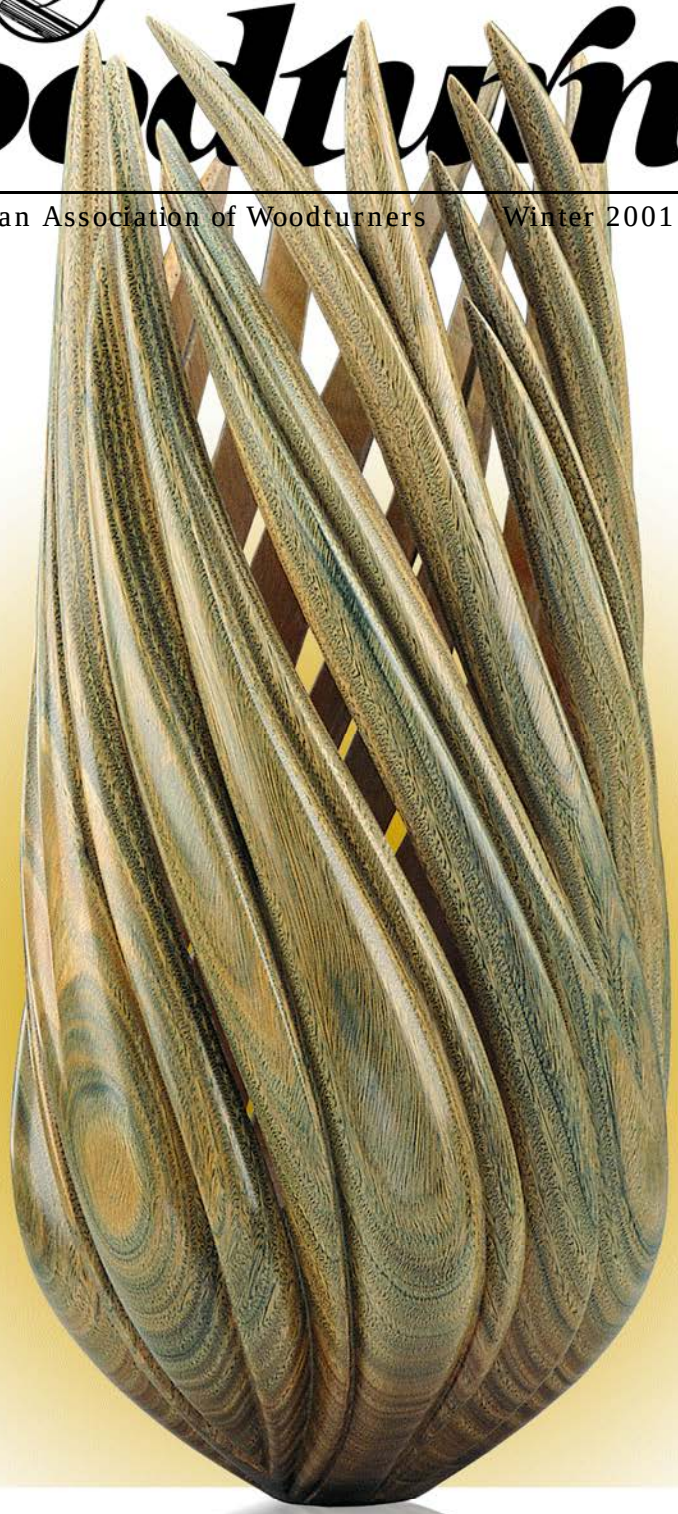
■ Turning Ivory Nuts ■ Curt Theobald ■ Holiday Ornaments ■ Scallop-footed Box ■

American Woodturner

The Journal of the American Association of Woodturners Winter 2001 $7.50 Vol. 16, No. 4



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

NEW BOARD MEMBERS AND PLANS FOR SYMPOSIUM 2002

Congratulations to Phil Brennion and Linda Everett on their election to the Board of Directors. I look forward to working with them during the coming year.

Also, I am pleased that Mark St. Leger was re-elected to a second term. He already serves on the Bylaws and Policies, Educational Opportunity Grant and Conference Committees.

I want to thank Dan Braniff and Dave Hout for their interest in serving as directors and encourage them to try again. My only concern is the fact that only 2400 of our members sent their ballots back.

Of course, with the welcome to new Directors comes the regrets of saying goodbye to two who have served the members of the AAW with distinction. Dave Barriger completed his second term and was the President for the last two years. Bonnie Klein, who had served several years ago, agreed to return and fill a vacant seat on the Board. Thank you both for a job well done.

Reactions to color

I appreciate the e-mails and comments about how much you enjoyed the first issue of the Journal that contained some color. Editor Dick Burrows and his staff did a great job and as you can see by this second issue he doesn't intend to let the standard set by the first issue slip. He and the Board will continue to evaluate the situation and hope to expand color coverage in the future.

Let me offer a word of encouragement to those of you who plan to submit articles to the Journal. Remember what a diverse group the AAW membership is. It is made up of advanced and beginning turners, bowl and spindle turners, turners who make their living from turning and those that give their work to family and friends, and even people who have never turned but are fascinated by it. So we need articles on many subjects and all levels. But if you hope to get color coverage — the photos must be **HIGH QUALITY**. So get busy on that special project and submit it.

Symposium 2002

I am already getting excited about the 2002 Symposium. The Board met on October 27 with the local AAW chapters that will be assisting with the symposium. They are a dynamic group, have some great ideas and insist that this is going to be the best symposium ever. The facilities are very nice, the hotels are close by, and there are lots of other activities (food, shopping, sightseeing, etc) nearby. We are assembling a great slate of national and international demonstrators for more than 150 rotations. The full list of demonstrators and topics will be in the Spring and Summer Journals.

Even if you won't be a demonstrator, we also need volunteers to be assistants in the demonstration rooms during the Symposium. If you are interested in this please let us know. We probably can't give a specific rotation, but we will guarantee the best seat in the house.

So mark June 28-30, 2002 on your calendar and plan to attend the AAW symposium in Providence, RI.

Several members have asked me how we chose the symposium sites geographically. The pattern is: Eastern U.S., Western U.S., Eastern U.S., Mid-America. Then it repeats. It is also moved around within each region as much as possible. Example: Charlotte 2000, St. Paul, 2001, Providence 2002, Pasadena, 2003, and Orlando 2004 (tentatively). The goal is to get symposiums within a reasonable distance of all members during the cycles.

Tops for Fun and Charity

Turned tops will be an important part of the RI symposium. In addition to top-notch craftsmen demonstrating how to make clever and fun designs, we'd invite every member to bring some of their tops, to display and donate to a local charity, most likely an organization helping children. If you don't make tops, bring another turned toy. More info is on Page 5.

Curtailing Reviews

The AAW board has decided that we will no longer do reviews of machinery and tools. Since there are so many new tools coming on the market and we do not have any uniform rules or standards by which they can be tested, we don't think reviews can be fair and comprehensive

But you and your fellow AAW members by discussions and hands-on at chapter meetings can evaluate them to your satisfaction. Similar discussions and questions are common on our interactive AAW e-mail list.

We will also discontinue reviews of books and videos. However, we will begin a new feature in the Journal that will list all the new ones that we are notified about.

— Bobby Clemons is president of AAW.

Rude Osolnik, Dean of US Turners, Dies

Rude Osolnik, one of the world's master woodturners, died at his home on Poverty Ridge in Berea, KY, on Nov. 18, 2001. He was 86 and died of congestive heart failure. The family requests that in lieu of flowers donations may be made in his memory to the Rude and Daphne Osolnik Scholarship Fund, Arrowmont School of Arts and Crafts, 556 Parkway Drive, PO Box 567, Gatlinburg, TN 37738

Rude died just as the Journal was going to press, but we plan on running photos and memorials from his friends and colleagues in our next edition. Anyone who would like to contribute a story or other remembrance is asked to send them to AAW editor, 929 Maynard Ave., Knoxville, TN 37917.

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: Water Garden and the piece at left were created by Bill Hunter, a California artist who is profiled on Page 12. The cover piece is $12^{1}/_{2}$" High and 7" diameter, and made from Vera Wood. The piece is part of the collection of Ken Spitzbard. Cover Photo by Hap Sakwa.

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

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Subscribers: If your issue arrives damaged through

In the aftermath of Sept 11

I would like to thank all the members of the Greater Vancouver Woodturners Guild for welcoming me to British Columbia and hosting me to demonstrate and teach some of my passion for wood turning. Due to the terrorist attacks on Sept 11 that stole the entire world's attention just three days before I arrived, this trip developed into something quite special. Even in hindsight it is difficult for me to express how deeply this international trip meant to me professionally and personally.

I was deeply shocked and then stunned by watching this tragedy unfold on television and was left with a feeling of, "Now what should I do." It was my great fortune that your organization had made the commitment that would let me answer this question with the resolve and confidence that I normally count on in my daily life.

The day after the tragedy your club president, Art Liestman, called me on the phone to see if I would want or need to cancel the trip. His concern. of course, was due to the inevitable uncertainties that this terrible tragedy brought upon us all. We sheepishly discussed the logistics of getting across the border and whether it would be better to post pone the trip for the sake my wife and daughter. Mutually we decided that any difficulties that might arise would be worth overcoming and we made the decision to continue with our plans as they were originally laid out months before.

Upon arrival in Vancouver I was touched by the universal concern I felt from those of you I came in contact with. Almost everyone made a point to ask me how it was getting across the border and expressed, in one way or another, that, "we were all in this together." Even when it was not openly expressed, I could feel the sense that we were all dealing with the tragedy the only way we could and this is by doing what woodturners do the best. We share ourselves and our craft with a passion that is truly unique and special. We were a long way from "Ground Zero" that weekend, but in spite of the tragedy we made a lot of wood chips, enjoyed telling stories and in a small way we helped to "keep the world turning."

Because of all of you in the Greater Vancouver Woodturners Guild, I will no longer refer to these mad men as terrorists. They could not terrorize us enough to stop our humble, but nevertheless international get together. From now on I will only refer to them as "the evil doers," for this is truly all they really are.

My heartfelt thank you to you all.

—Donald Derry, Ellensburg, WA

Comments on Color

I'd like to congratulate the AAW board and our editor, Dick Burrows, on their decision to expand the Journal to include the use of color. I remember years ago when Fine Woodworking Magazine went to color and all the flack they received, but mostly just from the old guard who were certain the magazine had gone to hell. Dick was probably still on the editorial staff of FWW when that happened, so I'm sure he'll remember too. Of course, it did go to hell when the cover started looking like just another British tabloid, but that, of course, is my personal opinion.

Any of us who have worked with a camera appreciate the power of black and white, yet I also know how much we really do need to have our work shown to its best advantage through color images. As well, I've had plenty of conversations with turners from around the world who have always wanted to know what the American turnings really look like...a valid point. Now they'll have a good glimpse, and so will we of their works.

Color has always been just around the corner, waiting for the membership to become large enough so that we could afford it. Now that we have it, I also hope we can hold on to a sensible balance between the use of black and white and color, because both of these types of photo images tell a wonderful story about what woodturning is and who woodturners are...and that's what we came here to do."

— David Ellsworth
Quakertown, PA

Safety Tips from OVWG

Even the most experienced turners can find themselves unexpectedly in trouble when neglecting to follow basic safety rules. Here are a few reminders to keep all your limbs and tools in one piece:

Wear protective clothing, especially safety glasses. A dust mask or face shield gives you even greater protection from airborne particles, especially while sanding at the lathe. A powered respirator with integrated visor is the optimal piece of head protection.

Know the exact location of the

Corrections on Phone Numbers:

Two phones numbers in the Fall issue were incorrect:

The phone number for the Utah Association of Woodworkers offering a CD of photographs of Ray Allen's work (Back cover) and this year's Utah Symposium is (801-485-3154).

Contact information for Darrell Davis, a dealer for the Mauri cutter, should be 503-244-2250 (evenings) and 503-720-2501 (work).

We apologize for the errors.

Letters edited for clarity and space.

OFF switch, and make it the easiest switch to reach.

Be wary of loose clothing and any part of the anatomy that could get caught up in the revolving machinery.

Make sure that all equipment has safety guards, and that guards are securely in place when equipment is in use.

Never attempt to change the positioning of the turning blank, or you tool rest, while the lathe is in motion.

Ensure that all chuck keys and external tightening handles are removed before the lathe is started.

Stand to one side whenever the lathe is started, to be out of the "line of fire" if anything flies loose.

Rotate your piece by hand through 360° to make sure it is secure, and can clear the bed ways and tool rest, before turning on the power.

Check the lathe speed before turning on the power. Start the lathe at low speed and adjust to higher speeds once the piece is revolving smoothly and in balance.

Read the instructions for any new piece of equipment before using it, and mentally walk through the process to understand it fully before touching the power switch.

Sharp tools cut best. Dull tools require more effort, and cause more injuries.

Rest the tool firmly on the tool rest before bringing it in contact with the rotating surface.

Keep the bevel in contact with the surface to support the cutting edge and control the depth of the cut.

Cut the wood in the way it likes to be cut. In essence, you'll usually cut downhill, from largest diameter to smallest. This cuts "with the grain" and smoothes the fibers rather than tearing them, depending on orientation.

Scrapers work best when the point of contact is kept below the centerline when shearing on the outside, and kept above the centerline when shearing on the inside.

Remove the largest areas of waste first. Work gradually, and clear out the accumulated shavings often.

Find a mentor, asks lots of questions, or get instruction from a seasoned turner. If a book is your only information source, read a few more, or watch instructional videos. There is absolutely no substitute for experience. And remember, there is usually more than one way to do things. Get comfortable with your tools.

Enjoy woodturning! If you are continually encountering frustration, you may need to change or sharpen your tool, or try a different technique or angle.

—Oho Valley Woodturners Guild newsletter

Comments on Nature Show

"Nature Takes A Turn", the AAW annual turned wood exhibit, has been on display at the University of California Memorial Union Art Gallery for several weeks. West Coast turners as well as faculty, students and the general public have had an opportunity to see this well displayed exhibit. I was able to view it five times as I took friends and guests to the gallery.

As a member of the AAW, I was very surprised to see work with a minimum of turning, in some cases perhaps with no turning at all, but with extensive carving, surface modification and decoration. There are many outstanding art pieces on display but in my opinion it was not an exhibition of turned wood. The display might better have been called "Nature In Wood."

This letter is not an objection to the pieces in the exhibition as "Wood Art" but an objection to characterizing the display as "Turned Wood Art."

I suggest that the next AAW turning exhibit be titled "Turnings Directly From the Lathe" and the turners' work adhere to that title.

— Charles Brownold
Davis, CA

Time for Membership Renewal and Resource Guide

AAW membership cycles with the new year. Membership renewal packets have already been sent to all current members. If you did not receive a renewal form in your packet, you have already renewed for 2002. Renewals continue to come in, but the Administrative Office is anticipating the need to send out reminders to those who haven't contacted us. Renewing now will save that expense. Also, any address changes, or the addition of an e-mail address or "host" status, or inclusion in the demonstrator list (must be a current member) are needed now.

Advertising Deadline

The advertising deadline for inclusion in the Resource Directory is January 1, 2002. You must be an AAW member to be listed in the Directory. We need to have all this information on time in order to mail the Directory to the membership in early April.

New Nature Takes a Turn Catalogs

The "Nature Takes a Turn" exhibit catalog has been reprinted and can be ordered for $20 using the form in this Journal. If you purchased one of the original copies, please return it to the administrative office for a replacement, postage paid.

Your return postage costs will be reimbursed by AAW.

NEW COMPETITION RULES FOR THE 2002 SYMPOSIUM

Chapter Collaborative Challenge 2002

During the 2002 American Association of Woodturners Sixteenth Annual Symposium in Providence, RI, the Chapters and Membership Committee will again hold a "Chapter Collaborative Challenge." This event will again be in lieu of any other chapter displays at the symposium.

Each AAW chapter is invited to submit one collaborative work created by as many chapter members as possible, with a minimum of six participants.

The work can be any turned object, functional or not.

The size and weight limits of the Collaborative pieces, including the packing container and all packing materials, will be those set by UPS.

The names of all participants must be on the work or on an accompanying nameplate.

At least one chapter representative must be in attendance at the symposium to be responsible for displaying and return shipping of the entry.

Any electric/electronic device in the piece must have an obvious power switch for safety and noise reduction.

Chapters must specify in which one of the following three categories they wish to submit their entry:

Artistic
Mechanical (or Technical)
Fantasy

The pieces will be displayed during the symposium in an area near the Instant Gallery. During the symposium, attendees will be invited to select, by ballot, their choice for Best of Show and, in addition, their favorite piece in each of the three categories:

The votes will be tallied prior to the Annual Banquet and Auction, and the winners will be recognized. A total of four prizes will be awarded as follows:

Best of Show Plaque
First Place Plaque (in each of the three categories)

An engraved plaque will be awarded to the Best of Show winner. A larger perpetual plaque, engraved with the names of the Best of Show winners, beginning with the 1998 symposium in Akron, will reside in the AAW office. All entries will receive a certificate of participation.

The Board has elected to again include donated Chapter Collaborative pieces in the live auction with the provision that no minimum bid may be allowed. A chapters whose entry is donated to the Educational Fund auction will receive 50% of the selling price in return for their generosity. Any entry that is donated to the auction must be accompanied by a box and packing materials for shipment to its, new home. Shipping the work to the buyer is the joint responsibility of the chapter and the buyer.

We would encourage your chapter to get involved. The chapters who have participated since the beginning in 1998, have found the challenge to be an exciting local activity for the chapter and one that has built participation in the overall programs of the chapter.

American Association of Woodturners
Home Page: www.woodturner.org
Administration Email - aaw@citilink.com Telephone: (651) 484-9094

LOOKING TOWARDS PROVIDENCE, RI

Plans for another world-class AAW annual symposium are well underway. The Board of Directors and staff meet in October with members of the local chapters that will be involved with the symposium. They are an enthusiastic group determined to make the 2002 event one of the best ever. (See the President's letter, Inside Front cover of this Journal)

Applications for demonstrators for the symposium in Providence, RI, June 28-30, are now being evaluated, but the board has already selected the major demonstrators

The four featured national demonstrators selected by the board are Michael Hosaluk, Canada; Michael Lee, Hawaii; Frank Sudol, Canada; and Al Stirt, VT.

International demonstrators will be Masaaki Hiroi, Japan; Stuart Mortimer, Great Britain; Graeme Priddle, New Zealand. Christoff Guttermann of Germany also has been asked to participate.

In addition to a full rotation of great demos, and our usual features --The Instant Gallery, Chapter Collaborative competition, a trade show devoted exclusively to tools and other items for woodturners, and activities for non-turners among us, this year's symposium will try to go over the top with Tops to help a RI charity. See the article at right.

For more information on the symposium, check out future issues of the Journal or contact the AAW administrative office.

Design A New AAW Shirt

Want to try your hand at a little clothing design? The AAW is looking for a new shirt design. It should feature our familiar curling chip logo, and be versatile enough to look great on any type of shirt— T-shirt, Polo, sweat shirt or dress.

Send a drawing illustrating your design to Mary Lacer, AAW Administrator.

Tops by Eli Abuhatzira. More examples of his work are on Page 29.

A New Spin for Giving Back The Community

We invite everyone going to the AAW Symposium in Providence, RI, next June to bring a top or other toy to donate for the benefit of a local charity.

The campaign is part of the AAW effort to give something back to the communities that host our program.

The name of the charity that will benefit has not been announced yet, but local chapter residents in the Providence area have lots of candidates, mainly organizations that specialize in helping children.

We will be running articles in future Journals to help you make some tops. Meanwhile, you might like to look as some of our previous articles.

Bonnie Klein shows how to make one of her tops in the Summer 1998 Journal, Page 20.

Kim Blatt demonstrates top-making, as well as talking about his chapter's tops for charity program in the Spring 2001 Journal, page 34.

Among the demonstrators at the symposium will be several outstanding top makers from Germany, Japan and the US.

Put Your EOG Applications in the Mail

It's time to apply for an EOG grant for your self or your chapter. A application form is in this Journal. Most AAW members are familiar with the range of EOG grants offered by the AAW for seminars and workshops, school programs,but this year we also have something new.

In light of the immense growth of turning and the efforts of more and more talented individuals working to take both the art and craft of turning to higher levels, the board has decided to offer grants for more in-depth study and research programs that deal with topics beyond the confines of the shop, but which might eventually lead to new ideas and techniques that will benefit us all.

If you have an idea that would advance woodturning, outline your proposal to the EOG committee.

Please clearly indicate you are applying for a special grant.

If you have questions, please contact the AAW office or Norm Hinman, EOG Chair, 530-673-5056.

THE SPIRIT OF WOOD

When Mets Lerwill first learned that an entire 6000-sq.-ft. building was available for an exhibit, he became excited. Then the Elk Groove, CA, turner wondered how he could possibly put together an exhibit worthy of the venue in such a short time.

The venue was Cal Expo, where the annual California State Fair is held. The time was only a few weeks before the start of the state fair. Working diligently (and occasionally, just a tiny bit frantically), but methodically, like a man with a plan, he brought people and actions together. By the opening date of the State Fair the exhibit was in place.

On the first morning fairgoers started trickling in, tentatively at first, but then with a more relaxed appearance as they saw smiles on the faces of those exiting. After all, the sign over the entrance said "SPIRIT of WOOD." What could that mean?

On entering, the first view straight ahead was of a fluted turning, in the form of a flared bowl of Redwood lace burl, 70-in. diameter and 30-in.-high. As one stood in awe of that spectacle, one's visual sense was all but overwhelmed by the panoramic sweep of beautiful wood objects of art on either hand.

The Spirit of Wood displays were a visual treat. Photos: Mets Lerwill.

Numerous display cases held carvings, turnings, and works of marquetry. There were outstanding pieces of beautiful furniture and cabinetry. As one moved around the room it gradually dawned on you that a number of the decorative backdrops fastened upon the wall were actually large (one was 58-in. wide by 122-in tall) slabs of tree trunks. These pieces displayed some exemplary color and grain patterns that could make even the most jaded woodworker drool.

Along the way around the room, one could visit one or all of three demonstration areas. There were continuous demonstrations of Woodturning and Woodcarving. Woodworking and Marquetry shared a space and usually alternated activities. There was nearly always a crowd of onlookers around these areas, with many questions being asked and answered.

Throughout the 18 days of the fair the exhibit was heavily attended. The general expressed view of those in attendance was one of exhilaration, and surprise that 'pieces of wood' could be made into such beautiful objects of art. Closing time each night, even though it was usually 10 PM, always found people still wanting more time to come in. Usually they said it was because they had been told in other exhibits around the fair not to miss the great 'wood' show in Building 8.

Unfortunately, as with many good things, it had to end. After the fair had run its course, the art was packed up and sent to its homes around the state, the slabs taken off the walls and trucked home, the lights turned out and the doors locked for a year. (The author wishes to acknowledge the immense efforts of Mets Lerwil as well as those of his two 'captains', Trudi Barnett and Lori Wade, and his wife Carol.)

—Norm Hinman is a turner in Yuba City, CA, and a member of the AAW board of directors.

Turning demonstrations drew good crowds throughout the event.

FIRST VALLEY WOODTURNERS JAMBOREE RATED FANTASTIC

The one hour drive from Ottawa to Perth, Ontario was lovely and relaxing after spending an hour packing the car with everything I might need for a day of turning: tools for big pieces, tools for little pieces, hollowing and texturing tools, big and small wood, face plates, screwdrivers, screws, chucks, sandpaper, clamps, glue, chainsaw, safety equipment, extension cords, workmate (to put my Carbatec on) ... and, of course, my lunch. I wasn't sure of the facilities or what would strike my fancy, so I over-packed.

You know that nagging feeling that you've forgotten something? I had it before I left Ottawa, but rationalized "the car's full and if I don't have it, I won't need it, or someone else will have brought it...". Well, I was backing my car up to the door of the wood shop at Algonquin College (Perth) when my heart sank — I forgot my Carbatec lathe. My disappointment was short-lived as there were plenty of lathes, big and small. In fact, I got a chance to work on all three of the college's lathes (General 160, General 260 and a Watkin Bursgreen), Bob Cameron's spring pole lathe, as well as four Carbatecs, a Jet mini, and a Delta Midi. There were 11 lathes and only 12 turners! There was always at least one idle lathe waiting for someone to chuck up a piece of wood. We had access to all the equipment in the shop — It was a woodturner's paradise. There were no excuses not to make some chips.

I took time during the day to catch up on what everyone had been doing over the summer, watch others turn, and provide some pointers to people who were trying new techniques. Glen Hetherington demonstrated captive ring turning and showed some of his home-made tools. Sam Lewenshtein showed hollow turning on Bill Neddow's Jet Mini. Ken Waller is always a delight to watch as he was producing pens, pocket mirrors and bottle stoppers at an astonishing rate for the upcoming show season. Bob Einarsson turned a thin-wall bowl on his Delta mini. Renauld Prefontaine — the master of miniatures stepped up to the General 260 and turned an 8-in. bowl. I appreciated the General 260 to rough down a piece of elm so that it would fit on my smaller lathe at home .

Algonquin College's shop made it easy for everyone to work at the Jamboree.

Most of us stayed for the full day. In fact, I was a late-arrival at 10 AM. By then, everyone else had unloaded, setup and the chips were flying. I arrived to see a group crowded around Ken as he demonstrated the Sorby texturing and spiralling tool. Others then had the chance to try the tool. Teachers became students and students became teachers.

I enjoyed seeing familiar faces, but was surprised at how few new club members there were. Here was a free, hands-on learning opportunity with lots of lathes, tools, and plenty of free advice. During lunch (in the school's cafeteria) John Coulombe asked whether or not the club should sponsor this event again next year. We answered a resounding YES (admittedly, it was a biased sample of the club's membership).

Next year's event will be the 2nd last weekend in August (shop open 9 AM-4 PM), again at the Algonquin College Wood shop - Perth Campus

Enhancements: We'll use some of those woodchips to start the barbeque at the end of the day. 4 PM-7 PM. There is plenty of parking, a campground, and the town of Perth needs to be explored. Bring something to eat and drink, share good company, good conversation. What a great way to end a day of turning.

After cleaning up and re-packing our cars, John extended our collective thanks to Norm Legault for arranging for this excellent facility, and we thanked John for coordinating the event. I'd like to thank everyone who came and made this such a fun and educational day. I've already marked off my calendar for next year's picnic.

We hope you will, too

— Sinéad Bomba,
Ottawa, ON, Canada

CHAPTER NOTES

The Valley Woodturners is a non-profit club dedicated to advancing and promoting woodturning in Canada's Ottawa Valley area. Meeting are in the Louis Riel Secondary School wood shop at 7pm on the 2nd Tuesday of the month (Blackburn Hamlet Online are <http://valley-woodturners.userworld.com>http://valleywoodturners.userworld.com

TEXAS TURN OR TWO TIMES TEN

The tenth annual Texas Turn or Two symposium was held October 5-7 in a new location this year, San Angelo, Texas. The host club, Concho Valley Woodturners, provided a spacious, air-conditioned pavilion at the San Angelo fairgrounds, which easily accommodated the 360 attendees.

The event started earlier this year with five rotations Friday evening for those who just couldn't wait until the weekend.

Saturday's and Sunday's schedule each provided four sets of six rotations for a total of 48 ninety-minute demonstrations. In addition, there were two "special interest" demos covering segment cutting and the treadle lathe.

A catered lunch was provided each day and was included in the price of admission, only $55 for the entire weekend. I noticed name badges from California to Florida and all of the 16 Texas AAW chapters.

The featured demonstrators were George Hatfield and Ernie Newman from Australia and James Johnson, the elder statesman of Texas woodturning.

Ernie Newman hand chases threads on a lidded box. Photos by Larry Mart.

They were joined by Clay Foster, Linda VanGehuchten (Texas' AAW representative), Charles Brooks, Herman Burghard, Andy Chen, Uel Clanton, Jim Davis, Bob Edwards, Luna Ford, Ron Grantham, Ron Hampton, Mike Helmke, John Horn, Thomas Irvin, Bill King, Gene and Peggy Kircus, Joe Millsap, Rusty Meyers, Louis Oberheu, Raul Pena, Ernie Showalter, Bill Sullivan, Chip Taute, Jimmy Tolly, Johnny Tolly, and Steve Worcester.

Equipment for demonstrations, like the one above by Linda VanGehuchten, was provided by local Texas chapters.

Demonstration topics covered just about everything woodturning, plus a few out on the edge.

If Ernie Newman ever decides to give up woodturning he can easily make a living as a stand-up comic. His demo titled "Magic, Science and Woodturning" was a treat. Ernie turned a real magic wand (yes, it actually worked), gravity defying spindles, a carrot and an ear of corn (you

Ron Granthan of Miles, TX, turned spheres.

Joe Millsap of Spencer, OK,heat treats a homemade hook tool.

had to be there). He is also an expert at hand chasing threads and turning lidded boxes, his other demo topic. Ernie said that Australian turners have a rather difficult time when visiting America because they have to get used to using the top of the tool rest instead of the bottom, which is natural to them when "down under." Do you get it? … down under … bottom of tool rest … Ha-Ha.

George Hatfield is a university level woodturning teacher in Australia with 42 years experience in the art. He is one of the world's better spindle turners and this weekend he taught us how to design and turn a table lamp in his first rotation and the basics of grinder setup, maintenance and his methods and theory of tool sharpening in a second demonstration.

James Johnson is a veteran of all ten TTT's, as well as the AAW national symposium and is noted for his large, thin-walled hollow vessels. James is an excellent teacher of the basics of woodturning and a common sense approach to tool making and tool handling.

Other demonstrators taught us elliptical turning, carving, inlaying, piercing, candlestick making, turning spheres, tool making, turning boxes, double necked vessels, turning toys, ornaments, large bowls, small bowls, vacuum chucking, square turning, various surface treatments, and plain ol' basic woodturning.

There was definitely something to learn for every level of experience.

There were enough door and raffle prizes to equip a small country. The take for the lucky winners (unfortunately, I was not one) included six lathes, four chucks, two sharpening systems, a chainsaw, many turning tools and exotic woods, an angle drill and finished turnings.

At the other end of the building vendors from all over the USA offered enough hardware and exotic woods to satisfy everyone. The instant gallery was one of the largest to date with more than 200 pieces.

I did have one criticism of the instant gallery presentation, though. The turnings were placed behind glass in showcases and this made it very hard to view, especially since the lower shelves were at floor level. I personally prefer having the works on tables out in the open.

For those who have attended an AAW symposium in the past six or seven years, the names of Pat and Butch Titus of Adkins, TX, will be familiar. Pat and Butch coordinate the national show and got their experience from doing the same at TTT for the past eight years. Thanks, guys.

And thanks to the Concho Valley Woodturners for being such great hosts.

I'm looking forward to next year, always the first weekend in October.

— Larry Mart,
Carrollton, TX

Assembling Your Own Protective Head Gear

James Frank made his own safety gear by combining sports and riot-control gear.

I was turning a piece one day when it exploded, hitting me in the face. My glasses were pushed into my forehead. They saved my eye. The wood tore my scalp and required quite a few stitches. To prevent this from happening again, I looked for a solution.

The answer came in the guise of a Batting helmet. I purchased a Lexan shield to cover the front. The batting helmet can be purchased at sporting good stores. The Lexan shield came from a police catalog. The shield is part of the riot gear that the police and security forces wear. It bolts onto the bill of the batting helmet very easily. There is plenty of room for ventilation and enough space for glasses and dust masks.

The Lexan shield can be purchased from www.shomer-tec.com. It is called a riot face shield. You could also do a search under Law Enforcement Equipment.

— James Frank, Indian Springs, AL

Saving Pen Twist Mechanisms

If you're making a twist pen and you push the twist mechanism in to far, don't throw it away. Find a tap and fit the threads in the top of the twist mechanism. Then drill a hole in a board large enough to let the tap and twist mechanism through, but small enough so that the body of the pen will not come through. Then using a pair of vise grips just pull the twist mechanism out then put it back in properly. This week end this tip saved me from throwing away several pens.

— Jim Elms, Hillsboro, OR

Morse Taper Slipping

I was having trouble with a drill chuck with a #2 Morse taper slipping in my lathe. I didn't worry about it much until I tried the chuck in my neighbors Delta Midi. It would not work at all. It worked in full size lathes. The taper was too long. After grinding a little off the end the Morse taper works perfectly.

— Don Walworth, Gilmer, TX

(Editors note.) Some Morse tapers have a tang on the end for the drift punch to release the taper from drill presses and other tools. This will cause a problem with some lathes. If extending the quill of your tailstock solves the slipping then this is the problem.

Grinding it off will help. I used an angle grinder with a cut off disc.

Trick Captured Rings

I have taken a liking to turned goblets and bud vases that have not one, but two loose rings. The fun part is linking the rings together to confuse and entertain viewers. All that is done is to simply snap one of the rings in half, as they will readily break 180° apart at the weakest cross-grain location. Then,put a spot of glue on each raw end and reassemble them, this time encircling the other ring as well. A rubber band holds them together while the glue dries. A fine sanding of the joints and a little more oil and it's ready to fool the neighbors.

—Roland Nelson, Birmingham, AL

Vacuum-Held Carving Stand

I recently learned to carve feet on the bottoms of bowls. At the time I

We Got Caught Hatless

Best Tip Award

With the symposium, color conversion and everything else, we just forgot to award a Best Tip Award last issue!

The hat for the Fall issue goes to George "Sonnie" Sharrar of Independence, MO, for his Segmented Ring Sanding Jig.; and for this issue to James Frank of Indian Springs, AL, for his batting helmet safety equipment, shown above.

was introduced to a carving stand, a padded rest upon which the inverted bowl rested while you chipped away with hand tools. However, if you wanted to power carve, it took a pair of hands to hold the bowl still and another pair of hands to operate the power carver, air grinder etc.

What was needed was a device to hold the inverted bowl perfectly still and yet not mark the finished inside — a perfect opportunity for vacuum chucking.

I glued-up four thickness of $^{3}/_{4}$-in. plywood, mounted a 3-in faceplate and turned it to about a 6-in. diameter. I rounded the face as if making a jam chuck, and hollowed out some of the inside, going about halfway through the thickness and leaving the walls about $1^{1}/_{2}$-in thick. To get a hole between the hollowed out inside and the bottom of the stand, I first drilled a $^{1}/_{2}$-in hole in from the side to enter the inside cavity. I then drilled another $^{1}/_{2}$-in. hole on the bottom clear of the faceplate to meet the one just drilled in from the side. The opening on the side was plugged with a short piece of dowel and I thus had an L-shaped communication from the bottom to the inside. I then applied many heavy coats of polyurethane on all surfaces to completely seal the wood.

A $^{1}/_{4}$-in. NPT male air fitting was then screwed into the hole on the bottom — it self-taps with ease into the plywood and is airtight.

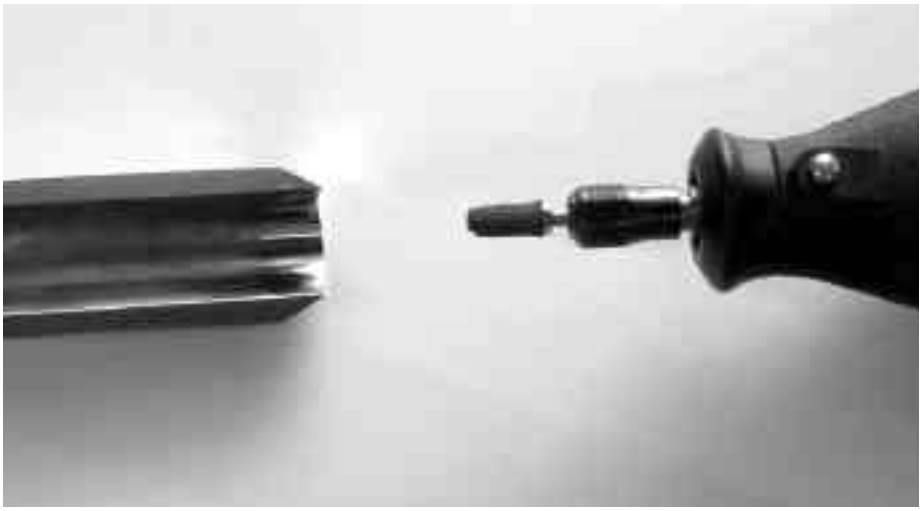
Glue on a piece of $^{1}/_{8}$-in. closed-cell foam onto the face (cut out about $1^{1}/_{2}$-in. in the center) to get a good seal, reapply the faceplate which was removed for the varnishing and you're done.

There is a device called a Super Mandrel (available from Craft Supplies, about $30), which is threaded with your lathe spindle on one end and has a 1-in. post on the other.

Simply mount your carving stand faceplate onto one end, insert the other end into the banjo of your lathe, insert your vacuum hose onto the fitting on the bottom and you're ready to go.

Although I can pull 25-in.with this setup, you probably won't need as much pull for carving as for turning, but its nice to know it's there if you want it.

—Larry Genender, Dallas ,TX



Honing is a necessity, according to David Reed Smith of Hampstead, MD, but there is no reason why you can not power up the process with special bits and a rotary grinder.

Power Honing

To my mind, the question isn't whether you should hone or not, but whether you can hone efficiently enough to come out ahead. Except on tomatoes (and maybe really green wood) sharper cuts better. One way to change things in favor of better surfaces and less sanding is to use Rubberized Abrasive Points to hone the inside of gouges.

I like the Cratex #4 cylinder point. You can get them, and a matching mandrel from MSC (1-800-645-7270). The fine points are #05086988; the mandrel is #05085642. Only thing is you have to order a lifetime supply of 100 points. This would make a great thing for clubs to go together on. I've seen them individually at wood working shows.

To use, just screw the point onto the mandrel and mount in a Dremel or similar tool. A single pass over the inside will get rid of any burr and clean it up. If you've never touched the inside of your gouge you might want to take a slip stone to it once.

— David Reed Smith
Hampstead, MD

Send In Your Tips

Share the ideas you have discovered in your shop. And become eligible for our Best Tip Award and a free AAW ball cap., Send your tips with your name and hometown to:

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John Lucas
Tips Editor

BILL HUNTER

A Turner's Turner

ALAN LACER

YOU DON'T FIND MANY IMITATORS of Bill Hunter's work. Even if you could achieve the layout of his designs, the form, the flawless execution — an overall grace would be missing from the copies.

Investing 30 years or so of turning and shaping wood — combined with a lot of ability — would really be the quick, and only, route to copy Bill's work.

The roots of the work created by Bill today run deep. His pipe-making interests around 1969 already showed sculpting and spiralling work after each piece was turned on the lathe. Also about this time he made a variety of objects for craft shows — clocks, weed pots, lamps, letter openers, vases, paper weights and the like — which also showed a strong tendency to sculpt and reshape work once it was removed from the lathe. Even though these were somewhat "production items," each one was different from all others.

After more than a few years in a partnership and with employees, Bill went solo and really focused on making art off the lathe rather than functional pieces. He did boxes with his wife Marianne (who is an accomplished jeweler / metalworker), open-vase forms and then closed forms — most often with his signature carving. He worked hard not to be influenced by others in the field, always striving to find his own voice and style.

Carved spirals have long fascinated Hunter, as his 1969 pipe work shows.

Clock 76, above, and the Ebony and Ivory Box, right, were among Hunter's early works.

A major break

In 1979 a major change occurred when he met the late collector Irv Lipton. The person Bill refers to as his "patron saint" propelled Bill into new areas. Irv made this request: "I would like to have first chance to buy the best work you can produce and would like to see more of it in sets." He certainly placed no restrictions on what Bill could make, allowing him complete freedom to find his own way. Although apparently open-ended, this request pushed Bill to work within a series, helped him collect his thoughts about direction, offered some financial stability, and drove him to do his "best." This relationship lasted approximately five years. The only down side of the relationship was that few people besides Lipton saw Bill's best work — or even had an idea what he was making during that period.

Museums and bigger shows

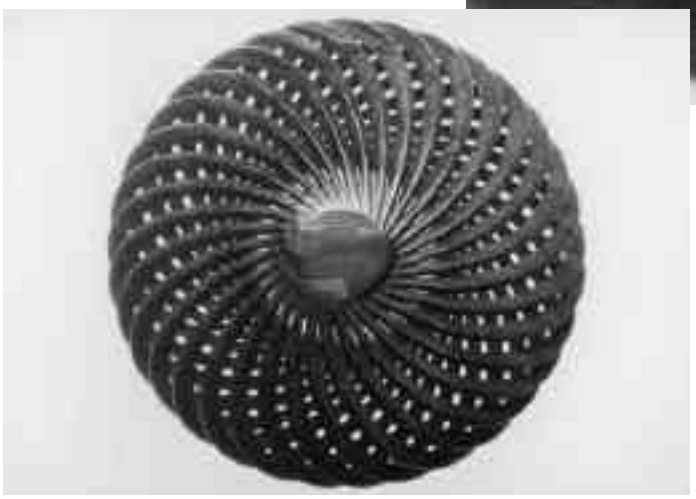
In the mid 1980's Bill began exhibiting in better craft shows to a wider and wider audience. In 1986 he was admitted to the Philadelphia Craft Show, where he sold everything and won best of show for his work. This again pushed him to produce quality work — and quality slides — to get back into that show.

This public viewing of his work had other consequences. Museums started showing interest in his work. In 1985 the Boston Museum of Art asked for commission pieces. This wider acceptance of his work enabled Bill to move from "how many" could

"Find your voice, let it grow, carve out a niche, stay with it."

—Bill Hunter

Turned and carved cocobolo
Photos Bob Barrett



he make to "how good" could he make each piece. During this period he moved from making 50-to-60 pieces a year to 20-to-30, with the stipulation that if a piece was not "A" work, it would not be seen by others. This certainly added extra pressure, and it took a while to make the transition, but paid off well long term. Today Bill has work in the permanent collections of more than 20 museums.

The 90's were rich in the continuous development, fresh challenges and experimentation that has always characterized the man and his work. Even after some important one-man shows and commissions, he felt he needed to "step it up." During this period you find tall vertical pieces, work that is pierced through into the interior, and finally almost no wood at all—as in such work as "Tangled Helix" (shown on Page 33)

Revealing the interior form

Much of the work moved dramatically away from the secretive nature of hollow forms—even to such an extent that it is hard to tell the exterior from the interior of a piece. And his own standard increased again: to produce only "museum quality work."

At a few critical points Bill looked to areas other than turning. In the mid 1970's he went into the wood import business, only to discover that it was the making of wood objects and not the business of making money from wood that held his attention. At another time he thought he wanted to open a lathe museum. He acquired lathes and planned along those lines, only to return to the role of maker. It is also noteworthy that he was on the first AAW board and served on the first board of the Wood Turning Center, wishing to give something back to the field, not as a demonstrator, but focusing on educational scholarships to help others develop. In the early 90's — following several personal tragedies — he tried to take a sabbatical from woodturning. Once again he found that without the work, he had lost something essential to his identity.

Bill has had a long relationship

Hunter is a meticulous worker, who lavishes hand work on the objects he creates, striving for a flowing, fluid look. Photos above: Alan Lacer.

with the lathe — and he uses it in some ways that are not always obvious. His first contact with the lathe was from his father, who built a lathe (driven by a blender motor) to paint arrows when Bill was about ten. Bill acquired his first lathe at a swap meet in the late 1960's. From that point on, the lathe was important to his woodworking. What's more, the lathe has been more than a turning machine — it also carves, sands, polishes, and finishes off the work for Bill.

Although turning is the foundation of his work, there is obviously much more than this aspect. Work flows from ideas to wood (or vice versa), to outside and inside work on the lathe — and then the work and creativity really take off.

There is the laying out of patterns and then the return to the lathe. But the lathe is now a carving machine whereby Bill freehands the flutes or other patterns he strikes on the wood. Even this is different than what I have seen in the past. Turning is a form of carving with the piece in motion, and Bill mimics this approach as he works on one of his vessels when he freehand carves it, but he provides the movements with his body.

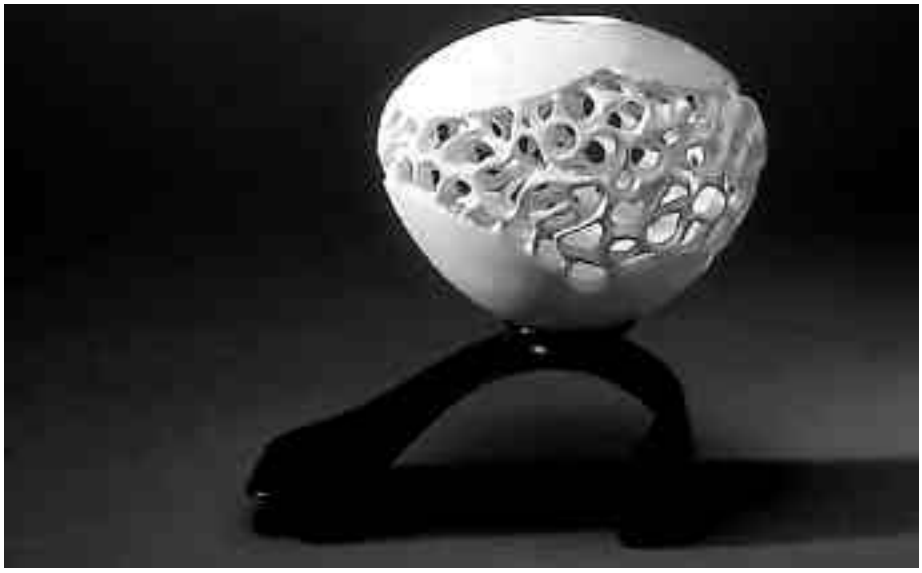
The carver's flowing moves

With several types of outboard discs covered with abrasives rolled over the edge acting as sculpting tools, Bill does his carving with flowing movements of his hands, arms and shoulders — putting the work once again in motion.

To make this type of work in a traditional manner of fluting or spiraling (piece indexed and held between centers while the work is shaped with saws, rasps, or even routers) would give them a mechanical look that completely loses the fluid and flowing look that characterizes his work.

It is amazing to watch this large man (about 6 ft. 5 in.) work in such a graceful and directional way. As the work gets closer to completion, the inboard side of the lathe becomes the driver for flap sanders and soft pads to further refine the forms and details. This is followed by a bit of hand sanding and bench work — and then finalized with the lathe in the role of a buffing and polishing machine.

The materials Bill has worked over the years are quite telling. Wood is probably his first love, especially tropical exotics now. However, in the past he has produced some remarkable smaller pieces in fossilized walrus ivory, amber (even with trapped insects still included) and elephant ivory. He has does some work in domestics like walnut, carob and mazanita, but finds that they don't hold the fine edges and details that his work demands. Today you will find him working in Cocobolo, Palo Santo (vera wood), European Olive burl, spalted English Beech and Thuyla burl.



Clockwise from left: Wavelength Urn; above, top: Vortex II, 9" High X 14"Diameter, and above, Sea Foam. More photos of Bill Hunter's work are presented on Page 33 in the Journal's color Gallery. Photos by Bill Hunter and Bob Barrett.

Repetition and Practice

I have met few other turners that have the temperament to produce work such as Bill's. Really, how does one go about doing a large, closed bowl/vessel form with 48 spirals cut through into the interior? Bill attributes some of this to an early love and involvement with sport, especially baseball. In sport he learned the value of repetition and practice — both essential to the type of work he produces. And most of the pieces are at the high end of what British craftsman and designer David Pye called "workmanship of risk"—and some pieces are lost in the making. He has set standards for himself that most of us do not, and he has learned the hard lesson of culling his work. This is the setting where his work is created and, I think, that is what holds his attention and fits his character.

What might we expect from Bill in the future? It won't be more of the same. Perhaps multiple pieces cut apart and re-connected — perhaps different types of vessels or objects — and certainly things Bill has not even dreamed of yet. His new surroundings overlooking the Pacific Ocean — the view from the lathe is of Catalina Island — will certainly shape his attitude and approach. And more time spent fishing won't hurt either. His passion for wood and lathe and freehand shaping — combined with his talent — merits watching his future.

Alan Lacer is a turner and writer in Troy, WI, and contributing editor for American Woodturner.

TEXTURED RIM PLATTERS

Tested techniques with faceplate and glue block

JOHN LUCAS

ONE OF THE THINGS I ENJOY MOST about woodturning is challenging myself with new techniques or new ideas.

I received a commission job to produce four communion platters and two goblets. This would have been an easy job using my Vicmarc chuck or my vacuum chuck, but I decided to make the platters using a faceplate and waste block. This is a time-tested technique, but one that I had not used, at least not for turning a platter.

These platters had to be done in less than a week, and so I didn't have time to order wood. I chose to glue up pieces of $^{4}/_{4}$-walnut face-to-face to get the necessary thickness. I knew the glue line would show, and glued a thin strip of maple veneer between the pieces to highlight the joint, rather than trying to hide it.

The author's walnut platter features maple inlays and a textured rim. Color photos on Page 30. Photo by John Lucas

Before bandsawing the corners off the blank, I routed three grooves $^{1}/_{2}$-in wide $^{1}/_{2}$-in. apart in one side. I wanted these as a decoration and to symbolize the Christian belief in Father, Son and Holy Ghost. I trimmed the maple strips to fit by mounting a hand plane upside down in my vice and running the strips across the blade, as if the plane were a small jointer, as shown below.

I drew an X from corner to corner on the topside of the platter to get a center point and then drilled a 2-in. hole $^{1}/_{4}$-in. deep with a Forstner style bit. Then I cut the corners off on the band saw to speed up the turning.

The author "joints" the maple inlay using a hand plane held upside down in his bench vise. Photo by Scott Lucas.

Attaching the waste block

Mount a waste block on the faceplate. True it up and turn a 2-in. tenon a little less than $^{1}/_{4}$-in. long. Glue the blank to the faceplate using hot-melt glue or Cyanoacrylate (CA) glue.

True up the base side of your platter and establish the foot size. The design of your base should take into account the veneer strip. I made the sides fairly steep at that point so the veneer would be a thin strip. This required under cutting the rim slightly. This should be taken into account when hollowing the other side of the platter to avoid cutting into the veneer.

Sand and finish the back of the platter including the foot. I leave the waste area inside the foot. This will be used to center the platter when re-

Lucas' chucking method is a time-tested system: a scrap block held in a chuck: the top and bottom faces of the blank are in turn bored out with a Forstner bit mounted in his tailstock, a tenon is turned to fit the hole in the mounting block and the blank is glued in place. Above right, he textures the rim with a Dremel engraver and modified drill bit. Photos by Scott Lucas.

versed and remounted to turn the front side.

Mount the 2-in. drill in a Jacobs chuck and place it in the tailstock. Drill a $^1/_4$-in. deep hole. If you don't have a Jacobs chuck, mark the center by making a small center divot with the point of the skew. Then you can drill it on the drill press.

If you used CA glue, a sharp rap with your hand on the long grain side of the face will pop the platter off. If you used hot-melt glue, a little pulling will usually free the platter.

True up the waste block. If necessary, re-cut the tenon. Now glue the platter on with the face side out. True up the face. It is a good idea to turn the rim area before taking wood out of the center. Turn the rim to completion. I sand the rim at this point. Once you sanded it completely, don't go back and do additional work on the rim. It will vibrate excessively and may warp causing the cuts to be uneven. The rim will also be hard to sand if it warps.

Turning the interior

Finish hollowing the inner portion of the platter. It can be difficult to make the starting cut where the rim meets the bowl. I find making a shallow cut with a parting tool or the toe of the skew will create a shoulder for the bevel of the bowl gouge. This helps keep the gouge from running uphill and makes a clean sharp edge. When hollowing the platter, don't cut too deeply or the veneer will show. If you do (I never have, of course), make a second indentation that cuts through the veneer. This will make it a sharp contrasting line, which looks perfectly natural.

Sand and finish this side. For this project I used canned 3-lb. cut shellac diluted 50/50 with alcohol. Remove the platter with the same technique used to separate the blank from the mounting block after the bottom was turned.

True up the faceplate and glue on a scrap of wood about 4-in. in diameter. True this up and cover the front with leather, cork, rubber, or sand paper. Place the open side of the platter on this faceplate. Bring the tailstock up with a live center and push it into the divot formed by the drill bit. This will hold the platter in place while you turn the base. You'll have to take light cuts, or else the platter is likely to slip.

I turn the base leaving the small cone for the tailstock live center. I trim this cone off with a carving gouge and clean it up with sandpaper. I like to turn a few details in the base to add interest to the piece.

Decorating the rim

I added texture to the rim by using my Dremel engraver. I use a $^1/_8$-in. drill bit that I broke off. I rounded the end of the drill bit on my grinder. Now I use this bit in the engraver and make a sort of random pattern on the rim. This creates a texture that is very interesting.

Because I needed four platters that were exactly alike, I made seven and chose the four that best fit the bill. I think all seven would have passed the "Identical" test, but there were subtle differences. I enjoyed making them. The client was happy, and I learned a new technique that may prove valuable in the future.

John Lucas is a professional photographer and turner in Cookeville, TN. He is also editor of our Turners' Tips *column.*

CHRISTMAS ORNAMENTS

Inside-out woodturning for the holidays

DEAN ANDRUS

Many years ago I attended an exhibit of small woodturnings that included some intricate, hollow ornaments. Since that time I have made a number of similar turnings, through trial-and-error.

My recent attempts have been to make a Christmas tree ornament in which the design that shows through from the hollow interior has the shape of a Christmas tree. A number of these are shown in the photo, right. The one on the left is the subject of this article and has been reproduced a number of times using the drawings and methods presented.

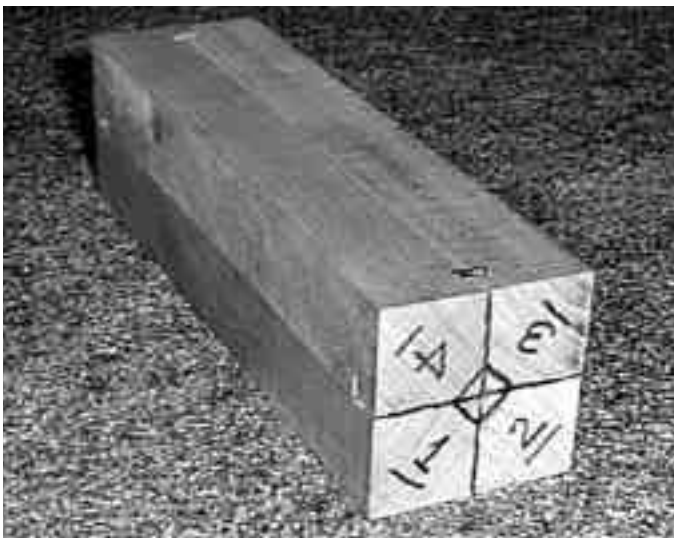
The ornament on the left is the one the author is demonstrating in this article. Photos by the author.

Designing your Ornament

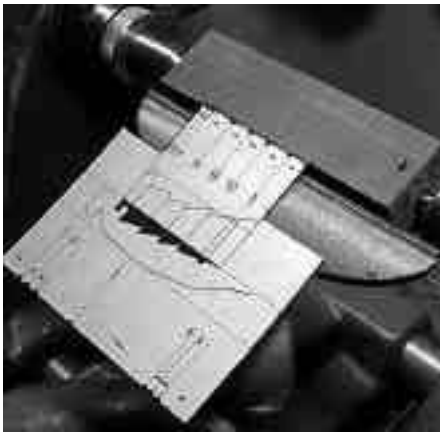
I designed this ornament by first drawing the outline of the Christmas tree desired as shown in shaded section of the marking gauge on the third page of this article Then, the outer profile of the ornament was drawn as shown under the centerline of the turning. If the final product was to be a straight cylinder, the shaded pattern could be used as is for making the first or inside cut. The outside shape has an effect, however, and the deeper the cut, the more of the shape of the tree is exposed.

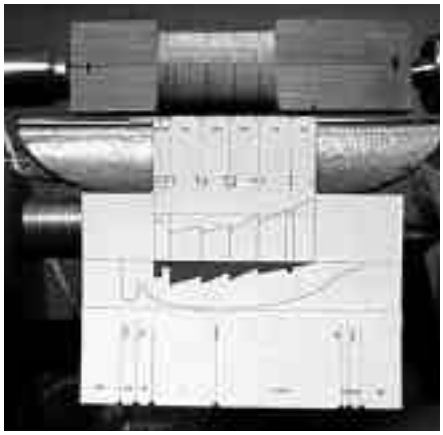
To compensate for this and generate the needed inside turning profile, the diameter at each point of the tree is adjusted by the amount of wood removed at that point in the second, or outside turning.

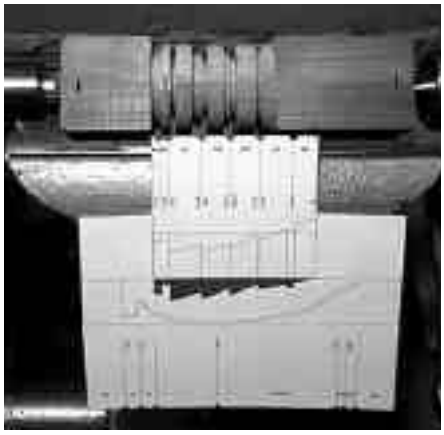
After printing a full-size copy of the drawing, I glued it to thin cardboard or plastic that can be cut easily with scissors or an Exacto knife. The pattern / marking gauge was then cut



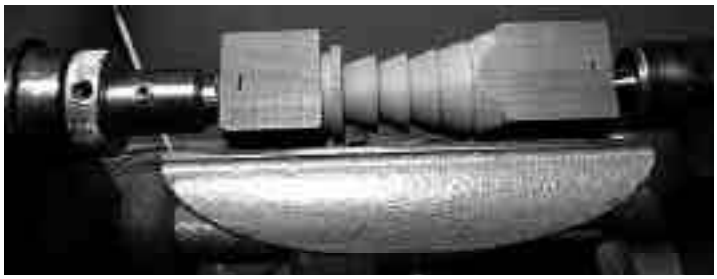
The author bandsaws a slot, above left, on the interior face of each block to provide a glue barrier during assembly. The glued up blocks are shown, above right, A $^{1}/_{16}$-in. chamfer on the inside corner of each component provided an exact center for the drive spur and tail center.







Marking Out:
Place the gauge, as shown above left, and mark out the left and right extreme points of the ornament. After turning the marked area to a cylinder, use the gauge to locate each of the notches, above center. Then use a parting tool and calipers to make depth cuts to the measurements shown on the gauge. The completed inside turning is shown at right.



out with notches made along both sides for easy marking of the project on the lathe.

Wood Preparation

Select a hard, fine-grained wood that will resist splintering and is free from knots. I chose cherry.for this article. Cut four blocks $^{3}/_{4}$-in. square by $5^{1}/_{2}$-in. long and assemble in a bundle. Choose the grain orientation for the smoothest turning (parallel with the circumference of the circle.) Mark the ends of the blocks with numbers and a line indicating the interior corner of each as shown in drawing on the next page.

Sand a $^{1}/_{16}$-in. chamfer on the interior corner of each block. This provides an exact center for the lathe drive spur and tail center (Photo left).

Bandsaw a slot the width of the bandsaw blade $^{1}/_{4}$-in. from each end, $^{1}/_{16}$-in. deep, on both interior faces of each block, as shown in the lower left on the previous page. This provides a glue barrier when gluing up the assembly in the next step. The blocks are now ready for glue-up.

Glue the blocks together applying carpenter's glue sparingly to only the $^{1}/_{4}$-in. glue strips on each end of each block. I find it easiest to glue up two pairs and let them dry and then glue up the final assembly. The completed assembly is shown, on the previous page.

First Turning

Mount the block in the lathe, being careful not to apply too much pressure on the narrow glue joints. Set the drive spurs in between the glue joints, not on them. Be sure to wear a face shield in case the glue joints do not hold and for added safety, strapping tape or wire can be used for a wrap around each end. I have never had one fly apart, but better safe than sorry!

Place the gauge on the block, as shown above left, and mark the left and right extremes of the pattern. At low speed, score those points with the tip of the skew chisel to prevent tear out.

Now turn the left portion of the marked out section down to a straight $1^{1}/_{2}$-in. cylinder as indicated by the dotted line on the gauge. Then use the gauge with a pencil placed in each of the notches to mark the cylinder as shown above center.

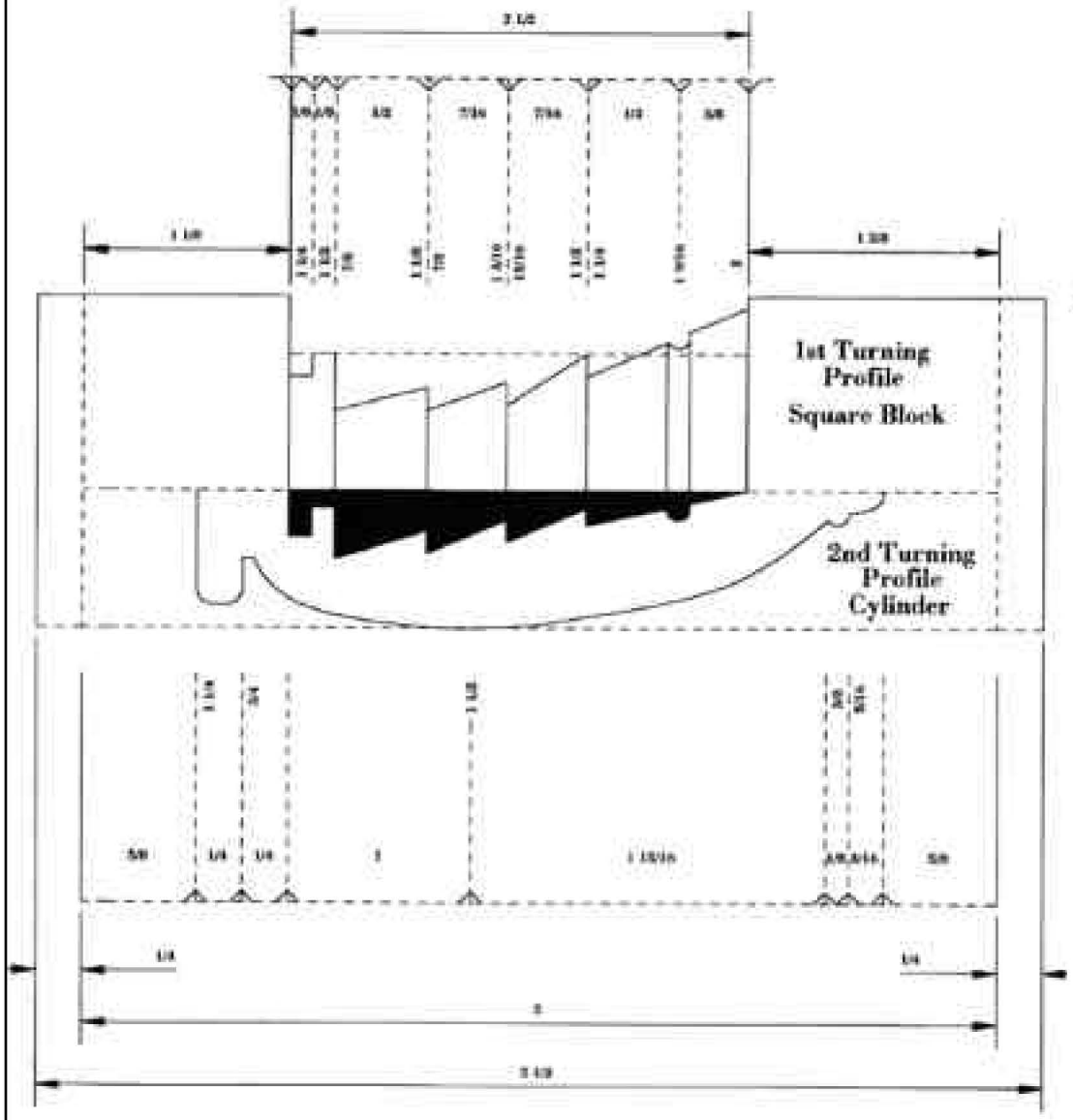
Use the parting tool and calipers to make depth cuts according to the measurements shown on the gauge. These cuts are shown, above right.

Make the smoothing cuts between the depth cuts to complete the first turning. Use skews, gouges, or scrapers depending on your skill and comfort with these tools. Smooth the turning by sanding if necessary. This surface will not be exposed in the final ornaments so a perfect surface is not required. The completed inside turning is shown above.

Preparation for Second Turning

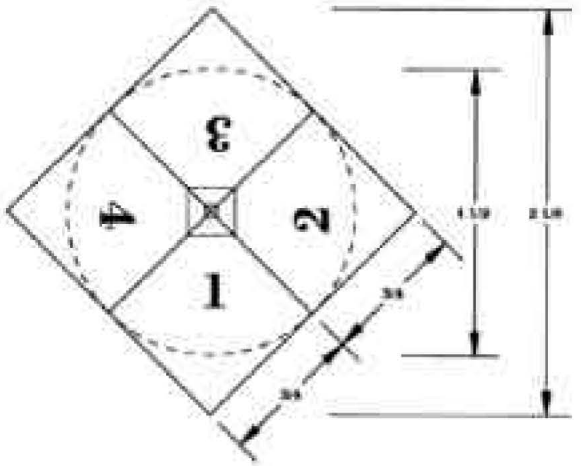
Remove the block from the lathe. Sand or plane a $^{1}/_{16}$-in. chamfer on each long corner of the block.

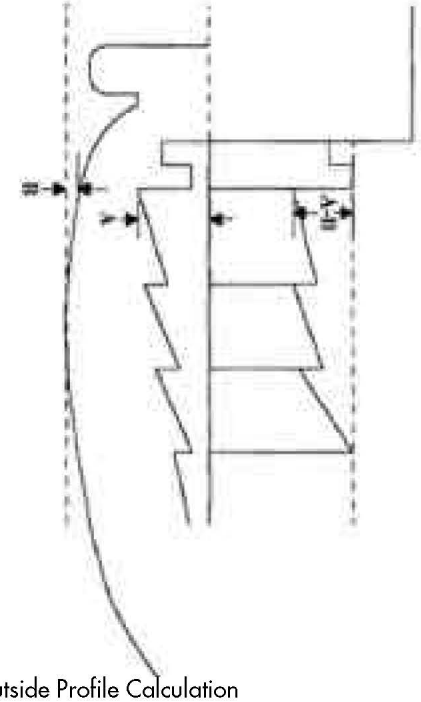
Cut off the marked end of the block, cutting along the glue barrier slot. Re-mark the freshly cut end with the numbers and lines as they



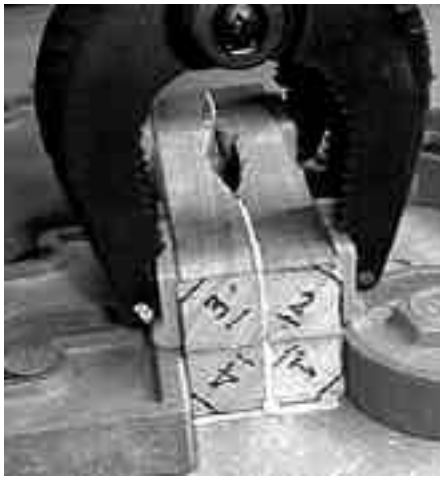
Marking Gauge

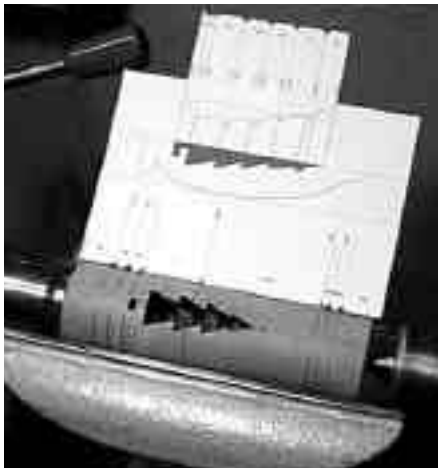
Four block ends arranged and numbered with each interior corner marked.

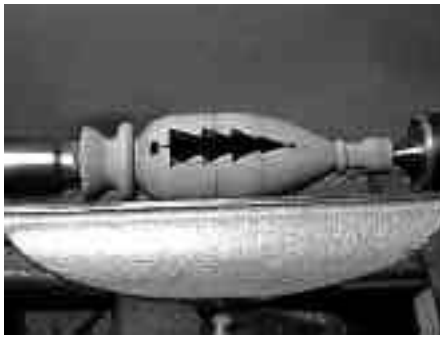




Outside Profile Calculation







Glue the components in stages, as shown above, left and center. Once the assembly is complete, mount the piece on the lathe and turn a cylinder, before using the gauge to set the outside layout. Then complete the base and the top end before applying a clear finish. All photos by the author.

were on the cut off end.

Cut off the other end of the block at the glue barrier slot, leaving the four individual blocks separate from one another. Rotate each block 180 degrees and reassemble the group forming a hollow rectangular block $1^{1}/_{2}$-in. square and $4^{1}/_{2}$-in. long with the interior pattern of the Christmas tree showing through the sides.

Glue the block together with glue applied to all mating surfaces. I find it convenient to do this in three steps. First I glue blocks 1 and 2 together, then block 3 and 4, and then the final assembly, as shown in the top middle photo.

Second Turning

Mount the block on the lathe, using the centers defined by the chamfered edges which are now together in the center of the block. Again, be careful to set the drive spurs between the glue lines and not on them.

Turn the block to a straight cylinder, $1^{1}/_{2}$-in.-diameter. Using the lower side of the marking gauge to mark the cylinder for the final turning shape as shown in the top right photo above.

Using the parting tool and calipers set according to the dimensions on the gauge, establish the given depths and then complete the turning of the base end as shown in the photo, above, lower left. Then complete the top end as shown in photo above, lower right.

Complete the turning, except for final parting off, by sanding and finishing.

I usually sand with progressively finer grits of sandpaper, starting with 240 or 320, then to 400 and finishing up with 600. Take care to move the tool rest away from the turning and not let the sandpaper get caught on the edges of the tree silhouette.

Applying a finish

Apply a quick drying woodturner's finish with a cloth while still on the lathe. Again, take care so that the cloth does not get caught in the tree silhouette during application.

Part off the ornament with a slight undercut on the bottom to insure that it will sit solidly on a shelf. Touch up the top and bottom with sandpaper as needed and apply a final touch of finish.

Use a needle or fine wire to thread a knotted string through the top channel formed by the chamfered edges. I usually add a decorative bead and/or a jewelry finding of some sort for a finishing touch.

Dean C. Andrus is a turner in Saratoga, CA.

SCALLOP-FOOTED BOX

Clever little tricks from Australia

FRANK STEPANSKI

I'VE BEEN TURNING FOR ABOUT ONE year now and find every aspect of this hobby fascinating. I have met some wonderful people who are so open and willing to share concepts and techniques. There are so many methods, all of which may be applied and accomplish the same task.

During one of my business travels I met Guilio Marcolongo, a very talented woodturner from Australia. Guilio also is one of the primary organizers for "Turn Around Down Under," an annual turning event in Australia (See the last two pages of this article).

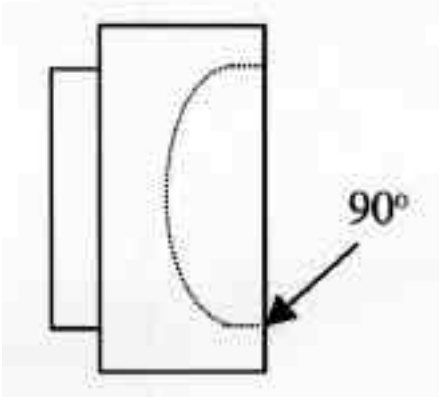
Guilio said I could stay at his home if I came to the Turn Around. He provided enough motivation for me to line up a round-trip ticket to Melbourne. Not only did I have a wonderful time at the Turn Around, but I learned how to make one of Guilio's Scallop-footed boxes. I'd like to share both experiences with you.

The author learned how to make Guilio Marcolongo's signature scalloped box while visiting the Australian turner at his home. Photos by the author.

Making a Scalloped box

Guilio's method for making a scalloped box involves both turning and carving with a shop-made drum sander.

Turn the lid first. Because of the delicacy of the scallops, the box must be cut into the end-grain. Any good hardwood can be used. Wood choice and the end-grain orientation are important. Otherwise the scallops will break off when you shape them on the drum sander.



For a good fit between lid and base, make sure the inner wall of the lid is 90° to the edge.

Start by mounting the stock between centers and turn a cylinder with tenons on both sides. Remount in a 4-jaw chuck, grasping the end you have determined to be the lid and part off the bottom.

Hollow out and finish the inside of the lid. Cut carefully, using the tool of your choice. It's important that the inside walls are 90° to the edge, for a good fit between the bottom and lid.

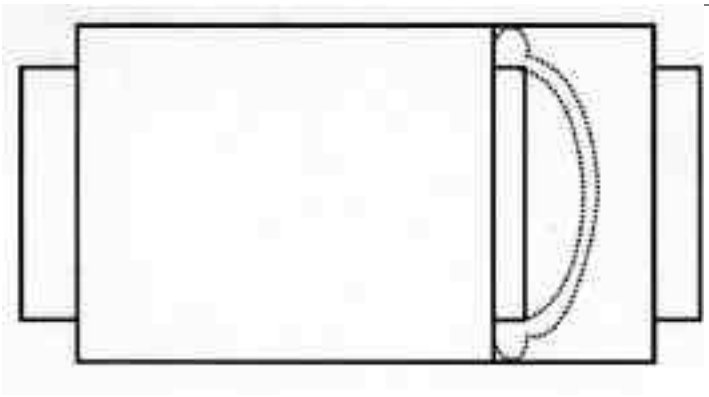
After hollowing the lid, Guilio sands the surface with 120-and-180-grit dry paper. He then begins wet sanding with 180-through-1500 paper. Using a rag to apply pressure he applies "EEE Ultrashine", a finish polish. The heat generated from the pressure helps dry the wood. Finish with a good coating of "Ultrashine" wax. All these products are available from www.ubeaut.com.au. Wet sanding removes virtually all the scratches, and it's dust free. You don't see scratch marks on a box made by Guilio. Please note, open grained wood such as oak and walnut do not take well to wet sanding.

Remove the lid from the chuck and mount the base. Turn the top surface to make a tenon that will fit tightly into the lid. You can use light pressure from the tail stock during the initial stages of forming.

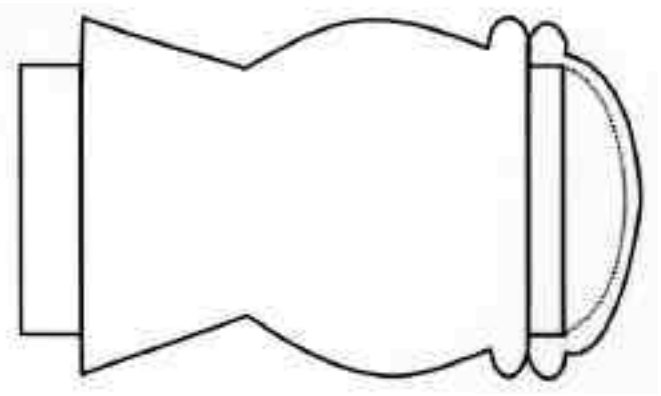
Here is another Guilio tip: if your box is made from precious timber, or has an interesting grain pattern, smooth the tenon formerly used to mount the box lid and part it off with a thin-kerf parting tool. This precious "scrap" then can be recycled as an insert in a box of non-interesting wood or as a rescue effort for those lids which look like mini lamp shades. (Guilio doesn't believe in waste; I suspect he has some Scottish blood in his veins.)

After cutting off the tenon, turn your lid to the desired shape. This was described as cutting away rings from the material not part of your box lid. Be careful you don't cut so many rings that you blow a nice curve on the lid (I speaketh from experience).

With tail stock removed, complete the lid exterior and upper portion of



The author's drawing shows how the hollowed lid is fit onto the base for final turning.



Next, turn the final shape to complete the lid exterior and the upper part of the box.

your box. Use the same sanding process as for the interior. Start out dry sanding 120-to-180 grit, then wet sanding 180-through-1500. Using a rag to apply pressure, Guilio applies "EEE Ultrashine." The heat generated from the pressure helps dry the wood. Finish with a good coating of "Ultrashine" wax.

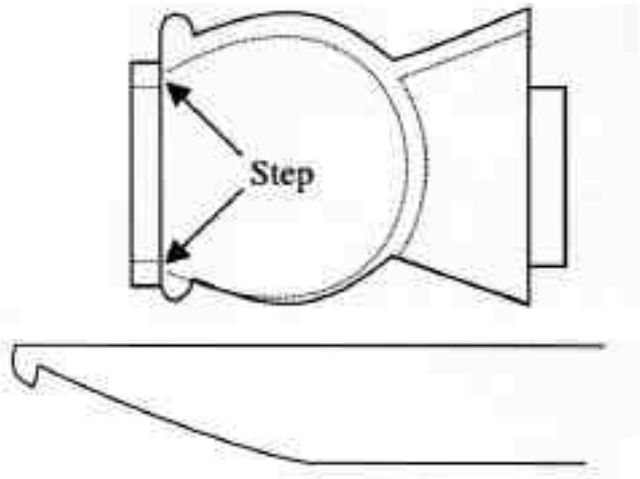
Remove the lid and begin to hollow out the box. Guilio roughs out the interior using a Viking tool of Soren Berger. This tool, which is readily available from most turning supply shops, easily removes the waste. Then Guilio undercuts the rim with a specially shaped scraper he designed. There are similar scrapers on the market, but he explained that what makes his different is that he has ground back the inside and the front edge to 45°, which creates a very sharp point and cutting edge.

When the tool is pulled to the left, the point creates a step, undercutting the rim and leaving a very smooth finish. After defining the thickness he is looking for on the rim, he pushes the tool downward, in smooth arcs, making several passes until he reaches the bottom. The tool is freshly sharpened prior to the final cut, so that he can achieve a smooth even finish. Sand the inside to finish as previously noted. CAUTION! You should not put your fingers inside a rotating object. Use a pair of forceps or similar device to hold your paper. Fingers are much too valuable to lose in a box.

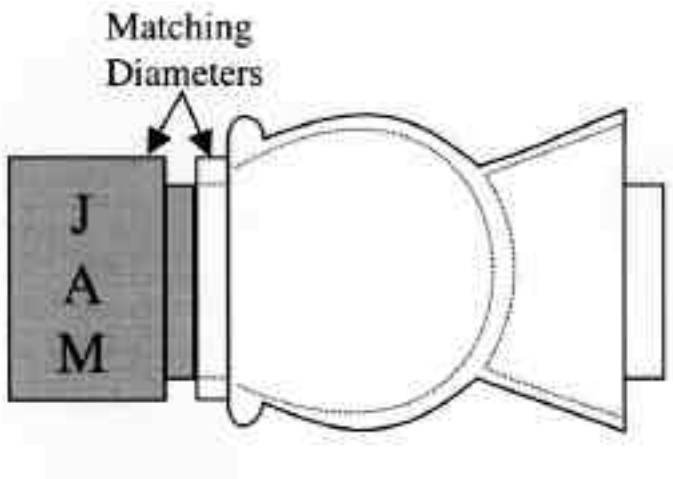
Once you've competed the inside, remove from chuck and create a jam chuck. The smaller diameter of the chuck should fit snugly inside your box, with a shoulder the same diameter as your bottom tenon. These two diameters should match as closely as possible. The goal here is to press fit the box onto the jam chuck. Then, to secure it in place and wrap the assembly with black electrical tape.

Once the box is mounted on the jam chuck, with several reinforcing wraps of tape in place, you can smooth the tenon on the box's bottom, before parting it off, so that it can be used as a decorative insert on another piece, as previously described.

Begin hollowing out the inside of the skirt with a small gouge, taking light cuts. Don't take the skirt to final thickness quite yet. When finishing the underside of the box, try to keep



After removing the lid, Guilio hollows the box, then undercuts the rim with the shop-made scraper shown.



After completing the inside of the box, make a jam chuck to fit snugly inside the box, so you can turn the bottom.

Make a sanding drum with a Morse taper to fit your headstock and sized to cut the scallops, shown above. Body position is important. Brace your shoulder against the tailstock for stability, as Rachelle Bolden demonstrates at right.

the natural curve of the exterior of the box in mind, as if the skirt were not there, so you create one smooth flowing curve. When you have the bottom of the box complete, bring the skirt to final thickness with a skew. Another caution here. Use the skew as if it were a scraper, with the tool resting flat on the tool rest, and ease the skew into the cut. Light, smooth, flowing cuts will leave the cleanest surface. The skirt should be of uniform thickness, about $^{1}/_{16}$-in. thick. Finish sand the skirt interior and box bottom through all the grits, as before, and finish with EEE and polish.

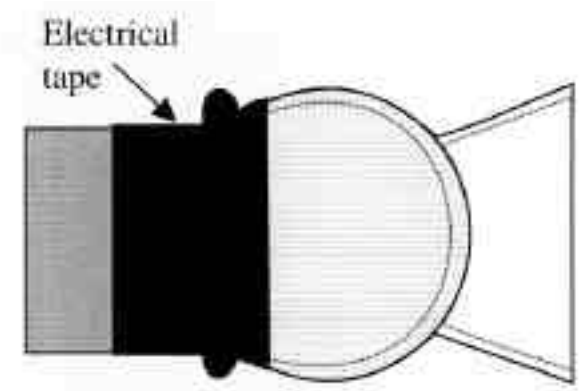
Before removing the bottom from the lathe, you should mark out the points for the scalloped feet. The number of scallops depends on the size of the box and the diameter of each scallop. A box $3^{1}/_{2}$-in. tall and 3-in. in dia. looks pretty good with six points which equals one tick mark every 60°.

The next step is to make a sanding dowel, the diameter of which will compliment the scallops you want to create. In the example given above, a diameter of 1.375-in. ($1^{3}/_{8}$-in.) works out nicely. Working between centers, turn a cylinder, approximately 8-in. long of consistent diameter, then turn a Morse taper on the headstock end to fit your head stock. The tail stock will continue to support the other end of the cylinder. This cylinder will be spiral wrapped with 80-grit cloth backed paper. The width of the strips needed for the wrap depends on the size of the cylinder. A strip approximately 1-in. wide works well for this cylinder. Begin by Super Gluing the tail stock end, tightly wrapping counterclockwise to the headstock end. With your new sanding jig mounted between centers and the lathe running at about 1,000 RPM, you're ready to begin forming the scallops.

Here body position is important. Brace your shoulder against the tailstock for stability. Go all the way around the bottom, bring each scallop to within .125-in.($^{1}/_{8}$-in.) of each point. After sanding all six scallops, your ready to take them to final point.

Use your finger to support the bottom of each scallop, bring each to a nice crisp point.You will need to enter at an angle. If you bring the box square in you'll end up sanding through the bottom (again experience is such a wonderful teacher).

This is but one style of the unique boxes Guilio creates. He is a great friend, incredible turner, and all around super person.



To make sure the jam chuck is secure, add several reinforcing wraps of electrical tape, then hollow the bottom skirt, as shown with a small gouge

Frank Stepanski is a turner in Stafford, VA.

A Turner's Happening!

Tales of Skill, Fun and Camaraderie from Down Under

Guilio Marcolongo demonstrates his box making techniques at Turn Around Down Under. Photos by Frank Stepanski.

"**Turn Around down Under**" is 45 lathes, 125 turners, three days turning, two nights of little sleep, good meals, and the highest level of camaraderie you could ever hope to experience. This event is a major part of Australia's and New Zealand's latest turning craze and, after attending the 5th annual session on Phillip Island, Australia, I think it must be one of the hottest turning events today.

The concept of Turn Around began ten years ago as the dream of two New Zealanders: Allan Wybrow, whom we lost earlier this year, and Grant Barrett. In an earlier interview, Allan said "This is an event which enables our friends to have fun in a relaxed comfortable atmosphere". Unlike some events where a demonstrator explains his or her techniques for a particular object, the Turn Around is a total everyone hands-on experience. Professional turners, hobbyists, and guests all rub elbows amongst the lathes, creating and sharing shavings. Today New Zealand has three annual Turn Arounds and Australia has four.

Bruce and Caroline Talbot, along with Guilio and Sue Marcolongo, are responsible for orchestrating this awesome affair, working tirelessly to turn dream into reality. I believe everyone in attendance would agree the fruits of their labor were sweet. In Caroline's words, "I can't imagine any other venue where you could put 120 people who voluntarily deprive themselves of sleep and at the end of the weekend are still laughing and smiling. No-one wants to go home. It's magic". Bruce adds "the friends we have gained and the knowledge that has been shared by others... no one could put a price on."

"During this event everyone is equal, no one better than the other" says Guilio. Everyone made this point again and again. If you ask someone just how they achieve a certain technique, you best be ready to take tool in hand, as you're about to learn.

Camp Quality of the Christian Youth Camp (CYC) is host to this event. Camp Quality offers children stricken with cancer a place to escape and just be kids. All profits generated from the Turn Around are contributed to the Camp; this includes the annual auction, which this year raised $2,600. Each year turners from all over Australia participate in creating projects the children paint and sell. This year's project was ducklings, shown on the next page. As of September the count was 800 and they were multiplying like rabbits.

One of the better-known turners attending this event was Vic Wood, a pioneer turner who requires no introduction. He said, "my personal feeling about the Turn Around is that every person is equal, and every person is prepared to give all the knowledge they have. "Pros" (what ever that means) have really nothing to hide and want to share. I can safely say that I picked up three good tips that I will be able to pass on to someone else next time I demonstrate. You see one can never stop learning."

Stephen Hughes is extremely innovative in his work, and highly regarded by all in attendance. Stephen has a magical touch, an amazing eye for form and possesses incredible tool control. He is skilled in explaining, in precise detail each step of the creation process, so everyone understands what he is doing and why. Christa and Horst Welk, a wife and husband turning team. also participated. Christa is known for turning massive, scary logs with missing centers into beautiful art forms. She restrained herself during the Turn Around to smaller, solid, fully symmetrical pieces. When asked about Turn Around, they said "gees mate. We would not miss it for anything. It is the best in woodturning." I would also note Horst and Christa put on a most delicious lunchtime spread.

Ian (ROBBO) Robinson, a production turner, creates massive turnings on his custom-built 12-meter-bed lathe. Robbo discussed being a production turner. He spoke of how lonely life can be for the production turner; only you, the wood and the lathe all day, week and month long. It's not really much of a sociable-working environment. It was an aspect I had not considered; I seize every moment I can for lathe time. An event such as the Turn Around brings many people together as one large happy family with a simple goal, enjoying each other's company.

This is an international event. New Zealand turner Grant Barrett (one of the conceptual founders) was turning miniature hollow forms and exotic shaped mushrooms from strange timbers, like Deadfinish and Gidgee, to name a few. Grant had a continuous flow of people rotating from observer to apprentice turner.

I was not the only Yank in the crowd. Dick Sing, American maestro of pens and platters, attended with his lovely wife Cindy. They discovered this little Aussie secret some time ago and are regular attendees.

I also met some exceptional hobby turners. One of the most inspirational was Les Roberts, who's not your average right-handed turner; you see he lost his left to a skiing accident. Les does all the work himself; from mounting the log to finishing, and his work is impeccable. I also found the "Wagga Boys," who trek in from Southern New South Wales, quite the entertaining lot, as were Eddie and Lois Green, a husband and wife team who turn exquisite forms and are Phillip Island locals. One of the items I really wanted during the auction was a Hune Pine miniature hollow form Eddie turned. It was a tough bidding war, but I was victorious (I think Eddie let me win.)

Terry Scott., a Kiwi who believes turning anything weighing less than 150-lb is child's play (he reminded me of Stony Lamar), had chunks and shavings flying every where. At one point Terry, Guilio and Ian attacked this huge burl mounted on the lathe with a chain saw! "Well I don't know about a quote," he said, "but your cheesy grin said it all for me. The first year I went I turned my first bigggg burl, didn't stop smiling the whole weekend, hence when I returned this year, everyone called me smiler."

One inspirational turner was Les Roberts, who lost his left arm in an accident. The author said Les does it all, from mounting the log to finishing, and his work is impeccable.

Hundreds of ducklings were turned by "Turn Around" participants to benefit a camp for children stricken with cancer.

Rob Wilson, a Scottish Aussie who revels in his heritage of frugality, tears his sandpaper into wee 1-in. squares and is very cautious with his finish. His wife keeps it marked and checks how much he uses. "Every year Turn Around is a source of new inspiration for me and gives me the enthusiasm I need to set my goals for the coming year. The friendship and fun with the Australian, New Zealand and overseas turners is wonderful and I suspect that we have something unique here … each year."

It is a difficult task for someone of my limited writing skills to put the phenomenal event into words. To sum things up, I very much look forward to returning next year. It would be great if we could start these in the US. Ernest Grabbe of the San Diego Wood Turning Centre conducted a one-day Turn Around this past October. It's this simple desire among attendees to return which I hope shall forever breathe life into the dream of Allan Wybrow and Grant Barrett.

— Frank Stepanski

REVOLUTIONARY MODIFICATIONS

Updating a beloved tool for safer turning

TED FINK

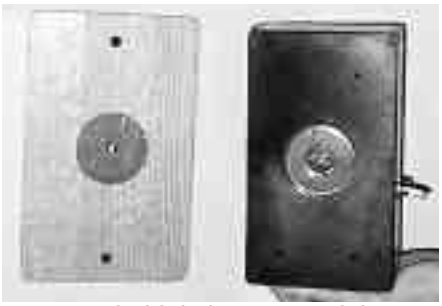
AS UNLUCKINESS WOULD HAVE IT, my wife stepped into the workshop at the very moment a large piece of green apple wood I was rough turning tore out of the chuck, crashed down on the tool rest and began its trajectory to the far side of my shop.

I immediately assessed my position for the ensuing conversation and found it wanting for either solid footing or refuge. I had already given her the high ground and all the ammunition she would need. Squirming was about all that was left. I tried to reassure her. "That's nothing. It happens all the time." Wrong answer.

I wanted to move toward damage control and see what I could salvage, but I needed a little time. I tried diversion. "What's for lunch?" She wasn't buying it. She was blocking my only escape route. Unconditional surrender seemed inevitable.

She secured her victory by reminding me that woodworking was just my hobby and if I couldn't do it safely ... well you get the picture.

Her probing questions made me admit the inherent deficiency of my beloved Powermatic lathe. The 4-step sheave system gave me a lowest speed of 600 rpm. I had compensated by turning large pieces using a foot pedal that I would tap intermittently to achieve a net slower speed. With enough practice I could do this pretty well but obviously not well enough to be considered either safe or advisable. My wife's untimely entry put an end to this adventurous practice.



Magnets hold lathe's control box to support plate.

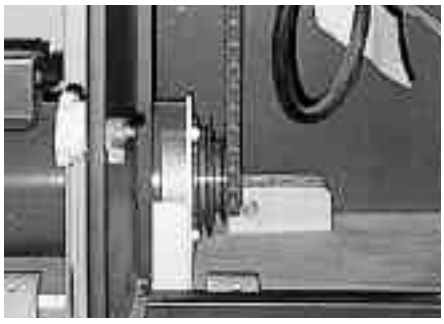
My options were few. I did not want to give up large piece-work nor did I wish to replace my Powermatic with a new expensive lathe.

The solution became clearer after a visit to the shop of my omniscient woodturning mentor, Dick Montague of Groton, VT. Dick had just installed his fifth lathe, a large Oneway with a 2hp AC motor. He also had a Woodfast which had a DC motor. As he demonstrated the ease of reversing the rotation of each motor, it dawned on me that I could install a much larger motor into my lathe by simply putting it in "backwards", i.e. with the sheaves on the right and the motor on the left. Therefore I would have enough room by opening up the headstock cabinet beneath the outboard attachment, photo right.

Author's lathe with new port and oversized motor.

I settled on a 2hp Oneway (0 to 3000rpm) drive system. like the one in that company's lathes. This system includes a reversible, variable speed motor, computerized drive, 3-phase to single phase conversion and a mountable control box on a 10' cord. The control box mounts by magnet to support plates, shown at left, which I have conveniently located for inboard and outboard turning.

After removing a section of the cabinet, I fitted a piece of $^{6}/_{4}$ maple accessorized with wooden pillow blocks for hinging the motor into the base of the new opening. I then added a belt tensioning lever as well. A new link belt which can be very easily sized and installed completed the project, above.



Wood pillow blocks for hinging motor.

I now have a lathe with far greater capability and I thank my wife for it.

Ted Fink is a turner in Shelburne, Vt. Photos by author.

MEMBERS GALLERY

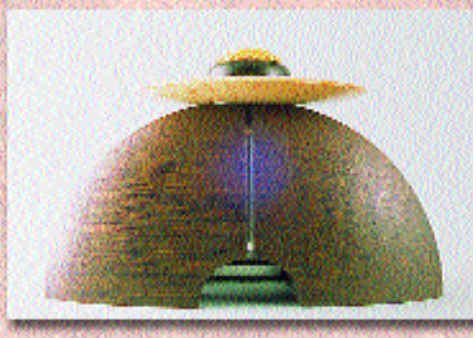
Work From The Mailbag And Authors In This Issue.

The world of turning becomes more beautiful each day as artists explore the range of our art and their own imaginations. We present another series of photos showing what AAW members, and some of the authors in this issue have created.

We would like to show your work, too. Send high-quality photos, slides or high-resolution digital images to Dick Burrows, editor; 929 Maynard Ave., Knoxville, TN. 37917.

CURT THEOBALD
PINE BLUFFS WY
Above, a set of nested hollow forms: European Pear, Curly Maple, Ebony, Bloodwood, Holly veneer and Black veneer. Left, 10" dia. X 8" tall.; Middle 7.5" dia. X 6" high; and Right, 5" dia. X 4" high. See article on Page 42

TED FINK
SHELBURNE, VT
A big leaf Maple burl, right, turned from wood purchased in Oregon.



MARK BLAUSTEIN
PITTSBURGH, PA
Above, two views of a small Cocobolo fish described in the article on Page 45. Above right, "Celestial spice III," Wenge, Ebony, Boxwood, Birdseye Maple. 6" high X 9" dia. At right, two views of "Cognition I," Birdseye Maple, Shedua, Macassar Ebony and black pearl. 5" high X 5" dia.

ELI ABUHATZIRA
JERUSALEM, ISRAEL

Eli owns a woodworking shop, the Wood Craft Center, in Jerusalem, and divides his time between building furniture and creating art pieces, as well as teaching. His only requirement for students is that they love wood, despite the lack of native wood in his homeland. During visits to the US in 1995-96, he worked with David Ellsworth, Rude Osolnik, Ray Key and John Jordan. "I've never stopped learning and am always looking for new ideas."

A classic shape with geometric decorations using segments and inlay. Maple, Purpleheart and Cocobolo. 6" high X 8" dia.

Hollow form, a combination of inlay and segments. Light Sycamore in the bottom third is a single piece, with inlay of Padauk and Imbuya. 12" high X 6" dia.

"Jerusalem Vase." Eli says the segments represent the city walls, and the eight openings represent the city gates. The top is the shape of the Old City's skyline. 12" high X 9.5" dia; Ebony and Maple.

Body of the vase is a wormy, castaway piece of a fig tree. Dovetail is Cocobolo; base and top are Brazilian Imbuya. 12" high X 10" dia.

The back view of the piece, at left, which Eli says was influenced by one of his favorite artists, John Jordan.

TED HODGETTS
TORONTO, ONTARIO, CANADA
Ted calls the objects shown here "simple open forms," which are turned green to a thin wall section, then bleached many times to leave only vestigial color before the rims are carved and painted. The bowl interiors are gilded with 22 carat gold leaf. The 4" to 14" diameter vessels are bleached Ash, Maple and Maple Burl.

JOHN LUCAS
COOKEVILLE, TN.
Inlayed and textured walnut platter. John explains how he glued up the blank, turned and carved the platter on Page 16. Photos by John Lucas.

ANGELO IAFRATE
JOHNSTON, RI
Three tiny turnings from Palm nuts and seeds, combined with exotic wood scraps. The dime gives an idea of scale. Clockwise from below, a Zacchaeus nut on a pedestal; a natural edge Palm nut and Raffia Ivory nut. Angelo turns the nuts thin enough to glow when a light is inserted, as shown below, right..

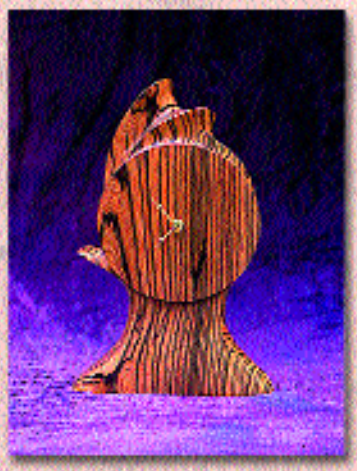
JOE MILLSAP
SPENCER, OK.
Maple burl hat, above right.

CHARLES BROOKS
WHITEHOUSE, TX
Turned, carved and textured vase, at left. Both photos by Larry Mart.

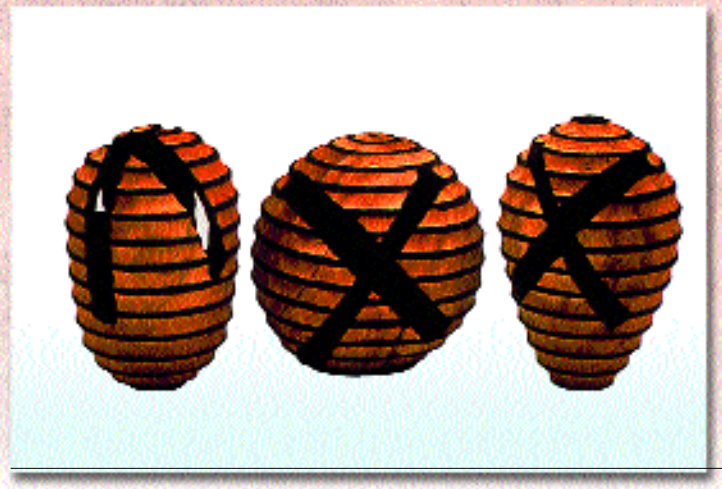
ART JENSON
LIVELY, VA
Art has been turning a lot of boxes lately, using exotic inlays or Cabochons to dress up the lids. He finishes the insides with spray shellac and the exteriors with Mylans Friction polish.

DANIEL MCDONALD
BEACONSVILLE, QUEBEC, CANADA
Dan is fascinated by complex turnings of the 18th and 19th centuries — like the ornamented star/cube/sphere shown at right. Making that complex piece convinced him to try some miniatures. He says the accompanying photos show the results of his quest.

Bill HUNTER
RANCHO PALOS VERDES, CA
Clockwise from upper left, Carved form; Amber; Space Cities; below, Tangled Helix; Wavelength Urn and Clock 76. A profile of Bill Hunter is on Page 12. Photos: Bill Hunter, Bob Barrett, Hap Sakwa.



JACQUES VESERY
DAMARISCOTTA, ME
Jacques' work is a visual treat: beautifully proportioned and imaginative, an ingenious blend of techniques and materials, all flawlessly executed.
And, if figuring out how he does it is not enough of a challenge, consider the names that he hatches: clockwise from lower left: "Fringe benefit"; "Eveville et le reve"; Flight of the missing", Top right; Le noveau tissage, and "I wish I knew," lower right.



"WOODTURNING IN NORTH AMERICA SINCE 1930
MINNEAPOLIS INSTITUTE OF ART

Clockwise from above right, Rude Osolnik, Candlestick set, Walnut; Todd Hoyer, "X Series", Cottonwood; Giles Gilson, "Point of View", Cocobolo, Holly, Ebony, Walnut, Elder, paint; Virginia Dotson, "Cross Winds", Wenge and Maple.

An article on the exhibit and other activities that marked its opening begins on the next page. Photos: Courtesy of the Minneapolis Institute of Art.

SALUTING AN AMAZING JOURNEY

Woodturning in North America Since 1930

MARIE ANDERSON

HOW COULD I PASS UP A CHANCE to cover "an exhibition of historical significance"—*Woodturning in North America Since 1930* — despite the tight deadlines and more activities than one person could handle? But I was definitely questioning my decision after a 350-mile white knuckle drive, with winds gusting up to 50 mph, snow squalls, and getting lost (twice). I ended up glad I went.

I arrived at the exhibition in the Minneapolis, MN, Institute of Arts (MIA) slightly behind schedule Friday evening. This exhibition of more than 130 pieces of woodturning art by 69 artists was put together by the (MIA), The Wood Turning Center, and Yale University Art Gallery. The opening was held in conjunction with Symposium I, hosted by the MIA and Forum 2001 hosted by the Collectors of Wood Art.

Organizers call the exhibition the first true documentary of the historical growth of the craft of woodturning in modern times. Comments from the people I talked with showed that the exhibit appealed to the general public, as well as woodturners, collectors and educators. Youngsters, from kids in strollers to high school age, were touring the exhibit. One 6-year-old boy said, "this is really neat." A high school freshman said he "just couldn't believe the variety" and added "I like the big Black Hole over there" referring to Connie Mississippi's "The Black Hole" (1992). I overheard a couple of older women commenting with a smile, that Michelle Holzapfel had "…really captured our life's reality with this one" while viewing her "Domestic Violence II" (1987). A MIA volunteer tour guide said she had escorted a Women's Auxiliary group, and "I'm telling you, not one of those women had their mouths shut through the entire tour. I'm not saying they were talking through the tour, they were just so astounded at the exhibit their mouths hung open! It's just that great. We love it!"

The author found many of the objects in the exhibition drew considerable audience response. Two that were pointed out to her were "Black Hole" by Connie Mississippi, left, and "Domestic Violence II" by Michelle Holzapfel. Photos from *Woodturning in North America Since 1930*. Publication information is below.

Historic seating furniture

The MIA also sponsored another exhibit from their permanent collection and private collections entitled *Turning Over Time: Historic Seating Furniture.* The exhibit showcased seating dating from the 18th century, and put some perspective on the history behind turning.

The weekend's activities actually started with the opening of the Collectors of Wood Art Forum 2001 Thursday evening. Several prominent galleries hosted a wine-and-cheese party for collectors and artists. Forum 2001 continued Friday with David and Ruth Waterbury's open house for their outstanding collection of wood art. Artist slide shows ran from 10:00 am to about 4:00 pm for CWA members to acquaint themselves with the artists and their work. I saw most of the afternoon slide presentations. It was interesting to put some faces with the names. Shortly after the slide presentations we headed over to the MIA for the keynote address by Glenn Adamson, Curator of the Chipstone Foundation, Milwaukee, WI.

Adamson explained that the exhibition initially conceived by Albert LeCoff, Executive Director, and Charles F. Hummel, Board Member, of The Wood Turning Center, sometime in 1997. After brainstorming about it, they approached Ned Cooke, a Professor at Yale University and Patricia E. Kane, Curator at the University's Art Gallery, and that started a multi-year journey that lead to the exhibit and the book, *Woodturning in North America Since 1930,* (©2001 by Wood Turning Center and Yale University Art Gallery). The book includes full-color photographs of the pieces in the exhibit and a comprehensive historical text. Jock Reynolds, director of the Yale Gallery summed

up my reaction when he wrote "The range of the work presented here is a source of wonder and delight."(This book should be included on your Christmas Wish List.)

Following the keynote address, some friends and I headed to a very ancient looking elevator as the "quickest way to get to the *Historic Seating* exhibit. My companions had doubts … but with a sense of adventure, I led the way into the elevator. Well, it went up, but the door didn't open. So, Binh Pho picked up the antique phone (as a joke) and to his surprise, the security office answered. Someone was sent right away … they were soon outside the door and told us, through the door, to press the "stop" button, and then pull it back out, so we did. Suddenly, the elevator was moving again, down! Well, needless to say, when we got back to where we started, we took the stairs up to view the exhibit (and I heard about it the whole weekend)!

Symposium I continued Saturday morning with "Artists' Conversations" at MIA. Charles Hummell, acted as Moderator to the artists: Merryll Saylan, "A Slightly Different History"; Michelle Holzapfel, "The Art of Choosing"; Stephen Hogbin, "Turning Futures"; David Ellsworth, "Dollars and Sense, and Other Thoughts on Why the Price of Art Goes Up" and Mark Lindquist, "Reinventing Sculpture". I will attempt to comment on these "conversations" here with the hope that if I peak your interest you will contact The Wood Turning Center to get copies of these extraordinarily profound presentations. I've chosen some excerpts from my notes which were taken in the dark, not a great situation for reporting.

Merryll Saylan stated, "our field would be enriched with more programs offered in art." Fine Art programs in colleges and universities should include woodturning in their programs, she said. "When we refer to ourselves as artists, we need to know what that means."

The arts institute sponsored "reTurn to Wood" Family Day that attracted hundreds of children, parents and grandparents to several hands-on activities including Betty Scarpino's "Make your own Wood Turning Sculptures." Photos by Marie Anderson.

Michelle Holzapfel was presented via videotape. She stated that sometimes "the voice of the wood is silenced by a hundred small choices we make." Through this exhibition, "our field has had a wonderful opportunity to share our real work with the public."

Stephen Hogbin stated "objects do not talk back. We impose on them what we think they are saying." He said we should be looking at other discipline.s "Pottery is a studio idea; [The] Weaving [field is finding] new ideas … on the loom." Our future is wide open, he said, and we can choose which way to go. Hogbin believes "the Collectors of Wood Art has responded to the changing needs and moods of the world of lathe art."

David Ellsworth gave these definitions: "Worth is what one pays for an item when it is purchased. Value is a reflection of the artists' total achievements. Value is all of what we are and everything we do." Then he added, "ideally, Value supports Worth, but not the other way around."

Mark Lindquist suggested that when deciding to create sculpture, we should consider "what is the object and what is your message." He said "we could now be on the cusp of new traditions and new discoveries in the sculptural world … I hope for a reinvigoration of sculpture." Mark closed by reminding us that "The bowl is already full, it contains itself within its own walls." I think he's saying we need to think outside the 'walls'?

Charles Hummel stated that "the growth [of our craft/art] is tied to academia and education is the key. Academia has the power" to get the craft/art of wood turning into the museums for feature shows. He said "there are not many museums that are willing to display this type of exhibition. It falls into the decorative arts department, which is on the lowest level of the museum hierarchy. We are very fortunate that the Minneapolis Institute of Arts was willing to take the chance to open this show."

He closed by asking "who was it that said "A worker works with his hands. A craftsman works with his hands and his head. An Artist works

The CWA board asked for donations of turned candles, candlesticks or creative sculptures that could be auctioned during the Forum 2001 banquet.for the Red Cross Sept. 11 Relief Fund. Among the donations were works above by Michael Hosaluk, left, and Binh Pho. The auction raised more than $7,000.

with his hands, his head and his heart." That seemed an appropriate way to close these conversations!

The afternoon session of Symposium I continued with a "Curatorial Colloquium."

Patricia Kane spoke on "Collecting for Posterity". Ms. Kane gave several examples of the process of a museum acquiring any new piece to add to its collections.

There is a Curatorial Committee that reviews the "acquisition justification", a written and verbal presentation to the committee. This justification shows how the new acquisition relates to the current collection, as well as any other pertinent information. She compared wood turners to gem/jewelry cutters, since both begin with a rough medium and after cutting it find the inner beauty. In building the collections at Yale and for this show, she said, they were seeking the early pieces to show the historical significance. In the "decorative arts" department, utilitarian objects are more appealing to curators.

She proceeded to persuade us, as though we were the Curatorial Committee, through a narrated slide presentation, how this collection of wood turned art should be presented and how this collection compares to other collections in different media. The pieces in the exhibit seem interconnected and even at times interchangeable with other media. She commented on the woodturning tradition of "pushing the envelope of thinness" while showing a bowl turned by Ron Kent. The way green wood warps (wood turners never know what is going to happen to their green turned pieces) "is similar to the unknown effects kiln firing has on ceramics." She also discussed how the ornamental lathe work patterns on a box by M. Dale Chase are similar to patterns in textile art and how a woodturned vessel can be used as a canvas for graphic patterning (Alan Stirt's Pine Needle Plate). She compared James Prestini's Salad Set to Rude Osolnik's Salad Set for historical differences. It was a very effective and informative presentation.

Curators and exhibitions

Christopher Monkhouse, the MIA Curator of Decorative Arts, Sculpture, and Architecture also spoke on his curating experience and of this exhibition. The "inherited" collection (what is existing in any museum's collection), he said, has a large effect on what is purchased to add to the collection. When deciding what types of things to add to the collection and/or what types of temporary exhibits to bring in, he said it's important to ask "how does the temporary exhibit relate to the permanent collection?" He says it is essential that crossover exhibits can be put together.

Monkhouse stated "the curator seems to collect the pieces based on how they relate to other pieces, or rather, how he perceives them to relate to other pieces in the collection. Therefore it is important [for the artist] to build relationships with museums and galleries and to make sure that his work is displayed in prominent places."

This brought me back to the comments made by Stephen Hogbin and Charles Hummel following the Artists' Conversations. Hogbin stated "how the work is displayed, with the imagination of the curator" is what makes the connections with the viewing public and the exhibit on display. He believes "curators need to work creatively with the artists."

The next event was "In the Market Place", a panel discussion. Mark Lyman, President of Expressions of

Culture, Inc., and Producer of SOFA (Sculpture Objects & Functional Art) expositions in New York City and Chicago, acted as moderator for panelists Martha Connell, Connell Gallery, Atlanta, GA; Ray Leier, de Mano Gallery, Los Angeles, CA, and Michael Monroe, independent curator and author. The discussion centered on their respective contributions and insights into the marketing through exhibitions, galleries and the latest arena, the Internet. In short, it is important for both you and any gallery representing you to be proactive in marketing your work, keep your name in front of your customers and not be afraid to try something new.

The auction market

The activities at MIA closed Saturday afternoon with a very entertaining address from Stephen Lash, Chairman of Christies New York on "The Current State of the Auction Market" as it relates to the craft of woodturning. His opening comments that he was pleased to be addressing us since "it isn't very often I have the chance to meet live artists, or for that matter, live collectors" had the entire assembly chuckling. He stated that most of the auctions Christies handles "are caused by death, divorce or dissolution."

"The good news is, even though we are not selling a great amount of this type, there is a very large interest in the medium."

"So, there is potential! Take heart!" However, after taking us through the evolution necessary to develop an auction market for our wares, Lash closed with his time-tested advice: "Collect because it gives you pleasure, not as an investment, not as a way to make money."

Saturday evening the Collectors of Wood Art hosted a banquet. When the disaster happened on September 11th, the confirmations for Forum 2001 where in the process of being mailed back to attendees. As with all of us, the CWA board immediately wondered what they could do. An idea was presented to ask for donations of turned candles, candlesticks or creative sculptures that would be auctioned during the Forum 2001 banquet. The auction proceeds would go to the Red Cross Disaster Relief Fund. There were 18 candle sticks created by 19 artists, a sculpture by Jane Mason and a David Ellsworth vessel auctioned off by silent auction raising over $7,000.00.

The Forum 2001 was officially dedicated to the memory of Dr. Irving Lipton, Husband, Father, Pediatrician for 49 years, Collector of Wood Art (his collection is considered the largest in the world including almost 2,000 pieces), Mentor, Patron and Benefactor of the Arts.

Lifetime achievement award

The Collectors of Wood Art presented Ray Leier and Jan Peters of the del Mano Gallery with a Lifetime Achievement Award for their contributions to the Woodturned Art field during their 28 years of owning and running the del Mano Gallery. Jane Mason, President of CWA stated "Without their fervent devotion to the art, their missionary zeal with collectors and persistence through many lean years, we would not be here today. The Collectors of Wood Art, believing that galleries that promote wood art are an essential element of the field, consider Ray and Jan as outstanding leaders of a great group of galleries showing wood art."

The Minneapolis Institute of Arts also sponsored a "reTurn to Wood" Family Day on Sunday, October 28th. There were hundreds of children of various ages touring the exhibits with their parents and grandparents. The Art Institute arranged to have several hands-on exhibits including "how to design wood legs for tables and chairs"; a collage workshop taught by Mike Hosaluk and Mark Sfirri; "Make your own Wood Turning Sculptures" with Betty Scarpino; and a woodturning demonstration by Alan Lacer. Several artists including David Ellsworth, Stephen Hogbin and Merryll Saylan were on hand to talk about their work as the public toured the exhibit.

The fact that institutions as prestigious as the Yale University Art Gallery and The Minneapolis Institute of Arts would align their names with a project such as this and work in conjunction with The Wood Turning Center is testament to how far the craft of woodturning has come. All of those involved deserve our congratulations and thanks for the end product of their labors. I am certain that Albert LeCoff and Charles Hummel could only dream of an outcome as complete as this. As Glenn Adamson stated, "History is a story, a narrative which requires a certain continuity of structure." The information in this exhibit is "a summation of historical records" that were gathered together during this journey.

All I can say is very well done, ladies and gentlemen, and we thank you. You have collected the history, and compiled the beginning of the story with this exhibition. The journey will continue as the artists and craftsmen and women of this century push the envelope of art, craft and design, exploring new and exciting avenues. I for one can hardly wait to see what's coming next.

"Woodturning in North American Since 1930" is a traveling exhibition. After closing December 30, 2001 in Minneapolis, the exhibition will travel to the Renwick Gallery, Smithsonian American Art Museum, March 15-July 21, 2002 and then on to the Yale University Art Gallery September 10-December 1, 2002.

Marie Anderson is a writer and turner in Itasca, IL

TEA LIGHTS

The possibilities for fun and profit are endless

NICK COOK

AS SIMPLE AS THEY MIGHT SEEM, these candle holders can add a wide variety of options to your line of marketable work. Using different materials, sizes and shapes, you will not have to worry about getting bored making tea lights. Add to that your ability to texture, carve, inlay, color and otherwise decorate the finished products, the possibilities are endless. And, due to the size requirements on blanks, you will find yourself utilizing more of what might be thrown away.

I started making tea lights quite some time ago, a few at a time, out of various woods. They became a production item several years later. After completing an order for more than 1,350 ash plates, I found myself overrun with off-fall from the project. The $1^{1}/_{16}$-in.-thick ash made great honey dippers but, even as a production item, one can only sell so many honey dippers. The quest was on for another product.

In the spring of 1996, while touring and teaching in New Zealand, I discovered tea lights to be extremely popular in the gift shops and galleries. I even met the man responsible for making the tea lights and many other wood gift items so popular. He is Marc Zuckerman, a transplanted New Yorker now living in Hokatika, a very small town on the western shore of the South Island. He and his crew produce treenware, cutting boards, plates, clocks and other wood accessories. He uses only native woods and markets through gift shops and galleries all over New Zealand. The tourists from abroad love his work.

Upon my return, I started exploring the possibilities. I had plenty of material left over from the plates. Looking at all the piles of scrap, I came up with a size that would best utilize the material. I didn't really want to throw away anymore than was absolutely necessary.

The author's tea lights, a profitable project from scraps. Photos by Gary Dickey

Making your own tea lights

Stock selection: One of the great things about making tea lights is you can turn them from almost anything. I have used ash, oak, maple, cherry, mahogany, teak, cocobolo and canarywood. And no, size does not really matter. I have started with material from 3-to-6-in.-diameter and from 1-to-3-in. thick depending on the shape I intend to make. So, pick your material and determine the size and shape you would like to make.

I start by making sure all the material is the same thickness. This makes drilling the holes easier. Next, I cut all the blanks to the same size, say 4-in.-square. I use a sliding table on the bandsaw to save time and effort. Uniformity makes production work go easier and faster.

Once the blanks are cut to size and while they are still square, I set up stops on the drill press to locate the blanks for centering the hole. The aluminum tea light candles are $1^{1}/_{2}$-in.-diameter by $^{5}/_{8}$-in. high but they do vary in size. I have started using a $1^{9}/_{16}$-in. Forstner bit just to be sure the larger candles fit. Set the stop on the drill press so the depth of the hole will be just over $^{5}/_{8}$-in. deep as you want the candle to end up flush with the top of your finished tea light. You may wish to clamp down the blank to avoid having the bit catch and spin out of your hand.

After drilling the blanks, I cut them round on the band saw. You can use a compass and draw a circle on each one and follow the line or you can set up a jig to save time and effort. I turned a piece of maple just under $1^{9}/_{16}$-in.-diameter with a $^{5}/_{8}$-in. high post with a small hole through the center. This was mounted to a piece of $^{3}/_{4}$-in.-thick plywood and fed into the bandsaw blade with the center two inches from the blade. The leading edge of the blade must line up with the center of the post or your blanks will be eccentric. Clamp the fixture to the bandsaw table and adjust the height to allow clearance for the blank. Place the drilled blank over the post and slowly rotate it against the blade to produce a perfect round.

Chucking the blanks

I'll discuss two chucking methods

— pressure turning or jam chucking and vacuum chucking — here for your convenience.

Pressure turning is a technique that I learned from Rude Osolnik more than 25 years ago. It is a fast and easy-to-use method for turning a number of projects without having to have a lot of extra equipment and fixtures.

For the tea lights, I simply mount a piece of hard maple approximately 3-in.-diameter by about 6-in.-long onto a small faceplate. Rough turn to a long cone with the small end exactly $1^{9}/_{16}$-in. diameter by approximately $1^{1}/_{2}$-in.-long. Apply a piece of adhesive backed sandpaper to the end of the chuck for better traction. Check to make sure your tea light blank will fit snugly over the end. As you turn your first tea light, cut a bit of relief into the chuck where it meets the top of your blank and turning subsequent tea lights will be easier.

You will also need a flat disc mounted on your live center to avoid marring the bottom of your tea light. I use the Delta live center fitted with a Teflon disk I turned about 1-in.-diameter. It works very well and also helps to size the bottom of my tea lights. Just place the blank over the end of the chuck, bring up the tail stock and apply pressure.

Once you have the piece secured, you can work on both the top and bottom without having to re-chuck the piece. Even though the mounting is pretty secure, it pays to take light cuts, especially at first, until you are used to the system.

Vacuum chucking

Method two requires the use of a vacuum chuck, and that is what I'm using in the photos accompanying this article.

I have been using vacuum chucking methods for more than ten years, long before it became popular. I have used both vacuum pumps and Soren Berger's vacuum cleaner method of holding blanks on the lathe. I currently use OneWay's vacuum system including their aluminum chucks. The $3^{1}/_{2}$-in. one is ideal for tea lights. I start by placing the bottom of the blank on the chuck and use a cone-tipped live center to center it up before shaping the top of my tea light. I then reverse the blank and center it to turn the bottom.

The author shapes the bottom of the tea light with a gouge.

Let the turning begin

I use a $^{3}/_{8}$-in.-deep fluted bowl gouge to do the entire turning on my tea lights. Other tools will work just as well. I just happen to like the way the $^{3}/_{8}$-in. gouge performs Choose the tool that works best for you. Using a short tool rest, about 6-in.-long, I center the rest on the blank about $^{1}/_{2}$-in. below the center and as close to the stock as possible. I start by trimming up the perimeter to true up the blank between centers. Next I go to the bottom, leaving approximately a 1-in.-diameter by $^{1}/_{16}$-in. high flat base. You can make yours larger, smaller or leave no base at all. I work from the bottom out towards the rim using a shearing cut with the bowl gouge to create the desired shape. Now you can go to the top and again cut from the center out to the rim leaving whatever shape you like. Once shaped, you can begin sanding with either a power sander or by hand. I use a 3-in-disc of 180-grit sandpaper mounted on a drill motor to power sand for starters. Then I proceed to 220-grit, 400- grit and finish up with 600-grit. The finish, Briwax, is applied with 0000 steel wool and then buffed with a soft cloth or paper towel. After removing the piece from the lathe, I use the Beall Buffing System for final finishing. Drop the candle into the hole and you have a finished tea light.

If you are using the vacuum chuck you will need to flip the blank over in the chuck after turning the topside. I true up the blank first, shape the top and then sand and finish the top before reversing it. You will need to use care when you flip it over and center the blank. Once you have done a few, it seems to happen automatically.

Be very careful if you do not have experience with a vacuum chuck. Make light cuts because it is very easy to knock the blank out of the chuck with only a slight catch. Use finesse in making your cuts to avoid those nasty little catches.

Fire safety

Do not under any circumstances use a bare candle in your candleholder.

Use this candleholder only with aluminum-cupped tea light candles to avoid fire hazards. Do not place near combustible materials. Do not heat any vessel with this candleholder. Do not move tea light while wax is liquid. Never drop foreign objects such as matches into tea light. Never leave any burning candle unattended. Keep out of reach of children.

Enjoy your tea lights.

Nick Cook is a professional turner, teacher and writer in Marietta, GA.

CURT THEOBALD

Heir to a Legacy in Segmented Turning ?

KEN KEOUGHAN

AS I SIT DOWN TO WRITE THIS IT IS 30° below zero in Cheyenne, WY. The wind is howling; the snow is drifting. Pine Bluffs is 40 miles east of Cheyenne. Pine Bluffs, WY, is where Curt Theobald was born, raised and still lives. Curt is gentle and soft-spoken. He has a wiry build and rust-red hair. And unless I miss my guess, he can be as High Plains hard-nosed as the Wyoming winter. He is angular, linear, logical ... and does exquisite segmented turning. He is the guy that drew the crowds at the September 2000 Rocky Mountain Woodturners 2nd Annual Symposium.

Asked how he got started, he said that in 1992 he bought a vintage 1957 Shopsmith for $75. “After scraping out a few walnut bowls, I discovered segmented turning. Clunky form, inconsistent wall thickness and plenty of sanding marks were common in my early turnings." Nevertheless he pieced together some very impressive work on the Shopsmith. "I became enthralled with trying to better my segmenting techniques and woodturning skills. Accordingly in 1993 I joined the Denver chapter of AAW, the Front Range Woodturners."

Curt Theobald in his shop, in front of what he calls his high-dollar sander, which cost him more than any car he’s ever owned. Photo by Wanda Theobald.

An education in turning

“I began to get tips from other woodturners. Trent Bosch suggested that I get a bowl gouge and learn how to use it. With people like Lee Carter and Trent and David Nittmann encouraging me, I began to learn.”

In 1994 the AAW Symposium was held in Fort Collins, $1^1/_2$ hours away from Pine Bluffs. As he says, "I soaked in as much knowledge as I could get that weekend. It was at the instant gallery that I first saw the segmented work of the late Ray Allen (See the back cover of American Woodturner, Fall 2001). I tracked him down and asked him as much as my limited knowledge of segmented turning could come up with at the time. That fired my passion to create more accurate segmented turnings and more pleasing shapes.”

I asked Curt about his background. His grandparents had gone west from Ohio in early 1900s. In 1918 his grandfather bought a section of land (640 acres) in Pine Bluffs, then a mere cluster of buildings a half-mile from the Nebraska border. The land was High Plains land, over 5000 feet elevation. "The top soil was thin and more sand than loam. He was a wheat farmer," Curt said, "winter wheat and he grazed some beef cattle." We were looking out the shop window. The wind had whipped the surface layer into a dust cloud not quite as thick as a Nantucket fog. "A little bit of this wind goes a long way." It's almost always windy there in the daytime in winter. "It dies down little at night," he said.

His dad works the farm now. He has accumulated more land, built the farm up to 2000 acres. Winter wheat needs a long spell of sub-freezing weather to germinate. While it’s germinating, his dad does carpentry, puts up some metal pre-fabricated buildings and generally makes use of his ability to repair or fix “almost anything”. He has stopped grazing cattle, "No money in it anymore." And he's not much inspired with Curt's work ethic.

An indefatigable work ethic

"My dad is a 5 o’clock riser, always has been. If I'm not in the shop “doing” at 6 a.m., he thinks I'm screwing off. The fact that I'm out here in the shop at 11 p.m. after a full day in my cabinetry business doesn't do it for my dad."

At age 20, Curt left home. He’d had a year at the community college

and was not satisfied that more "formal" education was going to get him anywhere. He traveled south and east working road construction, and building concrete forms. This is itinerant work, so he had a Post Office box to call home. By the age of 22 he was a foreman. “Some of the guys didn't like it, me being a foreman at 22 and not very big at that, but I was the foreman and I’d get the job done. And if they didn't like it, well too bad." He did some power line work. Worked on the housings of rock crushers. Then one day he woke up in his motel, saw his suitcases at his feet and said "I don’t want to do this anymore." He was 26.

Becoming a cabinetmaker

Returning to the Cheyenne area he got a job in a cabinet shop. Again he worked, watched, listened and learned. Curt is a quick study. Within a couple of years the owner said, "You stay out here and build the cabinets. I'll go on into the office and estimate the jobs." Curt stayed there for another three years before going out on his own. Today he has a very successful cabinet business.

He married late, just about a year ago. “Finding a bride is easy. The trick is finding the right bride. Marrying Wanda was the best thing that ever happened to me,”he says with a little nod of conviction.

When his grandmother decided she'd like to move into the town of Pine Bluffs he graciously agreed to take over her house. His dad built her a new house, in town near him. So now Curt operates his cabinet business from his shop on the farm and it is here that his segmented turnings come to life.

First, a full-size drawing

"My segmented turnings begin with a full-scale drawing to use as a blueprint. I often use colored pencils to shade in different patterns so I can better see what the finished piece will look like."

Explorations in Segmented Turning: Clockwise, from above left: Sandblasted Bloodwood, Holly, and Ebony 4-in. high,5-in. diameter. The Ebony base and rim were left smooth while the body was aggressively textured. Top, left: Pear, Ebony and Bloodwood, 8-in. high and 10-in. diameter; above, right: Imbuya and Pear, 8-in. high and 4-in. diameter.

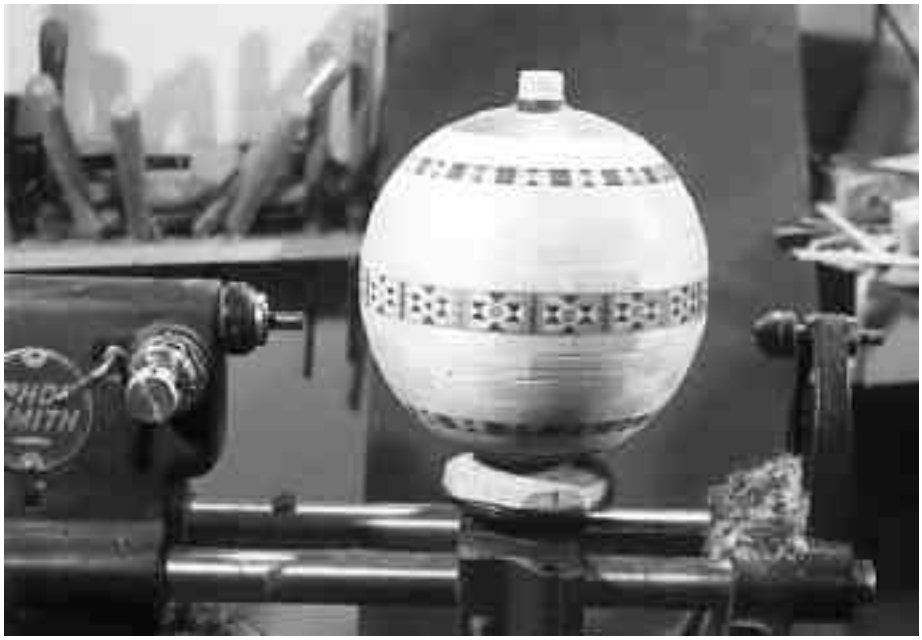
The Shopsmith incidentally, was replaced by a Woodfast bowl lathe, which has since been replaced by a Oneway. He cuts most of the small pieces that he uses to assemble the segments with a big DeWalt chop saw. "I like using a saw that cuts down instead of up when I’m cutting small pieces." His primary sander is a heavy old disk sander with a good table. Sort of the old Oliver lathe of disk sanders. He uses a $^{1}/_{2}$-in Glaser gouge for most of his turning.

"Segmented turning is not for the timid. I've learned the hard way that correct grain orientation, precise measurements, accurate sanding jigs, proper tool usage and quality sanding techniques are all vital to good segmented turning.”

An 80-hour disaster

"I spent 80 hours on a 16-in. platter only to have it come apart three months later when winter came and the humidity changed. I called Ray Allen. After a few minutes of discussion, he asked me about my grain orientation. Bingo! My grain orientation was mixed. The grain has to be

A Shopsmith And A Dream



Theobald's current work, like the piece shown above left, is precise and sophisticated, an exercise in perfection, but he started out with only a Shopsmith and a fascination to learn and master the intricacies of segmented turning, a demanding discipline which he says is not for the timid. One of his early pieces in shown on the old Shopsmith; the piece at left is titled "Lightning Snake." It's 4-in. high and 5 in. in diameter and assembled with Holly. Jarrah, Pear and Ebony.

running all the same direction so that when the wood moves, which it is guaranteed to do, it moves at the same ratio. Moisture content is also critical to minimize the wood's movement. I don't put a piece of wood in a turning unless it is at or under 6% moisture content."

Working in thousandths

"Precise measurements are critical. As a segmented turner, I use thousandths of an inch, not $^{1}/_{16}$ths or $^{1}/_{32}$nds. The glue joints have to fit perfectly or loose joints will occur. I use a machinist caliper with a dial indicator to make all my measurements. It is also easier to do the math on the segment widths using thousandths rather than fractional inches."

"Accurate sanding jigs are the key to a successful segmented turning. I go to great lengths to make my sanding jigs as accurate as I can. I check their accuracy with my machinist calipers and try to get them as close to perfect as possible. I may spend six hours adjusting one jig before I can use it confidently. That jig is used to sand all the pieces that go into a turning, including the edges of the $^{1}/_{28}$-in. veneer that I may use. If the pieces don't fit perfectly, I don't glue them together. Glue will only magnify any open joint that you have. Some may say this is overkill, but I challenge them to find a loose joint in one of my turnings."

Perfection as goal

Curt is a "practical perfectionist". He sands to 1200-grit inside and out. He has developed a nine-step process of finishing that concludes by hand buffing a piece, inside and out, with a brown paper bag. Note: this bag must have no seams and no printing. Unlike many artists "perfectionism" isn't an excuse not to grow, it is simply a goal.

Curt is a smart, determined, meticulous, young man, 35-years-old. He has no debts, paid more for his wide-belt sander than he has ever paid for a car. He says very sincerely, "Each piece I turn and every blueprint I make are learning experiences for me and provide me with a sense of accomplishment, especially as I see the finished piece take shape."

Ray Allen left us a treasured legacy and an expectation of segmented turning that we would never have had without him. Bud Latven, applying some of the same techniques to his own esthetic, has broadened the horizon of this rich legacy. Curt Theobald may further expand and enrich our world as his expressions in segmented turning continue to evolve and find their own esthetic. He has the skills, the determination and the heart that it takes to break new ground in the world of wood art.

Ken Keoughan is a turner in Friendship, ME, and a Contributing Editor at American Woodturner.

MARK BLAUSTEIN

Letting The Work Speak For Itself

DICK BURROWS

MARK BLAUSTEIN IS A QUIET artist, an intriguing blend of intelligence, perspicacity, craftsmanship and whimsy.

I first noticed the Pennsylvania artist's work in an *American Woodturner* article that featured a fish-shaped box of bubinga. He choose the small 2X2X2.5-in. fish, shown below, for the 1997 O*ut of Focus* internet show, Blaustein said, "because it reflects my feelings about shows and their processes in general." A trifle enigmatic, perhaps, but the piece sparked some interesting response.

"Best work in this show. No hype. No glitz. No price. Just your basic masterful woodturning," said Jay Osman.

The rest of Mark's artistic statement for the show is worth repeating, "I enjoy being an artist, because it allows me to express visually whatever is going on in my life, the art world and/or the world at large. I am not wedded to one particular look, but try to let the creative stimulus determine both the look and message of my work. It is an interesting journey."

I lost track of his interesting journey until I saw his work in real life at the Pathways Show, which happened at the same time as the AAW Akron, OH, symposium. The work still intrigued me, as did his now more succinct statement: "I hope my work speaks for itself."

Fish Box: Bocote. This piece and several other works by Blaustein can be seen in color on Page 28.

Mark Blaustein's shop is small, but efficient and thoughtfully organized. He often makes special tools, like the rotating cutter arrangement, shown above, to do the fine details that characterize his work. All photos by author.

It certainly did to Pennsylvania turner Dick Tuttle, who commented on the show for the Journal. He called Blaustein's piece "Celestial Spice," shown at right, "A mysterious secret executed with technical mastery. … I wanted to explore it."

Such technical mastery takes years, but the thought and passion behind it must have been brewing even longer. When I finally visited Blaustein's home and shop in Pittsburgh, I discovered that though he was trained as a dentist, his heart was always in pursuing crafts — wood carving, stained glass and others. In 1979 he took a weekend session with Russ Zimmerman, who then was conducting turning intensives in his Vermont Studio.

A serious car accident five years later jeopardized his ability to continue with his dental practice. His artistic bent and hobbies would open the door to a new life.

He went back to school to study art at Indiana University in Pennsylvania, with all the traditional courses in sculpture, life drawing and similar

Celestial Spice: Wenge. Boxwood. Birdseye Maple, African Blackwood; 5"H X6"W X 8"D.

The Kiss, above and disassembled at right: Blackwood, Macassar Ebony and Boxwood. 2" H, 2.5" Diameter.

Magritte Box; Above and disassembled at left -- Boxwood and Ebony.

"Focusing on detail and simplicity wins the day."

—Mark Blaustein

At right, a locking box in cocobolo. 3" Diameter, 1.5" High

subjects.

At the same time he had what he described as a small job as an apprentice furniture maker, but got discouraged by the mass production required and began to realize that he might miss a chance to do his own work by being so productive.

While at I.U.P. he picked up a dose of enthusiasm and focus when he began studying furniture with noted designer and craftsman Chris Weiland. Weiland's whole approach to teaching was heavy on design. Weiland was also enthusiastic about turn-

Blaustein has an extensive background in furniture design: Above, top, Ladies Writing desk, 40"L, 22"W, 34"H, Cherry and Walnut. Bottom, Hall table, 54"L, 16"W,34"H, Ash, Stained Ash, Stained Walnut and Purple Heart.

ing, which Mark did on the side and began to combine with his interests in metal work and jewelry, his minors in the MFA program.

"I'm very detail oriented. I love to use a lot of different materials and pieces, although that approach doesn't always lend itself to the demands of the marketplace," he said.

Even though it was not consciously in his thoughts at the time, he was evolving as a designer both with wood and the other materials that fascinated him. He was working on small objects all the time, intrigued by details and the intensity of things like Netsuke-style carving.

Sometimes designs would come together over a period of time, spawned by drawings and his delight in playing around with small scraps and other components that might be hanging around the shop. Other times things seem more spontaneous.

Throughout the whole process, though, one essential constant was his willingness to try anything, be it new technology or colored veneer, copper and silver, Corian or whatever else would work.

And, his artistic focus was solidly in the physical, rather than the vapors of the more intellectual art-speak world, where he felt the verbal "statement is more important than the work itself."

For him work itself is what's most important, he says, and as you work "focusing on detail and simplicity wins the day — You find yourself reformulating and reorganizing. Simplification is never easy. It's difficult to know when a piece is done.

"It's not just building on what you see. It's a matter of what comes together from your life and experiences, and what you see and feel while you are working. That's why the best thing to do is to work."

Dick Burrows is editor of American Woodturner.

TURNING TAGUA

"Nuts To You" As a Design Idea

ANGELO IAFRATE

IF YOU ARE A TURNER LIKE ME, then you have dozens, maybe dozens of dozens, of scrap pieces of wood lying around the shop. Stored in bags, boxes, bowls or coffee cans in every odd corner of the shop, they are too small to do much with and too good to throw away. So we continue to save them for just the right project. This is just such a project. When we are clever, we can combine these treasured odd bits of woods with different types of palm nuts; I've come up with some interesting variations for using Tagua and other palm seeds, as shown at right. These are only a few of the dozens of nut-type seeds that are suitable for turning and can be bought through various sources (A list of suppliers is on the last page of this article).

Most of the seeds are solid throughout, but others have a void. The most troublesome is that of the Tagua Nut. The void inside this nut is fairly unpredictable, and has nothing to do with the shape of the nut. Identical nuts have different voids; nuts with different shapes have different voids. All the voids, however, have deep cracks that will grab your hollowing tool for a nasty catch. A way to minimize this is to take very light cuts during the beginning stages of the hollowing process until the hollow is smoother and friendlier to turn.

Since most of these turnings are small, or even downright tiny, the best hollowing tools for the job are shop made tools, like those shown on the last page of this article. These tools can be as complex as a soldered assembly of high-speed steel cutter to a softer rod or bar (like the "Rosand" tools, shown in *American Woodturner*, 12.4:30). Or it can be as simple as grinding an edge on an Allen wrench and equipping it with a wooden handle (another good use for small pieces of wood. Notice a few of the handles shown are made from pen blanks). When gluing the Allen Wrench into the handle it is a good idea to align the cutting edge with one corner of the handle (a tip picked up from Jim Kephart). This will give an indication of where the cutting tip is when it is hidden inside the vessel.

The author's variations on a theme: top left,Zacchaeus nut goblet; an Uxi Kernel, with a dime for scale, and tagua and Raffia Palm seed vessel, Bottom photo shows a variety of nuts: starting left to right, Uxi kernel, Royal Palm, Zacchaeus nut, Alexander Palm (foreground), two Zacchaeus nuts stacked one on another, Raffia Palm seed, Uxi kernel and Forest Orange in the back row, still in the husk. Photos by author.

Lathes, chucks, other sundries.

You don't need an expensive chuck to turn these little buggers. You can just as easily turn these vessels with a faceplate. Since many of your "waste" blocks will be the precious scraps you save, they can be mounted on the end of a less important wood The precious wood then becomes the finished bottom in the last parting cut. You don't need variable speed either, although it is generally more convenient to use. Thickness gauges are fashioned from coat hangers and still other scraps of metal or wood. Designs come from photos in catalogs and magazines.

Mounting nuts for turning

For smaller seeds, simply sand a

flat on the end of the seed you want to be the base. Use Super Glue (cyanoacrylate glue) to mount the seed to the waste blank, as at right, and turn. For the larger nuts like Uxi and Ivory Palm you can turn a tenon on them before gluing. Turn a matching recess in the "precious" wood to accept the tenon. Then, for variety, before drilling the depth hole, turn and true the end of a contrasting piece of wood to add to the top to form the rim. Fix it with Super Glue. Remember, for larger pieces it is necessary to check the surface for flatness with a metal straight edge. Go ahead, ask me how I know.

Remember the glue joint will be exposed in the finished turning. It should be as tight as possible. Of course, being an experienced turner, I do not have a drawer full of turnings with fat glue joints. Nor do I have any that have been turned so thin they showed my hollowing tool thru the finished surface.

Seriously, it is VERY important to be sure the Super Glue is cured before turning the lathe on. When Super Glue is applied thickly, it tends to "case harden." The still liquid glue, inside, can be thrown out through tiny pores in this skin and deposited on the turner. Please take proper precaution and wear the appropriate safety gear. Give the glue adequate time to cure. Apply it only as thick as you need it to be. The best bet is to mount the pieces, then let them dry overnight before turning.

Turning the outside

At this point you must decide on the external shape. Usually the shape of the nut will help you determine it. In the case of Uxi kernels and especially Jessinia Nuts consolidate the piece with thin super glue. Using a $^{3}/_{4}$-in. roughing gouge, a fingernail spindle gouge, or a skew as a scraper, turn the outside nearly to completion, as shown at right.

After sanding a flat on the seeds, fasten them to wood bases with cyanoacrylate glue. Larger nuts, like Uxi and Ivory Palm, have a tenon turned on them to fit a matching recess in the base.

Turn the outside shape with a $^{3}/_{4}$-in. roughing gouge, a spindle gouge ground to a fingernail shape or, as shown on the Ivory Palm nut here, a skew used as a scraper.

Before hollowing, bore out the maximum depth of the vessel. Here the author is marking the depth on a $^{1}/_{4}$-in. drill bit.

The author turns the rim to the desired thickness with a skew.

Check the wall thickness with shop-made wire gauge.

To avoid an overly heavy bottom, use a small flashlight to check for thick spots.

After the vessel is hollowed out, fair the curve between the base and the nut itself.

Make a parting cut to establish the bottom, then cut off the vessel.

Glue sandpaper to the remaining waste block to sand the bottom.

Drilling the maximum depth

Using the desired drill, here a $^{1}/_{4}$-in. dia. bit as shown at right, mark the maximum turning depth on the flute of the drill bit, mount it into a Jacobs chuck in the ram of the tailstock and drill the starting hole to the required depth. Be sure to clear the chips often.

Hollowing a nut

Once the starting hole is drilled, you have access to begin hollowing. Turn the rim of the vessel to the desired thickness as shown, top left. Here I'm using a skew as a scraper.

After the rim is established and turned to completion, begin hollowing with a square-end scraper to clear out the waste from the center and create enough room for the hooked tools to work. Choose rather benign hollowing tools at first, taking light cuts to establish the shoulder. In Tagua Nuts be especially careful at this point as the nuts contain misshapen voids and ridges. It is best to tame these right away as it is the easiest place to catch. Continue hollowing until you reach the desired thickness. Check with a wire gauge, as shown top right. I strive for $^{1}/_{32}$-in of thickness. It is important to develop small hollowing tools to get down to the very bottom to take out the waste material in the foot of the vessel. Since the wood base will remain solid, it is necessary to get rid of as much weight as possible in the meat of the palm nut. You will notice a poorly balanced vessel, with too much weight in the bottom, as soon as you pick it up. To avoid an overly thick bottom, you can use a small flashlight to check for thick spots. See the darkish area in toward the bottom of photo, second from the top at left. We will continue to turn in this area to eliminate the excess material.

Completing the outside shape

Once the hollowing is complete, you can turn your attention to the

Tools For Turning Nuts

Ingenuity And Frugality Win The Day.

For turning tiny objects like those shown in the article, the best tools are shop made, like the author's kit shown in the two photos, above. Some have high-speed cutters soldered to a steel rod or are made from drill rod. Others are ground Allen wrenches glued into wooden handles. Pen blanks are especially good for this. Thickness gauges are fastened from coat hangers. Smaller commercially available tools, flashlights and calipers are also useful.

outside again. Using a skew as a scraper, gently refine the outside shape taking very light cuts. Also start to shape the bottom of the nut as well as the wooden base Fair the curve between the base and the vessel, as shown on the previous page.

Make a parting cut to establish the lower arris line, as shown in bottom left photo on the previous page. Sand to completion.

Now is the time to apply the finish of your choice. Any good finishing wax applied with a "Q-Tip" is usually all that is needed. Finish parting off. Part the base (with the parting tool at a slight angle to form a concave bottom) to about $^{1}/_{16}$-in. diameter. During a recent demo the question was asked, "Do you finish the bottom?" Absolutely! Just because the turning is small does not mean good craftsmanship does not apply. Sand and finish the bottom. The right photo at the bottom of the previous page shows how the remaining waste block is used for sanding the bottom of the turning. By gluing bits of sandpaper to a tenon (which has a convex surface to match the concave bottom of the vessel) I go through all the grits up to 400 or 600 grit before waxing.

If you decide to try turning these palm nuts, you must understand that they should be sold with a warning label that reads, "highly addictive and cantankerous to turn"

I hope you, with the help of this article, overcome the learning curve faster than I and become as taken with them as I have. Also that you find the joy that I have found working these little nuts, making me, well, a little nuts!

Angelo Iafrate is a turner in Johnston, RI.

Palm Nut Suppliers

Craft Supplies USA
1287 E. 1120 S.
Provo, Utah 84606
800.551.8876

Packard Woodworks
646 N. Trade Street
Tryon, NC 28782
800.683.8876
www.packardwoodworks.com

Tamarind Woodturning
PO Box 19366
Johnston, RI 02919
401.934.1349
iafrateturns@home.com

Jon Sauer
Po Box 428
Pacifica, CA 94044
640.355.1086

Dorens Artistic Woodturning
HC-33 Box 3208-L
Wasilla, Alaska 99654
907.376.5056

TURNING ON THE HIGH SEAS

Threaded Boxes, Bowls And Nautical Frolics

BOB PETITHOMME

THE TRIP WAS BILLED AS THE AMAZing Woodturning Cruise, and it certainly was. On board were amateur and professional woodturners from the USA, Canada, Holland, England, Wales, Scotland, New Zealand, Sweden, Norway and Japan, plus demonstrators representing five companies that develop and manufacture tools and equipment for woodturning, woodcarving and other types of woodworking.

We departed from Stavanger on the southwestern coast of Norway, cruised up through the fjords past the Arctic Circle to Tromso and returned, via an alternate route, to Stavanger.

Before the trip, early arrivals enjoyed the Rainbow Hotel Maritim, a very nice reasonably priced hotel situated within walking distance to the waterfront and the downtown area. I welcomed having a few days to get used to the change in time zones. (nine hours for the folks like me from California)

There were 114 people signed up for the cruise on the MS Gann. The brochure was correct when it said: "You will enjoy breakfast, lunch and dinner everyday which is included in the price. And the food is really good. The meals on the Gann are worth the whole cruise!"

English was the common language so it didn't take long to meet everyone. Communication generally was not a problem. On the ship and throughout Norway someone was always handy to help with translations.

Most of the first evening on board was spent checking out the cruise ship, getting to know everyone, and looking over the lathes and other equipment. Most of the lathes and a scroll saw were set up in a large room at the aft of the ship just behind the dining area. Several lathes were set up outside on the aft deck and there was a band saw, planer, radial arm saw, and router set up on the covered upper aft deck. All the equipment was strapped down to prevent it from falling if the sea got a little rough.

There were seven lathes on board: two Oneway, two Woodfast, a Vicmarc, a Nova 3000, and an Axminster M330 for us to use. The demonstrators were available for personal instruction in the evenings or in the morning, if time was available before arriving at the next port. The atmosphere was informal and dress was casual. As trip organizer Odd-Erik Thjome said: "We're all woodturners, you know."

Turning Viking Style: Asmund Vignes demonstrates. Photo by author.

As we left port, the evening was beautiful, the sea was calm and the scenery and sights were unbelievably fantastic. The wind was gentle and not strong enough to blow away the light mist that seemed to hang in the area. We watched the lights of Stavanger fade as new lights appeared along the shore as we passed the small communities along our route. We were far enough north that it was still daylight at 10 p.m.

With all the excitement of the evening, meeting woodturners from the far reaches of the globe, making new friends and starting out on a new adventure, it was difficult to think about turning in for the evening. It was after midnight before we settled down in our cabin for the night. Trying to sleep in a gently rocking ship while listening to its big 10-cylinder engine took getting used to, but after the second night it got easier.

We woke up around 6:00 a.m. the next morning to the sound of four lathes in action in the demo area above our cabin. Some of the woodturners just couldn't wait to get started.

I got up and dressed and went to see what woodturning was like aboard a ship. Everything looked normal. Nothing different about turning here, I thought. I found out different, however, that evening when Allan Batty gave me my first lesson on thread chasing.

The list of demonstrators was impressive. Allan Batty and Stuart Mortimer from the UK were the two big-name turners. Jimmy Clewes, also from the UK, and Petter Herud from Norway are two new and outstanding full-time woodturners that I hope will visit the U.S. Asmund Vignes is a local woodturner and I am sure we will be hearing more about him if he breaks into woodturning on a full time basis. Bob Neill, a well known

UK Pyrography specialist was on hand to demonstrate the art of decorating wood with wood burning. Dale Nish of Craft Supplies, USA, demonstrated small object turning. For the carvers, Norwegian Rolf Taraldset demonstrated and had extra wood for those that wanted to try their hand at carving.

Representing inventors and manufactures of tools and machinery were Tim Clay, Oneway Mfg. Co.; Harry Memelink demonstrating his Exocet hollowing tool; Elizabeth and David Powell, co-founders of DMT; Arthur Aveling, from King Arthur Tools. Also Tor Nyhus demonstrated King Arthur's Lancelot wood carver and Kjell Musland demonstrated carving with the Arbortech.

Stuart Mortimer demonstrates hollow form turning. The United Kingdom turner will be a featured demonstrator at the AAW Symposium in Providence, RI, June 28-30. Photo here and next page: Arthur Aveling.

A Typical Day On board

Breakfast was served at 7 a.m., then it was on to the demonstration area to see who was turning and if there was a lathe available. When you needed a break from turning, you could go out on deck and take in the scenery or go to the lounge area.

We have some grand state and national parks in the U. S. but nothing to compare with the Norwegian Fjords. It's mile-after-mile and day-after-day of "Photo Opportunities." Lush green mountains, shear rock cliffs that you can almost reach out and touch, a never ending abundance of waterfalls, and many summer cottages doting the shore.

Going back to the demo area you might see Allan Batty or Stuart Mortimer giving advice or demonstrating a turning technique. You could always find Harry Memelink demonstrating his Exocet hollowing tool or the Sorby texturing tool. No problem if you wanted to try them yourself. This was truly a hands-on experience, whether it was Memelink, Vignes with ring tools or any of the other pros demonstrating. Jimmy Clewes was so popular he had to start a sign up sheet for the turners wanting some personal instruction.

Stuart Mortimer's spiral twist demonstrations on small stem goblets were not to be missed. Petter Herud demonstrated lidded box making and elliptical turning. He made things a little more interesting because his boxes were turned (they where actually hexagonal) off center and the lids were threaded. Petter said he took thread chasing lessons from Allan Batty and learned spiraling from Stuart Mortimer.

Then there was an announcement from Odd-Erik, saying it was time to clean up the area before docking, when local woodturners would be coming aboard to see the demos and to purchase tools and woodturning supplies.

Bus tours were arranged for most of the days we spent in port. Passengers also could opt to stroll through the port cities at their leisure or stay on board for the demos put on for the local Norwegian woodworkers.

After lunch it was back to the demo area to watch Bob Neill texturing or painting on wood. Everyone knew Bob was originally from Wales because he flew the Welsh flag anywhere on board he could find a place to attach it.

Jimmy Clewes always drew a crowd and might be seen giving one of the locals a lesson on using a bowl gouge or doing some really fancy thin wall turning on green wood.

Tim Clay often demonstrated his company's Coring System or their sharpening jig.

Dale Nish was always ready to mix a little humor in with his demonstrations. He liked to turn small objects and demonstrated the art of hollowing a small neck vase through a small hole in its base.

Out on the deck Kjell Musland would be using an Arbortech to carve the bust of a Viking or maybe one of the Trolls the Norwegians like. When Kjell was ready for a break he might get his accordion out and play several tunes. Harry Memelink would generally join with his harmonica.

Kjell Musland and Harry Memelink during an impromptu concert in Molde.

Elizabeth and David Powell were always on hand to demonstrate their diamond knife and tool sharpeners. I noticed some of the kitchen staff brought in their knives.

Rain or shine Harry Memelink was always outside turning and demonstrating hollowing. His signature piece was a large disk shaped hollow form embellished and textured with the Sorby texturing tool.

Supper was always a good meal, then we returned to the demo area. That's when I got a lesson on thread chasing from Allan Batty. I said earlier that woodturning on the deck of a cruise ship was no different than turning in my studio at home. Well, I was wrong. When I took my turn at the lathe, the ship was rocking a little more than earlier. I wished I had three hands — one to hold on to the lathe and two for the thread chasing tool. Allan got me started and said I should not blame the rocking of the ship for my difficulties. After several false starts, I finally got the rhythm and produced a respectable thread. I practiced for about an hour and then gave up the lathe for someone else to use. More practice at home and I eventually should become proficient.

Terje Broadhurst from WWW VERKTOY, which organized the cruise, was demonstrating the Delta scroll saw and he produced many interesting products, signs, etc.

Before the cruise ended, everyone had an opportunity to use a lathe and many platters, bowls, hollow forms, goblets, etc. were produced. Bob Neill was on hand to add his magic to the pieces and decorated many platters with designs commemorating the cruise.

Bonuses !!

Yes-sir-e! Bonuses were included in the cruise and at no extra cost. It was bonus after bonus. I wish I had kept a log because I am sure I won't remember them all.

Here are just a few — talking, one on one, with Tim Clay about the Oneway lathe. Sharing our lunch table with Allan Batty and Stuart Mortimer and their wives and discussing various tool profiles and grinds. Clapping our hands to the tunes Kjell Musland and Harry Memelink played for us. Catching a big cod fish in port one day, from the bow of the ship, with a fishing pole Asmund Vignes loaned me. The time that captain Clausen stopped the ship at his favorite fishing spot and provided fishing gear. We caught enough cod (largest one was over 8 kgs) for the kitchen crew to make fish soup for lunch the next day.

Then there was the ride up the funicular in Bergen and lunch at the restaurant on top of the hill over looking the city. There were the evenings we went into town and had a beer at a local pub. And when we saw the marker at the point we crossed into the Arctic Circle. What about the Captain's breathtaking side trip up a fjord so narrow I'm sure I could have touched the sides with a 10-ft. pole?

We can't forget all the stories and jokes Harry told us or the time he picked up Kirsten and carried her, fighting and kicking, to the stern of the ship for the "Crossing the Arctic Circle" initiation ceremony. She got even the next day when she dowsed Harry down with cold water from the ship's fire hose.

What about the big mystery on the cruise? Who was drawing caricatures of the demonstrators? New drawings would appear every morning. This went on for several days, then an inquiry was initiated, involving two ex-policemen and lots of humorous actions. A trial was held and a crew member identified the artist — Odd Erik, was sentenced to walk the plank in Molde harbor. Mette jumped, as well, screaming: "Don't leave me alone with all these turners!" They both wore survival suits and did not feel the 12° water. But it's a good thing the crew was standing by in a life boat to rescue them.

Then a big personal surprise! I ran into a neighbor from Fresno. He and his wife were on a different cruise and their ship tied up right in front of ours in Alesund. With all the people on the two ships it was a real coincidence that we ran into each other.

But most of all the big bonus was meeting all the fine folks on the cruise, making new friendships and the memories that will last forever.

A new cruise is planned for 2004. If you want more information contact Odd-Erik at tredreie@ogreid.no, subject Woodturning Cruise. Include your e-mail address, name, and full postal address.

Or send a letter/fax to: WWW VERKTOY AS; Sjohagen 2;4016;Stavanger, Norway; Fax + 4751886810

Bob Petithomme is a turner in Fresno, Ca.

THE STORY BEHIND THIS ISSUE'S BACK COVER

It all started with a door knob. A kitchen cabinet door knob, at that!

But before getting into that — over the recent years my brain has been "turning" from being bombarded with all the new things that are taking place in the woodturning world. We've all seen new techniques, shapes, textures, wood types, tools, lathes, colors and shapes. We've come so far (some say too far) that James Prestini is probably turning over in his grave.

Now back to the door knob — our son and his wife had just completed the remodeling of the kitchen of their home on their horse ranch in Colorado. All the cabinets and drawer pulls were painted, turned wood. They were covered with glitzy "jewels" and other extraneous ornamentation. Our daughter-in-law sent me a half dozen left over knobs. She encouraged me to see if I could use them in any of my turnings (and make her something).

The receipt of those knobs, combined with my recent musings about the state of the woodturning art started me to thinking about experimenting with all these new notions.

I'm a firm believer in sketching as part of my design process, so I started drawing using basic geometric shapes. I combined them in different proportions and combinations. They began to look pretty good. I also introduced different kinds of woods, textures and colors into my designs.

Next I thought of the suggestion to "make something for me." All the many women in my family wear some kind of small chains around their necks, wrists and/or ankles. They are always getting them tangled in their jewelry boxes. I combined all these diverse ideas and concepts and came up with the "Chain Locker."

(I name my pieces — it seems to give them importance they otherwise would not have.)

The "Chain Locker" is 11-in. high and 1 $^{7}/_{8}$-in. in diameter. The cylindrical base is bocote. The "box" is a cone made of maple with randomly burned dots of various sizes. The cone shaped lid is bocote.

On the underside of the lid are small cup hooks on which the chains are hung. Lowering and then raising them vertically out of the hollowed out, cone-shaped box keeps them tangle free.

To top it all off is the quirky door knob that started the whole thing. I enjoyed sketching and making the "Chain Locker."

I'm happy with my explorations and I will continue to try to deal with the new "era" of woodturning. The readers can judge if the piece is successful or not.

Jim Bentley is a retired architect and turner in Fairfield Glen, TN.

Wine Country Woodturners Picnic

Chuck McLaughlin's studio and huge back yard near Sebastapol, California was the site of the first annual Wine Country Woodturners' picnic. A very comfortable day with nice sunshine and shade trees made for a congenial time as well as lots of turning talk.

As the members, and their families, arrived their entries were logged in for judging. Each piece was placed into one of several categories, each category having an "amateur" and a "professional" level.

While the judging was in progress a challenge was posed by Chuck. The challenge was to make a bowl that contained three cups of liquid.

The attendees volunteered themselves into three teams and fired up the lathe. When the team turning was finished, the charcoal under the grill was lit and lunch got under way.

After lunch the results of the judging were announced and the ribbons awarded. This was advantageous for the judge. Turners with a happy, full stomach are much more receptive to any so-called "mistakes" the judge might have made in his observations and deliberations.

Finally, the challenge pieces! Each piece, in its' turn, was very carefully filled right to the brim with water. The water was then poured, carefully and without any spills, from each bowl into a measuring device. The amounts measured from the three pieces were quite close...to each other. The winner held just over four cups. (We won't mention that the non-winners were even farther from the required three cups.)

All three teams were given a rousing hand of applause for their participation.

As the day moved into afternoon everyone agreed that it is true. This picnic must be considered the first annual Wine Country Woodturners Picnic.

Norm Hinman is a turner in Yuba City, CA, and a member of the AAW Board of Directors.

TELL THE JOURNAL ABOUT YOUR EDUCATIONAL PROGRAMS

One of the highlights of the St. Paul, MN, symposium was a hearty dose of old-fashioned turning fun — lots of shavings, friendly faces and a chance to share your excitement.

The front cover of the Fall Journal featured former board member Larry Hasiak helping a young girl get started; she quickly went from timid to yards of wood ribbons covering them both. Don't you wish your first lesson was as gratifying?

In this issue we see another MN event that, among other things, attracted many children and their parents and grandparents. One of the activities was Betty Scarpino's session on "Make Your Own Turning Sculptures" (Page 37)

I'm sorry I missed that, but was at the AAW Hands-on sponsored by Board members and volunteers at the opening of the "Nature Take A Turn" show.

The lathes may have been mini, but the enthusiasm was max. Anyone could take a turn. Novices were startled and delighted that they could do it. Those with more experience were shooting the curls for distance and accuracy.

It was especially gratifying to see youngsters responding to the same kind of magic that hooked us. The AAW has been committed from the very start to education, and it's obvious with each new computer system or video game that we have to continue

If your chapter has such an activity or you know of a local program, send us information and photos.

We will try to present your reports regularly in the Journal, so we can all learn how to start and improve our own programs

In my experience, it isn't just the young people who will benefit. One way to become a better turner yourself is to teach someone how to turn. *—Dick Burrows is editor of the Journal.*

Board member Mark St. Leger helps a AAW Symposium visitor find the curl.

Peter Braun of Roseville, MN, Area High School came to the symposium with his teacher Wally Jacobson, for some hands-on turning. Above, he gets some tips from board member Willard Baxter.

Turning the Knob

Jim Bentley's Chain Locker is an interesting turning that evolved from some design ideas and some domestic concerns that can enliven the bliss of homes where a wood lathe is considered to be a household essential.

Bentley, a retired architect in Fairfield Glade, TN, said that he got a half-dozen left-over cabinet and draw pulls from his daughter-in-law after she and her husband renovated their house in Colorado. They were turned, painted and covered with glitzy "jewels" and other extraneous ornamentation, he said. The gift also came with a suggestion that Jim find a use for them and perhaps make her something.

That got everything rolling.

"I'm a firm believer in sketching as part of my design process so I started drawing using basic geometric shapes. I combined them in different proportions and combinations. They began to look pretty good. I also introduced different kinds of woods, textures and colors into my designs," he said. Read more on Page 58.

The gift idea seemed a natural, since many of the women in his family wear small chains around their necks, wrists and/or ankles. The chains are always getting tangled in the jewelry boxes. His design was aimed at eliminating all these irritations.

The "Chain Locker" is 11-in. high and 1 $^{7}/_{8}$-in. in diameter. The cylindrical base and lid are bocote. The "box" is a maple cone with randomly burned dots of various sizes. The cone shape helps prevent chains from tangling.