x 26" h.



Christian Burchard, "Heart of the Flower," madrone burl, 16" diam. x 28" h.

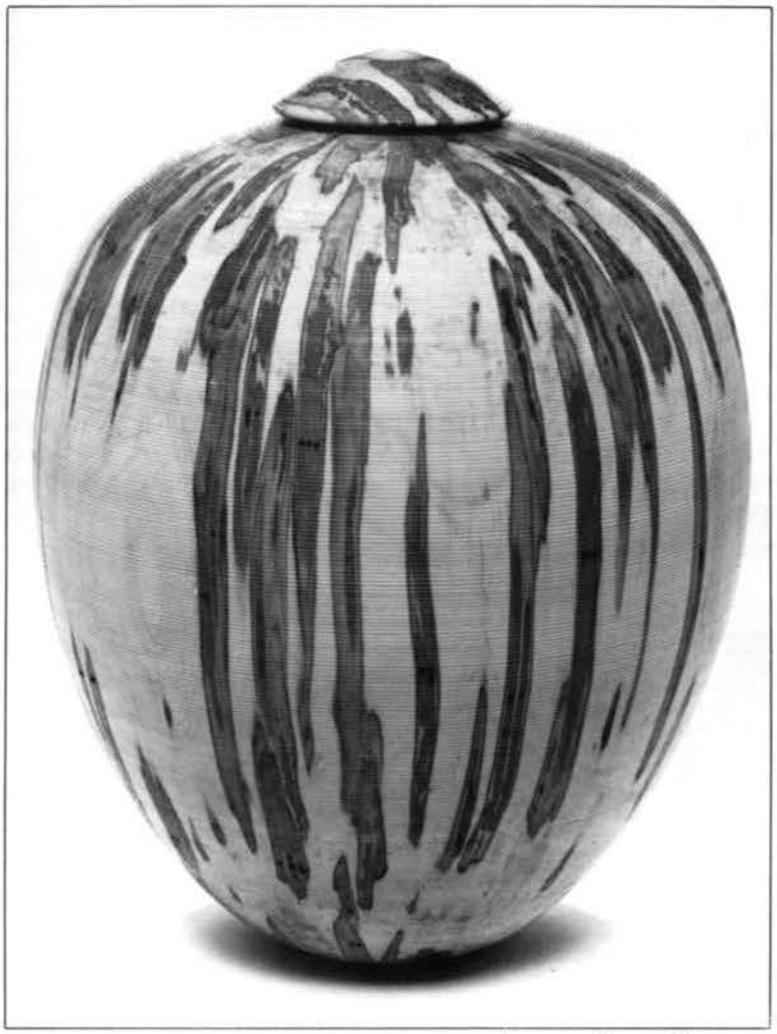
If you would like your work considered for publication in the "Gallery" section of *American Woodturner*, send black and white or color PRINTS to: *Betty Scarpino, Editor, American Woodturner, 5613 Ralston Ave., Indianapolis, IN 46220*



Gael Montgomerie, elm, twisted willow and vine

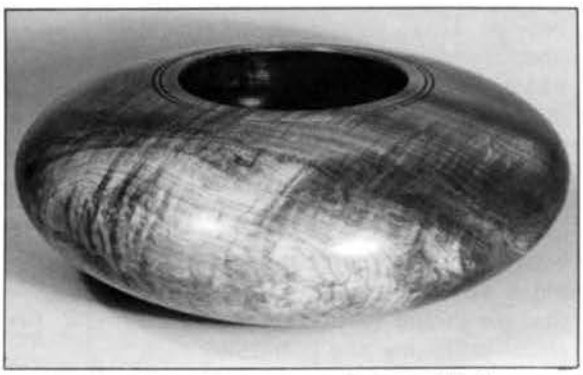
Wally Dickerman, walnut, maple, wenge, 12" diam. x 7" h.

Wally Dickerman, spalted maple, walnut, and wenge, 9" diam. x 5" h.



John Jordan, 1991, "Textured Jar," red maple, tagua ivory inlay, 15" diam. x 18" h., turned, carved, textured. Lipton Collection.

Wally Dickerman, myrtle, 9" diam. x 6" h.



Wally Dickerman, big leaf maple, 14 1/2" diam. x 6 1/2" h.

PRESIDENT'S PAGE *(continued from inside front cover)*

turners can now more readily copy other turners! Add to that the recent explosion of conferences, videos, publications, instruction, and demonstration in our field and we have a perfect setting to ask: At what point is copying, selling, exhibiting, or publishing work that strongly resembles another's not acceptable? That such things occur is not the point; the point is: what is wrong with it? The answer is not simply an economic or legal one—it is about values and personal integrity.

Woodturning is one of the most open and generous crafts. I have so seldom heard of anyone not being willing to share information and technique that it has become a mark of a real amateur to be closed on such topics—no matter how much you may think of yourself as a "professional." Not long ago a writer for a major woodworking publication commented that he saw less backbiting, jealousy, and secrecy in the field of turning than in any other area of woodworking or the crafts in general. I don't want that to change. I think it will, however, if too many people start exploiting this openness for personal gain.

In Steve Loar's design session at the Utah conference, he passed out a section reprinted from a recent Minnesota Woodturners newsletter. Steve recommended that this become the credo of our field. It merits reprinting again.

"This is perhaps a good chance to talk about the works that our professional members have demonstrated for us, at our meetings. They make their living by making and selling these works. They have shown us how they make them, solely out of the goodness of their hearts, for our benefit. There should be an ethical understanding that this information, which allows us to make what they make, will not be used in competition against them. Specifically, we should all have the understanding that we will not make and sell woodturnings that are similar to those we have been shown." I don't think I could put it any better—I would only add that we should be just as concerned about exhibiting and publishing such work.

In Utah I think the best thoughts generated on design were that we can be pulled to a turner's work but we don't have to copy it to put it to good use. We can use the work to develop an idea further, use it as a stepping stone to something truly different or simply to be inspired to produce work of equal merit—but not to simply imitate (which will probably never be as good as the original anyway!).

Okay, I already hear the objections: At what point were you just inspired by someone's work or developed their idea further, and when are you simply doing copy work? Too hard to tell the difference you say, so we should drop the discussion? Horse biscuits! Take music as a parallel: Beethoven, Wagner, Benny Goodman, Glen Miller, Bo Didley, Elvis Presely, and Bob Dylan all produced work that could be called "signature material." Although you may not have heard a particular piece before, you would readily assign it to the correct composer (provided you knew their work). It is not much different in our field. We see a work on display and it has the "licks" of an established turner such as Bill Hunter; I think that is who we want to attribute the work to. If it turns out to be the work of a turner from Nebraska, we have a problem. I'm not talking about such work showing up at a chapter meeting a month after a visit by John Jordan, as a gift to a friend, as an exercise or challenge to a novice woodturner, or at a craft show at a local park. But when it appears in a gallery, a notable craft show, a significant exhibition, or in a publication, we have a problem—one of integrity, both for the maker and the gallery, promoter, curator, or publisher. And this is not just for work that some consider "art." It applies to any finely crafted object that becomes strongly associated with a turner's body of work, be that a vessel, porch column, or baby rattle!

Solutions to the problem? Raising the question is already one solution. The fact that so many are even discussing it reflects the critical examination of the issue that must take place—this is, after all, the best that ethics will ever provide—that individuals critically examine their behavior and take into account others and values that go beyond self-interest. Promoters, curators, gallery owners, and publishers must continuously learn about our field and its developments. In the final analysis, if they follow that path, they will have greater success and credibility in reaching their objectives and avoid allowing the field to degenerate into one big economic free-for-all. It may also be necessary to provide more reviews or critical commentaries on shows and exhibitions. But the only real solution resides with individual decisions made by those producing the work—that will determine how their own work is known and collectively how we fare as a craft. Where the integrity of the individuals is high, policing efforts are not needed; where integrity is low, such policing efforts will probably be insufficient.

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(address correction requested)

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photo Nancy Gerard

Clay Foster, "She Who Goes Before You," 11" diam. x 27" h. Clay displayed this piece at the instant gallery at this year's AAW symposium in Utah. Courtesy of Nancy and Dick Gerard.