■ Robyn Horn Honored ■ Making Hook Tools ■ Pierced Vessels ■ Turning Whistles ■

American Woodturner

The Journal of the American Association of Woodturners Summer 2000 $5.00 Vol. 15, No. 2

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

REWARDS AND COST OF SPREADING THE WORD ON WOODTURNING

I would guess that nearly everybody reading this column has found woodturning to be quite rewarding. It can be relaxing to those who lead an otherwise stressful existence. It can be challenging to those who are in need of motivation. It may fill a void that is not even apparent in an otherwise normal life. I think any form of involvement with an art or craft is enhancing, fulfilling, uplifting and improves the quality of life, if we give it a chance. Woodturning, like other arts, crafts and sports, can be extremely frustrating when you have not been taught the basic skills. Here I can certainly speak from experience, having tried a little golf and tennis as well as a few other crafts and having worked for several years on the lathe without any known source of instruction.

When I coached track in an earlier life, I taught my field men that no matter how good they became, they had not accomplished their goal before graduation unless they had trained a younger student to participate effectively in their event. I see this attitude in many of you whom I have met: not to train one but to pass your knowledge and skills on to many. Whether you have your own school for teaching one-on-one or small groups or you teach classes at an arts-and-crafts or folk school, I am sure you feel that sense of accomplishment, as I do. I guess it is human nature to want to leave a part of us behind in others. Not just genes, but knowledge and skills.

I have a very special respect and admiration for those who are devoted to teaching young people and fight the bureaucracy of school systems to teach a craft because they feel it is a worthwhile endeavor. I am thinking of people like Jack Grube who has built a turning program at the Pinkerton Academy in New Hampshire. His story by Thaddeus Badowski in the winter *AMERICAN WOODTURNER* (page 54) points out what an effect we can have on young people. Another example is the teaching done by Mark St Leger at Craig County High School in the western part of Virginia. I have had the privilege of observing Mark's program first hand. I know there are many others doing similar work and I wish I could meet all of them. I also know there are many situations like the one here in Central Florida. Our Central Florida Woodturners chapter, under the "sergeantship" of John Sutton, sent members each Wednesday to teach turning to boys at the Edgewood Children's ranch. I always say it is a home for children with troubled parents. The shop program was sponsored by the county school system and they recently chose to drop it. Now there is no such hands-on training for these young people.

Could the AAW be instrumental in keeping or reinstating crafts into the public school system? It seems to me that many young people who are getting into trouble because of idle time could be helped by being taught a productive craft.

This can give them a positive attitude and a sense of worth. Maybe we need to look at avenues other than the school systems though. I also see a lot of retirees who feel useless and have nothing to do. Woodturning could be promoted in retirement homes and communities. We just might help mold society in a very positive way. This in turn would create many teaching situations for the experienced turners. I won't mention the potential for sales of lathes, tools and wood.

Call it progress

On another subject, how well do you remember 1991? It is a little vague in my memory but I looked up some prices for comparison: milk was $1.39 a gallon (we now pay $2.47). I won't even bring up the subject of gasoline prices. I also found that a popular three-eighth-inch drill from a particular source has gone from $179 to a present price of $213. I noted that a well-known woodworking magazine has gone from $4.95 a copy to $6.95 at present.

Why am I talking about prices in 1991, you ask? Well that is when your AAW dues went to the present rate of $25 for an individual membership.

Yes, you guessed it, the board has found it necessary to raise dues by $10 for the year 2001. The dues have not been covering costs for a while and the board has put off raising them as long as possible, but the time has come when the change is necessary.

Here are a few of the reasons in addition to the general increase in the cost of living. Postage for mailing this Journal has gone from $530 to $3,240. The costs of the expanded Journal, directory, and other operations have gone way up in the form of salaries, contracts and expenses. To maintain our present status the advertising in the Journal can not exceed 10% of the space, therefore we can not lower the cost through increasing adds.

On the other hand the increase in value to you more than off sets the added cost.

In the 10 years the Journal has expanded from 32 pages to 60 pages and I am sure we can all agree that the quality has also improved considerably plus we now produce a comprehensive index every two years. The directory has expanded and improved quite significantly. We now furnish a liability insurance policy for US chapters, which of course is going up in cost. Your board and editors are also striving to have more involvement with chapters and local events and through the help of Board Member Roger Austin we have an active WEB page.

I can't imagine anyone would feel they are not getting their money's worth and more. This change is necessary for us to continue improving the quality of service to you, the members, and we hope this causes you no problem.

—Dave Barriger, President
American Association of Woodturners

American Woodturner

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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: Binh Pho of Maple Park, IL, uses a power carver to pierce the wall of one of his turned vessels to recreate graphically the skyline of Chicago. He offers some design ideas on using positive and negative space, and discusses his techniques for carving the pieces and then airbrushing them with acrylic colors on Page 10.

Submissions to *American Woodturner* are encouraged. Please contact the editor with articles or proposals.

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Where's Bob Rosand?

On January 31, Susan and I woke up to a fire which destroyed my father's house/apartment located next to us. I've spent the last three months rebuilding the damage (it was totaled), and by the time this Journal goes to print, I should be finished with my work on the house.

My reason for writing to the editor and mentioning this at all is to apologize to all the people who have written to me for information, tools, workshops, etc.

If I've neglected some request for information or an e-mail, please feel free to contact me again and we'll see what we can do.

The offers of help in rebuilding from some of the AAW members that I did talk to will not be soon forgotten. This is a very special group of people. Thank you!

I also wish to thank the AAW board for putting up with me over the last couple of months. A Norwegian male under stress is not a pretty sight!

At any rate, I'm back, and thanks again for all your support and understanding.

— Bob Rosand
Bloomsburg, PA

Tool Donations for Yucatan

We have been asked to volunteer to go to the Yucatan area of Mexico, leaving July 12th for three weeks. This project will be similar to others in the past, in that we will do market studies, recommend product expansion and try to assist them to increase their craft sales.

They have, also, asked that I do hands-on teaching of both carving and turning.

We will be working with a group of women carvers and turners who are learning the craft trades so that they can make a better living for themselves and their families. They call themselves "Mujeres Artesanas" (Women Artisans).

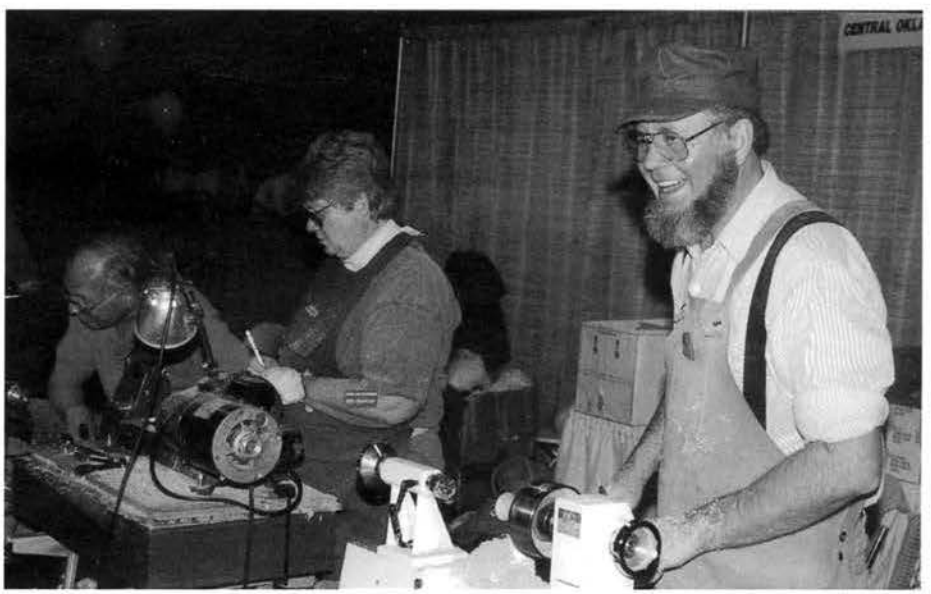
The Sponsors are the Forest Man-

Central Oklahoma Woodturners Top off Family Fun Fest

The Central Oklahoma Woodturners earlier this year participated in the Our Kids World Family Fun Fest, a two day charity event billed as one of the state's finest family events. More than 12,000 people attended the event at the Oklahoma City Fairgrounds. What a way to reach kids. The woodturners set up 10 lathes and started making tops, amid the spectacle of fishing ponds, model railroads, helicopters, fingerprinting, stage shows, rides and many others events

Each of the turners made and gave away his or her version of the spinner, a small top spun with the fingers. Many were colored with Crayola Brush Tip paints or decorated with Chatter work. The experience levels of the 14 turners ranged from brand-new to old gray beards.

The club used more than 43-board feet of hard maple to turn about 600 tops on a variety of mini-lathes. The kids and their parents enjoyed standing in line, watching the process and talking with experts about the art of woodturning. It's hard to say which was more important-- the talking or turning. It would be hard to do one of these events and not feel really good about our kids today.



Bruce Smith, Jean Pennycuff and Bill Johnson made lots of tops

Bob Jarrett, chairman of the woodturners, recruited Charlie Lenz, C.L. Osborne, Virgil Barksdale, David Claire, Wayne Furr, Larry Slief, Bruce Smith, Louis Olson, Bill Johnson, Jean Pennycuff, Bill Porterfield, Bernie Possenreide and David Rutkin to help with the turning. The turners were popular enough to take their show to Kansas this summer and to a ballon fest in Oklahoma city.

— Bob Jarrett, Norman, OK

Letters edited for clarity and space.

agement Trust (Florida) and Tropica Rural Latinoamericana (Mexico).

Their plan is to use, as a raw material source, old stumps from hardwood trees that were cut and left in the rain forest to burn or rot. As we all know, that is the best wood for this kind of craft, and produces the best product.

They have a few shop made lathes and carving tools that were made locally. They are turning some plates and bowls and carving some figures at present.

If you have tools, chisels, or equipment that you do not use, and would consider donating, they would be much appreciated.

These would be tax deductible donations, so if you like, send me a receipt, I will sign it and return it to you. You may estimate your own value.

I will find a way to get the donations to the Mujeres Artesanas in Mexico.

If you can, please take or send them to Charles Collins' Shop at 1603-B Hydro Drive, Austin, TX 78728, Phone 512 990 1022. My Phone is 512 345 1521, Email sgricr@aol.com

— S. Gary & Gene Roberts
Austin, TX

Lathes and birthday cakes

The phone rang on Monday night recently and it was Rude Osolnik asking if I would accompany him to Atlanta for a turning seminar. A paid weekend with a legend - how could anyone say No! Early the next Friday we packed tools, wood, turnings and Rude, rolled off "Poverty Ridge" and headed South. Zack Etheridge, our host and the product manager at Highland Hardware, where the seminar was being held, settled us in. Then the fun began. Rude can still turn and still teach, but his seminars are an entertainment package that includes his experiences which cover the entire era and evolution of contemporary woodturning. The beauty of the shapes which flow into the wood through his fingers reveal the mind force of a true master artist. Questions put to him are always answered, but be on guard if his answer is followed by that sneaky little smile! One Sunday morning Martha Connell, owner of the Connell Gallery in Atlanta made a surprise appearance, along with a chocolate cake in honor of Rude's 85th birthday. After shutting off the smoke alarms Rude blew out the candles. Dr. Steve Bowles assisted Rude and demonstrated metal spinning, and the participants viewed slides of Rude's processes and finished pieces. All left for home with a feeling of awe and inspiration, eager to practice and refine. I felt honored to return the prophet to his mountain home on "Poverty Ridge".

Rude Osolnik gets to turn for his 85th birthday.

— Jamie Donaldson
Georgetown, KY

Thank You Volunteers

We take great pleasure in recognizing the following for outstanding contributions in 1999 to the AAW and the advancement of woodturning. The Honorees are:

Jimmy Arledge
Arrowmont School of Arts and Crafts
Willard Baxter
Phil Brown
John C. Campbell Folk School
Blake Hickerson
Charlie Hoffman
Jean LeGwin
Larry Mart
MN Chapter of AAW
Joel Nopola

Our thank-you and a certificate of appreciation signed by all the members of the Board of Directors is being sent to each.

—Mary Lacer, AAW Administrator

MAKING YOUR OWN HOME PAGE

Woodturner home pages seem to be flowering everywhere. A few of you have a highly polished web presence designed by professional designers. Others use their personal sites. Many of you share photos via email or on your personal web pages. Most woodturners on-line have looked at pages of woodturnings on local chapter pages, galleries, or commercial sites.

Are you thinking of developing a site to show your work? Or to put articles or other woodturning information on-line? We will look at ways to do this, as well as expose some of the tools and techniques you will need for the task.

Graphical content is the most important feature of craft sites. The photos of work are the most visited parts of woodturning sites. Getting and preparing good graphics is the most important issue in developing your content. It has the added benefit of a way to create a record of your work.

PHOTOGRAPHS: I can't stress enough the need to get the best material you can for starters. You should read about photography or take classes. Rule number one is an old geek proverb: garbage in - garbage out. It is much harder to make bad photography look okay on-line than it is to take a better photo. Taking high-quality images of woodturnings will show all that we don't know about the subject. It is different than taking vacation photos. Paying attention to your original photo before processing is the most important point.

The AAW has had very popular photography sessions at the last couple of symposia. You should take advantage of this at future events. Also, look up the past articles in *American Woodturner* on how to photograph your pieces. These same principles will also help you in preparing jury slides for shows.

I will include some basics. Pay close attention to the lighting and background of your image. You can get a good background at a local camera store. Avoid the fancy velvet background or fur; go with a plain grayscale. Don't put other objects into the shot to show scale; they detract from the object you are trying to show off.

Use lighting that avoids spotlighting, but is sufficient to display your piece. Take several shots from different angles and in different lighting conditions. Additional shots of specific details can be valuable. Don't overlook the idea of getting professional shots made, if you are serious about marketing your work.

GRAPHIC TOOLS: The scanner and digital camera are two basic ways to capture your images for use on-line. You can take normal photo-film prints or slides and scan them into files. You can also shoot directly with a digital camera. An alternative is to have your photo developer burn a CD from your film This has become quite popular for local chapter newsletters. We will discuss specific tools and techniques that you will need to prepare your images for the web. Please note that 99% of video screens have poor resolution compared with print or photography.

SCANNERS: If you want to purchase a scanner, you might be tempted to get the least expensive model at your local discount house. This can be successful if you have larger prints with good color and contrast, but you should know how to gauge one device from another. Two measurements are the maximum hardware resolution in dots per inch (dpi) and dynamic range. Most manufacturers will note the best interpolated dpi which does not refer to the maximum hardware resolution. You want to know the quality of the optics, not how good the firmware can make it look. Dynamic range refers to the ability of a device to capture gradation of an image from the lightest highlight to the darkest shadow. DPI usually is in the 300 to 1200 range and dynamic range will be low integer. A dynamic range of 3.0 or more is very good for a scanner. You may have to look hard for the dynamic range on inexpensive scanners.

DIGITAL CAMERAS: Digital cameras are similar to small range finder cameras except that they don't use film to capture the image and you don't have to send your film off to the processor. Instead of film, a special light-sensitive chip collects the images in memory. You usually transfer the images to your computer for viewing and manipulating. The stored images can be viewed on many devices and usually are stored on diskettes (or other removable media). Printing the digital camera images isn't as good as film prints. Digital cameras are similar to scanners in that the optics and amount of storage will determine the quality and quantity of images you can take. In general, you will want to use the highest quality of image, even though you will probably reduce it for the web. A price of about $400 is the low end and you can get an excellent camera for $800-1,000. It is best to find a friend that has one first so you can get a feel for using one.

PHOTO EDITING: No matter how you get your photos developed or whether you use a digital camera, you will need to use several basic graphics editing techniques. You will need to be able to resize your images and convert them to graphics that are directly viewable on web pages.There are inexpensive graphics editors on the market that will perform these tasks. Most scanners and digital cameras include one of these with the purchase. For those doing more

WEB DESIGN, CONT.

advanced editing, very advanced graphic editors are available such as Adobe Photoshop or Corel PhotoPaint. You will normally use two techniques in resizing your images. Cropping an image refers to reducing the size by cutting out a square section from a larger image. You are reducing the size by reducing content. Resampling an image is reducing the size by keeping the content the same, but reducing the size in pixels. Be sure you keep the aspect ratio the same so your 10-in. hollow form doesn't look like it is 4-in. tall. Typically, you would crop first to cut away any extraneous material and give your piece a proper border. Then, you would resize the image to fit a web page by resampling down to your final size. Your final chore is to save the file as a JPEG image for use on the web. Rule of thumb would be to have your photos no more than 450 pixels high by 500 wide.

One reason that JPEG images are used is that they can be saved at various quality levels. You can strike a balance between image quality and the final size of the image. It is very good practice to save JPEGs at about half the quality scale. I try to keep the images to less than 25k so they don't take too long to download over the web. If your site has lots of images, you might worry more than if you have just a few.

If you want to market your work on the web or just share your work with friends on-line, you will want to learn much more about designing web pages and manipulating graphics.

You can find this information on the web or just find a local teenage geek to do it for you. Check out the AAW web site for more information in the future.

Roger Austin rda@rti.org (919)541-7476 192 MCB/HLB Research Triangle Institute, POB 12194, RTP, NC 27709-2194

WHY BE A DEMO ASSISTANT IN CHARLOTTE

David Barriger volunteered me to be an Assistant at the Symposium in San Antonio. I was assignedtoClay Foster. I was immediately put into a warm smile because I remembered a picture of him with the caption that read: "Will turn for food".

I did a pretty mediocre job because I am not video-camera literate, but I did get to know Clay a little and he knew that I really was doing my best to help. We've talked and corresponded briefly since then. Had I not been a Volunteer Assistant we'd still be strangers.

Last year in Tacoma, I assisted Michael Peterson. I had requested that duty as a way to get to know him and his work well enough to do a profile for this publication. If you read the profile (American Woodturner: Fall 1999), you know what my feelings are about Michael and his work. It began for me as a Volunteer Assistant.

So for me, it is pretty clear. My life is richer, my AAW connectedness stronger because I volunteered.

In talking with Walt Morehouse, who organized and headed up the Tacoma Volunteer Assistants, some 90-100 strong, he told me that "Darn near every one of them would gladly volunteer again."

We need Volunteer Assistants in Charlotte. Aside from the above, here are other good reasons to volunteer.

1. Free Shirt: You get a free shirt, with the Symposium logo and a color that distinguishes you as a Volunteer Assistant. It can be worn for three straight days (and nights if you wish), then subsequently be deployed for any number of important tasks in your own shop or studio or at local chapter events.

2. Front Row Seat... or better: No one gets a better view of demo. You are right in the middle of it!

3. Get to Know the Demonstrator: In truth, everybody demonstrating or presenting is a well-motivated human being taking some serious risks and trying very hard to present a message that is worthwhile. These are all positive important contributors to the health and well-being of AAW. They are well worth getting to know.

For a complete rundown on Symposium events, demonstrations and a copy of this year's rotation schedule, see Pages 48-60.

4. Education: You'll see first-hand what makes or breaks a presentation. You will learn how to help a presenter and what kind of help you will seek when you become a presenter.

5. Video Camera Instruction: The Board of Directors has promised that every volunteer will be given clear, possibly hands-on, instruction in the placement and operation of a video camera for this kind of presentation.

6. Participation: You abandon "mobile couch potato" status to become an active alive participant. Much more rewarding. Remember Mrs. Prater in the third-grade who always said, "We learn by doing!" ?

7. Help Spectators: Each time you serve you help cement the communication between the presenter and the audience. You help a room full of your peers to get what they came for.

8. Feel Goods: Everybody who has been a Volunteer Assistant feels better about themselves for the service they have provided.

9. It's Fun: It's fun to be up-front and part of it. Much more fun than a hard seat in the back of the room. Especially when the lights are out.

Again, Volunteer Assistants are the backbone of each of the presentations. To volunteer, contact the AAW office at 651-484-9094 and sign up. You'll be glad you did.

— Ken Keoughan, Friendship, ME

WINTER TEXANS FLOCK TO RIO GRANDE "TURN OUT"

The Rio Grande Woodturners AAW Chapter is unique among the 140 plus chapters of this great organization. This is not a Texas brag; just a fact. Founded in 1997, this young chapter serves as host to members from many other chapters "Up North."

You see, this chapter is located in the sunny Rio Grande Valley of the great state of Texas, and is the southern-most chapter in the 48 contiguous states. The warm weather, sunshine and friendly folks act as a magnet for literally thousands of what are referred to as "Winter Texans." The migration starts in October and by late November the population of the Valley has doubled; by mid-January it has tripled. Naturally, among these folks are a few woodturners. Now you put those Winter Texan turners in with the local turners and you can begin to see how it rounds out (Pun Intended).

Gerald (Jerry) Whitaker, president of the Rio Grande Woodturners, conducts the "Bring Back Raffle" during the lunch break.

Membership in the AAW is a prerequisite to local membership. Most members belong to a chapter back home and it is great to have a place to meet and enjoy turning during the winter months. This presents a problem for the local turners – the burden of chapter responsibilities falls on their shoulders. This, however, is offset by the learning opportunities presented by the Winter members. Meetings in the Winter are every second and fourth Saturday. The rest of the year, the club meets once a month on the second Saturday.

Jack Hill Turns a Christmas Ornament.

Several of the Winter turners have demonstrated at the national AAW symposiums and the Texas Turn or Two. These experienced demonstrators gladly share their skills and a demonstration is held every meeting.

Saturday Feb. 12 we held what is known as a "Turn Out." The turners travel with their portable lathes (Yes, they really do bring their lathes along!), set up and turn all day. We had a great time with seven lathes running all day.

Paul Bourlon, chapter vice president, hosts the meeting in his shop out in the country. Paul is a Master Machinist and generously shares a shop full of equipment and his skills, along with letting us use his buildings for our meetings. Not only did we have lathes everywhere, but if you were hungry you could pick a fresh orange from his trees a few feet away.

Joe Milsap, President of the Oklahoma Woodturners, and charter member here, did demonstrations on bark-edge bowls, hollowing and reverse chucking. Jack Hill, also from Oklahoma, demonstrated hollowing,

More Texas Turning and Demonstrating

Christmas tree ornaments and spiral indexing. Bill Usher, from Ennismore, Ontario, Canada, demonstrated the Beall Buffing system on his brand new Jet Portable lathe (Way to shine, Bill!) As a Winter Texan and Honorary life member of the AAW, I demonstrated turned bottle lids, how to make and use a shop-made index system and sharpening chisels on a belt sander. Keith Holm did a lamp base and showed us how to drill a small hole the long way through a tough piece of mesquite. He also brought a truck load of wood to share. Can anyone imagine giving away mesquite and "Texas ebony?" Jim Mills, our founding president, roamed around offering advice to anyone who needed a few jewels of wisdom. Pablo and Fernando Gutierrez not only came to participate, but brought their relatives to show them what woodturners do. Toby and Elaine Craft took photos and watched every event with sincere interest. Jerry Whitaker, president, showed us how to sell more "Bring Back Raffle" tickets than ever before and concluded the raffle while a few turners took a lunchbreak.

A total of 32 attended and participated in a great day of fellowship, tools, techniques, demonstrations and just plain fun.

Joe Milsap turns a miniature hat.

The author demonstrates turning a cookie jar lid at the Rio Grande "Turn Out." Photos by Toby and Elaine Craft.

If you are going to Texas Valley, winter and summer, and would like to join in the sharing experience of this fine chapter, contact Gerald (Jerry) Whitaker in Edinburg, TX (956-383-1049)

E-mail GwhitaBMW@aol.com

— S. Gary Roberts
Austin, TX; April to November
Mission, TX; November to April

Nature Takes a Turn: Woodturnings Inspired by The Natural World

Where does one get ideas for woodturning? Works by other turners, architecture, commercial products, pottery, glass and basketry have been common sources. But there is a vast, often overlooked area to draw upon: the natural world. Forms from eggs, fruits, vegetables, seeds, seashells, and even the human torso and landscapes appear in the works of many fine turners. At times a very direct approach is expressed in leaf, flower, and tree forms that are a part of a turning. And a universe of patterns, textures, and colors can be tapped for treating turned surfaces.

The next AAW exhibition will try to capture some of this inspiration. The first opening of the show will be at the Minnesota Museum of American Art in St. Paul, June 2 until August 12, 2001–only a few blocks from the AAW National Symposium to be held July 5–8, 2001. From there we hope to travel the show to several locations. Discussions are already underway for sites in California and New York.

The show will include invited and juried turners; no more than 20% will be invited. Jurying (from slides) will take place the middle of March 2001. Accepted work will need to arrive in St. Paul by early April 2001. Applications for the show will appear in the fall and winter issues of *American Woodturner*. Note: the source of your idea need not be obvious to the viewer, but should be conveyed to the jurors with text.

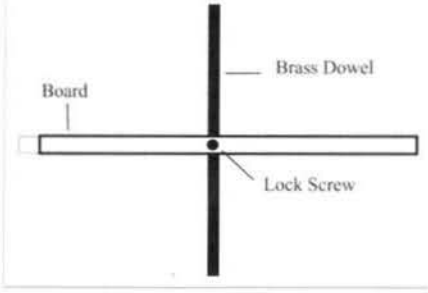
— Alan Lacer, Shoreview, MN

Setting Proper Lathe Height

Turners will come in different shapes, sizes, and heights. The lathe height will usually come in one standard size that may require reaching up or leaning over.

These positions will either leave you with a sore back or lacking tool control. The proper lathe height should be set so that when your elbow is bent the bottom will be at the center line between the spindle and the tail stock. I am an average height and both of my lathes are on three inch riser boxes filled with sand. Ever since raising my lathe to this height there have been no more sore backs from a day turning in the shop.

Often the simplest solution is the best. I have a simple device for measuring the depth of bowl bottoms. It is simply a flat 1-in. wide by $^1/_2$-in. thick board by 12-to-15-in.-long. In the middle is a $^1/_4$-in. hole through which a $^1/_4$-in. diameter brass dowel slides. On the side of the board is a screw for locking the depth. (See *Illustration* at left)



Jerry Fant, Tips Editor
Wimberly, TX

I set the device over the outside of the bowl and set my depth while looking straight down. I then lock the depth and check it periodically with the lathe off.

Spindle Washer

When my screw-on spur center and Stronghold chuck started seizing on the spindle and became too difficult to remove, I tried making washers of various materials including plastic, plexiglass, and leather. None were very successful until I turned one out of well dried dogwood and soaked it pretty good with CA glue (the thin variety). I have never had a problem since, in over 5 years of use. The glue obviously prevents the wood from cracking.

— Darrell Rhudy, Raleigh, NC

Magnet Holders

I purchase magnets from places that sell speakers for stereo equipment and other uses. These are handy all around the shop for securing small items that I frequently use. Examples are allen wrenches, small screwdrivers, drill bits, etc.

— Larry Roberts, Arlington, TX

Throwing Wood!!!

I see a lot of new turners throwing their pieces off the lathe when starting up. The problem comes from not checking the speed before mounting the workpiece. As a general rule always start the lathe at the slowest speed and work up from there. This was really driven home to me when teaching a class and I did the same thing (a good lesson). Old habits die hard, so get in the habit early.

— Jerry Fant, Wimberly, TX

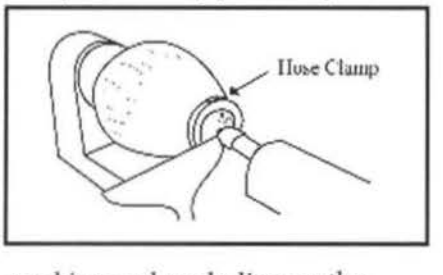
Ridges of Hollow Forms

When turning hollow forms and I get a ridge in the inside of the turning I use a piece of chalk on a dowel to mark the ridge. This allows me to turn only the chalk away and not the thin wall on either side of the ridge. I also use bright chalk- usually blue or yellow on the tips of natural edge pieces to give better reference to the "ghost image" of the natural features while the piece is spinning. You are not as likely to jam a tool into the edge of the spinning piece, and it gives better reference when approaching a natural edge piece- especially when cutting the outside form.

— Phil Brennion, Chino Valley, AZ

Exploding Vessels

Whenever I am rough-turning or finish-turning after drying a piece that presents any possibility of cracking and exploding on the lathe, I take one fast and simple precaution: I install a "hose-clamp" band as soon as feasible as shown



in the diagram. I now rarely lose a piece on the lathe.

— *Darrell Rhudy, Raleigh, NC*

Blue Line

When marking pieces for turning it is sometimes hard to see the small gray lines left from a pencil. Instead, I use a blue pencil. The line is much easier to see as it stands out from the color of the wood.

— *Larry Roberts, Arlington, TX*

More Depth Measuring

A bright piece of tape on the shank of a tool can help keep the tool from going too deep in a turning. Measure the maximum depth of the piece - then transfer that measurement to the tool-from the tip, up the shank - and mark with bright tape. When the tape edge gets to the rim, you know you are at maximum depth with the tool.

— *Phil Brennion, Chino Valley, AZ*

Inside Sanding

For sanding the inside of vessels a tennis ball works very well with sandpaper wrapped around. This can also be used on a dowel or by itself.

— *Larry Roberts, Arlington, TX*

Filling Voids

For pieces with large voids-"polymer coatings", the thick coating used on coffee tables and clocks works as a filler very well.

It doesn't get as hard as 5-minute epoxy or super glue. It has a certain amount of elasticity when cured - this is useful especially when humidity changes. Five-minute epoxies and super glues can crack out . This type of coating can be mixed with universal paint tint (I prefer black) and it can be purchased for less than 30 dollars a gallon. Fill the voids prior to turning the piece - polymer coatings cut clean and sand easily. Since this is a thermocatalystic material, it gets hot and then thick- it can be applied to vertical surfaces, and held in place with masking tape. After it's cured the tape can be peeled off.

— *Phil Brennion, Chino Valley, AZ*

Thin kerf pickin'

Looking for a cut-off tool with that impossibly thin kerf? Try a steel wire. I use a wire, less than 1/32-inch thick, from a guitar shop. With a sharp point, I cut a groove into the piece, just large enough to accommodate the wire. The wire is placed in the groove, and the speed of the lathe and the tension on the wire are adjusted to keep the wood smoking. The cutting goes surprisingly fast, the depth of the cut can be enormous, the cut surfaces are quite smooth and, of course, a little scorched.

— *Ernst Kallenbach, Gainesville, FL*

Sandpaper cutter

Like most woodturners I use a lot of small pieces of sandpaper. The problem for me has been keeping up with the scissors or whatever else I've been using to cut up the sheets.

To solve the problem I mounted a 12" hacksaw blade on a scrap of 3/4" melamine. I placed a flat washer under each mounting hole and secured it with sheet metal screws. I then marked the white melamine with pencil lines corresponding to the various widths that I use, particularly for my palm sander, drum mandrel sander and hand sanding block. With the gap under the blade created by the washers, I slide sandpaper in underneath and tear it against the teeth, while pressing down on the blade with a finger. It makes a nice clean cut and is always the right size. Best of all I don't have a problem finding the cutter when I need it.

When I run short of small pieces for woodturning, I cut up full size sheets, mark and store them by grit size in a partitioned check folder.

I've seen this system used by several other woodturners who get the folders from office supply. They are approximately 4" by 9" (sized for checks). They have 12 partitions and the flap closure is secured by an elastic band. I keep a supply of full size sheets in a similar folder that is sized for letter size documents.

— *Mack DeBose, Houston, TX*

Bowl sanding fights

If you've ever tried to power sand a deep vessel using a hook and loop pad on the end of an extension rod for drill bits, you know what a fight it can sometimes become. Trying to sand a bowl with such an unwieldy system can soon lead to frustration and loss of control.

To solve the problem, I slip a short length of copper tubing over the extension rod before chucking it. The tubing becomes an extra hand grip as well as a bushing within which the rod turns. I sometimes add a bit of dry lubricant to enhance performance.

Gripping the power drill with one hand and the tubing with the other hand provides an extra measure of control.

— *Dave Barriger, Apopka, FL*

Tips Wanted

We are interested in sketches, photos and ideas that you think would make work easier and more fun for other turners.

Send Turner's Tips to:

Jerry Fant
251 Gold Rush Cir.
Wimberly, TX 78676
e-mail:jerryfant@world net.att.net

THE CITYSCAPE SERIES

Piercing and painting bring skyline to life

BINH PHO

ANYONE WHO HAS SEEN CHICAGO from the shores of Lake Michigan, with the city's magnificent skyline glowing in front of an exotic sunset knows what inspired me to start my Cityscape Series.

The time required to make inspiration like that come alive on the lathe takes a little longer than the average sunset, though. And, most of the work happens after the turning is finished. After the basic form was turned, the Chicago piece took about 3 full days of masking, painting and piercing to duplicate the effect of lights and shadow shimmering through the cityscape.

This is not to downplay the importance of the turning. Your piece must be perfect, with thin, consistent wall-thicknesses throughout. I always advise students to start with fairly small, open forms, so they can get the turning right and maximize the chances of success. At best, it takes a while to build up the courage to cut into a nice bowl, and to learn how to master the piercing and painting techniques. Starting with a clunky turning, with thick walls, just leads to frustration and a bunch of burnt out tools.

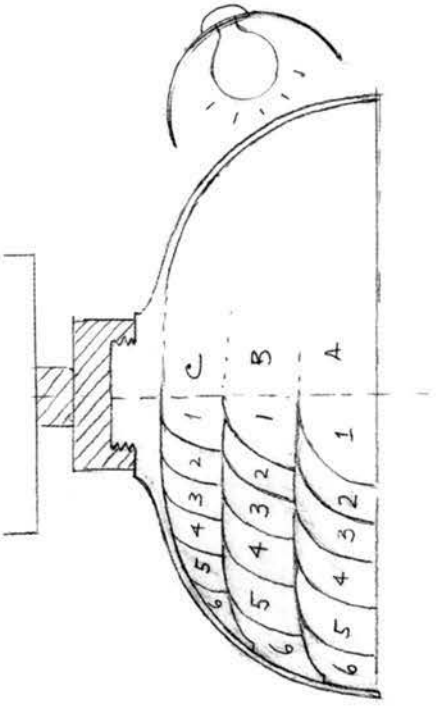
You should also carefully plan out what you want to do. You will be spending a long time working on the pattern and it should be something important to you. The possibilities are endless. I became fascinated with cities – New York and San Francisco, as well as Chicago; now I'm working on an imaginary Arabian Nights city in the Mideast.

Creating the basic form

When creating a new piece, I start with a freshly cut log of a light colored wood, such as Silver Maple, Box Elder or Birch. I turn a natural edge bowl to about a $^{1}/_{16}$-in. wall thickness, a good thickness for piercing.

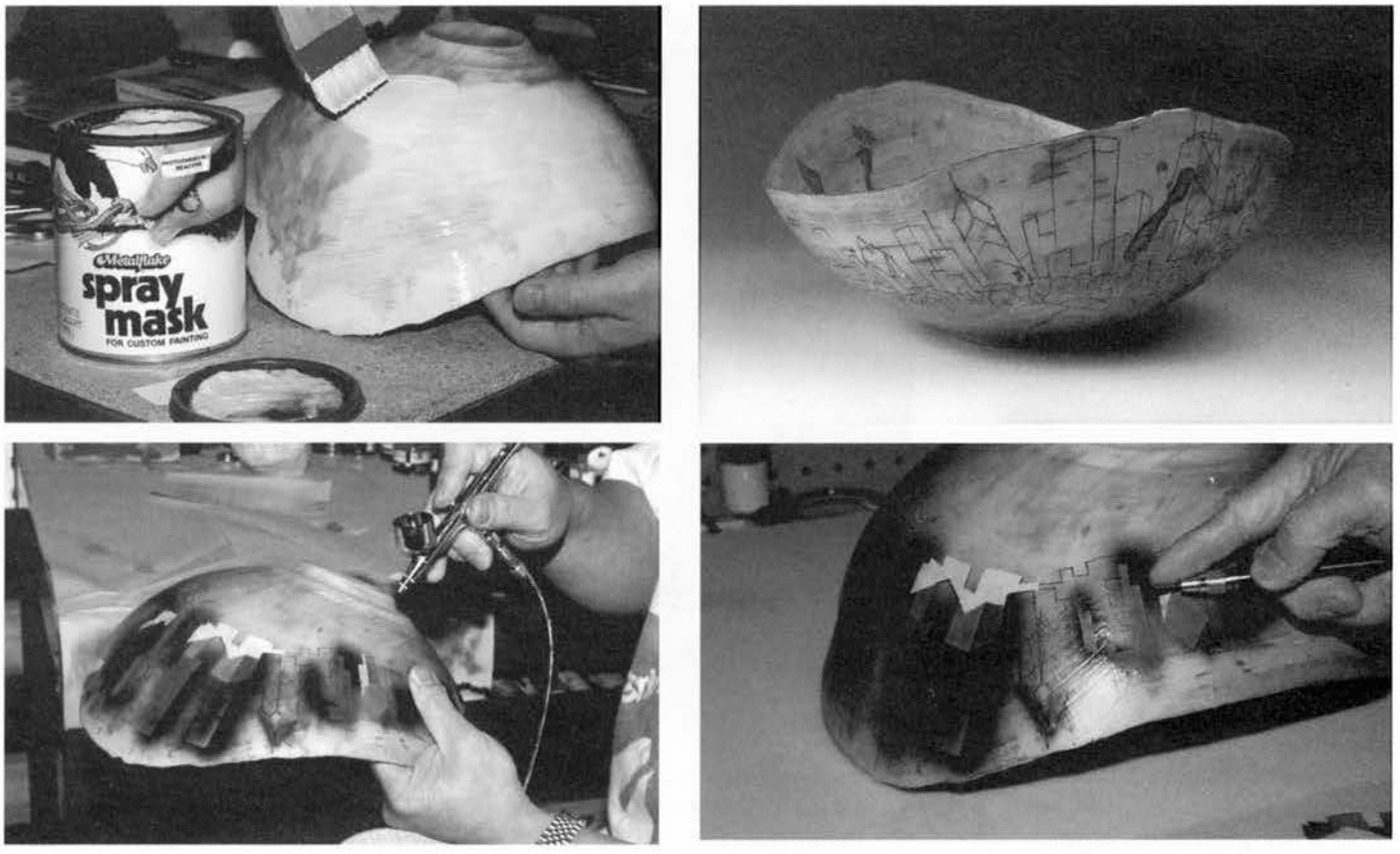
The Chicago skyline inspired the author's intricately pierced and colored vessel.

Turning a thin-walled bowl is very similar to turning a normal bowl with the exception of hollowing out the inside. To achieve the desired wall thickness, I hollow the inside, from the rim to the bottom of the bowl, one section at a time, as shown below. I start with A1 to A6, then go to B1 to B6, and finally C1 to C6. For a deeper bowl, I divide the blank up into more sections. To gauge the wall thickness, I place a light source on the opposite side of the bowl body; the wood becomes more translucent as the walls get thinner.



Since the bowl is still green, I can't do much sanding at this point. I shear scrape as much as I can to minimize the sanding job when the bowl is dry. After the inside of the bowl is done I use the jam chuck to finish the bottom, and then I let the bowl dry. Because the wall is thin, the bowl will dry fairly quickly - between 2 to 4 weeks - depending on the humidity level in the shop. Tip: If you need a bowl to dry faster, you can use your microwave. Do not keep it in longer than a minute at a time, and make sure you let the bowl cool off after each session.

Now that the bowl is dry and has slightly distorted, I sand the inside surface and work my way out and flatten the bottom. I then apply two coats of sealer and brush on two coats of liquid mask or frisket (Spray Mask from Metal Flake Co. 508-388-6670),



Creating the skyscape: clockwise from upper left: The author applies liquid mask to the bowl; then sketches the outline of Chicago skyline on the dried mask, top right; he cuts out and removes the masking as needed to airbrush various colors, bottom right and applies transparent acrylic with an airbrush, above left. Photos and drawing provided by author.

letting it dry between coats. Liquid mask on wood acts like a frisket on a flat board and allows me to cut out the design one section at a time, so I can start airbrushing.

When laying out the outline of the desired city, I use an erasable marker to first sketch the skyscrapers, followed by the neighboring buildings. After the sketch is completed, I use a swivel-head X-acto knife to cut out the mask in the areas to be colored, and then apply color or dye with my double-action Iwata airbrush.

Paint Before piercing

The entire pattern on the outside surface is painted before I do any piercing. The painted areas actually produce the guidelines for piercing out the details of the buildings and other features.

When coloring in the buildings, I use a darker color first and then apply a lighter hue as the next layer, and so on. I do it this way because with transparent colors, the lighter color will not obliterate the darker color; if you cover a light color with a darker color, you'll most likely lose the effect of the lighter layer.

Let's pause here for a moment to discuss acrylics vs. dyes, and single-action vs. double-action airbrushes.

Acrylics vs. dyes

While just about any paint will work with an airbrush, some are better suited than others. Fortunately there is a tremendous selection of paint available, but here I will only discuss acrylics vs. dyes.

Since dyes are a testimony to the transitory nature of art, these paints are often called fugitive. Although they are terrifically easy to use with an airbrush, they don't have a very long life span. The color choices may be more limited than other types of airbrush paint, but they mix well for designing custom colors and stand up well with masking. Because they are thin, they are easy to use with an airbrush and work best with smooth surfaces or wood grain. They can be sprayed at a low PSI, making them well suited for hand masking. Use caution, however, exposure to light can cause fading in some dyes.

Acrylics are the airbrushing "Jack of all trades." They are versatile, reliable, and can be used on any number of surfaces, such as fabric, canvas or wood. They dry quickly, and once dry, repel water like a duck's back. They spray evenly through an airbrush and come in a wide selection of vivid colors. They stand up well to masking and can even be used as a transparent paint, if thinned properly. Some brands even offer ready-mixed transparent acrylics. The pigment in acrylics is bound with a plastic-like polymer that, once dried, is nearly impervious to anything except alcohol. This means you don't have as much to fear when removing frisket as you would using watercolors or gouache. Because it dries so fast, you don't have to wait long between coats

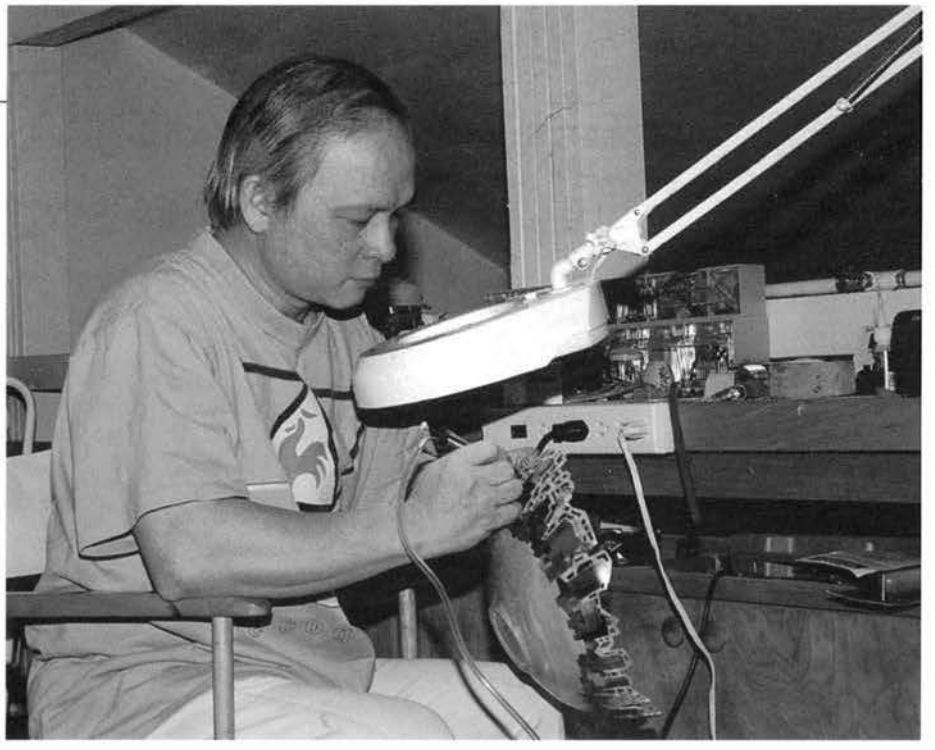
Of course, since no paint is ab-

solutely perfect, there is a drawback to acrylics. When dry, some can form a hard finish that can play havoc with an airbrush. Acrylic paint can turn the guts of your airbrush into a mass of plastic-welded junk, if you go to bed without cleaning it.

Types of airbrushes

Airbrushes fall into two basic types: single-or-double-action. The simplest type – a single-action – is much like an adjustable spray paint can. You preset the spray pattern, and depress the trigger. Single-action airbrushes are mainly used for single-color coverage. Double-action models provide greater control. You can alter the air's on/off mechanism while controlling the amount of paint by pulling the trigger. Controlling your paint flow allows you to vary your spray pattern from fine to broad without changing brushes or needles. It helps to dry the paint, and it allows you to layer the paint more efficiently. Because it provides greater control, most airbrush artists, even beginners, select a double-action model. If you're looking for versatility, there are brands that come with changeable tips and needles. You may pay more for the extra parts, but in most cases, the cost is less than purchasing an additional airbrush. (Note: I will have more information regarding color and airbrushing available to you at the symposium in Charlotte.)

A flurry of butterflies dazzle the author's "Emperor" vessel.



Author uses a rotary carver to pierce Cityscape bowl. Because of the small size of the pierced opening, he uses a magnifier lamp, which also provides a shield from any debris produced by the carver. Despite the small amount of material removed, many carvers still recommend additional eye and dust protection.

Piercing the colored bowl

When all of the artwork has been colored, I remove all of the masks. I start piercing the outline of the buildings with the piercing tool. For this building design, I've chosen to pierce around the buildings with the geometric shapes, such as rectangles and triangles as a compliment.

I primarily use two tools for piercing my pieces. One tool is from Paragrave in Orem, Utah. The hand piercer has a pencil-like tool, which is easy-to-use, but can give you finger fatigue after about 20 minutes.

The other tool is similar to a dental drill made in Saskatchewan Canada by Terrence DaSilva, which Frank Sudol also uses. This hand piercer is similar to a right-angle cutting tool, which is a little harder to learn, but is easier on your fingers.

Because the cutting is so rapid (up to 400,000 rpm), this air powered drill can make very fine control possible.

Both tools are well made and I like to use them equally, depending on the application. They both require a steady stream - .8 to 1.5 cfm - of compressed air at between 30-45 lbs. psi.

Final touches

Inside the bowl I airbrush a color that imitates the magnificent tones of sunset when viewed from the front. The sunset color then blends into the night sky, so when the back side is viewed, it resembles an evening sky. The final touch is painting the lights in the buildings, as if they were on at night. I use a pearlescent textile paint and dot it in patterns to finalize the piece.

MY PHILOSOPHY IN PIERCING DESIGN

If you have a carving tool in your hand and a thin piece of wood to pierce, the question always is, "What should I cut out?"

Just as with turning, the answer is "you cut away any wood that doesn't belong in the piece you've envisioned." I think Michelangelo said something like that about sculpture.

My philosophy is: "What do I want to express?" Piercing to me is negative space in the design. Negative space, as you probably heard in art class is the "empty" space forming a sort of design halo around the physical components of a piece. I use two types of piercing – negative dominant piercing and positive dominant piercing– to capitalize on the design possibilities of open space.

Negative dominant:

Here, I remove a great deal of material in the piercing area, as shown below in Figure 1. What's left links to the other remaining components with fine lines that compliment the design.

In the Chicago Cityscape, shown in the first page of this article, I pierced out geometric shapes above and around the buildings to compliment them. In the Emperor, shown on the previous page, the piercing in the butterfly wings compliments the airbrushed butterflies.

Similarly, on one on of my other pieces, I pierced out a lot of bamboo leaves to give you the illusion of being in the forest.

The key to successful piercing is the design. It should resemble a lace pattern or fit together like puzzle pieces. Piercing without a sense of interlocking sections, as shown below in Figure 2, looks like a bunch of shapes next to each other. Each section should interact with the next.

Positive dominant

With this approach, more material is left; the solids carry most of the design. You should never complete a loop; the negative spaces are created only by the width of the cutter and the line which you pierce. The key to success in this technique is that the turning has to be very thin, so that the fine line of the negative space can show through. Steve Sinner used this technique very effectively in his exquisite walnut goblet design, shown above.

Walnut goblet by Steve Sinner of the Chicago Woodturners.

I wish you luck in your next piercing project. Please visit my website at wondersofwood.net to view my online woodturning gallery.

Binh Pho is a turner and teacher in Maple Park, IL. He will be a demonstrator at the 14th AAW Symposium in Charlotte, NC, June 30-July 2.

Note on Supplies

The Paragrave I describe in this article will cost you about $420 for the hand piece and filter/regulator. Paragrave 800-343-1717.

The dental drill will cost $390 US for the hand piece, filter and foot pedal. Terrence DaSilva 306-764-6447.

Negative Dominant Designs

Fig. 1: Effective Piercing

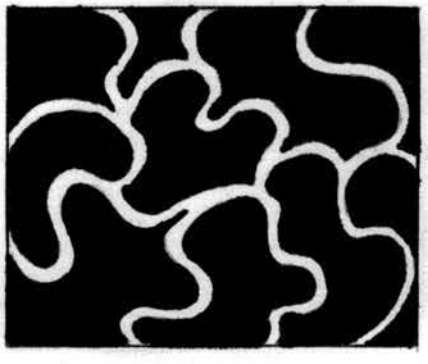
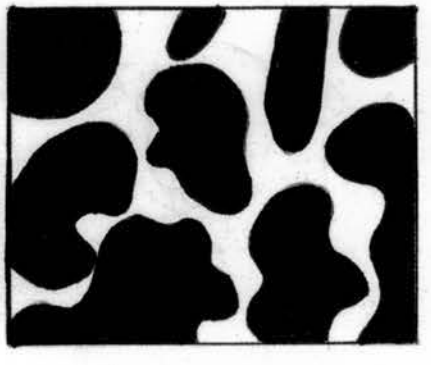


Fig. 2: Badly Designed Piercing



White Areas Represent pattern created by wood left behind. Black areas show the negative space, or pierced out areas.

Positive Dominant Design

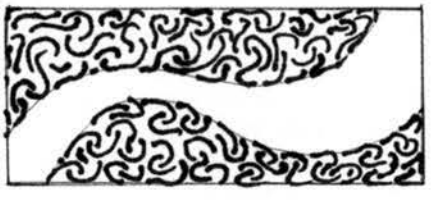


Fig. 3: Effective Pierced Pattern

ROBYN HORN

Artist, Turners' friend honored by AAW

ROBYN HORN, SCULPTOR, ART COLlector and friend to many of the world's top turners, has been named this year's Honorary Lifetime member by the AAW Board of Directors.

A quiet, private person who friends say is happiest when she is working in her own shop, Robyn is probably best known to AAW members through the sculptures she has been creating for many years.

She and her husband John share a studio near their Arkansas home. He collects antique printing equipment and produces limited edition books and posters. Plus, his experience moving heavy equipment has helped her learn how to manipulate the heavy blocks of wood she uses.

An interest in glass started their adventure as collectors. She started working in wood after her brother-in-law, Sam Horn, took a class from David Ellsworth at the Arrowmont School of Arts and Crafts in Tennessee, and showed her what he had learned.

"I had worked some in clay and done some painting, but the wood seemed to be the medium that worked for me, the means of expression for which I had been searching. The collecting of crafts and the working in wood began simultaneously," she writes in "Living with Form: The Horn Collection of Contemporary Crafts," an exquisite tour of their home and some of the 800 pieces in their collection. The book, published by the Arkansas Art Center, also features a foreword by Director Townsend Wolfe, an article on Living with Form by Michael Monroe former curator of the Renwick Gallery, as well as comments from Robyn and John on their love for art and artists.

This love led Robyn to become a major factor in the formation of the Collectors of Wood Art (CWA) in 1997, a group she says is already having a major impact in bringing wood art — turnings, sculpture and furniture — to the levels "the glass and clay fields have already reached."

Robyn and John Horn, at home in Arkansas. Photo by Matt Bradley

"For me, one of the most important aspects of collecting is the opportunity to meet and get to know the artists. Being an artist myself, I think I have an accurate view from the artists perspective. It is not an easy career to choose," Robyn wrote.

Friend, patron, colleague

Sculptor Stoney Lamar calls her "the most important person in helping me to continue my career. Without her, I wouldn't be where I am. Her belief is that the way to support an artist is to buy his or her work. Robyn has been doing that with my work and with me for 16 years."

Lamar described their relationship on three levels: Friend; Patron; Colleague.

"A patron is one thing; a friend is quite another; and the fact that she is a colleague is truly unusual. Often people, knowing of Robyn's reticence and reluctance to talk about herself, ask me if ours is a difficult friendship to maintain. The answer is no. Ours is an easy comfortable relationship, one that is open and straightforward. And that really is the essence of Robyn's personality. While she is not "open" in the sense of wearing her heart on her sleeve, she is direct, straightforward, and ready for healthy give-

and-take whether it be positive or negative.

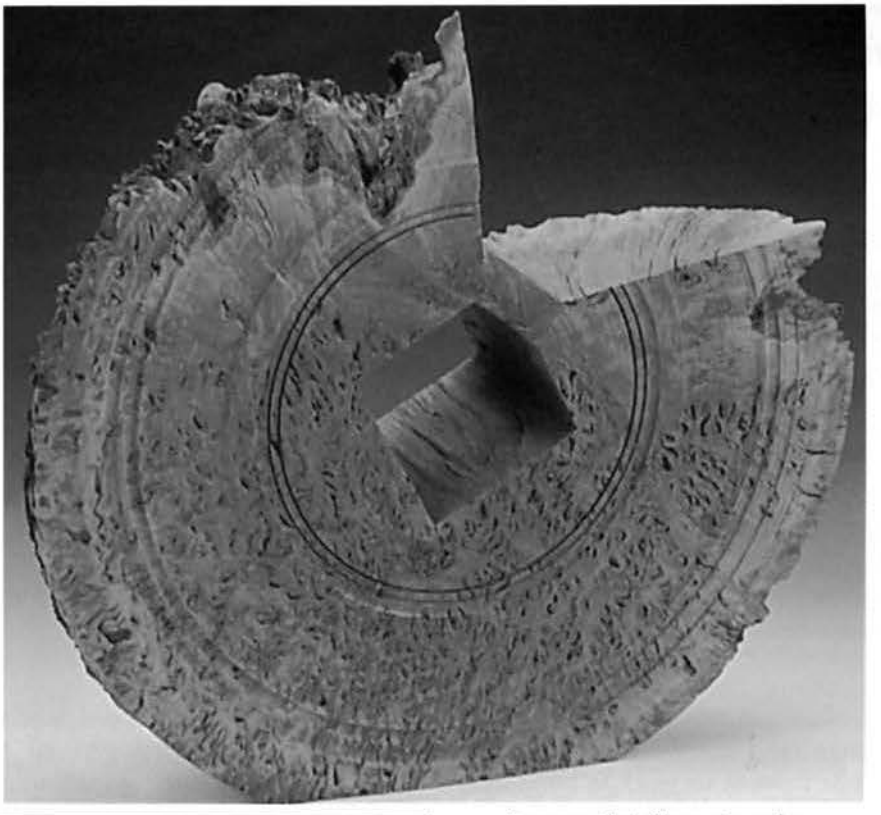
"We became friends that first summer at Arrowmont 16 years ago, she and John and I and we have been friends ever since. As a patron, as a collector, Robyn knows exactly what she wants and she goes after it.

"To understand Robyn as a patron or as a collector one must understand her esthetic. Her esthetic is unique. It is not just about wood or just about craft or just about art. It is about sculpture... three-dimensional. But we're talking top-of-the-line fine art sculpture: Isamu Noguchi; Barbara Hepworth; David Nash; George Nakashima; Dale Chihuly, to name some. To see my work next to work done by these artists is wonderful for me and for any of the woodturners whose work she has collected. Because to see our work in this kind of fine art environment and to see that it fits in, looks right at home, looks like it belongs there is absolutely wonderful. For her to place our work in this context is not accidental, not just a quirk or a collector's whim. It is deliberate. It is part of her esthetic, and a very important part. This is Robyn Horn's esthetic making a statement. As I said, Robyn is confident and knowledgeable. She knows what she wants and selects it without hesitation. This is the patron aspect.

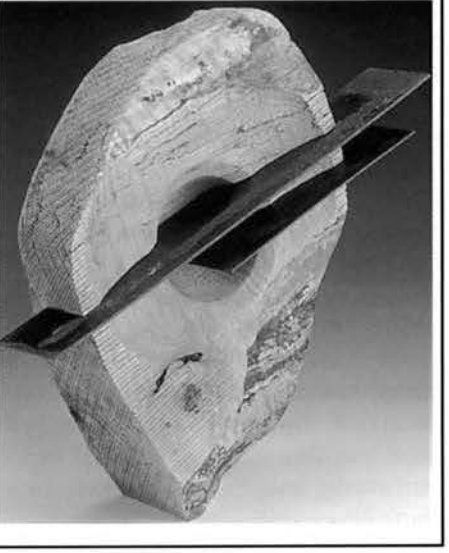
"But Robyn is much more than a patron. As a colleague she is also a 'maker'. Someone who does good work; an artist who is striving to get to where she's going. But it is more than that. She lives the hopes and fears and frustrations that all of us who are trying to make art go through. We are kindred spirits, drawn together, possibly, by our mutual struggles and failures and ultimately, by our successes.

"You can look at Robyn's work and see what she is reluctant to tell you about herself. It is independent, strong, tactile. It originates within her.

The Art of Robyn Horn



...It seems that I have to make sculpture. The work is inside, and it has to come out. The same is true for me in collecting. The work that I collect has a profound visceral effect on me. Collecting is also part of the continuous circle that completes the process: the artist creating the work, the collectors collecting the work, enabling the artists to continue, knowing their art is being preserved and appreciated.
— *Robyn Horn,* Living with Form



Photos: Fractured Millstone, top, Jarrah burl; Pierced Monostone, right, Fiddleback maple, steel; Photos: Sean Moorman; "Lyrical" spiral series, above, Cypress and steel; Photo: Matt Bradley.

She makes exactly what she wants to make and uses the inspiration that she feels to guide her designs. There is a tough-mindedness about Robyn, a sense of determination. Look at her work, you'll see what I mean.

"We've both been searching ourselves and our ability to express ourselves through art for the entire 16 years that I've known her. To me she has been a true friend and I, of course, do my best to reciprocate in-kind."

Always giving 100%

Steve Loar, a turner, writer and professor at the Rochester Institute of Technology, describes Robyn as "a warm & wonderful, genuine & generous person. What is also notable, is the degree to which she is all of these things (and more); which is 100%. While most of us work to hone these qualities, knowing that some balance will have to suffice between our large/good self and our less admirable self, Robyn seems to consistently project a whole set of fine qualities. I have been particularly struck by her ability to listen, especially on the telephone. When you speak to her there is only silence; no obligatory "uh-huh" & shy; just silence. She is totally focused on what you're saying. A fact that becomes obvious months later when she asks about, or comments on, something you have said to her. Robyn Horn is a great friend."

A passion for all good work

John Jordan, a turner and teacher in Antioch, TN, said "One of the things that I like most about Robyn is her passion and excitement for good work of many kinds. This passion and excitement shows in her own work as well. Most people don't realize what a productive and enthusiastic maker she is, and I know that on most any day she would rather be in her studio making work than anything else.

> ***Robyn and John "know how important art is in life. They know the power of art to transform lives, heal brokenness, and affect the chain of global events."***
> ***— Clay Foster***

"Robyn's support of crafts in general and wood in particular has been invaluable, and her encouragement and support of individual artists has helped many of us to be more productive/successful in our work. She and John have been my friends for most of my turning career, and for that I am blessed and very grateful."

They know art is important

Turner and former AAW Board member Clay Foster echoed Jordan's feelings. "I could tell you all the things I know of the contributions that Robyn has made to the world of art both as a collector and an artist. I could tell you all the things I know of the contributions Robyn and John have made to the world of woodturning, things that have benefited you as a turner that you weren't even aware of. I could tell you how generous Robyn and John have been to me, how they have made my life better.

"I could tell you all these things, and you would be rightfully impressed, and Robyn would be quite embarrassed. So instead of telling you what I know, I will tell you what Robyn and John know.

"The reason Robyn would be embarrassed is because she and John have done all these things not to get attention, but because they know how important art is in life. They know the power of art to transform lives, heal brokenness, and affect the chain of global events.

"Robyn and John know that giving enriches their lives as well as those who benefit from their generosity. They know that we are what we do, not what we own.

"The world is a better place because of what Robyn and John know."

Always the artist and advocate

Washington State turner Michael Peterson met Robyn in the mid-80s. "We both shared an affinity for the natural world and this commonality led to a continuing friendship.

"I enjoy Robyn's unique form of fellowship, shaped by her roles as fellow artist, collector and true patron. She's great at all of these and I, like several others, have been on the receiving end, big time."

He recalls one particular highlight in their relationship: a trip to the Noguchi Sculpture Gardens "where Robyn shared her excitement and passion for natural materials, form and the artists.

"Quick to share a great piece of wood or book, always supporting and caring, always the artist advocate, all this while developing her own work.

"Robyn's contributions are well documented throughout the wood field. And in respecting her private nature I won't go on and on, so let's just say here's to stones, Red Setters and Robyn."

Robyn will receive her award at the Saturday night banquet during the 14th AAW Symposium in Charlotte, NC, June 30 to July 2.

This report was compiled by Dick Burrows, Editor of American Woodturner. Special thanks to all who contributed, including Stoney Lamar, Steve Loar, John Jordan, Clay Foster, Michael Peterson, and Ken Keoughan.

For more information on the Collectors of Wood Art : mail your request to: CWA, David and Ruth Waterbury, 4541 E. Lake Harriet Pkwy, Minneapolis, MN 55409.

The book Living with Form *can be ordered from The Arkansas Arts Center, PO Box 2137, Little Rock, AR 72203-2137 (501-396-0358)*
email: adubois@artcenter.org.

A Shavings Blast

Ingenuity minimizes a pain in the back

DARRELL L. RHUDY

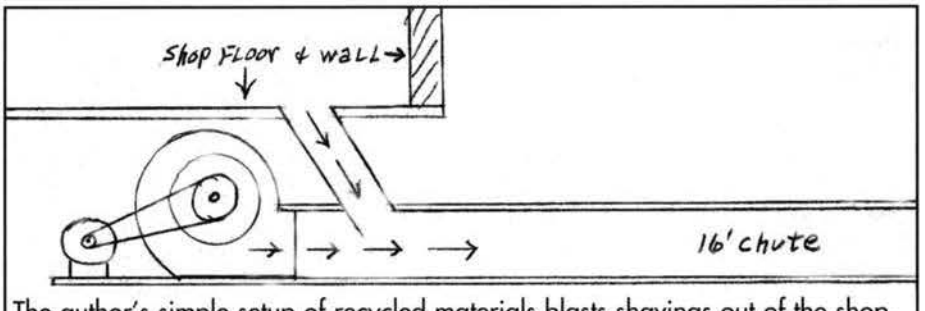
IF YOU TURN NUMEROUS LARGE PIECES as I do, you have also become exasperated with disposing of the never ending piles of shavings. My shop wall has a 6-ft. drop off behind it and I pushed shavings out of a trap door for years, then faced the unpleasant, too-frequent task of forking the tall 6-ft.-high pile away to make room for the next load.

The fork has now been retired! It has been replaced by a hole in the floor, a recycled 16-in. diameter squirrel cage furnace fan powered by a recycled 1-hp electric motor, and a 16-ft. chute made of recycled pine and chipboard. The chute's interior rectangular dimensions are 8-by-13-in. to match the fan exit opening.

I don't remember my college physics well enough to say whose principle it is, but air or liquids passing an opening like the small chute from the shop floor produces suction. The bottom of the small chute must project slightly into the large chute or you get regurgitation of air (and dust) up the chute; trial and error will produce the correct proportion. The pulley ratio produces a fan RPM of 1400, which produces even more air than needed. As you can see from the photos, the shavings just fly out of the shoot. The chute is horizontal, but could be elevated at least 20° or 25°, if desired.

My shop is on $1^1/_2$ acres, and so there are no neighbors complaining about dust or the growing small "mountain" of shavings. However, in a more crowded neighborhood, a small shed could collect the exhaust until the neighbors need some mulch or you can haul it away. My pile composts rather fast from one year to the next, but sometime in the near future I will redirect the chute to start another pile and continue to coddle my back.

Creating the shavings shower shown above is a simple matter of sweeping the waste into a hole in the floor. Photos and drawing by the author.



The author's simple setup of recycled materials blasts shavings out of the shop.

Darrell Rhudy is a turner and teacher in Raleigh NC. and in the North Carolina Mountains He will demonstrate salad bowl production and hollow forms at the Charlotte Symposium, June 30-July 2.

SLICK AS A WHISTLE

Tune up your skills and make a chuck, too

MARK ST. LEGER

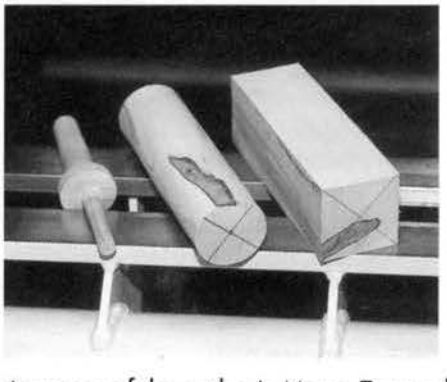
WHISTLES ARE NEAT PROJECTS: fun to make and use, whether you are a school kid yourself or just young-at-heart. After briefing a school committee about our shop program at Craig County, VA, High School, where I teach, and thanking everyone for their support, I handed out turned whistles, like the one shown here, so that all members could salute their efforts. The response was enthusiastic.

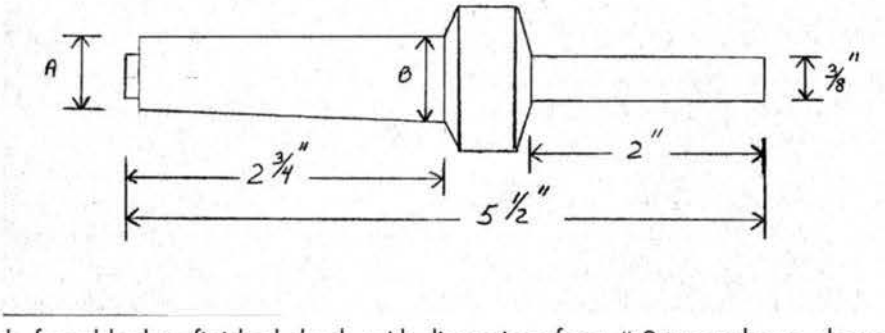
Even if you aren't interested in whistles, the little shop-built taper mandrel I use is very handy. It efficiently holds any blanks with a center hole, or provides an easily customized platform for a glue chuck. Dimensions for both the chuck and whistle are shown on the drawings with this article.

(You can watch Mark make the chuck and see how he uses it in the new AAW video (Skill Building Projects with Mark St. Leger). See the order form at the front of the Journal. The video will also be available at the Charlotte, NC, Symposium – Ed)

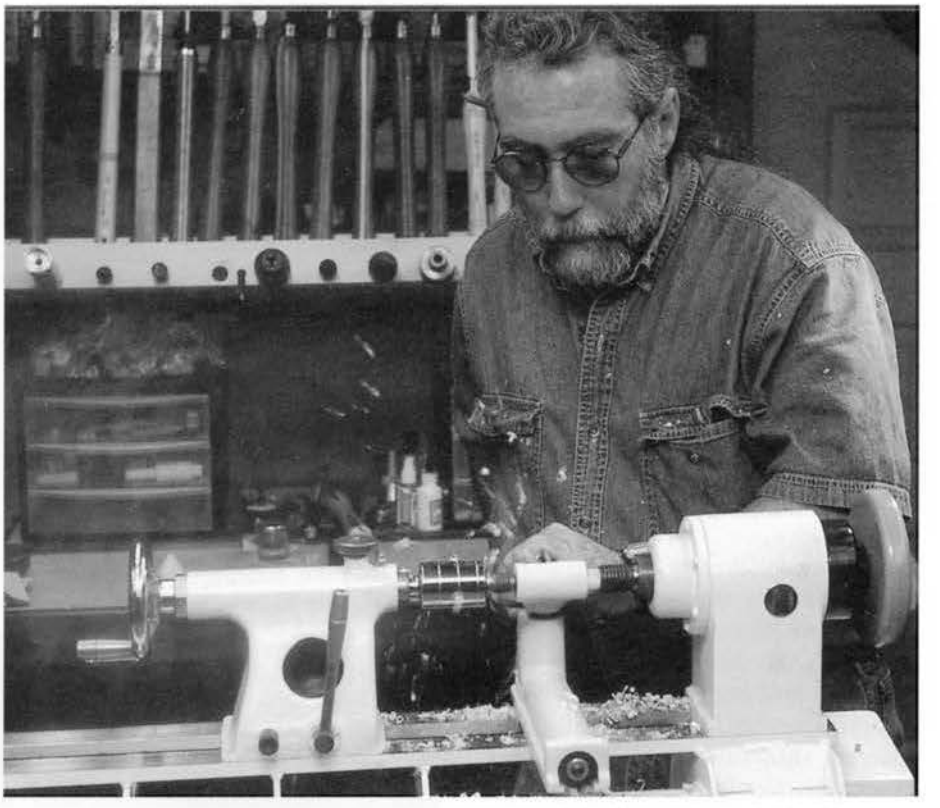
For making this taper mandrel I start with a $1^1/_2$-in. square, 6-in. long blank. Use maple, cherry or whatever hardwood you have. First, mark the centers on the blank ends and mount on the lathe like any other spindle (for the drive center I use a dead center or a $^1/_2$-in. Stebcenter), then rough it into a $1^1/_4$-in. cylinder with a $^3/_4$-in. roughing gouge. Next get a #2 Morse Taper to use as a size guide for your mandrel. Measure back $^1/_2$-in. from the headstock end and mark your cylinder; this will be the end of your taper. Then measure $2^3/_4$-in. for the length.

Set your calipers to the smallest diameter of your taper (A on the drawing), use a parting tool to cut on the left side of your $^1/_2$-in. mark and take





Anatomy of the author's Morse Taper chuck, from blank to finished chuck, with dimensions for a # 2 taper shown above.



The author shapes a spigot on his shop-built chuck to fit inside a whistle blank.

it down to your set diameter. Then part down on the right side of the line at a slight angle to the set diameter. Now at your first parting, reduce the diameter another $^{1}/_{16}$-in. This sets off an area you can hit with your knock-out bar without harming your taper. Reset your caliper to the largest diameter of the taper (B on the drawing) and on the left side of your 2 $^{3}/_{4}$-in mark, part down to that setting. With a roughing gouge turn away stock between the two parting points close to finished size.

Then take your skew and smooth the taper. I check for flatness with a small straight edge made from Formica. The taper must run true in the spindle, so you don't want any high or low spots.

At this point, take your piece off the lathe and cut off waste at the small end of the taper. Now hand fit the taper in the spindle, then bring your tailstock up to seat the taper firmly in the headstock, so you can shape the end for whatever mandrel diameter you need — in this case a $^{3}/_{8}$-in. diameter tenon to accept our whistle blank. Use a Cone live center to turn this small diameter. Use your predrilled blank to test your tenon fit. A snug fit is important here., because the tailstock will be removed when you finish the end of your whistle. Now that you have completed your mandrel, use your knock out bar to take it out of the headstock, then reinsert it to make sure it is running perfectly true.

When you seat it back in, use a wood scrap between your live center and the mandrel, so you do not damage your jig. I've made a series of wooden cup and cone adapters for live centers used for these jobs.

This sounds like a lot of work, but it's not really. Once you get the hang of it they don't take very long to do. These jigs are very versatile; make a few and see where your imagination takes you.

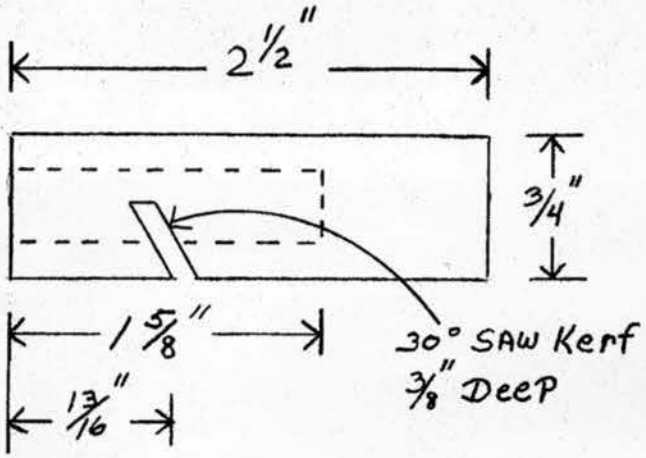
Use your drive center to mark off cylinder for your chuck.

Double check dimensions with calipers.

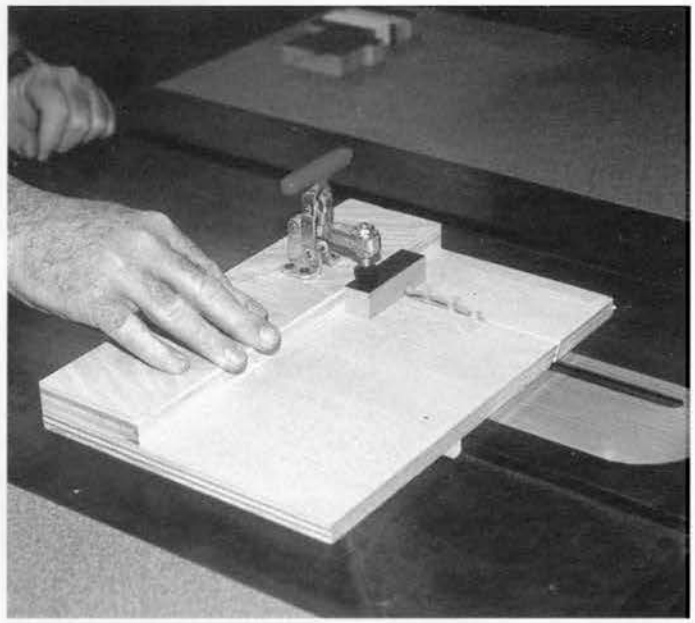
Truing the taper is good skew practice

Size spigot to fit inside whistle barrel.

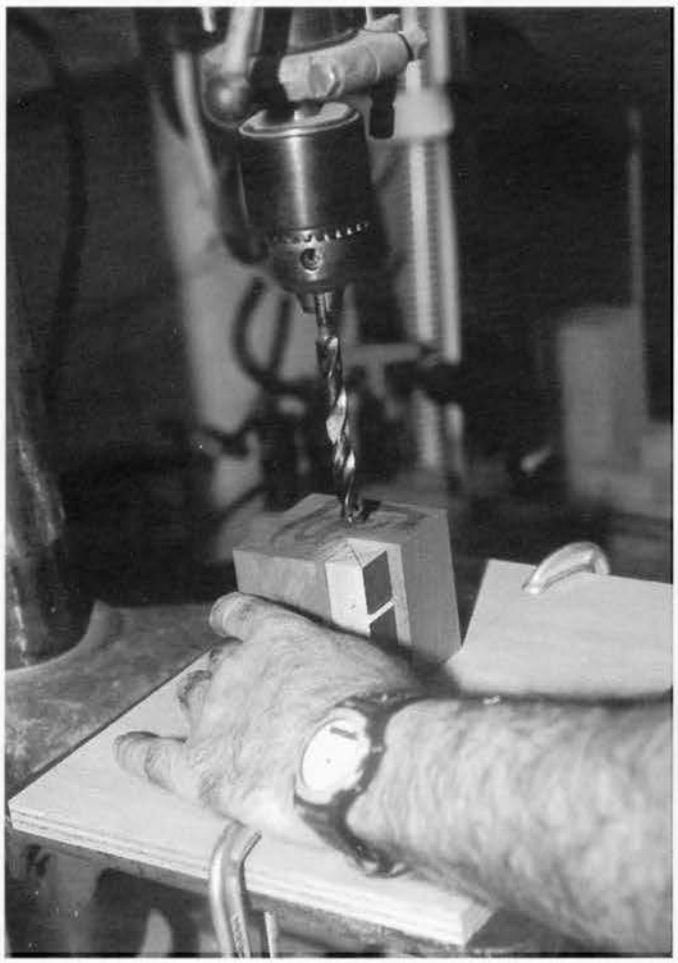
Try Some Non-lathe Tool Work,Just For Fun

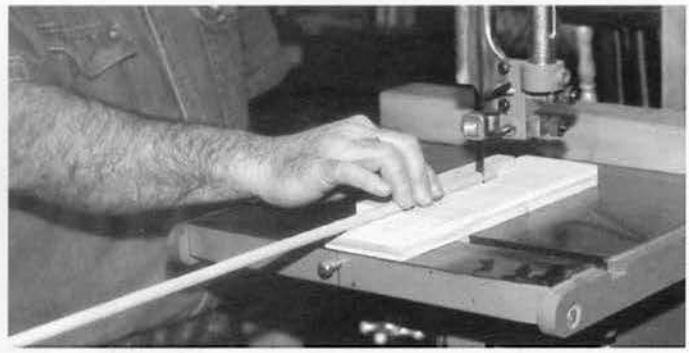


An l-shaped 90-degree guide is used to drill the hole shown in the diagram above.



30-degree notch is cut on sliding tablesaw jig



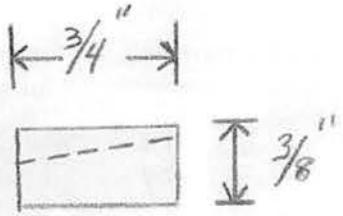


A similar jig, running in slot of a bandsaw table, cuts the whistle insert to length. The tiny piece is flattened along one edge using pliers and a shop-built sanding disk, below.

Making the whistle

This project uses up a lot of cutoffs, from other projects. I resaw the stock into 3/4-in. square strips on either the bandsaw or tablesaw, then set a stop on the miter saw to cut the stock to length. The dimensions and set up for preparing the blanks is shown on the previous page. I usually cut 25-to-100 at a time and store them until needed.

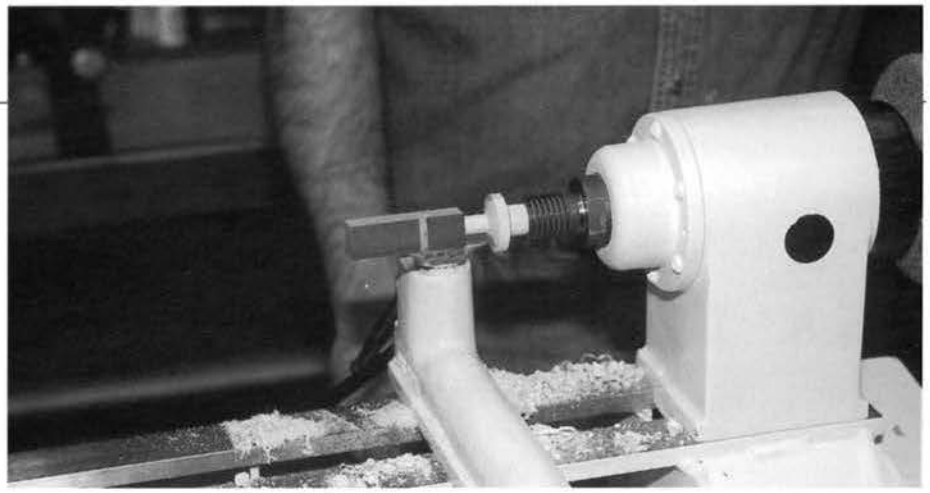
Mount your blank on your new mandrel and bring up the tailstock to lightly hold your piece (I usually put a center indention in the blank end with a skew before setting the live center.) Now you turn your whistle to any shape you like. This is a great bead-and-cove exercise. After shaping, you can remove the tailstock and very lightly finish the end. Sand and apply your finish before taking the whistle off the lathe. I use two coats of lacquer and wax. Pull it off your mandrel and do another.



Reed dimensions and taper

Finally, make the reed (or fipple, as a turning buddy calls it). Cut a 3/4-in. length of 3/8-in.-dia. dowel, and hold it with pliers and touch it to a sanding disk to create a tapered flat on one side. The small end of the taper goes into the whistle first. If the fit is a little loose, use a small dab of wood glue or CA glue to secure it. Now try it out; you should hear a very loud whistle. Have fun making these and give them to all your friends' children; they will love you for it.

Mark St. Leger is a turner in western Virginia and a member of the Blue Ridge Turners. He will be demonstrating at the AAW Symposium in Charlotte.



The notched and bored whistle blank is mounted on the spigot of the shop-built chuck, so it can be shaped with gouges or skews, below.

The whistle insert is driven home by forcing the end against a handy heavy object.

WORKING WITH MIKE LEE

Some design ideas and tips from Hawaii

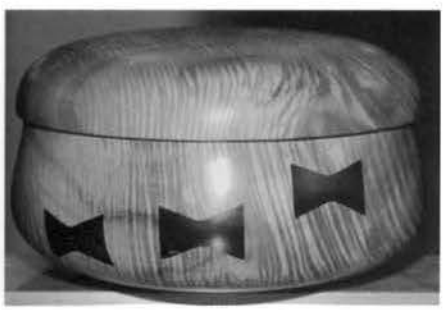
KING HEIPLE

IF MIKE LEE HAS A "DESIGN THEME," I'd say that thin is not the only way to make a beautiful turning. Much of his work has medium-to-heavy wall thicknesses and his art pieces are heavily carved and textured.

The photos shown here don't really do justice to the beauty of the pieces. They are meant to be held and turned over in your hands. You feel that a hundred years of gentle handling will only add to their patina and beauty.

I attended Mike's class last year at the Arrrowmont School of Arts and Crafts in Gatlinburg, TN. Mike put on a spectacular show of both his production and art turning. It was my second trip to Arrowmont. I found my first class with David Ellsworth terrific.; full of both companionship and stacks of technical and design know-how. This time six members of my local chapter – Northcoast Carvers – returned with me for the class with Lee, who lives in Hawaii and is both highly skilled and extremely engaging and personable.

On the first morning Mike showed us how to turn a mallet out of green wood. It's a useful item, but it was mostly a project to let him gauge our levels of experience, something every teacher must know to reach the beginning turners and scale the lesson upwards to satisfy those with considerable turning experience.



Calabash bowl with butterfly inserts.

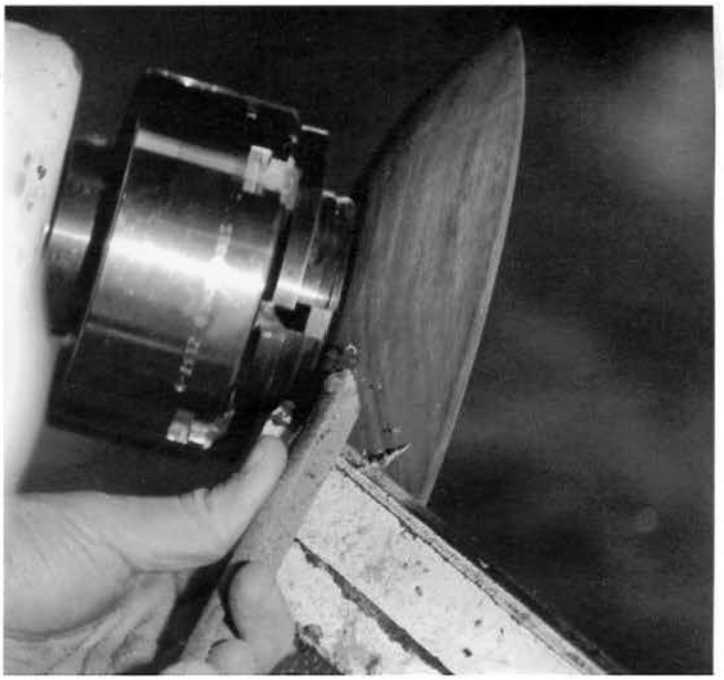
Michael Lee's heavily carved and textured vessels are inspired by a variety of natural forms. Photos and drawings by King Heiple.

As Mike worked on his demonstration mallet, I was immediately struck by his economy of motion. When he needed a smoothing cut, he simply shifted the bottom edge of his gouge into a pull stroke, using it with an attack angle and side bevel ride as if it were a skew. It doesn't quite leave a polished surface, but it was an amazingly good cut without even having to change tools.

Later he roughed out one of his production lidded calabash bowls, like the one at left. Technically excellent of course, but the real catcher is the subtlety of line and curve that he achieves in rapid order. While he may consider this "production work", they are quite beautiful. Quite striking are the contrasting butterfly inserts. These echo the traditional repair of cracked koa wood calabash bowls that were the pride of Hawaiian royalty more than 100 years ago.

In doing this bowl he stopped when the rough turning was only half completed and after careful scrutiny, shifted both the headstock and tailstock centers to make the bark cutaway even and the growth rings symmetrical. Maybe not a patentable notion – a friend told me he had seen Ellsworth do something similar in his demos – but not one that had occurred to me.

The next day we discovered that the recent widespread fascination with super-thin turning was quite foreign to Mike. While his calabash bowls have reasonably thin walls – $^{3}/_{8}$-$^{1}/_{2}$-in. thick– his art work is based on turned small bowls about 6-to-8-in. in diameter that may have $^{3}/_{4}$-to-1-in. thick walls, even after being carved. The deep relief patterns he carves mostly have a real or imaginary basis in natural plant forms, sea animals, fossils and similar provocative forms. As striking as these designs are, the most impressive aspect is the incredible perfection and detail-



Mike Lee demonstrates at Arrowmont School, above left. His underhand grip is shown in the photo at right.

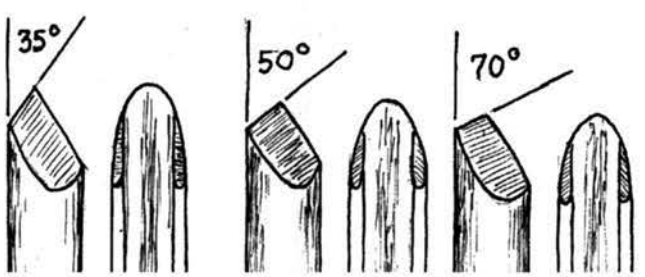
ing of the finish and texture. A beautiful example is shown above, left. He achieves this surface modeling, texturing and carving with a wide variety of hand tools, rotary and reciprocating cutters and an astonishing variety of bits. As with Ron Fleming, he seems to turn to nature for his inspiration, rather than the world of geometry and abstract.

Underhand palm grip

As I watched him turn, I was struck by the different grip he frequently used with his left hand. Many of us use an "Overhand" palm down grip. However, when the cut required a more precise or refined control, he immediately shifted to what I would call an underhand or palm up grip with his left finger hooked under the tool rest and the tool braced by his thumb, as shown, above right. Initially I was a bit apprehensive about having a finger out of sight and so close to the tool rest, but eventually became more comfortable, particularly as it became apparent that the motion of the work would push the finger away, rather than trap it into the tool rest.

Mike credits the grip variation to Del Stubbs, but I suspect Del might well give credit to another generation of turners. Indeed a rapid review of my woodturning library showed illustrations of an astonishing number of minor variations of the lefthand grip. And many seem at some point to shift to some variation of the "underhand or thumb brace grip" for more delicate cuts. Try it; it grows on you.

Although many of us rely on one or two bowl gouges of different sizes but similar grind, Mike clearly has three entirely different bowl grinds. All of his gouges are of sturdy bowl gouge flute depth. One, which he describes as a "roughing bowl gouge" has a tip bevel angle of only 35°, according to my measurements, an angle that is less than what some turners use on their spindle gouges, but it horses off wood in a hurry.



Lee's three bowl gouge grinds: roughing out, left; standard or side cutting, center; bottom cutting bowl gouge, right

His standard, or side cutting bowl gouge has a tip bevel angle of 50°, which lets him work the inside walls of bowls a bit easier than a typical 60°-to-65°. For the broad flat sweep of his calabash bowls he has a bottom cutting gouge with a tip bevel angle of 70° The gouge profiles are shown below, left.

Mike uses a Stewart tool and green stock for his hollowing. After initially hollowing the piece to be carved, he keeps the work in a plastic bag, except when carving it. The drying occurs very gradually as the carving progresses. **If you have the opportunity, don't miss the chance to see Mike at the AAW Symposium in Charlotte or at Arrowmont later this Summer.**

For more information see the program and rotation schedule in the back of this Journal.

For those interested in the Arrowmont program, a class schedule can be obtained from the school or found at www.arrowmont.org.

King Heiple is a turner and retired orthopedic surgeon in Pepper Pike, OH. He is a member of the Northcoast Woodturners chapter in Cleveland.

I'M HOOKED!

Shop-built tool excels at slicing endgrain

Raúl V. Peña

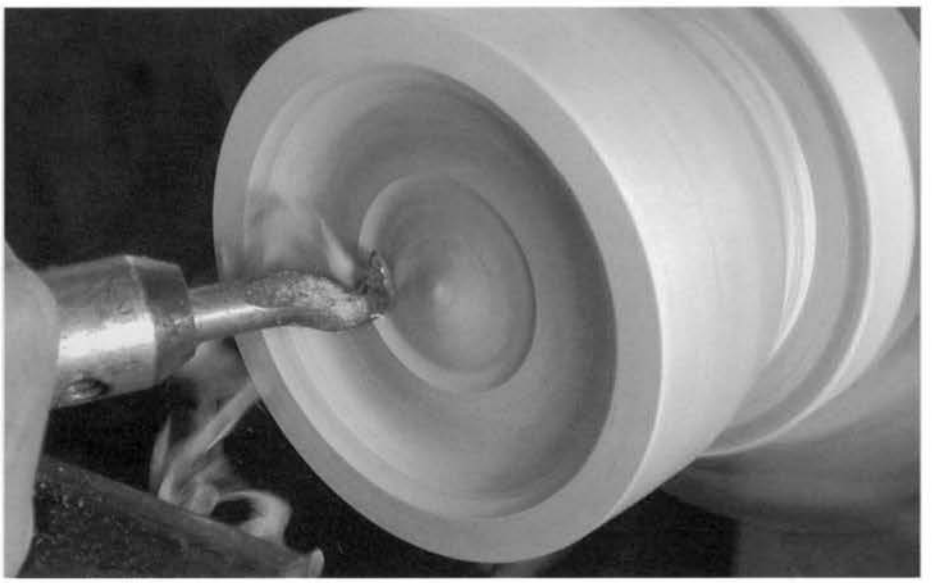
I like to turn small boxes, so I spend a lot of time hollowing out the endgrain. I have used scrapers, gouges and ring tools with some success, but never came up with a technique that let me consistently turn a thin-walled box and finish the inside without much sanding.

Alan Lacer's rotations at the San Antonio symposium and at the 1998 Texas Turn or Two convinced me the hook tool was the answer and gave me the confidence to try some basic blacksmithing.

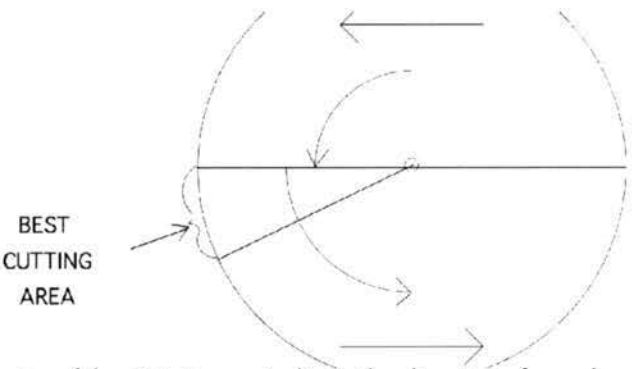
I made dozens of hooks before I eliminated my bad practices. In the meantime, I became a student of my failures, and I began to understand why hook tools – which seem so simple and maneuverable – give people so much grief. That knowledge led me to modify the tools I grind, and in this article I'll discuss ways to make the hooks more versatile and less likely to catch.

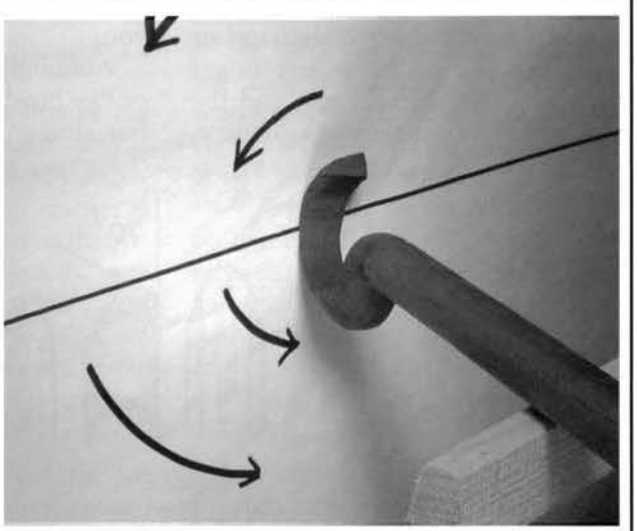
The first thing that I learned is that it is imperative that the bevel stay in contact with the piece, once the cut is initiated (what most turners call rubbing the bevel).

The second thing was that it is important to understand the direction the wood moves with respect to the cutting edge. If we hold the cutting edge perpendicular to the tool rest, a hook tool will only cut if the tool is held below the level of the tool rest and below the center of rotation of the piece. Above this line the wood is moving from right to left and passing over the cutting edge from the back. Below this line the wood is moving from left to right and moving into the cutting edge. The best cutting area is a small pie-shaped area just below the center line. If the tool is moved too far below this area, then the main force of the shaving will not push down on the tool rest, but it will push the tool sideways on the tool rest. If, however, you rotate the tool clockwise a few degrees (ex-

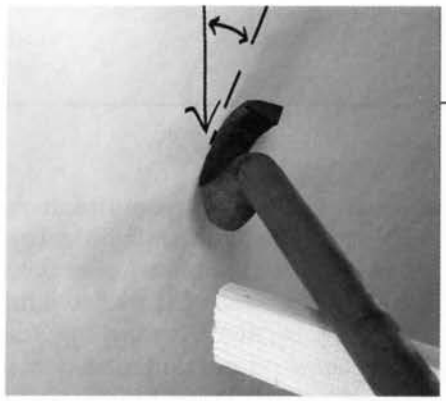


If the shaving is too thick, and you experience noise and vibration, push the tool handle away from you to make a smaller shaving. The author recommends exerting only light pressure on the tool and running the lathe at 400 to 800 RPMs.





Geometry of the Cut: Arrows indicate the direction of wood movement as blank spins; the most effective cutting area is slightly below center, where the wood moves into the edge. Rotating the edge a few degrees clockwise, as shown right, moves the optimal cutting area so the tool can cut along the centerline



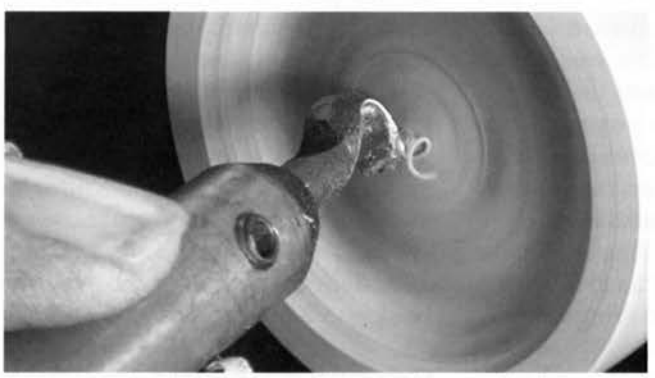
To move from the bottom up the side of a vessel rotate the handle clockwise and push the handle away from you as you pull the tool up the wall. Keeping the angle between the cutting edge and the wood less than 45° generally is a good approach for most cuts.

pose the cutting edge to the wood), you also rotate the optimal cutting area so that the tool can cut effectively along the centerline.

Initiating the cut

To initiate a cut you begin near the center of rotation. Bring the bevel in contact with the wood, rotate the tool handle clockwise about 10° (expose the cutting edge to the wood), tilt the handle toward you (increase the clearance angle or the distance from the bottom of the cutting edge to the wood) while pulling the tool toward you, then tilt the handle away from you to control the thickness of the shaving. If you want a flat bottom: pull the tool toward you while keeping the angle of the tool handle constant. If the shaving is too thick then you will experience some noise and vibration. Minimize this by pushing the tool handle away from you to make a smaller shaving, as shown on the previous page.

As you get farther from the center, you may have to rotate the shaft of the tool clockwise a little to eliminate vibration caused by the changing angle of the wood meeting the cutting edge. If you want a round bottom or a curve from a flat bottom to the side, rotate the handle of the tool clockwise and push the handle away from you while you pull the tool up the side of the vessel, as shown above right. Both of these moves will decrease the clearance angle, which allows you to cut curved surfaces or change the direction of the cut. The comfort level of the position determines the amount of each move that you make. Any position that is comfortable and keeps the angle between the cutting edge and the wood at less than 45 degrees is fine, as shown top left. Small finishing cuts are best made with smaller angles between the wood and the cutting edge. The important thing is to keep the bevel in contact with the wood during the transition from bottom to side.



Rotate the tool 180° so the cutting edge points to the center of rotation to remove the center nub.

The bump on the bottom that forms at the center of rotation can be removed easily by rotating the tool 180° so that the cutting edge points to the center of rotation, as shown at left. Bring the bevel in contact with the work along the centerline and open the face of the tool by rotating the tool counter-clockwise a few degrees. Now make small cuts by moving the tool toward the center until the high spot is removed or a slight concave shape is achieved. Rotate the tool back to the normal position and make a final cut to smooth the transition between the two cuts, as previously described .

One reason people have trouble with hook tools is that they expect them to act like bowl gouges. The basic difference is that as we cut from the lip of the vessel to the bottom the shavings are pushing the gouge against the inside wall of the vessel and down on the tool rest. The vessel wall keeps the tool from sliding sideways off the tool rest.

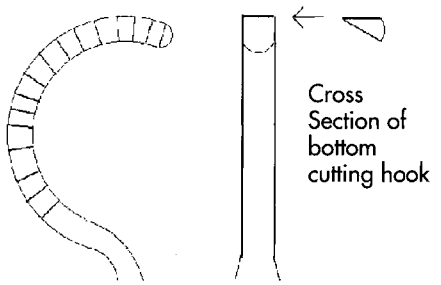
On the hook tool the forces are rotated by 90°. The bevel is still keeping the tool in place but that force is along the tool shaft and the bevel is the only thing preventing the shavings from pulling the tool out of your hand. That's why riding the bevel is so important.

Developing my own design

My original hook for cutting a flat

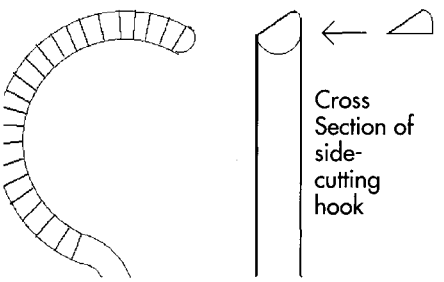
bottom, shown below, was more aggressive than my tool for shaping the sides. That's because there are two ways of increasing the clearance angle. The first is to rotate the handle toward you so that the tool is no longer perpendicular to the cutting surface (a small clearance angle). This is in fact a good way to initiate the cut, but you must rotate the tool handle back perpendicular to the cutting surface or the tool will dig into the work. You can also increase the clearance angle by rotating the shaft clockwise a few degrees and tilting the handle up slightly. This move can often lead to a catch.

My tool for shaping the sides, shown at right, is more user-friendly; it has only one way to increase the clearance angle – by pulling the handle toward you. If you rotate the shaft of this tool clockwise, the bevel pushes the cutting edge away from the inside of the bowl and decreases the clearance angle. If you rotate the tool counter-clockwise, you increase



the clearance angle but you also move the cutting edge into a more neutral cutting position (cutting edge parallel to the wood movement) and this rarely leads to a catch.

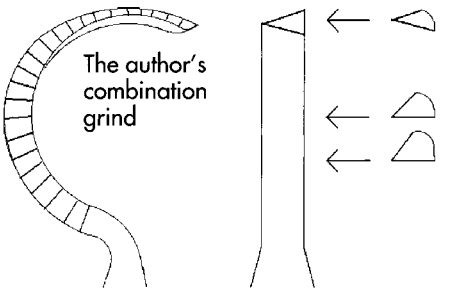
Since I couldn't make a flat bottom with this tool, I decided to forge a hook tool that had characteristics of both of my tools – user friendly and able to cut both flats and curves. On the "combination grind" I developed, the cutting edge is on the inside of the hook, like the side cutting hook, but the bevel angle varies from about 10° at the tip to about 45°. This tool, shown right, will not cut when held with the shaft perpendicular to the work surface. The handle must be tilted about 10 ° toward you for the cutting edge to contact the wood. If you raise the handle or if you rotate the shaft of the tool clockwise more than 20°, the cutting edge will be lifted from the work piece (decrease the clearance angle). Once the bevel is in contact with the surface, you can control the cutting by moving the handle toward you. In order to shape the sides, simply rotate the



shaft of the tool clockwise and swing the tool handle away from you while you pull the tool up the side of the vessel. It is possible to make a transition from the bottom to the side by rotating the tool clockwise and swinging the tool handle away from you in one smooth move. You can control how aggressively the tool cuts by swinging the tool handle in or out. The important thing to remember is to always keep the bevel in contact with the wood and the angle between the cutting edge and the wood rotation less than 45°. By rotating the shaft of the tool and swinging the handle toward you or away from you, you can easily control this. The real safety feature of this tool is that it is not possible to rotate the tool shaft clockwise 90° and keep the cutting edge on the wood, if you keep the tool handle close to parallel to the floor. (This maneuver will generally lead to a catch with a bottom cutting tool or a ring tool.)

Filing a hook

Hook tools must be very sharp, or they will be hard to use and will tear the endgrain. I sharpen my tools with a fine diamond rat-tail file. I always give a tool a few strokes with the file before using it and test for sharpness by lightly touching the cutting edge on my fingernail. If the tool slides on your fingernail, it needs sharpening. If the edge catches



on your nail, it is sharp. If I feel resistance in cutting, I test the sharpness and resharpen, if necessary.

Making a hook tool

Forming a hook tool is simple, as shown in the sketch on the next page.

1. Start with O-1 (oil-hardening) drill rod ($^1/_4$ - $^3/_8$-in. diameter).

2. Grind the two sides flat about 1 inch back from the tip to form a tang. With $^1/_4$-in. stock grind to about a thickness of $^3/_{16}$-in.

3. Heat the end with a Mapp gas or Acetylene torch until it glows with a deep orange color and bend into a "J" using needle nose pliers.

4. Reheat the hook and bend at the base of the curve to form a "?" shape. At this point it may be necessary to shape the inside to a round shape of either $^1/_4$ or $^3/_8$ in. This is done by placing a hardened steel bolt or rod in a vice, heating the hook and placing the hook around the bolt and lightly tapping it with a small hammer. Repeat the process until the desired "?" shape is achieved.

5. Reheat the hook and twist the hook end a little as shown in step 5.

Grinding the bevel

1. Grind the bevel by holding the tool parallel to the floor and tilted at

a slight angle (about 10°). As you grind, hold the tool in this position while you rotate the shaft clockwise to about 20°. Continue this routine until the bevel has almost been ground to the inside edge of the hook. There will remain material from the point where you have been grinding to the tip of the hook that can be removed simply by lifting up on the shaft to form a smooth rounded curve to the end of the hook. Be sure to maintain the 10-degree angle from perpendicular while removing excess material.

2. After step 1, start with the tool parallel to the floor, with the shaft tilted 10 degrees from the perpendicular and rotated clockwise 20 degrees. Begin grinding while rotating the tool to about 45 degrees and swinging the tool to the left to about 50 or 60 degrees. Try to make a continuous smooth bevel through this arc. Repeat step 2 until the bevel almost reaches the inside of the hook.

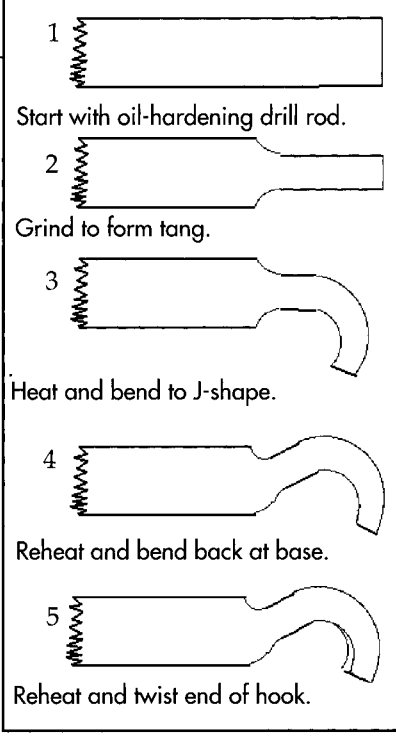
3. Use a flat file to smooth any imperfections in the bevel and a round file to clean up the inside of the hook At this point the inside of the hook and the bevel should meet to make a knife edge.

The tool should have the profiles shown on the previous page when the rough shaping is finished. The cross section at the tip of the tool should make about a 10° angle from the perpendicular. The side of the hook (a point 90° from the tip of the tool) should make about a 45° angle from the perpendicular. Grind the outer edge of the hook until the bevel is about $^1/_8$ in. from the cutting edge to the non cutting edge. Since the bevel is so important, it is critical that its non-cutting edge be rounded and polished so that it won't scratch a curved surface.

Heat treating

Before heat treating the hook tool, use a hack saw and cut a groove around the drill rod at the point that will be the final length of the tip, about 1.75 in. Leave a small piece of metal connecting the tip and the rod. After heat treating and sharpening it will be easy to break off the tip. Also grind a flat spot near the end of the tool that fits into your tool holder for the set screw to hold the tip securely. The flat ground spot should be on the same side as the sharp edge of the hook tool. This will keep the set screw away from the tool rest while you are using the tool.

Forging a hook tool



1. Heat the rod with a MAPP gas or an acetylene torch and let the temperature slowly move up the rod until the tip loses its magnetic property. Test the tip with a magnet until there is no sign of magnetism.

2. Plunge the rod into an oil container and move it as if you were stirring a pot. Boiled linseed oil or olive oil work fine. Use a fireproof metal can for the quenching oil.

3. Break the tip from the rod and place the hook tool in an oven, a Barbeque grill or in a deep fryer set at 300° F for about 10 minutes.

This will temper the tip to a hardness (and toughness) of 63-65 R.C. The tool is ready to be sharpened and used.

Sharpening

Mount your hook tool in your tool holder or clamp it in a vice. Begin by making sure that the bevel is either flat or slightly hollow ground. Use a sharpening stone or a diamond file to clean up any imperfections in the bevel surface. Round off and polish any sharp edges on the non-cutting edge of the bevel. A sharp corner can scratch the cleanly cut surface.

After the bevel has been ground, hone the inside of the hook tool with a round diamond file until a sharp edge develops. Create a small micro-bevel by sharpening at a slightly steeper angle than the inside of the hook. Sharpen until the hook passes the fingernail test described earlier.

Congratulations, you are finished and are ready to use the tool. This tool should make a nearly glass-like smooth cut that requires little or no sanding. If you feel torn fibers, check to make sure that you have a flat bevel (no rounding at the cutting edge) and a sharp edge.

Tool holder

A tool holder can be made by drilling a $^1/_4$ (or $^3/_8$) inch hole in the end of a $^5/_8$-inch mild steel rod (either cold roll or hot roll will work). The cadmium plated round steel bars available at most hardware stores in 3-foot lengths work just fine. Drill a small hole about $^1/_2$-to-$^3/_4$-in. back from the end of the bar and tap it to accept a set screw. Turn a tool handle from some scrap hardwood and make a tenon to fit a ferrule made from a piece of pipe or tubing (copper, brass, iron or stainless steel all work fine). Drill a $^5/_8$-in. hole in the end of the tenon and epoxy your rod into the tool handle.

You're ready to turn.

Raul Pena is a turner in Camp Verde, TX and president of the Hill Country Turners chapter of the AAW. Photos and drawings by the author.

ADIOS AMIGOS

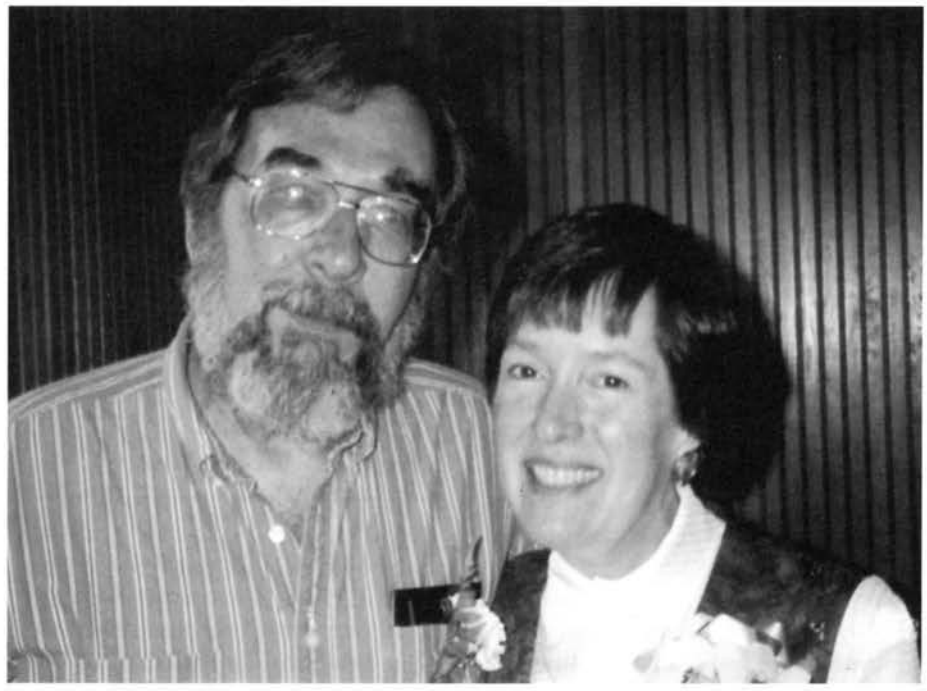
Chesapeake turners fete Elizabeth and Frank

AL HOCKENBERY

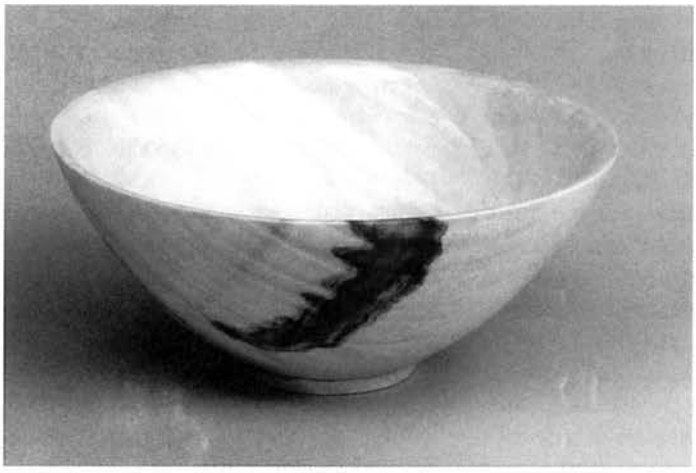
CHESAPEAKE WOODTURNERS recently honored Elizabeth and Frank Amigo for their profound and lasting impact on the art community of Maryland. Prompted by the Amigos' imminent move to Ruidoso, NM, a dinner was held in their honor in April. In speeches and song, friends and colleagues expressed appreciation to Elizabeth and Frank for their enthusiasm for woodturning, sharing of knowledge, and generous giving of time and friendship.

Elizabeth Amigo was vice president and program chair of the CW for two years. During her tenure she set a standard for putting together excellent programs that reached the diversity of our membership. She was the featured demonstrator for the February meeting showing us how she turns her marvelous bowls. This program gave us all a better appreciation for how to use the gouge and achieve a flowing curve that lifts the bowl. Even though she has not been turning as long as Frank, word on the street is that she often out-sells him at art shows.

Frank Amigo is a doer and the catalyst to get others involved. As a founder of the Chesapeake Woodturners in 1992, he provided leadership as its first president. Subsequently he became the secretary and newsletter editor for two years. He started the woodturning classes at Maryland Hall for the Creative Arts, beginning with an introductory course and later adding an intermediate course. Frank was the major force in creating the wonderful turning shop that we have today (See: American Woodturner, Spring, 1998, V.13, #1).



Frank and Elizabeth at their going-away dinner .



Box elder bowl, 8-in. diameter, by Elizabeth Amigo.

Beginning in 1992 Frank started a series of master classes that brought well-known artists to Maryland Hall to teach week-long classes. These visiting artists have included: Wayne Barton, Christian Burchard, John Jordan, David Ellsworth, Michelle Holzapfel, Clay Foster, Bonnie Klein, Johannes Michelson, Liam O'Neill, Michael Peterson, Palmer Sharpless, and Al Stirt twice. Frank's work has been shown in numerous national shows and publications.

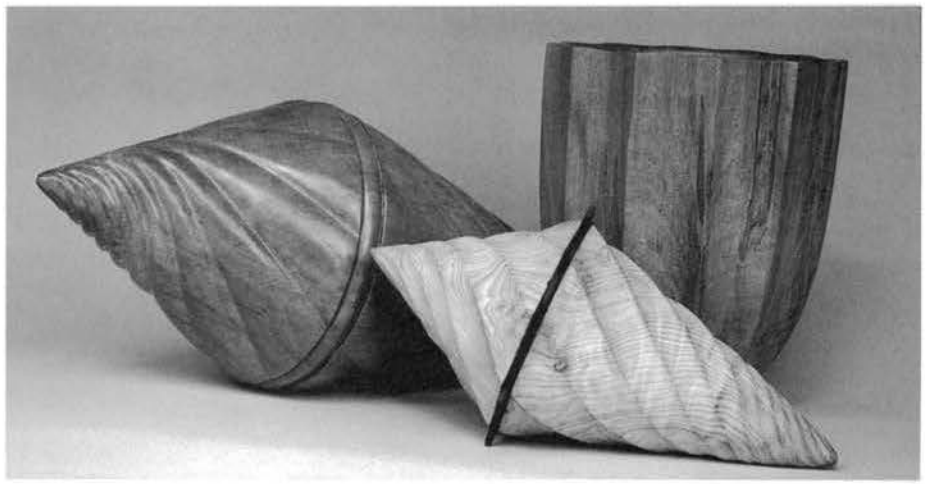
Following dinner festivities Allen Hockenbery, president of CW, led a program in which a number of people took turns recognizing the Amigos. First up was Tom Butler, CW member and President of the Maryland Federation of Art (MFA), who opened the presentations by recognizing the Amigos for their participation in the MFA and their generous donations of turned artwork to the MFA fund raisers. Last summer the Amigos held a very successful two-person show of their work in the MFA gallery.

Sherry Hockenbery, CW, presented Frank with a citation from Par-

ris N. Glendening, Governor of Maryland. The citation recognized Frank's contribution to the art community in Maryland and his efforts to form the Chesapeake Woodturners, the only AAW chapter in Maryland. Sherry also read a letter from CW member John Styer to Frank and Elizabeth. John contrasted the meticulous attention Frank takes in his work with the unkempt look of his woodpile.

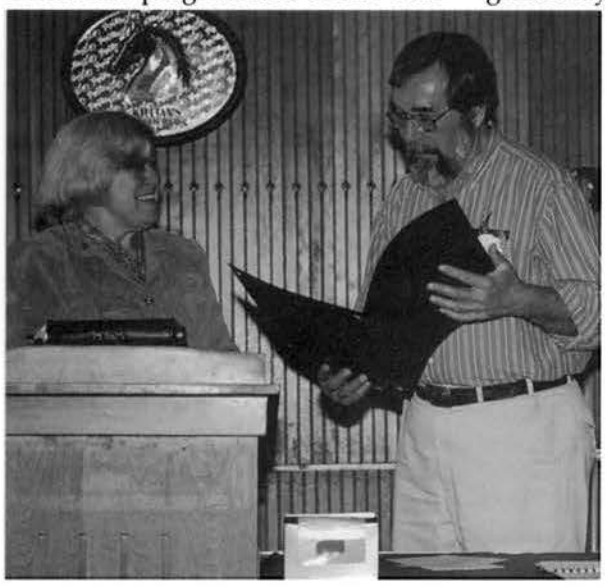
Dr. Dennis Younger, President of Maryland Hall for the Creative Arts, presented Frank and Elizabeth with a life membership to Maryland Hall. He thanked Frank for creating the woodturning classes at Maryland Hall and obtaining the grant that equipped the turning studio with its eight lathes, bandsaw and many other turning essentials. Dr. Younger closed with a description of one of his prized possessions, a beautiful birds-eye maple dish turned by Elizabeth.

Arthur Mason, long time CW member and supporter, described the marvelous time he had taking a course at Maryland Hall with Bonnie Klein, a course that Frank had organized. He noted how he has admired Elizabeth's progress as a turner over the years since that class and he talked about the tremendous growth that Frank fostered in the art of turning through the classes and symposia he organized, the students he taught, and the artistic works he created.



Shell forms and fluted bowl by Frank Amigo

Temple Blackwood, CW and Headmaster of Queen Anne School, recognized Frank and Elizabeth for their excellence in teaching woodturners of all ages and skill levels, their enthusiastic service to the growth of woodturning, and their generosity in donating pieces to the annual fund raising auction for the school.



Frank receives the Governor's Citation from Sherry Hockenbery.

Joe Dickey, CW, described his deep friendship with the Amigos. He commented that Elizabeth was turning some of the best bowls done by anyone and that he was proud to own one.

Margaret Lospinuso, CW, recounted a few of Frank's more memorable moments. One was his ingenuity in getting a log off his pickup. Frank bought a huge Maple log and after getting it home on his bottomed out pickup, he realized he didn't have a forklift like the one at the sawmill to unload it. Frank simply tied the log to the house and drove forward. Fortunately, the house stayed put, and the log slid neatly off the truck.

Jeff Bridges, Vice President of CW, recognized Elizabeth and Frank for their encouragement and the influence that they have had on his development as a turner. Jeff concluded the program, presenting the Amigos with a plaque designating them as life members of the Chesapeake Woodturners. Frank and Elizabeth thanked everyone and told a few stories. Elizabeth ended by saying: The Chesapeake Woodturners have been Frank's and my "community" for many years. It's hard to leave.

The Amigos are special people who by being themselves are a positive force on the people around them. All of us who know them as friends, teachers, and fellow turners are most fortunate. They live the true spirit of turning - enthusiasm, sharing, and encouragement. We will miss them. New Mexicans, treat our friends well!

Al Hockenbery is a turner in Annapolis, MD, and president of the Chesapeake Woodturners. Nancy Baer, John Hartge, Sherry Hockenbery, Margaret Lospinuso, Bob Marshall, and Temple Blackwood also contributed to this article.

TURNING A DOLLAR

How To Succeed At Craft Shows

NICK COOK

CRAFT SHOWS FREQUENTLY ARE the first exposure many woodturners have to selling their work.

It always starts out very innocently as a hobby or so you tell your spouse. Then, at some point, usually after you have given one of everything you make to everyone you know, someone comes up with the bright idea that you should go out and sell what you have been making and giving away. It is usually your better half who wants to know when all that equipment is going to start paying for itself.

So you start looking at the possible markets.There are gift shops and galleries, mail order and catalog sales, commissions, wholesale shows and retail craft shows. The possibilities are endless.

Retail craft shows are by far the best place to start. They are the easiest and usually the least expensive to get into. They do vary greatly depending on where they are and who is promoting the show. You can find shows in various locations around most any town on any given weekend. They are especially popular in the Spring and Fall.

Many shows are put on by local churches or civic groups and have limited resources for advertising and promotion. Others are run by professional marketing companies who usually do extensive advertising in local media, as well as press releases and even direct mail (that's why you fill out those forms for door prizes and other goodies). These shows will be more difficult to get into but will also be more profitable in the long run. The entry fee will be higher as well.

Most of the better shows select participants by a jury process. You submit slides and panels of professional artists review those slides and choose the artists for the show. Some shows break down the mix of artists according to whether they do two-dimensional and three-dimensional work. Other shows divide it up by media, ie, wood, clay, jewelry, fiber, etc. It is up the promoters or jurors or in some shows, it is a matter of who you know.

Slides

The first and most important thing you will need for getting into most any craft show is a portfolio of high-quality color slides. They should be well lighted, in sharp focus and shot against a clean, neutral background. Each piece of work should be photographed in a separate overall view and then additional shots taken to show important details. Always bracket your exposures to ensure clarity in highlights and shadows. It much easier to shoot more exposures the first time around than it is to set up all over again.

Once you have good slides, have duplicates made by a dependable, professional lab. Never send off your originals; the risk of originals being lost or misplaced is too high. Remember that original slide that you are so proud of might be irreplaceable if the piece sells.

Professional labs can also imprint the slide mounts with your name and other required information. Duplicates are inexpensive enough to make in larger quantities and most professional labs do a great job.

You might even consider having a professional photographer shoot your work for you. It can be a fairly expensive proposition initially but well worth the price if you get into more shows. If you do decide to hire professionals, get references from other crafts people and see examples of their work, in your media, if possible.

Display and Presentation

Once accepted to show your work, you will need some sort of display. Most shows allow each exhibitor a booth space approximately 10 ft-x-10 ft.; some booths are larger and some smaller.

Your booth should be designed in such a way that it is not only portable, but flexible and safe. It should be simple and uncluttered, sturdy and resistant to wind and rain. You should also provide some means of lighting your work.

Your work should be presented in a professional manner. Use neutral fabrics to cover tabletops and shelves. Fabric is inexpensive and can be washed if soiled. Some fire codes in larger show require fabrics to be fireproofed; it's a good idea to read the show guidelines and determine what's necessary well in advance of the show, before some inspector spoils your day.

Make or buy a selection of risers to position your work at different heights, rather than displaying it all on the same plane. Avoid having too much work out on display. Sometimes, less is more. Keep your display neat and uncluttered.

Products

Retail craft shows attract a wide assortment of consumers. Most of all they attract impulse buyers – people just like you and me – who see something they like and they buy it on the spot. You should have a variety of items in various price ranges.

Start out with what you do best; this is usually the reason you got into business. It should be a product that your can readily produce in quantity and at the same time keep the price affordable. Pay close attention to details and point them out to prospective buyers. Build on your original

idea and develop additional products that compliment it.

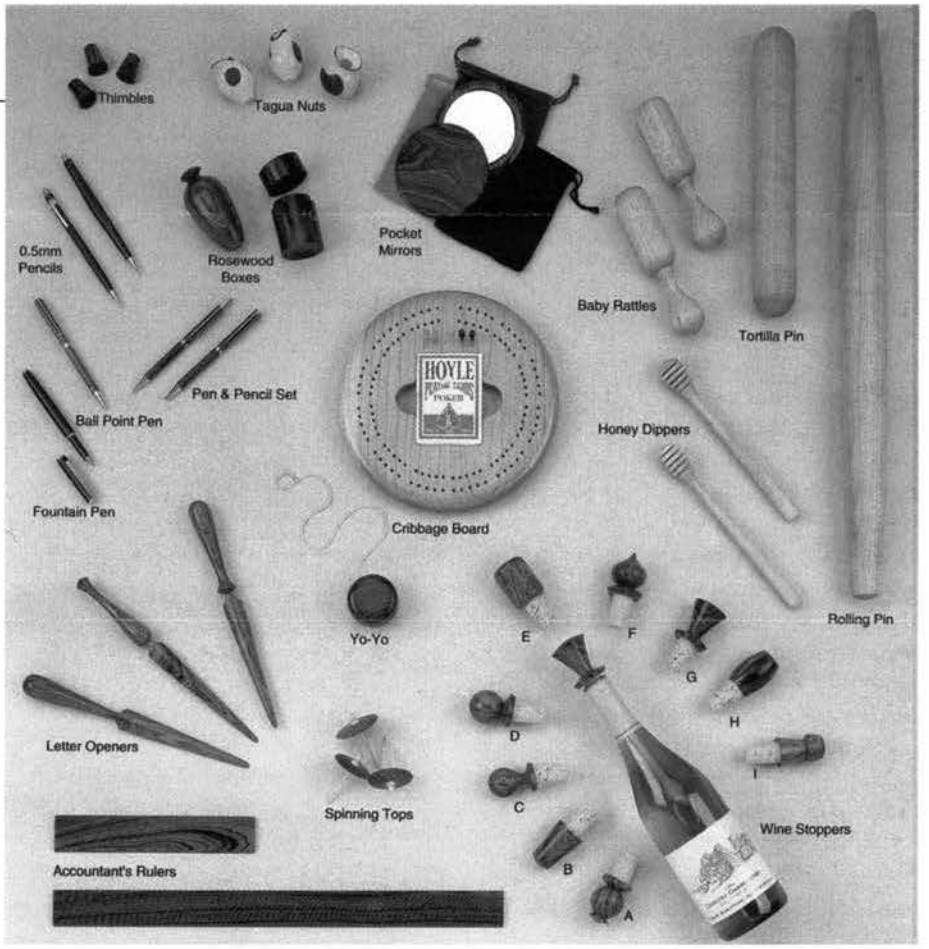
Price will be a very important factor in selling your work. When you start to price each item, take everything into consideration, not just the cost of the raw materials. This is a frequent mistake made by hobbyists who are trying to get into the marketplace. Having made things for fun in the past, pricing becomes quite a problem. Be sure to consider all the costs involved including your tools and equipment, shop space, insurance, your time and hopefully even a profit. Remember too, this is retail and if you are planning to sell to shops and galleries, they will expect to pay only half of the marked price. You should also check out the competition and see what they are getting for similar products.

Larger, more expensive pieces will attract attention and bring people into your booth, while the less expensive, production items sell faster and help to generate cash flow. You will find more people willing to spend ten or twelve dollars on a baby rattle or cutting board than those wishing to spend $500 to $1000 on a one-of-a-kind piece. The higher the price, the fewer the buyers.

Do's and Don'ts

Have all your work priced. People in general are reluctant to ask the price of artwork. Make professional looking signs with a brief description and price, then have them laminated in plastic. Have people sign up to be on your mailing list. This will allow you to build a list and let customers and would be customers know about upcoming shows, open house sales and new products.

Have plenty of stock on hand. There's nothing worse than to have something that sells like hotcakes and run out before the show is over. Plan ahead and allow enough time between show to produce adequate inventory. Maintain a list of what sells at each show so you will be better prepared for future shows.



A section of one of the authors descriptive product brochures.

Set up a commercial banking account in order to establish credit card merchant accounts so you will be able to accept plastic. You will find people are more likely to hand over a credit card faster than cash especially on larger purchases.

Never dicker over the price of your work and don't have sales. The only discounts should be if someone wants to purchase in quantity – perhaps a 10% discount on six or more of the same production item. Try to treat all customers equally.

Apply early. It doesn't do any good to have the best work in your media, a great display and competitive prices, if you don't get into the show. Pay close attention to the deadline on applications and send everything requested by the organizing group. Incomplete applications are returned without consideration.

Create your own press release and send it to local newspapers about three weeks prior to the show. It should be brief and to the point including only the who, what, when and where of the event. Also include a good black-and-white photograph of yourself working rather than one of your work. People are interested in seeing people.

Last but certainly not least, always have a good supply of business cards on hand. Give one to everybody. It's a great, inexpensive way to get your name out. As funds become available, you might look into designing and producing brochures and price lists to hand out; one of my promotional sheets is shown above.

Good luck with your marketing strategy.

Nick Cook is a professional turner, teacher and writer in Marietta, GA. He will discuss his marketing techniques at the Charlotte AAW Symposium.

A Turner's Journey:

Inspiration, Sharing Mark the Road

Don Olsen

To inspire, according to Webster, is to stimulate or impel to some creative or effective effort. That's the way woodturning affected me when I was first exposed to it in junior high in the North Jersey town where I grew up. My shop teacher guided me toward the lathe and I turned three or four projects. I was hooked, but I didn't know it.

Twenty years later, after forming a woodworking club where I worked, a friend picked up on my interest in turning and told me about an ad for about turning instruction in Putney, Vermont. The woodworkers' club had inspired me to want to know and do more. Also, I think it's helpful, but not necessary to know woodworking to do woodturning. So here I was in the summer of 1977 combining a family camping trip with a 2-day turning experience with Russ Zimmerman in Putney. Russ inspired me to try greenwood turning and helped me develop my skills.

I turned as much as I could while balancing job and family. Then, in early 1988 I found out about and joined the AAW. A truly inspirational experience! The Journal opened up a whole new world, including the forming of a local chapter in Northern Illinois. I joined the Northern Illinois Woodturners (now known as the Chicago Woodturners) in late 1989 and was inspired by being with other turners. The sharing of experiences and ideas was augmented by demos by David Ellsworth, Richard Raffan, Ray Key, John Jordan and others. What inspirations they were and still are.

In mid 1993 I moved to the Hickory, NC area and joined the North Carolina Woodturners. Another inspirational group! Since early 1994 I've been turning full-time and experienced another inspirational event

From 1996, above...
to 1999 below

in December 1994. I married a wonderful Southern lady. Can she inspire!

At the time we (Pat and I) moved to the Lincolnton, NC area, about 45 miles northwest of Charlotte, and fell in with a bunch of artists as friends. Painters, potters, a sculptor, a weaver and a carver. Most inspiring to me was Jim Harrill, an internationally known artist (painter) who liked my work and was very encouraging.

My first symposium in 1995 in Davis, CA. opened up another new world for me, which included a friendship with Clay Foster. His creative spirit rotation perked me up to try new things and "Be In The Zone."

In early 1996, Clay Foster's class at Arrowmont and his demo at our club meeting (all in one week) also moved me onward. Clay's visit with us, in our home, peaked my wife's interest in my turning.

Rudy Osolnik demonstrated for our April 1996 meeting. His comment about wood being beautiful on the inside inspired me to do more open forms.

The Greensboro, NC Symposium in 1996 was wonderful. Even, right at the end, Frank Sudol's comment about finding something new that no one else is doing capped a three-day high for me. That glow was to be shattered the next day when we learned that Jim Harrill passed away while we were on our way home from the symposium. We knew him for only 18 months, but he made such an impact on my work. I was inspired by his encouragement. Fortunately, the "James Gang" rallied and we all pressed on.

The San Antonio Symposium a year later was equally inspiring. Betty Scarpino's friendship and inspiration has helped considerably. And Todd Hoyer's "turning crotches" rotation inspired me to rethink my natural-edge vases. At the Akron Symposium I was a demonstrator, and that was a real learning experience and inspiration.

Many different people I haven't mentioned have inspired me. As I reflect on the main inspirations for me, they have been exposure to other turners (instruction, the local chapters, and symposiums), the AAW and Journal, people in the artist community and my wife.

I hope to meet you in Charlotte this year. If I am fortunate enough to inspire some of you, I will be effective. Y'all come!.

Don Olsen of Vale, NC, will be demonstrating at the Charlotte Symposium.

MDF Honing Disk

A finishing touch to sharpening

DAVID REED SMITH

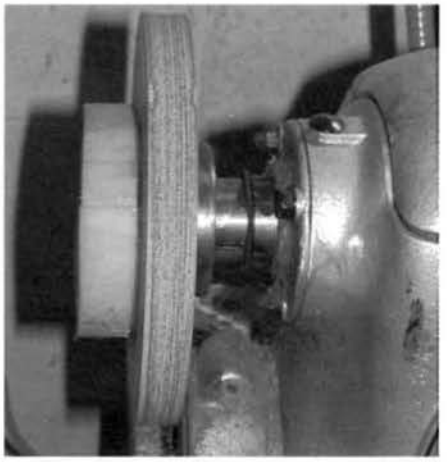
Sharper is better. And that's pretty much SHARPER IS BETTER, Period. And I've found that requires honing my tools. I know some turners don't bother, but I think what you should be asking yourself is not whether it pays to hone, but rather how can you hone more efficiently. A sharper, honed tool removes wood more quickly and leaves a better surface, cutting down on sanding time. You can cut with a lighter touch, reducing vibration. It just feels better. In this article, I'll describe how to use a shop-made Medium Density Fiberboard (MDF) wheel and abrasive compound to hone your tools quickly with minimal interruption in the flow of your work.

Last year I got interested in modifying a Makita horizontal wet grinder to sharpen turning tools. I used a 120-grit wheel to speed the process, but it left a somewhat coarse edge. At first I made a honing wheel to fit the horizontal grinder, and found the slow speed made the process much more comfortable.

I decided to try an MDF wheel running on the lathe. I had read many cautions about grinding on the lathe, but I felt it wasn't the same problem here, since MDF disks don't tend to shatter into lethal projectiles and you only use it when it is spinning slowly anyway. Since you hone with the wheel spinning away from you, the system is really best suited to a lathe that is reversible, as well as variable speed. If you don't have variable speed, adjust the size of the disk until it's comfortable.

Please try this. It's easy; it's quick; it's unobtrusive; and you can easily put a mirror edge on your turning tools (or for that matter your pocket knife) in very little time (15 seconds a side does amazing things to a utility knife blade).

The first, and probably hardest, step in making an MDF honing disk is finding the MDF. Particle Board is more common, but is coarser and less suitable. I found some MDF shelving at Home Depot. I don't remember what it cost, but it wasn't much, $5 would probably make six honing disks; generally I make the disks $^3/_4$-in. thick; glue pieces together if necessary.



Faceplate-mounted MDF honing disk, fitted with crepe block on its outside face to clean sandpaper .

Mounting the MDF on a faceplate is the easiest way to try this out, though you could also drill and tap the disks to screw onto your spindle. Just cut out a circle of MDF on your bandsaw. It really doesn't matter all that much what size you use if you have a variable speed lathe; you just use a smaller wheel at a faster speed. Eight inches is a good place to start. Next you need to mount it on a faceplate. I suggest square drive screws with their deeper threads, but what you have will work. Make this a two-step procedure, as some of the MDF tends to push up as you drive the screws in. Drive the screws in once, then remove them and the faceplate. Cut off the protruding MDF with a chisel (or skew if you've never done flat woodworking) and then remount the faceplate.

Now mount the MDF wheel on your lathe and turn the rim. As MDF has all sorts of chemicals that we weren't intended to breathe and comes off in fine particles. you should wear a dust mask and run your dust collector the whole time. You can experiment with different shapes for the rim. I've found it easier to hone gouges (both bowl and spindle) on a cove-shaped rim.

After turning the wheel, you need to apply some honing compound. I got a stick from Lee Valley (1-800-871-8158, cat # 05M08.01, $6.50) years ago. To apply the honing compound, just hold the stick up against the wheel as it spins. If you slow it down first, you'll waste less.

Using the honing disk

The first step in using any of the honing disks is to prepare the edge. While you can rehone an edge that's a little dull, if it's seriously dull or has any nicks that need attention, grind it first using the system of your choice. Then, make sure the wheel is turning away from the cutting edge of the tool. Bring the tool up to the honing disk, making contact with the trailing edge of the bevel first. Swing the handle until the whole bevel is in contact, then increase pressure. You can use the tool rest support , if you like, but it's not necessary. With a bowl gouge I find it easier to hone the nose on a concave rim and the wings on the flat side. The ability to use both flat and shaped surfaces on same wheel is a real advantage.

With the entire bevel flat and polished I avoid having a coarsely ground trailing edge of a bevel dragging across my freshly cut surface. So even if you use a bench grinder, take the time to polish both the lead and trailing edges of the bevel.

David Reed Smith is a turner in Hampstead, MD. His Web site is www.DavidReedSmith.com

Living the Mission of the AAW

A recent experience I had with AAW Board Member Larry Hasiak exemplifies how members live the mission of AAW to "provide education, information and organization to those interested in turning wood."

This past April I was vacationing in Tarpon Springs, FL. I was reading a copy of *American Woodturner* and noticed Larry's ad for Colorwood. I didn't know Larry was a professional turner, but since I was in the area, I contacted him to see what he had. He obliged and invited me to his home.

When I arrived at his home, I discovered that Larry was more than just a guy who sells wood. Our conversation quickly turned from wood to woodturning. Being a novice turner and always eager to learn, I flooded Larry with questions. He said he was happy to answer my questions, but he was going out for the evening. He invited me to come back the next day to watch him turn and ask all the questions I liked.

I anxiously accepted his invitation and the next day spent four hours watching him turn vases of Buckeye and Maple burl. In those four hours, I learned more than I have in the past year reading books and struggling on my own. He showed me how to place a side grind on a gouge, his efficient sanding/finishing techniques and shear scraping with a gouge. It was not only educational, it was inspirational.

The way Larry openly shared information with me, coupled with his hospitality, truly exemplifies the AAW mission. Woodturning is Larry's career and he had no reason to take the time to educate me other than his love for woodturning and his belief in the AAW mission. I only hope that my woodturning skills may develop such that I can live the mission of the AAW. Thank you Larry and the AAW for educating those learning to turn.

— *Scott Niedzialek*
Lynchburg, VA

Carolina Woodturners Form Coalition with Southern Highlands Guild

When seven woodturners met in the fall of 1999 in Asheville, N C to bounce around the idea of forming a new AAW woodturning chapter, the assumption was that they would meet in someone's garage, and a few people might want to come. Today, after five meetings, the Carolina Mountain Woodturners have 105 members and have had over 150 people attend each of their meetings and demonstrations.

Their formula for success: A coalition with the Southern Highland Craft Guild headquartered in the Folk Art Center on the Blue Ridge Parkway in Asheville.

Carolina Mountain Woodturners President, John Hill, volunteers to serve on the long-range planning committee of the Southern Highland Craft Guild, which numbers more than 750 artists and craftspeople from the seven-state Southern Appalachian region. John knew that the Guild was obligated to the U. S. Park Service to provide educational programs and craft demonstrations that are free to the public.

He also knew that the Folk Art Center had a 270 seat auditorium with world-class audio and video equipment, and a Woodfast lathe used for demonstrations at craft fairs.With this in mind, he approached the Guild's director, Ruth Summers, with a proposal to form a joint initiative, whereby the new club, Carolina Mountain Woodturners, would hold demonstrations at the Folk Art Center and these would be free to the public. The guild would furnish the auditorium on the third Saturday of every month.

Not only did the guild agree, but additionally raised donations totaling $6,575 to pay for the demonstrators. Care was taken to assure that the third Saturday meeting did not conflict with any other woodturning clubs in the area More than 100 woodturners and a crowd from the public came and enjoyed.

One member donated $500 to start a library, others made cash donations which will be used to purchase a new Stubby lathe. Stoney Lamar donated a major piece from his private collection to be raffled in order to help pay for the lathe. One member offered to lend the club enough money to purchase the new lathe at no interest; the loan was to be paid back through donations, raffle proceeds, etc. At the March meeting, members of six different turning clubs were present and five different states were represented. Demonstrators for the remainder of 2000 include: Ray Key, Rude Osolnik, Michael Hosaluk, Mark St. Leger, John Jordan, Mark Gardner, Nick Cook, Stoney Lamar and Betty Scarpino

Hill emphasized that other clubs could use this format of forming a joint initiative with a non-profit that has good facilities, the desire to educate the public, and the ability to help raise funds.

"The AAW could help facilitate these initiatives and direct some of its funds to bring top turning demonstrations each month to clubs in all regions of the country. This would educate thousands of turners and help enlighten the public to the art of woodturning," he added.

— *Gary Dickey*
Lexington, SC

THE NOVA ORNAMENTAL TURNING LATHE ATTACHMENT

The current fascination with decorative work such as carving and texturing on turnings has brought a renewed interest in Ornamental Turning.

OT work is, after all, a texturing and carving of turnings - albeit, in a mechanically controlled and predictable fashion, often leading to magnificent results. The prospect of getting into Ornamental Turning (OT) has always been out of reach for many people, mostly because of the high costs of acquiring an OT lathe. For instance, a Holtzapffel lathe, because of its rarity and historical significance (there were only 2554 made) has been known to command prices in the tens of thousands of dollars, even for one in a poor or even debilitated condition. A Holtz lathe in prime functioning condition has been sold for $100,000. Remember, these are antiques with a long pedigree, some even having belonged to royalty. The prospect of building a lathe is also a daunting one since it assumes you are first, mechanically inclined and second, have access to all the necessary machinery (such as a mill) for building a lathe.

The new Nova OT unit from Teknatools of New Zealand addresses both concerns by allowing the user to do OT work at a reasonable cost and without having to be "too" mechanically inclined. The unit is easy to set up and use and allows the user to create good OT work that would otherwise require a full OT lathe. (See Figure 1).

In the last few years, several attachments have been introduced for doing ornamental work on bowls, vessels, or boxes. The Nova OT unit is a truly excellent innovation for bringing OT work to the masses.

Currently an add-on for the Nova 3000 lathe, plans are underway to adapt it to other lathes. The current

configuration requires the lathe to have a 16-in. diameter capacity and a 2-in. bed gap on a flat bed on which the unit can lock. These things are of course standard on a Nova 3000. If your lathe has a greater capacity than 16 in., a riser block probably could be used to raise the Nova OT to the appropriate level. If you have less than 16-in. capacity, you are out of luck for now. The Nova OT will probably be adapted for use on the smaller Nova Comet lathe, at which time it can be used with other smaller lathes, but there is no telling when that will happen.

Assembly

The Nova OT comes in four pieces: the X-Y slide body, the divider head, the tool post, and some locking plates. There is also an eccentric cutting frame and a side cutter. There is a 24-page manual which describes the assembly and alignment procedure quite well. Following the instructions, it took about 30 minutes to unpack and assemble the unit and mount it onto the Nova lathe.

A large number of cutters can be placed into the cutter holder and tightened down. No alignment of the eccentric cutter is necessary other than to set a diameter of your choosing. The side cutter simply holds a cutter bit off center or on an extension post. Since the extension post is a standard $^1/_2$-in. diameter, a router bit of the same shank size can be substituted, thus opening a wide possibility of available profiles for cutting.

The Divider Head

The divider head plays an important role in OT work. Basically, it maintains the spacing between the ornamental cuts.

The divider head on the Nova OT has 3 series of circles with 96, 72, and 24 divisions. This is sufficient to produce a wide variety of work. The divider head is press fit on, and held in place by either a chuck or a faceplate. These should be fitted tightly to prevent any slippage of the divider head. A spring loaded lock pin is attached to the top of the unit to hold the divider head in place while cuts are made.

The X-Y Slide

One of the important aspects of OT work, is the ability to approach the piece with a cutter from a variety of planes. In regular turning, the workpiece is spinning, and we turners play the role of the cutter. The workpiece is attacked along the length of a tool rest, which is one plane - the horizontal or X plane.

In OT, the work is generally still, and a spinning cutter is approached along either the X or Y axis. This is accomplished using an X-Y slide or as machinists know it, a cross-slide. The Nova OT unit base consists of a X-Y slide of a fair quality. The tool post is mounted on this compound slide so that the workpiece is moved along the X or Y axis, to be cut by a spinning cutter mounted in the headstock. Stops are provided on both the X slide and the Y slide to halt the movement of the slide at a desired position. This further ensures that cuts look symmetrical by all beginning and/or stopping at the same relative position along a piece as desired. The slide itself is sturdy and has several adjustment screws that can be tightened as

ATTACHMENT FOR ORNAMENTAL TURNING

needed to remove any 'slop' or wobble which would otherwise cause uneven cuts in the workpiece. The movement of the slides is controlled by drive screws that are hand-cranked. The only thing missing from the slide that might be desirable is a micro-adjust screw as seen on high precision cross-slides. However, a high precision slide really adds cost, so it is understandable that it is not included. An alternative is to use some magnification glasses when doing any adjustments to ensure a accurate setting.

The Threading Attachment

While threading is not strictly a feature of OT work, it adds a new fine dimension to any workpiece, especially when doing lidded boxes. The Nova OT threading attachment uses what is best described as a thread chasing follower to transfer the pitch from a section of the threaded drive screw (see Figure 2). As the thread is chased, the workpiece is advanced into the cutter and turns at the same rate as the drive thread. Since the follower exactly transfers the pitch (i.e. a 1:1 ratio), it is necessary to change the drive screw template to vary the pitch. The standard pitches available are 8, 10, and 12 TPI.

The Video

Now available with the Nova OT is a 30 minute introduction video. The video is divided into two parts: Assembly of the Nova OT and a brief introduction to using the Nova OT to do ornamentation. The video features New Zealand woodturners Trevor Cole and Fred Irvine. The assembly portion of the video contains a step by step assembly and alignment of the Nova OT as initially described in the manual. In itself, this is a good thing as most people work better with visual instruction over the written descriptions.

The second half of the video serves as a brief introduction into using the various aspects of the Nova OT and into ornamental turning itself. There is a segment on End-Cutting using the eccentric cutter and the divider head to form a "barley-corn" pattern onto an end-grain piece. The second segment focuses on variations of the barley-corn pattern by altering the spacing. The third segment features side-cutting using the sidecutters in the various profile cutters, the x-y slide and making patterns. The fourth segment is on the use of the threading attachment for threading on the inside and outside diameters of a piece. The final segment introduces the tool post, which is a tool holder that allows the Nova OT and its X-Y slide to be used as it would be for metal working, or cutting tapers.

While no single video could adequately encompass everything about OT work, as a brief introduction into the capabilities of the Nova OT and the principles behind its use, this is a very good video with an excellent presentation and I would recommend it for beginners.

Personal Experiences

Since I own a Paul Cler ornamental lathe, you can guess I was going to hold the Nova OT to a pretty high standard. I was pleasantly surprised at the ease of set-up and use of the NOVA OT unit. I decided to start with the end-grain cutting using the divider head and the eccentric cutter. After turning a discus-shaped platter, I mounted it onto the Nova OT, and set a reasonable diameter on the cutter and proceeded to cut a loose pattern off-center around the perimeter to enhance the glass face I had planned to embed into the center of the workpiece. The results can be seen in the piece "Sun-god" on the opening page. The total cutting time for this was about $1^1/_2$ hours.

I then tried a second piece using a square cutter and the side-cutting post to achieve what is known as a basket-weave pattern along the length of the piece, below. This

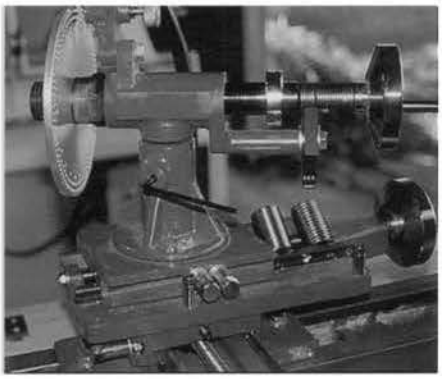


Figure 1

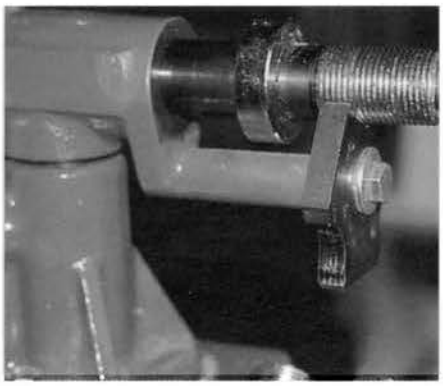


Figure 2

Figure 3

Attachments for Ornamental Turning

really puts the divider head and your patience to work. The pattern results in 12 cuts around the circumference of the workpiece, then offset by 6 for each subsequent circle along the length of the piece. In total, about 300 cuts were made in about 4 hours. Only an occasional 'tweak' was needed to keep the cuts in alignment. Upon inspection, I was happy with the sharpness of the cuts with little tear-out.

In closing, I have to give the folks at Teknatools a thumbs-up on this attachment. By greatly reducing the cost needed to get into OT work, I am certain that more people will be able to make the jump into this decorative art, thanks to the innovation and dedication of our friends down-under.

Nick Silva is an American ornamental turner now living and working in Antwerp, Belgium. ***Ornamental Turning will be demonstrated at the Charlotte Symposium.***

Make a Gift To a New Generation of Woodturners

Remember the thrill that came when you stepped up to a lathe for the first time?

You can help pass on that exhilarating experience and further the training and education of a new generation of woodturners by your financial support.

Please consider supporting the educational programs of the American Association of Woodturners when planning for your estate. These include Educational Opportunity Grants and the Daphne Osolnik Scholarship Fund.

Though you should check every plan with your family, as well as with financial and legal advisors, the AAW encourages you to consider the following when drawing up a will and planning your estate:

- Donating a percentage of your estate.
- Donating a fixed sum.
- Donating stocks and bonds.
- Donating the residue of your estate after all other bequests have been fulfilled.

As a member of the American Association of Woodturners, you have helped define our craft with your past support.

Now you can help define the future with a bequest to the American Association of Woodturners in your will.

For further information and for answers to any questions you might have, please contact:

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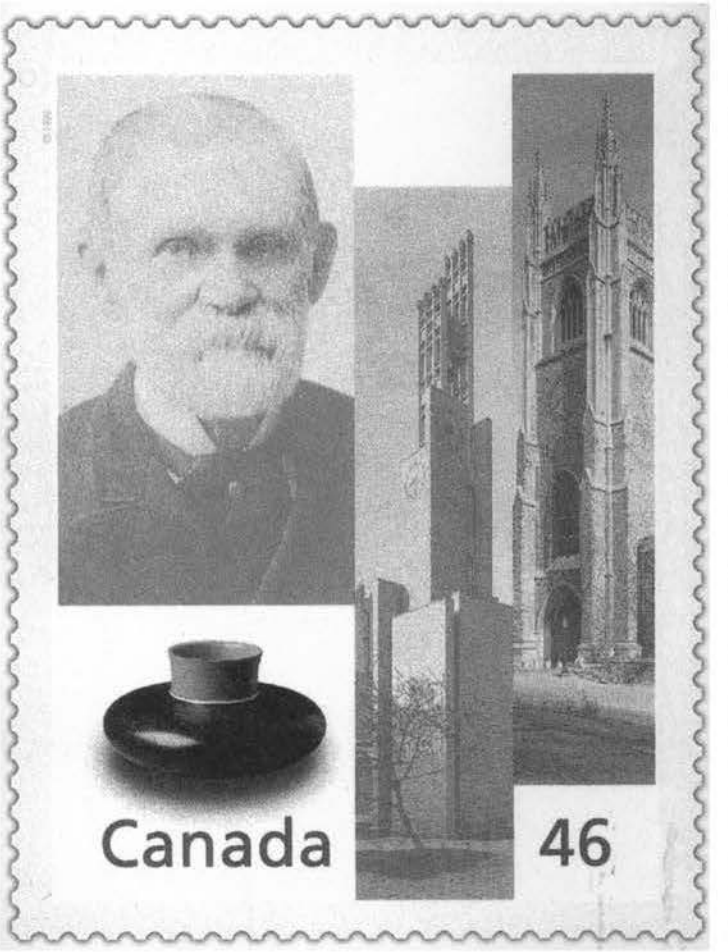
651-484-9094

Stamp of Honor

Canadian woodturner Ted Hodgetts recently had one of his turnings featured on a Canadian Postage stamp as part of a program commissioned by Canada Post to celebrate the history of the country. The stamp, at right, honors three generations of the Massey family for contributions to Canadian Culture and Arts. Hodgetts said his turning was chosen to represent the achievements of the late Hart Massey, an architect, sculptor and writer, who funded and assembled the Massey Collection of Canadian Crafts, presently housed in the Museum of Civilization in Hull, Quebec.

Hodgetts, who lives in Millbrook, Ontario, said the turning is part of a series of laminated vessels in African Wenge, Pau Amarella, Holly and Ebony which he's made over the years.



The stamp above, designed by Debby Adams of Adams & Associates in Toronto, pictures the first Hart Massey, the founder of the farm machinery company Massey Harris; Hart House, far right, a building he founded at the University of Toronto. The other building is Massey College, also at U of T, founded by his grandson Vincent, the first Canadian-born Governor General of Canada.

The photo, left, featuring the turning on the stamp in the foreground, is by Peter Hogan of Toronto.