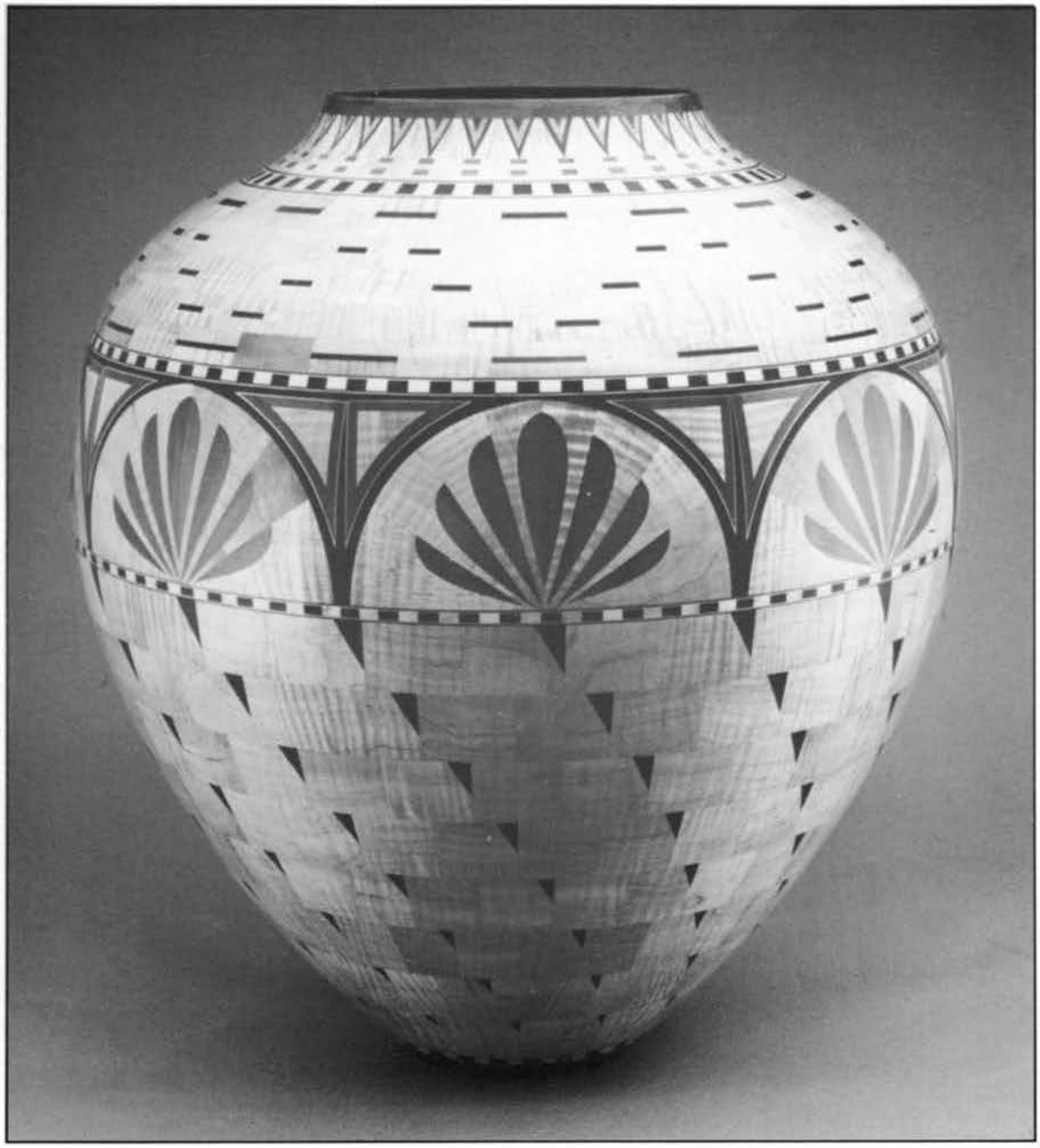
American Woodturner

The Journal of the American Association of Woodturners March 1993 $5.00 Vol. 8, No. 1



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

PRESIDENT'S PAGE

Alan Lacer, President of the American Association of Woodturners

We begin this year with quiet optimism and fresh decisions which will steer our course for years to come. The optimism stems from the successes of the past year that were virtually on all fronts. The decisions addressing our future arose from a board meeting this January in Minnesota. The agenda of the meeting was exclusively forward-looking--unlike many of our previous board meetings. The decisions we made are certainly worth sharing with you even before they are fully implemented.

We have decided to ease into the world of video productions. Our initial effort will be to produce a short tape which will be used to answer questions of interest concerning woodturning and the American Association of Woodturners (AAW). This tape will highlight our activities as well as have a number of turning tips thrown in for good measure. From that tape will come a shorter version which will be played at numerous trade shows. But the most ambitious effort at videos regards our annual conferences. Proposals have been made to several businesses and individuals asking for funding to cover equipment and editing costs that would allow us to document most of what occurs at each conference--instant gallery, demonstrations, and panel discussions. The resulting videos would be for archival purposes as well as being made available for rent/sale to AAW members. If the necessary funding is not forthcoming this year for a full-scale filming, then the plan is to produce a smaller version of the New York event. If these ventures are successful, we plan to move into tutorial and/or historical tapes that would be a unique resource in the turning field.

We will be moving forward on a special publication. This has been in the pipe for almost three years and finally has closure. The publication will be a project book. This meets a common request as well as adds one more benefit to membership in this organization. The projects will be reprints from past issues of the journal, bound together into one document. Look for this to hit your mailbox later this year.

Perhaps one of the most exciting decisions we made concerns a national newsletter. Many national craft organizations produce both a journal and a newsletter, with the newsletter filled with timely issues and organizational matters while the journal carries primarily substantive articles. Since the early days of the AAW, we have produced a local-chapter newsletter but never a general-membership newsletter. Our intentions are to combine both areas into one, six-page document. We will start with a quarterly publication, falling between journal issues, and watch it grow to a bimonthly publication if the response is favorable. The first issue will appear later this fall.

There has been discussion of specialized "mini-conferences" for the past several years. These are not intended to compete with or distract from either our national conference or regional conferences. These are to be quite small--maybe fifty individuals or less--and focus on selected topics. Three examples are: a beginner's conference with hands-on opportunities, a design conference, or an instructor-training conference. We are looking at piloting one of these this fall if a suitable location can be found. Either the beginner's or design conference is the most likely candidate.

We plan to do more to get the word out about the AAW. Not since the very early days of our organization have we purchased advertising space in a major magazine. This year we plan to advertise in a woodworking publication which has extensive circulation. These ads will run for three issues and should give a good indication of the cost/benefit of such advertising. We also have tentative agreements from organizers of trade shows to run a continuous promo tape covering woodturning and the AAW. Along these same lines, we plan to offer a journal gift subscription that can be purchased at a lower rate if given to a library or school --therefore reaching a greater number of individuals, especially the youth.

We will begin offering a limited number of items for sale to our members. We decided upon a rather unique tee-shirt with a two-color logo of the AAW. If the response is substantial, we will possibly move to the sale of sweatshirts. A poster is also in the works--but something far more than just AAW's logo. Designs will be submitted for review in the next few months and a decision made at that time. The poster would be a sale item and also serve as a design to be used on banners at demonstrations and trade shows.

We plan a few changes for our annual symposiums, starting this year. We have received some excellent suggestions from several of our members which we have incorporated into our decisions. First, we plan to provide joint sessions that have several demonstrators in the same session--either to deal with a particular problem or simply to investigate a particular area. We are going to experiment with a "film festival" at our next conference. These films relate to more than just woodturning--they offer a source of discussion and thought about our craft. The banquet auction will see improvements in its management as well as a pre-conference catalog for those wishing to bid--even allowing the capacity for a person to

(continued on page 39)

EMPLOYMENT OPPORTUNITY

Applications are invited for the position of Editor-in-Chief for *American Woodturner*, journal of the American Association of Woodturners. This part-time, paid position will start with compiling articles for the September 1993 issue.

The person we hire for Editor-in-Chief must have a working knowledge of the field of woodturning; familiarity with desktop publishing; access to the computer equipment needed to format the journal for a commercial printer; the discipline required to meet critical deadlines; and the ability to work alone and with many different kinds of individuals. Duties include soliciting and editing articles, compiling the journal four times a year, helping produce the annual *Directory*, working with a printer to obtain a final product, and billing for advertising. This work can be performed at your home or office. You must be available to attend AAW's yearly symposium.

Send a resume, along with examples of your ***editorial*** abilities (***not*** articles you have published in other magazines), a description of your computer skills, a statement of your goals and objectives as they relate to editing a woodturning journal, and information about your woodturning knowledge to: Peter J. Hutchinson, 5124 Scenic Rd., Murrysville, PA 15668. Application deadline is April 10, 1993. AAW is an equal opportunity/affirmative action employer.

American Woodturner

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

Contents

On the Cover

Ray Allen, Yuma Arizona, "The Eagle" part of "Redefining the Lathe-Turned Objects Show." 2,785 pieces, curly maple, purple heart, ebony, 24" dia. x 26 1/2" h.

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.

RAY ALLEN'S SEGMENTED TURNINGS

Ray Allen

Project Piece

I do love a challenge. I had been a carpenter for thirty years and after retiring I had tried a lot of hobbies, but never found anything that gave me a true sense of accomplishment until I began to Turn.

I bought my first lathe in December 1986 at a school auction. It came with a few tools, but they were cheap ones. Nonetheless, I began to play, making weed pots, candle holders, and small bowls.

Then I began to study--I bought books: *Creative Wood Turning, Artistic Wood Turning*, and *Master Wood Turners* by Dale Nish; *Turning Wood with Richard Raffan* and *Turned Bowl Design* by Richard Raffan; and *Wood Turning and Design* by Ray Key. They were all excellent books, but I still wasn't satisfied.

I studied and played for a year, then began to search back through my woodworking magazines for anything I could find about turning. I found a lot of good articles, but the one that impressed me the most was in *Fine Woodworking* No. 54, September/October 1985 by Addie Draper and Bud Latven. It was on segmented turning.

A big thanks to Bud and Addie. I tried their project piece and found it to be very challenging. Like I said, I do love a challenge.

I began to work on my own shapes and designs and was inspired by Southwest prehistoric and modern pottery. I discovered that I could draw a very pretty blueprint, but could not construct the project, so I had to put a lot of thought into the blueprint so that the piece could be constructed. This is where we will start.

Drawing Blueprints

Start small and simple until you get the hang of it. Take a piece of grid paper, and draw a vertical center line on one of the grids. Decide how large and what shape the bowl is to be. In deciding the shape and size, you may end up using several sheets of paper.

Draw the outline of half of the bowl on one side of the center line. Fold the grid paper on the center line and put a piece of carbon paper under the folded grid paper (carbon up) and trace over the outline. Now you have the size and shape complete. You are ready to put in the design.

At this point you will need to decide how you are going to construct the vessel and to figure out the number of segments that will make up the finished vessel. "*Think*." Before you start to work on your project, the best thing you can do is study your blueprint for a day or so--then you are ready to go to work.

Outlined below is the process I used to construct the vessel shown in the photo. There are eight sections (layers). I start with a solid bottom section, true it up, then add the next section, and so on until all eight sections are glued together. The more complex the design in a particular section, the longer that section will take to complete.

Section #1

I like to use waste blocks on my faceplate. I have a permanent waste block

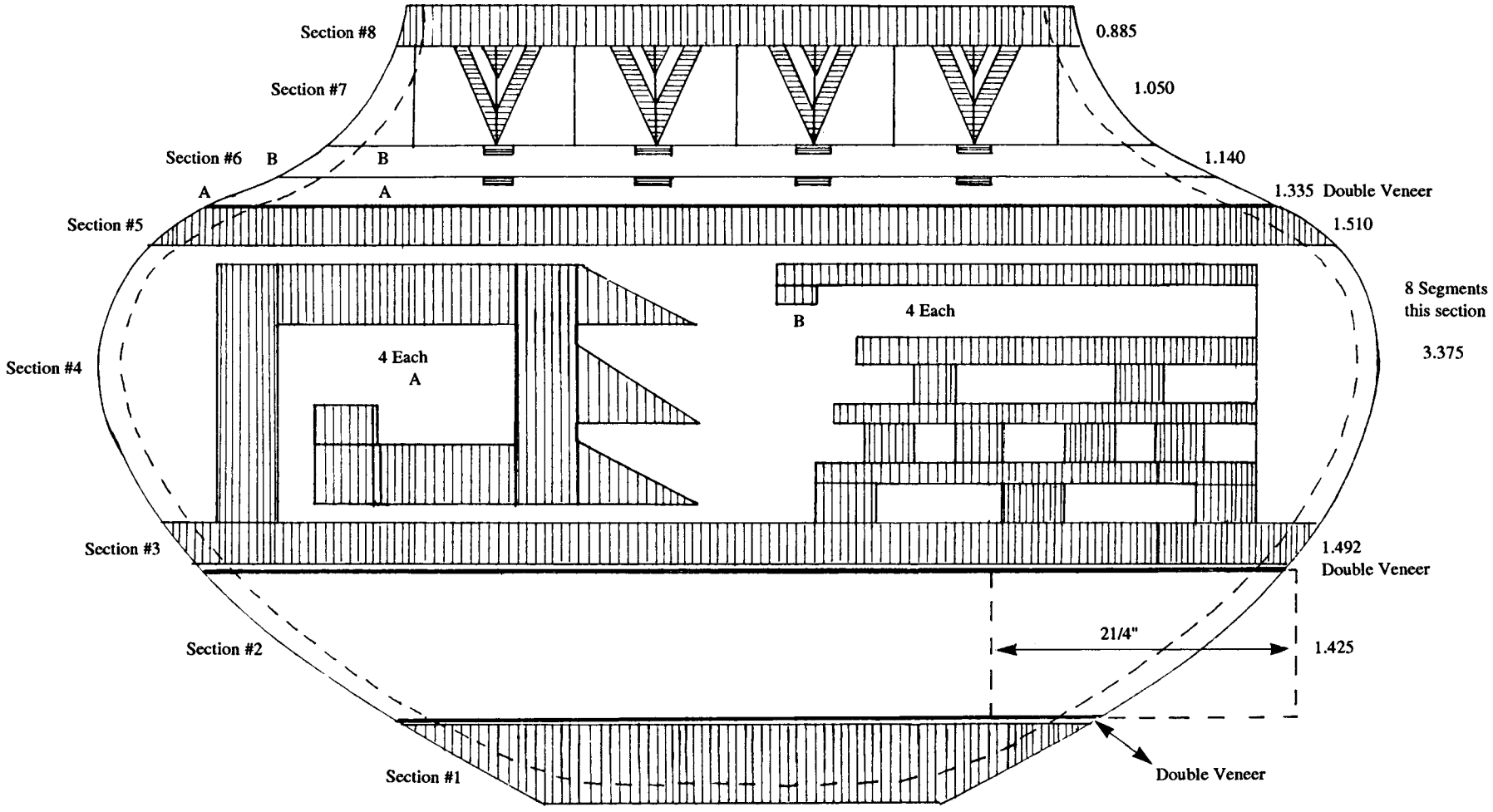
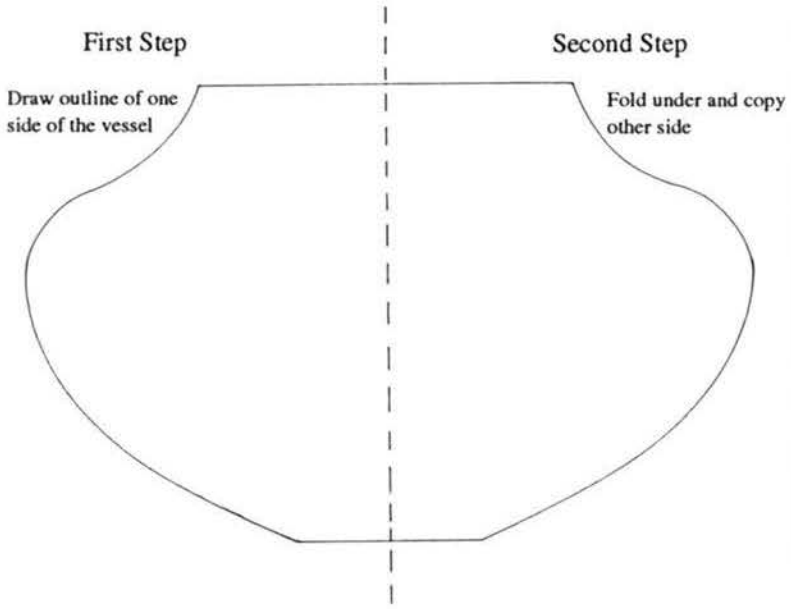
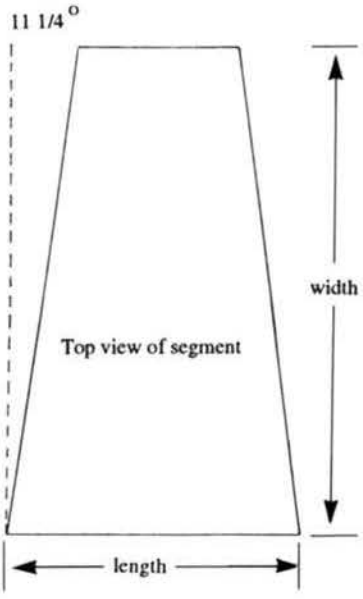
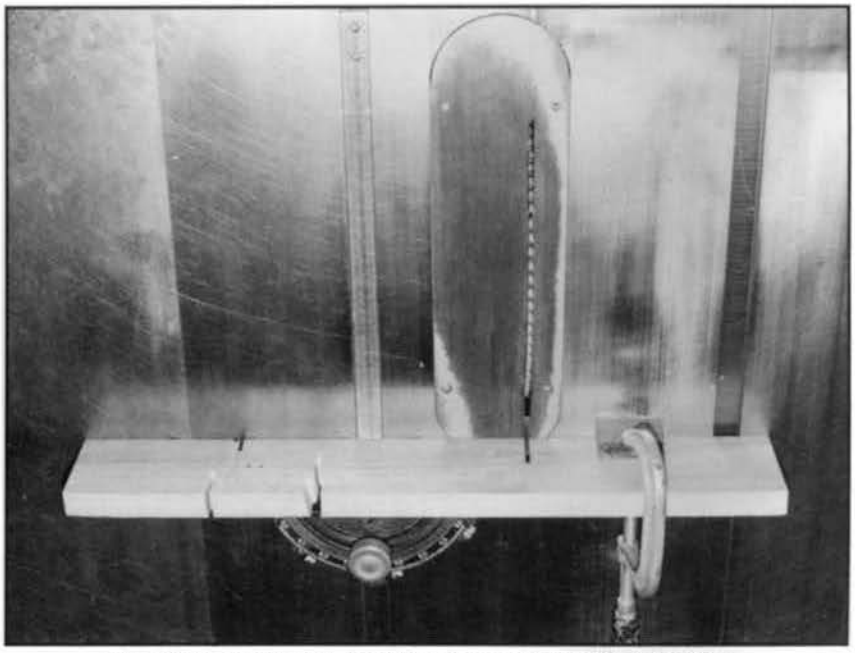


Diagram of project piece--not to scale. All measurements are final length in thousandths of inches. When cutting pieces, add about 0.100 for sanding.

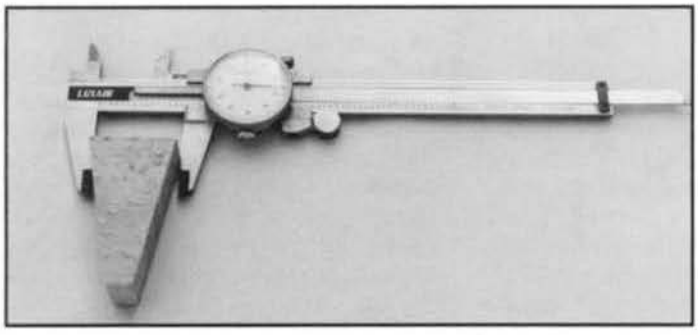


Faceplace with two auxiliary blocks attached. The first section is glued on, as are two layers of veneer. The inside bottom is turned.

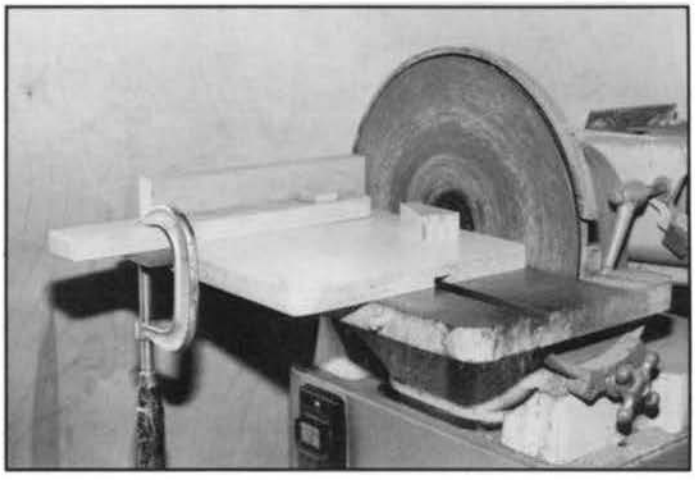




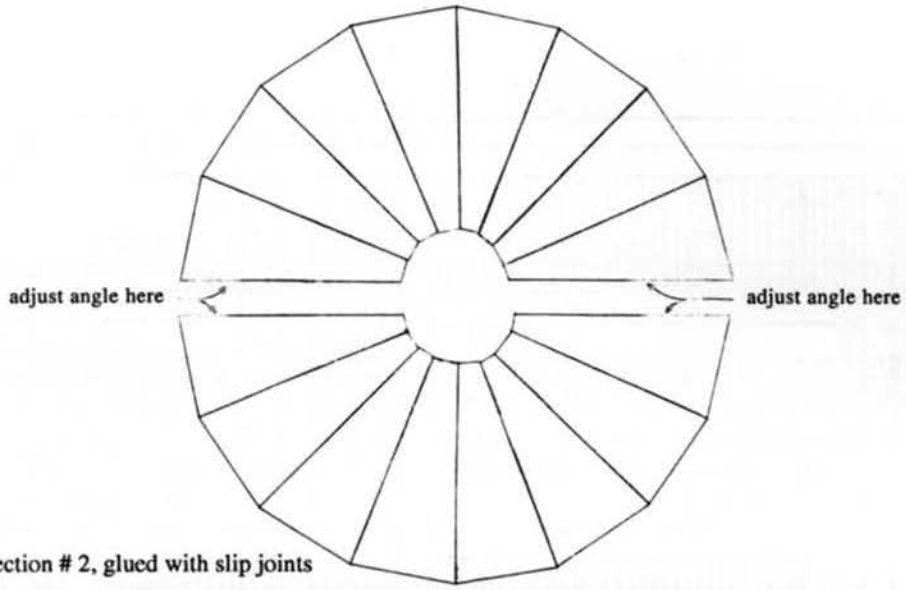
Top view of table saw. Auxiliary fence and stop block in place.



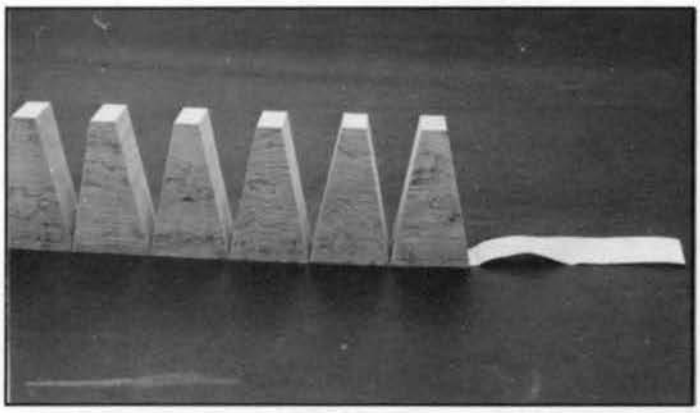
Venier calpiers measure the length of each piece.



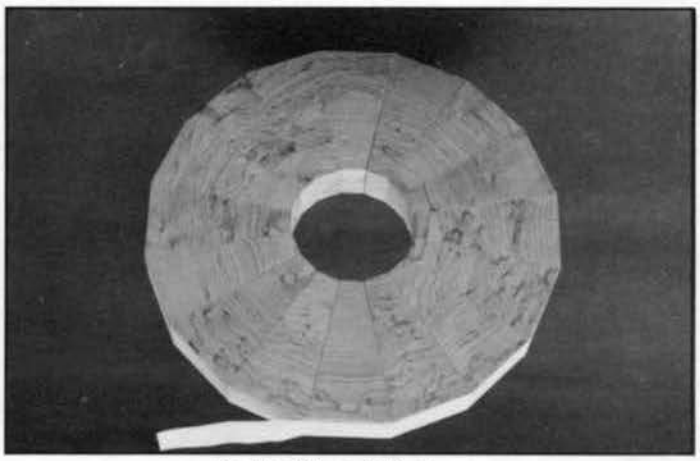
Disc sander with auxiliary fence and stop block in place.



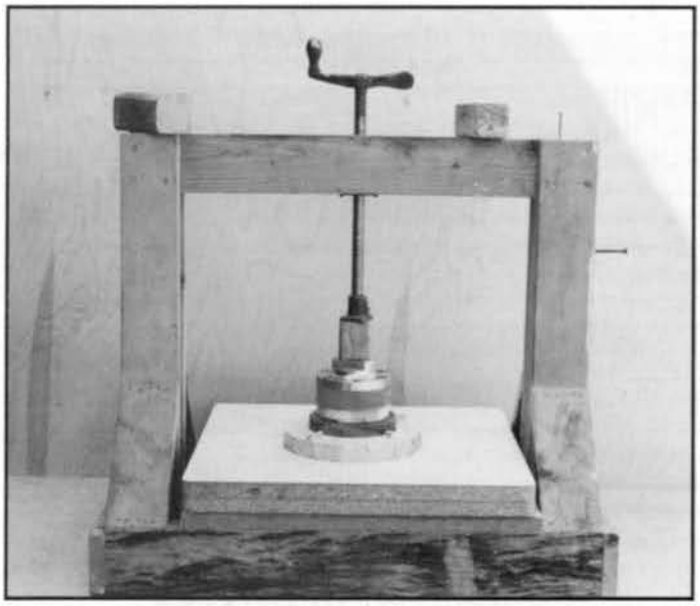
Section # 2, glued with slip joints



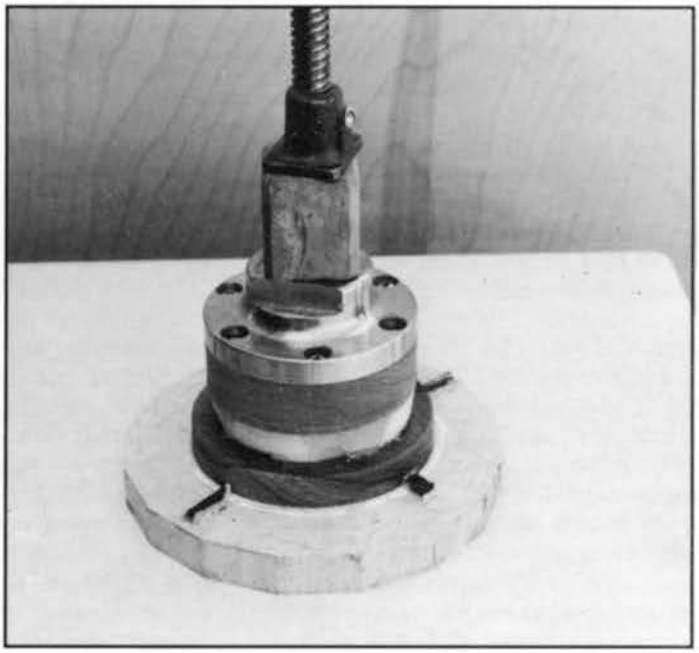
Pieces for section #2 lined up on a piece of masking tape



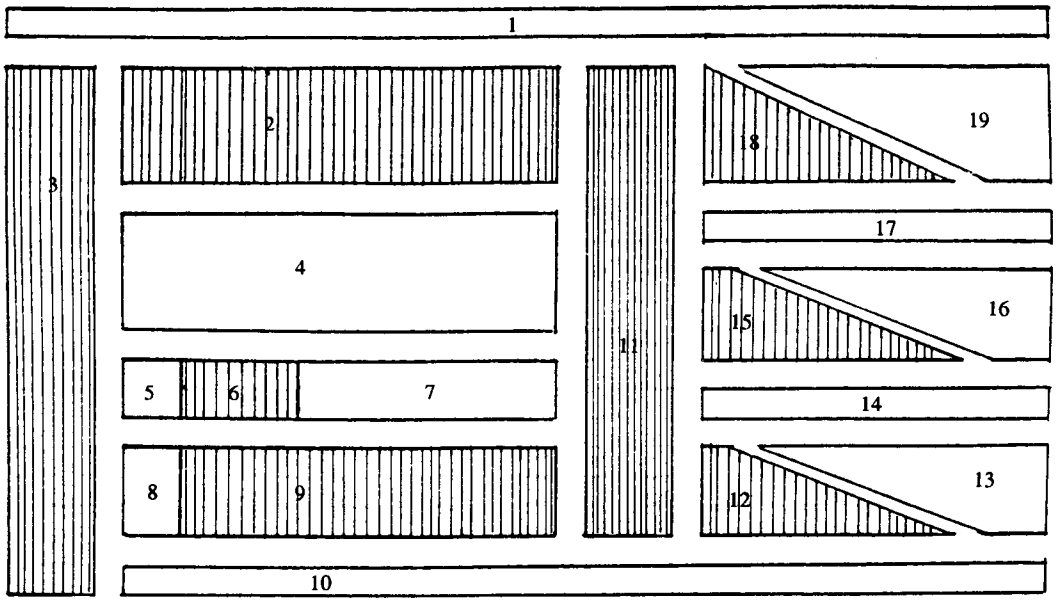
Section #2 ready to clamp.



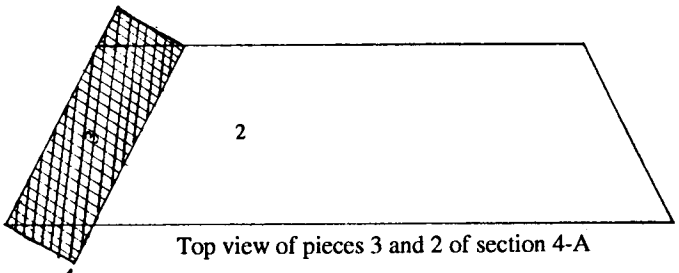
Section #2 clamped to section #1.



Note the small pieces of wood glued in place to keep the sections from slipping while gluing.

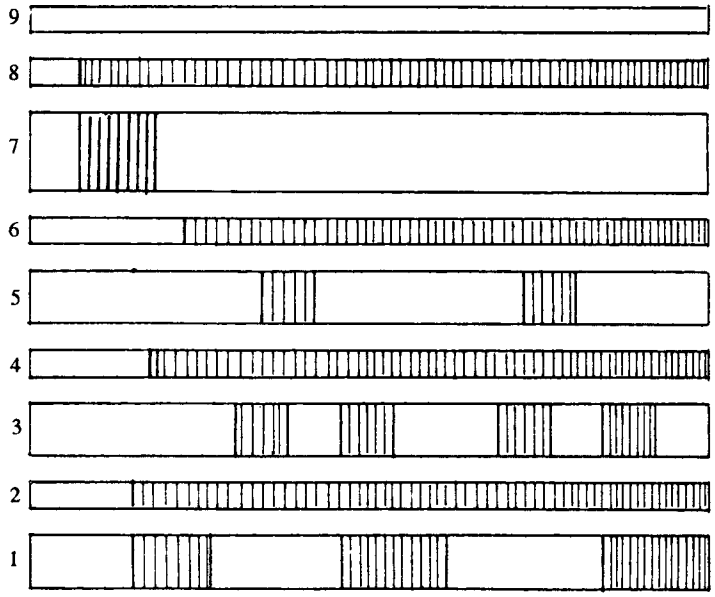


Breakdown for section #4-A-not drawn to scale 14 pieces in this section

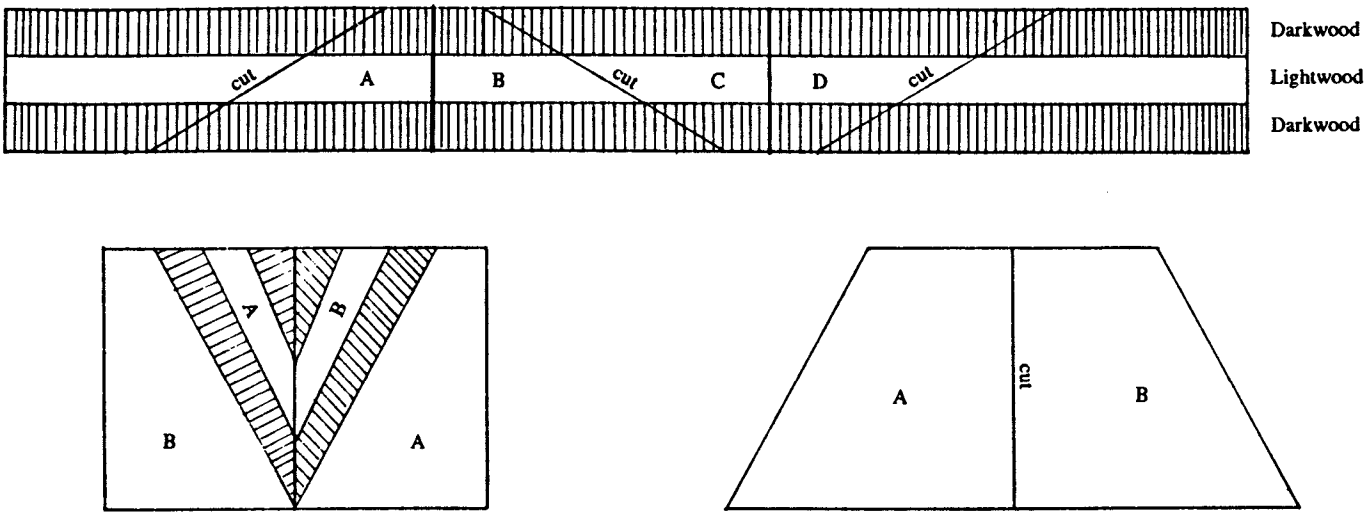


Top view of pieces 3 and 2 of section 4-A

cut off corners
before clamping



Breakdown of section #4-B. 33 pieces, 4 layers



Edge view, cuts and assembly for Section # 7

on my faceplate to which I glue a cutaway waste block (photo 2). I use a piece of soft wood such as pine for the cutaway block which makes it easy to part off when the vessel is finished.

Install the two waste blocks--screw the first one to a faceplate and glue the second one to the first. Then true up the second block so that it will be flat for gluing section #1 to it. Section #1 will be a solid piece of wood that can be trued on one side using a six-inch wide belt sander. I usually use a 3/4-inch thick piece for section #1, so that I have enough wood for the base. Glue the base section to the waste block. After the glue has dried, mount the faceplate on the lathe and true up section #1.

I turn the outside to 1/8-inch oversize at the junction of section #2. I leave the bottom diameter of section #1 as large as possible for stability. Photo 3 shows this. At this point, I like to turn the inside of the bottom of the base with a small depression because it is easier to get to now, and it also makes it easier to true up for the veneer lines and next section. For final truing, I use a piece of sandpaper glued to a flat piece of wood. This gives a very true surface when held to the rotating section.

Add veneer lines. The veneer needs to be trued on the outside as well as sanded a little on the face to achieve a good glue joint. I like to use a cushion next to the veneer when it is in the press so that I get a good, even pressure--a piece of cardboard makes a good one-time cushion. The press is shown in photo 4. Section #2 can now be added.

Section #2

This section has 16 segments, cut at 11 1/4 degrees on each side. Make an auxiliary miter gauge fence: Attach a *straight*, 3/4- x 2 1/2- x 16-inch long piece of scrap wood to your table saw miter gauge so that you will be able to cut completely through each segment. The auxiliary fence should extend across the blade's path about six inches. You will use a stop block, held onto the auxiliary miter fence by a clamp, to cut all the segments the same length. Photo 5 shows a top view of the miter gauge and stop block. Set the miter gauge at 11 1/4 degrees and make a cut through the auxiliary fence on the miter gauge. Now you can measure for the stop block. Always cut the segments a little longer than the final length to allow for sanding.

I use a 60-tooth triple-chip-grind blade on my tablesaw. So that the small pieces do not drop down and become caught between the blade and the throatplate, I made a new throatplate--a piece of plywood covered with laminate. Make a solid insert, put it in place and hold it down with a push stick, then crank the running blade up through it.

Make a sanding jig. Take a flat piece of particle board or plywood about 12-inches square and attach a guide strip on the bottom to fit into the miter slot on the sander table. This will be an auxiliary table. Glue a strip of wood on top at 90 degrees to the disc sander. Check to see that the sander table is set at 90 degrees to the disc.

Cut a 3/4- x 2 1/2- x 14-inch long piece of wood to 22 1/2 degrees on one end. The 22 1/2 degrees has to be 22 1/2 degrees--no more, no less. This piece is used when sanding the segments. The stop block can be attached to this with a "C" clamp on the bottom side so that it will hit the auxiliary table for exact length. Photo 6 shows the completed jig.

I use venier calipers to do my measuring for length. (The length is always the outside of the circle.) Photo 7 shows this. The angle is critical because you cannot compress wood to make the joint fit.

Stainless steel hose clamps work well for clamping the segment ring together. These can be found in plumbing supply houses, woodworking catalogs, and at flea markets. After cutting the segments on the table saw and sanding each end, dry fit them to make sure they fit. Put a clamp around them and tighten it up. If they do not fit, you will have to adjust one or two pieces. After the fit is perfect--I never settle for "that's good enough"--put them on a piece of masking tape so that you can add glue to the joints and roll them up like a wheel, and put on the clamp. I use yellow carpenter's glue. Make sure the ring is flat, not up and down when you clamp it. Photo 8 shows this.

After the glue has dried, take off the clamp and the tape. True up one or both sides on a belt sander so that this section can be added to section #1. If your section is too large for your belt sander, make a sanding disc from a 12-inch diameter sanding disc glued to a piece of plywood. After you think have the section trued up, make sure again--then add glue to the joint and put it into the press. To make sure the segments stay in the right place, use 4 small blocks glued in place to keep the sections from slipping (photo 9).

Attach the assembly to the lathe after the glue has dried and true up the face. Turn the outside 1/8-inch larger in diameter, like you did for section #1. Now the veneer lines can be added. A single sheet of veneer is the easy way. Clamp as before with a cushion under the veneer while in the press.

Section #3

Section #3 has 16 segments and is made by the same process as section #2 except that it cannot be clamped because it is so thin. (It is only 1/4-inch thick and the clamp is 1/2-inch wide.) You have to use a slip joint for gluing. A slip joint is accomplished by putting a drop of glue between two pieces and rubbing them together until they touch. Let set for a minute and glue another piece until you have one half-circle. Make another half-circle. When gluing the two half-circles together, you can adjust the joints on the disc sander to make them fit. Let the glue dry at least two hours.

True one side of this section by hand or on the sander. Be careful--the sander can bite. Glue the trued side of this section to section #2, and after the glue has dried, true up the face of section #3 on the lathe with your gouge and sanding block.

Section #4

Section #4 has 8 segments--4 of each design. These segments will need to be 1-inch wide because of their length. They have to cover more of the circle around the outside, so it takes more wood. Study the designs very closely. How do I do them? First, break them down on another sheet of paper (figure 9). Decide where the cut lines will be. This will take some *thinking* on your part. With what I have told you, you will be able to figure it out. Section #4 has to have a little more added to the diameter because of the segment length. For this project, 8 inches plus 1/2 inch will make it 8 1/2 inches rough diameter, giving you enough for an 8-inch diameter finished piece.

Section #5

Section #5 is accomplished the same as section #3.

Section 6A and 6B

Section #6 can be done in one of two ways. The pieces can be cut and notched for small inserts or it can be pieced together. It has to be in two sections--A and B--because of the angle of the vessel on the outside slope. *Do a little more thinking.* You learn better this way. These segments need to be about 1 1/4-inch wide because of the angle they are turned.

Section #7

There are 16 segments to this section and each segment has 8 pieces. The breakdown on the diagram is not to scale, but it will help you figure out the cuts.

Section #8

Make this segment the same as section #3 and #5.

General comments

All segment lengths for this project are on the diagram. If you make your lengths plus or minus 2 or 4 thousands, that will work fine. I use decimals to work the formulas.

The formula for segment lengths is: diameter times 3.1416 equals circumference divided by the number of segments equals the length of each segment.

For this project, add 1/4 to 3/8 inches to the diameter for turning section #2: 6 7/8 inches plus 3/8 inches equals 7 1/4 inches. Then take 7.25 times 3.1416. That equals 22.7766. Divide this by 16 segments, and each segment will be 1.423 inches long.

The angle formula for cutting the segments is as follows: There are 360 degrees in a circle no matter what the diameter. 360 divided by 16 segments equals the total angle for each piece of 22 1/2 degrees. Divided by 2 for each side of the segments equals 11 1/4 degrees.

For a section with 8 segments, 360 degrees divided by 8 equals 45 degrees total. Divide that by 2, and each side of the segment will be cut at 22 1/2 degrees.

Final Turning

I do the final turning on the outside of the vessel with deep-fluted gouges. On the inside, I am now using Dennis Stewart tools. After using shopmade tools for so long, it is a pleasure to have tools that really work.

Sanding and Finishing

I start with 80-grit abrasive if needed, then progress through 100-, 150-, 220-, 320-, 400-, and 600-grit. If you have not yet figured out when to change to a finer grit, sand until your paper will no longer improve the surface. Then go to a finer-grit paper.

The finish I use is Waterlox, which has a tung-oil base. I put on the first coat, let it set until it's very tacky, then revive it with new oil and wipe it dry. I let that set overnight and repeat the process. All the exterior finish is removed before the next coat is applied. Even the final or third coat is removed before wax is applied--the only finish left is what has penetrated into the wood. I usually use three coats and use 0000 steel wool between coats. Then I use a coat of paste wax for a final coat. I do this with the piece still on the faceplate and attached to the lathe. After the piece has been finished, I part it off the faceplate and reverse it in a jam-fit chuck and turn, sign, and date the bottom. This makes the piece complete.

Do some thinking and study this project before you start. Accept the challenge of segmented turning. Most of all have fun! Just remember--accuracy is the most important factor in producing a good piece.

Ray Allen lives in Yuma, Arizona.

ANOTHER CUT AT BOWL BLANKS

Dave Kahne

Many woodturners recognize the advantage of using the octagon method of building up a bowl or bracelet blank. It saves expensive wood and hastens the cutting of the inside of the bowl (see Dale Nish, *Creative Woodturning*, pp. 149-153). However, it requires cutting end grain, which is subject to tear out, especially on non-oily woods like maple, cherry, and soft woods. This tear out makes it difficult to achieve a quality finish. Also, the final joint often fits poorly, and there is no spare material to work with to change the angle or length in order to get a good fit. The following method helps solve those problems.

Make yourself a good 45-degree and 90-degree jig for the table saw. Allow at least 5 inches between the backstop and the 45-degree point. This will allow you to easily make 45-degree and 90-degree alternate cuts.

Square up the edges and ends of the board you are going to use. Using the jig, cut eight triangles (to form your octagon), alternating between 45-degree mitre cuts and 90-degree cross cuts. Cut precisely from corner to corner, with the edge of the kerf at the right side of the corners. The kerf should just touch the corners, not bisect them.

Cut the last triangle 1/8-inch longer on the edge-grain side. The extra length on this triangle will be used to achieve perfect glue joints.

Dry assemble the first 7 triangles on a flat surface (a formica-covered sink cutout works great) with the edge grain on the outside and the endgrain against the hypotenuse of the adjoining piece. Check the fit. It may be easier to clamp two or three triangles to hold them steady, especially the first and seventh piece you put down. Then check the fit of the last piece. Sand the endgrain side on a disk sander (set at precisely 90-degrees to the sander table), until the width and angle allow it to fit precisely.

After you have achieved a perfect fit, use yellow glue to glue up the pieces. I find that web clamps work the best without using the metal corners. Care must be taken to insure that the pieces remain flat in relation to each other, particularly if several layers of octagons are to be assembled.

After the glue has dried, sand the top and bottom of each section on a belt sander to insure that they are flat. They may now be stacked and glued as desired for depth. It is best to assemble the layers so that the pieces in each layer all point in the same direction--clockwise or counter clockwise. It is also best to stager the joints between layers.

I frequently put a layer of contrasting veneer between the individual triangles, as in the assembly shown in figure 5, and especially between layers. It adds a nice touch and provides padding to smooth irregularities in the wood. Be sure to apply glue to the octagons and not to the veneer in order to prevent the very inconvenient problem of veneer curling while you are trying to position the pieces and attach clamps.

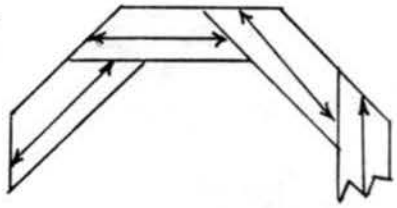
The base can be a solid piece, but this again presents endgrain to tear and pit. Oily woods, such as padauk, cocobolo, rosewood, as well as oak, finish nicely on endgrain, but cherry, maple, and other domestic hardwoods can be frustrating. If you wish to minimize the endgrain in the base, frame a square of wood. It presents more edge grain to your lathe tools.

One final suggestion in assembly. When gluing the stack to the base, it may be helpful to orient the stack so that the points on each piece turn away from the lathe tool instead of into it.

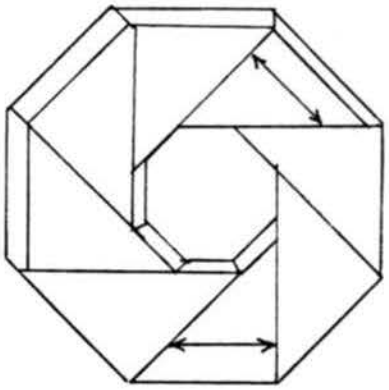
Although there is no pure endgrain to cut on the inside of the piece, there is some at 45-degrees and the tool does address the points. These points have support, however, from the adjoining piece and will result in fewer pits and tear outs than would occur on the outside.

The finish on the piece will be superb, and the light play as you rotate it is most attractive.

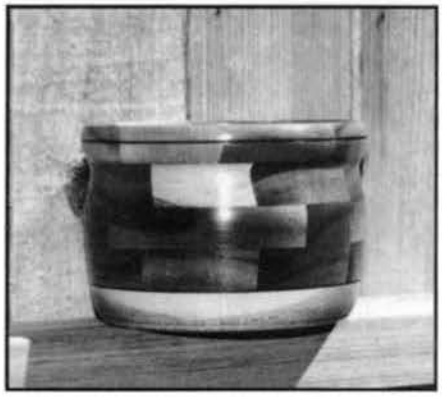
Dave Kahne is an amateur turner, retired USAF officer, and real estate broker in Laramie, Wyoming.



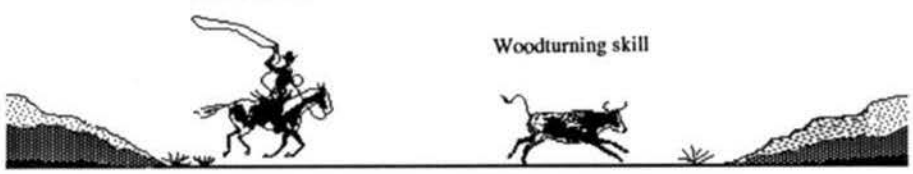
Usual octagon method presents end grain on each piece on outside



Grain direction runs parallel to the base of each triangle



David Kahne



Woodturning skill

THE TIME SAVER--THE SWIVEL-HEAD PAD SANDER

Jerry Brownrigg

Jerry Brownrigg sanding the inside of a large bowl with his swivel-head pad sander. He is wearing an air supply dust helmet.

One of the most time consuming operations in turning for most of us on bowls or larger turnings, is that of sanding. Also the most "un-fun" operations in turning is probably that of sanding. The quality of our tool work can greatly reduce the amount of sanding necessary to obtain a good surface appearance and allow one to apply a good finish. But on most of our turned pieces, it is necessary to do a great deal of sanding to get the desired surface finish. Along with tool work, the type and nature of wood has a lot to do with surface finish. Some woods, namely spalted woods, have a greater tendency to tear out, leaving surface pits and roughness that are hard to remove. The application of wood hardners, sanding sealers, waxes, oils, Hot Stuff, etc., can help these tear out problems but normally does not completely eliminate them; one still has some sanding to do.

We are always looking for faster and better ways to turn, sand, and finish our turnings. One of the best and quickest ways I have found to sand the outside and inside of bowls is with the fairly new "Swivel-Head Pad Sander." This sander has a flexible shaft attached to the motor and a swivel-head on the business end of the shaft that holds a padded disc sander attachment.

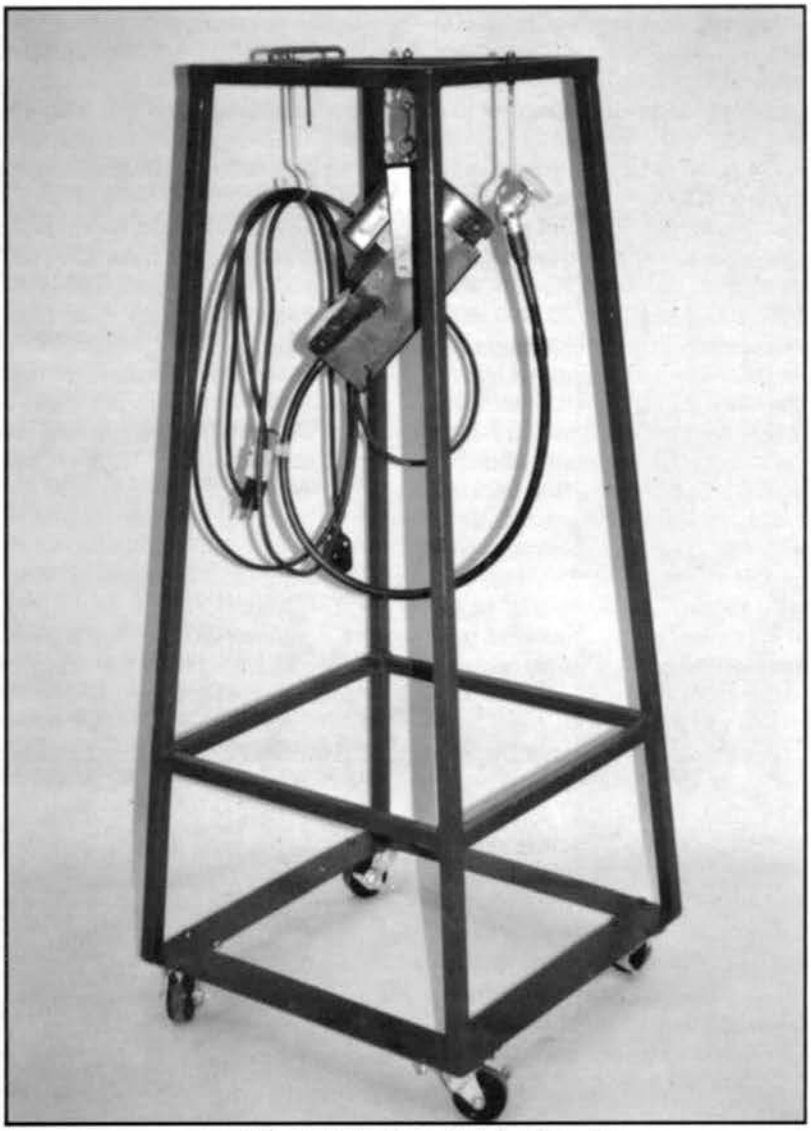
It is recommended that the motor be suspended (hung) from the ceiling to allow freedom of movement of the motor and flex-shaft. Since my work space has a rather high ceiling, I built a special stand on rollers to support the sander and to make it portable as well as more versatile.

The disc pad is made from foam rubber and is attached to an aluminum back-up-plate which screws to the end of the swivel-head. This foam pad has canvas attached on each face which is held to the foam with Hot Stuff (cyanoacrylate glue). The entire foam disc is held to the aluminum back-up-plate with Hot Stuff also. The disc pad is two and one-quarter inches in diameter at the abrasive face side and tapers to one and seven eighths inches in diameter at the base where it attaches to an aluminum back-up plate. The foam pad could be any desired diameter that could be carried by the swivel-head and vary in accordance to the type of sanding you will be doing. As you know there are several choices of sanding discs on the market. The most common being the Power-Lock, the Velcro-foam Pad, and the Pressure Sensitive Adhesive disc. All of these have their advantages but one of the biggest disadvantages of all three of them is their cost. I have elected to cut my own sanding discs and spray them with 3-M 90 High Strength Adhesive or 3-M Spray Discs Adhesive #08054. I'm sure there are several other satisfactory types of spray adhesive on the market that may be available in your locality. The self-adhesive method is not only cheaper but gives you a greater selection of sanding papers. Of course this system is not quite as handy as the other three methods mentioned. A good selection of paper is the Three-M-ITE Cloth backed paper, or any cloth backed paper, for strength to stand up on curves.

To cut my own discs I made a biscuit cutter out of an old bearing race which is one-quarter to three-quarters of an inch larger than the foam disc. The bearing race I used is two and one-half inches in diameter and has a cutting bevel ground on one edge with a grinder while the race was in a metal lathe. Then with a mallet and a suitable back-up board you can stamp out your own discs. This same system can be used to cut the foam pads. By putting the foam, a back-up board and the same bearing race biscuit cutter in a vise you can cut the foam pads. After this pad has been cut and glued to the back-up-plate with "Hot Stuff-Original," cut the desired diameter and bevel on the edge by holding it against a sander. Both machines should be rotating against each other while running to cut the desired bevel.

One of the main features, as one might well imagine, of this machine is the Swivel-Head attachment. This attachment allows me to sand straight (90 degrees to shaft) or any angle from the 90 degrees to approximately 45 degrees right or left. By turning the swivel head back toward the handle I can sand under-cut bowls inside and out as long as the diameter of the disc and shape of their project will permit. With the attachment swiveled 90 degrees to the shaft it is only three inches in height, allowing for sanding on the inside on fairly small-opening projects. Because of the foam pad and the speed of the sander, you receive swirl -free sanding. Another nice feature of this Swivel-Head sander is that the handle can be fitted with engraving attachments . For carving or engraving this saves purchasing an additional piece of equipment other than the cutters and carving attachments.

When I saw Jim Thompson demonstrating the Swivel-Head Sander at the National Woodturners Association meeting at Gatlinburg, Tennessee, in 1991, I became impressed with its capabilities. I jokingly told Jim that anyone purchasing one of his large lathes would have to buy



a portable stand for the swivel-head sander

the sander also to save them valuable time. After using the swivel-head sander on a few large bowls I wrote Jim and told him I was sending his lathe back as I found I could make a bowl with the sander and didn't need the lathe. Seriously, the sander is one of the best sanding accessories and methods I have found for sanding bowls. Also, it is one of the best time savers I have found in sanding. I estimated that the swivel-head sander has cut my sanding time about seventy-five percent. Of course we can spend that seventy-five percent of our time turning and creating new bowls to sand.

All of the ideas and hints about the sander, disc, and cutter were obtained from Jim Thompson. He deserves credit for his most helpful and informative ideas.

Jerry Brownrigg
Department of Technology
Northwestern State University
Alva, Oklahoma 73717
(405) 327-1700 Ext. 309

The Swivel-Head Pad Sander can be purchased from:

Jim Thompson
Thompson Tools
1021 Miller Road
Greenville, SC 29607
PH. (803) 288-1309

SANDING SPINDLES

Sal Marino

Novice woodturners who have not yet been able to produce a smooth surface directly from the tool usually have to start sanding spindles with relatively coarse-grit sandpaper. The correct type and size of sandpaper and an incandescent light, as a source to check your progress, is a must if you want to achieve excellent results.

Random oversize particles, found more commonly in coarse-grit sandpapers, will often leave larger scratches in the work that are sometimes not detectable until you have sanded through a number of finer grits. At this point, the only way to correct the problem is to resand with the grit that caused the problem. More often than not, this is the first grit of sandpaper used and the result is frustration and unnecessary loss of time.

The key here is to be able to detect these larger, random scratches and keep sanding with the same grit before moving on to a progressively finer-grit sandpaper.

Mount an incandescent lamp above the lathe, preferably on the tailstock end, and position the lamp so that the light is shining down on an angle to the workpiece, thus reflecting the light off of the surface of the workpiece. The larger random scratches left by the oversized particles in the sandpaper will appear as dark lines or shadows.

Of course you should strive to achieve a good enough surface from the turning tool so that sanding can begin with 220- or 150-grit sandpaper. Not everyone is at that level, so if your sanding must commence with coarser-grit papers, such as 80- or 120-grit, I suggest using the following method.

Safety first: Wear a dust mask and faceshield. Sand at the same or lower speed as used to complete the spindle turning. Remove the toolrest.

Tear a standard 9-inch by 11-inch sheet of sandpaper into 11-inch long strips of various widths. Use the smaller-width strips to get into tight corners or small beads, and use the larger-width strips for longer, straight or tapered sections of the turning. Apply light to moderate pressure to the turning. Let the abrasive particles on the sandpaper do its work--lightly rest the abrasive against the rotating workpiece. There is no need to apply excessive pressure. You will not finish sanding sooner; you will end up burning your hand.

Periodically stop the lathe and use a shop vacuum as a blower to blow off the excess sawdust. Now turn the lathe back on. With the light from the incandescent lamp shining down on the surface of the revolving workpiece, look for what appears to be dark lines or shadows. These dark lines are random, deep scratches that have to be removed using the same grit sandpaper before moving onto the next finer grit.

This series of sanding, inspecting the workpiece, and re-sanding to achieve a uniform scratch pattern must be done before moving on to each progressively finer grit of sandpaper. This may sound like a lot of work, but you will be surprised just how fast everything moves along. Better to take the time to do the job right the first time, than to do it all over again.

It is not usually necessary to sand finer than 220-grit unless you can see the 220-grit scratches. The exception is for very hard woods such as rock maple and ebony--they may have to be sanded to 600 grit. Hard, fine-grained woods show more scratches than softer, coarse-grained woods and must therefore be sanded to a finer grit.

Do not jump too many grit sizes as you will not be able to remove the deepest scratches left by the previous paper. I suggest using either of the following progression of grits: 80, 120, 220, 320, 400, 600; or 80, 100, 150, 220, 320, 400, 600.

I am currently using a micron-graded abrasive sandpaper manufactured by 3M under the name Imperial Microfinishing Film (IMF). Available in standard 9-inch by 11-inch sheets, it is a coated abrasive that consists of a polyester-film backing loaded with very accurately sized abrasive particles. Because these abrasive particles are very accurately sized, this drastically reduces the number of large, random scratches left by oversized particles normally found in most conventional sandpapers.

The polyester-film backing yields a flatter, smoother, and more uniform substrate compared to the paper that is used in conventional abrasives. This also improves the overall performance, however, for smaller turnings, this backing may be a bit stiff.

IMF is available in approximate-grit equivalents ranging from 150- to 1200-grit. (100 micron equals 150-grit; 9 micron equals 1200-grit.) The sheets are more expensive than their conventional counterparts, however, because the tough polyester backing does not tear when in use, it will last much longer than conventional sandpaper.

Sal Marino lives in Brooklyn, New York.

For a related article, see a review of micro-mesh finishes, American Woodturner, *Vol. 6.4, p. 27.*

MOTOR STARTERS

Chuck Woodruff

Motor control can cover a host of subjects such as variable speed, reversing, soft start, and overload protection, but the most basic of these is the start/stop function. That is what I will cover in this article. Once you understand motor starters, you will be able to upgrade the one lathe function you use more than any other.

The most basic of the starters is simply a switch that applies line current to the motor, just like turning on a light. In fact, a light switch will do quite nicely if it has an adequate current rating.

The next step is to add over-current protection for the motor. The resulting enhanced switch is called a "manual motor starter." The method of current protection is to shunt part of the current to the motor through a heater that is sized to simulate the heating of the motor. Too much current will cause the heater to open a thermal device to trip the switch off and shut off the motor. These starters have a family of heaters available for the various-size motors.

Moving up in sophistication, we come to the magnetic series of devices. The simplest of these is the relay. A relay has an electromagnet that will close one or more contacts when a voltage is applied to its coil. Without going into the electrical details, it is the relay that allows us to use push buttons or other remote devices to turn a motor on and off. There are several advantages to using a relay. One is that the relay can be located close to the motor so that the heavier power wiring for the motor goes directly to the motor while the push button or other device for on/off can be located elsewhere and connected to the relay with lighter wiring.

The major advantage of a relay, in my view, is that more than one on/off device can be used to activate the relay. In other words, any number of "on" buttons can be installed as well as any number of "off" buttons. If you want to install an additional "panic" off button, then a relay provides the means to do it. Most lathes have the switch or push buttons to the left of the piece, but I find that my instinct is to move to the right when trouble develops. As a result, I need to be able to stop the lathe from the tailstock end.

On my own lathe I have added a second off function, utilizing an industrial-type photoelectric switch. I mounted the switch and reflector on a four-foot long board on the floor under the lathe. To stop the lathe, I slide my foot forward and interrupt the light beam anywhere along the four-foot length.

The final on/off device I want to cover is the magnetic starter. This is basically a relay with the addition of a current-sensing heater to open the relay when a current overload occurs. This is the same concept as described in the manual-motor starter. All the characteristics of the relay apply to the magnetic starter. It is my opinion that overload protection is not generally required on a lathe. The power used by a turner is very uneven, but the average is rarely enough to overheat the motor.

Chuck Woodruff is an engineer and woodturner who lives in Seattle, Washington. He is vice president of the Seattle Chapter of the AAW.

CUSTOMIZED GRINDER AND LATHE-TOOL HOLDER

Michael E. Popp

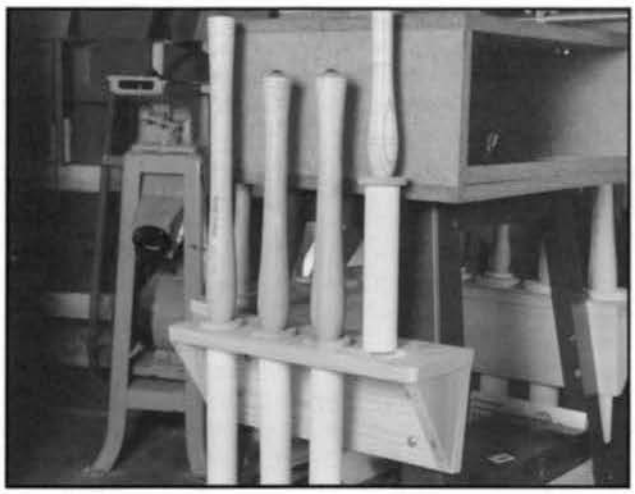
Quality tools--you must be collecting a mess of them, just like me. How do you properly manage this increasing supply of expensive woodturning tools? I knew that I had to figure out a way to store them, keep them accessible, and protect the edges. At the same time, I realized that my grinder had to be conveniently located so that I would take the time to sharpen dull tools.

I bought a metal stand for my grinder and made it accessible by adding wheels. I can now move the grinder near my lathe when I am turning, making it easy and convenient to touch up an edge. The addition of a wooden box to raise the height of the grinder made it easier for me to view the grinding angle from the side --I no longer have to bend down to see what I am doing. That solved the problem of keeping my tools sharp.

Storage. Protection. Why not use the same metal stand? Everything I needed for turning would certainly be accessible if I did that. I built three shelves, drilled holes in them for my turning tools, and attached them to the sides and back of the stand. My storage problem was solved.

To protect the sharpened ends of the tools, I made a PVC holder for each turning tool. Simply cut lengths of plastic pipe to match each tool's length. Turn round wooden discs with holes in them and cement one to the end of each piece of PVC pipe. The discs keep the pipe from falling through the holes in the shelves. I did not cement the pipe to the shelves so that I could use the tool holder while transporting my tools, and I left the bottom of the pipe open so that shavings could fall through. To make a nicer appearance, I wet-sanded the PVC pipe with 320-grit abrasive to remove the printing.

All in all, I am very satisfied with my solution.



Tool holders can be removed to transport tools safely.

Michael Popp is a member of the Hudson Valley Wood Turners. A version of this article first appeared in "A Skew Askew," Newsletter of the Hudson Valley Wood Turners, September 1992.

HELP CONTROL THE "BITE" WITH A BACKSTAND

Rodger Jacobs

A woodturner's ability to control the "bite" or cut that a tool takes decreases dramatically in proportion to the distance the tool is extended over the toolrest. The general rule of thumb is to use an increasingly smaller cutting edge (tip of the tool) and a heavier cross-section tool as the distance increases between the tool rest and where the cutting takes place. This combination reduces vibration and aids in control, but even so the process is a teeth-gritting, white-knuckled affair rather than the fun we are supposed to be having. Using a backstand makes overhanging your toolrest a whole lot friendlier and takes *some* of the teeth-gritting out of the process. It still remains, however, a white-knuckled, highly focused technique that demands an experienced, light touch. Wait until you are an experienced woodturner before you even consider using a backstand.

A backstand is essentially a portable, adjustable toolrest positioned behind the turner. When a backstand is used in conjunction with the regular toolrest, it allows the use of long, heavy, tiny-tipped tools. When these oversized tools are supported between two points, the weight disappears, and control of the cutting edge of your tool can be achieved while it is at a considerable distance off the front toolrest.

I have seen backstands in use for several years now--many professional turners use them, expecially those who make large, deep vessels. Some backstands are heavily weighted, on casters, and have a clamping mechanism that holds a long handle down while the casters allow the tool to be swung in an arc. Others have some sort of rear set-bearing assembly to reduce friction. All allow forward or backward motion of the cutting tip and arcing or transversing of the handle of the tool.

The first time or two that I was exposed to backstands, the thought of great long tools and two rests went in one ear and out the other. As my experience grew and I acquired larger-capacity machines, I wanted to make larger and larger pieces. I tried a couple of temporary backstands before I settled on the one I am now using. My backstand design may change in time, though, as everything seems to constantly evolve.

One feature that my stand had to have was the ability to adapt it to my different lathes, and that meant that the height had to be adjustable. The stand also had to accommodate the transversing swing of my tools. The further away from the work piece, the larger the arc becomes. That meant a rest at least 60-inches across. With this in mind, I was off the my local salvage yard.

An old 16-inch, split-rim truck wheel served as a solid base. Some steel mesh and bag of ready mix provided adequate weight. Industrial-steel tubing is indexed so that one size will fit inside another--they can be telescoped. Truck and car axels and drive shafts are a great source of tubing.

For the backstand post, I used a 3 1/2-inch o.d. section of steel tubing. Sleeved into this, I used a 3-inch o.d. section for the backstand shaft. Since these pieces fit a little too snugly, I polished the shaft by turning a wooden plug for each end and chucking the whole thing between centers. With the shaft spinning slowly, I used a 120-grit Merit disk mounted in an electric drill to reduce the outside diameter of the shaft to provide an adequate fit. (Lathes are such wonderful tools.) I then bored two 7/8-inch holes into the post, 2 1/2 inches down and 130 degrees apart. After tack welding a pair of 3/4-inch nuts over these holes and running a couple of bolts through the nuts, I could positively lock the height for use on different lathes.

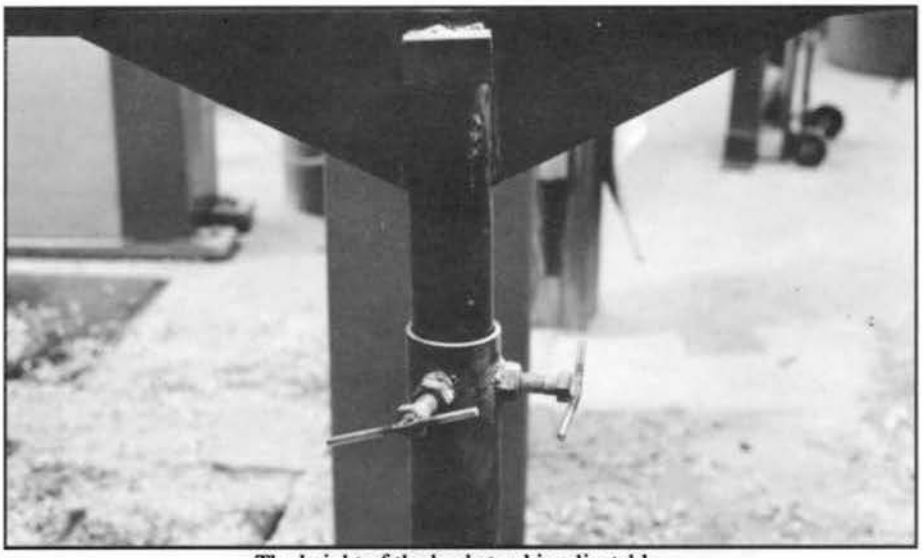
For the weight-bearing surface of the toolrest proper, I used a 5 1/2-foot length of 1 1/4-inch heavy-walled steel pipe bent at both ends, kind of like the horns of a bull. The length is important, as it has to accommodate the tools that swing through its arc. If the rest does't have enough length, you will have to continually reposition it. I also welded a couple of steel triangles under the horns and tucked up to the post for more support. However you support your rest, make sure that everything is plumb and square so that each end of the rest is of equal height, and that the whole thing is parallel to the floor. I also welded two small pieces of rod on each end of the horns so that the tool handle wouldn't come off the edge.

The most important element of utilizing the backstand is getting the height just right. If you set it up before you mount your workpiece, it is a lot easier. To do this, center the cutting tip of your tool on the headstock shaft center--put a drive center in the lathe to get it exact. Make *sure* the backstand holds the tool parallel and level with the floor. A level will help you achieve this. Now you can mount your work piece--whether you are off the toolrest three inches or three feet, the cutting tip will be centered.

Remember how hard it is to get the center stub out of a deep vase? With the backstand set up properly, just push in, and you will be right on target. This setup almost makes deep, hollow vases too easy; but woodturning often has a tendency to become a humbling experience to the over confident, so be careful. The mistake most people make, and I speak from experience, is to venture to the right side of a deep piece. The tool is *quickly* picked up by the bottom of the vessel and brought around and down in an arc onto the front toolrest. This will happen to everyone at least once, and disaster ranges from great to small, depending on experience, overhang from the toolrest, and size of the object. With the backstand, light cuts, and a high degree of focus, however, the whole process becomes more manageable.

The tools that are used with the backstand are usually overlong, tiny-tipped scrapers. The tool length is between 4 1/2 and 8 feet, and they weigh between 25 and 70 pounds. I sometimes slip pipe over the handles of my hand-held tools to adapt them to backstand use. In any event, make sure your tools are long enough so that you can position the backstand far enough back from the lathe so that you can get away from any accidents that might happen. You also don't want the tools to slip forward off the backstand, so again, make sure the handles are long enough. If the tool seems too long, it will most likely work fine.

The cross section of the tool shaft can be round or square. Square is nice because it registers the cutting tip in position, even when it is not visible. Sometimes the front foot or so is solid round that is welded to a handle of square tubing. Round is a whole lot friendlier inside a small opening, and a square-backhandle registers it against the backstand. If your tool is round throughout, you could have it flat milled on the underside to help register the bit. Steel is hard to grip and hard on your hands; buy a thin foam sleeve from a bicycle shop to cushion the handle.



The height of the backstand is adjustable.

Backstand in use.

Setting up Backstand.

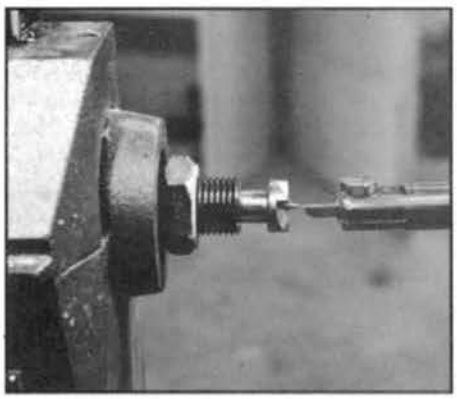
The cutting bits or tips are usually 3/16-inch or 1/4-inch square high-speed steel metal cutting bits either fixed to the tool with some sort of set screw, silver solder, or superglue and sharpened as a round nose. On my hand-held tools, I usually just drill a hole and superglue the tips in. This presents a problem for sharpening, however, because long, heavy tools are difficult to manipulate. Using set screws or a Thompson swing-tip-like affair is the best bet. Gerry Glaser is the only person I know who is making a commercially available tool for backstand use.

The backstand is just one more of the many mechanical gadgets out there--fiber optics, strobe scope lights, etc. etc. These can make the technical side of turning easier, but they are not a substitute for good design. In order to express ourselves through our woodturning, tools and equipment must be secondary. Develop enough technical skills so that you can concentrate on design while you turn. This will happen by using your tools and equipment until they are extensions of your thought process. If at any point in the making process you can't achieve what you think about with the tools you already have, make new ones.

Good luck, and be careful.

Rodger Jacobs lives and teaches woodturning in Newland, North Carolina.

For a related article, see "Tool Handles and Toolrest for Hollow Turning," by Yosh Sugiyama, American Woodturner *Vol. 6, No. 1, March 1991, pp. 8-9.*



Pointing up backstand

PROFILE OF DAVID PYE

Pamela Johnson

Britain's most distinguished woodturner and carver, David Pye, has died at the age of 79. His health had deteriorated over the last few years as Parkinson's disease took its toll. For one whose hallmark was precision and fine workmanship, such an illness must have caused immense frustration. He once said in an interview, "I like being master of the job."

Pye was master of several jobs; though often best known for his perfectly executed boxes and bowls, he was also an architect, furniture designer, teacher, and theorist. In this diverse life what remained constant was his determined individualism and his deep questioning of himself and others. He was always a maverick, an outsider.

David Pye was born in 1914 into a comfortable, middle-class family which had a direct connection to the Arts and Crafts Movement. Pye's grandfather, the painter John Brett, was a friend of John Ruskin and William Morris. However, Pye was not content simply to accept that tradition uncritically. In 1968 he published his book, *The Nature and Art of Workmanship* (*NAW*), in which he wrote a challenging critique of Ruskin.

Pye argued that crafts had a place *alongside* industrial design, not in opposition to it: "let us have nothing to do with the idea that the crafts, regardless of what they make, are in some way superior to the workmanship of certainty or a means of protest against it" (*NAW* p. 76). Pye believed that in the late twentieth century the crafts ought to be a complement to industry, "the crafts ought to provide the salt--and the pepper--to make the visible environment more palatable when nearly all of it will have been made by the workmanship of certainty" (*NAW* p. 76).

Pye's interest in wood and workmanship was there from childhood. His father, a wine merchant, was an amateur craftsman who designed furniture and built boats, and his great-uncle once took a woodturning lathe to occupy himself on a sea voyage to Bombay. Pye kept the flywheel from that lathe in his Sussex workshop along with tools he inherited from his father and grandfather.

In the 1930s Pye trained as an architect at the Architectural Association which at the time was a breading ground for Britain's leading exponents of Modernism; concrete was everything. Pye would have none of this. "Functionalism is a phony" he said and declared himself "protimber." He built boats and wooden houses.

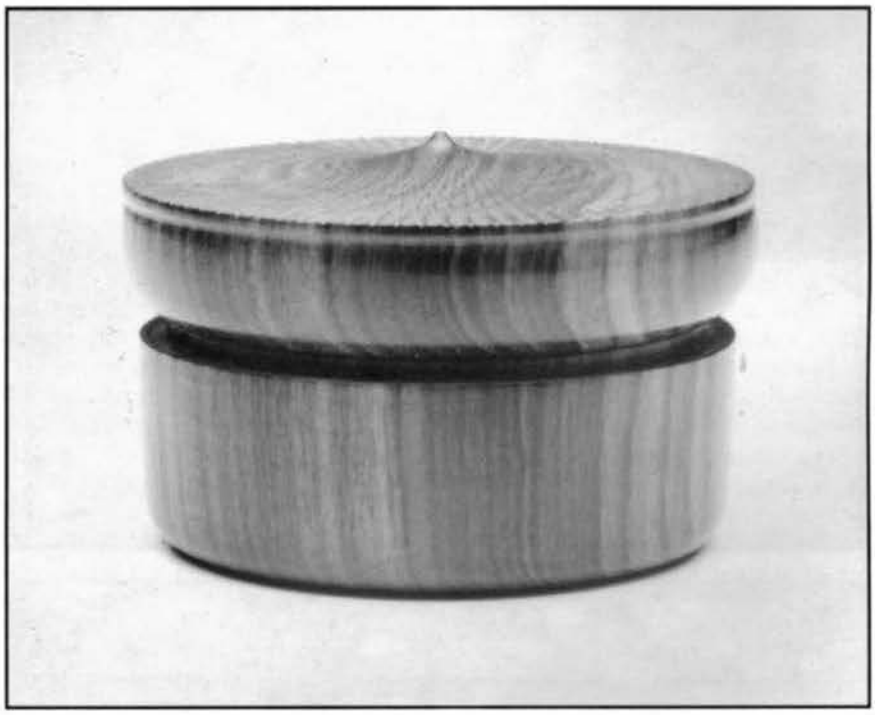


photo by John Carlano courtesy of Wood Turning Center Archives

David Pye, 1980 threaded, lidded container, blackwood 2 1/4" dia. x 1 1/2" h.

The shortage of timber after the Second World War meant that there was little opportunity to produce buildings made of wood. Pye turned to smaller-scale work --furniture design, carving, and turning.

In 1948 he was offered a post as tutor at the Royal College of Art (RCA), Britain's most prestigious postgraduate institution. The British furniture designer Ron Carter was one of Pye's first students. He recalls, "I'd never known a teacher who spoke so well and explained things so thoroughly. He could describe in detail why a Maudsely lathe was marvelous and you immediately understood. His passion for materials had a profound effect on us. He could tell any wood just by smelling it."

In 1964 Pye was appointed to run the Department of Furniture Design at the RCA; he remained Professor of Furniture until his retirement in 1974. During this period he published his most influencial writing, two books, *The Nature of Design* (1964) and *The Nature and Art of Workmanship* (1968). In the latter he challenged Ruskin for his lack of precision in defining terms. Pye was adamant that the professional craftsman needed to define his terms: "definitions and terminology are crucially important . . . the only possible basis for communication, and we must have them. If they cannot yet be made final we must have provisional ones."

He looked for definitions not in Romantic notions, but in the process itself. He found the word craftmanship problematic, "it is a word to start an argument with" (*NAW* p. 4). He coined the term "workmanship of risk," which refers to practice where, "the quality of the result is not predetermined, but depends on the judgement, dexterity, and care which the maker exercises as he works . . . the quality of the result is continually at risk during the process of making" (*NAW* p. 4). He defined industrial design, "the workmanship of certainty, where the quality of the result is exactly predetermined before a single saleable thing is made" (*NAW*, p. 4).

After his retirement in 1974 Pye was able to spend much more time in his workshop in the Sussex countryside making his complex boxes and bowls. The workmanship of risk is always evident in each piece as he pushed himself to achieve breathtaking results.

Pye was always particularly concerned with the surface of the piece. He once said in an interview in the British magazine *Crafts*, "the thing about wood which has always fascinated me is the surface quality. All the chaps who write about wood write about its tactle quality --well what I am talking about is decidedly *not* tactile, it's visual."

To achieve effects both visual and tactile he devised his own machinery. In 1950 he built his "fluting engine" which enabled him to cut smooth rhythmical flutes on the surface of his bowls enchancing and enlivening the natural qualities of the wood. In the 1970s he made a machine to engrave patterns on the lids of boxes.

He was continually pursuing the ideal. In 1981 he published an article in *Crafts* which not only gives insight into the way he worked, but also into what he considered to be an ideal box. He lists ten rigorous qualities which must be present in the ideal box, then goes on, "if you can achieve all that and do it every time, then you are a considerably better hand at it than I am... I do not say it is the ideal that everyone else ought to aim at... I am not telling everybody else what he ought to do. I am writing about what I would like to do, in case somebody is interested." The tone here is typical, authorative, pugnacious even, and yet there is a touch of modesty.

Pye received official honors in 1985 for his work in the form of an OBE (Order of the British Empire) presented to him by the Queen. Throughout the 1970s and 1980s, his work was seen in major exhibitions such as "The Maker's Eye," (Crafts Council, London, 1982), "David Pye: Woodcarver and Turner," (Crafts Council, London, 1984), and "Craft Classics Since the 1940s," (Crafts Council, London, 1988). His work has always been sought by both private and public collectors.

The knowledge of wood and the perfect workmanship will ensure that Pye's boxes and bowls will outlast many contemporary craft objects. He once said, "the whole trouble with what are called 'crafts' nowadays is that people are too easily satisfied--they don't question work enough." David Pye never stopped asking questions. In both his workmanship and his words he was never satisfied with anything less than the pursuit of the ideal.

photo by John Carlano courtesy of Wood Turning Center Archives

David Pye, Kidney bowl, walnut 8 3/4" dia., x 15" l. x 2 1/2 h."
Collection of the Wood Turning Center

photo by John Carlano courtesy of Wood Turning Center Archives

David Pye, bowl, cherry 8 1/2" dia., x 13 1/2" l. x 3 1/2 h."
Collection of the Wood Turning Center

He will be remembered in craft history as a key figure in the British post-war professionalization of the crafts, and he leaves a body of work which gives turners and carvers everywhere a tough benchmark.

Pamela Johnson, former editor of Crafts, is a freelance writer and critic.

This article is published jointly with the Wood Turning Center.

CRAFT: HOW & WHY

James Prestini

Much as been written about James Prestini over the past few years, but we've seen little that was written by him. At AAW's 1992 Symposium in Provo, Utah, Prestini was our keynote speaker and presented a paper titled, "CRAFT: How & Why." Prestini presented this paper when he was 85 years old, and it represents a balance between ideas, abstract and concrete. It is a culmination of his creative thinking that spans sixty years as a designer, maker, and architect; ideas that are a summation of his experiences in having worked directly with some of the best-known architects and art historians from the period of the Bauhaus to the present.

For the benefit of our members who were unable to attend this event, and for those who were present, the AAW is very pleased to present this document in its entirety.--David Ellsworth

Thank you for the opportunity to share with you some of the values of Craft based on sixty years of experience. I don't pretend to have all the answers for CRAFT: HOW & WHY. I hope that I can raise questions you need to confront in order for you to maximize your potential through craft.

We may have control over where we came from: CRAFT: HOW. We have little or no control over where we are going: CRAFT: WHY? Do we have control really over where we came from: CRAFT: HOW?

I start by asking two question:

1. Why are you on this earth?
2. What work brings you into full bloom?

These are tough questions. You had nothing to do about being brought on this earth. You can have a lot to do about being on this earth by working for the common good instead of the common greed.

What work will bring you into full bloom? It is largely trial and error. You try different things for fit. It is not an easy task. It is necessary to work your ass off. Then, if you are lucky, you will make it. Definite assurance, if you don't work you ass off, you will never make it. Through the craft of Woodturning you can integrate both mind and body. The most important potential about craft is that it can deliver you.

CRAFT: HOW

Walter Gropius said it all in 1919: "Craft is indispensable for all creative work." It makes no difference whether you are a woodturner or a poet. The realization that you can deliver a product through process generates new ideas. It has taken me sixty years to simplify Gropius' manifesto.

James Prestini, 1991:

Art is conceptually oriented;
Craft is object oriented;
Design delivers Art through Craft for Use.

This is the best definition that I can conceive at this time. Craft was created for use. Capitalist culture has legitimized the use of Craft to make money. Craft is not fashion. Craft for money alone is degenerate.

The best way to learn HOW in applied fields is to be an apprentice to a Master Craftsman. This is preferable to going to school to experience Craft second- and third-hand. The master's way of crafting may not be your way of doing it. At least you see first-hand how a master puts it together. If Craft is for you, this apprenticeship will require about five years which is necessary to acquire mobility, HOW to make. The problem with this approach is that there are not enough Master Craftsmen available.

I was fortunate with no school introduction to Art/Architecture/Design to have been an apprentice to two major masters of the twentieth century: Mies Van der Rohe in architecture and Moholy-Nagy in art.

The most potential factor of Craft: HOW, is that it can be process oriented and not product oriented. Process is built in generative development. You make to learn HOW.

The most influential Art/Architecture/Design school of modern time, if not for all time, was the Bauhaus. The Craft process oriented school's culture was based on Jewish and Marxist intellectual philosophy, both unpopular in the U.S.A. capitalism.

The most important potential of Craft: HOW it can deliver you. I didn't make the Bowl. The Bowl made Me. The Craft: HOW makes it possible for the craftsman to cope with the quandary Craft: WHY factor.

CRAFT: WHY

The Craft: WHY is a very complex component. We are all by-products of all the various cultures encompassing us. We may have little or nothing to do about making decisions. This is questionable and complex.

How did I come to Craft: HOW & WHY resolution? The University of California at Berkeley has the best Architecture Shop in this country. It took me eight years to put it together. The Craft of architecture is building, not drawing. Drawing can be useful only after mastering the Craft process of making. The design faculty resisted the Shop for twenty five years, as they were afraid that they would be required to teach design in the Shop instead of the drafting studio. A month ago, the Shop Superivsor, not a design instructor, had an exhibition of architecture students' Craft work for HOW as the basis for design. The quality of the Craft was immaculate. The quality of the Design was bad. At this time, I concluded that I was out of order to criticize the designs. The Craft: HOW in the design process was the basis for design and for the later evaluation of WHY. Relating to my own woodturning experience, it took me over five years before I started to ask WHY.

Craft: WHY has to do with values and ethics that cannot be taught. Our values and ethics are a by-product of the various cultures integrated within us. The following are the operative cultural factors that I can identify at this time.

1. Culture of affluence (discounts values)
2. Culture of capitalism/socialism
3. Culture of fabrication/hand, machine, technology
4. Culture of family/mixture husband, wife, children
5. Culture of genes/most difficult
6. Culture of majority/minority
7. Culture of male/female
8. Culture of parents
9. Culture of poor/rich
10. Culture of race
11. Culture of religion
12. Culture of schools/public, private
13. Culture of your time
14. Culture of work/labor/office
15. Culture of father/mother with son/

daughter
16. Culture of monogamy, married/single
17. Culture of two-wage-earner family
18. Culture of one-parent family
19. Culture of hetrosexual, homosexual, bisexual
20. Culture of atheists
21. Culture of right-hand/left-hand
22. Culture of agnostic
23. Culture of food from family tradition
24. Culture of politics, Democratic/Republican
25. Culture of your life style that ends your life

The sum of these cultures determines your values and ethics and this conglomeration determines whether or not you work for the common good. The better your HOW, the better you can cope with WHY. You can't do WHY without HOW.

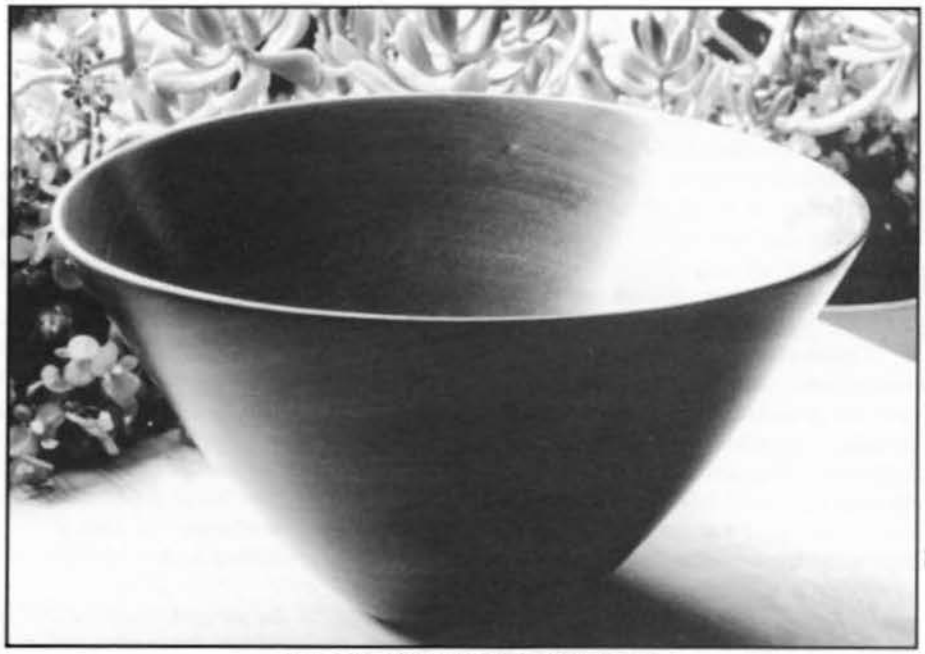
A good example of how the HOW culture determines WHY is the Bauhaus. Germany after the defeat in World War I resulted in a depressed culture. Wiemar in 1919 through a progressive government supported with hope and aspiration the birth of the Bauhaus. The Wiemar support deteriorated, moved to Dessau where the culture deteriorated also, and the Bauhaus moved to Berlin where Hitler buried it. The significant contributions of the Bauhaus are well established. This is a good example where contributions for the common good WHY cannot survive without the support of the culture.

How can WHY be developed? This is difficult, if not impossible, to develop WHY. HOW is for WHY. The definition of the problem WHY could be useful. The solution to any problem is in direct proportion to how well you can define the problem in advance. What the justification is for WHY could be useful also. Your reason for WHY is useless as you can fabricate reasons for anything. You experience order through Craft: HOW. You express inherent interest through Craft: WHY.

Credit should be given to David Ellsworth for his qualified analysis of the significance of Craft. His insight is the best definition to date. He presented the HOW/WHY theory in a 1986 article ("Woodturning: The Modern Movement," *Brookfield Quarterly*, May/June 1986).

I worked on a lathe for twenty years on a second eight-hour shift and never made a cent. I gave up the lathe as on a lathe you can make only circles. Creative sculpture requires a maximum of freedom of expression.

James Prestini, Metropolitan Museum of Art



James Prestini, Museum of Modern Art

Photos courtesy of the Wood Turning Center Archives

Creativity is adding to the body of knowledge. If it is not adding to the body of knowledge, it is not creativity. It is the creator's responsibility to define his contribution to creativity. Creativity is for the common good.

HOW & WHY has to do with everything we do. The definition of the life problem: HOW & WHY is simple. The solution is complex. Good luck on your resolution of the Craft: HOW & WHY.

Thank you for sharing the evolution of some of these thoughts.

James Prestini, Professor Emeritis, from the University of California, Berkeley, lives in Berkeley, California.

WOODTURNING IN KENYA

Joseph Gassanja

As in most third-world countries, woodturning in Kenya is limited to spindle making for furniture. Furniture making is a big business in Kenya. It is a poor country, though, and woodturning as an art, craft, or hobby has yet to come. Creative woodturning is known to only a handful of people which leaves most Kenyans unaware of the true beauty and diverse purposes of the countless indigenous and nonindigenous trees of Africa.

Woodworking is taught in government schools, so most Kenyans have seen or operated a lathe. It is also taught in rehabilitation institutions like the Kenya Polytechnic and Kenya prisons. I learned woodwork in a government high school, and that is how I came to learn turning wood. From my high school days, I worked with different furniture making companies as a turner, and I also trained several people to turn wood.

Vessel by Joseph Gassanja

In a country where there is no such things as an association of woodturners or journals in woodturning, you perhaps wonder what made me decide to get into the woodturning business and how I managed it. There is no competition at all in woodturned products in Kenya. With that I had won half the battle. My love for the natural beauty of wood, which is revealed in turning, also motivated me. Winning the battle of getting a good lathe was impossible form me, so I fabricated one. A "crude machine" my wife called it.

Crude as it was, it did allow me to do professional work. The lathe has won my love for woodturning. Rather than the education on woodturning I acquired in high school, time and experience has taught me a lot. Before I talk about the things I made in Kenya, I will describe some of the best wood for woodturning in Kenya.

From the slopes of Mount Kenya we get camphor. This tree is classified as a hardwood, but it is considered one of the softer hardwoods. Because of this, it has been in such great demand for the last two decades, that the government of Kenya had to restrict the cutting down of this indigenous tree. Instead, woodworking industries have been encouraged to make use of other kinds of woods such as mninga from the slopes of Kilimanjaro. We also have mvuli, which is similar to American oak in hardness. When the sap of this wood dries inside, it becomes twice as hard. This tree grows mostly in western Kenya and eastern Uganda. Cypress and pine are two of the nonindigenous trees that grow in Kenya. Both are used in woodturning.

The most beautiful wood for turning in Kenya happens to be among the hardest. African blackwood from Kenya is world famous in carvings. When this wood is worked on a lathe, it produces first-class smoothness. Its black and white patches are a sight to behold. I cherish the collection of turned pieces I brought from Kenya.

Elgon olive is another beautiful Kenyan wood. It has burls and grains that spread like clouds and has a sweet smell also. For centuries the Maasai and Kikuyu peoples of Kenya have used this wood to treat their milk and soup. One time an old man brought two mugs made from this wood to my workshop. I also have a collection of turned pieces made from this wood.

Of all of the things I made for sale in Kenya, the bowl was the most popular. It is used to put sugar in, so Kenyans called it a sugar bowl. I still make these bowls here in the United States, and I can see that people like to use them as jewelry boxes or as candy dishes.

I make a round picture frame, something new in the field of woodturning in Kenya. Whether in hardwood or in softwood, these frames are classic. I also made such things as towel-ring holders, pen holders, clocks with round wooden faces, and lamp stands. Because of the sizes of my products, people bought them for gift items. Some people even gave them as gifts in countries outside of Kenya.

The highlight of my woodturning career in Kenya came when I was invited, free of charge, to demonstrate my woodturning skills in the biggest international trade fair in Black Africa, held in Kenya's capital, Nairobi, in 1990. Here I saw woodturned products from other parts of Africa such as Uganda, Zambia, and Zimbawbwe. The trade fair was a great success. While demonstrating, I would finish one item, give it to my wife to do the final touches, then sell it to the waiting buyer. I had already sold most of the items I brought with me. Seeing my simple lathe, most people would not believe that it could do such good work, and they would ask me to demonstrate. I sold all of the pieces that I made during the demonstrations. We received commendation from as far as the Far East and the British Isles.

Even though woodturning as an art, craft, or hobby is far away in Kenya's future, there are a few who love woodturning. From my experience I have noticed that Kenyans do love woodturned, functional items. Potential business in this field is enormous. Kenyans love to see the natural beauty of wood.

Joseph Gassanja lives in Philadelphia, Pennsylvania, where he helps to promote Kenyan handcrafts.

NOW IT'S YOUR TURN

Bob Brown

Are you at that awkward age? Where you're not a good enough turner to display in the galleries but the stuff you make is too good to throw out? Where you'd like some excuse for all the hours you spend at your lathe, and besides, it's starting to run into money?

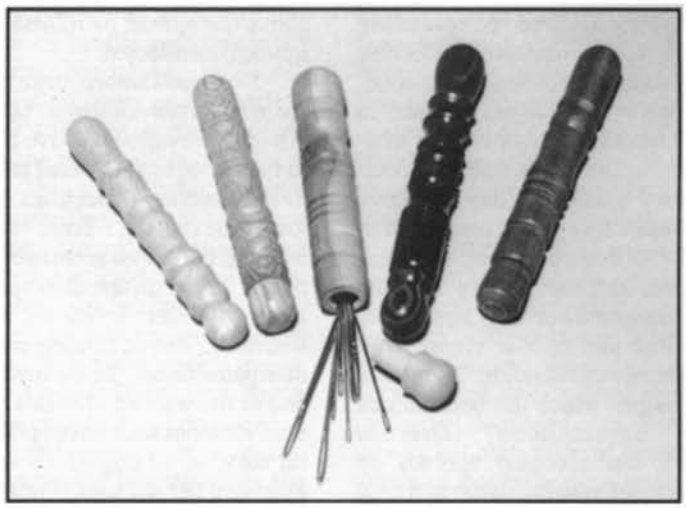
Don't give up. This may sound a little bizarre, but have you thought of the bazaars? Not the high-priced "Craft Shows," but the small-time bazaars in meeting halls, retirement centers, and churches. These places are not looking for high-priced works of art or collectors' items, but for pretty, small, useful turned wooden objects. Instead of a flawless, decorative-only, natural-edged, burl bowl, they want a potpourri holder. Instead of a winged vase, they want a weed pot. Instead of things you can't make, they want things you can.

The small bazaar is the place you can sell your stuff and make a little money while you practice your craft--think of it as an apprenticeship. At first you may only make a dollar or two an hour, but as your skill grows, so will your profits.

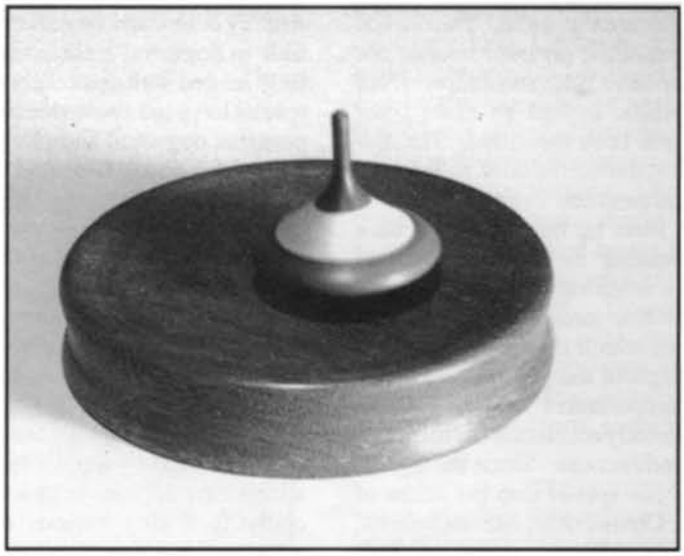
To find out where bazaars are held in your area, go to the nearest craft shop (the painted plaster, needlework, basket-weaving type) and ask. Many areas have a booklet giving the schedule of the local bazaars and flea markets. The types of bazaars range from the permanent, every-Saturday market to the annual Ladies' Aid Rummage Sale. Pick the one you want, gather up all the stuff that's been cluttering up your house, and have at it.

What can you make that sells? Remember, the key words for this level of bazaar is "pretty, small, useful wood-turned objects." Pretty: Either the form of the object or the grain of the wood. Little: Approximately six-inch diameter or four-inch height. Buyers like little things they can use or display. Large turnings that won't fit on a mantle or a kitchen shelf don't seem to sell. Useful: Something they will handle and use. Just the kind of thing you can make.

This is what I sold at my last Christmas bazaar: 10 pens; 7 sewing-needle holders; 4 spinners; 4 executive toys; 3 large bowls (six-inch diameter); 2 small bowls with scoops (1 1/2-inch diameter); 2 candle bases for 3-inch candles; and 1 small bowl. It doesn't sound like much, but I took in about $150, enough to buy that power plane I had been wanting.



Needle Holders. The cap must fit tight enough to stay on but be easy enough for older fingers to remove. L. to R.: maple, wild olive, apple, cocobolo, bocote. At $3 this is a good seller.



Executive toy. The disk is mahogany. This spinner is made from walnut, maple and mahogany, but three-wood spinners are too much trouble to make for sale. Two-wood spinners and disks sell for $5.00.

As you make more and more things for bazaars, your skill will increase just by using your lathe. At first I sold mostly firewood maple items, parted off with rough bases. Now I'm buying some cocobolo, bocote, and paldora and finishing the bottoms. I've added lidded boxes to my line, my eye for design is improving, and I've finally lost my fear of the skew. I'm even wondering now if I shouldn't up-grade to the craft fairs for local "artisans" rather than the bazaars.

The same can happen to anyone. There's nothing like a little incentive, called money, to get you into your shop to turn wood.

Bob Brown wrote this article in June 1991--I expect that by now his work could get him into the finest art fairs--BJS.

DOGWOOD DECLINE

William L. Stephenson, Jr.

A devastating disease is spreading through U.S. woodlands, affecting the predominant species of dogwood, flowering dogwood (*Cornus florida*) in the eastern woodlands and Pacific dogwood (*C. nuttallii*) in the Pacific northwest. Survey studies in the east have shown that after five years, one hundred percent of the dogwoods are infected. Infected trees decline rapidly and die from the disease or from other agents that attack the tree due to low vigor. The dogwoods are not regenerating. The causal agent is a fungus, which has been named dogwood anthracnose (*Discula destructiva*), that probably spreads by wind-borne spores during damp and cool weather.

Dogwood anthracnose likely began infesting U.S. dogwoods in the mid to late 1970s. It was simultaneously reported on the East coast in the vicinity of Long Island, New York, and on the West coast in the Seattle area in 1978. Due to the sudden appearance on both coasts, the disease may have been introduced from imported plants, though an exact point source has not been identified. The disease is spread during the cool, moist days of spring and summer. Fruiting bodies of the fungus form on dead leaf and bark tissues appearing as reddish-brown to black bumps when viewed at high magnification. When moistened, the bumps exude spores which initiate infection on leaves throughout the growing season.

Cool temperatures with high moisture levels greatly accelerate the spread of dogwood anthracnose. Since the 1970s, the disease has spread into the states of New York, Connecticut, Massachusetts, New Hampshire, Maine, probably Rhode Island, New Jersey, Pennsylvania, Delaware, Virginia, West Virginia, Kentucky, Tennessee, North and South Carolina, Georgia, and Alabama in the East and into Washington, Oregon, Idaho, British Columbia, and probably northern California in the West . . . all as of late 1991. With such a rapid expansion, probably by wind-borne spores, the disease may be active in a much broader area. Over ten million acres of woodlands are affected in the East with a comparable area likely affected in the West. Foresters on both coasts are participating in the recording of infestations, and a confirmation labratory has been established at Cornell University in Ithaca, New York. We learn more about the spread as information is continuously collected.

Dogwood anthracnose is primarily a woodlands phenomenon. Dogwood trees at higher elevations (above 1000 feet) and in foggy coves in the East are susceptible to the disease sooner than dogwoods at lower elevations. Trees on south- and west-facing slopes seem to be less susceptible. These differences seem to be related to faster drying of leaf surfaces where the sun is shining and where fog dissipates faster. In the lower elevations and in the warmer climates of the southern Pidemont and coastal plains, the natural survival of dogwoods will likely be extended for decades if not indefinitely. Dogwood decline by anthracnose, based upon current knowledge, is not another chestnut blight which kills all the trees above sapling size.

In controlled greenhouse tests, dogwood seedlings which were misted with slightly acid water were far more susceptible to dogwood anthracnose than seedlings misted with neutral pH water. These results have led some researchers to suspect that dogwood anthracnose has been around for a long time and only reached the current epidemic proportions due to increased acidity of rainwater and fog.

To date, no natural resistance to this infection has been demonstrated. By the year 2000, we will no longer be able to enjoy the widespread spring blooming of the dogwoods throughout the mountainous woodlands.

Dogwood anthracnose can be visually identified by unique leaf symptoms which first appear on new leaves especially following periods of wet, cool weather. New lesions will form on leaves throughout the growing season. Spots, blotches, and blight will form on leaves. The spots will appear as brown tissue surrounded by a reddish brown-purple zone. Shot holes in the leaves will occur when the center tissue breaks away. Reddish brown-purple pinpoint flecks and discoloration of the main vein will next occur. Intermixed with the spots are olive-brown blotches which are irregular in outline and are often bounded by a reddish brown-purple zone. The foliage develops a ragged appearance after the dead tissue breaks away. Dead leaves will hang onto the trees well into the dormant season. The disease first enters the leaves, then moves down the leaf stem and into the limbs and trunk. A brown-purple discoloration forms in the wood spreading out from the base of limbs and branches.

Ornamental dogwoods, which are extremely popular throughout the U.S., can also be attacked by dogwood anthracnose. An imported species of dogwood, called both Chineese and Japanese dogwood (*C. kousa*), has been observed to be far less susceptible to the disease than the native U.S. species and may be substituted for U.S. local varities in ornamental settings. Due to better growing conditions in better soils, the spread of the disease in ornamental dogwoods can be controlled. An attentive tree owner should take these simple steps to minimize the spread of the disease and assist ornamental dogwoods in survival:

1. Select healthy trees for planting.
2. Purchase trees from a reputable nursery; DO NOT transplant trees from the wild.
3. Select planting sites where foilage will dry rapidly in the morning and afternoon.
4. Use proper planting techniques. The cost of the hole should be twice the cost of the tree.
5. Prune and destroy (preferably by burning if local regulations permit) dead wood and leaves yearly; prune trunk sprouts in the fall.
6. Water weekly in the morning during droughts. Caution: DO NOT wet foilage or water more than the equivalent of four inches of rainfall per week.
7. Maintain three- to four-inch deep mulch around trees; NO NOT use dogwood chips or materials as mulch.
8. Fertilize with a balanced fertilizer (e.g., 10-10-10) applying on the ground in the area between the trunk and the drip line (extent of the longest branches). It is best to fertilize according to soil analysis maintaining a near neutral pH.
9. Use a proper insecticide to control dogwood borers and a proper fungicide where appropriate.
10. AVOID mechanical and chemical injury to trees.

If dogwood is readily available in your locality and you routinely use it in your turned objects or decorative wooden objects, you may want to consider laying in a supply from dead trees in your area to hold you over while you find a suitable substitute. Consider using common persimmon (*Diospyros virginiana*), sugar

TURNING DOMESTIC: DOGWOOD

William L. Stephenson, Jr.

maple (*Acer saccharum*) or black maple (*A. nigrum*) as substitutes.

Any shipment of untreated dogwood or dogwood materials from infested regions to or through uninfested areas will surely hasten the spread to yet unaffected parts of the country. Nature does not need any assistance in the spread of this disease.

Bill Stephenson is a professional forester who has been a serious woodturner since 1988.

A four-page color brochure, which will assist in the visual identification of dogwood anthracnose and several other maladies of dogwood, is available. Send a business-size SASE and $2 (to offset handling costs) to W.L. Stephenson, 6365 Paxton Woods Drive, Loveland, OH 45140.

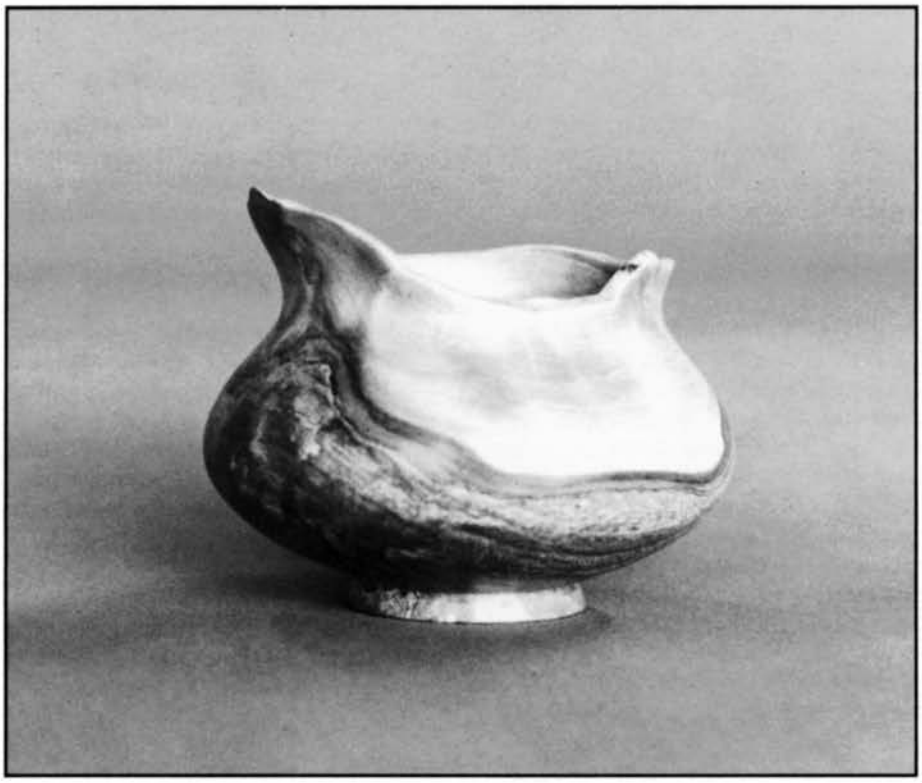
There is a substantial variety of domestic wood readily available to the discriminating woodturner in North America. Through better understanding of the choices available, turners will be able to utilize the great variety of wood at our disposal. This article is but one in a series about domestic woods and their use in woodturning. Dogwood was selected for this article due to its local availability and its marvelous workability.

Dogwood is the best known and most widely planted native ornamental tree or shrub in the United States and North America. The popularity of dogwood is mainly associated with the large cream-colored blossoms that burst forth in the early spring, even before the first leaves appear. Flowering dogwood (*Cornus florida*) in the East and Pacific dogwood (*C. nuttellii*) on the West coast are the species that produce the large blossoms and that attain sufficient size to be useful as a turning medium. These two species so closely resemble each other that samples cannot always be identified with certainty. They both behave and perform essentially the same. About a dozen or so other species of dogwood in the U.S. can, on rare occasions, become tree size. The other species of dogwood are shrubs, about forty worldwide.

Dogwood trees are small, usually not over eight to ten inches in diameter. The tallest recorded flowering dogwood is 55-feet high, and the largest recorded diameter is 26 inches. Rumors from the early 1800s claim that original timber stands contained dogwood over five feet in diameter but alas, none of these trees have survived, nor have the witnesses.

Dogwood is described by experienced turners as "wonderful," no matter how it is turned. The technical characteristics substantiate and also explain why dogwood is such an excellent turning medium. It is a very heavy wood, with a specific gravity of 0.64. The fibers are relatively long for hardwoods and are compactly arranged in the stems, which causes the wood to be very hard and moderately strong across the grain, quite strong in endwise compression, and very high in shock resistance. These strength characteristics make dogwood ideally suited for thin-walled bowls with turned or carved details or very small turning such as miniatures. Dogwood wears smoothly with use, holds up well even when abused, and becomes more attractive with age, making dogwood an ideal choice for turned pens, pencils, and muddlers.

There is normally very little heartwood, which is dark brown in color and frequently variegated, in a dogwood stem. The sapwood is a creamy-white color when first cut and transitions to a light, pinkish-brown color with exposure to light and air. The wood has no characteristic odor or taste, making it suitable for use in contact with food. Dogwood is a diffuse-porous wood, meaning the pores are uniformly distributed across the growth rings, and those pores are invisible with a hand lens. There are two widths of rays that run from the center toward the outside of the tree. The broader rays are visible, but are not sharply delineated against the background of pores and rings. The narrow rays are barely distinct with a lens, but collectively contribute to the wearability and character of the wood. The growth



Betty Scarpino, spalted dogwood bowl, 1992
4 1/4" dia. x 3 1/2" h.

rings are distinct though not sharply delineated and are more noticeable because of slight variations in color than by the actual structure. Dogwood is very uniform in texture and appearance.

Dogwood is not at all resistant to decay, so it is not uncommon to find spalted wood in stems that have been dead for only a short period of time. It is relatively easy to force spalting, but check on the condition about once a month lest the fibers spoil beyond use.

Dogwood can be difficult to dry, as are most species of high-density woods. Expect air drying to take about one year for each half inch of thickness. Cut round logs in half, making sure that the pith is completely cut away, then coat the ends with a wax-based sealant (Sealtite 60 by Chapman Chemicals, Memphis, Tennessee, or Anchorseal by U-C Coatings Corp., Buffalo, New York). A thin coating is preferred as the intent is to slow down the moisture loss in the endgrain, not to totally prevent it. Lumber can also be squared up or cut into bowl blanks as long as you completely coat the endgrain. Stack the wood with stickers on top and bottom for air circulation and place in a protected area out of direct sunlight in an unheated garage or shed. You can move it to a heated building after a year or two, depending on the thickness of the wood.

A faster method of drying dogwood is to rough turn a bowl to the approximate shape you want, leaving it at least 1/2-inch thicker than the final thickness. Coat the bowl inside and out with a thin coat of wax-base sealant and place it in a protected area out of direct sunlight in an unheated building for several months. Move the piece to your heated workshop for a month or two. The air-dried object should then be ready for final turning.

Drying dogwood in a microwave oven is risky because the moisture escapes very slowly due to the wood's high density and small pores. If you do try it, however, use short cycles of two to three minutes at a medium setting followed by a twenty-minute cool-down period. This gives time for the moisture to escape. The number of cook/cool cycles will depend on the thickness of the wood and its moisture content.

Expect dogwood to exhibit extremely great shrinkage but, unlike other high-density species, the wood is not necessarily prone to splitting and cracking unless it is very thick and drys rapidly. With experience, woodturners will find that they can predict the shrinkage and the plane or direction of cracking. Dogwood will continue to exhibit volatile behavior with changes in relative humidity long after drying and finishing.

Dogwood does not glue well even with advanced-technology adhesives. Turning glued-up blanks containing dogwood can be hazardous. Expect the blanks to fly apart at any time and wear protective gear such as a facesheild and even chest protection.

For faceplate turning, dogwood turns equally well either green or dry. Dogwood bowls are a joy to turn, either natural edge (the bottom of the bowl toward the center of the tree) or conventionally turned bowls (the bottom of the bowl near the outside of the tree). Sharp tools, preferably high-speed steel, are a must. It is usually better to take shallow, fine cuts rather than trying to hog-out the waste, as dogwood can be difficult to cut. Favorite turned objects are salt cellars, spice plates, and sauce bowls used in table servings.

Dogwood is ideally suited for spindle turning, even the whole stem. Pepper mills, salt shakers, spirtles, spoons, and scoops are favorite objects because the wood readily permits intricate beads and coves. Hollowing the center of shakers minimizes checking as the wood drys and shrinks.

Dogwood is easily finished. Sand the complete object with progressively finer paper, starting with the finest grit permitted by your skill with tools. Continue sanding down to 400- or 600-grit abrasive. The wood will begin to sheen at about 320-grit. If the object is to be used with food--dogwood is ideal for this--use a non-toxic finish such as Behlen Salad Bowl Finish, Craft Supplies' lemon oil wax or beeswax buffed to a sheen or a polymerized edible oil such as walnut oil. I prefer using a finish that does not add color, as that detracts from the natural pinkish color of dogwood.

Dogwood should be an excellent turning medium for ornamental-lathe turning as the density characteristics and workability closely resemble those of imported woods favored by ornamental turners.

It is relatively rare to find dogwood at local wood-supply stores. Expect it to be rather expensive. The best way to acquire dogwood is to take a field trip to a local woodlands and harvest a tree. Get the landowner's permission first, but expect that most people will resist cutting live dogwoods. (Be sure to reward the landowner with a sample of your best work turned from the harvested tree.) Check local regulations because dogwood is a protected species in some states and counties.

In the eastern mountains and along the western coastal range there is a devastating disease infesting the dogwoods (see the accompanying article in this issue of *American Woodturner*). Unfortunately you may already have a local source of dead dogwood. Since dogwood deteriorates rapidly, this spring might be a good time to plan a field trip and lay in a small supply.

Recently, a well-known woodturner from Tennessee observed that if you cannot turn pleasing objects from dogwood, you cannot turn. Clearly, this person knows the turning characteristics of dogwood. If you have not created a turned object from dogwood, then it is time you gave it a turn.

The author greatly appreciates the information, experiences, and illustrations about dogwood turnings that have been shared by John Jordan, Stoney Lamar, and Betty Scarpino.

Bill Stephenson is a professional forester who has been a serious woodturner since 1988. He is presently developing a source of supply of dogwood from behind land-clearing operations in an area of the country with no recorded disease infestation. Write him for additional information about cost and availability.

Photo by Tim Barnwell

Stoney Lamar, "Aegean Memory," dogwood
11" x 6" x 25" Carlton Lewis collection

ABOUT WOOD

Cas Grabowski

The "Rosewood" Import/Export Ban

The February 1993 issue of *Fine Woodworking* magazine (No. 98) had an article about a recent action of CITES (the Convention on International Trade in Endangered Species) which imposed trade restrictions on "rosewood" similar to those on ivory. I would like to address two issues raised by this article:

1. Exactly what is meant by "rosewood?"

2. Is the CITES action a sample of what we can expect in the future?

The CITES resolution banned international trade in "rosewood" lumber cut after June 1992, as well as products made from this wood. Trade in "rosewood" lumber cut before this date will also be regulated. The article in *Fine Woodworking* went on to discuss how these regulations will be put into effect. Though the author used the word "rosewood" many times, he never defined what was meant by the term "rosewood." I was not surprised that CITES would some day feel compelled to act on endangered species of trees, but I could not believe that they would try to, or need to, ban trade of all the various kinds of rosewoods that exist. This belief was shared by some friends, so I decided to get more information about the ruling.

True rosewoods are members of the genis (essentially a family name) *Dalbergia*. There are about 180 species (comparable to given names) of rosewood trees which grow in tropical and sub-tropical parts of Asia, Africa, and the Americas. These species include Brazilian rosewood (*Dalbergia nigra*), cocobolo (*Dalbergia retusa*), East Indian rosewood (*D. latifolia*), Sisso (*D. sisso*), tulipwood (*D. frutescens var. tomentosa*), African blackwood (*D. melanoxylon*), and many others. Some lumber is called rosewood even though it is not from a species of *Dalbergia*, e.g., bocote (*Cordia elaeagnoides*), sometimes sold as Mayan rosewood and Pau ferro (*Machaerium spp.*), sold as Santos rosewood. So exactly which woods does the new ban cover?

I have not yet been able to get a copy of the CITES statement, but I did talk to several wood importers about it. They agree that the prime, if not exclusive, target of this new trade ban is lumber and products made of Brazilian rosewood (*D. nigra*). This is *not* in any way a blanket restriction on all of the rosewoods.

Dalbergia nigra is an exceptionally fine, dark rosewood. In addition to having the beauty that is characteristic of this group of woods, it seasons well and is readily worked with hand tools. Consequently it was lumbered and exported from Brazil since the Portugese came to that country over 400 years ago. It was the rosewood of choice for fine pianos and other musical instruments as well as elegant furniture. It is no wonder that trees of this species have been pushed to the brink of extinction. For some years now, it has been available only in very limited quantities as veneer and small billets. It is already so rare that the ban will not have any great economic significance. The combination of rarity and demand, however, will always tempt people, especially in poor areas of the world, to deal with such a product regardless of longterm consequences. It is hoped that the ban will minimize such temptation and keep *D. nigra* trees from becoming extinct.

There are two morals to this story. For one thing, it shows the desirability of using scientific names of plants and animals instead of just their common names. It may be a nuisance or even sound pedantic, but it is much more precise. In this case, confusion in the *Fine Woodworking* article was caused by the careless use of the generic term "rosewood."

The other moral is that this CITES action is undoubtedly a sign of the times. There has already been talk of banning trade in Honduras mahogany (*Swietenia macrophylla*) except for that which is being grown now on Central American plantations. As deforestation and uncritical lumbering continues at its dizzying pace, more varieties of trees will progressively become rare and eventually be pushed towards extinction. Every time a plant or animal species becomes extinct, we are all a little bit poorer.

Cas Grabowski lives in Miami, Florida.

1992 WOOD AUCTION RESULTS

Robyn Horn, Auctioneer

This year's auction was a great success! The total for all winning bids was $3,893.55. Thanks very much to the generous members who donated wood, as well as a hearty thank you to the people who sent in bids--many indicated that they considered their bid a donation to AAW.

Some bids arrived after the deadline, and in a few cases, the bid amount was enough to have won the wood, however, I stuck to the deadline and let the wood go to the bids that had arrived by the deadline.

Listed below are the item numbers and the winning bids.

1.	$45.00	41.	22.00
2.	18.50	42.	50.00
3.	37.50	43.	200.00
4.	12.00	44.	49.00
5.	10.00	45.	17.00
6.	12.00	46.	10.00
7.	17.25	47.	16.00
8.	22.75	48.	45.00
9.	16.00	49.	10.00
10.	40.00	50.	71.00
12.	126.00	51.	85.00
13.	22.00	52.	35.00
14.	5.00	53.	41.50
15.	25.00	54.	36.50
16.	55.00	55.	37.10
17.	55.00	56.	90.00
18.	65.00	57.	135.00
19.	56.00	58.	110.00
20.	70.00	59.	110.00
21.	26.10	60.	8.00
22.	100.00	61.	48.00
23.	135.00	62.	36.00
24.	25.00	63.	20.25
25.	70.00	64.	60.00
26.	32.50	65.	65.00
27.	6.00	66.	89.00
28.	60.00	67.	40.00
29.	50.00	68.	36.00
30.	65.00	69.	39.00
31.	32.10	70.	60.00
32.	50.00	71.	21.50
33.	40.00	72.	62.00
34.	45.00	73.	51.00
35.	17.00	74.	155.00
36.	12.50	75.	95.00
37.	6.50	76.	115.00
38.	41.00	77.	83.00
39.	26.50	78.	63.00
40.	26.50		

A VISIT TO PIONEER FARMS

S. Gary Roberts

"Can we be next?" Our tired, aching legs would have a rest, thanks to the enthusiasm of the children visiting Pioneer Farms at Austin, Texas. It's not that we're old or anything--we've just become accustomed to power lathes--*electric* power. All day the first day our local-chapter volunteers operated a treadle lathe, demonstrating turning for many of the 15,000 visitors to the living history museum. After the first day, the children solved our problem of sore legs--they, too, wanted to have the experience of operating a treadle lathe. So, of course, we agreed to help them.

About four years ago at a planning meeting for their Fall Festival, the director of Pioneer Farms asked if anyone could repair and demonstrate a treadle lathe. A dozen people pointed at me. I "volunteered." I spent about a week rebuilding the lathe, and the Central Texas Woodturners Association, a local chapter of the AAW, has been a regular participant since that time.

The treadle lathe is a favorite of the kids--kids of all ages. A line forms and each young turner helps pump the treadle to earn a chance to turn with the "master turner." Good stories abound. It provides a great interaction with the visiting public. And, of course, we closely supervise the situation to prevent problems.

Along with demonstrating the lathe, our local chapter provides information about itself and AAW. We have a display of turned objects that would have been common at the Farm's time period, both practical and ornamental.

I thoroughly enjoy working with the children, as you can see from the photos. In fact, this is an expecially rewarding event for all members of our Central Texas Woodturners Association.

Gary Roberts would like other local chapters to share their activities in a similar manner, so send your stories to the editor of American Woodturner. *Local chapters are an important part of AAW, and we would love to hear about what you are doing.*

Gary Roberts helping a young woodturner operate Pioneer Farms' treadle lathe

"THANKS, DAVID:"

Some Thoughts about David Ellsworth and His Contribution to AAW

Dick Gerard

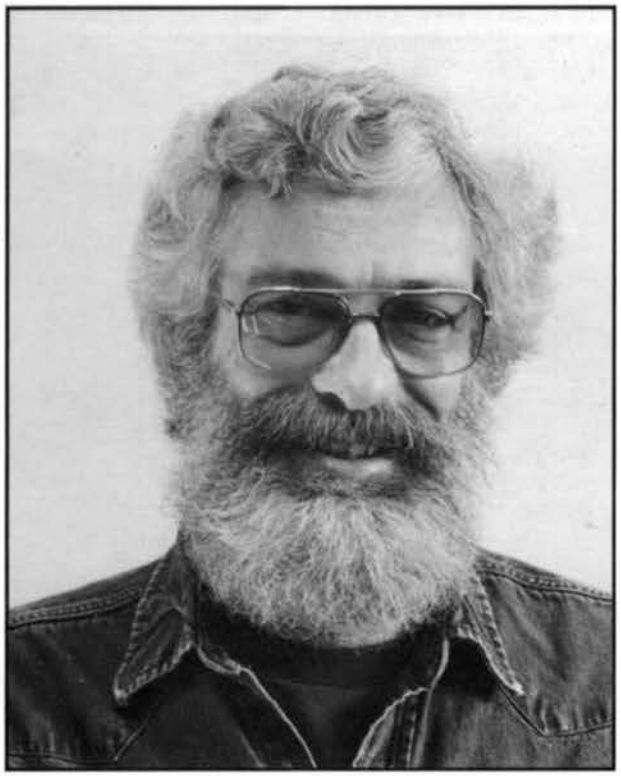


photo by Brian McNeill

David Ellsworth

A word of warning: If you are expecting a story about hollow turning or David Ellsworth's techniques or design or presentation, look elsewhere. Several thousand words have already been written about these topics. Little has been written, however, about David Ellsworth's involvement with our organization and its birth and development. This article will attempt to remedy this lack.

David was elected as the first AAW president in February 1986. The choice was a provident one for several reasons, among them David's status in the art world at large, his ability to communicate with others, and, as the first board of directors was to learn, his availability to anyone and everyone. His ability to cut through the crud and act as a mediator and as a catalyst for compromise were definite assets. He had a vision for the AAW and for woodturning that, in many ways, still exceeds our current grasp.

When initially approached to do this story, I at first felt honored; then, realizing my busy schedule, I was tempted to turn it down. Besides, did I *really* know enough about David Ellsworth? After talking with my wife and several of the previous and current board members, I realized that I do know David, and that perhaps I have a special viewpoint others may not share. Before I give my perspective, here are what others had to say about David:

Palmer Sharpless, member of the original board of directors, currently on the board of advisors: David is a real down-to-earth person . . . he served as a catalyst for action . . . his contacts with other networks of artists in other media and the art world in general was invaluable . . . his ability to think and verbalize beyond technique was and remains refreshing.

Albert LeCoff, original board member and founder of the Wood Turning Center: David was definitely a strong figure from the formation of AAW to its present stature . . . able to give direction to a fledgling organization . . . contributes a professional attitude towards everything he does, whether it is AAW, his work, other's work . . . his national and international travels and contacts furthered awareness and enthusiasm for turning in general and AAW in particular . . . perhaps his greatest strength was his ability to blend various divergent personalities and viewpoints into a cohesive team with a unified purpose . . . one of the first to speak about design and go beyond mere technique.

Rude Osolnik, original board member: David was the focal point in the beginning and did more to hold AAW together than he is given credit for . . . he fostered an atmosphere that enabled growth . . . and he had good people to work with.

Dave Hout, current board member: What a lot of people don't realize is that David often put AAW first, even over his own personal and professional life . . . he worked hard at being available to everyone, even though he is essentially a very private person.

Leo Doyle, first vice-president of AAW: David had a genuine interest in seeing AAW succeed . . . he didn't have to do it, but he did it . . . a lot more sensitive than a lot of people realize . . . one of the ten movers and groovers in turning . . . brought artistic sensitivity to the bodgers' craft . . . always tried to do the right thing.

Well, you get the picture. David was and continues to be a vital and invaluable member of the AAW. This is perhaps nowhere better reflected than in the fact that the board of directors and the membership as a whole saw fit to make David the recipient of the first honorary lifetime membership in the AAW. Some of his more notable achievements are that he was able to steer the AAW and its board through some mighty rocky shoals, the least of which was avoiding the danger of emphasizing one aspect of our organization over another. I know that there are still some critics who claim that the AAW and its flagship journal are "too beginner oriented," or "too expert oriented," or "too much artsy stuff," or "too much craft"; but a review of the president's pages published during David's tenure will reveal a middle-of-the-road approach. And the same reading will reveal that David also attempted to give this young organization the polished and professional image of a much more mature association.

Now for some personal reflections. I first met David Ellsworth through the pages of *Fine Woodworking*. You know, David on hollow turning, bent tools, straddling a lathe in coveralls and no shirt! Then, in October 1985, I made the pilgrimage to Arrowmont's first national symposium of woodturning. There, I boldly introduced myself to the likes of Rude Osolnik, Palmer Sharpless, Ed Moulthrop, Dale Nish, Ray Key, Ray

DICK GERARD RETIRES AS AAW BOARD MEMBER

David Ellsworth

It's not hard to remember first impressions, particularly when one bumps into interesting and unusual people in interesting and unusual circumstances. Such was the case with Dick Gerard.

It came at the exact moment I switched on the microphone to open the "Woodturning: Vision & Concept" conference held at Arrowmont School of Arts and Crafts in October 1985. Having spent many months organizing this conference with the help of Arrowmont's director, Sandra Blain, I recall my apprehension at being the first speaker.

That's when this lumbering individual lept to the podium and thrust upon me what must have been a fifty-pound stack of mimeographed documents. Dick's message was simple: "Would you please pass these out to the group during opening ceremonies? It's an itemized list of all the fundamental requirements needed to start up a not-for-profit, national woodturning organization, and I'd like to have their opinion." Actually, I'm being kind, the real message was somewhat more forceful.

In truth, anyone who knows Dick Gerard also understands that forcefulness is not his true nature . . . more like a kind and gentle teddy bear with a mission. At that moment, however, I had the immediate impression that if he *did* decide to be forceful, and if I *were* to forget to pass them out, I was *sure* it would haunt me for the rest of my life!

Thus, we have the birth of an idea that would soon become the American Association of Woodturners.

Most of our current members know Dick as the AAW's treasurer, a position he assumed three years ago. And those who have attended our conferences know that Dick's wife, Nancy, has been our "official" photographer. What you may not know is that he is also an excellent woodturner, teaches woodturning, does several craft shows every year, and has his work represented in many galleries throughout the country. And he has a full time job that no one seems to be able to figure out, except that it has something to do wtih big numbers and big people who do big things in a big way.

It's Dick who set the parameters for the AAW annual budget that have helped the Board understand "how," "when," and "if," we can spend your money. He's tough, but has a gentle way of reminding us that borrowing from Peter's poke to pay for Paul's passion is fine, as long as everybody knows where the penny goes by the end of the year--including the IRS. From these truths, our organization has grown.

So, many thanks, Dick. You have served on the board of directors for six years, and it's been a job well done and done in the true spirit of volunteerism. You have left us, the American Association of Woodturners, with a formula for managing our coffer that will be passed down to all future treasurers who must now fill your shoes.

God speed.

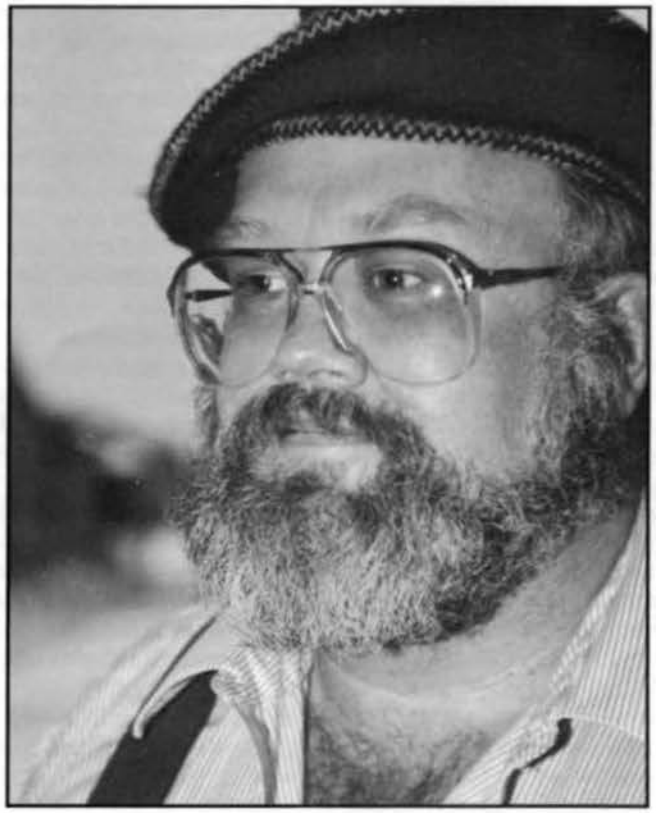


photo by Nancy Gerard

Dick Gerard

Leier, Alan Stirt, and many others interested in woodturning. And, yes, David Ellsworth. It did take awhile, but we finally connected, and the concept of the AAW was born.

Then, in April 1986, I met David and the rest of the board of directors in Washington, D.C. In October 1987, the AAW hosted its first symposium in Lexington, Kentucky. Since then, not a month has gone by, sometimes not a week has gone by, that I haven't had a reason to contact David by phone, in person, or by letter. At the Philadelphia symposium, David invited us all to his house. There I learned of his appreciation of cribbage, pool, Yuengling beer, and Abner the dog. Later still, I spent an incredible week with David as his assistant at a turning class at Arrowmont. And many nights at Ruby Tuesday's jawjacking and elbowbending! And it was during this week that I learned just how much David was willing to share of his time, talents, and teaching abilities, all of which are numerous.

I can add little to what others have already said about David. His contributions were and will continue to be invaluable to our organization and to the field of woodturning. His contribution to my own vision of turning cannot adequately be expressed. But there is *one thing* that I can say that I feel best sums up David Ellsworth:

He has been and always will be . . . my friend. Thanks, mon!

LETTERS TO THE EDITOR

Dear Betty,

In the September, 1992, issue you ran an article about Rollo Lyman, written by Doug Woodrow. The piece was very well done and described Rollo's work and his demeanor to a "T."

This letter, however, must become the bearer of sad news. Rollow passed away Friday morning, Dec. 4, after a brief illness. He will be greatly missed by all who knew him. Not just the beautiful turnings he could wrest from an ordinary piece of wood. And not only his zest for living each day to the fullest as if it were a special time created just for what he had planned to use it for. But also his way of making everyone who knew him feel that they were somehow special and that they mattered to him. He frequently went far out of his way to help others.

The Nor-Cal Woodturners chapter was fortunate indeed to have had him as a member. He will not soon, if ever, be forgotten. One reason, among many, is that we will continually witness the influence of his teachings in the work of a number of our members.

We will all miss him greatly. I certainly will.

--Norman Hinman

Dear Editor,

As a member of the AAW, it is with great enthusiasm that I receive my copies of *American Woodturner*. What I get for a $30 annual membership is a steal, thanks to an organization that is producing a journal that is living up to its dedication, as stated on the front cover of each issue. It is with a yearning for turning knowledge and new ideas, that I read each issue.

The December 1992 issue and comments by AAW President Lacer on Mr. Miller's letter were read with interest. The present format and content of the journal "is not broken, so don't fix it!" The black-and-white photography is superb. Colour only adds cost, not content. An article that may not be of interest to one, is of great interest to hundreds of other turners. A glossy coloured cover and pictures do not make the book, it's the articles, their variation of professional content, and presentation to the reader that makes "our" journal. Notice, I say *journal*. If one wants a magazine full of advertising and limited articles, then you buy one and pay accordingly, keeping in mind that the advertising pays most of the cost of the magazine. Please don't let *American Woodturner* fall into this trap. This professional journal is a successful product now, and it may only need a little fine tuning.

--Martin Groneng, Scarborough, Ontario, Canada

Dear Editor,

I believe that our President, Alan Lacer, answered Mr. Miller's letter very, very nicely. He explained the purpose of the journal well. Obviously a lot of effort and thought went into his response--nice job, Alan.

I will not be so nice. As for what is art and what is not art--that needs to be left up to the artist. The article by Steve Loar was a very good one, and we need more like it. This kind of article gives us a chance to improve what we do and want to call "art." The "Owl Bowl" by John MacNab shows a lot of thought and work. It is as much art as the rest, and maybe more than some.

--Ray Allen, Yuma, Arizona

Dear Editor,

I was particularly troubled by Mr. Miller's comment that "the Owl Bowl by John MacNab was plain ugly." There are many art pieces that I personally consider to be ugly and without merit, but rather than dismiss them out of hand, think about them! What makes one turning a piece of art, while another is just a bowl? When I first saw David Ellsworth's new pieces, I thought, "My God, Somebody has got to tell the emperor he has no clothes!!!" BUT, my reaction to Ellsworth's new work made me ponder form, aesthetics, and use of materials. I have since come to appreciate them greatly and like to think that I have grown just a bit as a result of that reaction.

With all due respect to the work of Nish, Ellsworth, Klein, Osolnik and others, many of us are very aware of the work they are producing. But *American Woodturner* is more than a forum for the well known. It also provides an extremely valuable outlet for those of us who are trying to "get our feet wet." I truly enjoy seeing the work of "unknown" turners as well as the "famous." It shows that we value the imput from all of our members.

I would like to end with one final comment. We have one diplomatic president. Alan Lacer's response to Mr. Miller's criticisms was masterful and insightful. Well done!

--Robert Rosand, Bloomsburg, Pennsylvania

WE WANT TO KNOW WHAT YOU KNOW

Christopher Weiland is helping compile a directory that will feature schools and educational facilities involved in woodturning. The directory will list the names of schools, their addresses and instructors, course descriptions, facilities, special events, and related turning activities.

We need your help to make sure our list is complete. If you know of a school or facility that might not be known to us, please send the name and address to: Mary Redig, AAW Administrator, 667 Harriet Ave., Shoreview, MN 55126.

Our goal is to develop a resource directory that will be available upon request by AAW members. For further information, call Chris Weiland, 412/357-2367 or 412/349-8917. The directory needs to be compiled by the end of March, so send your information now. Thank you very much for your help.

ELECTION RESULTS

We are pleased to announce the results of this year's election for board of directors of the American Association of Woodturners. Dan Ackerman was re-elected and will serve another three-year term. The two new board members are Cas Grabowski and Meryll Saylan. They will each serve a three-year term. The election results were close--it is wonderful to see such an enthusiastic response from our members. Thank you for voting! *And*, we thank all the people who put their hat in the ring for board of director.

TURNERS' TIPS and QUESTIONS

Robert Rosand, Section Editor

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

Hello from northeast Pennsylvania! I would like to announce the first-annual turners' tips contest. At the end of this year, Betty Scarpino, Palmer Sharpless, and I will decide on the three best tips. Each of us will donate a turning, which will be sent to the first, second, and third place winners. Winners will be announced in the "Tips" column. What will the prizes be? Just to keep you in suspense, we'll let you know later. So don't miss out, send in that tip today!

Gaskets

If you have been purchasing gaskets for your lathe for a couple bucks a pop and would like a cheaper alternative, look no further than your discarded coffee-can lids. They cut easily with the long point of a skew and are dense enough to make excellent gaskets.

R.R. from David Ellsworth

Miniature tools

David Ellsworth is using masonry nails from Ireland to make miniature turning tools. They look like a 10d box nail, are cheap, hold an edge, and work well. If anyone from Ireland cares to send over a pound or two, I'll see that they are well distributed.

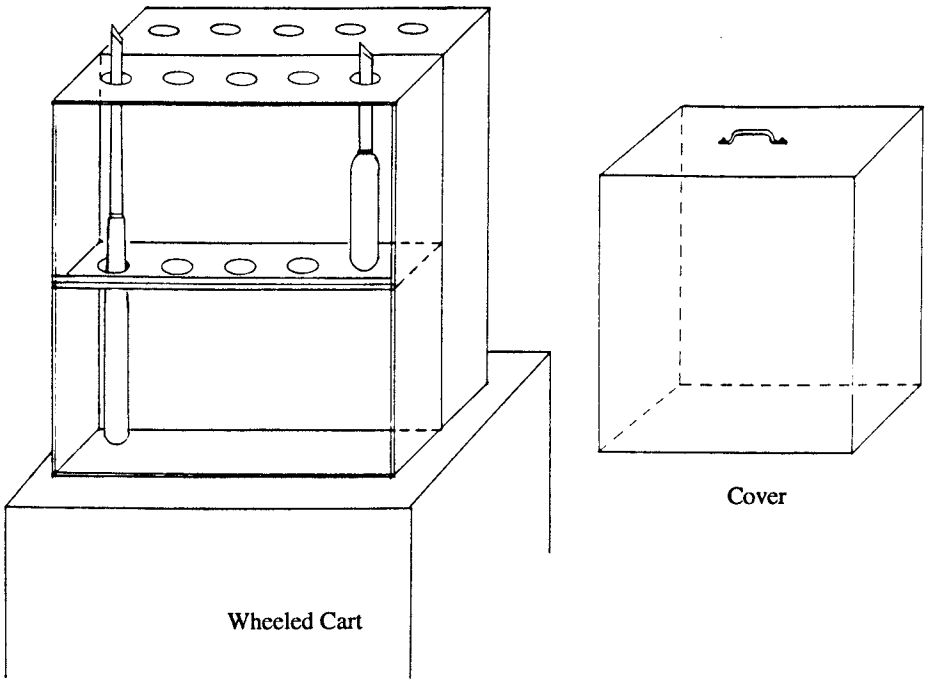
R.R. from David Ellsworth

Grinding wheels

Most turners would agree that white aluminum-oxide wheels are the way to go for sharpening. Unfortunately, they cost upwards of $35.00. Enco Manufacturing, 5000 W. Bloomingdale, Chicago, IL 60639, 800/860-3500, offers wheels for about $7.00. They work fine. The hole size is 1 1/4 inches and needs to be reduced, but it's worth the savings.

If you are sharpening with a high-speed grinder (3500 rpm), try going to a slower speed. I use an old refrigerator motor, 1725 rpm, hooked up to a mandrel. At this slow speed, you really have to try hard to burn your tools.

Robert Rosand



Tool holder

I keep my woodturning tools close at hand while turning and safely stored when I'm finished by utilizing discarded drawers. I screw the drawers together, bottom to bottom, to yield a double row, then attach the two drawers, face down, to a rolling cart. I drill holes in the upper end and through a cross-member inserted about half way down the drawer. This holds the tools in place and keeps them from sliding out the bottom.

If shorter tools are stored as well, simply do not drill the hole in the cross member, but do add a thin panel to the outer face to prevent the short tools from slipping out.

I store the tools with the cutting edges pointing up for easy identification. A simple-handled rectangular box to cover the tools when they are not in use completes the tool holder.

Leonard Greenberg, Palo Alto, California

Marking your tools

It is common for woodworkers to mark their tools with a file mark or grinder notch so that they will be able to identify their own tools. This is far short, however, of what we should do to insure recovery in case of loss.

In the event of fire or theft, most insurance companies will not pay without a detailed list of the tools and equipment. I mark each tool with my name and/or my driver's license number. I also keep an inventory-card file.

The card file consists of a 3 x 5 file box. Each tool has an identifying description including serial and model numbers, purchase date, warranty period if any, and the price paid. This serves not only as an insurance reference, it lets me keep up with the age of each tool and would help someone to dispose of the assembledge if anything happened to me.

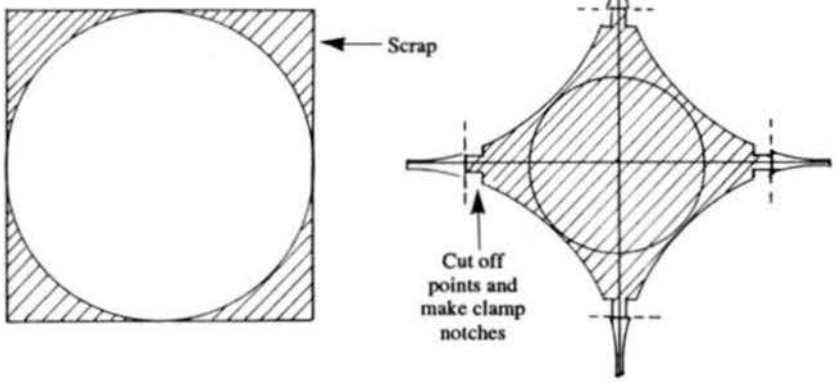
S. Gary Roberts, Texas

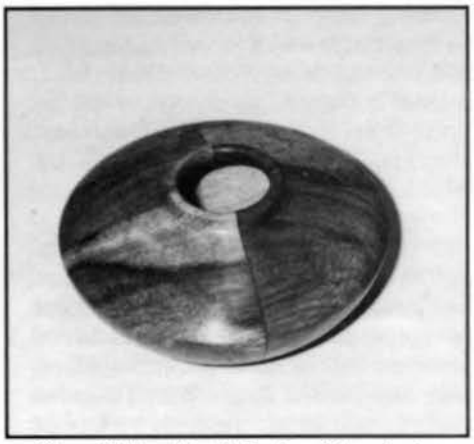
Slippage and noise

I own an General 160 lathe with the early variable-speed unit with plastic composite pulleys. It had a bad problem with slippage and noise from the pulleys.

I contacted General Mfg. and they have a redesigned unit with aluminum pulleys. I ordered and installed one and it is a great improvement over the old type. Price, $130.

Bernard King, Mechanicville, New York





Henry Teller, black Limba with walnut veneer, 3 1/2" dia.

Using corner pieces

Most of my turning is faceplate, using dried hardwoods. Occasionally this may be an exotic, and I cringe at the thought of having to throw away rare wood. I am talking here of those corner pieces remaining after I have bandsawed the round blank out of the original square piece. These can be glued together to form a piece that will yield a nice little turned object.

Inasmuch as the grain pattern will not match up in any manner, I have been gluing a piece of contrasting veneer between the pieces--it adds a pleasant dimension. If you plan on using your corners in this fashion, you will save a lot of fuss and bother if you square up the edges of the big blank before cutting the round blank.

I have found that removing the pointed ends and putting in a couple of clamp notches aids considerably in assembly. I have had difficulty in getting the veneer pieces crossing exactly as they should. The contrasting veneer points out any misalignment problems very nicely, thank you!

I only wish that I had thought of this sooner, as I can remember some great pieces going into the fireplace.

Henry J. Teller, Greenville, Ohio

?? Question on bandsaws

Many of us woodturners own bandsaws and have read and heard that the tension should be taken off the band when the saw is not in use. I've often wondered: Is this an important factor in the life of the bandsaw blade or in the life of the rubber on the wheels?

How many of you actually release the tension? Do you do this because you have had a problem?

Please write to Charles Brownold, 2131 Bueno Drive, Davis, CA 95616, with your experiences. He will compile the answers and write an article for the journal.

Charles Brownold, California

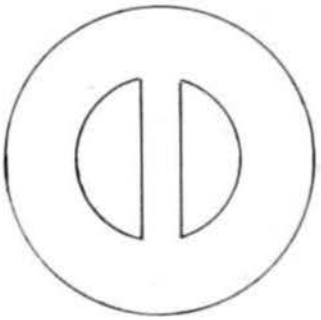
Lathe switches

Like Bob Stocksdale, I think the reversing switch on a lathe is a great feature. I also think that a foot-controlled switch is a needed addition for safety's sake. I acquired one for less than $25.00. It has an amperage rating of 11 amps and has enough cable so that I can move it to whatever position (front, back or outboard) I am working from. Having been a school teacher for 30-plus years, I am perhaps a bit paranoid about safety and the possible consequences due to the lack thereof, however, I personally think that a foot controlled switch is a great safety measure.

The switch I have is spring loaded like a sewing-machine foot switch. It is made by Linemaster Switch Corp., Woodstock, Connecticut.

Dutch Hollenbach, Virginia

P.S. Incidentally, Bob, I grew up in the Pottstown Area--Dutch.



Top View

Side view

Mystery turner

At the 1987 National AAW Symposium in Lexington, Kentucky, Jay Weber was fascinated by a bowl lid that he saw in the instant gallery (see drawing). The lid appeared to be machined (machined and turned? hand carved?) and according to Jay was *flawlessly* executed.

Unfortunately, Jay had to leave the symposium before he could learn the identity of the woodturner. Anyone who knows Jay also knows that this mystery person and his or her construction methods have been keeping Jay awake nights the past few years.

If you are this person or know who he or she is, *please* contact Jay at 1387 Lutztown Rd., Boiling Springs, PA 17007, 717/258-3930.

R.R. for Jay Weber

VIDEO REVIEWS

***Turning Unusual Materials** ($35) and **Turned Boxes with Threaded Lids** ($35), two new videos by Bonnie Klein, 1992. Available from Klein Design, 1790 SE 110th Street, Renton, WA 98059 and Craft Supplies, 1287 E. 1120 S., Provo, UT 84601.*

"Variety is the spice of life," a wise person once wrote. Bonnie Klein, in her latest two videos, has brought a great deal of spice to the growing world of woodturning. In *Turning Unusual Materials* and *Turned Boxes With Threaded Lids*, Bonnie shows the wide variety of materials that can be turned. These two videos reflect the same high-production standards that existed in Klein's three earlier videos.

Klein is organized and methodical in her presentations. One gets to see, closeup, tool movements and how various media react to those tools. These are exceptional instructional tapes geared to the novice and experienced turner alike.

Klein does all of her work on the miniature lathe she designed, however, this does not prohibit one from using her techniques on other lathes. She makes turning look effortless. On one occasion she had a momentary catch that was not edited out--it was refreshing to see a consummate professional encounter a momentary mishap. It made watching these videos a very comfortable experience.

In *Turning Unusual Materials*, Klein shows, in 100 minutes, nine non-wood materials that can be turned on a wood lathe: cow bone, cow hoof, mother-of-pearl, cow horn, deer antler, tagua nut, solid-surface materials such as Corian, and a rolled-type of composition material. Out of cow horn she turns a finger ring, and out of cow bone, cow hoof, and mother-of-pearl she turns inserts for box lids. There are three highlights in this video. One: Klein shows how to turn tagua nuts into elegant miniature vessels. Two: She turns Corian-like materials into classy-looking pens. Three: She demonstrates the methods she uses to polish these unusual, turned materials. At the beginning of the video she warns the viewer that the dust from these non-wood materials may be hazardous to the turner's health. It was amazing to me to see the variety of materials that can be turned. I learned a great deal from this video.

In *Turned Boxes With Threaded Lids*, Bonnie takes the viewer, in 75 minutes, through the sequences of turning threads on boxes. She feels there is something special about boxes with threaded lids. Klein first shows a homemade jig for turning threads. She then uses an old hand tool called thread chasers. She does not spend much time on this, and that for me was disappointing. Klein then moves to a thread-cutting attachment, designed for the Klein lathe. A similar attachment is available, for other lathe models, from Craft Supplies. Klein shows the viewer the method for using her lathe attachment. Each is clearly shown. It was an education.

The world of woodturning is a remarkable arena. Just when you think you have a handle on things, a turner like Bonnie Klein shows you how much more there is to learn. These two video tapes were a positive experience for me. In fact, I ran out to some friends after watching the tapes to gather up some unusual materials. Klein gives the viewer a sense that what she does anyone can do. That is the sign of an outstanding teacher and craftsperson. I strongly recommend these videos. If you do not view them, you will be missing something special.

--reviewed by Warren E. Wyrostek, Three W's Woodshop, Pinetta, Florida

***Fun at the Lathe** ($33.99) and **Let's Make a Bowl Lathe/Plus Mobile Bases** ($26) by John I. Timby, 1992. Available from John Timby, Box 1904, Deming, NM 88031.*

John I. Timby, a retired entrepreneur and jack-of-all-trades, recently began marketing two homemade videos dealing with woodturning: *Fun at the Lathe* and *Let's Make a Bowl Lathe/Plus Mobile Bases*. Timby came to woodturning four years ago after studying Richard Raffan's first book. This remarkable New Mexican is a firm advocate of scraping techniques in bowl turning. In the literature that accompanies his videos it says, "he has no intention of mastering the finer arts of woodturning; he considers scraping gives him all the therapy he needs."

Timby's two tapes, which run a total of four hours, attempt to show the viewer the process of turning stave-constructed bowls. He also goes through the process of building a small bowl lathe from structural steel and mobile bases from small pieces of steel flat stock and steel tubing. The lathe and bases require the viewer to know a small amount of welding to construct the projects.

In *Fun at the Lathe*, Timby introduces the viewer to his brand of turning. Showing projects, which are truly beautiful and have been widely accepted at galleries and fairs, Timby initially peaks the interest of the viewer. He then details references to products he uses. Moving to the shop, Timby shows on the bandsaw how he makes staves, using a few simple jigs to accurately set the bandsaw repeatedly. He then shows how he makes compound-bevel cuts for what he calls a "liberated-stave" vessel. The glue-up process for standard staves and compound staves is demonstrated. A glue-up jig for the liberated-stave vessel is then shown. At the lathe, Timby, using a minimal number of tools, shows how he scrapes a stave-constructed vessel to final form, without fear of injury. The advantage of his technique is that stave-constructed vessels do not have exposed endgrain. He demonstrates the production of a base and a lid and the recipe for assembly. The same recipe is repeated for the liberated-stave vessel. In this case Timby glues two liberated-stave vessels together with an accent ring between the two.

In *Let's Make a Bowl*, Timby repeats the process of turning stave-constructed vessels after building a small bowl lathe. Accompanying this tape is a packet of basic drawings, with dimensions, so one can build his or her own lathe, toolrest, and/or mobile bases for a reasonable cost.

I was excited when I received these tapes for review because of my interest in stave-constructed vessels. I must say that I was very disappointed. I do not understand the process any more than I did before viewing. I found it very difficult to watch the tapes. They made me very nervous. The production is choppy and the narration erratic. I asked a novice craftsperson to watch them with me and the feelings were mutual. Though Timby makes some beautiful creations, he does not clearly show the process in the videos. The literature that accompanies the videos does not clarify the tapes to any great degree.

As a woodturner and vocational instructor, I expected to discover a new technique to share with my students and to have fun with. I came away, I am sorry to say, disappointed. Though the basic organization is sound, the instructional quality is poor. There are few closeups of tool use or of the jigs employed. The most disconcerting point is the production. Timby's tapes are amateurish, homemade videos. With a little technical polish, a better command of the equipment, and a clearer presentation of critical points such as compound-bevel cuts, Timby's tapes would be of real value. In their present form, these tapes are *rough cuts* that need some experienced editing. The literature also needs editing. Timby gives plenty of information but it is not easy to follow, nor is it clear. In the final analysis, I cannot recommend Timby's two tapes.

--reviewed by Warren E. Wyrostek, Three W's Woodshop, Pinetta, Florida

John Jordan: *Bowl Turning* and **John Jordan: *Hollow Turning***, John Jordan, 1993, $39.95 each, plus shipping. *Available from Craft Supply, Packard Woodworks, or John Jordan. (Consult your AAW directory for addresses.)*

Most woodturners would think that the subject of bowl turning has been sufficiently covered by previous videos. There is, however, always something new to learn, and it is certainly true for Jordan's videos, *Bowl Turning* and *Hollow Turning*. The sound and visual quality are top notch, and John's approach is one of putting the viewer at ease, just as if you were talking to an old friend.

In *Bowl Turning*, John's practice of initially mounting bowl blanks between centers, then using the often maligned, yet extremely effective six-screw chuck --a faceplate--is nice to see. I agree with John that it is best to keep it simple.

Hollow Turning continues John's attitude of freshness and friendliness. He demonstrates several types of tools for hollowing in a way that is both unique and effective. For those who have been tempted to try hollow turning, this video may well send you to the lathe to give it a try.

An item worth closer scrutiny is John's shop-built grinding station constructed from a used washing machine motor and various other items. This may be the answer to all your grinding problems. John's coverage of tool sharpening, including how to grind the famous "side grind," is of the same caliber as the rest of the video--highly understandable and very educational.

I have saved the best for last. John uses several "visual aids" for getting his point across. These alone might well justify the cost of the videos--they are very effective. I won't give away the details; suffice it to say that I was impressed. I am even going to adopt John's visual aids in my own teaching.

Do I recommend these tapes? Well, let me say that I purchased a copy of each for my personal use. I know that I will view them again rather than just let them sit on the shelf, as there will be nuances to absorb at each viewing. Every turner should invest in these tapes.

--reviewed by Dick Gerard, Indianapolis, Indiana

THE DEPEES SPLIT-RING CHUCK: Product Review

Dick Gerard

I was asked to use the DePees split-ring chuck and write a review of it. So, beginning in early December 1992 and continuing through January 1993, I used that chuck whenever possible.

The DePees split-ring chuck is composed of seven pieces: A body that threads or mounts to your lathe spindle, the two halves of the split ring, and the four cap screws that hold the two halves of the split ring together. The ring, when assembled around a flange that has been turned on the bottom or base of a turning blank, is threaded onto the body of the chuck. All of the parts are well made, and the thread machining is good.

To use the split-ring chuck, you have a choice to use either a specially turned auxiliary block that is then glued to the bottom of the blank or of turning an appropriately sized tenon on the foot end of your turning blank and mounting that in the chuck. Getting accustomed to the four cap screws may take some time, but if you are not one of those to whom time is money, the cap screws will be no problem. The advantages to using the DePees chuck are these:

1. It takes an incredibly vicious dig-in to dislodge the turning enough so that remounting is necessary. If the blank would tear loose, recentering is a simple procedure provided that the auxiliary blank or the mounting tenon is intact. (If it isn't, I don't think any chuck on the market would help.)

2. If you do a lot of green-wood turning and have not yet decided on a method of remounting after the roughed-out blank dries, then the DePees split-ring chuck may help you out.

Would I recommend this chuck? No and Yes. If you are a professional who already has a system, a turner whose time is money, someone who has no dig-ins, then I would have to say, no.

If, however, you are bothered by dig-ins and have not figured out an easy way to remount and recenter; if you are in the market for a new chuck or your first chuck; if you are looking for one of the most tenacious holding methods available, this chuck may be just the thing.

DePees Split Ring Chuck, 8021 Queenair Dr., Gaithersburg, MD 20879, 1-800/253-2569. Price is $150 plus $4.50 shipping.

OKLAHOMA WOODTURNERS HELP THE KILPATRICK CENTER

Bob Jarrett

Over 350 unique ornaments and 100 feet of turned-bead garland, all made by the Central Oklahoma Woodturners and the Northeast Oklahoma Woodturners, decorated a 12-foot Christmas tree at the Kilpatrick Center's annual Tree Fest. This labor of love and sharing took the two chapters a year to put together, and we will cherish forever the spirit of helping others.

Our tree was one of 41 ethnic and craft trees on display Nov. 27, 1992 through Jan. 3, 1993, at the Kilpatrick Center, a large museum in Oklahoma City. Over 1,900 people attended a special candlelight evening at which a member of each club talked about their tree.

Added attractions to the space under the tree were a 3-foot porch-column Santa, turned by Butch Lindsey and painted by Pinkie Porterfield and a 3-foot toy soldier, turned and painted by Butch. Several wrapped packages and turned items completed the decorations.

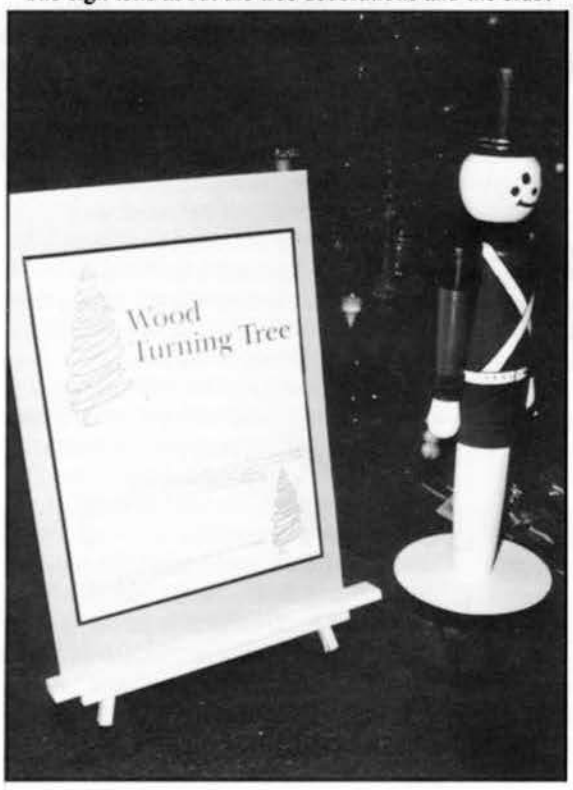
Turning the beads and decorations provided great exercise in developing turning skills. We plan to participate again next year.

Bob Jarrett lives in Norman, Oklahoma.

Close-up view of the turned garland and oranaments.

The tree is 12-feet tall and decorated with items made by the Central Oklahoma and Northeast Oklahoma Woodturners.

A 3-foot toy soldier stands guard over the Woodturners' Tree. The sign tells about the tree decorations and the club.



MICHAEL GRAHAM EMERGENCY RELIEF FUND

Many of our members will remember Michael Graham's entry in the ITOS show, a turned bench titled, "... Pillow My Head on Spheres ... Rest My Feet on the Firmament/The Great American Bench." Michael has incorporated turning into his sculptural furniture for many years.

Last November Michael Graham had a major accident with a router which took all but his thumb and portions of the first finger of his left hand.

The AAW is helping to publicize a fund that will help pay for Michael's surgical and rehabilitation costs. Mary Redig, AAW's administrator, will forward monies that come into this fund from AAW members on to Michael Graham. *All* money will go directly to Michael. Please help if you can . . . even a few dollars will be most appreciated.

Make your check payable to: ***Michael Graham Rehabilitation Fund*** and mail it to 667 Harriet Avenue, Shoreview, MN 55126.

Thank you all very much.

PRESIDENT'S PAGE

continued from inside front cover

place a bid without attending the conference. Also, a symposium handbook is being produced to aid people involved in the organization of conferences. The "instant gallery critique" will return to our next conference and should become a standard activity at all future conferences. We will also offer more sessions dealing with issues/topics other than turning technique, such as photography, chainsawing, marketing, finishing, and design. And one last new concept: We will have business support to fund some or all of the international demonstrators. This year the money generated from the raffle of the lathe donated by Record Power Tools of Canada is specifically targed for that cost category. Such efforts will insure that registration fees can be kept at their current levels.

We have received great feedback on last year's annual directory. One simple addition for the next issue will be the possibility of thumb indexing--making it easier to find the various sections. We also plan to expand the resource-directory section in the next edition.

In the area of educational scholarships, we will have some changes in place for next year. We plan to offer a higher limit on each scholarship and allow more flexibility for the applicant. For instance, an individual could submit an application stating that they wish to visit five public schools and conduct sessions on lathe basics--their proposal could be for reimbursement of travel and material expense. Or an individual has an opportunity to work/study with an accomplished turner for a short period of time--their scholarship could reflect the costs for instruction and travel. We will anticipate that most applicants will be aiming at attending a two- to five-day course or a turning conference.

There you have it. These are some of the major decisions we arrived at while locked in the January freezer in Minnesota. As an organization we are definitely not standing still! Many of the above decisions have been discussed for some time but never given a chance at implementation--until now. No reckless spending, no bridge burning; all of the above have a "pilot" feature; all can be corrected or scrapped if things don't go as planned. None are certain successes; the only real failure would be in not risking a little failure for a potential gain.

On a closing note, we bid farewell to David Ellsworth and Dick Gerard as AAW board members. Both individuals have played critical roles in this organization since the idea of a national turning organization was first whispered about. We will miss them both as outstanding idea men--this recent board meeting which generated so many ideas was a last hoorah for them both--we owe them so much.

Alan Lacer

Scholarship Winners

The AAW is pleased to award to the following individuals scholarships to help pay for a woodturning class of their choice: Gerald Taylor, Juction City, Kansas; Michael Kehs, Quakertown, Pennsylvania; and Joseph Herrmann, Jefferson, Ohio.

The following local chapters won the local-chapter scholarships: Hudson Valley Woodturners (New York); Mountaineer Woodturners (West Virginia); and Nor-Cal Woodturners (California).

Host for AAW Members

If you would like to have your name noted in this year's *AAW Directory* as a host for traveling AAW members, please let Mary Redig, AAW Administrator, know. We asked this question on the ballot--some of you may have been reluctant to list your name with your vote. We certainly understand. So, if you would like your name noted as a host, it's not too late. Write or call Mary Redig, AAW, 667 Harriet Ave., Shoreview, MN 55126, 612/484-9094.

Hospitality in New Zealand

Brian Tunbridge of Ratanui Woodturning extends hospitality to any member of the American Association of Woodturners who happens to be in that part of New Zealand. His address is 25 Ratanui Road, Paraparaumu, Wellington, N3, and his phone number is (04) 298 7863. It is just a 40 minute drive from Wellington--you are welcome to stay overnight!

AAW Gallery . . .

Al Francendese, Bowl # 044, "Crusader I," 11 11/2" dia. x 7 1/2" h., 160 pieces of wood

P.A. Arenskov, Anaheim, California. Vase, 12" dia. x 11" h., zebrawood, birdseye maple, ziricote, goncaco alves, macassar ebony

P. A. Arenskov, Anaheim California. Bowl, 16" dia. x 4" h., ash, paduak, purple heart, walnut, poplar, cedar, birdseye maple, oak

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.

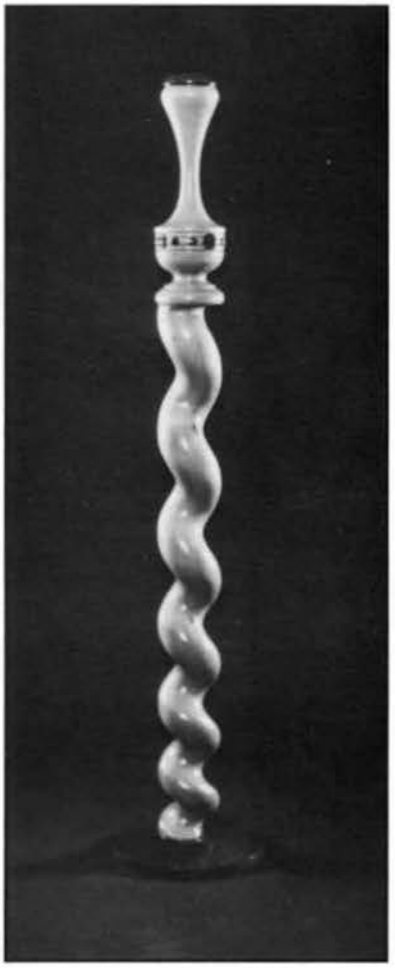
Eucid Moore, Texas

Euclid Moore, Texas

Ray Allen, Yuma Arizona

AAW Gallery . . .

Stephen Mines, 1992, "Crystal Wand #3," 2" dia. x 43" l., acrylic/quartz crystal



Stephen Mines, 1992, "Luxor Surprise," 12" dia. x 60" h., alder/purple heart, varied pitch helix, vase. Lipton Collection.

John Mascoll, St. Petersburg, Florida, "Bajan East Coast," 5 1/4" dia. x 10" h., bleached boxelder

John Mascoll, St. Petersburg, Florida., "Flat Box, Series #2" 3 3/4" x 1 3/4", curly maple, cocobolo inlay. First place winner at the 1993 Florida State Fair.

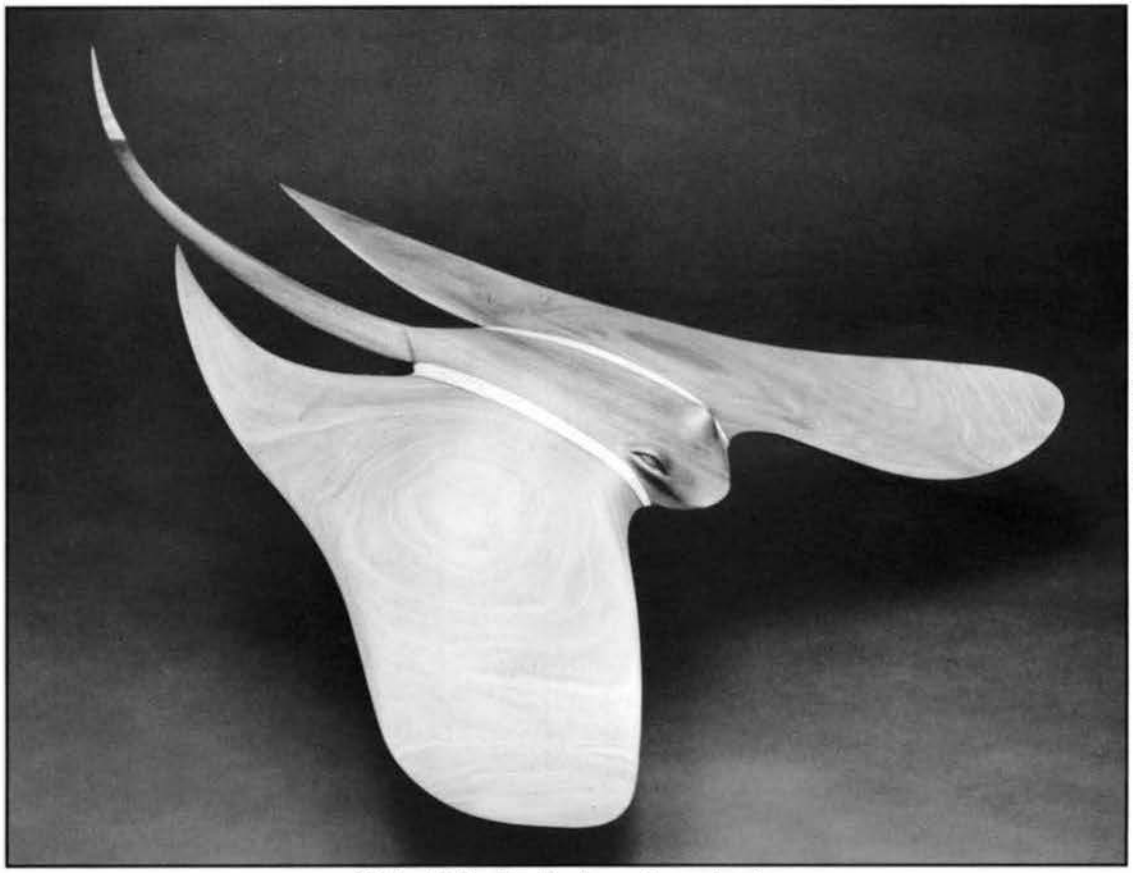


Photo by David Haas

Michael J. Brolly, Hamburg, Pennsylvania.
"Skate," 30" x 32" x 8" mahogany, maple, dyed veneer, ebony, bubinga

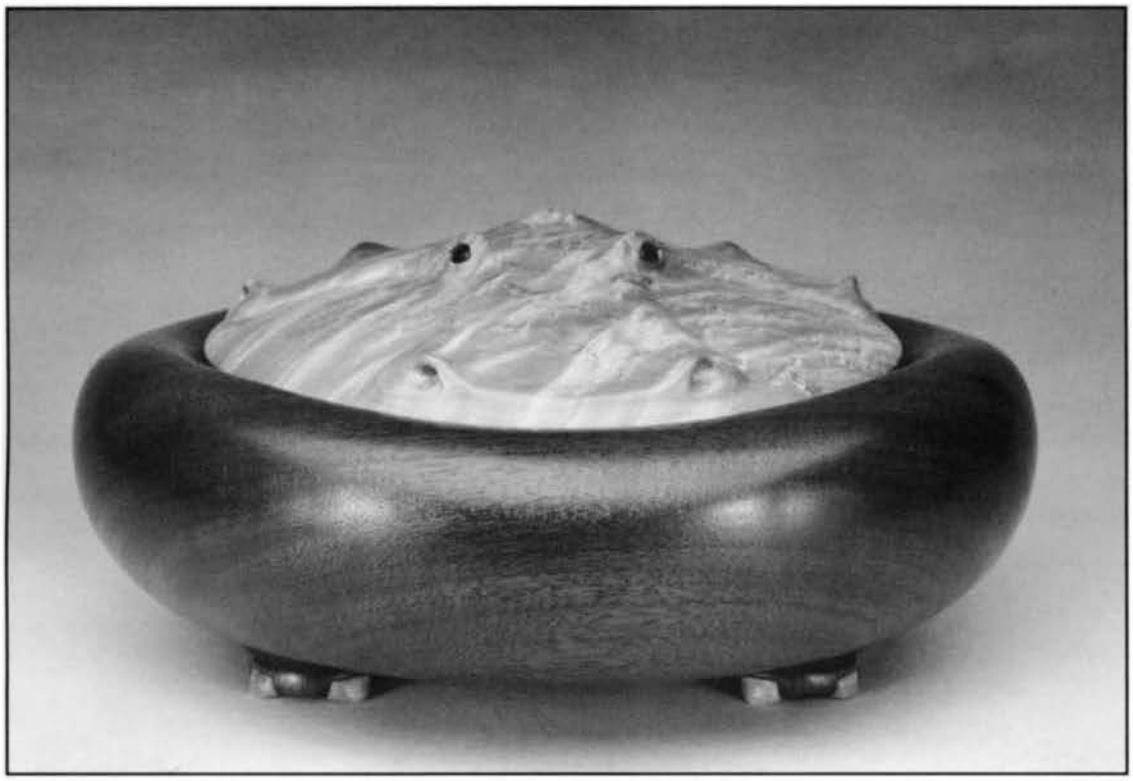


Photo by David Haas

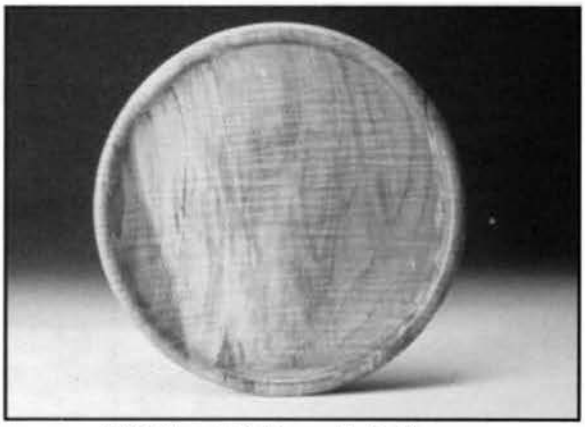
Michael J. Brolly, Hamburg, Pennsylvania.
"Squatapotamus," 13" x 5", mahogany, maple, bubinga, ebony

Phote by Jerry L. Anthony

Dick Gerard, Indianapolis, Indiana, buckeye burl,
4 1/2" dia. x 12 h."

Phote by Jerry L. Anthony

Dick Gerard, Indianapolis, Indiana,English elm burr,
14" dia. x 5" h.



Phote by Jerry L. Anthony

Dick Gerard, Indianapolis, Indiana,
rippled and spalted apple, 14: dia.

Phote by Jerry L. Anthony

Dick Gerard,
Indianapolis,
Indiana,
maple burl,
19" x 16" x 6"

American Association of Woodturners
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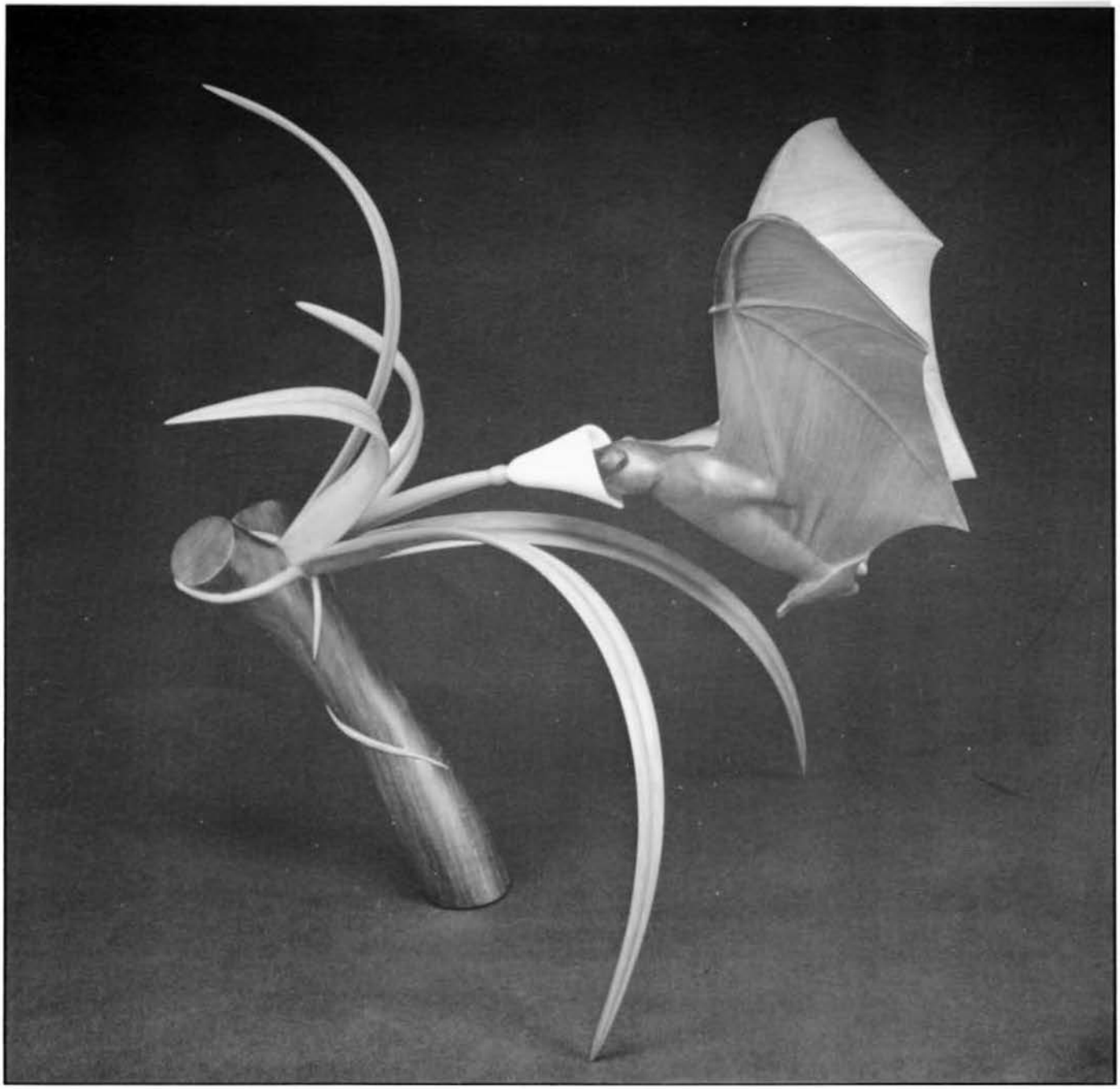

photo by David Haas

Michael Brolly, Hamburg, Pennsylvania.
"Our Mother Hangs in the Balance,"
22" x 18" x 12," mahogany, walnut, holly, various veneers.