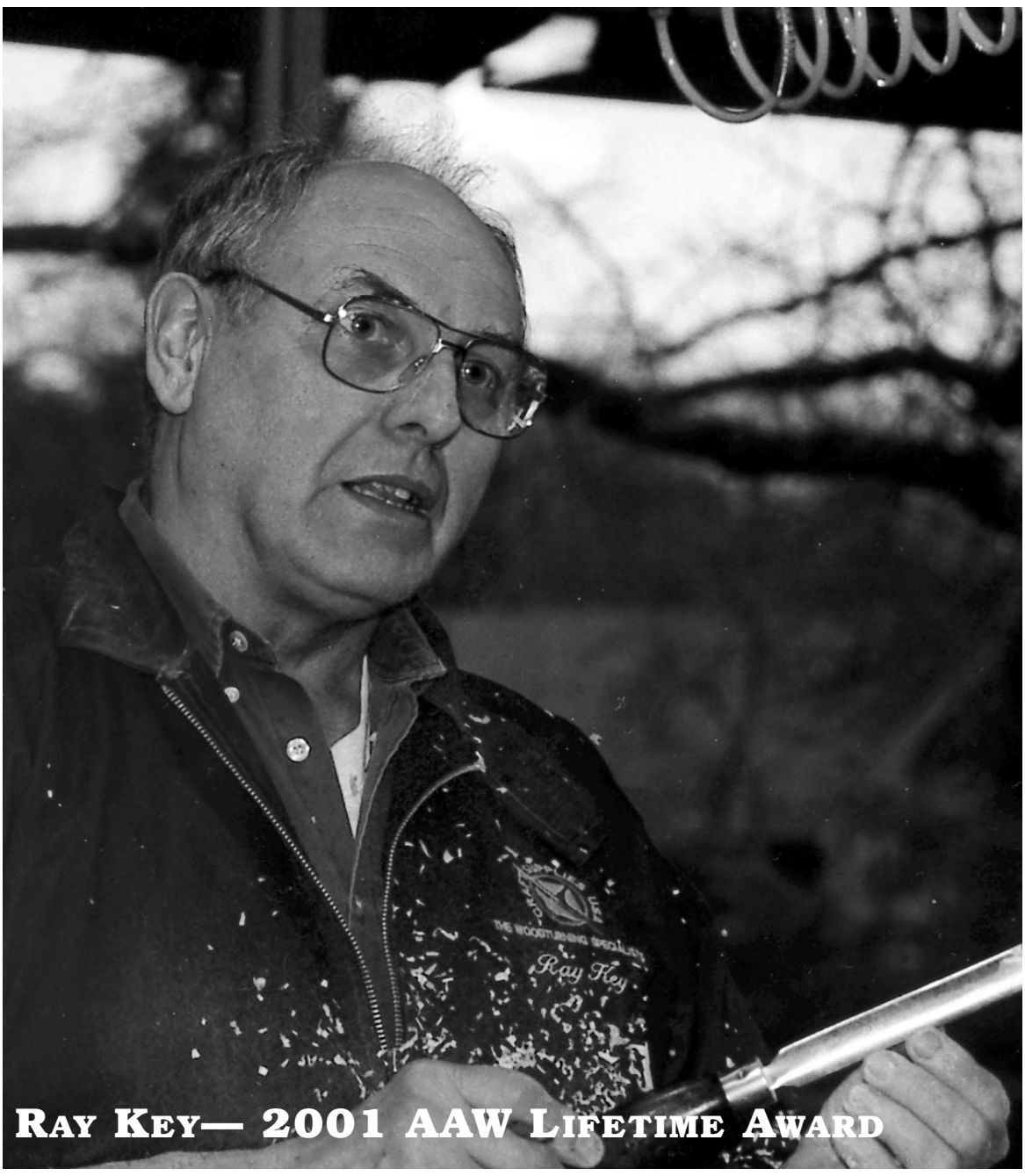
■ Symposium Roster ■ Turning Bedposts ■ David Nittmann ■ Looking For Inspiration ■

American Woodturner

The Journal of the American Association of Woodturners Summer 2001 $7.50 Vol. 16, No. 2



Ray Key— 2001 AAW Lifetime Award

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

Some Thoughts On Symposiums

IN THE LAST FEW YEARS WE have seen several new local or regional symposiums being put together. We call them mini-symposiums, (due only to their size — not their quality) as compared to our annual national meet.

I have attended more than a dozen of these regional events since coming on the board and have demonstrated at about a half dozen, the most recent being the Southeastern States Symposium held in Gainesville, GA, at the end of March. In talking with people at these mini-symposiums, I've learned that everyone seems to find them fulfilling. As far as I know, the whole concept has been quite successful and has allowed many more turners to get exposure to nationally known demonstrators and to interact with a larger, more diverse group of fellow turners.

The Southeast seems to have a concentration of these events: the Tennessee Association symposium in August, the Georgia Association's in September, and the North Carolina one every other Fall. Newer ones include the Southeastern States, which was sponsored by several clubs and premiered this spring. The first Florida symposium will be held at the end of November. Many other groups around the country also have successful programs underway. Examples that come to mind are the Ohio Valley group which is doing its second symposium this fall and A Texas Turn or Two which is holding its tenth annual in October.

A question might be, "Are we reaching a saturation point?" There is no indication of that being true. The mini-symposiums seem to be getting stronger. I think we enjoy the instruction, the exchange of ideas, and the comradery available in each symposium. I have also noticed many of the same people attending several of these events.

Is there any concern that the mini-symposiums will diminish the value of the National (Annual AAW) Symposium? I don't think so.

In fact, I see the regional events as having just the opposite effect. A common reaction I have received from first time attendees to a mini-symposium is that they are so impressed that they were now determined to make the next National meet that is anywhere within reasonable distance of their homes.

The AAW fully supports this concept, as it fits squarely within our mission "to advance a greater knowledge of woodturning through education, information, and organization."

The AAW Educational Opportunity Committee has awarded grants to assist in the start-up of some of these mini-symposiums. If any chapters are considering the formation of a symposium for their areas, they can also obtain guidelines on how to set one up by contacting the Administrator's Office in Shoreview, MN.

We realize there are areas where there just are not enough turners to accomplish or justify a symposium or even to have a strong chapter capable of bringing in known demonstrators. Educational grants also are available for people in such areas to help them attend a class or symposium in another part of the country.

In discussing future possibilities for the AAW grant program, the Board of Directors has considered ways by which we might bring educational opportunities to areas where there are fewer turners. This might be accomplished by setting up hands-on classes in various parts of the country. The board is definitely concerned that everyone have a chance to learn more about turning.

SOME PERSONAL PERCEPTIONS

In July the board will elect a new president and in December I will complete my two terms on the board. As I near the end of six years of involvement in the operation of this organization, I find myself reflecting on what I have seen happen. I guess this is a sign of old age, but here are some of my thoughts.

I have witnessed a huge step in the quality of turned work. This has been most evident to me in viewing Instant Galleries. I have also become aware of how the turning of wood has improved the quality of life for many members. I have witnessed a tremendous increase in membership, a near doubling in the number of chapters, and the expansion of the annual symposium. The journal has experienced a significant expansion and an increase in quality through the efforts of you that contribute and especially through the hard work of Dick and Lorraine Burrows and the assistant and associate editors. You will be seeing even more improvements in the near future. The Publications Committee also has launched the video productions program, which has gone very well. The Web site has evolved into an integral part of the organization through the efforts of Roger Austin. The policy manual has changed considerably to better guide us in fulfilling our goals. This year we have printed the pertinent policies in your Resource Directory.

Only one person who was here when I started is still in attendance at board meetings, and that is, Mary our Administrator. She is the most stabilizing factor in this organization. We depend heavily on her to answer questions of precedent relating to issues which arise, as well as for handling day-to-day operations.

As for the Board of Directors, no one individual has been solely responsible for any actions of AAW. All actions have been done by consensus of the nine Directors. When anyone leaves this board, as I will in December, the AAW continues as usual. I leave with complete confidence that the AAW is in very capable hands. The future looks very bright for Woodturning.

— Dave Barriger is president of AAW.

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: Ray Key adopted American woodturning nearly 20 years ago and American woodturners adopted him. Read about the contributions of this talented and affable British artist, the winner of this year's AAW Lifetime Award. Pages 10-14. Cover photo by Gary Dickey.

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

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Even the pros are at risk

First, I want to thank you for Ken Keoughan's article on turning disasters (Spring 2001). It has been somewhat reassuring to know that even the experts have terrible things happen.

Reassuring, but it also served to renew my efforts to be more safety conscious.

You asked for some of our disasters:

I turn wooden buckets, made of wood segments. Recently I have been turning a larger size: 10-in. dia. by 7-in. deep. I use pine mostly, although I have used other woods.

I have had five accidents, none resulting in injury, mainly because I had my face shield on, but also just because of plain luck. All five were incidents where the bucket flew apart while turning. None happened as a result of a catch.

In one there was some flaw in the glue up, and the bucket "exploded" when I turned the lathe on.

Three happened when the bucket flew apart as a result of over aggressiveness on my part.

And in the scariest one I was deep inside of the bucket with everything going well. As I finished, I removed the tool carelessly, caught it on the other side of the spinning bucket, got the tool crosswise in the bucket, and nearly broke my wrist. The bucket flew apart, the tool flew out of my hand, and did hit me in the head, again with no injury. My wife came to the top of the stairs (I turn in our basement) and called out "are you alright down there?" She can't stand the sight of blood.

The article showed me that I am probably turning too fast. I have slowed down the rpm and am being much more careful. I could easily have looked like Dave Lancaster. I now always put my faceshield on, even when sanding.

—John Croft, Cambridge, Ohio

Bob Rosand asked me to send picture, above, of an incident that happened in one of his classes at the JC Campbell Folk School earlier this year.
On the next to last day of class a person, who will remain unnamed, was turning a piece of wood. The wood broke and he reached to grab it with his left hand. His long sleeve shirt got caught in the spur center of the lathe. The lathe and his movement to free himself ripped his shirt as shown in the photograph. Since he was wearing an old shirt, he only received a small superficial cut. He was very lucky that he was not injured more. I believe that this picture clearly illustrates the importance of wearing the appropriate clothing while turning.

— Bill Briggs, Atlanta, GA

Buy A Welder's Helmet

Dave Lancaster's picture in the Spring Journal tells the story: a damaged face, and lucky it was not worse. There are a few moments in my turning history that come to mind, all of them terrifying to recall, were it not for a simple comment by a fellow turner in a wood supply store. That comment, overheard by me, has "saved the day" many times. His comment was simply, "go buy a welder's helmet." The thought of wearing such a confining device gave me the creeps at first, but when I purchased mine at a pawn shop and put it on it was easy to adapt to. Then, as in all good things, the first time a big chip came flying into my face it paid off — not a scratch.

The beauty of the welder's helmet

Correction

Our last issue incorrectly listed the price of the most recent David Ellsworth videotape. The corrected price for The Ellsworth "Signature Gouge" and Sharpening Jig Video is $29.95.

Letters edited for clarity and space.

is that the little window (with only the colored glass pane removed) provides perfect protection and adequate light. I wear mine all the time in turning rough blocks and switch to the acrylic face shield only when all is smooth. Try one and you will see—literally.

—Phil Duffy, Williamsburg, VA

Potential glue hazards

In reply to Ken Keoughan's call for further information on woodturning-related accidents, I'd like to add my experience to the items of potential hazards.

In my first year of turning, I found wood supplies from many recycled items. I tried gluing up some old white-oak stair-treads to make bowls.

On the edges of each tread had been screw-holes. I used the thick CA-glue to fill the holes. After THINKING the CA had had enough time to cure, I chucked-up the piece, PUT ON MY FACE SHIELD, and started the lathe on a low rpm for roughing.

A split-second after the lathe started, the toxic odor of the CA-glue hit my nostrils. But this was only AFTER the vaporous CA-cloud hit my face shield and chest. I staggered out side to breathe, unable to see anything. Then I took the face-shield off. There are few words to describe the relief of escaping injury and being able to see. The shield had protected my eyes, and the billions of little CA-particles had destroyed the shield.

After reviewing the accident I realized that the screw-holes had been too deep for the CA-glue to fully cure in one application. Once the lathe started and hit a high-enough rpm, the uncured glue burst through and turned into vapor-like particles. Had I not worn my faceshield, my eyes would have been severely damaged by the CA-glue. My sense of smell was very slow in comparison to the high-speed vapor.

Now, I wear a 3M Air-Helmet most of the time; otherwise RELIGIOUSLY use a face-shield, even at club functions or classes. Furthermore, I am now aware that the dangers of woodturning include the sanding, finishing, and polishing operations, in addition to the wood-removal process.

Thanks for the article and especially thank Dave Lancaster for sharing that picture of his face! Wow!

— E C Lundburg, Benicia, CA

Caution On Cutting Up Blanks

This accident happened about four years ago. I was not actually turning at the time, but cutting up blanks on a tablesaw. I did not have a decent bandsaw at the time, but I did have a good 1950's era Craftsman 12-in. tablesaw which I had bought used and restored. I failed to restore it well enough, as you will see below.

I had obtained most of a fifty year old hard maple from a friend. The tree was pretty well dead and hanging over his house, so he got a commercial tree removal service to come and take the tree down. While it was sitting on the ground waiting for removal, Dave said I could come over and get all I wanted.

I cut the pieces, split them and coated the end grain. A year later I decided to trim down some of the pieces and make them more nearly bowl shaped. At this point the pieces resembled firewood more than anything.

As I was putting these firewood splits through the blade of the craftsman, I noticed that the throat plate was loose. I was sure I could still manage as long as I was "careful." Sure enough, as I pushed a particularly mis-shapen piece into the blade, I saw a small corner of the log come loose and fly back at me. This small piece about the size of a child's toy block probably saved my life. When I saw it coming at me, I dove for the ground.

When I woke up, I distinctly remember two things: 1) being quite angry at myself for not having worn the polycarbonate full-face shield I usually wear when using the table saw; and 2) not wanting to reach up and feel the hole that I knew would be in the middle of my forehead.

Since I am writing this now, you can probably tell there was no hole in my head. I suffered only a mild concussion and a small lump on my forehead. As I later reconstructed, here is what happened: When I dove for the ground, I let go of the log. The log pushed the front of the throat plate down, lifting it up into the blade. The throat plate hit the blade and pitched forward smacking me square in the forehead.

As it turns out, I actually had been wearing the polycarbonate full face shield. It was completely demolished and ripped off my face by the impact. I was dazed and confused when thinking I had forgotten it. It took me a week to find all the pieces. My workshop has a loft and I finally found the last piece up in the corner of the loft furthest from where the accident occurred, at least ten feet away.

I still have the face shield in a bag if anybody is interested in analyzing it.

The lessons from this incident

Summer Hours for AAW Offices

From now until Labor Day, the main AAW office in Shoreview, MN, and the editorial office in Knoxville, TN, will close Fridays at noon (Central Time). Answering machines are available at each location to take messages whenever the offices are closed.

should be obvious:

1) Don't be stupid. (Or macho or whatever testosterone-laden adjective you want to use here).

2) Use the right tool. A good bandsaw is many times safer than a tablesaw in this application. I have subsequently found that a 6 x 48-in. belt sander with a 60-grit belt will make a good enough flat spot on most rough pieces to allow them to be either fastened to a face plate or cut safely on the bandsaw.

3) Keep your tools in good working order and don't use them if you notice anything wrong with them.

4) Wear the best safety equipment you can afford. Better yet, use the best you can find, regardless of the cost; I've heard you cannot spend it after you are gone...

Every time I finish another bowl I think how lucky I was to survive breaking four of these rules all at the same time and still live to enjoy the beauty of God's gift of trees.

—Joe Cornell, Spring Lake Park, MN

Why No Women Artists?

Having been an artist for over three decades, and a student of art history for that time, I found Gene Kangas' article "What is Art?" thought provoking and sometimes limited in its inquiry.

He mentions nine sculptors whom he believes we as artists should know about and all of them are men. What about Barbara Hepworth, Louise Nevelson, Ruth Duckworth and Louise Bourgeois to name only four? Women's sculpture is well represented in the history of three dimensional art and is there to be studied along with that of the men.

I agree that the content of most turning presentations is limited to "How To". The advertisement for the Fifteenth Annual AAW National Woodturning Symposium in July 2001 in the back of the spring issue of "American Woodturner" bears witness to that fact. Of the thirty-seven presentations, thirty-two are "how to" demonstrations and one is about design in turning. Wouldn't it be beneficial to spend even a few hours talking about ideas: why someone turns, what they want to express, the need to explore realms other than simple function in creating an object? I believe that every turner (artist) has that potential for investigation.

My answer to Kangas' question as to whether bowls, platters, hollow vessels, and other function objects can express ideas other than beauty is a resounding "YES".

I would suggest that some of the work of David Ellsworth does that. His "Solstice" series in which he turned green, large cylindrical forms, allowed them to break apart, burned the surfaces, punched holes, painted lines and circles, moves far beyond beauty, into a realm of exploration and mystery.

Likewise, Merryll Saylan's tea bowls resting gracefully in shadow boxes on the wall are functional tea bowls, but speak to more than tea and thirst and deal with ideas of order and symmetry and the quiet of a solitary moment taken.

As to whether we call our work space a studio or a workshop making a difference in how we think, I believe it is entirely irrelevant. The work is the work and whether I am turning or carving or painting, I am making art, whether it is in a studio or a workshop or an atelier or a garret. It is the intention, the vision, and the meaning in the work which defines it, not the place that it is created.

I agree with Mr. Kangas that we need more venues for sculptural turnings, and I also believe that we need more turners (artists) finding new and provocative means of expression within the turning field. Education is definitely the next step. The AAW could certainly help lead the way, if it chose to do so. More articles such as the Kangas article would add depth and interest to your journal.

— Connie Mississippi is a sculptor who uses the lathe in the creation of her work. She lives in Santa Fe, NM

Defining Art and Craft

In all Object Making that aspect which relates to its conceptual interpretation is ART;

that which relates the object to its intended purpose is DESIGN;

and the quality of its execution is CRAFT

I got this from a plaque in a gallery in Vail, CO. This may not end the debate, but it has satisfied many of our woodturning fraternity in Ontario, Canada

— Dan Braniff, Elmwood, On

Safety Concern on CD tops

I am Truus Beisterveld, a Dutch woodturner, and I consider myself the inventor of the CD-top, and have written about them in Europe. In *American Woodturner,* Spring 2001, page 36, there is an article which mentions the CD-top. In the article, Bob Rosand advises people to turn and sell enough tops so they can afford those fancy chucks.

Here comes my objection. The top is made of a CD, which is very breakable, especially if it is used as a top. The edges of a broken CD are very sharp. The CD-top is nothing for little children. They can cut themselves on the edges of the broken CD.

Since I turn these tops I give them away as presents, but never sell them. And if I give them away, I always tell them that the CD-top is very breakable and not for little children.

— Truus Beisterveld
The Netherlands

LOOKING TOWARDS THE ST. PAUL SYMPOSIUM

HELP! The 2001 AAW symposium will be held in St. Paul, MN in July. A symposium doesn't happen without the help of many, many people. This year, my fellow Chicago Woodturners club members volunteered me to act as the chairperson for the Room Assistant Volunteer Committee. My name is Marie Anderson and I need your help to fill the rotation schedule with assistants for all of the rotations during this symposium. If by some miracle I get more volunteers than we need, we have many other jobs available so don't hesitate to volunteer.

Room Assistant Volunteers will be asked to handle the video camera as well as making sure "their turner" has all the equipment, tools, sandpaper, etc. that they need to do their demos. As a Room Assistant, you get up close and personal with these turners. You have a front row view for the rotation...actually better than front row, more like "end of lathe" view.

Last year in Charlotte I was a room assistant for the first time and ended up in a room assisting Rude Osolnik. I wasn't planning on volunteering at the time, but the room assistant never showed up so I stepped in and handled the camera. I can't tell you how much I enjoyed that rotation. The room was full, standing room only as you can imagine and I had the best view in the house! Rude Osolnik, I was in awe. Truly, how many people can say they have assisted Rude? I have related that story to my woodturning friends and colleagues as well as my kids more than once during this past year.

I can't promise you will get to work with "one of the masters", but I can promise that no matter who you assist, you will have the satisfaction of knowing you helped everyone in the room get the most out of the rotation. You may even make a new woodturning friend or two. Oh and did I mention that you get a free t-shirt? This is a chance in a lifetime and I hope you will consider volunteering for at least one rotation. Contact Marie Anderson at home (630/773-9182), or by e-mail danmarie@worldnet.att.net> to sign up to volunteer.

Symposium Roster

For a roster of demonstrators, rotation schedule and other details on the 15th AAW Symposium in St. Paul July 6-8, see Pages 56 - 64.

If you can't make the commitment until you arrive in St. Paul, please leave your name and where you are staying at the AAW registration desk when you pick up your registration information and I will contact you there.

If you decided you would like to help after registration, that's OK too, just let one of the board members know and we will add you to the assistant rotation. Thanks and I hope to see you in St. Paul!

— Marie Anderson
Room Assistant Volunteers chairman

Reflections on AAW Symposium Auction And Supporting our Educational Program

For 15 years, the AAW auction has been a vital part of the annual symposium and the funds raised have been the lifeblood of the AAW Educational Opportunity Grant program.

"It's no question that the quality of pieces donated to the auction has increased as members have realized the value of educational grants that have been used to promote woodturning throughout the country," noted AAW Board Member and auctioneer Willard Baxter of Belmont, Ga.

Willard took over the auctioneering duties in 1993 from Bob Fleming who served as auctioneer for the first seven years. From the start the event has steadily grown both in quality of work and in the amount of funds raised.

"The real success of the AAW auction is due to the realization of our members that it is an opportunity to get a nice piece for their collection while at the same time supporting the Educational Opportunity Grant program. As we read in the journal about the experiences of those who receive the grants, we realize how truly valuable this event is.

"As we approach this year's auction, we should bear in mind that the artists who donate their work receive nothing in return and those who buy the work are supporting the AAW," Baxter said

Willard's interest in auctioneering stems from his youth when he grew up on a farm and attended cattle sales. He began auctioneering by volunteering to sell champion steers for the local Future Farmers of America and the 4-H Clubs to help save those organizations the 10 percent auctioneering commission they were being charged by professional auctioneers.

In addition to the AAW auction, Willard also serves as auctioneer for woodturning clubs in Tennessee, Georgia, South Carolina as well as the regional symposiums such as the recent Southern States Symposium.

"We should all plan to attend this year's AAW auction with the spirit and attitude that it's a fun time for advancing the educational opportunities for woodturning. None of the proceeds from the auction go into the operating budget of the AAW. It's all earmarked for education," he added.*— Gary Dickey, Assistant Editor*

GIFTS AND GRANTS

Each year American potters—professional, student and hobbyist—donate bowls to a program called "Empty Bowls." Each potter makes a small soup bowl. Local restaurants donate cauldrons of delicious soups and desserts so the general public can come buy a bowl for $15 and a hearty lunch to fill it. AND they can take the bowl home. All proceeds go to the local food bank. It's the potters' way of helping those who are less fortunate than themselves.

This year in Dallas woodturners were invited to join in. They were invited, more or less at the last moment, to turn a bowl of a suitable size and finish to donate.

Twenty-two turners from the Dallas Area Woodturners and the Woodturners of North Texas, both chapters of AAW, donated bowls of native and exotic woods. All the turners knew a thing or two about making bowls. Mind you there were more than 500 bowls altogether, but it was the first opportunity for woodturners and potters to get together to discuss their crafts. It was a chance for the woodturners to get some publicity and draw attention to **Their** craft. Kids in schools all over Texas can throw a bowl or two in art class. Few schools offer any turning. No wonder there are more ceramic than wood bowls, but just wait till next year. With more notice next year the turners may turn more than one bowl.

The public lunch and sale was in mid-February. The North Texas Food Bank reaped more than $7800.

At just $15 a bowl a batch of North Texans got bargain art works.

John Williams of Trinity Clay Supply in Dallas, a guiding force behind Empty Bowls locally, has expressed the thought that perhaps this area needs a "mixed media" show annually where turners and potters might combine their arts to produce single pieces to show off both skills — both created around a spinning axis.

Turning For Food, Texas Style. Photo by Alex Burton

Wood turners in all parts of the country might contact their local potter guilds and invite themselves into the next "Empty Bow."

— Alex Burton, Dallas, TX

AAW Announces winners of Educational Opportunity Grants

The AAW Educational Opportunity Grant Committee is please to announce 25 scholarships for the year 2001 are being awarded.

Congratulations to the recipients!

- Terry Brown/NC State Crafts Center
- Alabama Woodturners Association
- Bayou Woodturners
- Capt. Eddie Castelin for Lyle Terrell
- Central New York Woodturners
- Chattahoochee Woodturners
- Dallas Area Woodturners
- Carolina Mountain Woodturners
- Central Indiana Chapter, AAW
- Hands-On/Polk County/Florida West Coast Woodturners
- Lewiston Regional Tech Center: Osolnik Grant
- Dennis Liggett
- Pleas McKee for Greenville Middle School
- Minnesota Woodturners Association
- North Carolina Woodturners/Triangle Woodturners
- Nutmeg Woodturners League
- Palmetto Woodturners
- Sandra Moreno
- Martin Mumma
- Curt Theobald
- George Toney
- Turners Anonymous
- Allan C. Warren for Olney Friends School: Osolnik Grant
- West Bay Area Woodturners Society
- Michael E. Witt: Osolnik Grant

Applications for next year's EOG grants are in the front of this *American Woodturner*. For more information, contact the AAW office in Shoreview, MN or your Board representative.

— Norm Hinman, EOG Committee Chair

SOUTHERN STATES SYMPOSIUM DEBUTS

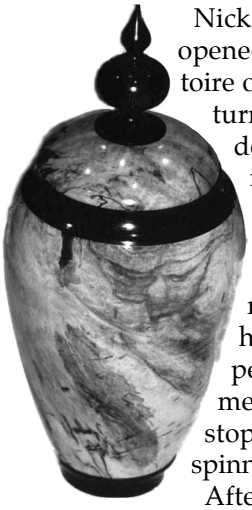
It was hospitality at its best as the Southern States Woodturning Symposium debuted at the Georgia Mountain Conference Center in Gainesville, GA March 30 - April 1.

With an AAW Educational Opportunity Grant, the event was sponsored by the Chattahoochee Woodturners, Gainesville, GA, Low Country Turners, Savannah, GA, Peach State Turners, Oxford, GA, Brasstown Woodturning Guild, Brasstown, NC, and Cumberland Woodturners, Cookeville, TN.

The Symposium staff has voted to accept two more clubs, The Palmetto Woodturners of South Carolina and the Alabama Woodturners Association as sponsors for next year.

With more than 30 rotations, a star-studded lineup of demonstrators from throughout the US and Canada put on a showcase of talent for almost 300 attendees.

Frank Sudol of Saskatchewan provided a closer look at his deep hollowing boring bar techniques and a few lessons on piercing thin walled vessels with high-speed dental drills.



Nick Cook opened his repertoire of production turning with demos on items ranging from garden dibbles, baby rattles and honey dippers to snowmen, wine stoppers and spinning tops.

After warning those watching not to turn "double ended" honey dippers, Nick turned to an informative demonstration of furniture and architectural turning as well as a wealth of tips on marketing for woodturners. (See Nick Cook's article on Turning Bedposts in this issue)

Dave Hout of Clinton, OH provided an in-depth look at the various aspects of metal spinning using copper, aluminum and pewter to spin vessels over wooden chucks of his own design. He also demonstrated annealing metals with a torch.

Judy Williams of Austin, TX one of the country's foremost turners of lace bobbins was on hand to demonstrate the intricacies of lace bobbins, light pulls, and other small turnings.

AAW President Dave Barriger headed the lineup of guest demonstrators with a look at methods of turning and carving his signature lofted bowls and vessels.

AAW Board Member Bobby Clemons of Pikeville, TN provided in-depth presentations on turning small bowls and Christmas Ornaments.

Doug Barnes, president of the Brasstown Woodturning Guild showed an alternative method to deep vessel hollowing .

Father and son turners Brian and Hal Simmons served as Guest Demonstrators.

Hal provided unique insights into methods of turning lidded boxes, while Brian, 19, demonstrated the use of ring gauges in Turning the Sphere. (He will be a demonstrator at this year's AAW Symposium in St. Paul.)

Brian, a former student of Willard Baxter and Nick Cook, exhibited maturity and skill in tackling a demanding demo. When asked how long he had been demonstrating, he quipped, "They just picked me up this morning."

AAW Board member and symposium director Willard Baxter praised the work of members of the five sponsoring clubs.

"Having gained a solid footing with this year's program, we are confident that it will continue to grow among regional woodturning symposiums for many years to come ," he said.

Next year's symposium is set for April 26-28, 2002. Featured demonstrators will include Bonnie Klein, Robert Rosand, Nick Cook and Soren Berger.

— Gary Dickey, Assistant Editor

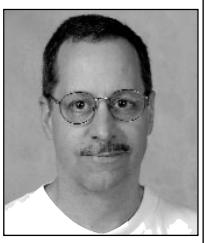
Clockwise from top, deep hollowed and pierced vase by Frank Sudol, an array of Judy Williams' lace bobbins and a vessel by Tom Fortenbery were among items in the Southern States Symposium Instant Gallery.

Getting the Right "Angle" on Excess Lathe Vibration

Have you ever had a problem with excess vibration when turning off-center pieces? **John Roberts** of **Waling, TN** came up with a great solution when faced with the same problem. He bolted two 6-foot pieces of 4-in. angle iron to the base of his lathe. He had a machinist cut off one of the angles in the area where he walks to prevent tripping over it. This adds a fair amount of weight and a huge amount of stability. If adding weight doesn't reduce the vibration enough try John's solution. I am a witness to how well this solution works.

To qualify for the Best Tip Award, Send your tips with your name and hometown to:

JOHN LUCAS, PO BOX 1292, COOKEVILLE, TN 38503.



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Tailstock Lock

I just bought a General 160 lathe. I share my shop with my family's other stuff and found that curious hands sometimes like to slide the tailstock along the ways just to see it work. A tailstock accidentally sliding off the end of the ways can be broken when it hits the floor(very expensive) or worse yet, injure a foot or other body part it strikes. To reduce the danger in my shop, I cut two strips of $^{3}/_{4}$-in. thick oak about $1^{1}/_{4}$-in. wide. I trimmed them to a length that lets one slip down between and under the ways at the end of my lathe and be turned to brace against the end of the bed's casting. The other one I cut to a length that lets it span across the top of the ways directly over the other piece. Then I drilled a $^{5}/_{16}$-in. hole through the two, centered between the ways. I secure the two together with a carriage bolt inserted from the underside of the lower piece, washers and a wing nut creating a "sandwich" of iron between the wood strips. For the price of a bolt, washers and nut, I now have a quickly removable, non-marring but effective stop that helps prevent my tailstock from inadvertently being run off the end of my machine. Maybe this will help prevent injuries or damage for other turners.

—Don Sterchi, Bowling Green, Ky

Finding the Center

After using your compass to scribe a circle on a piece of wood, take a fat black magic marker and dot the center. This way when you put a face plate on you can still see the center even in the shadow of the faceplate. This also works really well for mounting between centers.

— Pat Matranga, Nashville, TN

Oiling Spindle

Everyone has had trouble with a faceplate or chuck locking up on the spindle. As a production turner this can be both irritating and costly. Using the plastic washers can cause vibration problems so I began searching for a solution. After trying nearly every oil in the place I found the solution — air tool oil. This is the oil used to lubricate air-powered tools. Put a light coat of air tool oil on the spindle and the problem will go away.

— Steven D. Russell, The Woodlands, TX

Sander Sitter

Clean sandpaper cuts a lot faster than clogged sandpaper. I've seen it suggested several places to mount a crepe rubber abrasive cleaner on the lathe handwheel, and it is an easy way to keep hand held sandpaper clean. The hard part is finding or making a piece round enough that it won't vibrate off your lathe. I tried cutting the stuff on my bandsaw and had to spend 15 minutes scraping melted crepe off my saw's tires. The piece wasn't big enough either. I've finally found a source of round crepe. A Canadian firm has come out with something called a "Sander Sitter" for parking and cleaning an orbital sander at the same time. Refills for this are $^{1}/_{8}$ x 5-in. round crepe. It works perfectly. I made a Corian handwheel with a shallow inset for the disk and glued it on with super glue, then cut a hole for my knockout bar. You can get the refill (item# 24709) from Rockler (1-800-279-4441) for $5.99. That's pricey for the volume of crepe, but it is round.

Along this same line I have a crepe rubber piece screwed to the lathe stand. I run my power sanding discs over it before putting them back in the box. I get considerably more usage from each disc before it must be tossed.

— David Reed Smith, Hampstead, MD

Burning Wood

We've all played with burning wood using wire. Cut a groove in the wood and then press the wire into the groove. At high RPM this will burn the wood leaving a nice pattern. I like using guitar strings. The thin wire (about .010 or so) produces a much nicer look. Guitar string is an easy way to get small quantities of this stuff.

— David R. Smith, Hampstead, MD

Classical Burning

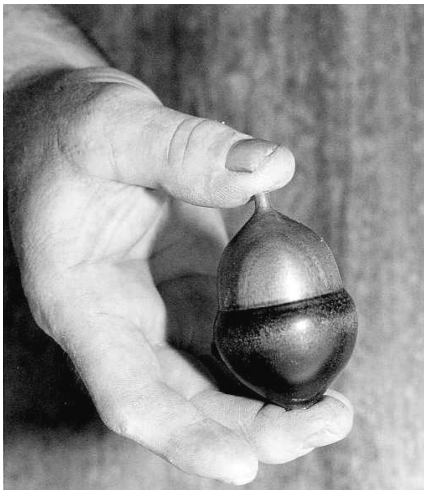
Those of you who lean more toward classical music may want to use piano wire to burn the wood. For safety reasons don't ever wrap the wire around your fingers. Make

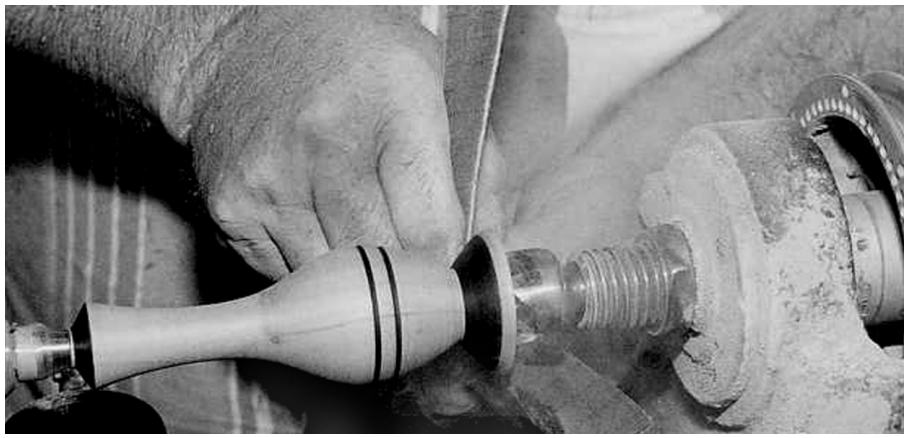
Best Tip Award Winner

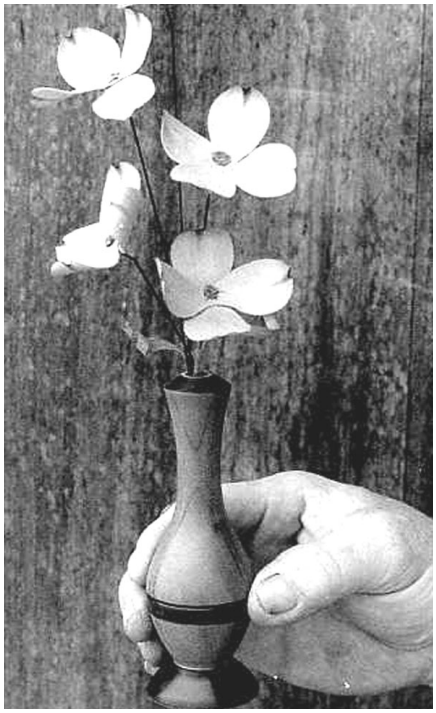
A Burning Desire for Woodturning

There seemed to be a pattern appearing here so I went to my resident burn expert to ask for further suggestions. **Randy Trentham of Cookeville, TN** uses cardboard or wire to burn decorative details in pieces. He uses wire for fine lines and cardboard for thick accents. To burn with cardboard get a piece from a thick cardboard box. The softer cardboard that many items from overseas are shipped in works better. Bend the cardboard across the grain and apply this to the area you want to color. You will need to run the lathe at fast speed. The surface speed is what's important; large pieces can run a little slower.

Hold the cardboard against the piece until the desired color appears, then gradually move the cardboard across the area to be colored.







Photos: John Lucas

some little wooden handles. Then the wire is always easy to find and safe to use.

— Mary Lacer, Shoreview, MN

More Burning--Different Twist

This is a different method of using wire to burn a piece. After finishing the turning and sanding it to proper smoothness, I wrap the area that will receive the design, with fairly thin wire, looping it in various directions, with no particular pattern in mind.

The best results have been with regular tie-wire, which is usually used to tie construction re-bar. I have also used old banjo or guitar strings, but they fail to have enough body to create the desired effect.

They are also not long enough to have a continuous multi-layered wrap. Once in place, use a propane torch to gently burn the background, being careful not to over-burn the piece, or heat the wire to excess, which would create a burn beneath the wire.

Once the wire is removed, the unburned protected areas will reveal a unique design, which is original but impossible to duplicate exactly.

— Roly Nelson, Lake Elsinore, CA

Ray Key

AAW Lifetime Award Recipient for 2001

GARY C. DICKEY

It was just before lunchtime as Ray Key was finishing a demonstration. The vessel was virtually flawless as he turned to his audience and said, "When we come back, it'll just take a bit of 220 grit sandpaper to finish it up."

As he spoke, his hands played over the newly cut surface and he frowned as he detected a small imperfection.

"It needs a bit of straightening right on this edge," he said, "I can't leave it like that." Restarting the lathe, he proceeded to smooth the trouble spot, when suddenly there was a catch. Stopping the lathe revealed a jagged tear in the formerly smooth surface. It's not something that happens often when Ray Key demonstrates, but it did prove that he was human and that it happens to the best of turners.

Looking at the class and smiling, Ray said simply, "You can't teach the touch, you can only teach the technique. Let's go to lunch."

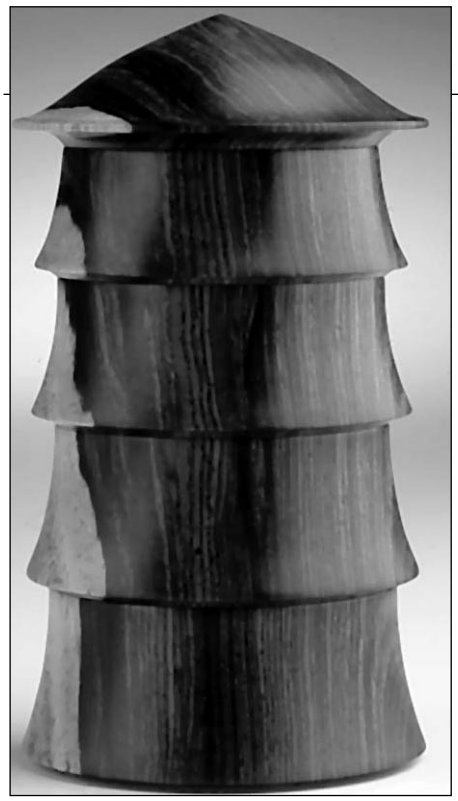
An hour later, returning from lunch, Ray found a gift from his longtime friend Willie Stedmond. Lying on the bed of the lathe along with a note were two stones glued to a piece of paper. The note said simply, "Try two grit."

It has been almost two decades since British turner Ray Key adopted American woodturning and American woodturning adopted him. And throughout that period both have been all the better for it.

Through his seminar demonstrations and woodturning classes, those who have benefited from his teaching are legion. His quick wit, keen sense of humor, and unique insights and approaches to turning problems have earned him international respect. Many of his students have dubbed him "Mr. Design," for his attention to detail during critique sessions.

Modestly he shuns accolades — and there have been many — saying, "Good turners simply know how to get out of the holes they dig for themselves."

Recognizing his contributions to the craft of woodturning not only in



Above left, Key's African ebony pagoda box; right, Ray prepares for a critique session with students at Arrowmont by sorting vessels according to common characteristics.

this country and his native Britain, and throughout the world at large, the AAW Board of Directors recently named him this year's Honorary Life Member.

David Ellsworth recalls meeting Ray in 1980, at Parnham House in Dorset, at the first truly International woodturning conference.

"Ray and Richard Raffan then came to Philadelphia in 1981 to participate in Albert LeCoff's Tenth Woodturning Symposium, and it was clearly an eye-opener to them both. Over the next few years, woodturning events seemed to spring up everywhere around the western world, and Ray was part of it all.

"It's not surprising then, that when national woodturning organizations were formed in Ireland and America, Britain would surely be next. It's also not surprising that Ray would become the driving force behind the formation of the Association of Woodturners of Great Britain. He is a natural leader, a good organizer and a great turner. So, along with the tireless efforts of Margaret Lester and the support of Ray's many friends within the world-wide woodturning community, turners in Britain now had access to a voice for their work that extended far beyond their own borders.

"Without a doubt, Ray Key has become the most important emissary to the growth and education of contemporary woodturning in Britain. He has helped bring British woodturning into the mainstream of the Modern Movement of woodturning, all the while maintaining his own rigorous work schedule as a full-time studio woodturner. To know Ray Key is to understand the true meaning of dedication and compassion," Ellsworth said.

During a break in class at Arrowmont, Ray discusses the design of lidded boxes with two students last Spring.

We caught up with Ray recently at Arrowmont School of Arts and Crafts in Gatlinburg, TN where he has taught two week-long spring courses for the past 12 years. For me it was a gratifying reunion. Several years earlier, his was the first formal woodturning course I had ever taken.

For me and for the

Above, two bowls illustrate Key's clean and simple design philosophy. Below are examples of his well-known lidded boxes and platters. His demonstration of almost a dozen rim designs on platters is a favorite with students.

many others who have studied with Ray, the experience opened our eyes to a philosophy of design and craftsmanship that was simplicity itself. Having scraped away at wood on the lathe for almost 20 years, I just took whatever the lathe gave me in the way of turned objects.

There was no such thing as a preconceived design for a vessel. Until I met Ray.

To understand the man and his philosophy, one must understand his origins.

Ray grew up in the English town of Kenilworth not far from Birmingham--often called "the city of a thousand trades." Steeped in history and mentioned in the Doomsday Book, records show that the area craftsmen produced knives and tools as early as 1538. It's little wonder that this setting fostered Ray's interest in tools and working with his hands.

"My early influence may have come from my father. He was a cobbler and shoemaker, but aside from that he was always making things by hand--fences, sheds and things to use around the house.

"Another influence was a German prisoner of war who was in our town when I was about four or five years old, a toymaker who made me a small pull-along dog on wheels as well as a three-legged stool which he made with a spokeshave" he recalls.

Around age 10, a teacher told Ray's mother that he would "never be an academic," but instead would always make a living with his hands.

"It was about this same age when I saw my first woodturner and I was immediately mesmerized. I knew from an early age that I always wanted to work with wood and I always had an area set aside in a shed as my workshop."

When he grew older, a friend advised his father that the best place for Ray's talents would be in patternmaking. At 15 he began his apprenticeship in Leamington Spa. At 21 he qualified as a patternmaker working in a shop where "we made patterns for anyone who needed them."

A turning point in his life came when the craft was hit with labor disputes and during an ensuing strike, Ray returned home and began working for a firm that made swimming pool molds in fiberglass. His departure from the Leamington area coincided with a tremendous decline in the patternmaker's trade in general. Within a seven-year period the patternmaker ranks in the area dropped from some 900 to about 300. It marked the beginning of near extinction of a proud and skilled trade.

The year 1965 marked a milestone as Ray bought his first lathe, his first new car, began a new job and met his wife to be, Liz. He had followed his father to Chrysler where he took up a position in the Chrysler Styling Studios.

Ray spent seven years as a Clay Modeling Project Leader, working

with stylists who were trained artists. It was here that he began to develop his instincts for design, form and curvature.

Meanwhile, at home in the evenings he developed his woodturning techniques.

Instead of buying furniture, Key had convinced his bride that they should buy the tools and he would make their furniture. Of course, a wood lathe was among the first tools he bought.

Liz recalls "It all started one month into married life, when Ray kept disappearing down to the shed at the bottom of the garden, straight after the evening meal. He would go down there several evenings a week.

"I was beginning to suspect he had a woman in there. But he was always found with a cup of coffee in one hand and a woodturning book written by Fred Pain (The Practical Woodturner) in the other, with a piece of wood on the lathe.

"So it only took a short time to realize I had competition: THE LATHE!

"With much thought and deliberation I decided it could be worse; at least he was at home and not out drinking. So instead of complaining I bought him a sizable pile of wood, from a bonus I received from work, and encouraged him to pursue and develop his woodturning," Liz said.

Ray is quick to give credit to his wife for the support she has shown throughout his career.

"If it wasn't for Liz I wouldn't be turning wood fulltime. I would probably be in industry still," he said.

Ray recalls that when he first approached Liz with the idea of fulltime woodturning, she said, "I'll back you if you'll still want to do it in seven years' time. "

"I would not have gone to the LeCoff seminar if she had not insisted that I go, saying it would be good for my career," he said

from... Design Thoughts

by Ray Key

The mention of the word Design to many who turn wood seem to fill them with fear and suspicion and feelings that this is an area that is not for them. Yet it is the design of the piece that is the most critical element if the item is to be successful l. There is no doubt that craftsmanship of quality is reasonably easily recognized, but what makes a good design is less tangible.

The words of the late David Pye (former professor of Furniture Design, Royal College of Art, London), put things very much into context when he spoke of making. "If you take enough trouble, that part turns out reasonably well--not every time admittedly, but fairly often. It is not the workmanship that is so difficult, but the design. That part never gets easier. In design very small differences make all the difference. The difference between the thing which sings and the thing which is forever silent is often very slight indeed."

This is a wonderful statement and sums up the difficulties involved when making things of successful design.

My own views on design, put simply, are these. Purity of form, life and lift is what I like to see in most objects. I do not like heavy ornamentation or the imposition of craftsmanship for its own sake. Good fluid elegant design does not need the interjection of elements that interrupt the visual enjoyment of pure form.

This statement is not aimed at the total removal of embellishment and refined detail, for they have a very important place to play in any design process. It is the over use of these elements that add clutter and break up continuity that I object to.

I have always believed that there has to be a good reason for adding embellishment and detail. My own usage is normally reserved to link a change of surface direction, to give a focal point in a boring material, to balance a proportion or finish a rim or base. I am a great believer in the object as a whole; all elements must be in sympathetic harmony with one another, not a disjointed assemblage of different ones.

I have a couple of adages that I bear in mind as I work:

Keep it simple, stupid.

If in doubt, leave it out.

"She has hosted numerous AWGB meetings over the past 14 years and continues to do so. She cooks lunch for 10 to 12 committee members, usually twice a year," he noted.

In 1973, Ray and Liz had their only child, son Darren, and moved to Evesham, Worcestershire where he began fulltime woodturning.

Shortly after their move, Liz opened a shop where she sold Ray's turnings along with crafts from other

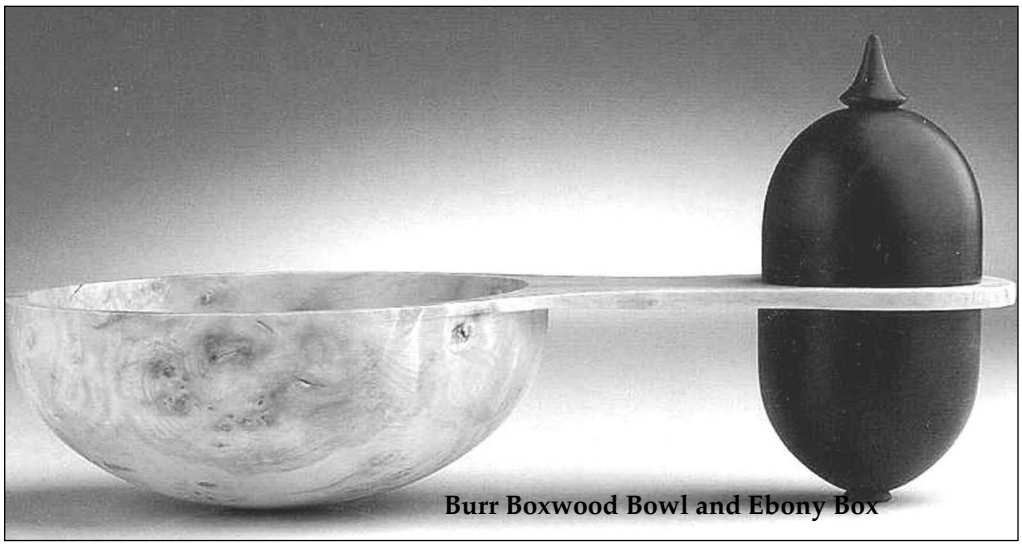
local artisans.

Reminiscing about his early turning days, Ray recalled that he turned everything from candlesticks to "mice with little leather tails and ears."

"There's a lot of stuff out there that I've turned; a lot of it, I wish now didn't have my name on it," he quipped.

Although his studio and gallery pieces are recognized worldwide, Ray has always combined artistic turning and production turning with a fine line of domestic tableware designs for shops throughout the United Kingdom.

"When Richard Raffan and I returned from the LeCoff Seminar in 1981, I decided that the future was in turning one-of-a-kind studio pieces. I nearly starved before going back to the salad bowls, platters and cutting boards," he said. But his unique affinity for the clean design comes across in both his "art" and "craft."



Burr Boxwood Bowl and Ebony Box

As one author noted, "Ray has probably done more than anyone to put turning on the map and gain it the respect it deserves." Having served as the founding chairman of the AWGB, he continues to work hard for the woodturning world. He is now Honorary President and heads up the bi-annual seminar committee.

" I owe the craft," he said. "I wish to pass on information that may help somebody."

With that philosophy in mind, he has written three books, *Woodturning & Design (1985); The Woodturners Workbook (1992) and Woodturning with Ray Key (1998)* in addition to a series of videotapes.

Quick to shift focus from himself, he said, "One of the things I admire about David Ellsworth is his willingness to give the same time and attention to those just starting out in woodturning, as he is to those who are accomplished."

He says teaching is tiring but it's also a stimulus; usually it only occupies about five weeks of his year.

He finds there is a transition period when he moves off production work and onto the personal more gallery type work, which needs a different mindset and focus.

Commenting on his demanding schedule of seminars, lectures, and demonstrations that have taken him to virtually every continent, he noted, "I'm always involved totally or not at all. I'm in the heart of it or not at all."

In his book, *London Minimum*, author Herbert Ypma said, referring to Ray's work, "All the natural, inherent beauty that wood has to offer is magnified by the complete naked honesty of his work. Yet Key's is probably the most demanding of paths to choose because it is so unforgiving. There is no room for mistakes. The work must be precise and flawless, otherwise the eye is distracted.

"In Japan they have a word for it, Wabi, a word that literally means 'voluntary poverty.' For a bowl or whatever object to have Wabi it must be pure--in form, material and execution. In Zen philosophy, if an object is deemed to have Wabi it represents the ultimate compliment because it has transcended mere beauty and attained spiritual quality."

Ray has won the respect and admiration of the woodturning world, but his two biggest fans remain those closest to him, his family.

"I have and always will envy dad for his love of his work. I don't think anybody could enjoy their job as much as dad does. He lives and breathes wood and woodturning; it astounds me that someone can have the same enthusiasm for a job as they did nearly 30 years ago," Darren said.

In summary, Liz noted that, "He drives himself hard constantly, to achieve excellence in his work, and in doing so has provided a comfortable living for his family. In return I take good care of Ray, and as much as I would like him to ease back a little, and take life a bit slower I accept that he will only do that when he is ready, and not before!"

Like many of those who have studied the art of turning under his watchful eye, I take pride in saying; I studied with Ray Key, a world-class woodturner.

Gary Dickey is Assistant Editor of American Woodturner.

SWEET DREAMS

Bedposts — No Need for Panic

NICK COOK

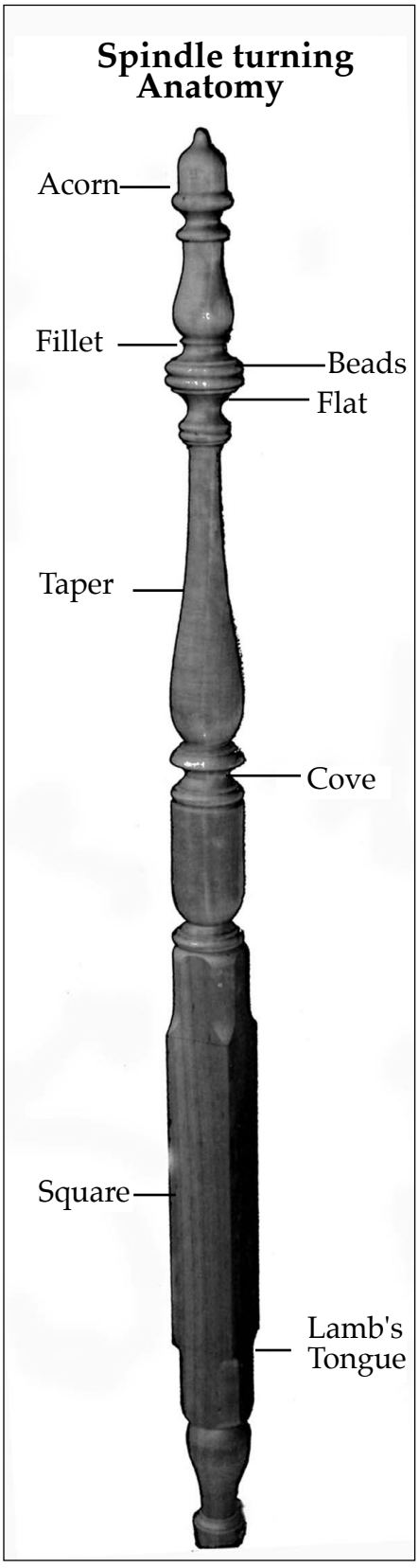
A set of bedposts is one of those turning projects that tends to intimidate many novice woodturners. The very idea of making four posts just alike causes panic in some who turn. Add to that the extra length involved in making a bedpost and it could cause a complete breakdown. It is not unusual for someone to take on too large a project the first time out. You may consider starting out small and working your way up to larger, more involved projects like this one. Just as I tell my students who want to turn hollow vessels, start with plates and bowls and work up to the hollow forms.

Before setting out on a major project such as bedposts, you should have a good grasp of the basics of spindle turning. And before you set out to make a set of posts of cherry, walnut or some other fine wood, it's not a bad idea to practice on pine or poplar. Make at least two posts alike to get a feel for all the various details and to work out the proper sequence of cuts.

The practice will also allow you to make minor changes as you go before getting into the more expensive material.

Style & Design

The possibilities are endless — just check out your local furniture or department stores. Bedposts come in all sizes and shapes, tall and skinny, short and fat, plain and fancy. The décor and size of the room will play an important role in deciding what style you choose. Cannon ball beds are very popular or if you are really into making beads, try a Jenny Lynn style. One of my favorites is the Sheraton style bed. Dating back to around 1800, it is very elegant without being overly ornate. And, if you would like to make it more decorative, you can add flutes or reeds to embellish the basic form of the posts. You can also vary the shape and detailing of the headboard to get a more or less formal look. We will keep this one on the basic side.



Material

Most any fine hardwood will make a beautiful bed. Mahogany and walnut have always been excellent choices for a traditional look. The lighter tones of ash, maple and oak lean more toward the contemporary style. Cherry falls somewhere in between, and will go with either a traditional or contemporary décor.

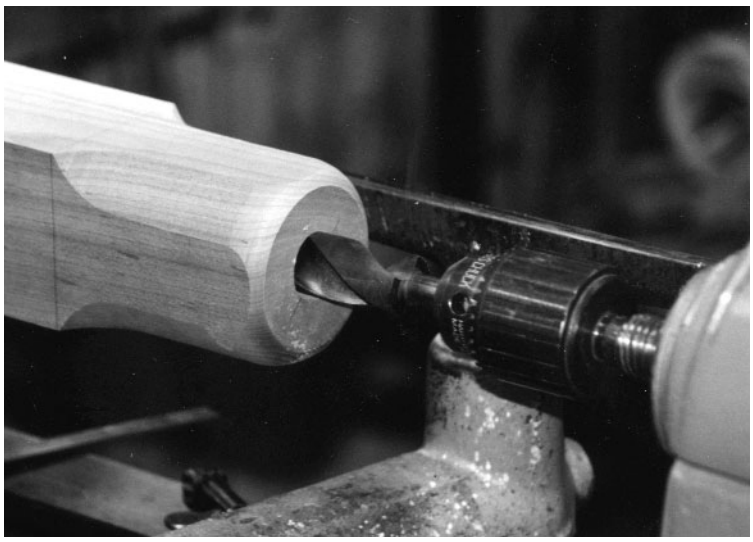
Your local supply of raw material will have a lot to do with what you choose.

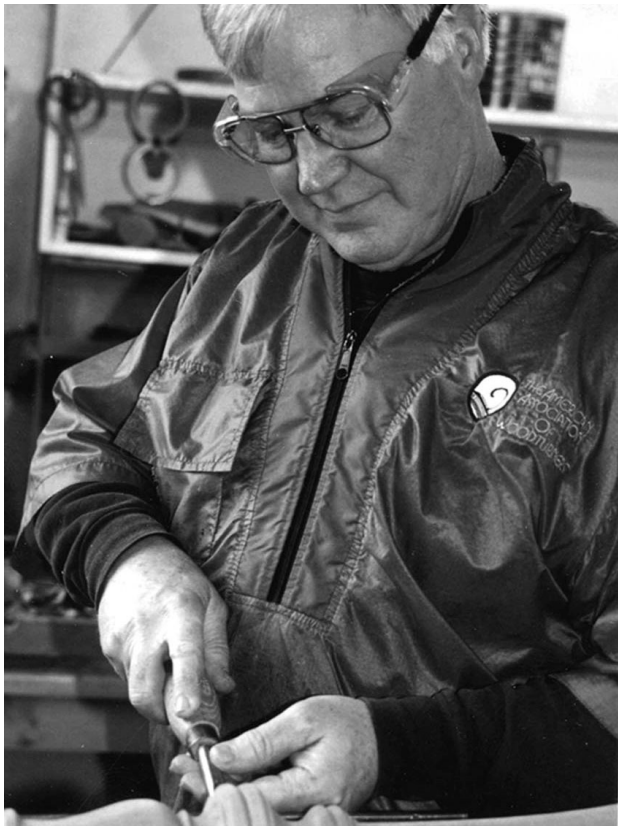
Mahogany is usually available in thicker slabs. My local supplier, Atlanta Wood Products Center (www.hardwoodweb.com) offers patternmakers' mahogany in thicknesses up to $^{16}/_{4}$-in. and often has boards as wide as 30-in. Poplar and basswood (OK if you plan to paint it) are usually the only other materials available in thicker stock as lumber.

They do offer a variety of materials in the form of turning squares. Ash, cherry and hard maple are usually available in three by three squares in lengths of 30-to-36-in.

Where do I start?

I like to turn the bottom half of the post first. It gets the pommels and lambs' tongues out of the way and you will be able to go ahead and drill the mortises before turning the upper portion. I start by squaring up the 3-x-3-in. blank and cutting it 30-in. long. It is very important that you start off with perfectly square stock and that you accurately locate the centers on each end of the blank. Next, I lay out the pommels and use a square to mark all four sides of the blank. This makes it easier see as the





Bedposts are simplified by reducing the project to individual component parts. The author (above right) begins work on a pair of beads with the skew chisel. The beads are further refined with a modified gouge ground to a point (lower left).

Above, the post is drilled to receive a tenon to join components together. As illustrated on the following page, the post can be turned in two or more different parts. (Photos by Gary Dickey)

piece is turning. I also like to mark the top and bottom of each blank to avoid any confusion over which end is up.

I always start at the tailstock and work towards the headstock. The top of the post goes toward the tailstock and I begin by turning the lamb's tongue at the top of the lower half. On a 3-in. post, I make the lamb's tongue approximately $3\frac{1}{2}$-in. long. I use a $\frac{3}{8}$-in. spindle gouge ground to a long fingernail. Start just to the right of your mark and work back to the pencil line at the top of the pommel. It is very important to make each cut as clean and neat as possible. The final cut should be across the top end of the post to ensure a clean joint. Avoid excessive sanding with the lathe running, as it will tend to round over your crisp details.

Next, move down to the bottom of the pommel and begin in the same manner.

Start just to the left of the mark and work back to it making a second lamb's tongue in the opposite direction from the top. Then use a large ($1\frac{1}{4}$-in.) roughing gouge or large skew to take the remainder of the post down to a cylinder. Once round, you can layout and mark the foot of your post. The bottom of the lamb's tongue rolls into a 'V' and a half bead from the left rolls into it. Roll the bead into the top of an inverted vase form and then taper down to the foot. The foot begins with a short flat, a $\frac{3}{8}$-in. fillet, another $\frac{1}{8}$-in. flat and then tapers down to approximately 2-in. diameter. You can now sand the post.

Once sanded, remove the post

from the lathe. Replace the drive center in the headstock with a Jacobs chuck and a 1-in. brad point drill bit.

Replace the live center in the tailstock with the spur drive and remount the blank with the top of the post toward the headstock. Set the lathe speed to approximately 500 rpm and use the tailstock quill to drive the blank onto the revolving drill bit. The hole should be at least 3-in. deep. This method will ensure the hole is straight and true.

Turning the top section

I make the top section of the post 36-in. overall. This includes the 1-in. diameter by 3-in. long tenon at the bottom. The full length of this section will be turned so start by using a large roughing gouge to turn it down to a cylinder. Layout and mark all the major and minor diameters. Always measure from the same end of the blank when laying out your work. Start at the tailstock end and work progressively back toward the headstock. Use a parting tool and calipers to turn each mark down to the proper diameter, then detail that component before moving to the next area.

Nick Cook, a full-time production woodturner from Atlanta, GA, will be demonstrating at the St. Paul Symposium.

Wes Head

Gainesville, GA, woodturner Wes Head turned the components for this set of bedposts (left) destined to be used in a Sheraton Bed. The five components used to make a single post are shown above (right).

BIAS TURNING

Violating symmetry for livelier edges

TOM CRABB

ONE OF THE THINGS I LIKE MOST about bias turning is that it violates, if you will, the bilateral symmetry that the lathe does so well and so predictably. With a bias-turned piece the shape begins symmetrically, but does not end that way. The top edge is visually very active. It can be more or less lively by changing the length to diameter ratio.

If you turn a cube, there will be three points of equal height, which are equally spaced. If you turn a rectangular solid that is longer than the it is wide, there will be two high points and one low point. If the rectangular solid is shorter than its girth, there will be two low points and one high point. Bias turning a cylinder will always have two points. Only chucking the piece out of plane will make one point higher than the other, despite the diameter to length ratio.

Turning a natural-edge bias is somewhat different from either the cube or cylinder. The natural edge bias will have no points and the length to diameter ratio will make a difference to the outcome. The trick to natural edge bias is to not run out of bark. The key ingredient here is bark.

Nested bias-turned natural edge cones of Sumac, above. The largest is 8-in. dia. and $11\frac{1}{2}$-in. high. Below, is an ebony piece by the author.

Forming a cone

Be it a cube, rectangular solid, cylinder or natural edge all bias turning starts the say way: a shape held at opposite corners between centers, as shown in the photo at the top left of the next page. To demonstrate the procedure I'm going to turn a natural-edge cone from a piece 7-in. in diameter by 11-in. long. I rather like these cone shapes, like the ones shown at right. Murray Webber of Toronto suggested the idea to me at the AAW symposium in Charlotte, NC, last year. After turning several different sizes, it's then fun to arrange them. It is something like an exercise in flower arranging. I usually hold them together with small bits of double-sided tape, knowing that in a few days I'll probably rearrange them.

The very first thing to do is to make sure the piece will stay on the lathe. To do this grind two flats on diagonal corners. One just big enough for the tail stock center and the other somewhat larger for a spurred drive center. The recommended drive center is the one with the adjustable center pin and deep spurs. Drill a pilot hole for the center pin and make sure at least two spurs are well set.

When the piece is mounted on the lathe, it is well balanced, being counter weighted. As you shape the outside it becomes less balanced, but also the weight is less. This has never been a problem even with large pieces at high speed. Still, caution is a good thing. Start with a slow lathe speed until you are comfortable with turning these shapes.

When you first start cutting the wood, you will only be cutting two edges. It's hard to see the edges until



All bias turning begins with the piece being held at opposite corners between centers, above left. Begin the cone by making a tenon for your chuck, middle photo, but make sure you leave space to bring the bottom to a point. Don't cut all the way to the top; preserve the bark edge. Photos by the author.

you have made several cuts. Start making light cuts moving toward the tail stock. Once the edge is easily visible, the lathe speed can be increased and heavier cuts can be made.

As you shape the piece into a cone, remember to make a tenon for your scroll chuck and leave enough room to bring the bottom end to a point. And, don't cut all the way to the top or you will run out of bark.

Once the outside is shaped, it's a good idea to run a line of CA glue along the exposed bark. Since the bark is cut at such an oblique angle, there is a lot of it showing and it will be very "chippy" without some chemical support. It is also a good idea to put a drop of CA glue on the pith.

Reverse chuck the piece and bring up the tailstock for extra support.

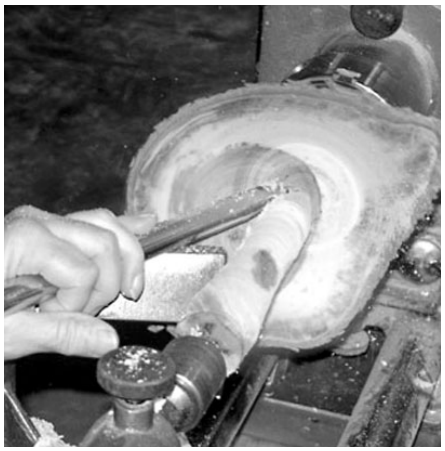
Reverse chuck the piece using the tenon in a scroll chuck. Bring up the tail stock to give the piece some extra support while you work out the inside. Leave the tail stock in place as long as possible. In an open shape such as this you can work your way almost to the bottom before parting out the center.

Keep the tailstock in place as you hollow the form.

When the walls are about $^{1}/_{2}$-in. thick and before removing the center support, sand the outside. This operation is best done with a large diameter hardback sander. I like using a 6-in. body grinder. The idea here is to hold the sander steady and let the piece brush the sander as it comes around. If the sander begins to bounce, then you are hitting the lead edge hard and missing the trailing edge. The shape of the body grinder lets you hold it against your mid-section where you can keep it steady.

Hold the sander against your body to keep it steady.

Take the walls to finish thickness at least below the bark to where you are



Cut off the center core with a bring bar.

cutting wood through the whole rotation before parting out the center support. I usually work well below the top edge of the piece using a boring bar to waste as much wood as possible. I would suggest a wall thickness of about $^1/_8$-in.

Working inside the bottom

We are now at an awkward place. We need to establish the inside of the bottom of the cone before the outside is determined. Usually the outside point of the cone is somewhere in the tenon and can't be seen yet. There is a little guessing going on here. Use the cut and look approach. Work down an inch, stop the lathe and check the location of the bottom inside relative to the outside with a stick. Or, if you can see light through the walls, this is a good way to tell where you are. Work down a little farther and so on. There is an opportunity to adjust the wall thickness and even the shape when the piece is reversed chucked to finish the bottom. Once you are satisfied with the bottom depth inside, use a stick to measure the depth from a convenient point at the top edge. Make a mark on the stick. It will be useful later. You can finish sand the inside now.

The approach to bring the outside bottom to a point is to reverse chuck the piece on a jam chuck. The jam chuck should be long enough so it fits well into the piece below the bark edge and long enough so no part of

Bubble wrap is the author's favorite pad for reverse chucking.

the top edge hits the head stock. There are several materials to use between the jam chuck and the inside of the bowl. Bubble wrap is my choice. It is non-skid, non-mar and cheap.

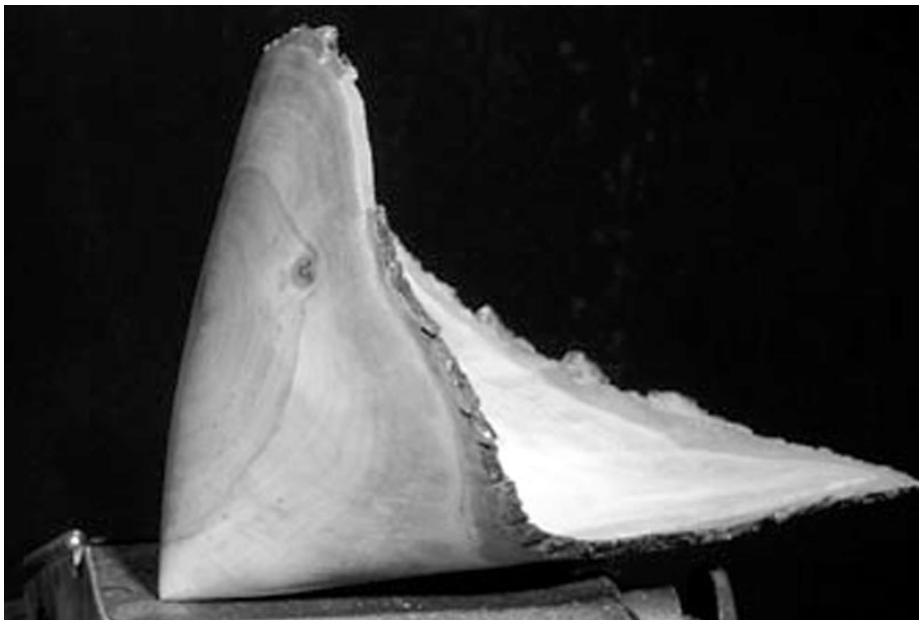
After getting the piece to run as true as possible by adjusting the position of the tail stock center work the bottom down to a point. Use the stick with the mark on it to help judge where the inside bottom is located on the outside. This is a time to err on the side of caution. No one I know would blame you if you left the bottom a little thick. I probably would.

Sanding and fairing

Once the bottom is down to the finest point that can be worked without the piece parting off, sand the point, fairing it into the rest of the bowl. At this point there is no more than $^1/_8$ in. diameter bit of wood holding the piece on the lathe. I usually saw through this and fair it into the point by hand.

Once the piece is sanded and off the lathe I usually let it dry in a paper sack till the surface of the wood feels the same temperature as the room. Wood with moisture leaving feels cool to the touch. Once the piece is deemed dry sand it lightly then apply the finish of your choice.

Tom Crabb is a turner in Richmond, VA. He will be demonstrating at the 15th AAW Symposium in St. Paul, MN, July 6 - 8.



The author's finished cone

DAVID NITTMANN

Wood guy and artist

KEN KEOUGHAN

THE MOST IMPORTANT THING THAT I can say about David Nittmann is that he is an authentic artist. His commitment to art is without reservation. His results as reflected in his "Basket Evolution" series are subtle, complex, fascinating.

As I studied one of his pieces I found myself shaking my head. It was a perfectly symmetrical pattern. I could see that. But my eye drifted inward toward the center ... involuntarily … or outward toward the rim, again involuntarily. I counted the spaces. It was not perfectly symmetrical. And yet my eye told me that it was. His colors live together in peace and harmony; whether bright or muted, they always work together with synergy. There are patterns on top of patterns on top of patterns.

The names he gives his pieces mean something. They are part of what he as an artist is expressing, part of what each piece is intended to convey. "Crossed Wires," "Never Strikes Twice," "Square Dance." These have meaning beyond "untitled bowl II." This is not a guy cutting a few beads, indexing a few radials and coloring them in with magic markers.

Nittmann, on first meeting, can seem to be made of bluff and bluster. He's not. That's just the shield he throws up to protect the vulnerability he shares with most artists. He is as sensitive and caring and human as the life he has lived allows.

As a turner of wood, he can do almost anything. His versatility and willingness to try everything is amazing. Want a Bonny Klein style top? No problem. Multi-axis? Done lots of those. Deep hollowing? Can do! How about a spin-top the size of the one on display at the Greensboro, NC, Symposium? He came home and made one. Want some carved feathers? Piece of cake. How about some cherry

David Nittmann, a high-energy artist, at his 12-ft. Ullery/Nichols lathe. The large drum-like fixtures on the headstock and tailstock are for architectural work, a major component of his business. Photo by Ken Keoughan.

architectural columns 10-ft.-high by 10-in. in diameter? They're part of a project he was doing when I visited his shop in Boulder, CO, last February. I saw them in progress. How does he turn them? Slowly, on a 12-ft. Denver Ullery/John Nichols lathe.

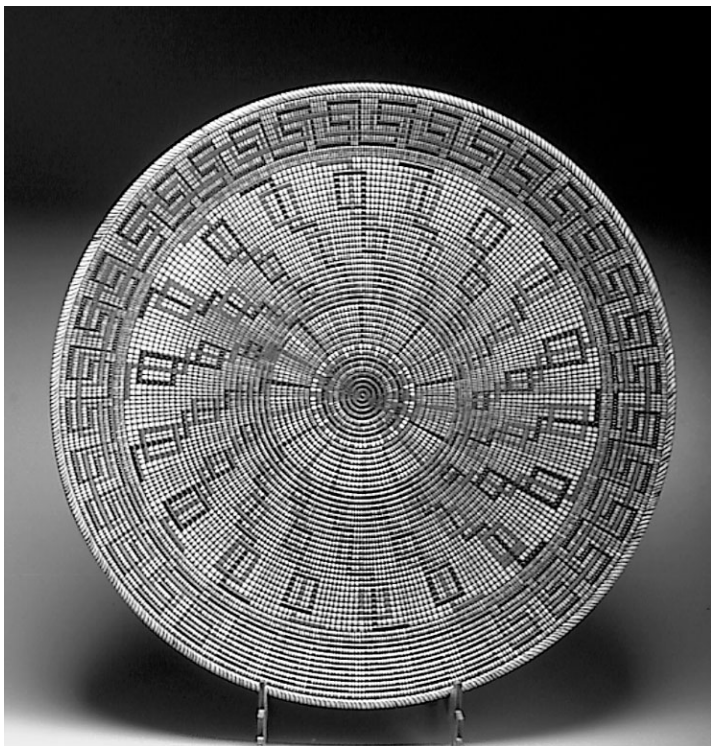
I point all of this out because the "Basket Illusion" series, which has put him in our spotlight, is but one body of work. He has ideas that haven't even caught up with him yet.

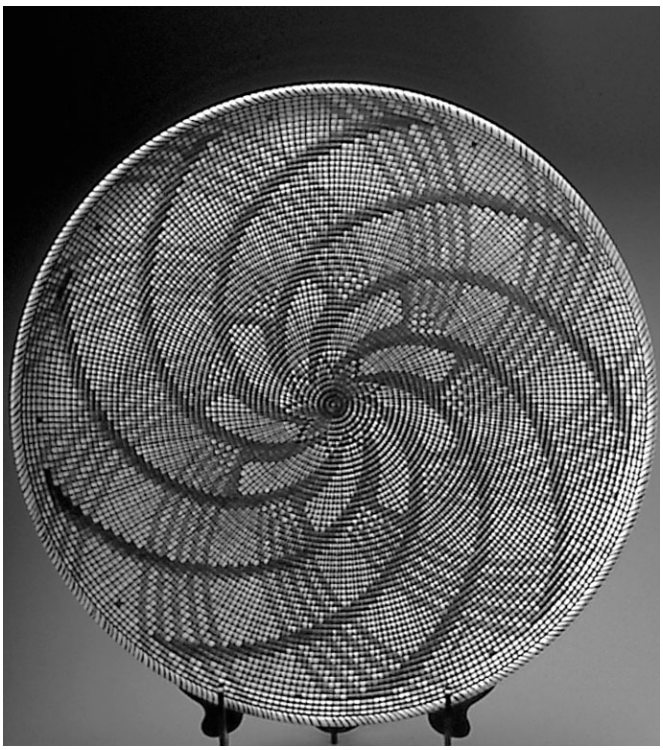
How did the versatility come about? He was raised with wood and woodworking. As a small boy Nittmann was made an official "sweeper" in his grandfather's shop, Peter's Wooden Toy Factory. He learned carpentry early, as a young man. "Cabinetmaking is simply carpentry with precision," he says. He has been a cabinetmaker, a successful one.

David is very bright and very energetic. After three years in the Army as a meteorologist in the Vietnam conflict, he went to Colorado State University. He put himself through school with carpentry and other woodworking jobs and was graduated with honors. He went on to take an MS in Watershed Science.

Jobs in his field in the private sector were neither plentiful nor forthcoming. But a wife and children were. He did carpentry, cabinetry and a little furniture repair. In the furniture repair arena he needed to replace damaged pieces that had been turned. So he got a small Rockwell lathe, some scrapers and just ... did it.

If you are in Fort Collins, CO, and you turn wood, you know Lee Carter. It's as simple as that. And if you know Lee Carter and have a little sense, you will learn more than you already know about turning wood. It doesn't make any difference how much you know already, you'll learn more if you are around Lee Carter.

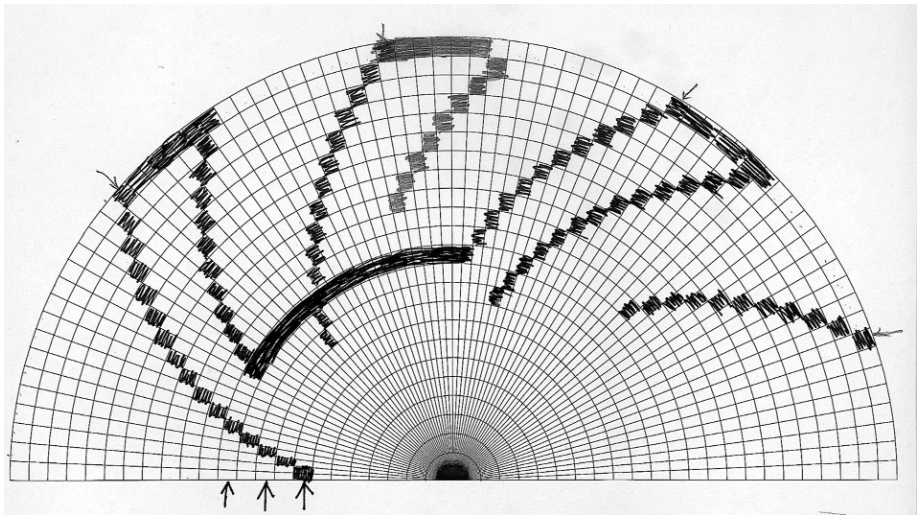




Two of Nittmann's signature pieces in his "Basket Evolution" series, which are turned, then embellished with burned-in lines and colored. Above left, "Square Dance", a 22-in. maple platter and, above right, "Crossed Wires," a 22-in. maple platter. Photos courtesy of the artist.

David met and got to know Del Stubbs through Lee Carter. Stubbs blew his socks off. Spindle turning was nice but nothing like the excitement of green turned hollow vessels, natural edges and all the rest. Bowl gouges and the Stewart System became turning tools of choice for David Nittmann.

Later, again through Lee Carter, Nittmann was exposed to multi-axis turning's most successful living advocate, Stoney Lamar. Again he was captivated, fascinated and quick to learn. He loved it and still does. He's skilled at multi-axis turning and uses it in his own fashion to carve interest into the commonplace.



A section of Nittmann's "Grid in the Round" hints at the complexity and detail involved in his basket illusions.

His shop is a woodworking "shop." No studio here. Cluttered, well lit, well-swept, busy. He shares it with Cindy Drozda, a production turner producing moderately priced, extremely well-done gift items. The welder next door pops in like a "Jack-in- Box." Nittmann's machine shop in is in the little room in the back. It is kept dust free. Two cats live there. The computer and all its components are in the little room off to the right. So are the phone and the answering machine.

On the computer, Nittmann uses a CAD program from his lumber business to help design the "Basket Illusion" series. With it he creates a circle with concentric inner circles and ra-

dial lines from the center out ... i.e. a "grid-in-the-round." However, it is more than just graph paper in a circular format. Each little rectangle or group of them created by the crossing of the concentrics and the radials is in the exact proportion of his design. This facilitates the sometimes arduous task of "counting out" the pattern, then the under/overlying patterns. It also facilitates the coloration process.

I asked him about the coloration — the sophistication is exquisite. He smiled and said, "I have a deep debt there. A friend, Pat Baker who works in glass, has spent hours with me. She taught me the uses of colors; the relationship of one color to the next; the idea of 'families' of color ... the subtleties. She showed me how to make the illusion of one pattern seem to be beneath or under another."

Nittmann at Work. Ken Keoughan photo.

There are three physical phases in the "Basket Illusion" process. The lathe is used for the first physical phase to create a form from a single piece of wood. Concentric beads are then cut to follow the chosen form. The valley between each of the beads is friction burned, using sandpaper as the piece spins, to accentuate the line. The indexing wheel on the lathe is then used to locate a "spoke" (pencil marked) approximately every 10 degrees around the form. Both sides of platters and bowls and the entire surface of hollow forms and "Body Drums" are marked for the next phase.

The second phase uses Nittmann's specially designed burning pens to define the marked spokes and additional radial lines. Platters have 40,000 to 50,000 separate burned marks to create the appearance of a woven basket.

The third phase is coloring the design. Fine-point, alcohol-dye, felt-tipped pens of various colors are carefully applied to the individual rectangles to further define the illusion.

He demonstrated how he did all these phases for me. And he, as most really skilled people, simply extends himself gracefully, harmoniously as he works with his tools.

I was impressed with David Nittmann's commitment. He has boxes of reference sources; boxes of burnt out burning tools; and boxes of coloring tools. He has sketchbooks that go back years, scrap books of "things I like the look of," stacks of CAD sheets, and batches of color compatibility tests. He has devoted thousands of hours of his "life" to the pieces we see today.

This man is an independent, resourceful giving person. He started and presided over the Front Range chapter of AAW for three years; was one of the coterie of hard workers who engineered the success of the AAW Symposium in Fort Collins in 1994. He is proud of the $25,000 scholarship that this event yielded to his Alma Mater, Colorado State University.

He and Cindy run 20-25 miles a week in the short-day winter months; 40-50 miles per week in the summer. Health is important to them. Physical condition is important to them. But let me tell you, they focus on their work. These guys both put in a lot of hours. (They are both demonstrating at the 2001 annual AAW Symposium in St. Paul)

I asked David — I couldn't resist — "If you were going to make these 'Basket Illusions,' why didn't you just make a basket?" He gave me a look like my old coach used to give me and said, " Because, I'm a wood guy". And so he is… a wood guy and an artist.

Ken Keoughan is a woodturner and writer in Friendship, ME, and contributing editor at American Woodturner.

PALMER SHARPLESS

Visiting the Johnny Appleseed of Turning

DICK BURROWS

PALMER SHARPLESS MIRRORS HIS shop -- warm and friendly, built-for-work and as authentic as the spindles he reproduced for Independence Hall in Philadelphia.

How can any turner resist the lure of a shop crowded with lathes, tools, chunks of wood, posters and banners from old craft shows, and an encyclopedia of spindle types hanging from the ceiling, along with a world-class menagerie of gizmos, gadgets and gee-gaws, all soft and fuzzy with a healthy coat of vintage sawdust. Not enough to cut through the cool feeling that comes from owning a state-of-the art lathe, a slow-speed grinder and a dust collector? Well, consider the blackened, metal cylinder that gobbles up the cutoffs and keeps the place warm. Surely Ben Franklin scurried up to this one and meditated for a while before going off to design a real stove.

Master of this quirky universe is Palmer, with his trademark bib overalls, and perpetual good cheer.

He bills his business as "Specializing in hand turned spindles and bowls for the crafts market and for architectural use." A nice way to sum up a lifetime of turning, even though he considered himself mainly a teacher and only a part-time craftsman. He and his wife Joan, a weaver, spinner and basket maker, have five children and Palmer said he turned because he just needed the money.

Most of his professional career was invested in the George School in Newtown, PA, where he taught woodshop, graphic arts, technical theater and drafting. Throughout his career he stressed mastery of skills and hand tools, as he worked patiently and diligently through his own work and enthusiasm to teach every student something about why things are beautiful and valuable. You can get a good idea on his philosophy , then and now, in the article on the next page, which he prepared with the help of one of his students, Jill Biros.

Palmer Sharpless shows off one of the classic spindles in his never-to-be-duplicated shop, steps away from his home in Newtown, PA

Teaching always attracted him, he said, and he especially liked crafts because they foster a spirit of independent thinking and problem solving, provide an outlet for creative energies and help build the skills and confidence needed to get things done.

He started woodworking when he was in the seventh grade. Some of his teachers over the years included some of the best of the old timers in the state: Jake Brubaker, Paul Eshelmann, Jay Webber and Manny Ereez, who was mentor to Albert LeCoff, now head of the Woodturning Center in Philadelphia.

Lecoff, his brother Alan and Palmer started the kind of symposiums that have become such a part of the vitality of contemporary turning. In 1976 when they were planning the first one to be held at George School, they were afraid nobody would show up. Turning then was what Palmer called "a closet occupation" — every turner worked alone, thinking he or she was the only turner around.

Once the turners got together, the renaissance which would transform turning from a curiosity to a vibrant art form was off and running, with more symposiums, more classes and other activities. When the AAW was formed in 1986, Palmer was on the first board of directors and worked to help organize local chapters in the country. Lecoff was the one that coined the phrase "Johnny Appleseed of Turning" for his teaching and efforts to help other turners.

Palmer retired from the George School in 1984, but he is a consultant to the school, still turns and sells turning and still teaches. His approach to teaching is almost magical. On the day we visited his old school, he was quickly off with the students, talking about their projects, getting them to think, encouraging them.

He always finds something posi-

In Defense of Plain Woodturning by Palmer M. Sharpless

Palmer's 3-ring circus, fun to turn and to use.

We are seeing increasingly creative, challenging — even tricky — examples of our favorite pastime, woodturning. New tools are being designed to "do the impossible" (with no previous experience). Glues, sandpapers, chemicals and finishes never even imagined a few years ago are showing up in every issue of popular woodworking magazines. As a seasoned turner teaching new students, I feel it's important not to let the gadgetry and inventions overshadow the basic joy of plain woodturning.

I am becoming more and more convinced that the real thrill of turning still comes from being in control of bringing out the beauty of the wonderful wood we have available right in our neighborhood. In Bucks County alone, we grow walnut, oak, ash, maple, and many fruitwoods. For the more exotic tastes, we have trees like scholarwood, yew, persimmon, mulberry, box elder, and osage orange. Producing useful and decorative pieces from this wonderful array of wood is the core of my work. As a functional turner, I am able to share the natural beauty and warmth of wood with my customers and collectors.

Chainsaw in hand, a cool breeze at my back, and permission to make lots of noise is good for the spirit and body. (An hour at the gym doesn't even compare to an hour with the saw and a big hardwood trunk.) A bowl given to the tree's owner is often all the cost, and I am rewarded with a pickup truck full of challenges.

Although I seldom turn down a gift of some exotic wood, I find the real prizes come from the gnarly, strained growth of trees that have shaded lawns and graced hedge rows. The story of their lives —as told through knots, bug holes, and grain pattern — brings color, design strength and character to my plain wooden bowls. Even the refuse of turning has its benefits; barrels of shavings mulch my fruit trees and soften my woods trail. My vegetable garden has clean, neat paths from which to tend weeds and beans alike.

We turners have much to be thankful for. One of the most rewarding experiences is sharing our knowledge and experience with new turners, both young and old. Teaching the basics of spindle and faceplate turning has brought me much pleasure as I watch students discover their own abilities. Armed with a little knowledge, they venture into their own shops and return to show me plates, legs, bowls, rattles, and yes, even honey dippers.

My students don't need special tools, exotic woods, costly chucks, or a $5,000 lathe to discover the joys of creative experiences in woodturning. Those things may eventually come along, but meanwhile let's enjoy all that is plain: local wood, clean curves, and flying chips!

Editors note: Palmer wrote this little article with an assist from Jill Biros, one of his students. It has been published in some AAW chapter newsletters, and we asked Palmer and Jill if we could run it in the Journal

tive to say and delights in watching people learn. "I offer them things to consider — in slides, books and in their own lives. I don't want them to make my stool, for example; I want them to make their stool, I never use the word design. I tell then not to make anything without considering appearance and decoration, as well as function.

"I'm not into doing complicated or difficult things. You can always figure a way to do it. I've just reached the point in my life where I can figure easier ways to do it."

The teaching never stops.

"When customers come in, I'm teaching them before they get out of the shop. There's a friendship and attitude that develops in woodturning,"

Dick Burrows is editor of American Woodturner.

Thanks to Jill Biros for Palmers defense of plain turning and to Phil Pratt for providing images from his video on Palmer in the AAW Masters of Woodturning series, which will be released at the St.Paul symposium and can be ordered from the AAW office.

MAKING SPHERES

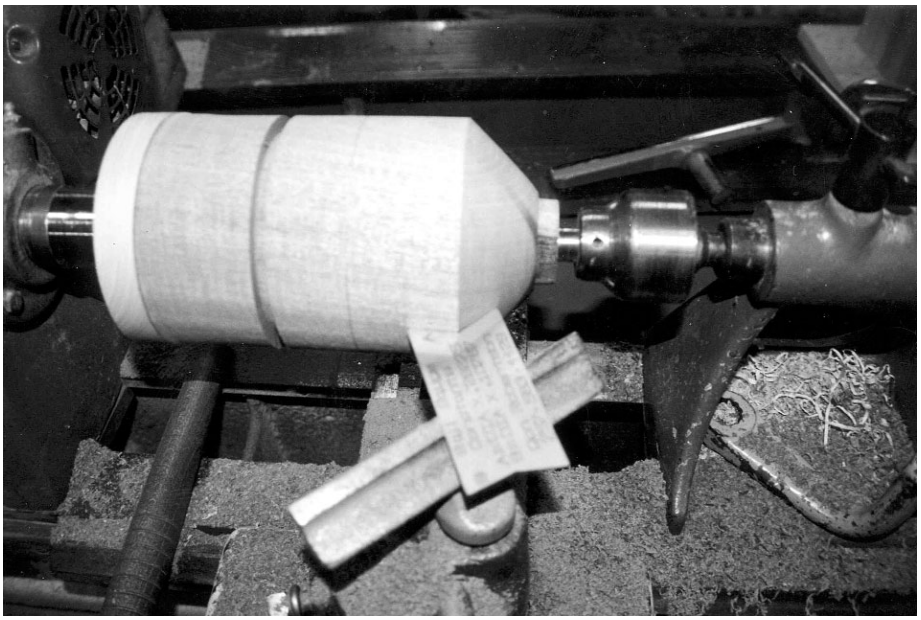
Geometry and fine cuts produce a perfect form

JOHN BREWER

WHEN I VOLUNTEERED TO assist Myron Curtis in a demo on turning spheres at the AAW Charlotte Symposium, I expected that I would help with the operation of the TV camera and pass out the handouts. Myron had other ideas.

"My assistants learn to do the demonstration so that they can answer questions from the observers," he said. He invited me to his shop to learn turning of accurate spheres. The following are my observations for the turning of a 3-in. diameter sphere, but the method can be applied to any size sphere.

Each step in turning an accurate sphere by hand is dependent on properly executing the previous step. This is clear in Myron's handout, Figures 1 through 4, shown on the next page, which details the setup, marking, and removal of scrap in turning an accurate sphere. It looks complex, but it's actually a pretty logical sequence which enables you to define the waste, remove it, then accurately refine the shape.



A simple shop-made gauge based on the geometry of a quarter circle guides the author as he forms a sphere from a 3-in. diameter blank.

Begin by selecting a wood with straight and uniform grain. The blank should be at least 1-in. longer than the diameter of the sphere you plan to turn. The sides of the blank should be parallel and equal dimensions, and the faces of the ends of the blank perpendicular to each other. Taking care at these setup stages makes the job much easier later on.

For a 3-inch sphere, like the one I'm turning here, the blank should be 4-in.- long, 3 $^{1}/_{4}$-in.-wide and 3 $^{1}/_{4}$-in.-deep. The end of the blank is glued to a waste block screwed to a faceplate. The blank and faceplate are mounted on the lathe, the tailstock center is engaged, and the blank is turned to a 3-in. diameter cylinder.

It's best to sneak up on the diameter, and check it several times rather than hog it out. I use a dial caliper to check the entire length of the cylinder for uniform diameter and remove any high spots.

Now, mark the length of the sphere. When marking, begin at the tailstock end and make the first mark at $^{1}/_{4}$-in. from the end of the cylinder. This will leave sufficient wood in place, so that the dimple caused by the live center may be removed when the waste is finally parted off. From the first mark (the tailstock end), accurately measure and mark exactly 3 in. Then make a parting tool cut approximately $1^{1}/_{4}$-in.-deep and to the right of the first mark. To the left of the second mark, make a second parting cut $1^{1}/_{4}$-in. deep. On the left parting cut make a relief cut, so that you will have clearance to shape the sphere. The

Preliminary Cuts For Turning Spheres

Developed by F.H. Sumption

Dimensions of tangent cuts for turning spheres
(See tangent cut drawing on the next page for applications.

Formulas A=Diameter x .29275
B=Diameter x .10767

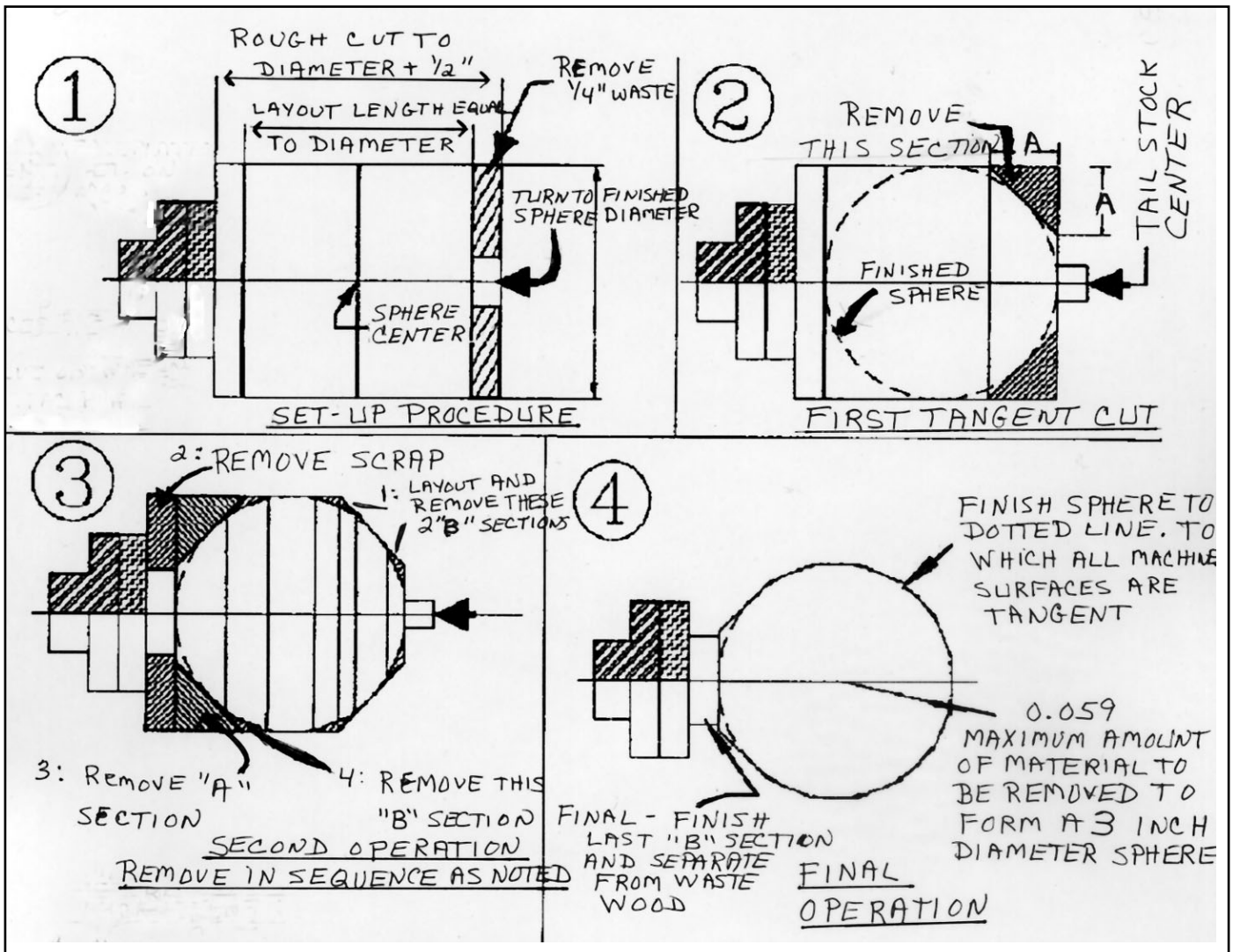
DIAMETER	A	B
1.000	0.293	0.108
1.500	0.439	0.162
2.000	0.585	0.215
2.500	0.732	0.269
3.000	0.878	0.323

Values can be calculated for any size sphere.

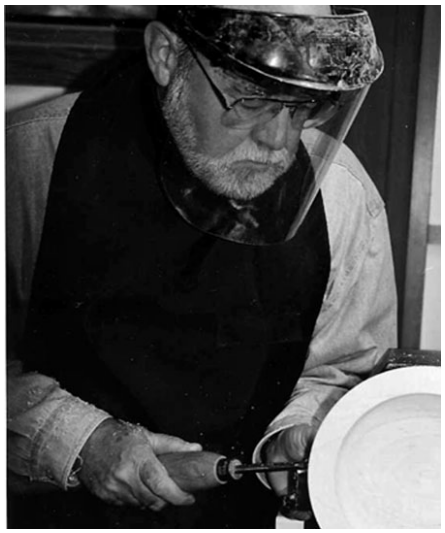
parting cuts must be perpendicular to the axis of the cylinder. These parting cuts define the diameter of the sphere, so it is essential that it be exactly 3-in., the same as the diameter of the cylinder, to ensure a perfect sphere.

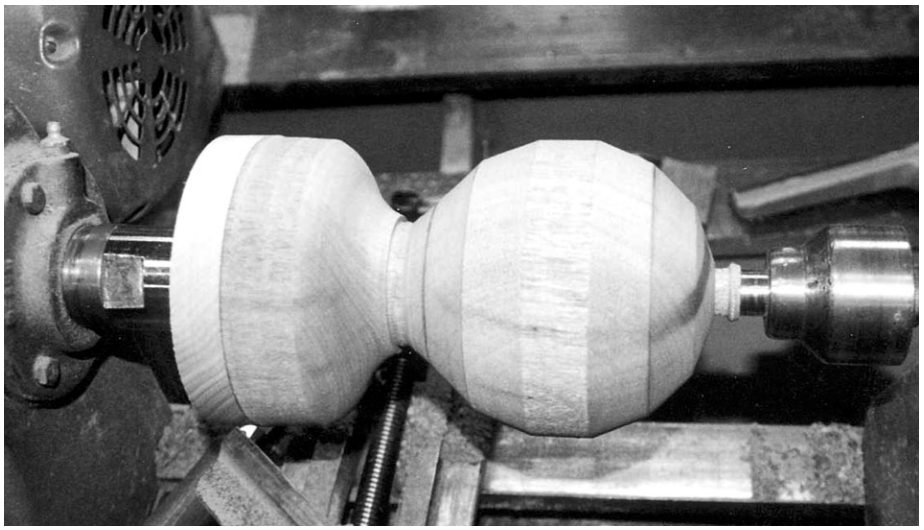
Myron is a very precise turner, so it's logical that his method for shaping the sphere is fairly mathematical. He said he once had a job to do more than 40 different size spheres and an engineer friend came up with the system. His friend, F.H. Sumption, used his computer to generate a whole table — "Preliminary Cuts for Turning Spheres." Sumption determines the angle of the tangent cut to begin rounding the figure. Some sample cuts are shown in the box on the previous page. You don't need a set of tables, though. You can use Sumption's constants to calculate your own values and make a couple of simple gauges to help get things going. I'll discuss that later.

To determine the first tangent cut for the 3-in. sphere we are doing here, for example, the "A" value is .878-in. The formula for "A" value is the diameter of the sphere times a constant, 0.29275. Using a pair of calipers, carefully measure and mark the two points as shown in Figure 2. With a sharp pencil, mark the cutting lines through the two A points. Remove the waste using light cuts. Note, the line between the "A"



Turning A Sphere: The above drawing was adapted from a handout distributed by Myron Curtis, when he teaches classes on making spheres. Author John Brewer often works with Myron in his Virginia Beach, VA, shop.





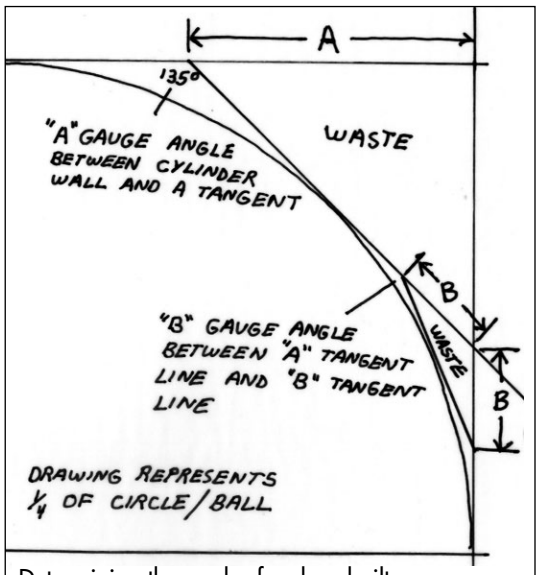
John Brewer credits the method shown here as enabling him to make perfect spheres every time. Above right, a faceted sphere, ready for final shaping and sanding. Photos by author.

points is a straight line. It will look as if too much wood is being removed the first time you make the "A" cuts for an accurate sphere. With a gauge, the angle between the cylinder wall and the "A" line may be checked, as shown in the photo on the first page of this article. This angle is 135° degrees. An angle gauge may be made out of thin plywood or other suitable material.

Do not round over the two "A" cutting lines at this time. These lines will be used as references when the "B" points are located.

Using the table or calculate your own values to layout the "B" location and proceed with making the "B" cuts, as indicated in figure 3. Note there are four pairs of "B" points. The "B" angle is $167^{1}/_{2}°$, and a similar angle gauge may be used to check the "B" angle.

The metal gauge shown here was designed by Myron Curtis and made by Donnie Robertson, a member of the Tidewater Turning Club. A gauge may be obtained from Donnie.



Determining the angles for shop-built gauges

The "sphere" will now be a series of small tangential surfaces, as shown above. For small spheres, the tangential surfaces may be sanded into a sphere. For larger spheres, the tangential surfaces may be rounded over using light cuts followed by sanding.

The surface of the sphere may be distorted by sanding. During sanding, edge grain is removed faster than end grain. When sanding the sphere, stop often and inspect the surface of the sphere for distortion. Stand back from the sphere, and visually inspect the surface for roundness. Close your eyes and feel the sphere with the tips of your fingers followed by gripping the sphere in the palm of your hand. If the sphere is accurately turned, it will look and feel as round as a bowling ball.

The techniques used to turn accurate spheres may be employed to turn beads for column bases and quarter rounds. The thickness of the bead becomes the height of the cylinder, thus the diameter of the sphere. With the diameter of the sphere determined, the "A" and "B" values may be calculated. After the lines have been marked, the waste may be removed in the same manner as turning a sphere. A bead requires two pairs of "A" lines and four pairs of "B" lines.

With Myron's help, I have enjoyed learning to turn accurate spheres. There are mechanical ways and jigs for turning spheres, but I find that it is far more satisfying to turn an accurate sphere by hand.

John Brewer is a civil engineer and has been turning for about 10 years. He and Myron Curtis are members of the Tidewater Woodturners of Virginia. Myron will demonstrate at the AAW Symposium in St.Paul, July 6 - July 8, 2001.

WOOD DUST

Are we gambling with our health?

PAT MATRANGA

Where there is smoke, there is fire. Where there is woodturning, there is dust. Since I fell in love with turning, I've often wondered if I'm breathing too much dust. There isn't much information available on the subject and I had lots of questions. So when I found out the Central Ohio Woodturners were having a forum on the hazards of wood dust last March, I jumped at the chance to go. The panel was composed of four physicians, who are woodturners and members of COW.

Dr. Ed Miller (retired pathologist) talked about dust's effects on the skin, Dr. Jon Calland (anesthesiologist) discussed the dangers to the respiratory system, Dr. Bob McVicker (a vascular surgeon) dealt with effects on the heart, and Dr. Chuck Caranna (obstetrician), filled in the blanks and provided the much needed humor.

The forum was moderated by Ron Damon who owns Wood Werks Supply Inc. in Columbus. As a dealer in equipment for woodworkers, he was very knowledgeable about the array of dust collection units and other available equipment to keep our shops and lungs as clean as possible

The question of how dangerous wood dust can be is too complex to be covered in a single article, and no article can substitute for professional help. You should always consult a doctor if you're having health problems that might be related to dust or any other shop situation.

But here are some of the things I learned about how wood dust affects the skin, lungs, and heart, which might help you identify potential hazards in your shop and seek solutions. In a future article I will discuss various dust collection systems and breathing devices.

All four doctors had researched available medical literature before the COW program and all said it was difficult to find information on the effects of wood dust on the body. Western red cedar was the most frequently cited species in their research — it has been found to be not only allergy producing but a carcinogen, or cancer-causing agent, as well. Other wood dusts have not been identified as carcinogens at this time. I sensed the group of doctors found the lack of hard facts in the research a bit frustrating, but the cases they described from their experiences as medical professionals and as woodturners certainly convinced me that I'd be wise to be cautious about dust now, rather than waiting for more research.

Overloading body's filters

Take what I learned regarding the respiratory system. Dr. Jon Calland said "Our bodies already have a fairly good filtration system, but occupational hazards and things like smoking can overload the system. Our bodies were designed to breathe through the nose. Breathing through the nose provides much more protection than breathing through your mouth. The nose can filter any size particle, if it is not overloaded. If you get so much sawdust in your nose that it plugs up, you are hurting yourself. You really need to address dust collection in your shop. Breathing through the mouth is only intended for emergency situations (like running away from danger)." And wear a dust mask, Dr. Miller emphasized.

Dr. Calland emphasized that it is not normal to breathe through your mouth. "If you breathe through your mouth, it bypasses the filtering system …. I know it is hard for many woodturners to keep their mouths shut while they are turning, but I won't mention any names. The smaller the particle the more dangerous it is. There aren't any studies that compared risk to size, but evidence shows that the finer particles can bypass both your body's and your shop's mechanical dust filters," Dr. Calland said.

Of particular concern are particles less than 5 microns which is 5,000-ths of an millimeter. It is thought that they can bypass the cilia, the tiny hairs on the cells lining the air passages, and get farther down in the lung. "They can clog up the passages and cause localized inflammation and scarring," Dr. McVicker said. The cilia, along with mucous, act like a trap for airborne particles. Their wave like motion moves debris up and out of the lungs. The smaller size particles can also hang in the air for hours. Even after they settle on the floor you can walk by them and stir them up into the air again.

Spalted woods dangerous

Spalted woods are particularly dangerous because they contain fungi which create spores. "The spores can lead to pneumonias, lung abscesses, allergic situations and other problems. If you are already pulmonary compromised (for example, have emphysema) you should be selective in the woods you turn and have a complete dust collection system in your shop," Dr. Calland said.

Dr. McVicker stressed the much greater cancer danger for turners who are also smokers, both in terms of naso-pharyngeal cancers (which are cancers located anywhere from the nose to the top of the windpipe) and lung cancers (which are below the top of the windpipe). "Smokers are in particular danger because the natural cleansing process of their lungs is severely impaired or not working at all. The cilia sweep the dust out of the lungs and the cilia are non-functional

"Our bodies already have a fairly good filtration system, but occupational hazards and things like smoking can overload the system. Our bodies were designed to breathe through the nose. Breathing through the nose provides much more protection than breathing through your mouth. The nose can filter any size particle, if it is not overloaded. If you get so much sawdust in your nose that it plugs up, you are hurting yourself." — Dr. Jon Calland

in smokers. Smokers complain that they are coughing all the time when they quit. That is because the lungs are beginning to function properly again. They are clearing out debris. They smoke a cigarette and the coughing stops. That is because that one cigarette instantly paralyzed the cilia again. The cilia begin functioning in two to three months after you quit smoking. It's never too late to stop smoking."

Damaging the heart

Dr. McVicker discussed ways we could damage our heart. Although these would be rare occurrences, they nonetheless do happen. He certainly got the attention of the group and increased our awareness of potential hazards.

One category is a blunt trauma, for example, if a bowl or a chuck key that you forgot to remove, was thrown off the lathe and hits you in the chest. With enough speed these thrown objects can cause a cardiac contusion (a bruise), which can set up an irregular heartbeat that can be bothersome or deadly. Also, if the thrown object hits the body hard enough at the right time in the heart's mechanical cycle, it can rupture a valve in your heart. This can cause acute heart failure or long-term chronic heart problems.

Also possible, but unlikely, with lathes is a penetrating trauma. This is more of a risk with the table saw. Dr. McVicker said, "Kickback can produce a major puncture of a ventricle. I strongly recommend having a guard on your table saw no matter how many years you've used saws and even if you stand to the side. The only treatment is heart surgery." In addition, if the thrown piece hits at a certain time in your cardiac electrical cycle, it too can cause irregular heartbeats.

If that isn't enough for you, there are also chemicals in the wood that can be cardiotoxic (poisonous to the heart). "Treated woods have heavy metals like arsenic, and the exotics have endogenous chemicals (natural toxins) that can be cardiotoxic." Cardiotoxic substances can harm your body and consequently put more strain on your heart. More directly, they can just plain compromise the efficiency of the heart. Skin, even on calloused hands, can also absorb these chemicals under certain conditions.

Pacemakers

"The newer pacemakers generally are shielded against electromagnetic fields. Electromagnetic fields generated from motors or microwaves are normally not dangerous if you have the newer pacemakers," said Dr. McVicker. If you aren't sure if your pacemaker is shielded, you should check with your doctor. And he added a caution about microwave ovens. "If you are using the microwave to dry your wood, whether you have a pacemaker or not, all of us should stand at least three feet away."

Skin Reactions

Woodturning can affect your skin in many different ways. The danger is not only through the dust exposure, but from exposure to the sap or bark of freshly cut wood.

One category is the irritant reactions. These tend to be immediate and only affect the part of the body that they contact. A common one is poison ivy. Symptoms include redness, rashes and itching. Some of the most irritant woods are chechen, afrormosia, beech, black locust, boxwood, red cedar, cocobolo, greenheart, iroko, mansonia, olive, rosewoods, yew, silky oak, Australian pine, and Brazilian pepper.

Apparently no one get's used to this exposure. The body gets sensitized to the irritant, and the reaction is even stronger and more dangerous. Some people seem to be born sensitized to certain substances and have very serious reactions from the start.

Dr. Miller described another type of reaction: allergic contact dermatitis. "There are certain chemicals in wood that can effect the immune system. They actually alter the body's defense mechanisms. They are called sensitizers. Often times there is not a reaction with the initial exposure. The sensitizer is basically something that overcomes the body's normal immune mechanisms. Once those defense mechanisms are overwhelmed sensitization occurs and subsequent contact with the same sensitizers will elicit a prompt reaction."

The respiratory system may be affected as well. Dr. McVicker said that "bronchial spasms cause the small breathing passages to constrict, making it difficult to breath. If you have a reaction to a specific wood, chances are you always will." In cases like this, you should seek medical help immediately. Dr. Miller added, "There are plenty of beautiful woods with similar properties you can use, so you really should avoid using woods that you react to."

The symptoms of allergic contact dermatitis include: rash, redness, swelling, burning, itching, blisters, skin ulcers and with repeated exposure marked thickening or scaling of the skin.

The most common woods that cause allergic dermatitis are: cypress, balsam fir, birch, boxwood, western red cedar, goncalo alves, redwood, teak, sassafras, silky oak, cocobolo, and rosewood.

I found it interesting that certain conditions increase your chances of

becoming sensitized — frequent contact with strong detergents, solvents, abrasive hand cleaners, or damaging your skin with any abrasive. Also damp or sweaty skin increases the possibility of sensitization. Wash and dry the dust off your arms, hands, and face often to reduce the risk.

Other suggested precautions are listed in the box at right.

Dr. Miller stated that barrier creams are of limited effectiveness and he wouldn't trust them much. He added, "Some people aren't sensitive at all, but it happens enough to some people that we should all be aware of the precautions because wood dust is an irritant and can cause diverse cutaneous reactions."

PROTECT YOURSELF

1. Reduce dust exposure by having a well ventilated work area.

2. Use respirator helmets, dust collectors, and air filters.

3. Don't wear the same dusty clothes the next day; start fresh with clean clothes.

4. Wear an apron with a high collar.

5. Keep a clean work area.

6. Wash hands and forearms before eating, smoking or going to the bathroom.

7. Avoid contact with woods to which you have been sensitized. This includes tool handles. If you are sensitized to cocobolo, do not have tools with cocobolo handles.

Despite risks, a great hobby

After Ed talked about skin rashes, and Jon talked about cancer of the nose, and Bob talked about wood hitting you in the chest and stopping your heart, Dr. Chuck Caranna, obstetrician, talked about what a great hobby turning is! He stressed that all of the described problems are exceedingly rare, but he peaked our interest when he said, "If your shop is attached to the house, it is possible that your hobby could contribute to your child's asthma. If your child is having recurring ear infections or bronchitis there could be a connection." He recommended moving your shop to an out building.

The last part of the meeting was presented by Ron Damon. He referred to a thick book titled "Industrial Ventilation," which was the 21st edition, and one of four volumes. "This is not a trivial issue, it is just that we in the hobby have been slow in catching up with it. That is why we wanted to have this kind of session tonight," he said.

He discussed the different equipment and accessories that can be used to control the amount of dust in our shops. For now I am only going to cover the ambient air cleaner information. Ambient air cleaners hang from the ceiling and are designed to filter out the tiniest airborne dust particles.

"The worst place to put an ambient air cleaner is in the middle of the room because what you want to do is get a swirl of air circulating in the room. It is best to position it on an outside wall." He added, "You can even use two smaller filters on opposing outside walls (positioned so that they are moving air in the same direction) to really get that swirl moving and get the dirty air to the filter more effectively." To figure out what size ambient air cleaner, you need to take the width times the length times the height of your shop to get the cubic feet. Then divide that by the CFM (cubic ft. per min.) of the filter unit.

Let's say your shop is 3,600 cubic feet. Then you divide it by the CFM rating of the ambient air cleaner. If the CFM rating is 600. 3600 divided by 600 = 6. So you would be turning the air over in your shop at the rate of once every six minutes.

"Most people suggest that you want that number to be between 5 and 10 minutes. If the number is under 5 minutes, it doesn't hurt anything but it's really overdoing it. If it is over 10 minutes, much of the dust can fall to the ground before it makes it to the filter," he said.

The most critical dust removal area is the air right in front of you. Your ambient air filters will be getting many of the particles, but remember they have been airborne for some time. So personal air protection was stressed, but that is another article!

The ambient air cleaner is an important component in your dust collection system as these units collect some of the finest particles. Dr. McVicker's air cleaner is wired into his shop lights. When he turns them on the ambient air cleaner automatically starts. What does that tell you?

I know that most of you reading this article have found a real joy in turning. It would be nice to know just how much protection from dust and the chemicals in wood we really need. Unfortunately, no one can answer that question yet. The good news is as Dr. Caranna said, "There is such a low incidence of naso-pharyengeal cancers that it puts you at a low risk …. The bad news is that they are difficult to treat and the success rate of treatment is quite low."

Everyone agreed that it is best to utilize all the protective mechanisms you can to minimize the risk because wood dust obviously can't be good for you. In so many instances we discover how harmful things can be in retrospect. My father is on oxygen 24 hours a day from his 30 years as a fire fighter. In his day firemen didn't wear protective gear and they breathed smoke, asbestos, and other chemicals present in fires. He says, "You were considered a sissy if you wore a mask."

Personally, I rather enjoy the reaction of the UPS driver when I come to the door wearing my air helmet. Happy, healthy, turning everyone.

Pat Matranga is a turner, teacher and writer in Nashville, TN

BARB'S BARN

A remarkable woman gives help, opportunity

RAY BISSONETTE

BASEBALL IN THIS COUNTRY IS A NATIONAL passion, along with hockey, basketball, and football. But you don't hear much about lacrosse, rugby or cricket, even though these sports are played here and require every bit as much athletic prowess. I think the explanation lies in the fact that for every major league center fielder in uniform, there are hundreds of thousands of other Americans who play the game. Many of them dream of the day they'll be in the playoffs, but only a few will. But most will enjoy what they do, while admiring those who reach the peak. What drives the engine is the vast number who both aspire and admire.

This reminds me of Barbara, known to turners in Western New York as the proprietor of Barb's Barn. A member of the Western New York Woodturners Association, Barb does for turners what every good coach and teacher does for future athletes and scholars: she provides the opportunity and encouragement to go beyond what might be possible for the average learner and is flattered, not threatened, when someone develops beyond her own skill level.

Barb's late brother was a trauma surgeon whose avocational passion was his Virginia workshop equipped for every variety of woodworking, including turning. Her visits to his home and shop sparked curiosity, then the urge to try her own hand at the lathe. From there she discovered a then small group in the Buffalo area whose common interest in turning had given birth to the Western New York Woodturners Association. She became our first female member and soon began to play a key role in our goal of skill development.

That role began to crystallize about five years ago through a feature that has become a vital and popular enrichment for our members. We call it Barb's Barn. Behind her home in the semi-rural outskirts of Buffalo, is a barn-like structure that is the dream of most craftsmen. Due in large part to her late husband, Eddy, owner of a lumber and millwork business, the barn is a fully equipped woodshop — a little private haven for most woodworkers. But for Barb, if it's a haven, it's not private. Barb has never understood about keeping good things to herself. As a result she began to see the barn as a resource for members of

Barb's Barn: Tranquil winter scene disguises high-energy turning workshop.

Barbara Berger has turned her fully equipped woodshop near Buffalo, NY, into a resource for members of the Western NY Woodturners Association looking for hands-on workshops from top instructors. Photos by Kurt Hertzog

the Association who could benefit from hands-on workshops under the direct tutelage of master turners both from AAW and our own membership. So began one of the more powerful educational traditions within our group.

Several times a year, more often in the milder weather, the sign-up sheet will circulate at one of our regular meetings for people interested in spending a Saturday at Barb's Barn participating in a project-focused workshop. Frequently this has been in conjunction with a visit by a nationally recognized turner whom we have sponsored for a weekend of demonstrations. Bob Rosand is one of our more frequent guests and now an unofficial adoptee of Barb. He and others will typically be Barb's house guests and conduct the Saturday workshop in the barn. The workshops accommodate about eight learners plus the faculty. The faculty are always joined in the hands-on supervision by members of the club who are relatively advanced turners. Predictably, the line between faculty and student blurs or disappears altogether as members pitch in to help one another through the project. This phenomenon is merely an extension of the camaraderie characteristic of our group and others whose principal goal is to learn by sharing, checking egos at the door. The sharing at Barb's goes beyond the turning; visiting faculty find themselves instant adoptees of their hostess. Barb's Barn doesn't begin or end behind the house. A commodious guest room, home-cooked meals, and all the comforts of home are routine amenities for visiting faculty. There is such comfort and warmth that the sense of adoption, as Bob Rosand has put it, goes in both directions. Just as faculty and student distinctions blur in the barn, guests become indistinguishable from family during their stay.

Barb offers guidance to a young student at one of the chapter's workshops

Ordinarily we will have ten turners in the barn. Participation is limited by space and availability of a lathe for each participant. Fortunately, through a grant from AAW, we have two portable lathes that are often stored at the barn when not on duty for community demonstrations and charity fund raisers. This minimizes the number of extra machines that have to be brought in. When the day begins all the essentials for a workshop are in place: faculty, tools, materials for the day's projects and a group of eager and grateful turners who will learn from equally enthusiastic faculty and, perhaps most importantly, help one another over the course of the day. Based on the experience of the faculty, projects will be selected that can be completed on site or brought to a stage that permits finishing at home.

A vital component of the session is the availability of people who can recognize a truly sharp tool and know how to get it that way. Among amateur turners, dull tools are more the rule than the exception. The turner who discovers for the first time the power of the light touch and fine edge is a convert for life. His own skills may require sharpening continually but he will never lose his preference for curls of shavings instead of clouds of dust.

So Barb's Barn continues to build skills among those who wish to grow. Again it resembles baseball in that the greater the pool of talent the broader the interest and finer the talent of those who rise to the top. The idea is basic and the consequences potentially immense as programs such as this multiply across the country. Meanwhile, in the Buffalo area, there's no question about how it works. To those of us who take advantage of this simple but powerful program it's especially clear. But, like all good ideas, however simple, the devil is in the details of implementation. Here we have an extraordinary advantage. Her name is Barbara. Ordinarily the lone woman in the club would be adopted and perhaps slightly patronized by the male majority. Barb never had that experience, nor did we. Whether it might have happened we'll never know because she quickly assumed a special position by providing an integral component of what all such associations are really about —- the opportunity to learn, to teach, and to grow through sharing.

A French philosopher once said: "the only thing we'll clutch in our gnarled hands at the moment of death is what we've given away." Barb knows this instinctively and behaves accordingly. The rest of us learn it more slowly but its truth is compelling.

Ray Bissonette is a turner and writer in Snyder. NY, and member of the Western New York Woodturners Association.

LOOKING FOR INSPIRATION

Seeing nature as images on vessels

PATTI AND RON FLEMING

I GREW UP WITHIN WALKING DISTANCE of the North Canadian River in Oklahoma. At an early age I began hiking and camping in the wooded areas surrounding the river and my home.

I was lucky. I knew I wanted to be an artist at the age of 10 and I was always drawing. My favorite subject was anything that involved wildlife. My best friend then was older than I, but that didn't seem to make any difference. He always wanted to be a forest ranger. He taught me to make wonderful items from bird feathers, snake skins, hides, bones, and similar materials. We made belts and moccasins, quivers and many other things. We would also decorate them with beads, bones and feathers. I believe that "life in the woods introduced me to nature and opened my eyes to its beauty. I began looking closer at everything I saw.

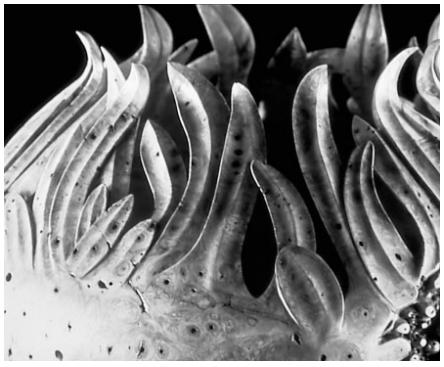
The carving on one of the author's signature pieces is not only intriguing because of the foliage pattern and the interplay of lights and darks, but also because of the shadows the vessel creates. Photo above: Bob Hawks; Others by the authors.

My first 35mm camera

About that time I was introduced to the 35mm camera. I bought one and began taking pictures of all the amazing things that I saw in my outdoor world.

I took pictures of the diverse shapes of plants and flowers, the myriad textures of tree bark and rocks and the endless colors of sunsets and a thousand shades of green on just one leaf. I was fascinated by the way light dances on objects in nature and in turn the shadows they produced.

I have found these experiences had a great impact on my work. As an illustrator and carver, I keep those "photos" of long ago in my memory and the interpretation of those visions in my work.



A mail holder the author made as a young boy, using a picture of the cattail reeds that grew along the river as a reference, both for the incised carving and cloud patterns and for the piece's overall shape.

From rose to vase

One day I was working on an illustration using a rose. As I was painting it, I kept looking at the bud and thought the image would make a wonderful vase. I turned the shape and carved it similar to what I had painted. It was then that I realized I wanted to create more images like this one.

It was a big step going from two-dimensional to three-dimensional work. I began to see things in nature

as images on different vessels — along with different textures, shapes and colors. I found that the asymmetric composition of leaves, flowers, and so on was a design idea that could enhance my pieces — a difference in length or angle of a petal, how one side of a leaf varies slightly from the other. In short, one may think all leaves are just green and look alike — but look again , and closer! Objects of nature are both incredible in their composition and uniqueness and surprising in their complexity and diversity. It always catches me off guard. The mystery of why something forms in such a manner — contrary to order and consistency. I find it almost as extraordinary as nature's combination of colors that at times torches my eyes and excites my imagination.

Pencil studies and decisions

Doing pencil studies is the best way for me to make decisions on what the next piece will be. I watched my grandfather create items from copper — hammering designs into metal. From him I learned the basic use of tools. But I turned to the lathe to produce the basic forms that I need. I work out the pattern of the carving on the turned form trying to follow the colors and movement of the wood grain.

I can manipulate wood so as to emulate images. It is never my intention to copy nature exactly, but to give my interpretation of what I see.

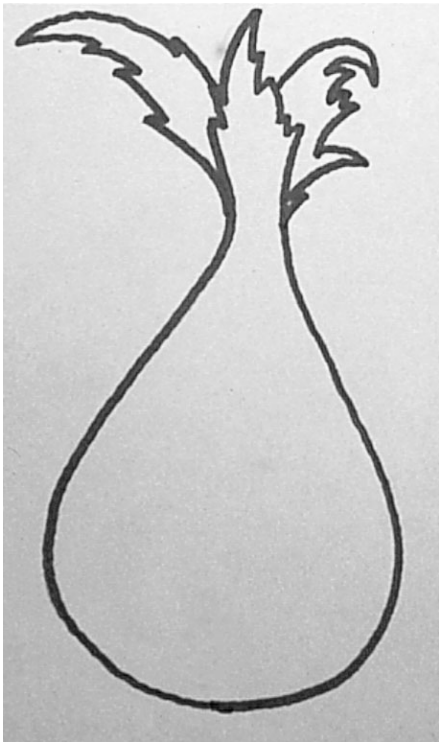
I will walk around a piece, checking the balance of the design directly on the turned form. It takes several times around making small adjustments and effecting the asymmetry (an extra leaf here, a smaller one there) so no matter the angle from which it is viewed, it will always have a good composition and flow. I am always conscious of the way light and shadows interact with the carving. I also consider the shadows that the pattern will cast. It is as if I am com-

From Photos to 2-Dimensional Art:

A photo of a rose and bud taken by the author provided a reference for the painting shown at right

To Pencil Sketches and 3-Dimensional Art

A pencil sketch, left, of the bud in the photo and the turned piece it inspired, below.



"This process (of photo to sketch to turning) was crude. It was not what I expected, but it was the beginning of where I am today."— Ron Fleming

This essay is from the exhibition catalog from "Nature Takes a Turn: Woodturnings inspired by the natural world." This show will open this summer in St. Paul, MN at the Minnesota Museum of American Art (which overlaps nicely with the 15th AAW Symposium), then travel to the University of California at Davis, Arrowmont School for the Crafts in Gatlinburg, TN, with tentative plans to close at the University of New York at Purchase. A second essay by Arizona turner Virginia Dotson will be in the Fall Journal.

Fungus to Art

The author's reference photo, above of a stump and fungus lead to "ling Chih," one of Fleming's turned and carved pieces.

posing my on version of something from nature. An orchestrated carved form which in some way represents a vision or perception from within myself.

Nature is my inspiration and I constantly explore the flora and fauna of an area. The piece "Ling Chih," for example, was actually leaves of a tree in a botanical garden, but they reminded me more of lichens on a tree stump.

Sometimes I contemplate flora and fauna beyond my visual certainty — something from within my imagination only. And once again I am reminded of the rule of creativity — it is not enough to think of something and hold it within the mind. A vision becomes real and tangible only when it is produced by the hand and brought forward into existence.

One only need look inside and explore the self for what intrigues and excites you. It might be hard at first but only because you haven't learned where to look.

Look into your past

Maybe you should look into your past, perhaps in memories or a favorite past time — it may be a hobby or a passion now, a sister who collects seashells or a friend who introduced you to Egyptian culture. Whatever stirs your imagination — engages or intrigues you — find that part of yourself and express it. From memories to fancies, from forms that delight to writings on a cave wall, all play a part in the individual expression and contribution of ourselves.

There are so many things waiting to be explored — the list is endless. Go in almost any direction you want. Insects, foliage, animals, parts of animals, birds, parts of birds, flowers, rocks, reptiles, etc.— all have a voice in creation. They are eagerly waiting to be observed.

Value of Asymmetry

Fleming's carved piece, above, shows an asymmetrical layout, like the flower above right. The author says an asymmetrical design helps ensure the piece will have good composition and flow, no matter from which angle it is viewed.

Ron Fleming and his wife Patti are illustrators and sculptors. They operate Hearthstone Studios in Tulsa, OK.

MAKING A SKEW

An easy way to make a versatile spindle tool

BOB ROSAND

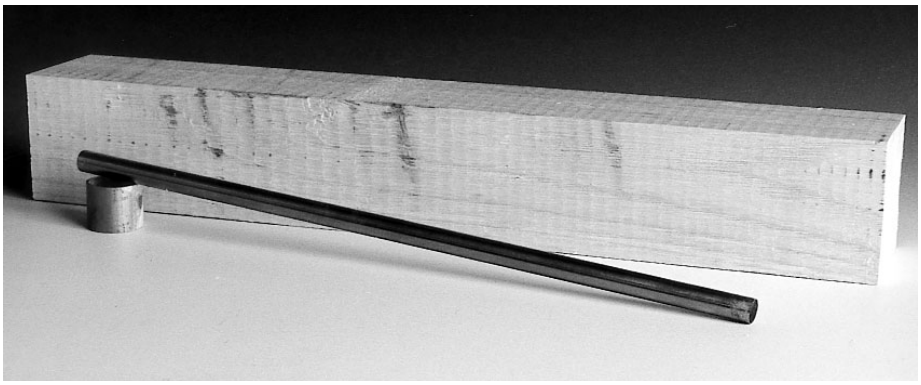
I MAKE MY LIVING MOSTLY BY TURNING small gift items that I sell at local craft fairs and consignment galleries. My best sellers include Christmas tree ornaments, pens, ring holders and bottle stoppers.

As I became more experienced at producing these spindle-turned items, I found that I was relying on fewer and fewer tools to do the job. One of the tools that I can't do without is a small round skew.

I don't remember how I discovered this skew. At one time I purchased $^1/_4$x$^1/_4$x8-in. lengths of high speed steel from Enco manufacturing (5000 West Bloomingdale, Chicago, IL (800-873-3626) and turned them into skews for my Christmas ornaments. They worked OK, but it took more time than I wanted to soften the square edges, so that they would roll on the tool rest and not "bruise" it. Then I read something about oval skews in *Woodturning,* which included a reference to round skews. I went to my trusty Enco catalogue and, lo and behold, discovered 8-in. lengths of $^1/_4$-in. round HSS (Part # 383-7015) for about $2.30 apiece. I purchased a few, made rounds skews and have been using them ever since.

After seeing me use the tool, turners often wanted to buy them, so I started demonstrating this simple tool-making process, along with my techniques for ornaments and other items. Here I'll describe the process for a round $^1/_4$-in. skew. I am often asked about larger round skews, usually $^3/_8$-in. or $^1/_2$-in., but I do not use them because they seem a bit heavy and cumbersome for my purposes. When I need a larger skew, I switch to my standard $^1/_2$-in. rectangular skew and am very happy with that.

If you are going to make a round skew, you'll need a handle. When I conduct workshops, I am often surprised both by the number of people who have never made their own handles and also by the "Uhhh.....variety" of handle shapes they come up with after I finally get them to make their own handles.



The author's handy round skew, above top, looks like one straight from a catalog, but it's actually shop-built from readily available materials: a maple blank, a steel shaft and a section of copper pipe. Photos by Bob Rosand.

Making a handle

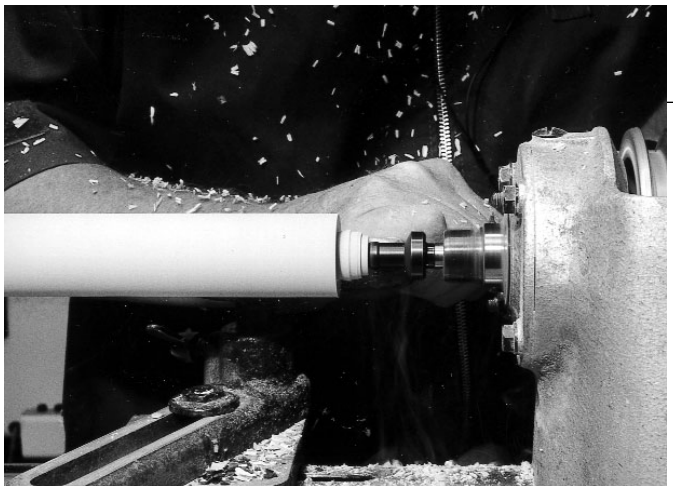
The handles that I make are generally maple, ash, cherry or oak. I start with a blank about 10-in. long by about $1^1/_2$-in. square. The finished handles are not "heavy" in cross section. I keep them light because I consider this skew a "finesse" tool.

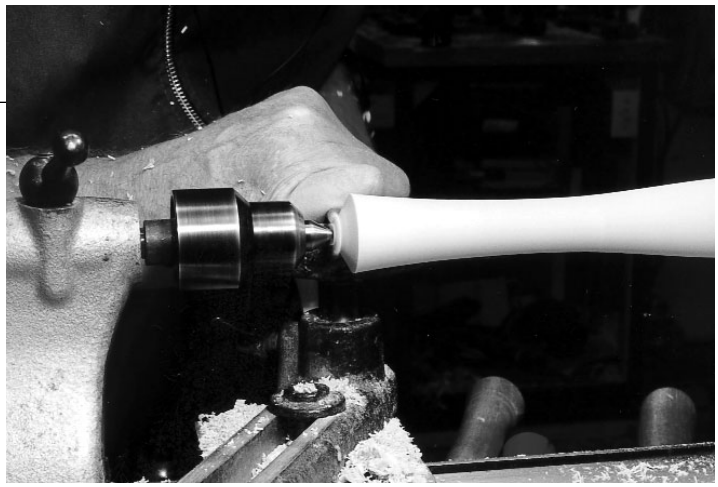
I mark out the centers and then chuck the handle blank between the headstock and tailstock of the lathe and use a roughing-out gouge to bring the blank to a cylinder.

Designing the handle is up to you. I prefer simple, comfortable shapes. You'll need to turn a tenon on one end of the blank to accept a metal ferrule to reinforce the handle and prevent splitting. If you are unsure of what shape to make the handle, copy the one shown here or duplicate the handle of one of your favorite tools.

Begin by marking the length of the ferrule on the handle blank and put the metal piece aside. For a skew this size a $^1/_2$-in. long section of copper pipe with an internal diameter of $^1/_2$-in. works well.

Lay your regular $^1/_2$-in. skew flat on the tool rest and use it as a peeling tool to bring the tenon that will accept the ferrule close to the diameter of the interior of the ferrule. I use my vernier calipers to determine the interior diameter of the ferrule and then transfer that to the tool handle. If you are a little unsure about using the skew to size the tenon, a parting tool will work fine. Once you have a snug





After roughing out the blank to a cylinder, Rosand uses a skew in a peeling motion to form the tenon for the tool ferrule, above left. Then he refines the shape of the handle with a roughing out gouge, smoothes it with a skew and then uses the point of the skew to shape the bottom of the handle, above right.

The first step in sharpening the skew is to create a "screwdriver" shape on the shaft, above left, then grind at an angle to form the skew, above right.

fit, tap the ferrule into place, return the blank to between centers and continue turning your handle. I use my roughing-out gouge to shape the rest of the handle and then make a final cut or two with the skew, followed by sanding up to about 400 grit.

At this point, you need to drill a $^1/_4$-in. diameter hole to accept the shaft of the tool. I do this on my lathe after fitting the bit in a chuck mounted in the headstock.

I drill this hole 2-in. deep. This leaves me 6-in. of usable skew. I find that the round skews on the market have tool shafts that are altogether too short. If the steel doesn't fit snugly into the handle, I mix up a bit of five - minute epoxy and glue the shaft into place and allow to dry.

Sharpening the skew

Now the tool needs to be sharpened.

The first step is to make a "screw driver" out of the round steel shaft. To do this I support the shaft of the tool with my fingers, which I rest on the tool rest. The tool is 90° to the wheel. I grind each side alternatively until it looks like a screwdriver. Then I grind the "skew" angle into the tool.

Once the angle is established, I grind each side alternatively, but at about a 30-to-35° angle until I am satisfied with the grind. To me, the angle is not real critical — a couple of degrees one way or another does not affect how the tools works.

As the tool gets hot, avoid quenching it in water to cool it. I have been told by those who know better than I that high speed steel tends to fracture when cooled in water. I haven't had any problems along these lines, but why tempt fate?

Making tool handles is great practice for the novice. You lose very little if you manage to destroy the tool blank.

A distinctive handle also makes it easier to identify your tools under all those chips and you will save a few bucks if you buy your tools unhandled.

Give it a try!

Bob Rosand is a professional turner and demonstrator in Bloomsburg, PA, and a member of the AAW Board of Directors.

TURN TOWARD THE SOUTHWEST

Creating your own time-proven forms

PHIL BRENNION

STUDYING POTTERY OFFERS A WOODturner a foundation of form and design for turning vessels. Recognized the world over as some of the most beautiful pottery ever produced, Southwest forms offer the woodturner a treasure trove of knowledge and inspiration.

Native Americans, especially the Pueblo Indians of the Southwest, have a legacy of pottery making dating back over two thousand years. From the Anasazi to the present day Zuni, pottery serves as an integral part of their lives in both function and art. Their vessels were used for cooking, eating, storage, and mixing paints and medicines.

Depending on the function, the sizes and shapes of their vessels ranged widely. Large Ollas, with their bulbous shapes and small openings, were used to store grains and protect the contents from invading rodents. Sityatki-shaped vessels, with their flattened forms and small necks, allowed water to be carried long distances over rough terrain with minimal spillage.

Function was paramount, but attention to design seemed always present. Skillful potters used both shape and surface decoration to express their art. Today, Pueblo forms, classic as well as contemporary, have grown in popularity among many woodturners who wish to produce vessels with seemingly perfect shapes. Transforming these shapes into gallery-quality turned vessels takes both an understanding of these time-honored forms and the ability to visualize the finished pieces.

Three of the author's hollow vessels, based on the Olla forms of Southwest pottery: cottonwood, ash and pine. Photos by author.

Southwest forms in wood:

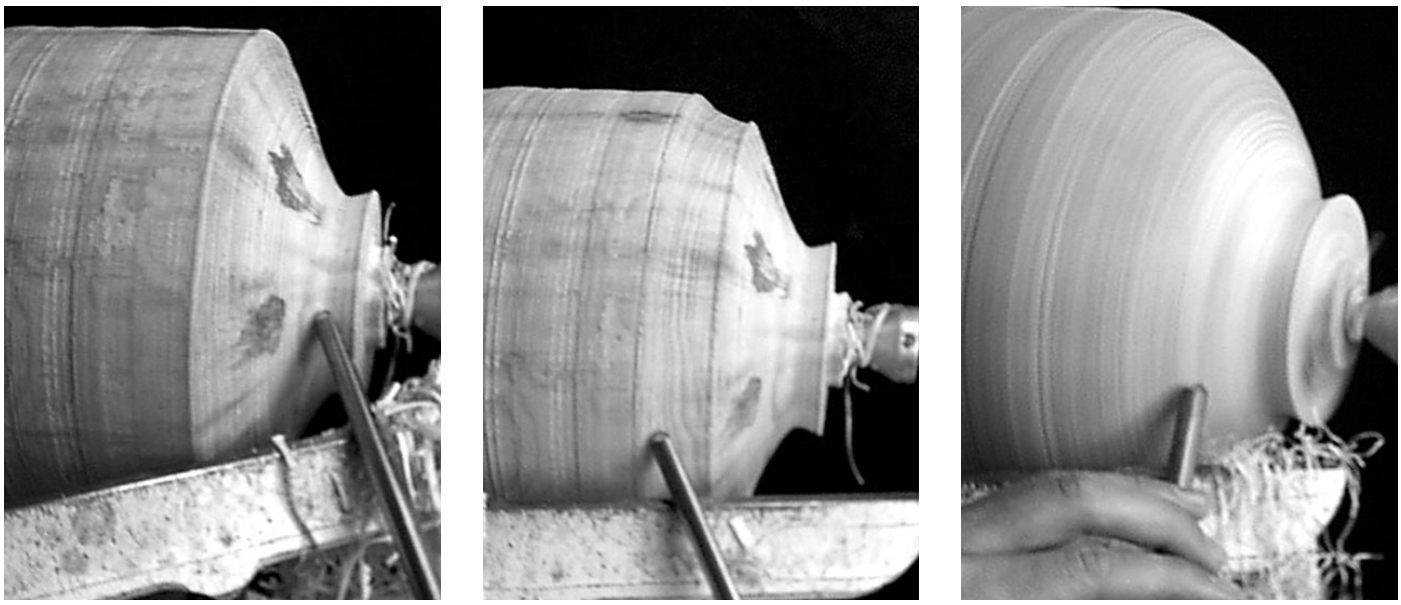
Having visited with many Native American potters and viewed thousands of pueblo-style pots over the last 15 years, I've found the philosophy of Native American potters as important as their techniques. Each Pueblo potter has his or her own distinct style and tradition, but they each share a common reverence for the creation of their vessels. They create forms with a respect for the material, along with a sense of "knowing when the form is right" rather than using a mold or template.

For the woodturner, developing the Pueblo potters intuition can make the process of creating these smooth-lined vessels easier. Because there are usually no unbroken curves from the body to the lips of Southwest-style vessels, it becomes important to know when to change the curves of these forms. The proportions of the vessels result directly from the length and placement of a curve. Predetermined ratios offer a guideline to where the body, neck and shoulders might be on a given vessel. Using these can be initially helpful when developing a sense for cutting the curves in Southwest style forms.

Some of these ratios for Southwest forms are :

The greatest circumference is reached at just under three-fourths the height of the vessel. The diameter of the rim should be no more than half to one-fourth the greatest diameter of the body. The base should be one-third the diameter of the rim. These ratios could change for a different type of Southwest vessel and may be exactly reversed.

Visualizing the completed form as you turn the piece helps develop the needed intuitiveness much more



DEVELOPING THE UPPER FORM OF THE VESSEL: The author first forms the neck with a gouge. above left, then refines the curve of the shoulder above center. Next he blends the shoulder and neck areas, above right.

quickly than using predetermined measurements. Looking at Southwest pottery forms and studying their curves and proportions prior to turning, helps one see in their "minds eye."

Drawing the forms can also give you a feel for smooth curves. It can help when you change from pencil to gouge, as continuous curves produce smooth forms. Another helpful approach is to hold examples of Southwest pottery on their sides, as if they were mounted on a lathe, and familiarize yourself with this angle of view. This can help you develop a better sense of proportion when actually working a piece on the lathe.

Spend extra creative time and care developing the form of the vessel first, rather than rushing on to the technical qualities such as consistent wall thickness and sanded interiors. The forms of Southwest-style vessels are what draw the viewer's eye. Technical achievements such as flawless finishes and smoothly turned interiors should be done only after the form has been perfected.

Turning techniques:

Bulbous and wide-bodied shapes were common to Native American pottery. These types of vessels were once the kitchen cabinets of the Pueblos and stored everything from grains and fruit to water. Whether it is a large Olla with a constricted neck and curved bottom, a seed pot or a Sityatki form, the turning steps are quite similar. I will explain the steps for turning an Olla, but the same turning techniques can be adapted to most Southwest-style vessels.

Step 1: Mounting the blank

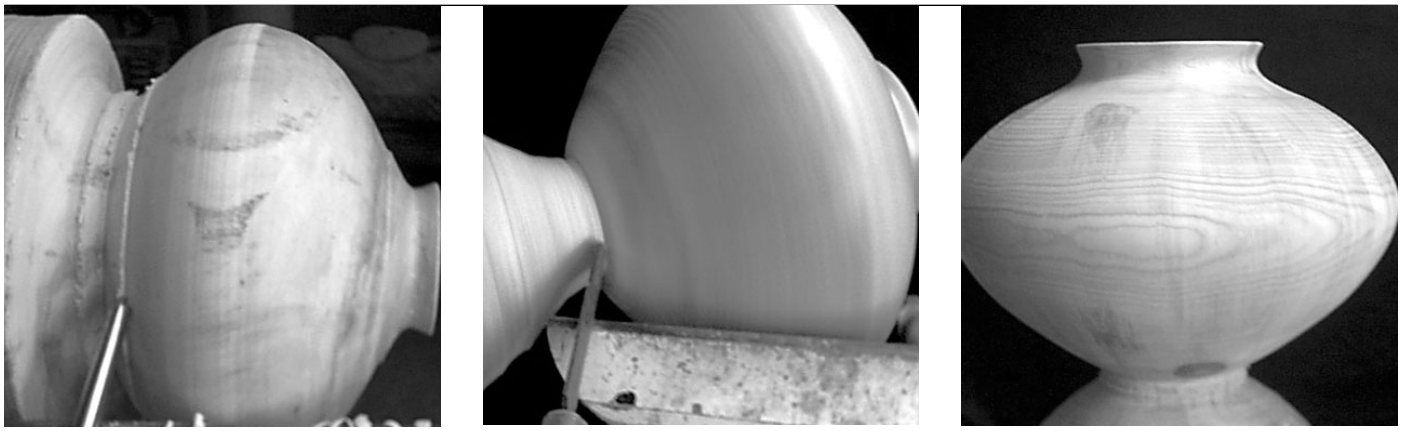
I start by choosing a piece of wood at least 3-in. larger in diameter and 3-to-4-in. taller than the height of my anticipated turning. This extra wood allows me to mount directly to the piece, and leaves me plenty of wood when I refine the shape. Because many of my turnings are endgrain and large (more than 16-in. diameter), faceplates with $2^{1}/_{2}$-in. coarse screws are my choice for a mounting system. A waste block can also be glued to the turning blank, if I need to avoid wasting expensive or highly figured blanks. I prefer faceplates in the 4-in. range, because the smaller plates allow me access to more of the vessel's base when refining that part of the form. I find it better to turn the entire vessel on the faceplate rather than reverse mounting to cut the bottom curve of the form. The lower curve gives the vessel a sense of lift, and if you reverse the vessel to cut that portion, the perspective of the overall flow of the form changes.

Step 2: Turning a cylinder

Once the wood is mounted on the lathe with the tailstock locked against it for safety, I turn the wood into a cylinder using a $^{1}/_{2}$-in. bowl gouge. Then I establish where I want the bottom of the vessel to be and cut a shallow groove at that point using a parting tool. This "base mark" gives me an overall reference as to the size of the vessel and its base.

Step 3: Develop upper form:

In this step I turn what will be the top two thirds of the Olla. Beginning where I want the base of the neck to be, I use a $^{3}/_{8}$-in. bowl gouge to de-



Developing the Lower Form: The author shapes the lower section after hollowing the vessel to remove most of the waste, above left; then shapes the bottom curve with a parting tool, above center. Note the pedestal of waste, which enables you to study the form to determine if more shaping is needed, before you part the piece from the lathe, above right..

velop the rough curve of the neck I turn in the direction toward the tailstock and where the lips or rim will be. When turning these forms, I consider the length of the neck and the diameter of the vessel's opening. These factors determine if I will need a curved tool when hollowing the inside. Both of these measurements limit movement of a tool inside a vessel. Next, starting where the widest part of the vessels body will be formed, I turn the shoulder by moving the tool toward the neck. Then I blend the widest part of the body to the shoulder and the shoulder to the neck. Once the rough form is established using this step method, I turn the upper two-thirds of the Olla with one continuous cut. Starting from the body, I move the gouge over the shoulder, up the neck and onto the lips. Using a continuous cut, I refine the shape and produce the smooth, sensuous curves that are so appealing to this style vessel. If the lip or rim of the vessel is flared, it becomes necessary to roll the tool in an upward motion as I approach this area to maintain a flowing cut. When the flare of the lips is very pronounced, I might have to cut in the reverse direction, moving from the lip to the neck with a cut that blends those two areas.

Step 4: Hollowing the vessel

Once the upper two-thirds of the form has been established, I now remove a large portion of the wood from the interior. This ensures the piece won't break off when I go back and develop the smaller lower portion of the form. Using a $^1/_2$-in. bit held in a Jacobs chuck or vise grips, I drill a hole down the center of the form to within $^1/_2$-in. of my "base mark." This hole helps prevent the tool from going over center and provides clearance for shavings as I bore out the inside. I use a heavy boring bar with a $^3/_8$-in. high speed steel cutter, and remove large amounts of wood all the way to the bottom of the pre drilled hole. I shoot for about a 1-in. wall thickness in the top two-thirds of the form. After I've removed a substantial amount of the inside wood, it's time to develop the lower part of the form with a bowl gouge.

Step 5: Developing lower form:

Developing the lower portion of most Southwest forms involves cutting toward what will be a small base. Even when the form appears to have a large base, the actual area the vessel rests upon will be relatively small in most Southwest-style vessels. Using my $^3/_8$-in. bowl gouge, I start at the widest part of the body and shape the form toward the base. I leave enough wood directly on the bottom of the bowl to lend strength and support when I sand the piece and cut that final inside wall thickness. After the piece is shaped and sanded, I use a boring bar with a $^3/_{16}$-in. cutter or the appropriate curved tool to cut my inside wall thickness to $^1/_4$- in. or less.

Step 6: Making the vessel float:

Making the vessel appear to float on a surface, gives the piece a life of its own. This requires shaping a base curve up into the vessel from the form's bottom edge. Spending extra time to develop this curve successfully is probably the most critical part of turning a graceful Southwest- style piece. This curve is the make or break point of a great form. I use a parting tool to shape this base curve. Profiling the curve with a small gouge ($^1/_4$- in.) or shaping with a stiff piece of coarse sandpaper can also make the job easier. The extra wood below the base can act as a pedestal to check the overall profile of the vessel prior to removing the piece and finishing the base.

After turning hundreds of these Southwest forms, the challenge remains in knowing when the forms are right. But it remains a comfort to know I can draw on 2000 years of Pueblo success.

Phil Brennion is a turner and writer in Chino Valley, AZ. He will be demonstrating at the 15th AAW Symposium July 6 - 8 in St. Paul, MN.

PUBLISHING NEWSLETTERS

Hints for the care and feeding of editors

MARIE ANDERSON

MY HUSBAND DAN AND I JOINED the Chicago Woodturners the night we attended our first meeting. Harris Barbier who, although we did not know it then, was the club's current newsletter editor, greeted us. John Zych, the club president then, also talked to us before the meeting and made us feel welcome.

That first session began with the "business" part of the meeting, where I have some recollection that John Zych mentioned that everyone should start thinking about possibly running for the job of president when his term was up. John had been president for five years and would be stepping down after that year. He was setting the wheels in motion. (I should mention that the first meeting we attended was June: CWT elections are held in December.)

STEP ONE: **Plan ahead … far, far ahead!**

Over the course of the next few months friendships were begun and several times during the meetings the issue of new officers was brought up for discussion. John was definitely stepping down and someone would have to take over. About October, Harris agreed to run for President, IF someone would take over the newsletter. At that, John Zych looked at me, pointed a finger and grinned … later he asked me directly to consider becoming our newsletter editor … little did I know!

THE MOUNTAIN WOODTURNER

THE NEWSLETTER OF THE CAROLINA MOUNTAIN WOODTURNERS

VOLUME 9, ISSUE 4 ☆☆ CMW © 2001 ☆☆ APRIL 2001

"The joy of making things . . ."

Bonnie Klein grew up with crafts and has spent most of her life looking for new things to learn and new things to make. "The joy of making things" is perfectly exemplified in the precision of her techniques, the design of her product and the expression of pleasure as she holds up a finished piece. She was most generous in the amount of information she shared during her day long demonstration for CMW.

From her famous boxes with threaded lids to fun toys such as yo-yo's, Bonnie's work is produced on the mini-lathe that she designed and produces. Interestingly enough, the lathe may be small but the majority of tools that she uses are the same size as used by turners of larger vessels (except for turners who use a Stoney Lamar-sized monster gouge).

Eastern maple is used for the hundreds of spinning tops that Bonnie produces. She uses CA glue and double stick tape to attach the turning block to the waste block instead of using a face plate. This gives her the ability to maximize the use of the material that she is turning. Once the body of the top is turned, she draws a line from the center of the piece to the outer edge to show the direction that the chatter tool will take. She places the face of the tool parallel to the radial line (at 7:30) and uses the chatter tool at an angle. Her tool has a spring tip that is not too sharp and requires less pressure upon contact. She always cuts towards the head stock and keeps the tool level. Nice clean lines with an excellent finish. India ink or felt pens are used to apply color to the tops and an application of carnuba wax applied with a buffing wheel complete the process. Turning tips for the aficionados of tops: skinny tops go the fastest; a top can be produced in two minutes; use bevel contact vs bevel pressure for smooth and 'bump' free tops.

Opening your mind to other materials to turn was well demonstrated. Bonnie turns bones (you can get them at pet stores), deer antlers, Plexiglas (etchings are fun on Plexiglas) and horns. The latter is easy to cut/scrape/chatter. They are solid all the way through and a drill bit makes it possible to create an opening. Bonnie turned one piece of all the materials listed above and then drilled a hole in each object to make the diverse pieces appropriate for a bracelet.

Easter eggs and the famous lidded boxes rounded out the demonstration. Key points to note regarding the Easter eggs: use 3/8 inch spindle gouge; work from high spot first going from high point in one direction first and then reversing the direction. Tool contact is key to smooth work instead of tool pressure.

(Please turn to page 2.)

Newsletter of the Carolina Mountain Woodturners.

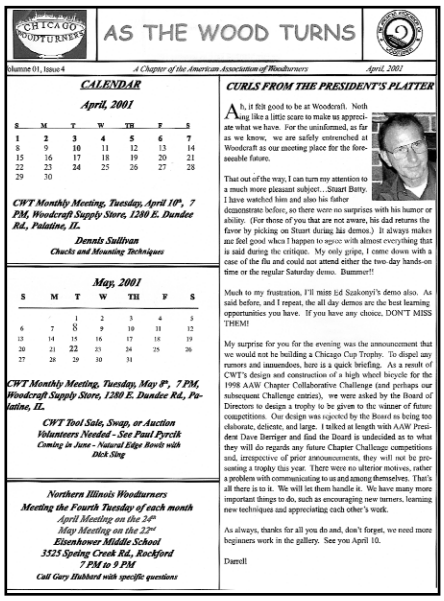
STEP TWO: NEVER allow the prospective editor to fully comprehend the scope of the job!

I say this in jest: of course, you DO have to tell the candidate that this is a time consuming job. Most editors go into the job thinking they can do a better, more efficient job than the previous editor. Don't discourage that thinking; reality will hit soon enough!

STEP THREE: **Convince your new editor that Webster had no clue when he wrote the definition of editor.**

My stint as newsletter editor began in January. I shot the pictures, took notes at meetings, wrote the articles, gathered calendar items and begged for articles and/or "blurbs" to put in the newsletter. Suffice to say, as editor, I thought I'd write a little and then put the rest of it together, you know, "edit it." I had known it would take time, but I had expected a little help with the writing. I guess I didn't understand the meaning of editor! I had also underestimated the necessity of a good computer.

After purchasing a new up-to-date computer, I soon learned that there were MANY desktop publishing programs on the market! We settled on MS Publisher, because it was cheap. I had many problems with pictures when working with the program, but it served its purpose at the time. (Note: If I were still the editor, I would use a different program, which has been suggested as a follow up article so; we won't go into that here.)



AS THE WOOD TURNS

Volume 01, Issue 4 — A Chapter of the American Association of Woodturners — April, 2001

CALENDAR

April, 2001

S	M	T	W	TH	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

CWT Monthly Meeting, Tuesday, April 10th, 7 PM, Woodcraft Supply Store, 1280 E. Dundee Rd., Palatine, IL.

Dennis Sullivan
Chucks and Mounting Techniques

May, 2001

S	M	T	W	TH	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

CWT Monthly Meeting, Tuesday, May 8th, 7 PM, Woodcraft Supply Store, 1280 E. Dundee Rd., Palatine, IL.

CWT Tool Sale, Swap, or Auction
Volunteers Needed - See Paul Pyrcik
Coming in June - Natural Edge Bowls with Dick Sing

Northern Illinois Woodturners
Meeting the Fourth Tuesday of each month
April Meeting on the 24th
May Meeting on the 22nd
Eisenhower Middle School
3525 Speing Creek Rd., Rockford
7 PM to 9 PM
Call Gary Hubbard with specific questions

CURLS FROM THE PRESIDENT'S PLATTER

Ah, it felt good to be at Woodcraft. Neth ing like a little scare to make us appreci- ate what we have. For the uninformed, as far as we know, we are safely entrenched at Woodcraft as our meeting place for the fore- seeable future.

That out of the way, I can turn my attention to a much more pleasant subject…Stuart Batty. I have watched him and also his father demonstrate before, so there were no surprises with his humor or ability. (For those of you that are not aware, his dad returns the favor by picking on Stuart during his demos.) It always makes me feel good when I happen to agree with almost everything that is said during the critique. My only gripe, I came down with a case of the flu and could not attend either the two day hands-on time or the regular Saturday demo. Bummer!!

Much to my frustration, I'll mint Ed Szakonyi's demo also. As said before, and I repeat, the all day demos are the best learning opportunities you have. If you have any choice, DON'T MISS THEM!

My surprise for you for the evening was the announcement that we would not be building a Chicago Cup Trophy. To dispel any rumors and innuendoes, here is a quick briefing. As a result of CWT's design and construction of a high wheel bicycle for the 1998 AAW Chapter Collaborative Challenge (and perhaps our subsequent Challenge entries), we were asked by the Board of Directors to design a trophy to be given to the winner of future competitions. Our design was rejected by the Board as being too elaborate, delicate, and large. I talked at length with AAW President Dave Berriger and find the Board is undecided as to what they will do regards any future Chapter Challenge competitions and, irrespective of prior announcements, they will not be presenting a trophy this year. There were no ulterior motives, rather a problem with communicating to us and among themselves. That's all there is to it. We will let them handle it. We have many more important things to do, such as encouraging new turners, learning new techniques and appreciating each other's work.

As always, thanks for all you do and, don't forget, we need more beginners work in the gallery. See you April 10.

Darrell

A recent issue of the Chicago Woodturners' newsletter, formerly edited by Marie Anderson.

Hint: Newsletter editor candidates must be computer literate. Oh, and a good up-to-date computer with internet access makes life MUCH easier.

STEP FOUR: **Remind the candidate of the "power of the press."**

Your new editor will not completely understand the power they have until they take the job. HOWEVER, it should be mentioned as one

Newsletter Forum

Newsletter editors will have a chance to get together at the St. Paul Symposium to share ideas and experiences. This is not a lecture or presentation, but a forum where we can all learn from each other and explore ways to make a demanding job a little easier. Details on Page 63.

Keeping your Newsletter and Editor Healthy

Once you recruited your new newsletter editor, you will want to keep this person on-the-job for as long as possible.

The most effective way we have found is to: "**FEED THE EDITOR**." For your convenience, a sample menu has been prepared as follows:

THE WOODTURNERS CAFE

(A Café catering to the tastes of Newsletter Editors)

APPETIZERS

Upcoming Calendar events, served in MS Word
Braised woodturning tips of the month
Deep-fried comic strips served with humorous antidotes

SALADS/SOUPS

Wood salad (AKA – Tree ID salad)
Finishing Stew (Finish changed monthly)
Jig du jour soup (ask members for selection of month)

PALATE CLEANSER

Scoop of Compliments in the flavor of Positive Feedback

CHOICE OF ENTRÉE

Basic woodturning series served in a shell of complementary pictures
Project tar tar – served basic, advanced or expert – "Meat" changes monthly
"See" food of the month (Gallery Pictures)
Mentor Lasagna (recipes and ingredients vary)

DESSERTS

Shop safety ala mode (may be served sprinkled with dust collection tips)
Web "cookies"
Member bio mousse
"Oops" sorbet

Editors have a voracious appetite for this stuff.

Be sure to feed your editor regularly to ensure his/her mental health and the health of your newsletter. You can NEVER overfeed your editor. It is imperative to have a stockpile of food in case the food source dries up!

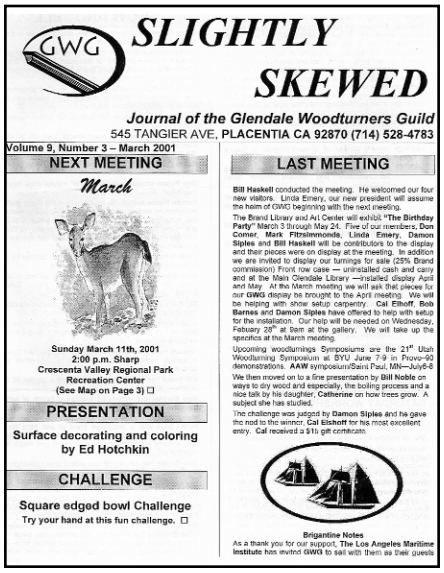
NOTE: You may consider some entrees inedible, but your editor may be able to reheat later after adding his/her own spice/sauce to them. So do not hesitate to experiment with the menu! — *Marie Anderson*

of the benefits, as well as one of the pitfalls of the job, when trying to recruit the new editor.

Our club does not have "rules" or "guidelines" as to what should be in our newsletter. There is only one item that HAS to be in our club newsletter: when and where the next meeting is. After that, the content is dictated by common sense and whatever the editor wants to include.

As with many clubs, we have other AAW chapters across the country on our mailing list (this is usually a reciprocal agreement, so that we can share tips and articles between clubs.) We also mail to the AAW board members and various magazine editors, as well as local woodworking stores. It is important to advise any new editor that what they write will (in all probability) be widely read.

When I became the newsletter editor, I had no idea how much influence my writing would have on the club and in the woodturning world. Soon, amazingly, I started seeing items from our newsletter showing up in other newsletters. (We had given permission to the other editors to use anything in our newsletter as long as they listed their source, so there were no problems with copyright infringements.) In several cases national and international magazines picked up tips and others were direct responses to articles/editorials I had written. It is a heady feeling and a definite benefit to the job.


SLIGHTLY SKEWED

Journal of the Glendale Woodturners Guild

545 TANGIER AVE, PLACENTIA CA 92870 (714) 528-4783

Volume 9, Number 3 – March 2001

NEXT MEETING

March

Sunday March 11th, 2001
2:00 p.m. Sharp
Crescenta Valley Regional Park Recreation Center
(See Map on Page 3) □

PRESENTATION

Surface decorating and coloring by Ed Hotchkin

CHALLENGE

Square edged bowl Challenge
Try your hand at this fun challenge. □

LAST MEETING

Bill Haskell conducted the meeting. He welcomed our four new visitors. Linda Emery, our new president will assume the helm of GWG beginning with the next meeting.

The Brand Library and Art Center will exhibit "The Birthday Party" March 3 through May 24. Five of our members; Don Comer, Mark Fitzsimmonds, Linda Emery, Damon Sipes and Bill Haskell will be contributors to the display and their pieces were on display at the meeting. In addition we are invited to display our turnings for sale (25% Brand commission) Front row case — uninstalled cash and carry and at the Main Glendale Library —installed display April and May. At this March meeting we will ask that pieces for our GWG display be brought to the April meeting. We will be helping with show setup carpentry. Cal Elhoff, Bob Barnes and Damon Sipes have offered to help with setup for the installation. Our help will be needed on Wednesday, February 28th at 9am at the gallery. We will take up the specifics at the March meeting.

Upcoming woodturnings Symposiums are the 21st Utah Woodturning Symposium at BYU June 7-9 in Provo-93 demonstrations. AAW symposium/Saint Paul, MN—July5-8

We then moved on to a fine presentation by Bill Noble on ways to dry wood and especially, the boiling process and a nice talk by his daughter, Catherine on how trees grow. A subject she has studied.

The challenge was judged by Damon Sipes and he gave the nod to the winner, Cal Elshoff for his most excellent entry. Cal received a $10 gift certificate.

Brigantine Notes

As a thank you for our support, The Los Angeles Maritime Institute has invited GWG to sail with them as their guests

Newsletter of the Glendale Woodturners Guild.

STEP FIVE: **Go directly to your members to personally recruit them.**

We have found that, like most clubs, we have a shortage of volunteers. When you make a blanket announcement at the meetings, it is easy to fall into that old trap that "somebody else" will do it. If I don't volunteer, "somebody else" surely will. It is true that people who are asked directly for a specific job tend to be more open to taking that job. We have had more success with this method of recruiting volunteers than with any other. So, if you have someone who is generally outgoing, and has a positive disposition for the most part, you may want to take that person aside

and just ask if they would consider taking the job of newsletter editor. (Remember, to follow step one – give them time to think about it for awhile.)

Hint: Start a rumor that "Somebody else" moved away last week so your members can no longer depend on him/her to fill the position.

STEP SIX: **Consider establishing a committee in lieu of a single editor.**

Several clubs have broken down the job of getting their newsletter edited into a committee process. The editor's job is completed by a group of two or three volunteers who each put together a page OR the whole newsletter is rotated each month to another person, so that one person isn't doing the job every month. This tends to be a bit distracting due to the change of styles, but is a viable option if you have a group that works well together.

STEP SEVEN: **Beg!**

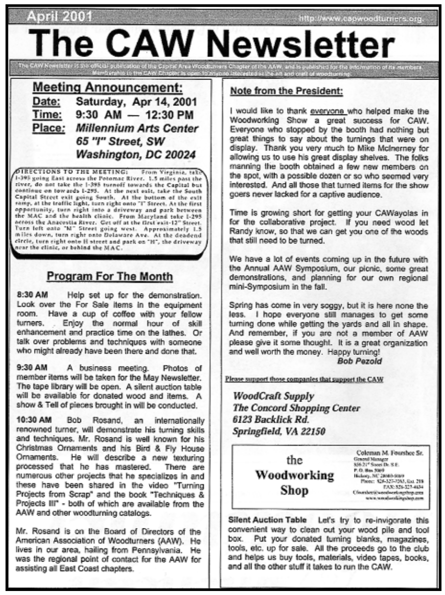
When all of the above fails, don't be shy or embarrassed to Beg! Many people respond well to begging!

STEP EIGHT: **As a last resort, offer compensation!**

We talked about offering money to get some one to take the job of newsletter editor. It was vetoed by our officers prior to even bringing it to a vote of the members. This was due in large part to the fact that this is "just a club" with a limited income and everything else is done on a volunteer basis. You don't want to bankrupt your club with this option.

STEP NINE: **Keep it Positive.**

Probably the most important thing you can do for your new editor is keep the encouragement coming! This person is putting part of themselves out there for the whole club (and in our case the country through other clubs) to see. This person wants to impress you and will take a few months to get his or her feet wet and settle into the job. Every newsletter editor I have met has an ego. It is important to stroke it, unless of course, YOU want to be the next editor!



April 2001 http://www.capwoodturners.org

The CAW Newsletter

Meeting Announcement:

Date: Saturday, Apr 14, 2001
Time: 9:30 AM — 12:30 PM
Place: *Millennium Arts Center*
65 "I" Street, SW
Washington, DC 20024

DIRECTIONS TO THE MEETING: From Virginia, take I-395 going East across the Potomac River. 1.5 miles past the river, do not take the I-395 turnoff towards the Capital but continue on towards I-295. At the next exit, take the South Capital Street exit going South. At the bottom of the exit ramp, at the traffic light, turn right onto "I" Street. At the first opportunity, turn right into a driveway and park between the MAC and the health clinic. From Maryland take I-295 across the Anacostia River. Get off at the first exit-12th Street. Turn left onto "M" Street going west. Approximately 1.5 miles down, turn right onto Delaware Ave. At the deadend circle, turn right onto H street and park on "H", the driveway near the clinic, or behind the MAC.

Program For The Month

8:30 AM Help set up for the demonstration. Look over the For Sale items in the equipment room. Have a cup of coffee with your fellow turners. Enjoy the normal hour of skill enhancement and practice time on the lathes. Or talk over problems and techniques with someone who might already have been there and done that.

9:30 AM A business meeting. Photos of member items will be taken for the May Newsletter. The tape library will be open. A silent auction table will be available for donated wood and items. A show & Tell of pieces brought in will be conducted.

10:30 AM Bob Rosand, an internationally renowned turner, will demonstrate his turning skills and techniques. Mr. Rosand is well known for his Christmas Ornaments and his Bird & Fly House Ornaments. He will describe a new texturing processed that he has mastered. There are numerous other projects that he specializes in and these have been shared in the video "Turning Projects from Scrap" and the book "Techniques & Projects III" - both of which are available from the AAW and other woodturning catalogs.

Mr. Rosand is on the Board of Directors of the American Association of Woodturners (AAW). He lives in our area, hailing from Pennsylvania. He was the regional point of contact for the AAW for assisting all East Coast chapters.

Note from the President:

I would like to thank everyone who helped make the Woodworking Show a great success for CAW. Everyone who stopped by the booth had nothing but great things to say about the turnings that were on display. Thank you very much to Mike McInerney for allowing us to use his great display shelves. The folks manning the booth obtained a few new members on the spot, with a possible dozen or so who seemed very interested. And all those that turned items for the show goers never lacked for a captive audience.

Time is growing short for getting your CAWayolas in for the collaborative project. If you need wood let Randy know, so that we can get you one of the woods that still need to be turned.

We have a lot of events coming up in the future with the Annual AAW Symposium, our picnic, some great demonstrations, and planning for our own regional mini-Symposium in the fall.

Spring has come in very soggy, but it is here none the less. I hope everyone still manages to get some turning done while getting the yards and all in shape. And remember, if you are not a member of AAW please give it some thought. It is a great organization and well worth the money. Happy turning!

Bob Pezold

Please support those companies that support the CAW

WoodCraft Supply
The Concord Shopping Center
6123 Backlick Rd.
Springfield, VA 22150

the Woodworking Shop
Coleman M. Fourshee Sr.

Silent Auction Table Let's try to re-invigorate this convenient way to clean out your wood pile and tool box. Put your donated turning blanks, magazines, tools, etc. up for sale. All the proceeds go to the club and helps us buy tools, materials, video tapes, books, and all the other stuff it takes to run the CAW.

Newsletter of the Capital Area Woodturners, one of chapter newsletters available on line.

This step should be repeated as often as possible. Whether you have a new newsletter editor, an old one (I'm not talkin' age here) or a committee, let them know you appreciate what they do. You need to remember, they are volunteers and they are keeping you up to date with what is happening in your club and possibly around your area too. Care must be taken to keep these people.

STEP TEN: **As soon as you get an editor, go back to step one.**

I gave up the job of editor after three years, but, even though we had over a hundred members at the time, nobody was willing to take over the job of an eight-page newsletter. SO, it fell to the club President at the time (who just happened to be my husband Dan). The newsletter he wrote was about one-page long covering the highlights of the meeting and nothing else. His thought was, that after a short time of getting his one-page newsletter, "**SOMEBODY ELSE**" would realize they could do a better job and volunteer to be the editor. It took six months of Dan doing the newsletter and following ***STEP SEVEN*** at every meeting, as well as personal recruiting before we finally had two people talking as if they might be interested in becoming the new editor. By the end of Dan's year of being newsletter editor (I use that term **VERY** loosely here), Tom Sashko had volunteered to take over.

I realize that I have, in jest, suggested that you need to trick someone into taking this job because it is a lot of work. I have to say, in all honesty, I truly considered it a privilege to be able to serve in this capacity for our club. I'd like to say thank you to our club for giving me this opportunity. The benefits are like waves rippling outward from a drop of water in a puddle. I made many new friends in our club as well as across the country. I was given the chance to inspire many people to reach inside themselves, to let out their natural talent. Who wouldn't enjoy that?

The editor's job is not just putting words onto paper. It is also the responsibility to ask what your members want, listen to their answers and attempt to give it to them. The editor translates bits of generally useless information into (hopefully) useable tips and new ideas to generate creativity among members. It's a **GREAT JOB;** I highly recommend it!

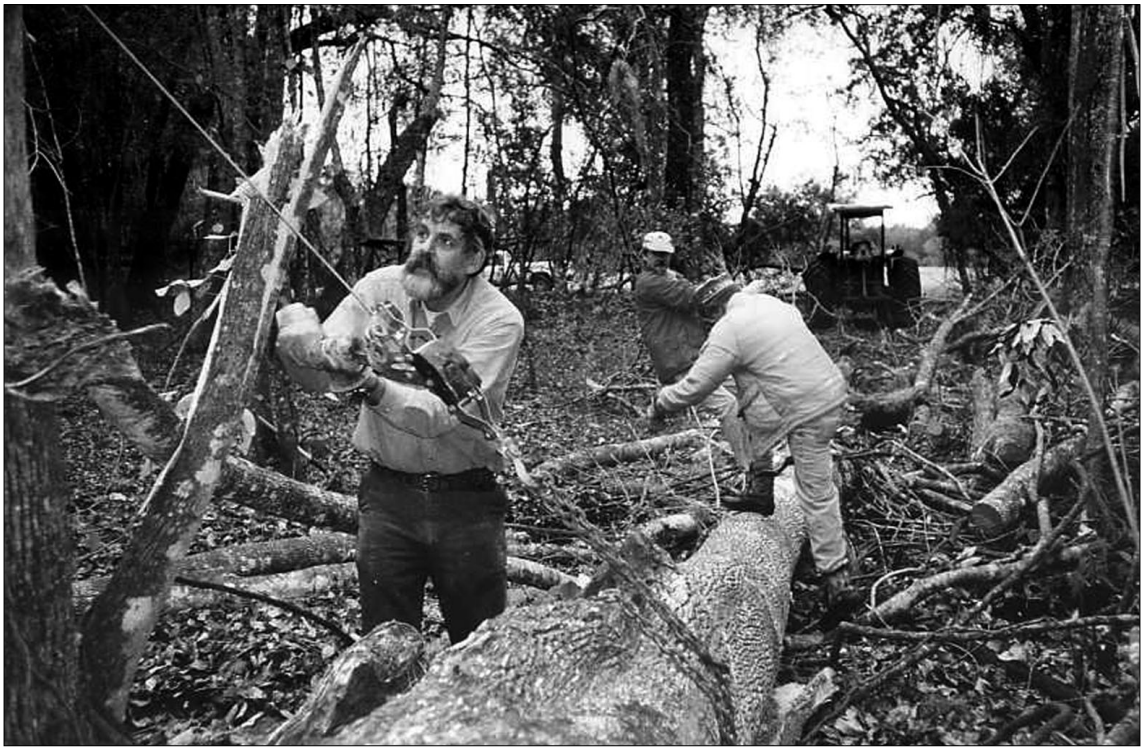
If you are a closet writer with aspirations of being published, you might want to give yourself this opportunity to see how your work goes over among your peers. If you have never dreamed of writing, but feel you have something to say or think you can do the editor's job "better," start by writing a short tip or book review or letter to the editor for your local club. You may surprise yourself! Go for it!

Marie Anderson is a writer and woodturner in Itasca, IL, and former editor of the Chicago Woodturners newsletter As the WoodTurns.

Trick to Harvesting Wood

Go With Experience and Equipment

KEN KEOUGHAN



There's a good trick that the inexperienced are well advised to use when harvesting large trees. I've got it down pretty good by now. The truth is this: go out there with experienced, safety-conscious well-equipped woodsmen.

In my last foray I left the chain saw home. Mine, here in Florida is electric and I knew the cord wouldn't reach. Besides, Dave Barriger has forgotten more about how to safely take down trees than I'll probably ever know.

Ken Platt, who owns the ranch where we were working, has cleared fields, orchards and swamp land. He knows what he is doing too. Dick Codding has worked for Florida Power on high-tension lines and knows a lot about it. So there wasn't any need for my chain saw or me. They just let me tag along.

Well the good news when we arrived, just in advance of a black and nasty looking cold front, was that the drought Central Florida has experienced (1999 rainfall was about 60% of normal) had dried out a swampy area so we and a tractor could get into where the large ash we were after was growing. The better news was that it was so cold that "the snakes were down."

Barriger quickly pointed out that if the sun came out they often like to warm themselves in nice sunny spots. I know that I, for one, was glad to hear that. I immediately wondered if the big John Deere had

Above, AAW President Dave Barriger mans the come-along while Ken Platt and Dick Codding use pikes and a peavey to roll the trunk.

At right, the tractor comes in handy moving the wood out into the pasture.

Photos by Ken Keoughan

Above left, Dave takes time out to change the bar on his chainsaw while at right, Ken Platt spins his wheels trying to drag out the felled tree. In this sandy soil four or five spins of the tires leave trenches more than knee-deep. Below left, with the large timber in the pasture, Dave finishes chain-bundling miscellaneous pieces while Ken Platt waits to drag it all out.

a bench seat with room for me on it. We're talking water moccasins, diamond back rattlers, pygmy rattlers…another reason to go out with guys who know what they are doing.

We took down just one tree, a big old ash that had about reached the end of its life cycle. It took four of us five hours to get it down, out into an area where it could be cut up, loaded and trailered into a marshaling yard where it could be worked into pieces that a couple of guys or a guy with heavy equipment (forklift, tractor, whatever) could handle at home.

As you can see in the pictures, this stuff was all put to work. They had brought what we needed and we needed what they brought. We all had a great time. Not as great in the swamp as in the kitchen where Freida Platt fed us 15-bean pork and beans, hot coffee, homemade banana nut bread and hot berry pie with whipped cream. For me it was a good time. One of those landmark days that lodge happily in my memory. Each of us got as much wood as we wanted. And better still, the snakes stayed down.

Ken Keoughan is a writer and turner in Friendship, ME and a contributing editor at American Woodturner.

Equipment List

Here's some of the equipment we used:

- Heavy chains
- Heavy chain saw
- Long cutting bar, chain
- Short cutting bar, chain
- Gloves
- Peavey
- Come along
- Shovels
- Pikes
- Boots
- Log tongs
- Tractor
- Trailer
- Trucks

Belgian High Style

Omer Hannes is a Belgian woodturner and carver with a taste for high style. Here are his hats: Clockwise from upper left, a man's hat in horse chestnut; "Haute Couture, 83 cm. high with various woods and veneers; a poplar hat; and a flamboyant veneer and lime model. A retired textiles dealer, Omer says he doesn't sell his work because he has difficulty parting with it, but does donate some of it to various charities. In any case, it's fascinating and difficult to tell where the turning ends and other woodcrafts begin.