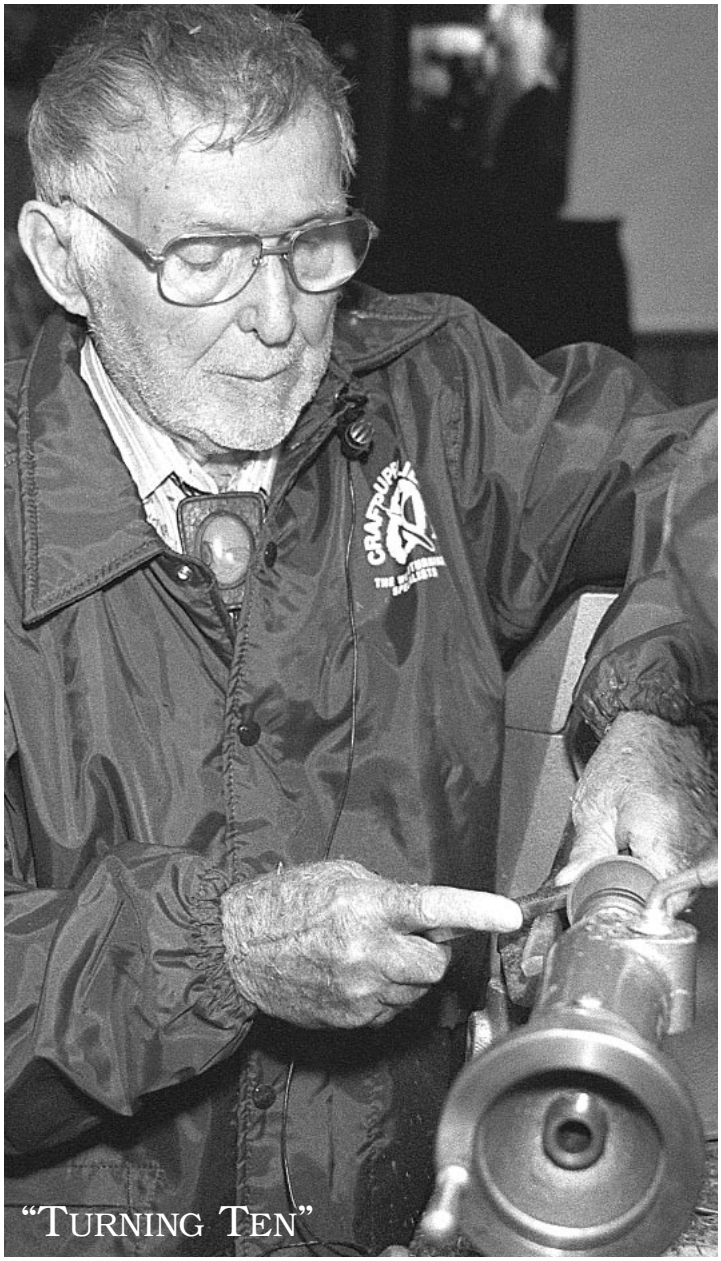
Early American Lathes ■ Piñon Pine Bowls ■ Curve-Segmented Plates ■ Turning in France ■

American Woodturner

The Journal of the American Association of Woodturners September 1996 $5.00 Vol. 11, No. 3



"Turning Ten"

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

EVEN IN SUCCESS, LOOK FOR IMPROVEMENT

WOW! WHAT A SYMPOSIUM! NINE hundred and forty-eight attended, with over one thousand at the banquet. Largest ever Instant Gallery. The Education Fund was increased by $17,000 as a result of the auction. It was the largest woodturning event ever in the world!

Many people worked very hard and contributed much to the success of this symposium. There is no way to adequately recognize the helpers to match their contributions. But we ought to try. I made a mistake in Greensboro in not being specific or pronounced enough in my acknowledgements. I'd like to try to rectify that. First I will list the chapters that contributed to the show: North Carolina Woodturners, Blue Ridge Woodturners, Triangle Woodturners of N.C., Mountaineer Woodturners, Brasstown Woodturners, Georgia Association of Woodturners, and Chesapeake Woodturners. Without the help of these folks, the symposium would not have been as successful. The individuals listed below deserve special thanks.

Even with the success of Greensboro, improvements are always possible. Following the conference the board met and discussed many aspects of the event (including the survey among symposium participants summarized on page 54). An important issue was demonstrator compensation. I am happy to announce that the pay for each rotation has been adjusted upward for future symposiums and retroactively for those who demonstrated at Greensboro. To be sure, the purpose of a symposium is not for demonstrators to make money. Symposiums ought to afford deserving turners national exposure without costing them. The board feels very strongly that a proper balance is in order.

We tend to spend a lot of time, before and after a symposium, on the areas that are most prominent and receive the most critical reaction, good or bad, like the banquet and the opening reception. But we ought not to lose sight of the real purpose of a symposium, which is to teach and to learn from others. It is a forum for sharing techniques, ideas, and work. Beyond "the event," there is the *content* of the symposium, and the organization of this, too, is improvable. We could take an area of woodturning such as hollow forms, for instance, and arrange the rotations so that anyone interested in hollow forms can plan his or her demonstration attendance efficiently. In other words, dovetail the scheduling of rotations by subject as much as possible. I believe we can do it, and we plan to give it a try in San Antonio.

—Charles Alvis, President of the American Association of Woodturners

Thanks to the 1996 Symposium Volunteers

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A Note about your Safety
An accident at the lathe can happen with blinding suddenness; respiratory problems can build over years. Take appropriate precautions when you turn. Safety guidelines are published in the AAW Resource Directory. Following them will help ensure that you can continue to enjoy woodturning.

On the cover: *"Turning Ten," the tenth anniversary symposium of the AAW last July in Greensboro, NC, brought together almost a thousand woodturners from all over the world, young and old. Rude Osolnik (cover left) celebrated his eightieth birthday a couple of years ago; he demonstrated how he turns his signature candlesticks. Ten-year-old Ryan Stoodley (cover right) took a moment in his grandfather's trade-show booth to finish up a small plate he'd been working on. For more on the symposium, see the reports beginning on page 12. Photos: Rick Mastelli.*

Subscribers: If your issue arrives damaged through the mail, please contact the Administrator.

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Thank you, too

The last issue of *American Woodturner* was superb. When a technical journal is interesting to a non-turner, as well as the turner, you have indeed arrived. My wife, not a turner, found several articles especially interesting, as did I: "An Historical Perspective," "Decorative Bleaching," "Improving your Image," "Small Treasures," "Lace Bobbins," and "Your Hearing."

We have just returned from the '96 Symposium, where we both attended demos, and both came away with new ideas. Also, it was very rewarding to see the demo by the person whose article we had read, such as Harvey Helmke and Betty Scarpino. Keep up the good work!

—F. Robert Barnet, Hamilton, VA

Symposium compensation

The symposium in Greensboro was great. I learned to squeeze a three-hour demo into an hour and a half, and I learned to really appreciate those volunteer room assistants. They kept things on an even keel.

I live close enough to have driven back Monday night and even then it was Wednesday before I could get back in my studio and work. Anyway you cut it, for the demonstrators a national is a full week's work.

I understand that the board has given us presenters a bonus. The Association had made a profit from the symposium, and its first response was to share its good fortune with the demonstrators. Sharing the money is commendable, and I want to thank the board here and now. I also would like to request that the board approach the issue of demonstrator compensation with caution.

Demonstrators on a national level should not be paid so much as to make demonstrating a money-making proposition. If we throw too much money into the equation, the incentive will shift from sharing knowledge freely, to doing something superficial just to ensure being asked back. Too much money in our educational programs risks turning them into entertainment. I also think that with more money at stake, demonstrating will get more political, and we could lose sight of our objective of making woodturning better for everyone.

How about sharing some of the windfall with those volunteer room assistants in the form of tickets to the banquet or T-shirts just for putting up with all of us?

—Rodger Jacobs, Newland, NC

Listen to the blackwood

If you have ever listened to a classical or jazz clarinet solo, you have literally been hearing the sound of nature. That woodwind instrument was made of mpingo, or African blackwood, the wood of choice for the Makonde carvings of East Africa, for concert-quality woodwind instruments, and for ornamental turning

As an ornamental turner, I was moved by the 1992 PBS-TV *Nature* series film, *The Tree of Music,* to address the mpingo conservation issues it raised. With Sebastian Chuwa, the Tanzanian botanist featured in the film, I have established the African Blackwood Conservation Project. Its goal is to replant mpingo seedlings in the wild, for as Mr. Chuwa says, "It is vital for me to act now rather than wait until the future when things have reached a crisis."

If you would like to help, information is available on the WWW at http://ourworld.compuserve.com /homepages/jeharr/chuwa.htm. Or write this address: ABCP c/o James Harris, PO Box 26, Red Rock, TX 78662. Telephone: 210/839-4535. E-mail: jeharr@compuserve.com.

—James Harris, Red Rock, TX

Call for lathe help

I enjoyed the article in your June issue on shop-made lathes. It made me even more determined to build my own bowl lathe.

It seems all large lathes have a price tag big enough to scare all but the Vanderbilts! I would like to build a proper bowl lathe that would be capable of swinging up to 36 inches in diameter. I am comfortable with my ability to design and build an adequate structure. But I have absolutely no idea as to what type of motor to put on the beast or how to design a variable-speed apparatus; there seem to be so many ways to go! I also find myself at a loss for a tool-rest design. I would appreciate hearing from people who have successfully designed and built their own lathes.

—Chris Christenberry, 8605 NW 121st St., Oklahoma City, OK 73162

As the wood turns

I thank Mike Darlow for responding (in last June's Letters column) to Steve Loar's article, "We're Not in Kansas Anymore" (*AW,* December 1995). Darlow brings up a plethora of issues, some of which deserve further (and ongoing) discussion. Navigating the waters between the worlds of art and craft, as expressed in turned wood, is a tempest of uncertainty. Darlow's compass is tempting to use, for it promises we can locate TRUE WOODTURNING.

Consider the work of James Prestini, who mapped out a new way of approaching turning with his perfectly turned, thin-walled bowls. That was a rather large leap of vision in the 1930s to drift so far away from spindles, but even measured by Mike's standards, Prestini's work is "pure" turning. Of course, Darlow's own spindles must be assumed to be pure turning. So let's start here with a "keep" or "throw out" list of just who gets to be called a woodturner, now that we know just what woodturning is.

Ellsworth pioneered the making of thin-walled, green-turned, hollow

vessels. He continues expressing his creativity with wonderful pieces such as "Pot Dancing." Pure turning. He stays. But wait a minute. He titles his pieces. Is he getting too "arty" on us? Let's just disallow him from using the label woodturner for a year until he comes to his senses.

Stoney Lamar's multi–axis work is pure turning. In fact, Stoney is sometimes criticized for NOT carving just a little here and there. I guess he stays, too. But maybe he should stop moving those axes so often. Sfirri and Lee, listen up!

Al Stirt and John Jordan carve (and now color) some of their vessels—a small (but beautiful) tack away from pure turning. Out they go, though. A bit of carving may be alright, but with that coloring, they've simply gone too far.

Ray Allen's masterpieces are an engineering feat before they even reach the lathe. He spends days cutting, then gluing little pieces together in amazing patterns. Should we expel Ray from the pure-turning waters plotted with Mike Darlow's compass? Of course. Out with you, Ray. Too much before-turning work off the lathe.

Ron Fleming's wonderful turned and carved beauties take weeks of carving and sanding, after an initial few minutes of turning. See you around, Ron. Too much after-turning work off the lathe.

Stephen Hogbin makes one or two bandsaw cuts after a bowl is turned, glues it back together, and creates a "Walking Bowl." He does more turning than Ron. No problem, here, though—he's already not a turner by choice. But what about a novice woodturner whose piece flies off the lathe, breaks, then gets glued back together? Those glued–up pieces, if not properly aligned could get you expelled. And Hosaluk has the nerve to cut a bowl apart, sew it back together with colorful thread, then paint it. All punishable offenses.

Clay Foster brings his primitive "people" to life using turned items, as does Michael Brolly with his delightful creatures. Sorry, guys. You've gone crazy on us.

And if you attended this year's symposium, you might have seen Bob Bahr and Bob Lipp's "Chernobyl Chicken," made from hollow-

turned body parts. Bob and Bob are local-chapter members from Indiana. Their chicken is without doubt the most fun piece of creative expression I've seen in a long time. I know it's not art, and Bob and Bob do too. They just want to be woodturners, but fun or not, Bob and Bob, get lost.

Seriously, though—where do we draw the line in determining who gets to be called a woodturner and how we come to define our field in the future? Who gets to be the "we?" It makes much more sense to me to be inclusive rather than to exclude people based on certain types of work, like Mike Darlow would have us do.

I do understand Mike's intellectual argument that if a person wants to express "ideas" in their work, the lathe may be too limiting (given Mike's own self-imposed restrictions that certainly is true). When turning remains "pure," then it cannot and will not be art. Alright, I agree.

But what if we did something radical like read Richard Hooper's article in the March issue of this journal (he talks about abandoning preconceived notions and beliefs); rethink the connection between the lathe, woodturning, and art; and become inclusive. Be a free thinker. Don't be afraid to chart new waters. We are just beginning to approach turning with the notion that we *can* express ideas while calling ourselves woodturners. Let's not force more people to abandon ship just as woodturning sets sail. Those who already have—Chinn, Lindquist, Hogbin—are actually doing quite well. I, for one, would like to see more of their work included in the field of woodturning.

When everyone who wants to be called a woodturner is accepted into the field of woodturning, the issue then becomes: whose work is GOOD or REALLY BAD. I have expressed—and will continue to express—grapevine criticism. I'm not sure, though, whose place it is to publicly criticize—I just know that criticism is needed because there are some exceptionally bad, wooden vessels sailing around out there in the name of art and woodturning.

One way to approach criticism is through education. And people like Steve Loar can be found in the lofting room (or what Mike calls the tilling fields and lavatorium) educating woodturners about how to make good forms, good work, expressive creations.

I am looking forward to watching (and I hope helping) the field of woodturning grow and develop, much as ceramics did years ago. It is going to happen. Future sailing will

be a whole lot smoother if we approach it inclusively.

—Betty Scarpino, Indianapolis, IN

Limitations, not liabilities

My first reaction on reading Mike Darlow's letter in last June's Letters column was profound relief. At last, it appeared, someone had found the Big Book of Woodturning Rules, Laws, and Covenants. Surely anyone without such a tome should hesitate to make so many peremptory declarations on such a wide variety of woodturning matters.

Upon further reflection, I found one statement that even such absolute authority did not make true: the proclamation that "woodturning, with its non-plastic working material and its machine-imposed circularity, is an unlikely and restrictive vehicle for expression, especially if you wish to communicate ideas."

One could just as well say that poetry, with its uncooperative working material and its rhyme- and/or rhythm-imposed structure, is ill-suited for expression, especially of ideas. In fact, it is those very limitations that make poetry such an exquisite vehicle for expressing ideas. The constraints of the form do make it a more demanding medium than, say, letters to the editor. But the fact that there exists a lot of bad poetry should not lead us to conclude that poetry is a poor medium; rather that there are few good poets.

No doubt many turnings do not express any ideas, or at least none beyond "Isn't this wood pretty?" or "Isn't it grand what I can do?" Many more express even these ideas badly. But we need not conclude that the medium is deficient. In a truly fine piece, even one as simple and "restrictive" as a salad bowl, where material, function, and form are in perfect accord, we may—if we are willing—glimpse the sublime.

—Judy Ditmer, Piqua, OH

Say what?

Thanks much for the Health & Safety article, "Your Hearing," in the June issue. Here's another consideration: My husband, Trent, after over thirty years of working in a factory had lost the upper range of his hearing, and in the last year or so it seemed he was loosing most of the rest. While exploring the option of a hearing aid, I went out and got an ear wash kit from the drug store and used it as directed for four days. On the fifth morning, you would not believe what came out of his ears! There was wax and sanding dust enough to patch a good size hole in a bowl. He can again hear birds sing, telephones ring, and our grandchildren, and I no longer have to repeat everything I say to him. He is now keeping a little plastic bag of cotton balls close to the lathe, and when he sands a piece he places one in each ear. You only have to see the used ones to know what your ears have been collecting.

—Betty Bell, Floyd, VA

Promotional exhibitions

Nor-Cal Woodturners have always looked for ways to let the public know that woodturning is part of their community, to exhibit the unique beauty of turned objects, and to attract new members.

Work of the Nor-Cal Woodturners, on display last April at the Yolo County Library in Davis, CA.

We arrange month-long exhibits in such places as local libraries, city halls, and senior centers, or any public location that has enclosed and locked shelves. In April we staged an exhibit in two cases at the Yolo County Library in Davis. The local paper gave us ample coverage, using the press releases we supplied, and ran a picture of the exhibit (shown here). This September, we have scheduled a larger exhibit at Davis City Hall.

These exhibits have generated a lot of good feedback, as well as a few new members. I hope this inspires other chapters to try this approach.

—Charles Brownold, Davis, CA

Bug out

Recently I was chainsawing a birch log which had lain outside for a year and was half decayed. The central part was reasonably firm but riddled with worm holes. I had visions of an exhibition-quality piece like the well-known wormy ash bowls of Dale Nish. On the lathe, it turned out that the worm holes were still occupied. The inhabitants were white grubs with small black heads. Some were rapidly sliced by the gouge, but others I had to extricate from their holes with a long needle. One critter was as big as my pinkie. It took rather a strong stomach to continue.

What are these creatures; what is their life cycle; do they metamorphose into anything else?

—Peter M. Smith, Princeton, NJ

Bill Stephenson, Loveland, OH, replies:
The critters you describe are, most likely, the larvae stage of a type of beetle which infests dead and decaying wood with relatively high moisture content. The adult chews into the wood and deposits eggs that hatch into small grubs. The grubs

feed on the wood, becoming larger. At maturity the larvae usually chew their way to the outside, dropping out to pupate in the soil, then hatch as an adult to repeat the cycle.

Generally these insects are referred to as flathead borers (the end of the head is flat) and have a preference for dead wood. Often they are very selective, infesting only certain species of tree.

Extracting the live critters can be a messy chore. Of greater concern are those that are not visible for extraction. When creating turned objects from wormy woods, you should consider running the rough-turned object through the microwave set on high for 3 to 5 minutes, wait 30 minutes for the piece to cool down, then zap it again on high for 3 to 5 minutes. The microwaving will take care of any live critters and will dry the piece somewhat for further processing. To keep the oven clean, place the piece in a brown paper bag (without any printing on the bag).

In general, once the wood is dry (moisture below 10 percent) these insects are no longer able to survive, but then there are a number of other insect species that feast only on dry woods (such as powder-post beetles), but we will leave that discussion for another time.

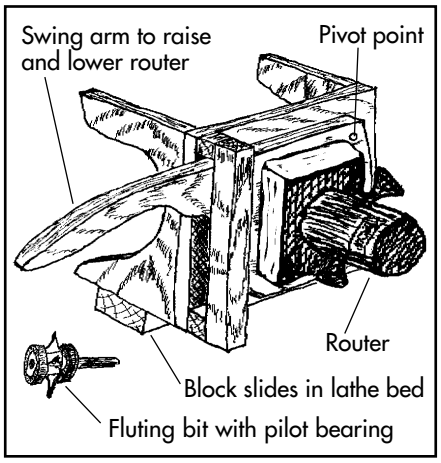
Router/lathe combo

Does anyone manufacture equipment designed to hold a router on top of the lathe bed for cutting designs into the sides or rim of a turned wood bowl?

—Gene Buehler, Wooster, OH

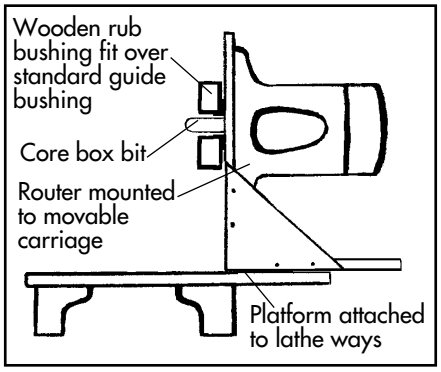
Ernie Conover, Parkman, OH, replies:
While there have been a variety of jigs (both commercial and shop-made) to do decorative router work to spindle turning there are none that I know of that are for facework. It has also been my experience that it is easier (and cheaper) to build router jigs for the lathe than to buy them. The commercial jigs never seem to do quite what you wanted.

While it would be relatively simple to build a jig to mill horizontal bands in the inside or outside of a bowl, one to route vertical texture or geometric patterns presents more problems. Below is a drawing for a router jig I adapted from an old *Fine Woodworking* article to reed columns. It could be further adapted to reed the outside of bowls, or the swing arm could be locked to mill horizontal bands on the outside.



Dave Hout, Akron, OH, replies:
I've worked with Clead Christiansen on a fairly elaborate but versatile router/lathe setup that employs an indexing head keyed to a gear box. This allows routing in any direction, including spiral, on spindles and the outside of moderately shaped bowls. The rig is more complicated than there is space here to describe, but if you or anyone else is interested, contact me through the Directory.

Meanwhile, you can do a fairly simple router setup on your lathe as shown below. With the indexing head locked, the height of the router fixed, and the rub bushing limiting the depth of cut, you can freehand your way around the outside of most bowl forms.



Get back

Kudos on the March '96 issue of *AW* in bringing new technology to the forefront, thanks to Mr. Zeff and Mr. Flexer. To keep your readers as technologically current as possible, perhaps they would be interested in another product that I recently discovered:

KWIK-RETURN is a spring-coil-loaded devise that attaches to the tailstock, tool rest, faceplate, etc., via its magnetic case, so it is within easy reach in an emergency. When your sleeve, necktie, or beard becomes entwined in your work, usually during sanding operations, you just activate KWICK-RETURN, and it rapidly unwinds the piece, thereby freeing you. This is actually a modification of similar devices used with log splitters and sewing machines. It is available from 800/UNWIND. The deluxe version comes with a flannel brow wipe.

—John A. Styer, Charlestown, MD

Errata

The telephone number for Dreamspinner's Wood (classified ad on page 47 of the June issue) should have read: 916/624-8728.

Access to Global Chat (where Robert Rosand is holding an on-line woodturning chat session every Wednesday night at 8:30 EST) is http://www.qdeck.com/chat/download.html.

ORNAMENTAL TURNERS CONVENE IN KANSAS CITY

KANSAS CITY, MO, WAS THE PLACE TO be last May if you were interested in ornamental turning. The three-day seminar organized by Ted Crom, Ray Lawler, and William Robertson attracted some 75 people, who brought a wonderful range of ornamental equipment, dozens of ornamental turnings, and a seminar-full of information and enthusiasm.

The event began with a tour of the Lawler Gear Corporation, where the Lawler Ornamental Lathes are made. Inside the 20,000-square-foot plant there were all types of gear-making machines, and, of course, some lathes.

The program then moved to the University of Missouri–Kansas City campus, beginning with a slide lecture by Bill Robertson on ornamental turning prior to 1800. He showed lathes from the royal courts of Peter the Great and Louis XVI, 17th-century rose engine lathes, and a few machines in private collections. Ivory turnings from European museums were also shown in great detail.

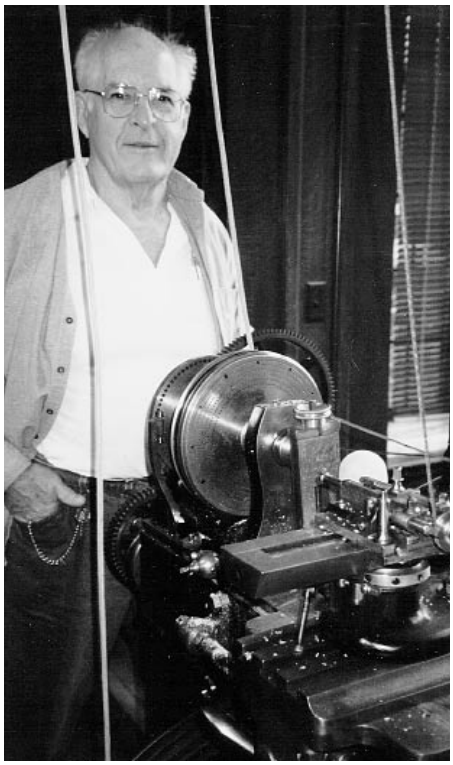
Andy Apathy talked on the religious significance of OT in early European history. Bruce Bradley, the Director of the Linda Hall Library, discussed the distinguishing characteristics of rare books. On display were works by Besson (1578), Salomon (1615), Plumier (1703), Thiot (1741), Diderot (1772), Hulot (1775), Bergeron (1816), Holtzapffel's five volumes, and many more.

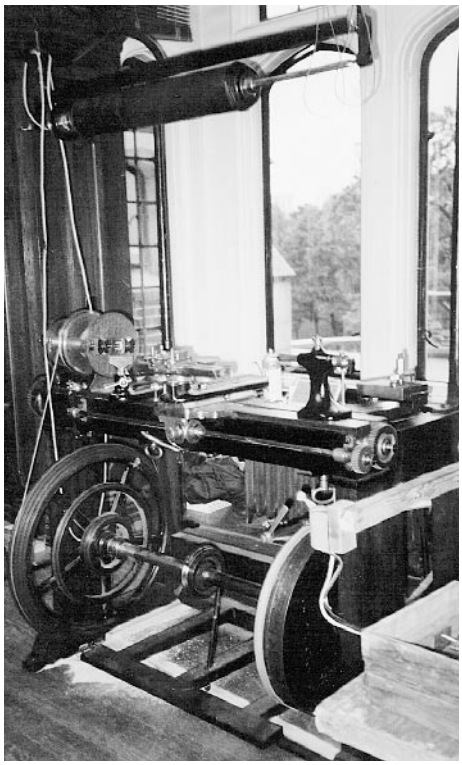
Bob Baker discussed the Holtzapffel family, their business, and its various locations in London. This was followed by a talk by John Edwards of England on other manufacturers of ornamental lathes. He is currently researching the firm of Evans that made approximately 1,200 lathes. He showed a Bower rose engine/ornamental lathe that is undergoing restoration. Jon Sauer presented a slide lecture of his turnings, the process of making a box, and an engine turning project.

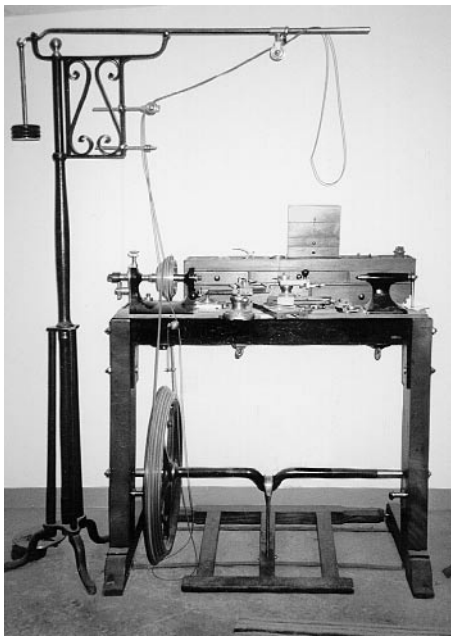
Steve Johnson explained what is on the internet about OT. His site's address is http://www.tooltimer.com/OT.htm. James Harris has another excellent OT site at http://ourworld.compuserve.com/homepages/jeharr/.

Paul Cler showed his latest (his fifth) OT lathe, talked about the challenges of making an OT lathe, and displayed many of his beautiful turned objects. Charles Wilcoxen demonstrated attachments he uses for doing ornamental work on a standard lathe. Fred Armbruster gave a slide show of the fabulous rose engine lathe he made. Construction on this machine lasted almost five years. He also showed his new cutter grinder. Jack Furgeson presented a slide show of the works of Robert Whitesides, in the style of the goldsmith Fabergé.

Ray Lawler gave a talk on the construction of the Lawler Lathe and multi-start threads. Richard Miller discussed Plexiglas chucks, which he uses to make built-up ornamental

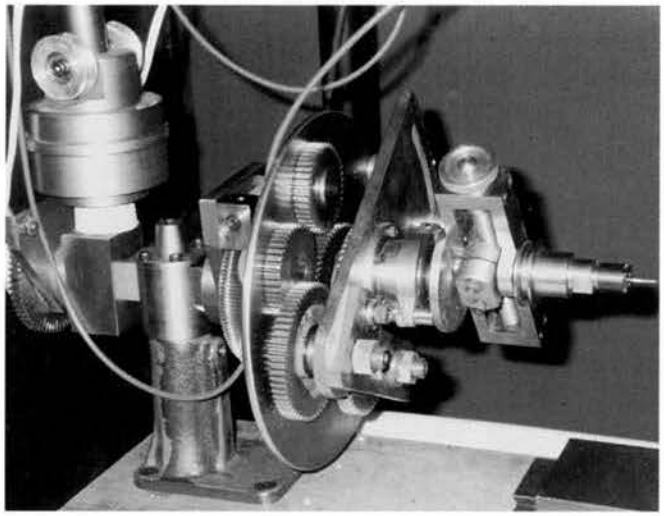


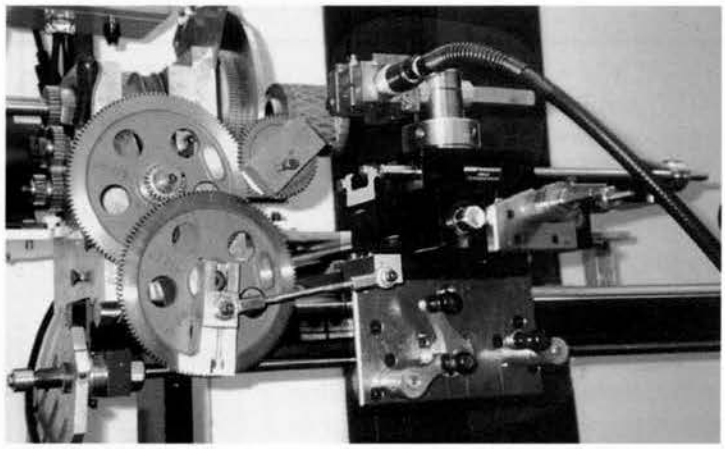




Ted Crom (Hawthorne, FL) brought two Holtzapffel lathes, including #2167, left and center. Above is Ray Lawler's (Lee's Summit, MO) Gill OT lathe.

Photos: Jon Sauer





Paul Cler (Villa Grove, IL) displayed his new OT lathe, above, and his epicycloidal cutting frame, left.

turnings in the manner Holtzapffel used on the items illustrated in Volume V. He also shared stories about ivory and showed some of his turnings. Gorst Duplessis showed many of his pieces in a presentation on reciprocating and spiral turning.

Ted Crom brought two Holtzapffel lathes and one rose engine lathe to the meeting, not just for display, but available for everyone to use and play with. Ted also brought a vast assortment of attachments to do all types of OT work.

Other activities included a private tour of the Kansas City's Toy and Miniature Museum; a visit to Bill Robertson's workshop; an instant gallery with a display of ornamental turnings made from wood, nuts, plastic, brass, steel, gold, silver, and ivory; and a sale of OT paraphernalia, including a Holtzapffel lathe, books, woodwork, and related items.

The Friendship Award (a traditional honor from the Society of Ornamental Turners) was presented to James Harris for his construction of a Texas clock tower.

If you would like to be notified of future ornamental turning seminars, contact Ted Crom, Rt 2, Box 212, Hawthorne FL, 32640 (Telephone: 352/475-1609).

—William Robertson, Kansas City, MO, and Jon Sauer, Daly City, CA

Turnings and Plexiglas chucks, above, by Richard Miller (Tucson, AZ). At right, Bill Robertson (Kansas City, MO) examines a miniature turret lathe.

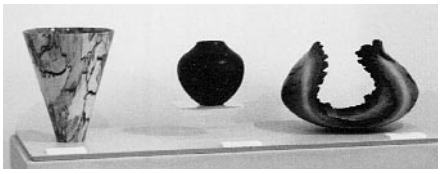
LOCAL ARTS CENTER STAGES NATIONAL SHOW

"6 TURNING 7," AT THE BOARMAN Arts Center in Martinsburg, WV, last April and May was a visual feast, with seven works each by six diverse turners from all over the country: Virginia Dotson (AZ), Todd Hoyer (AZ), Dennis Mueller (PA), Merryll Saylan (CA), Geoffrey Wilkes (WV), and myself.

Geoffrey, who curated this invitational show, began conceiving it in early 1995. As a member of the Boarman's gallery committee, Geoff had helped set up many mixed media shows. This would be the Boarman's first group woodturning show. He wanted an exhibit that evidenced the wonderful breadth of contemporary woodturning to local people.

The opening reception drew an enthusiastic audience, full of questions about woodturning, about how particular pieces were made, and even about their meaning or the motivation behind them. *The Journal*, Martinsburg's local newspaper, devoted a third of a page to the exhibit in its Lifestyle section. And the state's National Public Radio station interviewed Geoff for local broadcast. In all, the show was one of the most popular in recent memory, with some 500 people visiting.

Thanks to conferences and exhibitions he has attended, Geoffrey has been able to meet many of the turners whose work he admires, even though he's been turning and showing work himself for only four years. His tastes, reflected in this show, encompass a wide range, from open- and closed-form vessels to turned sculpture and the application of unique surface treatments. Geoffrey wanted to feature established and known turners. "I felt a lot of personal responsibility for this show," he said. "I was leery, approaching people who I respect highly, asking them to send seven pieces to a small, out-of-the-way community arts center." Geoffrey was clear that we could not expect much in the way of sales. Yet everyone he called accepted the invitation.



Last spring the Boarman Arts Center in Martinsburg, WV, staged "6 Turning 7," featuring seven pieces from each of six woodturners.

The show's long lead time was necessary to prepare a grant application to the West Virginia Commission on the Arts. Their funds from the National Endowment for the Arts were matched by local firms—Robert Fierro Co., Inc, and Emery Trucking, Inc. Among the expenses covered was a two-fold brochure in black and white with a pictured piece by each turner.

Geoffrey says that putting something like this together begins by getting involved with your local arts center. "I'm not really a joining kind of guy," he says. But he answered a membership drive by the Boarman, and then found himself volunteering to organize shows. "It takes a lot of time," he said, "It was two years after I began working with the Boarman before this show came about.…But it's very important to understand and to communicate that art is not just something that hangs on walls. Turning has opened my eyes to art."

Given how strongly people responded to this show, woodturning and art centers might both benefit from the partnership.

—Phil F. Brown, Bowie, MD

Photos: Geoffrey Wilkes

EDITOR'S NOTE: *I need to take just a moment here to thank everyone who has contributed to "Turners' Tips" over the past few years. Not everyone has received a personal thank you, but they should have. I am somewhat organizationally challenged and never seem to get out all the thank-yous that I should. Please know that we all greatly appreciate the efforts of those who send in tips to this column.*

The tip that follows was one that made me sit up and pay attention. A few months ago, my heart started skipping a beat. I passed a stress test and was learning to live with the skip. Since reading David's tip, I am very careful with super glue, and the skips have disappeared. I can't be certain that there is a causal effect here, but I'm not willing to take that chance. —*Robert Rosand, Box 30, Bloomsburg, PA 17815*

But I didn't inhale...

Few people talk about the hazards of using super glue beyond the danger of getting stuck when you don't want to. But they are significant and should not be overlooked, especially when using the accelerator and within an enclosed work area. Continuous or prolonged inhalation of even a minimum of fumes produced by super glue—including cutting through a hardened glue joint—can cause wildly irregular heartbeat, dizziness, extreme irritability, even lethargy. Ventilate your work area and don't sniff the smoke!

—David Ellsworth, Quakertown, PA

Peanuts substitute

If you need to ship fragile turned pieces by mail or UPS, you have the best recyclable excelsior right in your own shop. When you are turning off those big, wide, long shavings, push them aside to dry for a few days, turning them over occasionally to speed the process. Then pack them in garbage bags until needed. I have never had breakage in a shipment using this biodegradable substitute for styrofoam peanuts. And you give your customer a supply of mulch for their garden.

—Darrell L. Rhudy, Raleigh, NC

Don't look now

Don't throw away your wife's old panty hose! They are excellent for drying green-turned blanks. Just tie a knot after each piece—to keep them separated—and hang them high in your shop. Since heat rises, they dry quickly and evenly; and the clear view makes them easily accessible for your selection. This method gives you a bonus of freeing up valuable shelf space, not to mention the interesting conversation when your woodworking friends stop by!

—O.B. Lacaste, Lafayette, LA

Smooth as milk

To make your lathe tools slide more easily over the tool support on your grinder, double-stick-tape a flat piece of polyethylene from a milk container to the guide.

—Charles Brownold, Davis, CA

Faceplate mass and screws

Besides holding the work, the faceplate transfers the mass of the headstock to the workpiece. Cast aluminum or "pot metal" plates are too lightweight and break down this support, causing vibration when cutting wood. I use either cast iron or steel plates that are a minimum of $1/4$-inch thick ($5/16$-inch to $1/2$-inch thick for large or heavy bowls and vessels) and of as large a diameter as the turning's shape will allow.

The holding strength of faceplate screws used in making bowls and vessels from green wood comes more from their girth than from their length. For 20 years, I've used $1/4$-inch-diameter, #14, self-tapping sheetmetal screws in my faceplate turnings. They have tapered heads, sharp edges, and deep threads. You drive them with a #3 Phillips driver. Many times I have turned pieces upwards of 20 pounds using six screws driven only $5/8$-inch into the workbase: Safety without sacrificing overall height of the finished workpiece. Check your local machine shop or order them through a good hardware store.

When attaching faceplates to green wood with screws, countersink the screw holes on the flat surface, or "face" of the plate. These recessed areas will receive the wood fibers that raise up from the workpiece and, thus, maintain a flush contact between the plate and the wood.

—David Ellsworth, Quakertown, PA

Mounting punky wood

When I want to mount some punky stock on my screw chuck and it's too soft to get a good grip from the threads I just bore a $1/2$-inch hole centered in the stock, then glue in a $1/2$-inch dowel using cyanoacrylate. Now drill a pilot hole for the chuck's screw into this dowel and then thread the stock onto the screw chuck. For large pieces of stock a $3/4$-inch or even 1-inch dowel gives more beef to this setup. You can turn some pretty marginal stuff.

—William G. Kissel, Yankton, SD

Stretch-wrap security

When I reverse-turn my bowls and platters, I turn a jamb chuck to fit the particular turning. To hold the turning securely in place, I use Flat Twine®, a 2-inch-wide clear plastic film that stretches and adheres to itself. I wrap this several times around the turning and jam chuck, pulling it tightly into place. The plastic material does not mar the finish and holds securely. Flat Twine® is available at my local hardware store—650 feet, 2 inches wide, for approximately $5. Use each piece only once.

—Charles Brownold, Davis, CA

"Turning Ten"

Symposium reactions, from near and far

EDITOR'S NOTE: *Reporting on a symposium involving almost a thousand participants, with 43 demonstrators offering some 120 presentations is no simple affair. We had come from New Zealand, France, Australia, England, and Canada, as well as all over the U.S.—from North Carolina (Greensboro included) to Hawaii. And that's just the presenters! Topics ranged from basic cutting techniques to "The New Collector." No one description of such a large and complex event can be wholly accurate or comprehensive. Hence the presentation of multiple perspectives here, each focusing on personal highlights.*

The high point of the 1996 symposium for me was the graciousness that pervaded most interactions, whether between demonstrators and audience, turners making or renewing friends, or the general public who came in to see the two symposium exhibitions and the turners who were delighted to satisfy their open curiosities. People were particularly accommodating of the photographic and video work being done, and I thank them. Some of what I saw appears on these pages; look for the video highlights of "Turning Ten" in December.

At ground zero

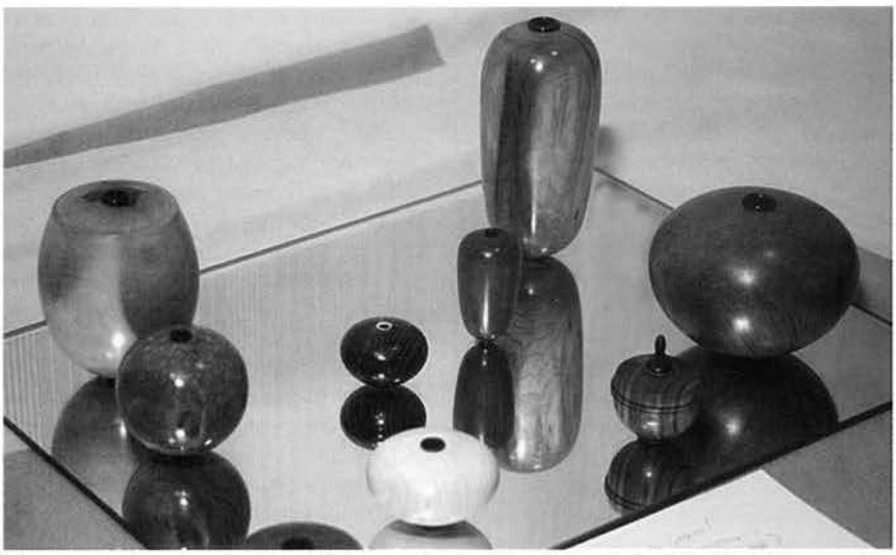
An old axiom holds that the seeds of constructive change and accomplishment within an organization almost always begin at the grass roots. That helps explain why AAW's phenomenal decade of growth and accomplishment can be credited directly to the dedication and innovation of it's members at the local level. The success of our tenth anniversary symposium is just such a story.

October 1994, Gatlinburg, TN: Hundreds of woodturners had gathered at Arrowmont to pay tribute to the legendary Rude Osolnik. Former AAW board member Dave Hout found himself in the midst of a group of local turners discussing the difficulty finding suitable sites for national symposia. It was then that David Snodgrass of Asheboro, NC, suggested we look seriously at holding our 1996 symposium at the sprawling Koury convention center/hotel complex in Greensboro. The rest, as they say, is history.

The AAW board knew that a transition from the tree-lined university campuses that had hosted our symposia in recent years might be unsettling, but the steady growth in both membership and symposia attendance virtually demanded it.

From the beginning, the Koury Center seemed a good fit. It offered plenty of breakout rooms for demonstrations, adequate space for the trade show, easy access through a loading dock, a huge banquet hall, a cavernous space for the Instant Gallery, and all the sleeping rooms we could possibly fill.

But as good as the facility was, it was clear that without the support, encouragement, and vigorous involvement of area AAW chapters and their members, the symposium could still be a major flop. To the gratification of everyone involved,



Elegant and magical tricks of the trade: At left, Marc Blake's hollow forms incorporate a rim of contrasting wood, shaped in cross section like a mushroom and applied after the form is hollowed through the larger opening. At right, Vic Wood finishes applying the wooden clamps that hold the halves of his hollow form together, now that he has inserted a coin inside them larger than the opening the finished piece, with its invisible glue joint, will have.

Photos, except where noted: Rick Mastelli

First-shows and show-offs: At left, sixteen-year-old Remy Verchot, from Digne, France, was given a rotation to demonstrate approaches to green-wood bowl-turning he has learned as a student of Jean-François Escoulen (see pages 16 and 40). Here he uses a *bedan*, which is shaped like a mortising chisel and is used alternately bevel up (for heavy cuts) and bevel down (for fine). At right Frank Sudol tries out the new Oneway lathe available at the trade show, keeping cleanup to a minimum.

AAW members in North Carolina and surrounding states were enthusiastic and eager to get started.

Among those who immediately jumped in with both feet were **Rhodes Batson,** who was a key organizer from start to finish but was most visible as chair of the chapter exhibition room and the "Tops for Tots" program; **Bill Johnston,** who chaired the Instant Gallery committee and worked for months to sign up dozens of volunteers; **Jack Stewart** and **Bob Tillitt,** co-chairs of the machinery committee who gave many days of their time prior to the symposium, and virtually all of their time during the symposium ensuring that things went smoothly; **Roger Austin,** who set up the World Wide Web site, organized door prizes, and was a key coordinator in many areas; **Dick Nielsen,** who took on the difficult job of organizing room assistants for demonstrators; **Betty Bell,** who worked non-stop for two days coordinating the registration packets and name tags; **Roy Fisher,** who tackled the tough task of coordinating cleanup in the rotation rooms; **Don Olsen,** who did a great job as head of the auction committee; **David Yeatts,** who served as chairman of the best symposium trade show the AAW has ever had; and **Bob Fisher,** who chaired the security committee and helped in dozens of other ways.

Of course, there was an army of dedicated volunteers, working with these chairpeople, who descended on the Koury Center and faithfully carried out their assignments. A list of names appears on the President's Page. As always, the national symposium was a huge team effort that called for a lot of perseverance and sacrifice from AAW members at the grass roots.

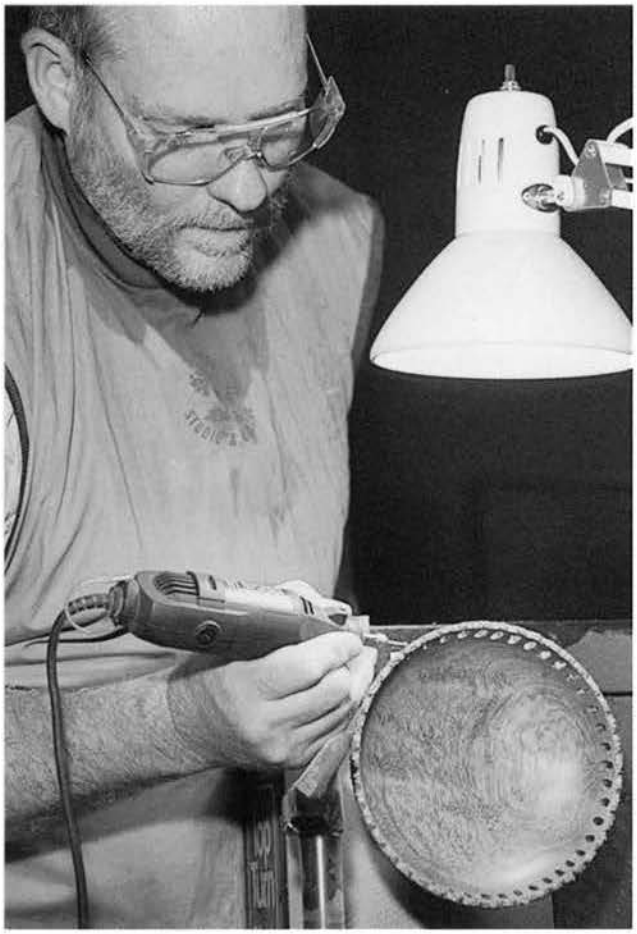
As on-site coordinator for this tenth anniversary symposium, I was in a unique position to witness the sequence of events that makes everything fall into place. It helps to have experienced leadership, and this year it was our good fortune that Vice President **Nick Cook** was serving as conference chair. Nick began more than a year ago expanding and refining the valuable symposium handbook that former board member Bonnie Klein had first created. At the initial conference planning meeting, Nick was able to give local organizers a detailed summary of everything the symposium required and a chronological check list. Nick has put the manual on computer so that future coordinators will simply plug in the relevant data for the symposium they are planning.

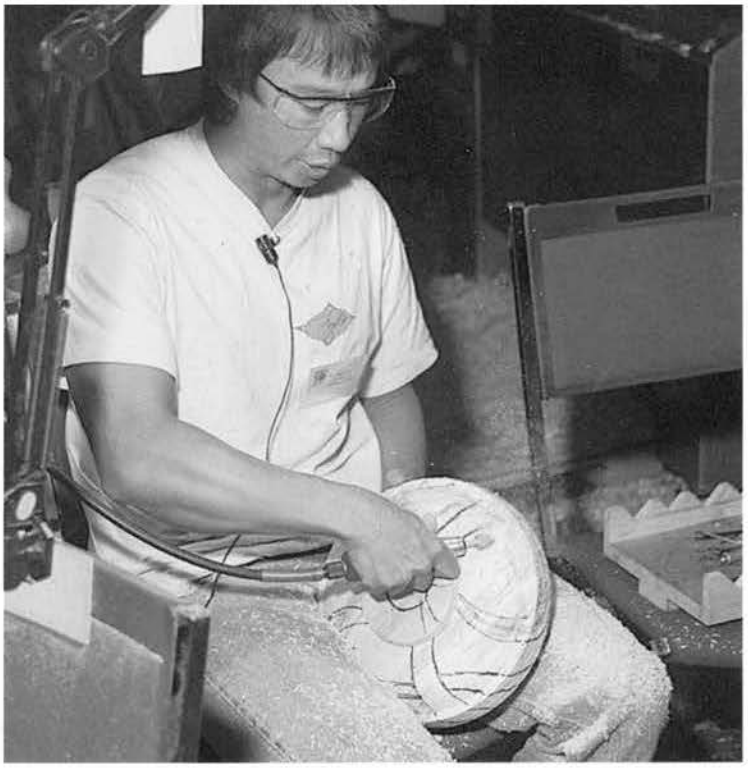
A highlight for the symposium for me was the "Growth through Sharing" show which I helped coordinate here in Greensboro, but which came about largely through the creative vision and organizational efforts of **Stoney Lamar** and **Rick Mastelli.** To be part of such a well-received major exhibition enhanced my own understanding and appreciation of turned art. As with the symposium overall, it was wonderful watching so many little pieces come together into such an impressive representation of the state of our field and the talent, enthusiasm, care, and cooperation that has made it grow so far, so fast. I am very proud to be a turner. Special thanks to **Otto Gotzsche** and **Wesley Adams,** who donated days of their time building and painting pedestals and assisting with the show set-up.

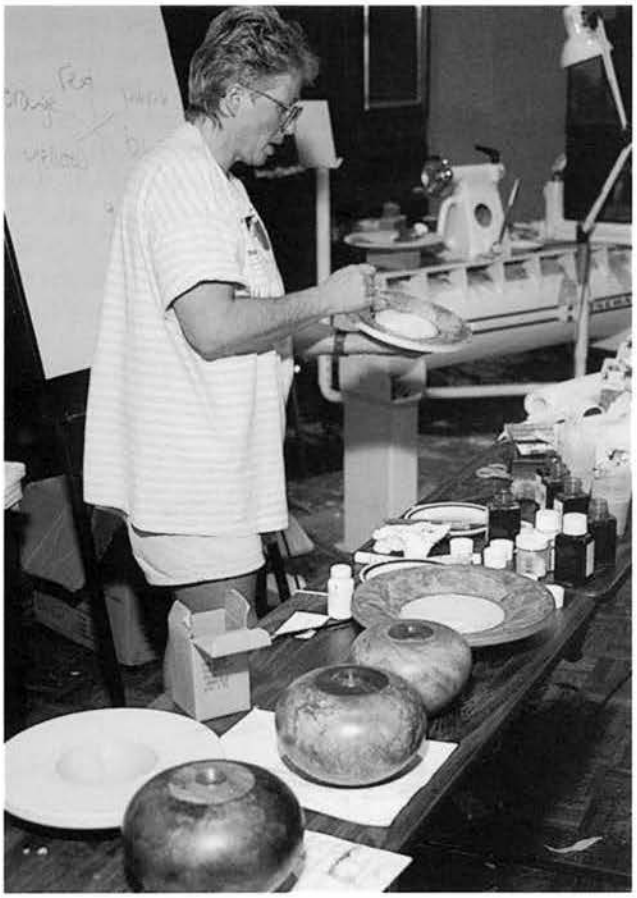
—Phil Pratt, Greensboro, NC

Pumped and growing

This would be my first conference since 1986 that I have not held a responsible roll, either as a board member, demonstrator or speaker. Thus, I found myself in the unique position of wandering the halls like everyone else, schedule in hand, wondering







Surface design and decoration was a prominent topic at "Turning Ten." Upper left: Clead Christiansen creates a lace-edged rim, using a Dremel rotary tool fit with a ball cutter to texture perforations drilled previously. This figured bubinga bowl later sold at the auction for $300. Upper right, Michael Lee uses a 1/5-HP Dremel fit with a carbide burr to rough out the sinewy tentacles he has sketched to surround a bowl blank. The cutter is an Aluma burr by Atrax, available from MSC Industrial Supply at 800/645-7270. Lower right, Michael Peterson rubs color into a carved bowl blank using all kinds of dyes, including mercurochrome and copper pigment, to achieve a weathered patina. Lower left, Gael Montgomery demonstrates decorating with bright acrylic paints and vegetable dyes, blending the colors with lots of water.

who's demonstration to see next and if I'd make it on time. I did, and comfortably so. I also made the occasional wrong turn in the vast hotel facilities, but it didn't matter. Wherever I went, people were moving at an unhurried pace, including many in wheel chairs who have never had the opportunity to attend a conference before. What a delight to see.

The core of the conference layout was the trade show that was located on the ground floor. This was surrounded by the demonstration rooms and auditoriums, restaurants, stores, swimming pools, and pubs. An easy escalator ride up two floors brought us to the Instant Gallery. As expected, the objects on view were impressive in both concept and quality, but also beautifully displayed and enormous in number.

Of course, there has always been the question of whether these events should be held on university campus facilities or at conference centers—expense being the primary issue, atmosphere second. So I spoke with many turners on this subject with the result that it's simply no longer an issue, particularly as our numbers continue to grow. Other turners might have come if we'd been on a college campus, but they would have been overwhelmed by confusion, fatigue, and the inability to see what they came for. Besides, the other 948 did come.

As a first time, one-hundred-percent participant, I was thrilled to have the opportunity to be a student again...to sit through an entire presentation without distraction...to observe the free exchange between demonstrators and viewers, including the occasional drama and embarrassment of a cut gone wrong...to spend more than thirty seconds talking with someone I'd never met before...to feel the mix of the skilled and the unskilled and how easily they drew from one another in their search for that inspirational spark that would carry them a step beyond.

In a phrase, "likes attract, and diversity enhances growth." In a word, people were "pumped."

One of my personal highlights was to attend rotations that featured turners who were first-time demonstrators at an AAW conference—like **John Mascoll** from Florida and **Bradley Moss,** who flew in from Tasmania. Being a first-timer at anything is tough. Trying to communicate one's skills in an effective and meaningful manner requires great concentration, especially at a national event where anticipation and anxiety always seem to weigh heavy on the mind. So it was thrilling to see how each presenter accepted the challenge of doing what they most enjoyed doing, and how their efforts were rewarded within this share-caring environment. Where but in a truly "safe space" does one grow and learn so much through the process of giving?

—David Ellsworth, Quakertown, PA

Top this!

I don't know if I can express how enjoyable it was for me and my wife, Susan, demonstrating at this year's symposium. Susan was overwhelmed with all of the interest in her painting of my ornaments. She thought she could hide in the back of my demonstration room at her little worktable. Little did she suspect the interest and tenacity of woodturners. Everyone involved did a fantastic job and should be congratulated. Without exception (well maybe one) all of the people I met were courteous and helpful and contagiously interested.

One of the many high spots for me was meeting in person a number of people that I have talked to on the internet. None of us "look" like we do on the computer. I was sorry that I didn't have more time to talk to them in person.

As a demonstrator I kept very busy showing people how I turn and thoroughly enjoyed it. After each session I was swamped with questions and comments, and I rapidly ran out of handouts. My room assistants were always available, and the chips and mess magically disappeared after each session. Thanks, guys! When I needed to move my equipment to the first floor for my "duet" with Rodger Jacobs, I received assistance from total strangers just eager to help. Moving out, for me, was easier than moving into the facility, and I was packed up within an hour. I'm sure that there are things that needed improvement—there always are—but by and large it was a wonderful effort on the part of all involved.

And the trade show was great, too! Of course I purchased all sorts of tools and wood that I didn't need but somehow couldn't live without at the moment. It was impressive the generosity of some of the trade show exhibitors. I purchased two small tools from one exhibitor and was given a third. I found everyone willing to share information and sources.

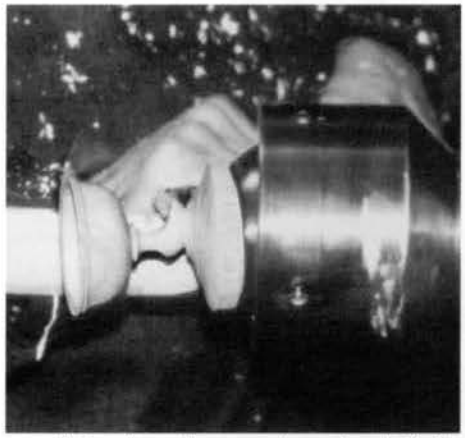
This community of woodturners has something about it that I have not found with many other groups or associations, and I value it and all of you very highly!

—Robert Rosand, Bloomsburg, PA

No bad choices, only hard ones

Because I was asked, as a relatively new turner and a symposium first-timer, to contribute to this review, I approached the symposium differently than I might have otherwise. I felt a need to experience a wide variety of the opportunities presented, rather than concentrate on areas of personal interest. I'm glad I did, for it forced me into rewarding situations I would otherwise have missed.

If I had to summarize my symposium experience in two words, they would be "wonderful frustration." It was like being a kid in a candy store


Off-center turning demos ranged from the traditional to the avant garde: At left, veteran teacher and architectural turner Myron Curtis, of Virginia Beach, VA, explains how he does production runs of cabriole legs with only three tools. Center, Jean-François Escoulen's ball-and-socket cup chuck allows turning pieces such as the one pictured at right (and on page 40).

with limited funds. Each time-slot provided many presentations that I wanted to attend, partly due to their content and partly to their presenter. In order to sample as many flavors as possible, I jumped around during a couple of rotations, sacrificing depth for breadth. Most presentations, however, required the entire session to obtain their full benefit.

Have you ever been hungry for something but didn't know what it was? For the three days of the symposium, I felt like a man who had discovered that for which he had long hungered. Yet, as much as I consumed of technique, design, surface treatment, tools, and even the philosophy and psychology of turning, I kept thinking about all the other presentations I was missing. It was really very frustrating. But, as with the candy store, there were no bad choices, only hard ones.

All the sessions I attended were interesting, useful, and well presented. Some elements of each answered specific personal needs or opened intriguing possibilities.

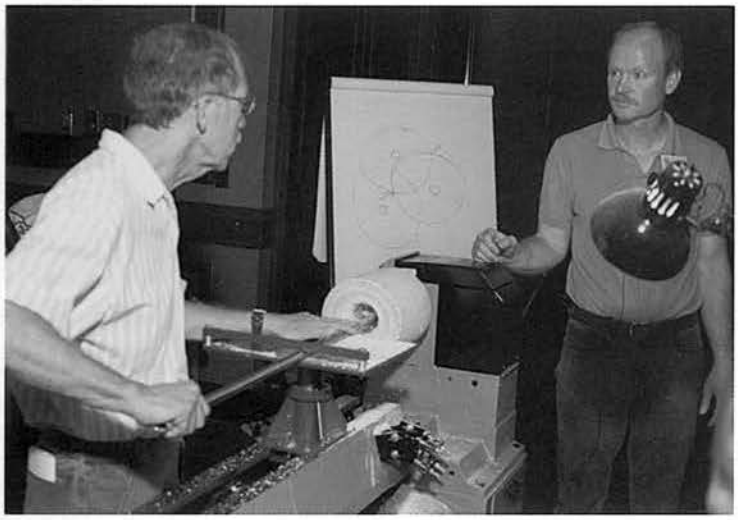
Several sessions, such as the first of **Frank Cummings** two, stand out in their entirety. It began with a close-up video of Frank's work—some of the most incredibly beautiful turnings I have ever seen. They were more than turnings, of course, with their delicately undulating carved elements and inclusions of other materials. The artistry of his pieces helped me to appreciate the multi-media aspects of much of the turning-based work currently being done. He then went on to present the interesting results of his AAW membership survey that dealt with topics ranging from our average age and woodturning experience (58 years and 30 years, respectively) to our needs and goals and what we do with our finished turnings. No less interesting was the subsequent discussion of recent developments and directions in woodturning, laced with Frank's personal history and philosophy. I don't agree with everything he said, and it was obvious that I was not alone, but I have to admit Frank's ability to get the old gray matter churning is equal to his artistry. I badly wanted to stay for his second presentation, but diversity, after all, was one of my goals.

Two other sessions warrant mention. The most valuable, from a learning standpoint, was a well-thought-out discussion/demonstration of cutting dynamics by **Lyle Jamieson.** Despite some facility problems, Lyle effectively communicated his understanding of why catches occur and how to avoid them. He also dealt with other aspects of tool handling, all of which will stand me in good stead at the lathe. Because of the room layout, it was nearly impossible to see his tool work, and he had to rely heavily on illustrations. This session would have benefitted greatly from video monitor coverage. (The smallest rooms did not have it.) In a couple of sessions the presenter spent considerable time mounting and shaping a blank before he could get on with the subject at hand. In this one, the blank was even too large for the lathe. The half hour Lyle spent getting to where he should have been at the beginning was frustrating for everyone. Ideally, turning blanks would be on-hand to serve predetermined needs. Alternatively, there would be a larger number and wider variety of blanks, some already roughed out.

The third session of note is one that I will probably never use in my own turning but was so interestingly and personably presented that I will long remember it: **Harvey Helmke's** well rounded treatment of lace bobbins, the traditional aspects of their turning, and his experience with the many bobbins he has turned and the lace makers that use them.

I was overwhelmed by the turnings displayed in the Instant Gallery. The beauty, design, and workmanship of the pieces spoke eloquently of the talent and creativity of their makers. I almost said turners, but that would not be wholly accurate. The majority of the pieces displayed were what anyone would describe as "woodturnings." Others, although turning was obviously or not so obviously involved in their creation, were more than that. I am at a point where I am enamored of the possibilities of the turned form and the beauty of well finished but unadorned wood, and have questioned

Photo center: Terry Martin, from the archives of the Wood Turning Center



It's the difference between point- and plane-contact. Hugh McKay (on the right in the photo at left) gave participants a chance to try his foolproof deep-hollowing rig. The lathe-bed-mounted platform supports the tool allowing effortless movement in only one plane. The handle, fixed in line with the cutter, keeps the tool from rotating in the cut.

how and whether some of the pieces I have read about and seen in photographs fit into the field of woodturning. Seeing them in the flesh, as it were, has given me a greater appreciation for the pieces as a natural extension of woodturning artistry and, perhaps even more importantly, as a means of expressing an expansive creativity. I repeatedly returned to the gallery but never had enough time for more than a cursory examination of its incredible array. More wonderful frustration.

One of my most pleasant discoveries was the opportunity to spend time with turners previously known to me only through their writings, videotapes, turnings, and reputation. Their experience and knowledge were matched by a generous willingness to share those attributes with even a bumbling greenhorn like me. I will treasure conversations over a cup of coffee or beside a table in the gallery with turners whose names and skill have generated within me, I admit, a degree of reverence and awe. Even a brief and chance encounter with **Rude Osolnik** resulted in an invitation to visit his shop and directions on how to make the necessary connections. And it was not just the pros. I have seldom met a group of people as genial and helpful as the woodturners attending the symposium. The associations I made, as fleeting as they were, constituted a memorable facet of the "Turning Ten" experience.

One cannot discuss the symposium without reference to an element that, while not a high point in itself, contributed mightily to those that were. I refer to the work done by those involved with the planning, organization, and execution that enabled the symposium to flow smoothly and be so effective. Hats off (even the wooden ones) to those involved. In a related vein, I heard many comments, with which I agree, that the facilities added considerably to the enjoyment and ease of participation in the many elements of the symposium.

POSTSCRIPT: To avoid undue influence, I waited until I had written my own review before re-reading the reviews of last year's symposium in the September 1995 issue of this journal, which I had not looked at since receiving the issue. The similarities are remarkable, right down to the candy store analogy. (I bought some candy too.) I guess that testifies to the common and very positive way participants respond to the symposium. It is truly a marvelous experience. If you have not attended one (or even if you have), make plans to be in San Antonio next July. Life is too short not to.

—Alan Hildebrand, Cincinnati, OH

Two exhibitions

Michael Brolly, Jean-François Escoulen, Hugh McKay and myself were privileged to have been selected for the International Turning Exchange organized by the Wood Turning Center. Among the activities for the group was participation in Greensboro's "Turning Ten." As first-timers at an AAW symposium, we saw both the largest-ever event and the landmark "Growth through Sharing" exhibition held to celebrate this tenth anniversary.

In the week before the symposium we had seen more quality turning than any of us had previously seen. We visited the Lindquist retrospective at the Renwick Museum in Washington (where we also saw the excellent permanent collection), the collection of the Wood Turning Center in Philadelphia, and the extraordinary collections of the Kaye, Bresler, and Mason families. In addition we visited the Sansar and Creations galleries and the Winterthur museum. If would be fair to say that we had absorbed a major part of the body of work of contemporary North American woodturning.

At the symposium we were treated to two more feasts of turning that compared favorably with all we had seen—the Instant Gallery at the Koury Center and the "Growth through Sharing" exhibition at nearby Guilford College Art Gallery. These two showcases were a fascinating exercise in contrast. On the one hand we had the hundreds and hundreds of pieces in the Instant Gallery which, because of time constraints and sheer numbers, were displayed like a huge bazaar. On the other,

Two of several hundred-foot-long tables at "Turning Ten's" Instant Gallery. Some 680 pieces were on display. (For more, see the back cover.)

"Growth through Sharing" gave us a selected number of pieces displayed in a well-lit gallery environment.

At the Instant Gallery the quality was remarkably high. It was extraordinary seeing so many pieces in one place, but the combination of variety and high quality was the real surprise. At first you could have been forgiven for thinking that the work had been juried. In fact, Michael Brolly commented that it had—by the simple expedient of peer pressure. Only a more leisurely viewing revealed that there were lesser pieces, and even they would probably have been considered of a very high standard a few years ago.

If the Instant Gallery is intended for up-and-coming turners to have their pieces shown with name turners, then it is doing its job very well. The unknowns hold their own, while the knowns are yet capable of surprises that inspire. During the banquet held on the last night, slides of the work from the 1985 "Vision and Concept " show were flashed on a screen above the diners' heads. It was hard not to reflect that, no matter how innovative and appreciated many of those pieces were when they were made, by comparison with the work on display upstairs, they often seemed clunky and ill-conceived. It was a clear and pertinent indication of the major progress that has been made over a relatively short period. Ten years is not very long in the development of a new art form, but those pioneers set us on a clear path that still inspires.

The "Growth through Sharing" show was a different exercise in selection by peers. The committee chose fifteen turners who have "challenged, inspired, and/or directed others." They were asked to select two turners apiece representing "the best and most promising of what's new in our field." This selection process—"in many hands," as the catalog introduction points out—was one of the most interesting aspects of the exhibition. Did it give the show greater depth because it accessed more work? Or did the exhibition lack a cohesive standard that might have come from a single curator or a smaller jury.

At the opening Rick Mastelli, one of the committee who selected the "mentors," commented, "It's a lot better than I thought it would be. I've been looking at this show for months in photographs, and my first reaction on seeing the real pieces is shock at the differences in scale. Pieces are always much smaller or larger than I envision them, no matter if you read their dimensions. Their real presence is always a surprise."

Michael Brolly observed, "This show pushes the envelope in a lot of different directions. It opened up to a lot of people who were unknown, and it's exposing the work to a lot of people from the conference."

Certainly the exhibitors included lesser-known turners who might not have been included by a jury more concerned with the micro politics of the turning world. There was also a fair number of turners from countries other than the U.S.—Wales, England, New Zealand, Germany, Australia, Canada—not a bad roll-call for contemporary turning.

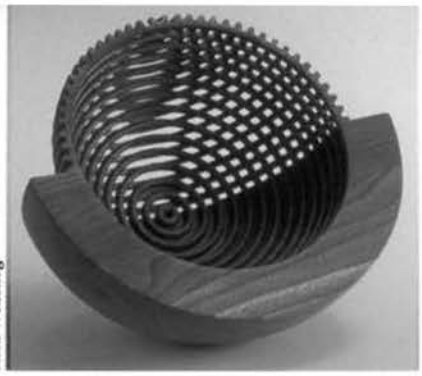
So in a landmark exhibition representing the best of what's new, how well do these pieces help us understand the state of the art? Clearly some of the works were not made for this show, but were rather the best these turners were making when invited to participate. Such trademark work is perhaps not so exciting in an exhibition celebrating growth.

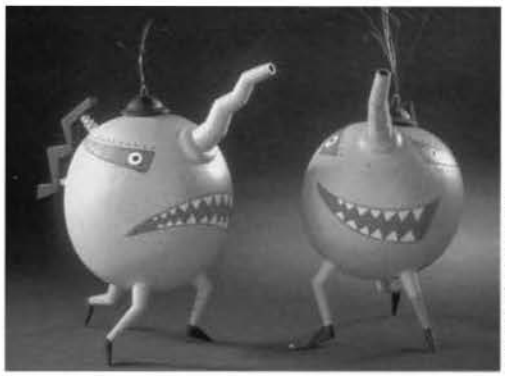
Other pieces were more reflective of the manipulative turning that has moved to the fore during these past ten years, with an emphasis on carving, coloring, texturing, and the inclusion of other materials—an interest also apparent in the Instant Gallery. **Steve Loar's** "Homage to Stephen Hogbin" is a case in point that manages to pay tribute to one of the early masters of innovation at the same time pushing the boundaries of current practice.

There are pieces of technical virtuosity that set standards good enough for the next ten years. **Hans Weissflog's** "Rocking Bowl" includes the meticulous pierced work he is famous for, but also manages to have a weight and substance that is different from most of his work.

The carving on some pieces is an end in itself, while on others it serves to enhance simple vessel forms. The incised carving on "Cherry Bowl," by **Alan Stirt,** has a wonderful softness. The mellow interior is highlighted by the soft exterior curves with sparkling, overlapping, spiky patterns. Equally, the untitled piece by **Clay Foster** looks like a massive egg with coruscating incised patterns. It is a superb example of the vessel-maker's art.

Of the more heavily carved works, one of the most talked-about was "Hapuku II" by **Rolly Munro.** ("Ha-


Hans Weissflog


Grant Kernan, AK Photos


David Haas

From the "Growth through Sharing" show, clockwise from upper left: Hans Weissflog's "Rocking Bowl," Michael Hosaluk's "I'm a Little Teapot," Steve Loar's "Blade Runner, Homage to Stephen Hogbin," Ray Key's "Crotch Burr Elm Quartet Bowl," David Sengel's "Corvus ossifragus," and Betty Scarpino's "Stepping Out of Line."


Judy Ditmer


Michael Stede


Tony Boase

puku I," pictured in the catalog and on the back cover of last June's *American Woodturner,* had a fatal fall before the show and was substituted.) It has a living quality, with it spiraling orifice enhanced by swirling inlays of metal. "Landscape Vessel," by **Michael Peterson** has a similar breathing, organic quality that is impossible to obtain straight off the lathe.

There are turners here who extend the horizons of turnery and who will be remembered ten years from now as the innovators. **Michael Hosaluk** has made a reputation for himself by pushing the limits, and he hasn't disappointed this time. It would be tempting to call his teapots whimsical, but that is too gentle a word. They are demonic, cheeky, confronting, and absolutely wonderful. **David Sengel's** "Corvus ossifragus" is another masterly example of his blending of classic turning with the sculptor's art. For the techno-turners there was plenty to discuss in **Ray Key's** "Crotch Burr Elm Quarter Bowl." Were all of the bowls turned? were they carved? We heard a lot of debate on this point. (Ray later explained that only the largest bowl form was turned; the rest were carved out.)

A quick survey of those at the opening showed that one of the pieces most admired was "Stepping Out of Line," by **Betty Scarpino.** Turned, bleached, carved, ebonized, painted, sculpted, and textured, it best represented the mood of the show. Interestingly, it was chosen for the cover of the catalog, perhaps indicating that the committee was in accord with the on-the-spot scuttlebutt.

It was a pleasure to watch the public listening to **Michael Brolly** explain his piece. With the title "Thinking of my Mother-in-Law Marianne and Those Magnificent Mahogany Breasts," it was inevitable there would be a certain amount of interest, but the humor, technical virtuosity, and innovative design guaranteed it was both one of the most popular and challenging pieces. Michael was animated, having a good time; his audience were delighted with the chance to hear from the artist about the how and why of it all.

Perhaps this is how the AAW events are different from other woodturning events. People get to meet the makers, both the famous and the wannabees, and put personalities and ideas together with pieces. About the success of the two exhibitions, there can be no doubt. As Hugh McKay pointed out, "It's the first time I've ever had to wait in line to see a woodturning show." Seven hundred of us at the show's opening means something!

—Terry Martin, Brisbane, Australia

Bowls from Piñon Pine

Don't assume anything. Explore!

BOB CLANCY

"Hey, Dad, do you want to turn this?" asked my young son, presenting me with a piece of piñon pine. Pine did not capture my fancy, but, to please him, I felt obliged at least to give it a proper inspection. It did show a few promising wormholes, and had a nice band of blue stain around the perimeter. "Oh, thank you," I replied, setting the piece aside for later exploration.

Thus went my introduction to piñon (pronounced *PIN-yon* or *PEEN-yone*). This tree is very common in the Southwest, and is the same tree that furnishes us with crops of tasty nuts every three years or so. But most of the specimens around our house are pretty spindly, sappy and (I thought) less than ideal for turning material. I hadn't even considered working the stuff, being attracted mostly by the ornamental trees from nearby Albuquerque.

How wrong I was! (Woodturning rule #37: Don't assume anything. Explore.) Since that time, my primary wood has been piñon. It's rather hard (for a pine), and has very closely spaced growth rings; I counted 140 rings in a specimen 7 inches in diameter. It is not hard to find such trees destined for the firewood pile; in the rampant development in the mountains around Albuquerque, such trees are being cut daily.

The wood works well, is uniform, and has a remarkable resistance to splitting, warping, or popping out its knots. I favor a rather plain piece of log, free of large knots. I attempt to make simple bowls, of basically pleasing shape, with a little interest added by decorative bands and carving.

For roughing out, I prefer a pin chuck, which is one of the possible setups with the English Precision Chuck (which was thrown in when I bought my lathe). I drill a 1-inch hole in the end of the blank that will be the top of the bowl. The chuck is a 1-inch-diameter by 2-inch-long cylinder with a flat ground on it. In this flat goes a $1/8$-inch pin which, when the blank is rotated, is drawn to the side and jams tight. This is a fairly secure mounting, but with the tailstock drawn up for extra support, there is no chance of it coming loose.

While roughing out the shape, I turn a small foot for mounting in a Nova or Stronghold chuck. Note that the top-center of the bowl is precisely located by the hole for the pin chuck, and the bottom-center is located by the small hole made by the tailstock's live center. This is handy throughout the turning process, and minimizes the work of getting the piece centered. I turn the foot of the bowl to the diameter that looks right, and then check with a go/no–go gauge (see "Turners' Tips," December 1995) to make sure it will fit the chuck. I try to make a sharp, flat shoulder where the chuck jaws will abut; this makes mounting the piece straight much easier.

Once the outside shape is well defined, I swap chucks, turn the bowl around, and loosely mount it in the chuck. Then, for larger bowls, I pull the tailstock up once again. The large cone (on a Nova live center) fits well into the 1-inch hole in the top of the bowl, and centers it precisely. I tighten the chuck and begin hollowing.

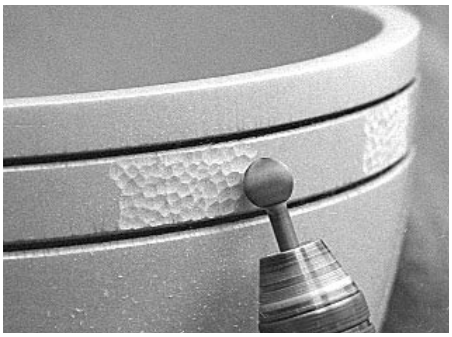
For smaller bowls, it's straightforward: I use a $1/4$- or $3/8$-inch bowl gouge. For bowls large enough to "cone out," I use a Stewart Slicer

Left, a piñon pine tree, estimated to be 150 to 200 years old. Above center, detail of bowl bottom, showing author's signature texturing. Above right, his finished bowls, each with a scorched and textured decorative band.

Clancy uses a pin chuck, left, to mount the blank and shapes the outside to include a tenon for a scroll chuck, above. Once remounted, right, a Stewart Slicer removes most of the interior.

Cutting the bottom. Note where the unfinished bottom meets the finished outside. The oil/varnish finish makes blending easy.

Texturing the bottom using a Dremel fit with a small circular blade. Note the arc produced by touching the surface with the blade at an angle.



Texturing the band between the scorch lines using a ball cutter, which leaves a hammered-metal look. The circular blade leaves a sharp-edged pattern.

tool and remove the center, in order to make a smaller bowl with the cone that's removed. (Note that this smaller blank still has the hole for the pin chuck; it's very easy to pop it back on the chuck and shape the outside without dealing with centers).

Once the cone is removed, I withdraw the tailstock and finish hollowing. I turn the wood as green as I can get it, and leave the wall thickness a little less than the standard 1 inch per 10 inches of diameter. Turning this relatively stable wood with the pith centered make this acceptable.

I've found it difficult to consistently and conveniently dry batches of bowls in our dry and variable climate. The best method I've found is to fill a 50-pound bird seed bag with four to ten bowls, seal the end with clothespins, and put it on the shelf. The bags are three-ply paper, and I get them from a local "nature store." The bags let the moisture escape at (generally) just the right rate; if I have an especially nice piece of wood, I may bag it in a paper grocery sack, and then put it in the seed bag.

After three weeks to two months of drying, the bowl is ready for finish-turning. I remount it in the chuck, and true the outside. I prefer the $1/4$-inch bowl gouge, ground to a shallow angle, for this. When possible, I power-sand; after power-sanding, hand-sanding seems excruciatingly slow. I sand to 220 grit (starting at 80 or 100) then cut grooves near the rim of the bowl with a skew. I make these grooves a bit larger than a piano wire. Then I finish-sand to 400 or 600 grit, and I accent the grooves: With the lathe on a high speed, a wire laid over the top of the bowl (not all around it!) produces smoke and a neat, dark band in very little time. Sometimes just a couple of bands are enough, but usually I space them apart and texture the area between.

I finish the inside in the same manner, using the $1/4$-inch gouge on the sides, and a $3/8$-inch steeply ground gouge to round the "corner" and do the very bottom. I use Minwax Tung Oil Finish and apply two or three coats over a period of a few days, hitting it with steel wool between coats.

Once the oil/varnish is dry, I finish the bottom. I mount a faceplate with a large disc (made from a piece of 2x12) screwed to it and faced with paper towels held in place with masking tape. I hold the bowl against this, and draw up the tailstock. The marks left from the initial roughing-out almost always center the bowl well enough to cut the foot.

In trying to figure out how to finish the bottom easily and efficiently, I had both a dismal failure and a delightful discovery. I've never liked to deal with bowl bottoms, trying to get the same fine finish on them as on the rest of the bowl. So I thought: since I'm going to carve a textured band at the bowl's rim, why not finish all the bottom except for the nub where the tailstock is holding the bowl against the faceplate, then

carve a little design in the center when all else is done? Well, it didn't turn out to be very efficient (that's the failure), but it did turn out to be fun! It has since become somewhat of a trademark; I have trouble imagining doing a bowl without carving the bottom.

As the photo on page 18 shows, I cut the foot with a band around the very edge for the bowl to rest on, a recessed band inside that for a signature, and an inner circle which will be carved. I sign the bowl, and apply two of three coats of oil. The nub in the center of the foot is still there, and dismounting and remounting the bowl is very easy.

For carving, I use a Dremel Mototool on the lowest speed (though I am starting to experiment with a reciprocating power carver). The first step in carving the foot is removing the nub with an aggressive bit. When the surface is smooth, I lay out the general flow of the pattern, then fill in the area between the sketched lines with a disklike cutter, which resembles a circular saw blade. I texture the whole area not so much with strokes but rather by touching the bit to the surface, producing crescent-shaped cuts that complement the general flow of the pattern.

For the band at the rim, the main bits are a ball cutter and the disc used to carve the bottom. The ball cutter gives a hammered-metal look. The other bit gives a more elongated, sharp-edged pattern. The band may be oiled or not; I prefer the contrast that results if it's left unfinished.

That's it. Though I really enjoy working all different sorts of wood, I feel good about using something native to this area. Using wood destined for the firewood pile is even better—to reveal beauty that otherwise would have gone up in smoke.

Bob Clancy is a part-time turner in Sandia Park, NM.

Bowling-Pin Wood

Uses to spare

RON HAMPTON

Most novice woodturners (myself included) are always looking for beautiful, free wood. It's best if it's free because we waste so much of it in the learning process. And it should be beautiful just in case we get lucky and finish a bowl. But beautiful, free wood can be difficult to find.

Used bowling pins are a wonderful source of free, dried, and beautifully laminated maple. I made a few phone calls to our local bowling alleys and ended up with a truck-full of used bowling pins. Local lanes used to have a difficult time finding places to donate old bowling pins, but not anymore. Our woodturning club has found a real treasure trove in these used pins.

One advantage of bowling-pin wood is that there is no problem with shrinkage, distortion, or checking after turning. It is a beautiful light-colored wood that is very pleasing to the eye. The straight-line laminations create beautiful curved lines as you cut curves into the wood. And yes, the best part is that you can make a mistake, ruin the project, and not see dollar signs floating away. Just pick up another bowling pin and start over. (You might want to pause to consider what went wrong, so that you can improve your technique.)

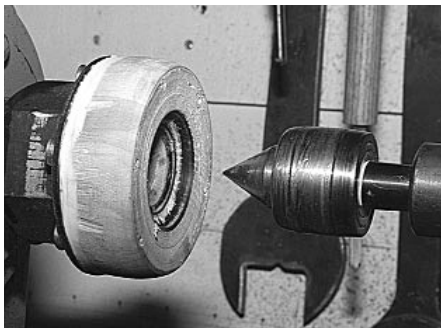
Working with bowling pins requires a few simple preliminaries, different from those for regular wood. Bowling pins are coated with a $^3/_{32}$-inch-thick layer of plastic that should be removed before shaping. To mount the bowling pin, I prefer a a cup drive (made from a bowling pin). The small top of the bowling pin fits into this depression and because only the outside rim of wood comes into contact with the bowling-pin top, this end of the blank is automatically centered.

The bottom of the bowling pin has a $^3/_8$-inch center-hole that is drilled during the manufacturing process. To fit this hole, the tailstock requires a large live-center. Again, this automatically centers the tailstock section of the bowling pin.

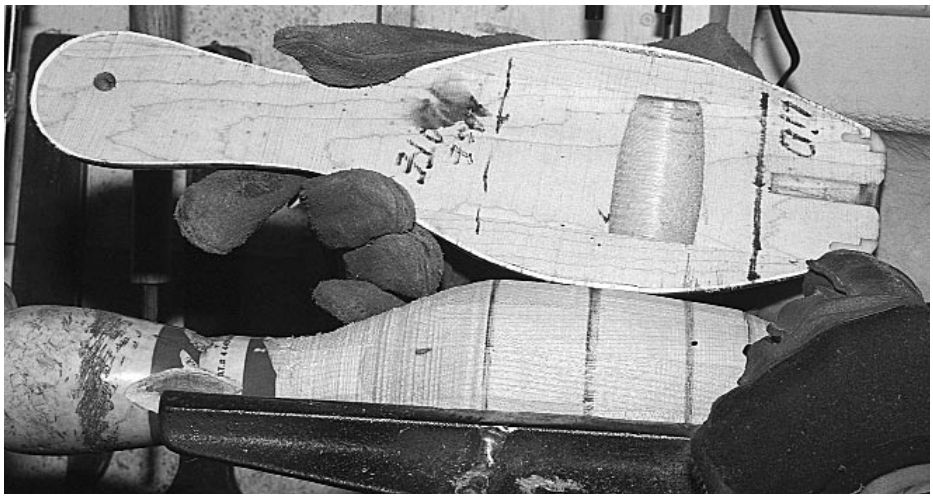
You may use a more conventional mounting between centers. Cut off both ends of the bowling pin, find the centers, and set the bowling pin between the tailstock live center and the headstock spur drive. I find this method a little slower. Also, I never seem to get it perfectly centered and thus loose a little more stock truing up.

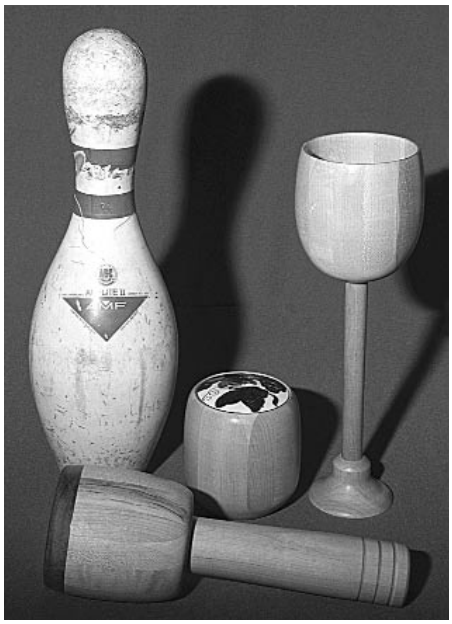
Let's go through a brief check list before you turn on the lathe:

1. Face shield, air filter, and heavy gloves on.
2. Work sober: no drugs or alcohol. You do not want to wake up dead.
3. Make sure the tailstock is tightened down to the ways so that it can not back away from the headstock and release the wood.
4. Tighten the tailstock so that it is applying firm pressure to the headstock.
5. Set the speed of lathe fairly slow until you have gained experience.
6. Make sure the tool rest clears the



Centering a bowling pin is easy: a cup drive and a large live cone center accommodate the bowling pin's round top and drilled bottom.





To ensure that the hollows within the bowling pin don't end up appearing through the sides of a project, the author uses a halved pin, above, to lay out their position on the blank. At right, a mallet, box, and goblet that the author turned from bowling-pin stock. Note the neat lamination lines, which add a decorative effect.

bowling pin and is adjusted to a center line between the headstock and the tailstock. This high toolrest position gives you some protection if you lose the wood.

7. Step aside of the "throw line" in case you lose your wood.
8. Check to make sure your dog is not in the "throw " area. No bowl is worth your dog.
9. Turn on the lathe; make sure it is running safe before starting your work. If it does not sound or feel right, it is not right. Stop and find out what you need to change before going any further. A high-speed flying piece of wood is very dangerous.

Now, you remove the $^{3}/_{32}$ inch of plastic. Any sharp tool will work. I prefer a small bowl gouge because I can get some extremely long plastic shavings when I work the base of the bowling pin. (No, I am not going to tell you how long they are. You would never believe me.)

It is very common here to have a piece of the plastic come loose and flap as it spins. This spinning plastic can really slap your hand on the tool rest. You must wear a heavy welder's glove on this hand, or you'll get to see some of the red stuff that lives inside.

When the plastic is turned off, you need to cut away the damaged wood at the widest part of the bowling pin. This wood is always damaged by the impact of bowling balls.

Bowling pins have two hollow spots in them (see the photo above left). These hollow areas must be taken into consideration as you design your turning. Using a band saw I cut down the center of a bowling pin, (fortuitously) splitting the center of both hollow areas. This gave me a template to lay beside my prepared wood to mark where the hollow areas are. I keep this half of a bowling pin close to my lathe to help me miss the hollow spots.

Turn the wide section of the bowling pin down until the defects are removed and the wood is fairly smooth. Mark the hollow area (or you may get one more turning for the fireplace) and where you want your top and bottom to be.

Now with a sharp parting tool make slow cuts into the top and bottom line. I make two separate cuts so that my cut is about 50 percent wider than the parting tool. I do not get burned wood this way, and my parting tool does not get stuck and thrown downward (not fun). When cutting the bottom for a faceplate to fit on, I like to make it very slightly concave. By doing this I know that the faceplate will seat flat.

At this point, you turn the wood the way you would any other dried wood. I go to 600-grit sandpaper, but the quality of my turnings probably do not justify this level of sanding. I am working on the theory that someday my turnings will be as good as my sanding.

The maple wood works well and takes a beautiful finish. I have been using a mixture of two-thirds Deft and one-third lacquer thinner. I apply three quick coats and buff it off each time with a soft cloth while the lathe is running. This is a very fast technique because the paint brush, with most of its handle cut off, "lives" in the quart jar that holds the finish. You never have to clean your brush or look for it. As a last measure, I apply a coat of floor wax and again buff with a soft rag as the lathe turns. This finish takes only a couple of minutes to apply and works very well on this dried wood.

So have fun (and be careful)! You can gain a lot of experience learning on free wood. Your club might want to have a little competition to see the different items that you can make from bowling pins. I have given each member of our club twenty bowling pins, and we plan to have an instant gallery at our next meeting.

Ron Hampton is a dentist and turner in Texarkana, TX. He thanks Gary Roberts for inspiring this article, and dedicates it to Rav Lucas, founder of the Ark-La-Tex Woodturners, who died last January.

CURVE-SEGMENTED PLATES

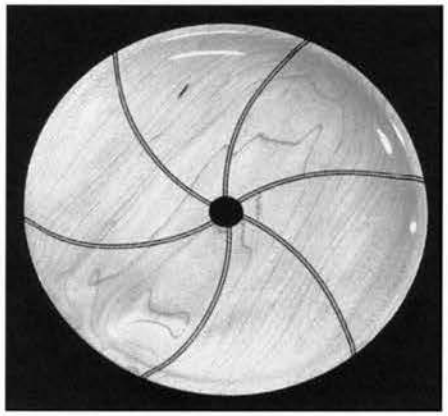
Bandsaw jig forms and segments the blank

GORDON HARRISON

I RECENTLY SET OUT TO MAKE A shallow bowl with six curved segments following the instructions in a woodturning book I found in our local library (Roland Seale, *Practical Designs for Wood Turning*, London: Evans Bros., 1974). These instructions describe a jig that produces, one at a time, the six segments which are then mated. I could never get the thing to work, and after insufferable frustration I returned the book to the library and built my own jig for curve-segmented bowls and plates.

Instead of producing the segments independently and gluing them up into the piece, I begin with the blank for the piece and cut it into segments: these segments are bound to glue up snugly if arranged in the sequence they were cut. This technique may be used to cut segments of various number, size, and orientation in the work, and it has a general application to segmenting material that I have not yet begun to explore, such as cutting segments of different radii from that of the completed piece. In this article, I'll describe a simple six-segment plate (**Photo 1**).

I use a common bandsaw circle-cutting jig. The same jig produces the disk and segments it. (Turning takes place after the disk is reassembled.)



1. Curve-segmented plate of maple with contrasting inlay accents.

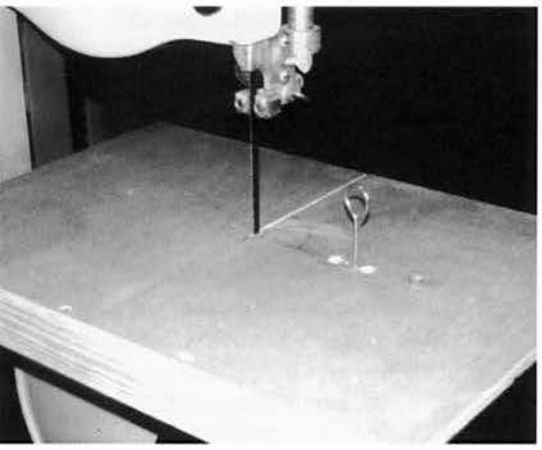
Bandsaw circle jig

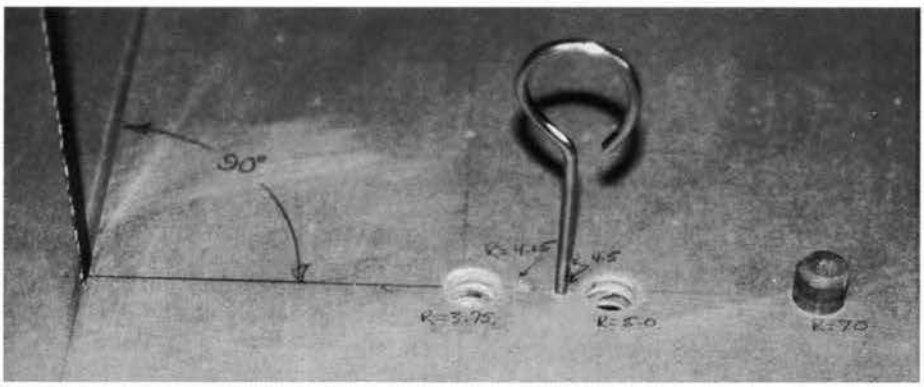
A bandsaw circle-cutting jig is simply a plywood base, mounted on the table of the bandsaw, that has a pivot located at a right angle to the line of cut at a distance equal to the radius of the circle being cut. The pivot can be a dowel, metal pin, nail, or point of a wood screw protruding from the bottom of the platform. You fix the workpiece on this pivot, advance the jig into the saw until the blade is abreast of the pivot, and then rotate the workpiece on the pivot to produce a disk. The travel of the jig is guided by a strip of wood on its underside that slides in the miter slot of the saw table. It has a stop on the near edge that halts the advance of the jig at the point where the leading edge of the saw blade is exactly 90 degrees from point of rotation. **Photos 2** and **3** show my well-used jig with several center points—three for $1/2$-inch wood dowel pivots and two for $1/8$-inch stainless steel rod pivots. **Photo 4** shows the completed maple disk that will become the six-segmented plate. For this project I am using $1/8$-inch rod for a pivot at a radius of $4\,1/2$ inches.

Instructions for making a circle jig can be found in many woodworking books (for example, Mark Duginske, *Band Saw Handbook*, New York: Sterling Publishing Co., 1989).

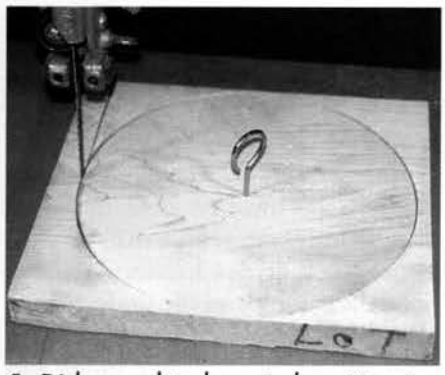
Making the carrier

For this project, the curvature (radius) of the individual segments is the same as that of the full-sized disk, and the segments are cut with the same circle jig that cut the disk. However, because the segment cuts have a different center than that of the disk, they ride into the saw blade on a platform, which turns on the pivot that produced the disk. This rotating platform (**Photo 5**) is the carrier. It is a piece of $1/2$-inch MDO (medium density overlay) plywood approximately 14 by 12 inches. Glued to much of the surface is a sheet of 120-grit sandpaper that

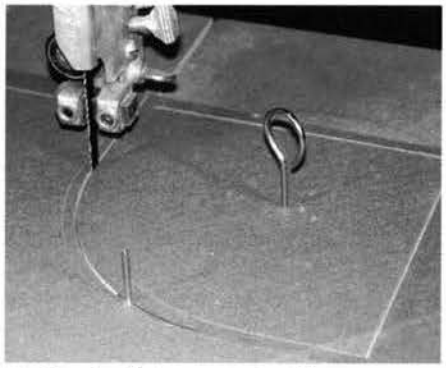




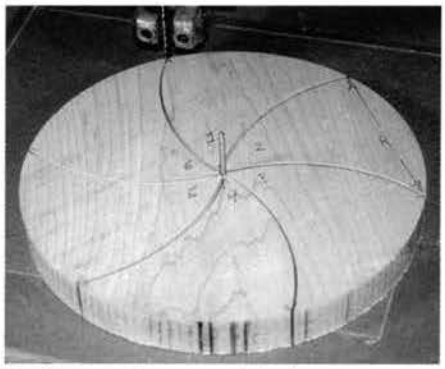
2. Circle-cutting jig (left) on the bandsaw.
3. Detail of pivot positions (above), 90 degrees to the sawblade.



4. Disk completed on circle-cutting jig.



5. Carrier for segment cutting.



6. Segmenting completed.

keeps the disk from moving on the carrier while it is being cut. To make the carrier, locate its pivot hole about 3 inches from the top and about 5 inches from the right edge, and then pin the carrier to the same center hole in the circle jig that produced the full-sized disk. Advance the circle jig into the saw with the carrier attached to it until the jig hits the stop, then rotate the carrier about a quarter of circle—roughly the length of the cuts you will make on the six segments.

Just beyond the end of this cut I drill a $1/8$-inch hole for another pivot pin. This pin allows the workpiece to be rotated on the carrier. The pin does not penetrate through to the underlying circle jig, as the carrier must be free to rotate smoothly on the circle jig. The location of the corresponding hole in the workpiece determines the layout of the segments: it is their focal point. In this case, the segments center in the center of the workpiece, so I pin the workpiece through the same hole that originally pinned it to the circle jig. In other pieces (see photo, p. 26) I have focused the segments off center. In those cases I use a short dowel for the pivot when cutting the original disk, because I do not want a hole completely through the center of the workpiece. A hole through the workpiece at the point where all the segments come together is OK, because it will be finished off with a plug.

Laying out the segments

It helps to have a duplicate disk when laying out the design on the workpiece, so I cut a second disk out of scrap at the time I cut the original workpiece. The scrap should be of similar thickness to the workpiece so it can be used as a pattern for molding inlay strips, which I discuss below. Pencil the segments on the workpiece using the duplicate disk as a guide.

The layout of the pattern for the project at hand is easy because the straight-line distance between each segment at the circumference of the circle is exactly equal to the radius of the circle. So, with dividers set at the radius of the workpiece, I mark off the six points around the edge of the disk. Then I connect these points with the center of the disk using the duplicate disk (this is the curvature that will be cut by the circle jig).

If I had wanted five segments instead of six, I would have divided the circumference of the disk by five and marked this distance off with dividers and connected these five marks on the circumference with the center using the duplicate disk. Note that you may have as many segments as it is practical to deal with, and you can terminate them anywhere in the workpiece. Mark these off on the circumference freehand, but connect them to the focal point with the duplicate disk as a guide.

You do not have to actually draw lines on the workpiece, because they will be cut by the circle jig; you need only mark the circumference to show where to begin the cut. However, drawing the lines shows what the final piece will look like, and this perspective is necessary when laying out an off-center or irregular design. The final task before cutting the segments is to number them sequentially. This is important because they must be glued together in the same order.

Cutting the segments

With the segments laid out, the workpiece is ready to be mounted on the carrier for cutting. For this task I use short lengths of pin as pivots. The main pivot for the carrier and circle jig is located right at the circumference of the workpiece and tends to interfere with the rotation of the workpiece from cut to cut; therefore I use a pivot that does not protrude above the surface of the carrier. The pivot for the workpiece and carrier should be short so the bandsaw blade can come up tight to it. Cutting proceeds as follows:

1. Withdraw the circle jig slightly and mount the workpiece to the carrier.
2. Advance the jig into the saw until the jig stops.
3. Turn the workpiece on its pivot until the blade lines up with a mark on the circumference.
4. Hold the workpiece firmly to the carrier and turn the carrier on the circle jig until the cut comes up to the pin.
5. Back the blade out of the cut.
6. Turn the workpiece on its pivot to the next mark.
7. Repeat the cut.

I terminate the cuts $1/8$ inch or so in front of the pin, both to avoid the sawblade hitting the steel pin, and to keep the piece together as sawing progresses. **Photo 6** shows my disk after the final cut. I now remove it from the carrier in one fragile piece

7. Laminating the three-veneer inlay strip, using the duplicate disk as a form.

and separate the segments freehand on the bandsaw.

Gluing the segments

Veneer or strips of contrasting wood between the segments highlight the pattern. In this six-segment plate I used a three-ply inlay of dark and light veneers. The inlay strips must be molded to the curvature of the segments before they are cut to length and glued up between the segments. The whole thing must go together dry in a relaxed fashion or it will never glue up tight. The duplicate disk cut from scrap is the perfect form for shaping the inlay. Thick strips should be steamed and bent around the disk. I laid up my three-veneer band on it. **Photo 7** shows this step, although I should have used a band clamp for the job.

When the inlay is formed, dried, and cut to length, the whole assembly is glued together and compressed in a band clamp. Once the glue is set, I drill out the center and insert a plug of the contrasting wood used for the inlay. It is ready for turning the next day.

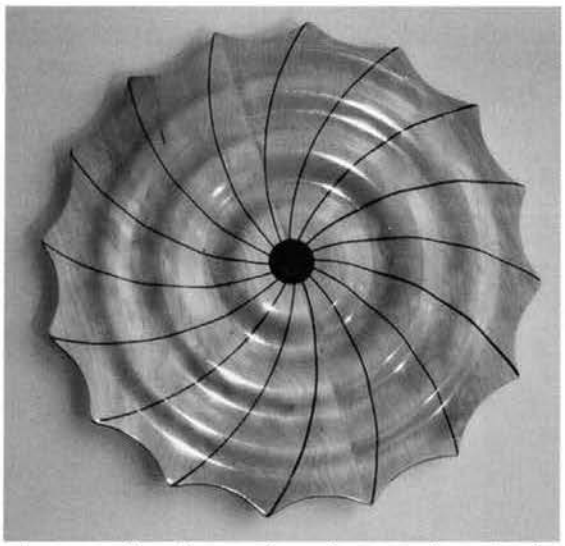
Tips for the beginner

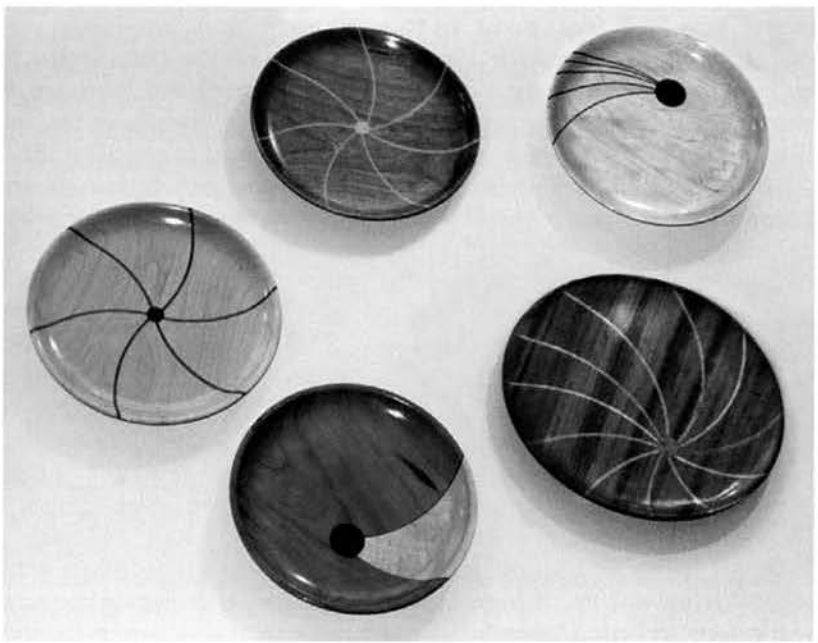
Several small things can go wrong with this process that result in joints that just aren't right. Here are some things to keep in mind:

- The bandsaw jig must be precisely made.
- A blade with more teeth makes a smoother cut than one with fewer teeth.
- If you change blades after the jig is adjusted, be sure the new blade aligns correctly with the pivot line on the jig.
- I replaced the $^1/_2$-hp motor on my bandsaw with a 1-hp motor because the smaller motor strained when cutting circles in hard wood such as maple.
- Pivot holes must be absolutely vertical. Drill them with a drill press.
- Wax or otherwise lubricate the top of the circle jig and the underside of the carrier; waxing the top of the bandsaw table and the miter slot will also help things move around without binding.
- A flashlight may be necessary to help locate the pivot holes when you are mating the workpiece to the jig, the carrier to the jig, and the workpiece to the carrier.
- Also helpful is a long pin which can be replaced with a shorter one when the holes are lined up.

There may be other and more clever ways to make the cuts I have described here, but this technique is simple, more or less foolproof, and offers some creative opportunities. It allows you to give some visual interest to a bowl or plate crafted from an otherwise drab piece of wood. The photos below suggest a few elaborations on the basic technique described.

Gordon Harrison is a woodworker living in Juneau, AK.





Above, wall sculpture of maple (14" dia.). Right, various segmented designs, including segments offset from the center of the plate.

INSPIRATION COMES 'ROUND

Finding more in less

DANIEL ELLEGIERS

IN THE LIGHT OF THE EVOLUTION OF architecture and furniture, Mies van der Rohe (1886-1969) occupies a special place. He reduced form and space to simple and pure lines and launched the axiom: "Less is more." A woodturner does not need to aim at such revolutionary results in his field of applied art, but, having the vision of De Stijl in mind, he can do some interesting experiments.

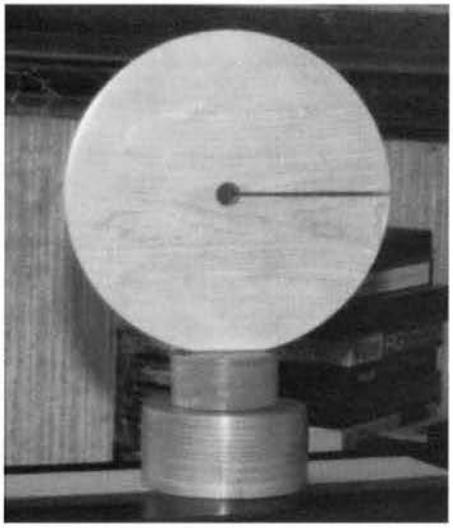
The pleasure of woodturning lies not only in turning, but also in designing. It is not easy to come up with new design themes, but the challenge can be rewarding. The first thing required is to try to free your mind of traditional woodturning themes. The main thing is to get rid of the idea that on a lathe you can turn only balusters, legs, bowls, platters, or boxes. It's true, to these traditional items, you can add external or internal extras, such as carving, painting, and marquetry.

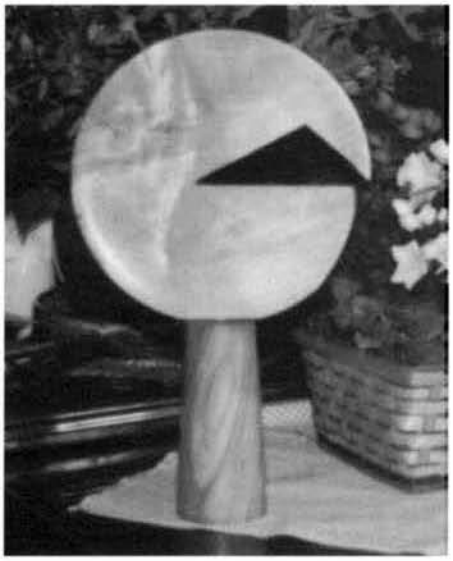
But you can also start from the round and find out what can be done with this basic form of turning. You can transform it into geometrical figures using the jigsaw, for example. You can start by sawing a line in a shallow platter, half the length of the diameter and ending in a small circular shape. From there, you can play with that line. It can be the start of a creative and pleasant experience, rather like writing form in space.

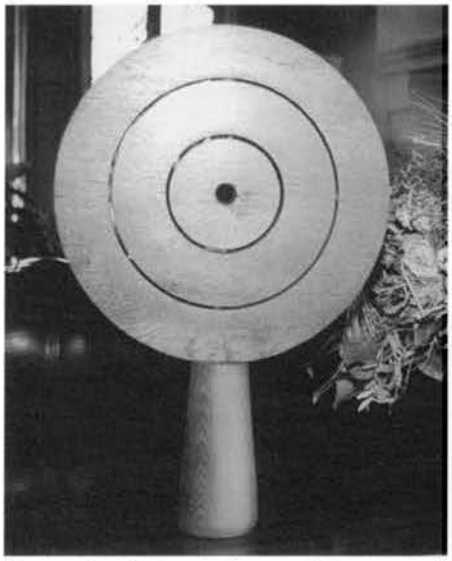
Some of my own explorations appear at right. I have also been corresponding with a number of woodturners. It is gratifying when one's ideas strike a chord somewhere.

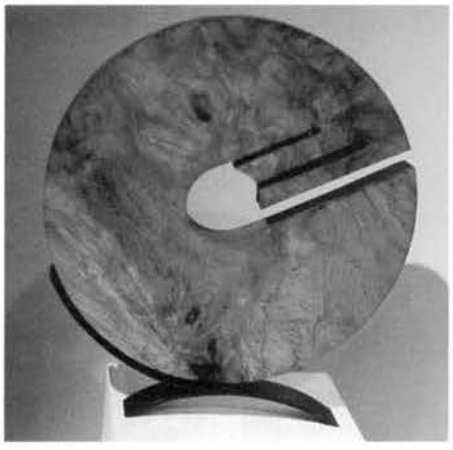
However, keep also in mind the answer Robert Venturi gave to the views of Mies: "Less is a bore."

Dr. Ellegiers is a professor emeritus of philosophy and literature living in Gavere-Vurste, Belgium.









The author's four pieces above are of ash (8 1/2" dia.), with stands of various other woods. The piece at left was produced by Shirley Thomas, of New Zealand, in response to a letter from Ellegiers along the lines of this article. "I shared it with a woodturning friend," wrote Thomas. "This led us to putting a piece on the lathe, turning it true, and making a hole in the center. Then, with much discussing on proportion and alignment, we made a cut across the grain." Thomas and her friends have continued having creative fun, the results receiving very positive reactions.

TURNING ACRYLIC

Clearly new design possibilities

JIM HUME

IT WAS WHILE I WAS DESIGNING MY maple and ebony egg (featured on the back cover of *American Woodturner*, March 1995) that the question arose: Why not turn the base from an entirely different material? The egg would then be a thing unto itself instead of something with an integral stand. Clear acrylic was my first thought, and with a few tips from Bonnie Klein, I was off and running.

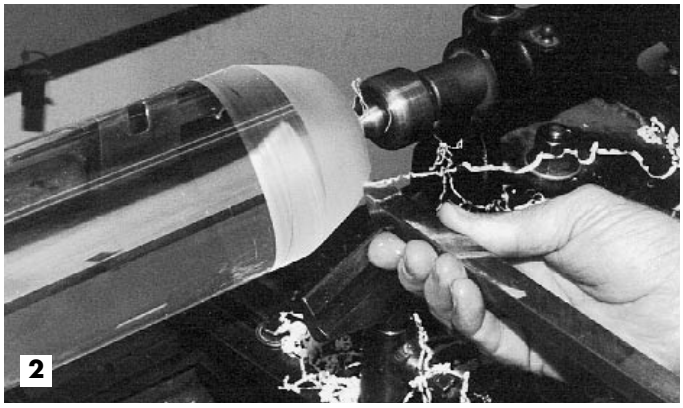
Most plastic retailers carry clear acrylic rod in diameters up to 3 inches and can order larger sizes from the factory, given a minimum length order, which I found to be 12 inches. It's not cheap. A 4-inch-diameter piece was just under $100 with shipping and a 7-inch-diameter piece, $300. Anyhow, **Photo 1** illustrates the results of my maiden voyage into plastic turning.


1

With one end of the piece secured in a three-jaw chuck and the other supported by the live center, the major hogging begins (**Photo 2**). The scrapers I use are the same ones used for woodturning except for the edge burr which is polished off with a fine Arkansas stone leaving a smooth, very sharp edge. This serves two purposes, eliminating catches and leaving a smoother surface on which to begin sanding. The only problem I found was positioning my hand to avoid the hot little curlicues.

Photo 3 shows the outside surface being finish-shaped and readied for sanding. The highest lathe speed is used for scraping, but sanding is altogether different. Because of the friction, you have to slow down and use light pressure to avoid softening the plastic. If it begins to smear, you have to let it cool and slow it down more. I sanded down to 600 grit in preparation for polishing.

Back up to full speed, polishing utilizes Flitz Plastic and Metal Polish (available at most hardware stores) and a soft cloth, being careful not to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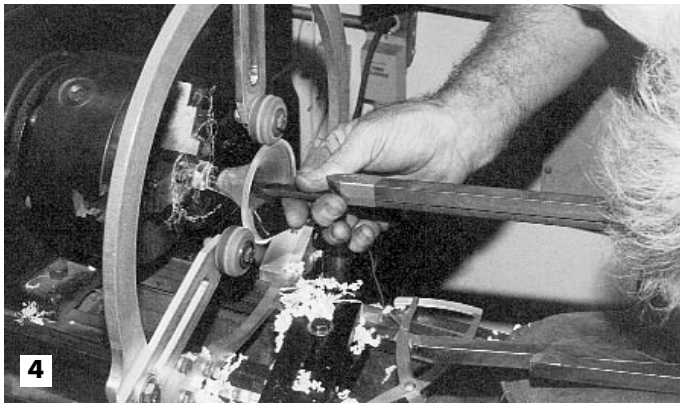
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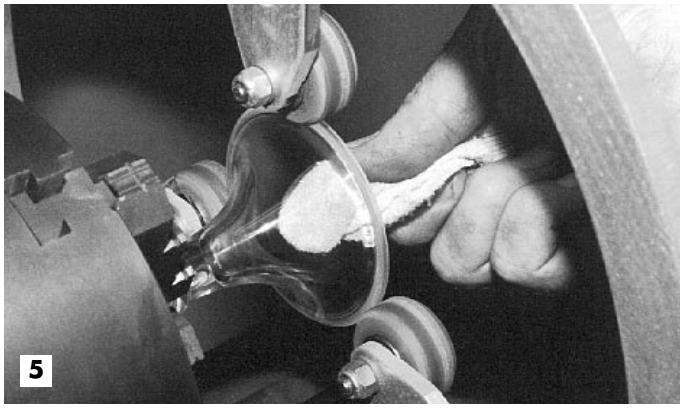
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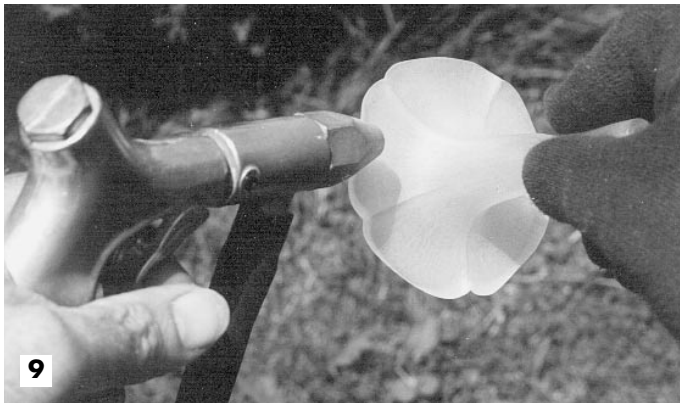
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involve the cloth with any moving parts on the lathe.

After finishing the outside surface, I parted off the base on the bandsaw and held it in the chuck by the mounting stub on top (**Photo 4**). With the outer rim captured by the steady rest to eliminate vibration, I turned, sanded, and polished (**Photo 5**) the inside. Having already polished the outside surface, the inside is easily visible while working.

I took the base for another project further by turning to the shape of a morning glory flower, leaving plenty of material for carving. In **Photo 6** the lines dividing the five segments are inked in and with a $^1/_4$-inch egg cutter in the Foredom handpiece, carving proceeds (**Photos 7 and 8**). All shaping and texturing is done using the same cutter. A square file helps clean up the sharp edges left from carving.

My next instinct was to grab the sandpaper, but after fondling the surface left by the Foredom cutter, I decided to leave well enough alone.

I achieved the final surface finish by sandblasting (**Photo 9**). Here I am using an inexpensive type found in most hardware stores. The sand is #30 quartz, available from masonry suppliers. **Photos 10** and **11** show how stylistically compatible the base is with the rest of the piece.


10


11

Jim Hume fabricates turnings and race cars in Sedro Wooley, WA.

A Look Back

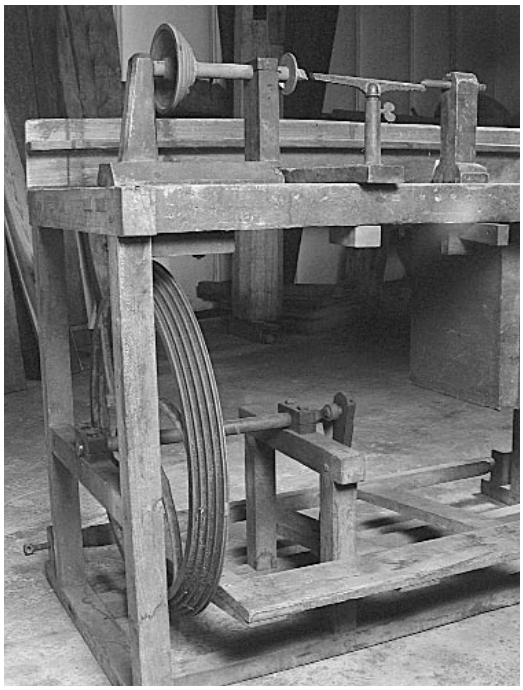
The lathes of Old Sturbridge Village

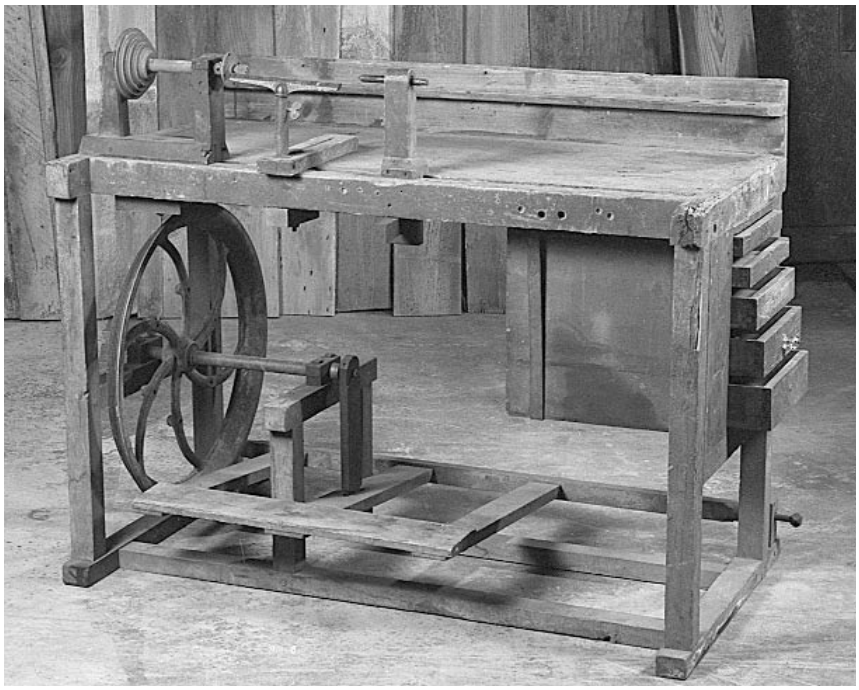
ALAN LACER AND FRANK WHITE

EDITOR'S NOTE: *Last year, Alan Lacer met Frank White, an historian and curator at the living museum, Old Sturbridge Village, in Sturbridge, MA. Like Lacer, White also happens to be a turner and an active member of the AAW. Old Sturbridge Village possesses quite a number of lathes from the 18th and 19th centuries. Unfortunately, the majority are in storage and not available for public viewing. But White treated Lacer to an illuminating peek at these treasures, and they agreed that they deserved to be shared, hence this article. Thanks to the receptiveness, cooperation, and historical perspective of the museum, and to the authorial partnership struck by Lacer and White, we finally have a glimpse at these fine tools.*

THIS ARTICLE IS ABOUT OUR ROOTS. When looking at an exhibition of contemporary turning it is hard to remember that we are all latecomers to this process of shaping wood by spinning it about an axis. When working at the lathe the convenience of the electric motor conceals the fact that until quite recently the turner, an assistant, or water provided the power to turn. On the other hand, looking at the lathes in the Old Sturbridge Village collection, one is struck by how little has changed in the last few centuries. In fact, comparing these lathes with those made by such turners as Ed Moulthrop or Ken Sager, it is apparent how similarly turners have gone about satisfying their equipment needs. Foregoing the purchase of a ready-made machine but rather utilizing ingenuity and local materials to construct your own is nothing new. After all, neither the customer nor the wood cares much about the process of making. Plenty of fine work, including museum-quality, has been turned on such lathes as those pictured on these pages.

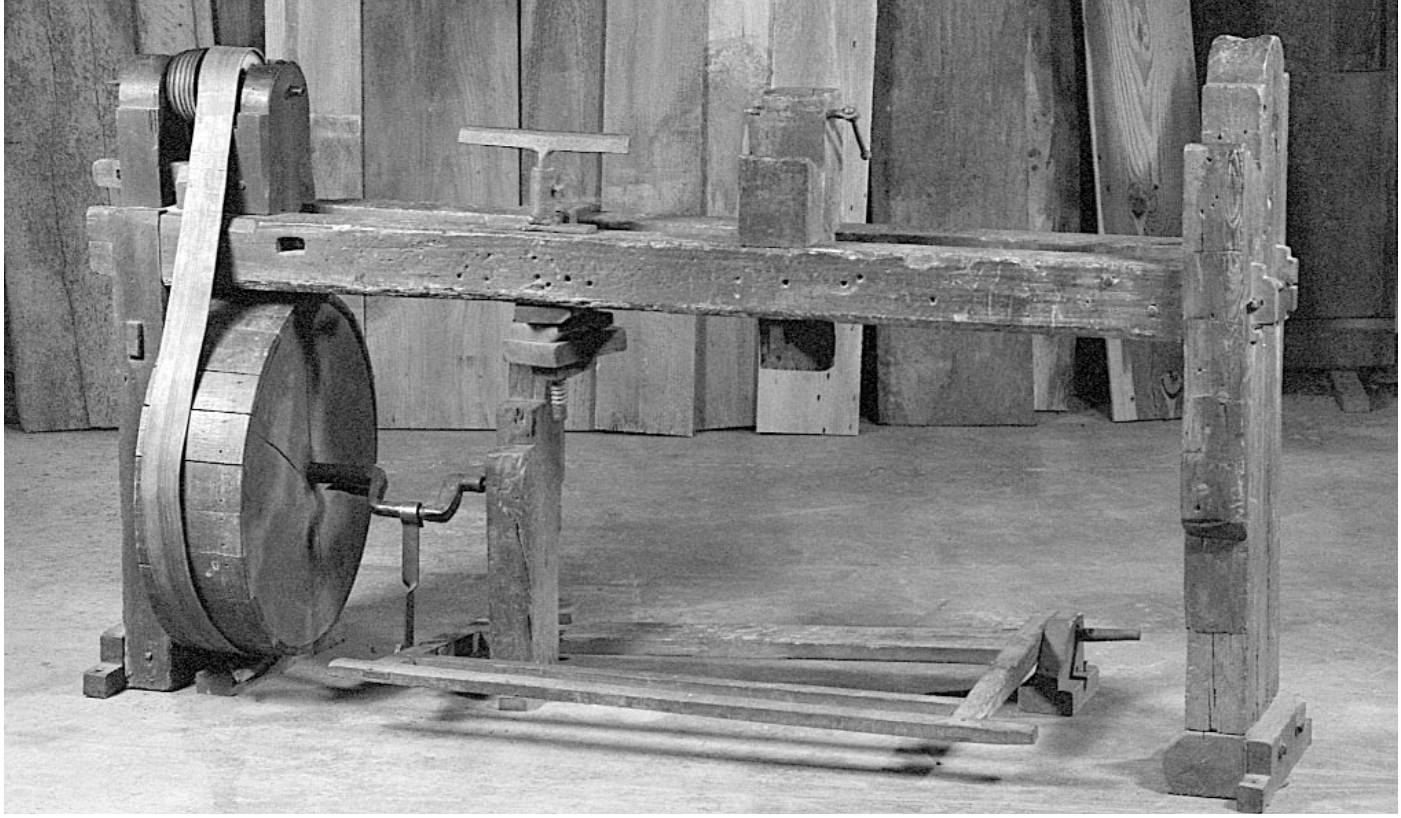
For centuries reciprocating lathes, driven by a spring pole, a bow, or even a cord powered directly by an assistant, were the basic machines for woodturning. Even in technologically advanced England well into the twentieth century, spring-pole lathes continued to be preferred by chair bodgers and bowl turners. Bodgers liked these lathes because of their portability and the ease with which they could be set up at the job site, the forest where chair stock was cut from standing trees into turning billets. Bowl turners preferred them because the reciprocating action was ideally suited to their practice of turning nests of bowls with hook tools. The reversing action of the lathe cleared the chips and shavings from the tools, alleviating the loading and binding that characterized continuous-motion





A treadle-powered bench lathe from mid-19th-century central Massachusetts features a stepped pulley, capable of producing high speeds, and a bank of tool and accessory drawers.

Photos: Rick Mastelli



This early 19th-century treadle lathe from Easton, CT, is powered by a heavy flywheel made of a locust log cross section.

lathe work. (For more about pole lathes, see *American Woodturner,* March 1992 and March 1994).

Continuous-motion lathes, driven by a hand-cranked great wheel and later treadle-operated with flywheels, gradually gained popularity over spring-pole lathes in the 18th century, although the technology for continuous-motion treadle lathes was available centuries earlier. Their increased use is attributable in part to improvements in design but probably more to the growing demand for mass-produced turned parts for chairs, furniture, treen, textile-mill bobbins, tool and implement handles, and other items. Because continuous-motion treadle lathes were quickly and easily adapted to waterpower, their use dramatically increased the rate of production in turning shops. (For further reading about early lathes, see John Jacob Holtzapffel, *Hand or Simple Turnings: Principles and Practice,* London: Holtzapffel & Co., 1881. Reprinted by Dover Publications, NY, 1976. And for an overview of the history of turning see Christopher Wilk's "An Historical Perspective," in *American Woodturner,* June 1996.)

Central Massachusetts, mid 19th century

The lathe pictured on the facing page is a lightweight, treadle-driven bench lathe from central Massachusetts with a 15-inch swing and 33-inch capacity between centers. With a pulley ratio of about 12 to 1, relatively high speeds were possible in the turning of small objects. Ash is used for most of the construction, with the exception of the poppets which appear to be birch or maple. The bench of this lathe has been customized with drawers for small parts and stock, and a later addition of the tool rack at the back.

Although this example is probably mid 19th century, based on the commercially made round shafts and cast iron pulley and flywheel, John Jacob Holtzapffel noted in 1881 that this type of lathe with stepped wheel and drive pulley was in general use in England around 1800. The earlier examples had a wooden rim on the flywheel.

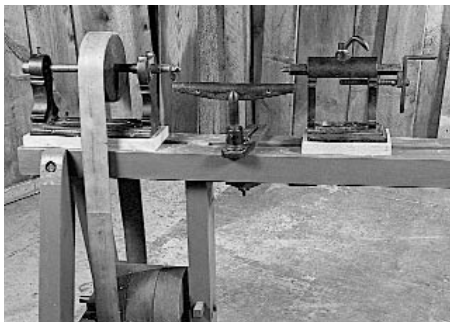
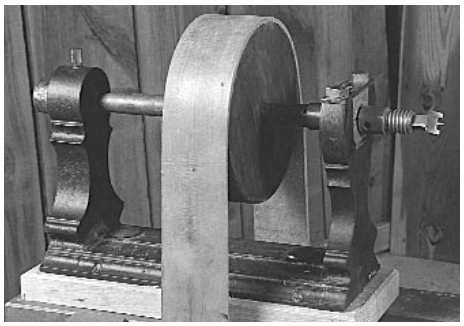
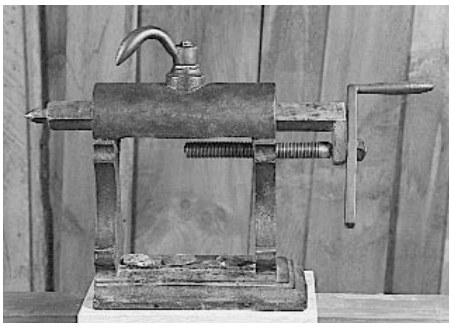
Sometimes cord or round leather belts were used as a drive band on these lathes, but catgut was preferred because of its strength and stability; it did not stretch the way other materials did. Catgut had one disadvantage: the risk of being eaten by rodents if left on the machine overnight; therefore, it was often stored in a secure place at the end of the day.

Easton, Connecticut, early 19th century

The lathe pictured above is a heavily built treadle-driven lathe with a 17-inch swing and 57-inch capacity between centers. Square shafts and "tombstone" ends on poppets and post suggest it was built in the early 19th century. The heavy flywheel is made of a locust log cross-section clad in pine staves. The iron tool rest is blacksmith-forged but with jury-rigged wooden screw and spacer blocks. This portion of the lathe is probably a replacement of an original wooden bar rest.

The headstock pulley would accommodate both a flat belt or round belt step-pulley arrangement. This option may be of later origin, as there is no evidence of how the step pulley would be utilized.

Interestingly, the tailstock support post allows insertion of the tailstock center for longer materials—in prac-

The components of this lathe were made by a blacksmith/machinist in Southbridge, MA, between 1835 and 1850.

tice, giving the lathe two tailstocks, one fixed and one moveable.

Originally well made, reputedly by a carpenter in Easton, CT, it has been extensively reworked over its lifetime. In the mid 20th century it was used again by a custom cabinet/furniture maker.

Southbridge, Massachusetts, 1835–1850

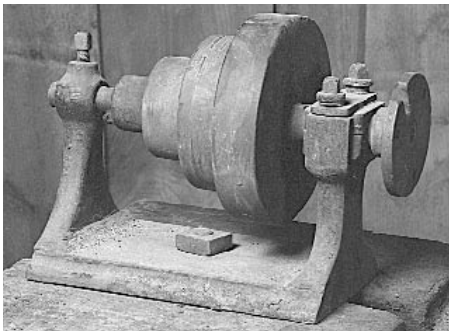
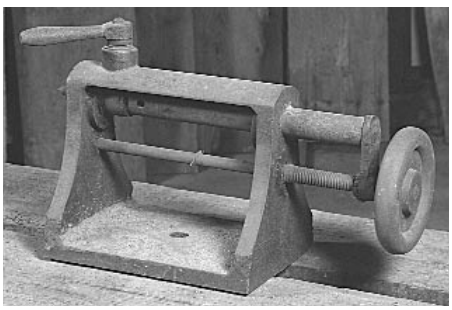
The cast iron headstock, tailstock, and tool rest pictured above have been fitted to a new stand of traditional design for exhibition use. The lathe has been equipped with fast and loose pulleys, suggesting it was connected to a waterpower source. The iron components were made by Henry Coburn, a blacksmith/machinist in Southbridge, MA, between 1835 and 1850. Nicely detailed castings on headstock and tailstock are indicative of early machine work. The headstock shaft rides in a split brass bearing on the inboard end and is supported on the outboard end by an adjustable iron thrust bearing. A typical two-spur drive center fits into a tapered square socket in the end of the shaft, which is also threaded to accept a faceplate. The tailstock center is adjusted by a crank and screw and locked in position with the handled nut on top, allowing for rapid loading and unloading of stock.

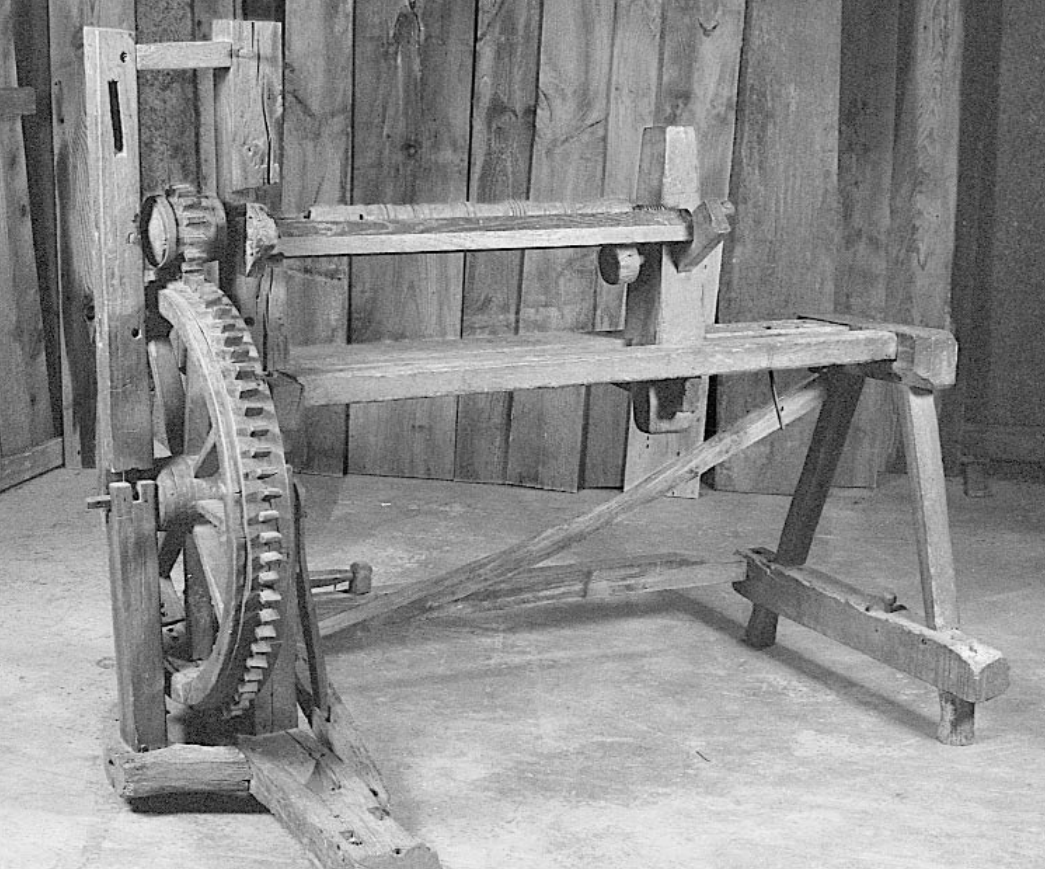
Cast iron components, which mechanics or turners could fit to a wooden stand for treadle or waterpower operation, were becoming readily available around 1810–1820. In New England they were increasingly used by production turners making furniture parts, bobbins for textile mills, handles, and the like.

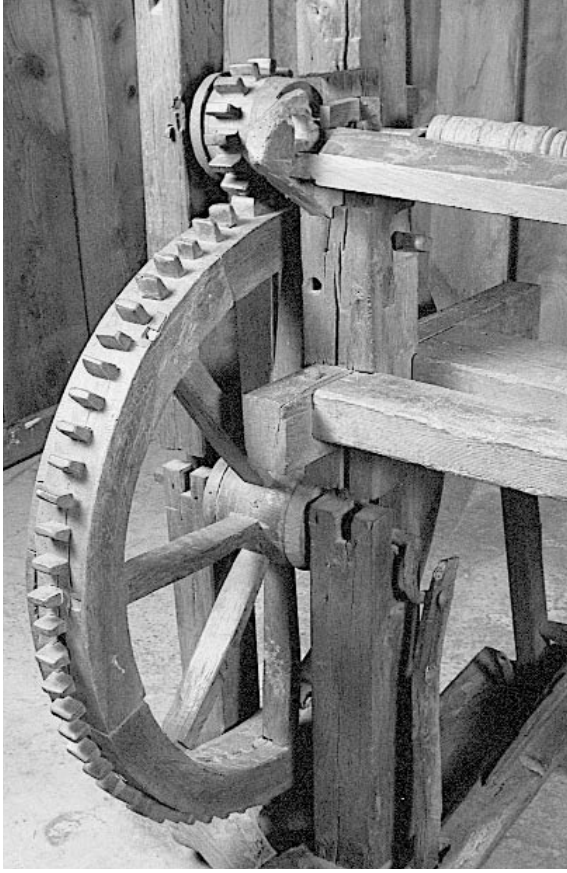
Foster, Rhode Island, 1850–1860

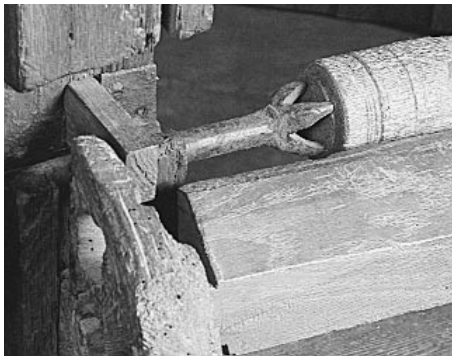
A cast iron headstock, tailstock, and tool rest are mounted on a massive chestnut stand, photos below. Each wooden bed rail is approximately 8 by 12 inches and $8\frac{1}{2}$ feet in length. Driven by waterpower, this lathe was used about 1850–1860 in a carriage/vehicle manufactory in Foster, RI. The very plain, undecorated castings indicate a mid-to-late-19th-century manufacture. The three-step wooden pulley was originally paired with a stepped pulley on a countershaft for speed control, and the countershaft was linked by a second belt to a waterpower source. Currently equipped with a cast iron faceplate, the lathe was primarily intended for heavy spindle turning with a nominal swing of 12 inches and capacity between centers of 6 feet. The bed

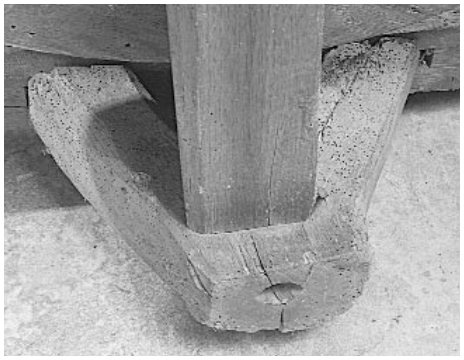
Cast iron components are mounted on a massive chestnut stand in this lathe from Foster, RI, 1850–1860.

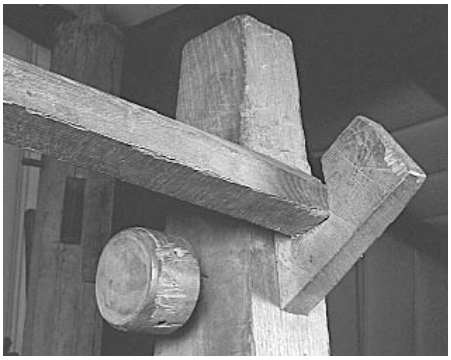













This lathe from mid-18th-century Cape Cod is of rare design, featuring a wooden gear drive. Note the "chicken claw" drive center, left, the crotch bracket, center, and the adjustable wooden tool-rest bar, right, locked in place with a wooden screw.

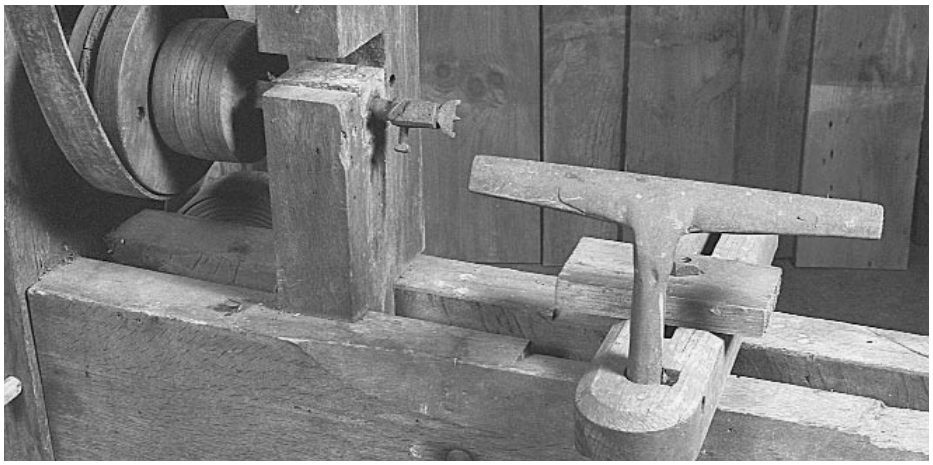
below the faceplate has been relieved in a 3-inch-wide shallow arc to increase the swing to about 16 inches—making it what a turner today would know as a gap-bed lathe.

Cape Cod, Massachusetts, Mid 18th Century

All of us involved in this project found the lathe pictured above to be our favorite, being quite unusual and uncommon. We are aware of only one other gear-driven lathe, and it is to be found in the Deutsches Museum of Munich, Germany—there identified as an early, primitive type of lathe. We speculated that the turner had befriended the local wheelwright, as the headstock-geared hub and flywheel have many of the traits of a wagon wheel. We guess that the lathe had a sweet clickity-clack sound in operation. It is treadle-driven, probably from the mid 18th century or earlier, and was found on Cape Cod, MA, where it reportedly was used by successive generations of carpenters and cabinetmakers. The late has a 22-inch swing and a 55-inch capacity between centers.

Wooden parts are crudely sawn or hewn, iron parts are forged. Various open mortises and cut-off elements suggest that originally the lathe was fitted with a back or "butt" bar by which the turner could support himself while treadling. Wood used in construction appears to be a mix of chestnut and red oak.

The lathe has a lot of character. The iron headstock spindle is forged into a crude four-prong "chicken claw" drive center. The pitman arm between the treadle and drive wheel, and the bracket that supports the outboard post are fashioned from naturally bent riven stock and a crotch, respectively. And the wooden tool-rest bar is mounted on angled brackets that slide in and out of the poppets, locked in position with wooden screws threaded into the sides of the poppets.



This lathe, with a 200-pound grindstone flywheel elevated above the headstock, is from early 19th-century Massachusetts. The headstock shaft rides in a babbitt bearing, and the square tailstock spindle is tightened down with a commodious wing nut.

Central Massachusetts, Early 19th Century

The lathe pictured above, with an oak or chestnut frame and the flywheel mounted overhead, is from central Massachusetts, early 19th century. Placement of the flywheel above the bed may have been dictated by space limitations in the shop; it also got the wheel out of the way of the operator. More importantly, in many applications it allowed the use of a larger diameter flywheel without raising the bed to an uncomfortable height or cutting a hole in the floor. This was not the case here, as the flywheel, which is a heavy grindstone encased in wood, is only about $26\frac{1}{2}$ inches in diameter, small enough to readily fit beneath the bed. We estimated the wheel to weigh approximately 200 pounds, giving the turning considerable inertia once set in motion.

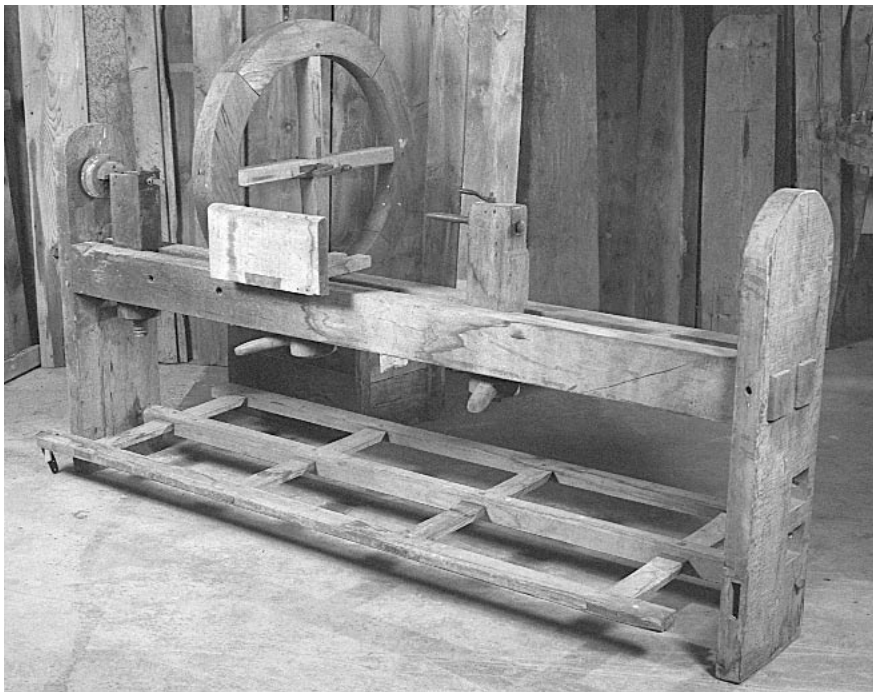
The missing treadle would have been connected to the crank on the outboard end of the flywheel shaft with a long pitman. The tall posts would have been anchored to the ceiling or frame of the shop for stability. This large lathe has a 12-inch swing and a 57-inch capacity between centers.

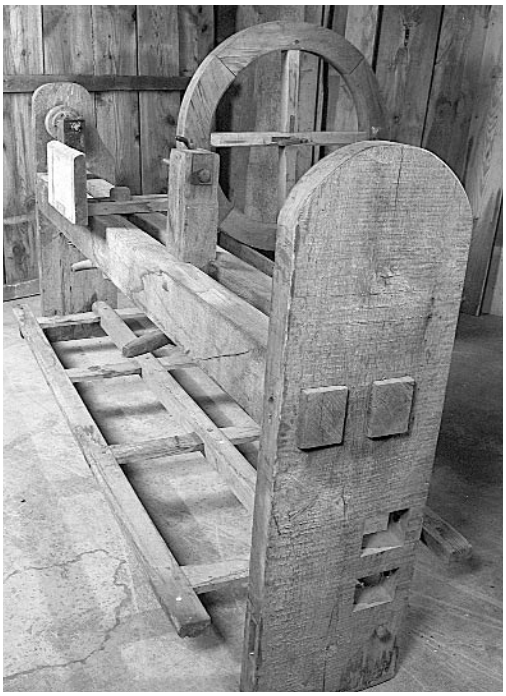
The shaft rides in babbitt bearings and has a conventional two-pronged spur drive. Two speeds could be achieved by moving the belt to different parts of the two-step drive pulley. However, this meant that the belt length had to be adjusted as well, so it was not a simple change.

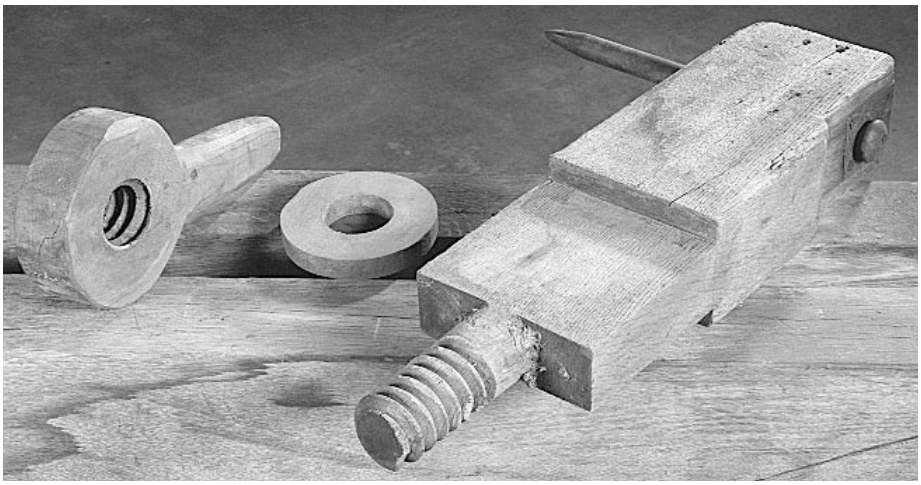
Fine adjustment of the tailstock spindle was achieved by loosening the wing nut and tapping the square shaft. The tailstock, though not rapid in adjustments, is finely constructed and has a nice look and feel.

New Hampshire, Mid 19th Century

The large wooden, treadle-operated lathe pictured on the facing page is from central New Hampshire, probably mid 19th century. The nearly 4-foot-diameter flywheel was suspended in bearing supports attached to the ceiling joists or other frame members of the shop. In all probabil-







The drive wheel on this lathe from mid-19th-century New Hampshire would have been mounted independent of the lathe stand, isolating the lathe from the wheel's vibration. The parallel saw marks on the end post, above right, are evidence that it was sawn by a reciprocal rather than a circular saw, most certainly driven by waterpower. At right, threaded tailstock components.

ity it was mounted independently of the lathe to take advantage of the higher speed and greater momentum that a larger flywheel would provide. This arrangement would also effectively reduce some of the vibration transmitted to the lathe from the wheel. With a capacity of 6 feet between centers, a swing of $18\frac{1}{2}$ inches, and a framed treadle that extends the full length of the bed, this lathe is well-adapted for large spindle turning.

The tool rest is simply a wooden plank dovetailed to a slotted wooden shoe. The spur center has the usual two prongs but no center point. The headstock spindle rides between a split bearing, probably babbitt.

The poppets and the tool rest are secured to the bed by large wooden screws and nuts that tighten against the bottom of the bed. The obvious disadvantage with this simple system is that ease of adjustment is severely affected by changes in humidity.

General observations

All these lathes are either treadle-driven with flywheels, or water-powered. There are no spring-pole or great-wheel lathes.

The spindle height averages between 42 and 43 inches off the floor with a high of 46 inches on the gear-driven lathe and a low of $38\frac{1}{2}$ inches on the heavy Rhode Island carriage manufactory lathe.

Is there value in learning the history of our craft? Yes, if we are to understand our place in history—gain perspective. Yes, especially in the field of woodturning if we are to avoid such naive views that newer means better, that technology and expense can usually substitute for skill, or that improved technology always leads to better results. Plus, the more you care for a pursuit—whether it be baseball, music, politics, or turning—the more you appreciate and understand its current status as a result of learning where it has come from.

Alan Lacer is a part-time professional turner. Frank White is Curator of Mechanical Arts at Old Sturbridge Village. *The authors thank Andy Barnum and Rick Mastelli for their efforts in handling, photographing, and commenting upon the material of this project.*

EASY-GOING EXPERTISE

A workshop in Colorado with Briton Chris Stott

MIKE PAULSON

THE DEMONSTRATION WAS PROCEEDING smoothly when someone said, "I hear you can make a box in six minutes. I want to see you do that."

"Six minutes! How many do you want?" came the jovial reply from the demonstrator, Chris Stott. We all laughed and he went on with his demonstration, but later he asked, "Does anyone have a stop watch?" Chucking a piece of wood in the lathe he said, "OK, start now." When he said, "Stop," he was holding an unsanded box that admittedly was a little short on design, but the lid was a perfect fit, separating easily yet not falling off of its own weight when inverted. Time: 63 seconds!

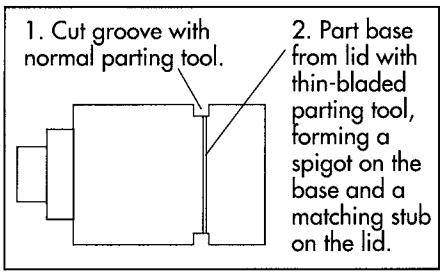
It kind of startles you when a quiet, soft-spoken man, without seeming to hurry, produces a box in 63 seconds. Chris seems to have that effect on people. He startled a lot of people years ago in his native England when he took a beautifully burled bowl and stained it green. "It just isn't done!" his critics decried. Beneath his dry wit and mild manner lurks the heart of a trailblazer. Always full of surprises, Chris makes his own way in the world.

Featured on the February 1996 cover of *Woodturning* magazine, Chris Stott is one of Britain's best known woodturners. He made his living for years on the craft show circuit selling turned boxes and natural-edged bowls. Teaching and demonstrating require most of his attention now, along with marketing his own series of instructional videos and his thin-bladed parting tool. He has taught up to thirty two-day courses a year at Craft Supplies, U.K., along with many adult education classes and taking on students for private "tuition," as they say over there. He can be seen demonstrating at most of the woodworking shows in England and has been a featured demonstrator at international seminars in several countries He was demonstrating Poole Wood's new PW 38/40 Prestige lathe at the AAW symposium trade show in Greensboro last June.

The Chris Stott series of instructional videos is remarkably comprehensive. A versatile turner, he covers a lot of territory in what may be the most complete series available today. They are self-produced and perhaps not quite as slick as some that you may have seen, but he has total control over what goes on tape. On the average, he has put in an hour of editing for each minute of the final product. The meticulous camera angles show tool techniques up close, and the excellent voice-over commentary ensures good understanding of what you are watching.

One of the strengths of these tapes is Chris' relaxed teaching style, the way he has of bringing the whole thing down to earth. "I try to take the mystery out of it. It's not all that difficult once you get the hang of it. You don't have to be born with a skew through your mouth—you get that later."

In his video *Turning Boxes* Chris reveals a neat trick with his special thin-bladed parting tool. Before cutting off the portion of the blank that will become the lid, he first cuts a groove with a normal parting tool spanning the line of separation. He then parts the lid from the base with his thin parting tool, bringing along with it a tiny stub from that groove, which also forms the spigot on the base. This stub thus serves as a size indicator exactly matching the base spigot. By hollowing out the lid to the size of the stub he achieves a near perfect fit on the first try. From there it takes only the slightest adjustment to get it "spot on." This is a hot technique that should be in every box-maker's repertoire. It is accurate without calipers or precise measurement, and it is fast.



Chris learned speed from his years of selling at craft fairs. "We did about twenty shows a year which kept us away from home about ninety days annually. You reach a sort of plateau which you can't get beyond unless you get quicker and quicker. To sell more stuff you've got to do more shows. If you do more shows, you've got to make more stuff, and you've got less time to make it in. It's a Catch 22. It does teach you to be quicker and quicker."

The Chris Stott booth at craft fairs always contains a good selection of natural-edged bowls, an abiding interest since early in his career. He shows a number of different styles in his video, *Natural Edges and Hollow Forms.* This is an especially good tape in that he goes beyond merely demonstrating a variety of tools and techniques, he also critiques the shapes and offers insights into how to best utilize whatever features you may find in a particular piece of wood. Chris has a passion for exploring all manner of variations. He once commented, "I was never very interested in doing repetitive work. I have only produced about three sets of stair spindles in all my years as a turner—but, having said that, turning a thousand boxes a year is fairly repetitive, too."

Chris Stott explains how he uses his thin-bladed parting tool to get a quick neat fit on production boxes.

Chris counsels his students to "make your work stand out from the work of other turners, make it different," advice he has certainly applied to his own efforts. Ever the innovator, Chris began experimenting with color when he first tried to put resins "into some burr we got that was full of big holes. We were making bowls like colanders. I thought, 'This is useless.' We knew people would never buy them so we burned quite a few before I thought, 'Well, I wonder if I could fill any of these?' Wood filler didn't work very well so I started using resin and tinting it with poster color. I made some striking pieces but, of course, a lot of the woodturners said, 'You can't do that. It's not natural.' Sometimes you've got to try and rewrite the rules. After all, the rules were made by the chap who broke the last set of rules. If you think you've got a good idea, go with it."

Decorative Effects and Coloring is the fifth in his video series. Encyclopedic in scope, it covers many, many ways of achieving special effects, from simple carving techniques and abrading to grain enhancement and complex coloring, from burning and sandblasting to fuming and chemical dyeing. There is a lot of exotic stuff here, but Chris's casual manner brings it all down to earth. You come away believing that this is not something just for the experts but that you can do it, too. And you can. In fact, you'll probably amaze yourself; the results can be spectacular.

Perhaps the greatest value of this video is that it gets the creative juices flowing. Sometimes we all get in a rut and can't think of anything new to try. We wish we knew how to finish off a piece that doesn't quite make it, or we can't decide what to do with that stack of plain, boring wood getting closer to the fireplace every day. This video provides a real kick in the pants when you find yourself short on inspiration. It offers a sure-fire solution for the woodturning version of writer's block.

The remaining titles in the series are *Cutting and Sharpening* and *Turning Bowls*. Chris has been helping others learn woodturning almost since the day he himself began learning. "I had ended up in a job that didn't suit me and I didn't suit it, and it made me ill. Almost as therapy, I went to a woodwork class. One person was making a bay window, another was making a set of shelves, and so on, and there were four lathes sitting there doing nothing. I thought, 'Well, that looks interesting. Why don't I try that?' The instructor said, 'All right, fine, I'll get you a bit of wood, there are the tools, and I'll be over in that other area.' I was totally self-taught, never had a lesson. I just muddled along for a bit and made some shavings. Other people started coming across to have a look and they went to the teacher and said, 'I think I'd like to have a go at that.' He told them, 'See Chris. He'll put you right.'"

Mountains of shavings later, he's still teaching. Chris has noticed that attending his workshops is a great equalizing experience for many people. "I remember one course I did where at the end of the day we had a headmaster sweeping up shavings and a barrister holding the trash bag and I'm the boss. They all got on absolutely brilliantly because they could switch off from their jobs, and it's so therapeutic just making shavings. It's a terrific hobby for that. It takes all the stress out of things.

"When I first started turning professional, Alan Batty, a famous turner in England, came up to me one day and said, 'I like what you're doing; keep it up. You'll get there.' That was a great help, so I've always tried to encourage people who look as though they've got some potential."

Attending a demonstration by Chris Stott can be entertaining as well as enlightening. Ask him a question and you will likely get a story or a bit of philosophy thrown in. For instance, "I like a bit of speed when I turn. My philosophy is that you are carving a moving piece of wood, so the faster the wood is moving into the tool the quicker you get rid of the part you don't want. Woodturning is one of the few crafts where the more you throw away, the more expensive the piece becomes."

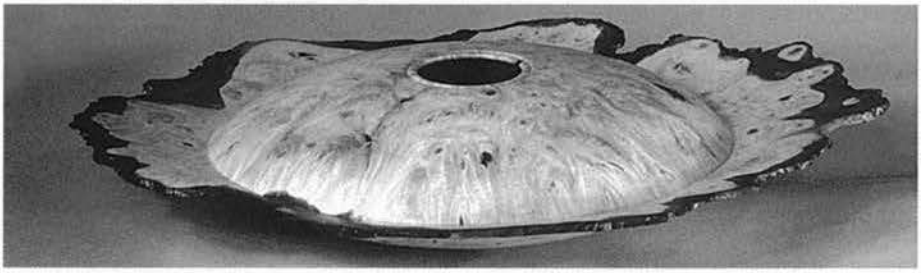
When the subject of square-edged bowls came up, he said, "Square bowls are great to turn; they are quite fascinating to play around with because you get the different shapes interplaying with the square edges, but you've got to keep your fingers out because you cannot see the edge flying around. It's just a blur. You've got to feel for it with the gouge. Once you get fairly competent with the natural edges, that's another thing

you can play around with. Once you've mastered one thing you get the idea you can master others as well, so it's not quite as daunting.

"One of my students was a doctor, and he really got into it. He used to keep rough-turned bowls underneath his consulting couch. One time he got a call, 'Hurry! My wife's gone into labor.' He hurried, and when he got there, he was still all covered with shavings. He came on a course with me at Craft Supplies and he was determined to make a square bowl. So I cut him a square of padauk. I thought, 'It's the right color if he gets his fingers in the way.'"

Chris spends some time on the road every year as a factory demonstrator for the Poole Wood Superlathe featured in his videos, but he, like most of us, had more humble beginnings. "My first lathe was a Jubilee, an earlier, lightweight version of the Graduate. My wife had to hang over the bed when we had a piece mounted on the outboard, and then it was a case of switching on and chasing it across the floor as it set off, hacking the corners as fast as I could to get it balanced. I turn everything on the Poole Wood now. It is one of the first lathes designed by a woodturner. It's extremely solid, mine is vibration free. And it's so versatile. With opposing cone pulleys it has total variable speed from about 270 to 2,750. I prefer turning on that than on what's regarded as the Rolls Royce of lathes, the Graduate." Well, what did you expect him to say?

Chris's favorite finish is Danish Oil. Usually availability is not a problem in this country, but he says that if you can't get it, then take some polyurethane varnish—it's got to be turpentine-soluble—and mix some tung oil with it and dilute it until it's nice and free-running, and you will have virtually the same thing. Three coats should build up a nice sheen. He warns that lacquer can dry a bit white in the grain, which would spoil a lot of pieces; and it won't stand any moisture, so placing fruit in it will mar the surface.



Stott's natural-edged hollow forms: top, burr poplar; above, burr horse chestnut.

When asked about what kind of wood he prefers, he replied, "One of my favorite woods is acacia burr. I turn a lot of ash because it's got a good strong grain. Sycamore is a relatively bland white wood that lends itself to decoration and carving. For boxes I like Osage orange. I almost put a piece of it in my luggage when I was at John Jordan's. He's got 26 acres of it. In England it is surprisingly hard to get."

Chris advises turners to look at their own work as if someone else had made it, as if it is just another piece on the table in a contest and you are the judge. "When I am judging a contest, I look at the pieces as I walk around the table and in my mind I pick out maybe six, and I know immediately that the winners will be in that six. And then I start looking at those finalists closer. Does the curve have any flat spots running my fingers down it? Somebody's got a beautiful shape that I have picked out almost as a winner and I see sanding scratches, torn grain, and I put it down, rejected. So often I see somebody who could have won easily and they let themselves down with the final finish. Ask yourself: How could I make it better? What could I do next time to improve it? Would it need a bit more off? Would it be better with the base a bit smaller, more delicate? Is the bottom finished off as well as it should be?"

Chris completed his first demonstrating tour in the U.S. last December and is already making plans to return. "I've been lucky with woodturning. It's taken me to several countries and now to the U.S. John Jordan was a big help in that respect. I have thoroughly enjoyed it here. The people have been great and there is so much to see in this country."

Mike Paulson is a turner in Denver, CO. Chris Stott can be contacted at Croft House High Street, Burringham Scunthorpe, S. Humberside DN17 3NA. His tapes and his parting tool are available through Packard Woodworks, 800/683-8876.

WOODTURNING IN FRANCE

An odyssey, from the Côte d'Azur to Vienne

ROMAN SCHEIDEL
photos: **DANIEL GUILLOUX**

Christophe Nancey's booth at the Second Wood and Clay Market in St. Jean Cap Ferrat overlooked the Mediterranean Sea.

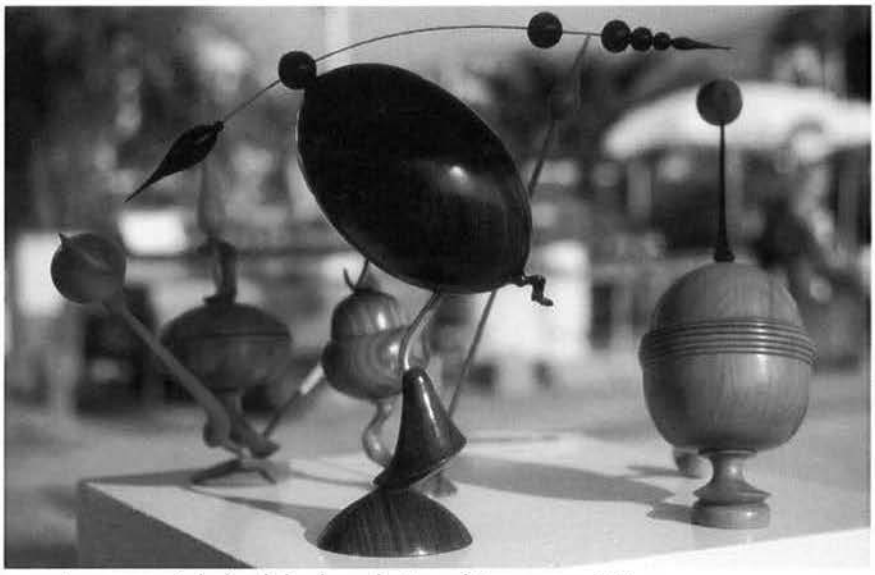
LAST SPRING I WENT TO THE SOUTH IN my adoptive country for a woodturning odyssey. It began in warm, tropical St. Jean Cap Ferrat, a fancy tourist destination located next to Nice and Monte Carlo along the Mediterranean coast. Easter morning found seventeen woodturners and as many potters setting up their wares on a large terrace above a port full of luxury yachts. The *Deuxieme Marché du Bois et du Terre* (Second Wood and Clay Market) was beginning.

During the opening ceremonies, provided by the mayor and the office of tourism, we greeted and mingled with friends, old and new. As the temperature rose, the plaza filled with people. If they had come for more than a delightful shopping excursion, they were not to be disappointed, for the atmosphere was charged with a high degree of turning talent, a rich variety of styles, and wood from everywhere. A demonstration area was set apart, which was fortuitous, for the public packed it, as various turners took turns strutting their stuff. The magic surrounding my own booth was topped by the flutter of white wings, as I discovered I had set up next to a family of doves.

Perfect, I thought, until early afternoon when the doves grew bolder and their flapping around my head was drawing more attention than the spinning tops I was demonstrating. A couple of cheeky doves began making themselves comfortable on my taller turnings. I did not want any souvenirs left on my work, and I was selling woodturning, not bird perches! A few well-placed rubber bands made it clear that my airspace was off limits for the duration.

It was a busy afternoon. The many sun-burned noses will attest to the clear sky. Amazed at the variety of

The doves at bay, Roman Scheidel demonstrates one of his tops.



Jean-François Escoulen turns eccentric containers using a special chuck he has designed (see page 16).

languages being spoken, we turners were tested, summoning all the foreign vocabulary we could remember to satisfy a very interested public. As the sun went down and the crowds thinned, we closed our stands and prepared for dinner and an evening of more relaxed conversation about our favorite topic.

Among us were a number of outstanding turners. Jean-François Escoulen, for instance, is becoming well known as a generous innovator. His unique, eccentrically turned containers and his friendly teaching style have earned him a place in the Wood Turning Center's International Turning Exchange program this year. Turner/sculptor Christopher Nancey explained his system of casting pewter around void-ridden blanks, then turning these into large vessels, their voids now inlayed with pewter. Maria de Prima, a mild-mannered, versatile turner with a twinkle in her eye, was having a good day. Her platter forms turned from elm burl are very popular. Alain Mailand is recognized for his large-scale end-grain vessels with natural surfaces. He was sporting an impressive bandage on his hand after a dispute with his band saw. And there was the vivacious André Martel from Quebec, who during the last couple of years has been developing a hook tool that works really well... But we are getting ahead of ourselves.

Monday proved to be a copy of the day before—super! Throughout the weekend we turners exchanged ideas, dates for upcoming exhibitions, and the general agreement that the forming of a French association would benefit all. Great thanks to Christopher Nancey and potter Emmanuel Keil who organized the show.

North to Puy-Saint-Martin

Woodturners Pierre Antoine and Jean-François Escoulen, along with Luc Bonnefond from the Chambre de Metiers of France, had organized

Escoulen, left, guides a young student, Remy Verchot. At right, Michael Hosaluk roughs out a bowl.

Australian turner and writer Terry Martin (left) practices exterior shaping with a gouge under the eye of end-grain hollowing expert, André Martel. At right, Martel demonstrates the forging of his own specially shaped hook tool.

a visit by André Martel and Michael Hosaluk from Canada for some professional workshops and a national conference. The first workshop began the next morning at Jean-François's atelier, 250 kilometers north in Puy-Saint-Martin. There would be eight of us in attendance.

A professional turner for more than twenty-two years, Jean-François has a spacious, well-equipped shop with lots of lathes. He is a superb host; he has built three new bedrooms and a kitchen to accommodate students and visiting turners next to his upstairs gallery.

The first of the four workshops was with André, an end-grain hollowing expert. After hollowing more than a thousand goblets with a highly developed "upper cut" popularized by Richard Raffan, André began developing a hook tool to turn ultra-thin-walled natural-edged end-grain lamp shades. We began with cutting theory, understanding how the cutting edge and cutting angle of the tool interacts with the wood.

After lunch at a small restaurant in town (excellent, as is to be expected where food is taken as seriously as turners take wood), we began busily turning a pile of poplar logs into shavings, practicing with André's modified grind on a $^3/_8$-inch bowl gouge.

The second morning we began with the ring tool. André was proving to be an excellent technician, with an energetic, stress-free, and personable teaching style. These first two days were preparations for the introduction of the hook tool on the third day. The hook is not for the debutant, although with a little practice and over-the-shoulder advice we were all hollowing end grain with amazing results—a smooth surface and piles of serpentine shavings.

The last two days were for practicing hollowing techniques, getting to know more turners, and teaching us dogs a couple of new tricks. As the workshop finished, we did not say "Good-bye," but "See you next week." For the odyssey continues...

André plus Michael, then Vienne

There were six days before the conference. In this time the second workshop took place co-taught by the Canadians, André and Michael Hosaluk. As many American turners have had the opportunity to learn, Michael is exceptionally creative and rightly acclaimed for his presentations that engage participants in playful design work. We had a great time, forging hook tools and cutting, painting, burning, piercing, and sculpting all the stuff we turned.

The next weekend a few of us carpooled the six-hour drive to Vienne for the first conference in contemporary times for professional turners in France. This was organized as an off-shoot to the first European woodturning conference last October in the Jura, and was a great opportunity for professionals to share their perspectives on the many aspects of our craft. We were all invited to bring examples of our work, which made for a large and varied exhibition. Along with demonstrations by André and Michael, we enjoyed slide shows, discussed many issues, and listened to presentations from the department of forestry and a representative from the Association of Potters. With more than fifty turners attending, the two-day conference was a great success, full of information and rich with new ideas and the opportunity to make new friends. Special recognition is due Luc Bonnefond, a special friend to every woodturner in France.

France has a long history of woodturning. Turners today are skilled and growing in directions unexplored by their forbears. Last spring we took some exciting steps forward as a community. I think we will hear and see more soon!

Roman Scheidel is an American woodturner living an hour west of Paris. He invites fellow woodturners to contact him at 16 rue de la Harpe, 28320 Ecrosnes, France.

First Aid for Woodturners

AUTHORS' NOTE: *The three of us are all members of the Tidewater Turners and the AAW. Our combined clinical experience in treating trauma cases equals 78 years. It is our intent, with the support and encouragement of this journal, to write a series of articles on shop safety as it pertains to woodturners. These articles are not meant to be a scientific treatise, nor all-encompassing on every topic. Instead, we hope to present suggestions that are practical, reasonable, and meaningful to the woodturner.*

We recognize that there are various ways of managing these problems and present to you a composite of our opinions. It is anticipated that future articles will cover equipment safety, eye injuries, and chronic-use syndrome. We welcome your suggestions for other topics of interest.

THE INITIAL TREATMENT OF AN INJURY can often make a substantial improvement in the final outcome. Therefore, it's a good idea to review first-aid procedures, even if they're not new to you. In the process we will identify the more common injuries requiring professional care; the photo on the facing page details a shop First Aid Kit.

Injuries happen quickly, without warning, and when least expected. Every shop should have a First Aid Kit and should also be equipped with a telephone, if possible, to summon help. If having a telephone is not feasible, install a loud outside horn that will attract attention.

Do not panic. Many treatment errors occur when this happens. Reconstruct the injury: How did it happen? Could there be wood splinters, fragments of glass, or metal in the wound? Can you account for all broken tool parts? It may be well to take what you can find to the doctor if you are seeking professional care because this additional information helps in the evaluation of the injury and in searching for missing pieces.

If in your judgement medical attention is needed, do not delay. The outcome, especially in open wounds, will usually be improved with early care.

Contusions (Bruises)—Contusions usually occur from being struck with a blunt object. Swelling and bruising may begin immediately and are usually in proportion to the extent of the injury. Fractures may also be present.

Treatment consists of rest, ice, compression, and elevation or R.I.C.E. All bandages are useful for compression, but should not be applied so tightly as to cause a tourniquet effect.

Ice can be helpful for up to 48 hours. Do not apply heat until after 48 hours because heat dilates the vessels and may cause increased bleeding. We continue to hear many patients say, "I did not know whether to apply ice or heat."

Sprains—In this injury, joint ligaments are stretched or torn completely. If the ligament is completely torn, instability of the joint results, usually requiring medical attention. Initially, R.I.C.E. is indicated and splinting of the injured part. In woodturning the injury will often involve fingers or thumb. Popsicle sticks make great splints.

Abrasions—Superficial abrasions are treated the same as scratches: They should be washed with germicidal soaps such as betadine and then covered with a light coating of antibiotic ointment and dressed with sterile dressing.

Deep abrasions may be full skin thickness and expose the fatty tissue beneath the skin. Medical attention is suggested for these. The initial treatment, however, is still careful cleansing with water and germicidal soap, antibiotic ointment, and sterile dressing. Often times this injury occurs when a finger tip touches a grinding wheel or disc/belt sander. Grit, dirt, and sawdust may be imbedded deeply and can cause permanent "tattooing" of the skin. There is significant danger of infection with this type of injury because the protective barrier (skin) is lost, and foreign material often carries infective bacteria.

Splinters—When you get a splinter in your hand, STOP WORK immediately and remove it. If the splinter breaks off at skin level, removal is more difficult.

Wash your hands gently with bacterioidal soap, taking care not to break off the splinter. Sterilize a needle and tweezers by boiling for 10 minutes or by heating tips with a flame. Wipe off the black carbon with an alcohol sponge and proceed. Use bright light and magnification. Many hardware stores and woodworking supply catalogs sell magnifying tweezers. Carefully loosen skin around the splinter with the needle, grasp with tweezers, and remove. If the splinter breaks off and is deeply imbedded, professional help may be needed. After removal, reclean with germicidal soap, dry the skin, and apply antibiotic ointment and dress with a band-aid. Flexible band-aids stay on better.

Splinters are foreign bodies and, left alone, cause foreign-body reactions. White blood cells attack the wood in an attempt to destroy it. This results in tissue reaction (swelling, redness, pain) and the formation of pus. During this process the splinter will sometimes be pushed out and healing occurs. Infection can also be associated with this process. Some woods cause more reaction than others. Salt-treated wood is extremely irritative to soft tissue. Soft pine, for instance, can usually be fragmented by the white blood cells if the splinter is not too large, whereas a rosewood splinter may continue to cause pus formation indefinitely, or it could be

walled off by fibrous tissue. Bottom line—get it out!

Eye Injuries—Because eye injuries are so common in the woodturner's shop and because they're potentially serious, a later article will be devoted to them. Meantime, wear eye protection. If chemicals reach the eye, flood for 15 minutes with water and seek medical attention.

Fractures and dislocations—In closed injuries the bone does not protrude through the skin. Do not attempt to straighten deformities. Splint fingers with popsicle sticks—arms with boards, magazines, or rolled-up newspapers—and seek medical help. Ice packs en route are helpful.

If bone protrudes through the skin, do not irrigate the wound or attempt to replace the bone beneath the skin. Apply a sterile pressure-dressing splint and immediately seek professional care.

Burns—Thermal, chemical, and electrical burns are all classified by degree. A first-degree burn causes only reddening of the skin as in a mild sunburn and causes some discomfort. A second-degree burn causes more reddening, mottling, and blistering of the skin. A third-degree burn means total or complete destruction of the skin, full thickness, with a grayish, blotchy discoloration.

First apply cool compresses since this may lessen the depth of the burn. Compresses may be helpful for 30 to 40 minutes. After that, clean the skin with betadine soap and apply burn ointment and a dressing. First- and milder second-degree burns usually do not require medical care.

Lacerations—Control of bleeding, if profuse, is the first step. Apply a stack of sterile compresses (pads) or clean cloths, if pads are unavailable, and a compressive dressing. If this fails, apply continuous pressure directly over the wound. At times an arterial pressure point can be found above the wound. Tourniquets are used only as a last resort. Apply only with enough pressure to control bleeding and always note the time of application—limit tourniquet use to 45 minutes.

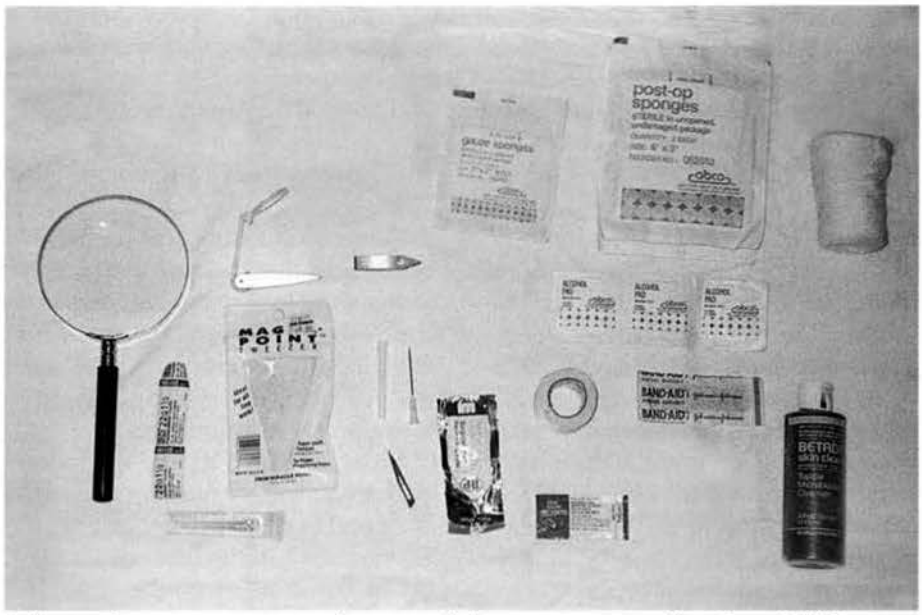
For a large open injury, seek immediate medical care. For wounds less severe, irrigate copiously with a mixture of 50/50 hydrogen peroxide and sterile saline if available. If not, use tap water and betadine soap solution—a mix ratio of $^1/_2$ ounce of betadine to 1 quart of water would be adequate. Avoid touching your mouth, which is full of bacteria, to the wound. After irrigation, dress with sterile dressings and compressive bandages.

Listen to your body! Increasing pain, swelling, or drainage suggests wound infection. Deformity, loss of motion, and numbness suggests injury to bone, muscle, tendon, or nerve.

Amputation—Bring all amputated parts to the hospital. Reimplantation may be possible, and at times skin might be used for grafting. Wrap the part in sterile pads, place in a "zip-loc" bag, and put this bag in a larger bag containing ice. Do not freeze the tissue.

Prevention of an injury is far better than magnificent first aid. Remember that all these suggestions must be tempered with good judgement. Watch for the next article in the series.

—Robert W. Waddell, M. D., Orthopedic Surgeon, Ret.; Thomas S. Meade, Jr., M. D., Orthopedic Surgeon; Charles A. Rula, M. D., Emergency Room Physician



A large drug store can supply most of the components of a First Aid Kit; your home, shop, or a specialty hardware store can fill in the miscellaneous item. **Solutions:** Betadine microbicidal cleanser or iodine soap, hydrogen peroxide, eye-wash bottle, Sterile saline or water, acetone (for dissolving cyanoacrylate glue); **Ointments:** burn, bactiocin antibiotic; **Dressings:** flexible band-aids, sterile 4x4" gauze pads (12), sterile cotton gauze or roller bandages, steri-strips (to close small lacerations), 3–4" elastic "ace" bandage, adhesive tape, sterile cotton tip applicators, sterile gloves; **Miscellaneous:** zip-loc bag for ice cubes, needles and magnifying tweezers for splinter removal, splint materials for stabilizing fractures.

The Practice of Woodturning by Mike Darlow. *Maleuca Press. Revised, 1995; distributed by Sterling (212/532-7160). Paperback, 360 pp. $19.95.*

I read the first edition of *The Practice of Woodturning* several years ago and I was impressed by the sheer volume of information the book contained. My main problem with the book then was its dry, formal style. The information was good; the presentation lacked maturity.

When I was asked to review the revised edition, I initially felt like I had been handed a hot potato. Mike Darlow is known for his measured, objective approach, and his uncharitable editorial style. I was being presented with an opportunity to give him a taste of his own medicine. I jumped in with both feet, but, after three hundred and sixty pages, I've reluctantly come to agree with almost all the woodturning concepts this book puts forward. The information has been refined and the presentation has matured. It's as if Darlow had roughed out his first edition with a metaphorical gouge and stepped back and studied the form. Then, he sharpened his metaphysical skew and commenced to plane, shape, and detail the revised edition.

When you get past the classroom-style presentation and into the meat of the message, you will find someone who cares passionately about woodturning. That passion is directed into a no-nonsense, scientific approach that explains why things work and why things fail. It is all tied to the historical parameters of the lathe.

Darlow says: "I believe for every woodturning situation:

1. There is one best method, or for some situations two or more equal best methods.
2. The best methods are properly determined by how and with what result an edge creates a fresh surface on the wood.
3. The best methods are the same for all turners irrespective of their physical characteristics, nationalities, personalities, etc.
4. Those who teach woodturning have a duty to their students to teach the best methods known at that time."

How can one not agree with this? I would add that those who teach also have a duty to give their students unbiased information about tools and equipment. (Therefore if you teach and sell tools, do not let profit get in the way of your teaching.)

I was delighted to find the following parameters for judging the merits of a bowl in the bowl design chapter. They weren't in the first edition:

"1. In the context of the time and place in which it was made.
2. In the context of the time and place in which the bowl is being experienced.
3. As a timeless object. The experiencer will attempt to exclude or separate the influences of such as changes in fashion or developments in technology."

These three parameters show a depth and maturity on the subjective side that the first edition did not have. In this chapter I also particularly liked the suggestion of drawing the bowl first. In teaching I have found that getting the basic design problems worked out on paper saves time and provides clear goals.

Darlow still tries to draw lines around stuff. Sometimes he is successful and sometimes he is not. Tool use is straight forward compared to squirmy stuff like contemporary design, especially with the current trend in surface treatments, color, and combined elements. In a recent letter to the editor in this journal Darlow expressed the desire to have all the big-A art makers go away or separate from mainstream woodturning. Woodturning has grown so fast and furious in the last ten years and become so diverse that one man cannot hope to draw lines around all the combined accumulated knowledge.

Even though a lot of the information *The Practice of Woodturning* imparts could be termed timeless, this book is not about the future of woodturning. It is about those traditional things that can be measured: formal design, angles, degrees, length, depth, force, weight, velocity, vacuum, and vibration. I found the earlier edition to be a wonderful reference manual The revised edition is better because the subjects are more refined and the visual flow of information is smoother.

It is also important to remember that the book is not necessarily about making objects; this book is about the *process* of making objects. There is so much information about every aspect of woodturning technique that the book can be a bit overwhelming. This book could cause *techniquitis.* A bad case of techniquitis causes one to become so wrapped up in technique and tool fetishism that one looses sight of the object and is consumed by the process. Beginners, read this book, but read it slowly.

The wealth of information this revised edition contains will help you understand and solve woodturning problems. If the direct answer for your woodturning problem is not in the book, the technique that will lead to the answer is. If you want to teach woodturning, this book is for you. If you turn your lathe on once a year, once a month, once a week, or once a day, this book is for you. The 1995 revised edition of *The Practice of Woodturning* is simply the best woodturning reference manual I have seen. *—Rodger Jacobs*

Basic Bowl Turning and **Turning Wooden Jewelry** by Judy Ditmer. *Schiffer Publishing, Ltd., 1995. Paperback, 64 pages each, $12.95 each.*

These books are like videos on paper. Flipping the pages, I could tell immediately I would learn more

from looking than from reading. Her books are composed largely of step-by-step color photos, usually six per page, each ending with a gallery of her work.

Beginning with a brief introduction explaining her interests and point of view, Ditmer makes clear that these books are for beginners and briefly discusses equipment, materials, and supplies. With no intent or room to be exhaustive, these small books tour sample projects with many tips, concerns, suggestions, and observations.

Basic Bowl Turning takes the reader from the wood pile to signing a finished bowl. Topics included are preparing stock, roughing cuts, prepping a rough blank for drying, remounting, cutting and scraping (inside and out), sanding, finishing, and making a jig for turning the foot. Over 200 color pictures show stages of work, processes, and step-by-step movements of the tool. (The last, I believe, can be best done through hands-on teaching or a top-quality video. In a book, sketches often are easier to understand.) Each picture has commentary or description.

Humor shows when she describes her "Low-Tech, Fun-N-Easy-to-Make, So-Non-toxic-You-Could-Eat-It-in-a-Famine" finish. She notes the "amazing forms" created when you pour the cold oil into the melted wax, calling them "really cool" and suggesting you get the kids over for a look—a great idea.

Six pages (almost ten percent of the book) introduce sharpening gouges and scrapers, but you will want to consult other sources for details. For example, she doesn't know the grit of her "pink wheels (sometimes white)" She is correct in saying that grit and color are not as important as proper use, but many specifications for a grinding wheel do make a significant difference in use and results. She does do a good job emphasizing that these skills require practice and more practice.

Clearly marked safety tips and hints are sometimes presented several frames after the process begins. If you are inexperienced, sort this out before you make shavings. A clear warning not to use a chainsaw without being familiar with its safe use is followed by pictures of cuts likely to cause the wood to kick. Be sure you know your particular saw and assume there will be problems as you select your work support, safety equipment (more than is in the pictures), grip, stance, etc.

As an experienced turner I had

no trouble following the instruction and pictures. Some of my beginning students would get a good idea of the process, but would need help with details, such as knowing tool angles and grips when rolling a rim bead.

Beginners and experienced turners alike can benefit from studying Ditmer's thirty-two bowl designs and variations in the photo gallery.

Turning Wooden Jewelry introduces the reader to a style of jewelry that uses turned shallow dishes that may be decorated and assembled to make infinite patterns for pins and earrings. A quarter of the book describes turning the pieces. How to form them into parts and assemble and finish them is followed by a photo gallery of pins and earrings, an excellent illustration of the potential.

Safe use of power equipment caught my attention. One of the first pictures appears to show short stock being pushed into the bandsaw with the thumb in line with the blade. You almost always get away with it, but we need to work as if for many pleasurable years. I have my students ask themselves "Is losing a thumb once every fifty years an acceptable risk?" If you are new to turning have someone who knows safety concerns watch while you concentrate on getting all those movements working together.

Ditmer makes clear her concern for safety, but I must point out an extremely unsafe jig she uses for turning the back of the shallow dishes. As Ditmer says, it would "do a lot of damage to your hand if you should happen to brush against" it. This useful tool could easily be redesigned to work well in the same way with much less hazard.

Sections on forming, finishing, and assembling allow us to tap into Ditmer's extensive experience and will save learning the hard way. Her conclusion shares ideas about design, copying the work of others, and ways to be comfortable designing with wood.

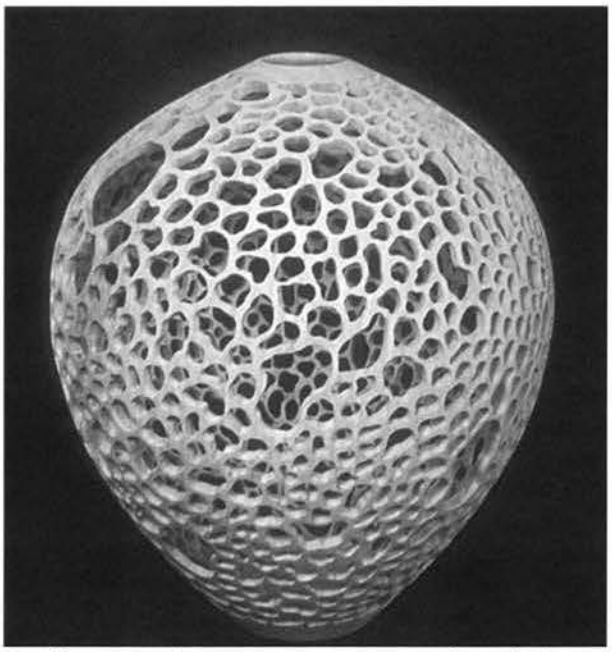
The books are an echo of her part in the excellent video *Signatures* produced by Pam Vogt. In a small number of pages she shares skill, knowledge, enthusiasm, and delight. Whenever I spend time with a fellow turner, I come away with better understandings, techniques to consider, and an itch to explore something different. Judy Ditmer's books are no exception.

Rodger Jacobs is a professional woodturner in Newland, NC. Richard Montague is an educational consultant, woodturner, and teacher of turning in Groton, VT.

PHOTOS FROM THE MAILBAG

This candy dish of bocate with bog oak veneer is $9\frac{1}{2}$" high.
—Mike Gordon, Cincinnati, OH

This walnut burl oil lamp is about $3\frac{1}{2}$" high.
—Frank Bauer, Cincinnati, OH



I've been turning—as a means to make a living—for nine years, hollow turning for two and a half, and recently decided to incorporate the piercing work I was doing in other woodworking twenty years ago. This oak vase is $9\frac{1}{2}$" high.
—Ron Pessolano, Putney, VT

After seeing Frank Sudol's work with a high-speed drill, I decided to try one, and found it to be a versatile tool. But I did not want to copy Frank's pierced work. Having seen way too many Hercules movies as a kid, I decided to combine my woodturning with my long-time interest in Greek mythology and painted Greek vases with what I now call thin-line carving. "Aphrodite Teaching Eros the Bow" is of box elder burl; the design for thin-line carving is taken from a bronze shield, circa 400 BC.
—Nick Silva, Garland, TX

My work is a representation of archaic symbols combined with visions from the unconscious to form an expression of the soul. Symbols such as spirals and radiating suns are recurring themes, alluding to growth and renewal on a cyclic basis. "Archangel" is of ash with stained glass and is $8\frac{3}{4}$" across.
—Melinda Fawver, Asheville, NC

INSTANT GALLERY

The Koury Convention Center echoed with the thunderous beat of West African drums (all turned by symposium demonstrator Bob Sonday), as the reception at last June's AAW Tenth Anniversary Symposium celebrated the largest Instant Gallery ever—680 pieces! And the critique, conducted by Ray Key of England (pictured, lower left) and Frank Cummings of California (lower right), attested to the continuing advancement in quality and sophistication of the work. For more on "Turning Ten," see the reports beginning on page 12.

Photos: Rick Mastelli