Art of Critique • Pepper Mill Signature Pen • Mid-sized Lathe Stand

The Journal of the American Association of Woodturners
Spring 2004 Vol. 19, No. 1 www.woodturner.org

American Woodturner®

Fein Art

Harvey Fein practices his craft by combining precision turning, indexing, and routing.

Page 36

7 25274 88247 2 11>
$7.50

5 Giants in Turning

Page 20

David Ellsworth takes a look at five pioneers in woodturning: James Prestini, Bob Stocksdale, Ed Moulthrop, Melvin Lindquist, and Rudy Osolnik.

AMERICAN WOODTURNER
is published quarterly by the

American Association of Woodturners
3499 Lexington Ave. N,
Suite 103
Shoreview, MN 55126

Periodicals postage paid at St. Paul, MN
and additional mailing offices.

POSTMASTER: Send address changes to
AAW, address listed above.

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

www.woodturner.org

American Woodturner (ISSN 0895-9005)
is published quarterly,
Spring, Summer, Fall, and Winter,
by the American Association of Woodturners.

Yearly membership in the
American Association of Woodturners is
$35 USA, $40 Canada, and $60 overseas and
includes a subscription to *American Woodturner*.

Send dues to:
Mary Lacer, AAW Administrator
3499 Lexington Avenue N. Suite 103
Shoreview, MN 55126 USA

Canadian Mail Distributor Information:
EMI, P.O. Box 25058, London BC,
Ontario, Canada N6C 6A8
CPC IPM Product
Sales Agreement No. 1580647.
Printed in the U.S.A. by
Ovid Bell Press, Inc., Fulton, MO 65251.

American Woodturner

Vol. 19, No. 1
Spring 2004

On this issue's Cover

When Harvey Fein turns, he applies precision engineering skills to each piece.

Cover photo: Harvey Fein

Vol. 19, No. 1 Spring 2004

www.woodturner.org

American Woodturner

President's Letter

The 2003 Board of Directors election issues have been tenuous, to say the least. But I believe the AAW can be a stronger and better organization because of it.

As outlined in the December 10 letter mailed to all members, the board has and will continue to make tough decisions. We'll continue to be watchful of our organization, as that's our job. When things break down, we'll fix them together and move the AAW forward.

Impropriety questions of one type or another will continue to be bantered throughout the AAW membership from time to time, as they do within many growing organizations. These issues should be of concern to both the board and membership.

Methods of checks and balances for all our concerns are necessary. The board understands how important it is for your confidence and recognizes any cloud of impropriety or even the perception of impropriety is of the greatest concern.

One current issue has to do with how a board member accepted work and the elements and circumstances surrounding him accepting that work. Did it constitute a violation of ethics or create a conflict of interest?

This issue arose when DIY Network offered board member Dave Hout a position to host a series of woodturning shows. Dave served as the board's DIY liaison at the Pasadena symposium. Weeks later, DIY offered Dave the paid job for hosting these new woodturning programs, and he accepted.

Things are never quite as simple as they seem—and it's easy to get mired in the "he said, she said" dialogue. What has evolved from addressing this situation is formation of an AAW ethics review committee.

But until that committee is formed and its guidelines in place, a cloud hangs over this situation. Because of this, Dave tenured his resignation to the board. Although the board and Dave support DIY as a viable way for the AAW to promote woodturning, both recognize the volatility of this issue and the necessity to act now for the best of our organization.

Ron Alexander

The board has appointed Ron Alexander from Mendeville, LA, who was fourth in the 2003 election vote, to fill the vacancy.

Besides the organizational housekeeping within the AAW, there are lots of other important issues and projects happening.

- An AAW executive director continues to be a board issue. This development will garner much attention in the near future, as this position may be the most effective and efficient way of helping our organization accomplish its goals.
- The committee to study regional representation on the board is now in place and will have a recommendation to the board and membership in about 90 days.
- With this Spring issue, the journal has more than 32 four-color pages. We're on target for complete four-color capability this fall.
- Kip Christensen, Nick Cook, and Jack Vessery join Alan Lacer as regional contributing editors. Look for their articles in upcoming journal issues.
- The AAW is sponsoring a contest—which we hope will become an annual event—to recognize the best chapter newsletter and web site. Follow the links on the AAW web site for details.
- The AAW's web site has a streamlined look and improved navigation. Jeff Jilg, Austin, TX; Eric Tompkins, Farmington, ME; and Mike Nelson, Yellow Springs, OH, have put countless hours into the redesign.
- The AAW forum has been a great venue for sharing and discussing turning and AAW information. If you haven't signed on as a member of the forum, your missing a lot. You can sign on from our web site at www.woodturner.org.

Phil

Phil Brennion
philb@northlink.com

Call for nominations Board of Directors

Each national symposium and all the activities surrounding it give you a good idea of what the AAW does to help educate, inform, and organize woodturners. So, it's a good time to think if you might like to become more actively involved.

The AAW depends upon an active, working Board of Directors. Each year, three of the nine positions on the Board come up for election. Each position is for a three-year term. The 2004 application deadline is May 15.

To qualify you:

- Must be a member in good standing for the past three years.
- Must be approved by the Nominating Committee. This year's committee includes Linda VanGehuchten, chair; Norm Hinman, and Michael Hosaluk.

If you have questions about serving on the Board, you are invited to discuss them with a current or former Board Member. If you are interested in serving on the Board, please send the following to the Administrator, postmarked no later than May 15:

- A statement of intent, including qualifications and reasons for applying.
- Letters of recommendation from two individuals who can affirm your organizational and leadership abilities.
- A photograph of yourself.

The Nominating Committee will review this application material and schedule phone interviews in late May and early June.

Candidates will be announced in the Fall issue, ballots will be sent out before the end of September, and election results will be announced in the Winter issue.

—Linda VanGehuchten
Nomination Committee Chair
vange@zoominternet.net

Have you written grant applications?

The AAW needs a volunteer who has experience writing grant applications. If you have experience and would like to donate your time to the American Association of Woodturners, please contact the AAW office at 651-484-9094 or woodturner@qwest.net.

Thank you to generous volunteers

Like all non-profit organizations, volunteers are key to the success of AAW programs. Many thanks to the members who made significant contributions, including:

- **Phil Brown**, Bethesda, MD, directory maps
- **Ron and Patti Fleming**, Tulsa, OK, "Put a Lid On It" catalog
- **Bill Haskell**, Placentia, CA, "Put a Lid On It" exhibit
- **Bob Hawks**, Tulsa, OK, "Put a Lid On It" photography
- **Blake Hickerson**, Lakeside, TX, symposium signage
- **John Hill**, Weaverville, NC, symposium auctioneer
- **Charlie Hoffman**, Minneapolis, MN, legal services
- **Ed Hotchkin**, Pasadena, CA, symposium storage
- **Jeff Jilg**, Austin, TX, on-line survey and web site design
- **Michael Kane**, Los Angeles, "Put a Lid On It" exhibit
- **Jean LeGwin**, Milton, MA, journal issues on CD
- **John Lea**, Mesa, AZ, board consulting
- **Richard Lukes**, Los Angeles, CA, "Put a Lid On It" photography
- **Larry Mart**, Carrollton, TX, symposium photography, video, and auction
- **Mike Nelson**, Yellow Springs, OH, web site
- **Nick Silva**, Garland, TX, symposium placques
- **Eric Tompkins**, Farmington, ME, web site

On-line survey

Please visit the AAW's web site at www.woodturner.org and respond to the on-line survey for the Spring 2004 journal. We welcome your helpful comments. More than 500 members responded last fall to the first journal survey.

Congratulations to chapters who will celebrate significant milestones this year

15 years

- **Bay Area Woodturners**, San Francisco
- **Capital Area Woodturners**, Washington, DC
- **Nutmeg Woodturners League**, Brookfield, CT

10 years

- **Central Connecticut Woodturners**, Cromwell, CT
- **Palm Beach County Woodturners**, Boca Raton, FL
- **South Puget Sound Chapter**, Orting, WA
- **West Bay Area Woodturners Society**, San Carlos, CA
- **Woodchuck Turners of Northern Vermont**, St. Albans, VT

20 new chapters in 2003

- **Sun Coast Woodturners Club Inc**., Tarpon Springs, FL
- **Gwinnett Woodworkers Association**, Lawrenceville, GA
- **Moorooduc Plains Woodturners**, Pearcedale, Victoria, Australia
- **Southern Oregon Woodturners**, Grants Pass, OR
- **Valley Woodturners**, Ottawa, Ontario
- **Delval Turners**, Melrose Park, PA
- **Woodturners of Southwest Missouri**, Springfield, MO
- **Pueblo Woodturners**, Pueblo, CO
- **Bi-City Woodturners**, Phenix City, AL, and Columbus, GA.
- **Far East Woodturning Society**, Tokyo, Japan
- **Cape Atlantic Woodturners**, Egg Harbor Township, NJ
- **Nebraska's I-80 Woodturners Guild**, Lincoln, NE
- **Western North Carolina Woodturners, Inc**., Cullowhee, NC
- **Quad-State Bodgers**, La Vale, MD
- **Wyoming Woodturners**, Glenrock, WY
- **Alaska Woodturners Association**, Palmer, AK
- **Black Warrior Turners**, Tuscaloosa, AL
- **Golden Triangle Woodturners**, Krum, TX
- **Mid-Tennessee Woodturning Association**, Baxter, TN
- **Emerald Coast Woodturning Guild**, Freeport, FL

Let's standardize tool names

Here is a worthwhile quest for the AAW: Join with the other national turning organizations in Great Britain, Ireland, and elsewhere to get a common understanding and naming of our tools.

The names of turning tools and the sizing is one of the things that drive me *crazy* in the woodturning field. I think this is a perfect role for the AAW to fill: Lead the effort to standardize the name and sizes of turning tools.

This standardization evidently happened long, long ago in the carving world—with measurements, sweeps, and names of carving tools (at least with the major makers of tools).

But, in the turning field I find at least five names for the same tool: spindle gouge, detail gouge,

Pinky's popular pepper mills

Blame 86-year-old Pinky Martin of Montrose, AL, *left*, for the new popularity of laminated pepper mills. Pinky sent a mill to the popular Sara Molton on the Food Network. Sara then gave one to Oprah Winfrey on live television, and the rest is history. After receiving orders for more than 1,300 mills, Pinky stopped taking orders. He says he can produce only about 250 per year. See *page 45* for Nick Cook's pepper mill design.

Organize your issues

We occasionally field inquiries about punching the *American Woodturner* for three-ring binders. There's a much less-expensive way to neatly organize your journal copies that doesn't require any drilling. Several firms (Rogers and Eldon are two companies) distribute plastic magazine holders, which you can buy at most office-supply stores in packages of 12 for about $4.50. Open your journal, slide the issue through the slot, and place your journals in a three-ring binder for handy reference.

ladyfinger gouge, shallow gouge, fingernail gouge, coving gouge, and probably more. And what is a *roughing gouge* to look like?

Recently, I have noticed that some catalogues have the shallow flute—but with more meat under the flute—referred to as a *detail gouge.* Look in older publications, there is no such distinction.

What size is a ½" bowl gouge? You might buy one that measures the distance across the flutes or one that measures the size of rod that was used to make the gouge.

I know, I know, one is a European standard and one is a North American standard. What standard will the Chinese tools be that are appearing?

This leads to unnecessary confusion for we who teach woodturning and publish a tool list. Without a lengthy explanation, confusion reigns!

—Alan Lacer, past AAW president

More predictions for woodturning in 2010

Due to space limitations in the Winter 2003 issue, we were unable to include Kevin Wallace's predictions in the "Woodturning in 2010" article. His remarks follow.

"I would expect the status of woodturning in 2010 to be more about recognition for the artists and the use of the lathe to create art, than the pursuit of increasingly complex and technically challenging works. There are some who believe that work should chase after mind-boggling displays of technical prowess and wonderful feats of engineering. I imagine that some believe that this is the future of woodturning. I hope that makers might step back from this pursuit to concentrate on creating works that are beautiful without being pretty, intelligent without being clever, sophisticated without being uppity, and original without being over-the-top. The future success of turning is dependent upon the pursuit of excellence.

"I should point out that I'm not speaking to those amateur turners who are just having fun doing it. This is certainly a rewarding pursuit and such makers do not need to be concerned with the constant demand for following fads, forced originality or creating work that gets attention.

"I believe that the artists who find success in the future will consider all of the tools and approaches that are available to wood artists now, while simultaneously looking at the approach of those artists who created the language of the contemporary turned wood bowl and vessel. The language they spoke was indeed timeless; they simply married our love of pleasing forms with the beauty of wood. There is truly nothing new under the sun, but there are different means of interpretation.

"Contemporary woodturners have pushed the wall of the bowl and vessel as far as it can go and have realized that it serves the work best to strive for stability. Today one sees every imaginable approach to form and surface and, although others will surely appear on the scene, limits have been pushed in every direction. What must now happen is for the arbiters of taste to recognize the wide range of work being done in the field of woodturning and share it through museum exhibitions, books, and other methods of assimilating information and getting it to the general public.

"As trends assist in prediction, I should point out that this is obviously happening today. Museums are collecting and exhibiting the work. A number of beautiful coffee table books on the field have appeared over the last several years and more will surely follow. I've seen turners featured on cable television and in popular magazines. Even Neiman-Marcus, the ultimate arbiter of taste has gotten into the game, exhibiting woodturning in several locations.

"The future has already arrived. We're just waiting for more people to realize it."

Kevin Wallace, independent curator and writer in the field of contemporary craft art.

Turning workshops come to Maine...

The Center for Furniture Craftsmanship is introducing woodturning to its 2004 workshop curriculum. The Rockport, ME, school will offer four one-week courses taught by Stephen Gleasner, Michael Hosaluk, Alan Lacer, and Betty Scarpino. If enrollment meets expectations, the school plans to expand the turning program in future years.

This is a major advancement for woodturning education in the state of Maine. Although individuals have offered lessons on specific types of woodturning, this program offers turning instruction in a campus setting.

The Center is considered one of the country's leading woodworking schools, and offers a year-round program of workshops, 12-week intensives, and nine-month comprehensives, and fellowships.

"Turning is a natural fit with our curriculum," says Executive Director Peter Korn. "Furniture makers, carvers, and turners share the same motivations and goals. We practice our crafts for the fulfillment we find in the pursuit of creative and technical excellence."

Enrollment is limited to 12 turners; each will work at a Oneway1640 lathe.

Tuition cost is $515 per course and there is a one-time application fee of $50. There are several housing options from camping to private homes and motels. See the Calendar of Events on *page 68* for more details.

–Ken Keoughan

...and more turning in Connecticut

The Brookfield, CT, Craft Center has announced plans to create a new woodturning educational center. The Brookfield Turning Center will be located in the historic Brookfield Railroad Station directly across the street from the Center's main campus.

The non-profit Center recently purchased the landmark structure, built in 1917, to convert into an 800-square-foot turning studio. Building renovations have already begun and are being supported by a $134,400 state grant. Total project cost is estimated to reach $480,000.

First classes and workshops in the center are scheduled for April; see the Calendar of Events on *page 68* for enrollment details. The building will be dedicated year-round to turning classes and turning studio rental.

Brookfield Craft Center was founded in 1954 to promote and preserve the skills and values of fine craftsmanship. In 1982 it received the state's highest honor in the arts, The Governor's Arts Award. It is recognized as one of the nation's foremost non-academic schools for fine craftsmanship. The Center is located on Route 25 in northwest Connecticut.

Enjoyed writing profiles

Recently, it came to my attention that my services as a contributing editor to *American Woodturner* were no longer required. These things happen in the shifting dynamics of most organizations and the periodicals that reflect these dynamics.

For me, my tenure as a contributing editor has been wonderful. When asked to take that position I was made to feel welcome and a functioning part of AAW. I liked that a lot.

And while I have written of a variety of things ranging from milk-pump vacuum chucks to lethargic snakes, what I have enjoyed most was doing profiles of exceptional members of AAW.

Everyone I profiled I came to know and like. I respected and still respect their skills, their techniques, their artistry and their drive. They are fortunate to have an AAW in which to hold membership and in which to participate.

I want to thank the members of that AAW Board that hired me six years ago. I want to thank the editors that worked with me and my material for nine years. And more importantly I want to thank all of the members of AAW. You gave me an opportunity to raise the level of my turning aspirations and to prove my ability to write for publication. I am deeply grateful.

—Ken Keoughan, Friendship, ME

Ken, on behalf of the board, a hearty "Thanks!" for your fine contributions to the journal.

—Phil Brennion

Wooden hats in history

The photograph of President Bush receiving a turned hat (Winter 2003 issue) reminded me that Johannes Michelsen and Chris Ramsey are but recent practitioners of the specialty. In 1799, Mathew Boulton, the partner of James Watt between 1774 and 1800 in the manufacture of steam engines at the Soho Foundry in Birmingham, England, met Scottish engineer William Murdoch who had come to Soho to work. Boulton was taken by Murdoch's hat, which "seemed to be painted and composed of some unusual material."

Boulton asked what it was made of. "Timmer, sir," said Murdoch modestly.

"Timmer? Do you mean to say that it is made of wood?"

"Deed it is, sir."

"And pray how was it made?"

"I made it mysel, sir, on a bit laithey of my contrivin'."

This extract is from *The Lunar Men (*Faber and Faber) by Jenny Uglow, pages 290-291.

—Mike Darlow, Exeter, NSW, Australia

Palmer Sharpless memoralized

In December, the Wood Turning Center in Philadelphia marked the one-year anniversary of Palmer Sharpless' death with "Beginning Steps," a 7-foot-high honey dipper and collaborative sculpture. Palmer was an AAW founder. Palmer's students donated pieces to the exhibit.

Turning with the future

By Lynn Armstrong

The teams (youth and AAW member) were Caleb Silcox and Bob Hunt, John West and Dan Long, Ian McComb and John Trifiletti, Silvia Phillips and Jeffrey Bilotti. In the middle is Pat Johnson.

We as woodturners are blessed with a passion. We have found this activity to be one of life's treasures, and sharing just adds to our own excitement and creativity. On a Saturday in July, four enthusiastic adolescents attended a four-hour workshop our Northeast Florida chapter designed to introduce them to the craft and to safety in woodturning.

Pat Johnson from Wetumpka, AL, who had just completed a one-week turning workshop in my studio, graciously agreed to mentor this event.

Dan Long helps John West with his first candlestick holder.

We assigned a chapter member to mentor each youth (ages ranged from 10 to 15 years) for the morning session. While the chips flew at four lathes, Pat was busy peeking in on each team and offering his guidance and helpful tips for their candlesticks. The participants worked right through a mid-morning break.

Although the session was scheduled to wrap up after lunch, the kids begged for more. John Trifiletti and I caved in and supervised a penturning lesson. As their mothers looked on, the women asked if they could participate in making pens of their own. This is the greatest compliment someone could have given us as we watched the moms enjoying turning for the first time. Caleb Silcox stated, "I know what I want for Christmas." Santa did deliver a lathe to the Silcox home. Now, Caleb, his parents, and his brother have to wait in line for lathe time.

Based on this success, we've scheduled two one-week youth summer camps for this June.

Lynn Armstrong (lynn@lynnarmstrong.com) of Middleburg, FL, is a professional photographer and member of the Northeast Florida chapter.

A visit to SOFA

An International Exposition of **S**culpture **O**bjects and **F**unctional **A**rt

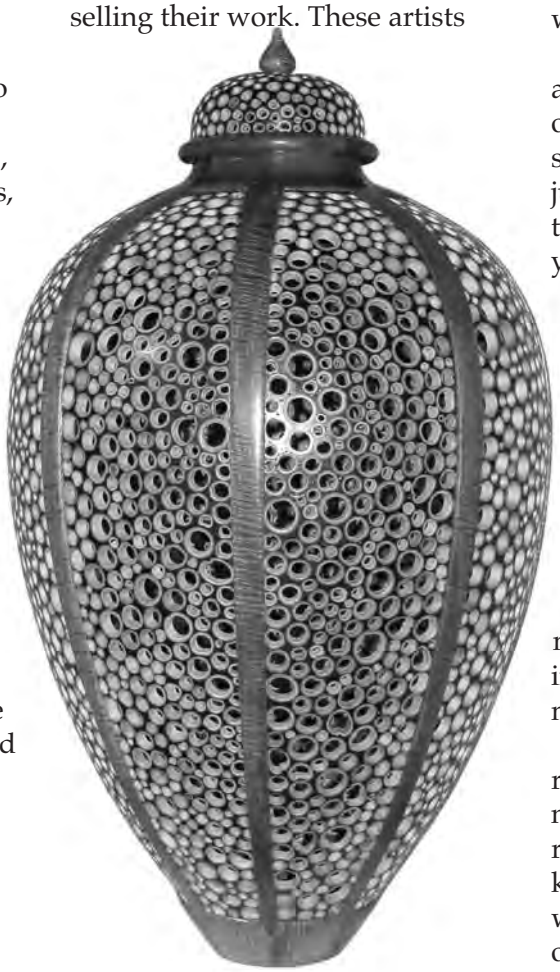
By Alan Lacer

What in the world is SOFA? To begin with, the International Exposition of Sculpture and Functional Art (SOFA) is probably one of the largest and most prestigious showings of three-dimensional art/craft work in the world. The 10th anniversary of this event drew more than 30,000 visitors to Chicago's Navy Pier in October. With lectures, special exhibitions, awards, and book signing parties, there was plenty to see and do.

Why would a turner venture attending? If you have an interest in three-dimensional work—rather than "flat" work—you would not be disappointed. More than 90 galleries exhibited the work of artisans (averaging 10 artists per gallery). Some of the finest work to be found anywhere in glass, ceramics, metal, fiber, and wood was on display.

And yes, plenty of woodturning. I think it would be fair to say that turning dominated the wood that was present—if in no other way but by shear volume. Works from some of the best turners in North America, Europe, Australia, and New Zealand were well represented. Many of those turners were present to discuss their work.

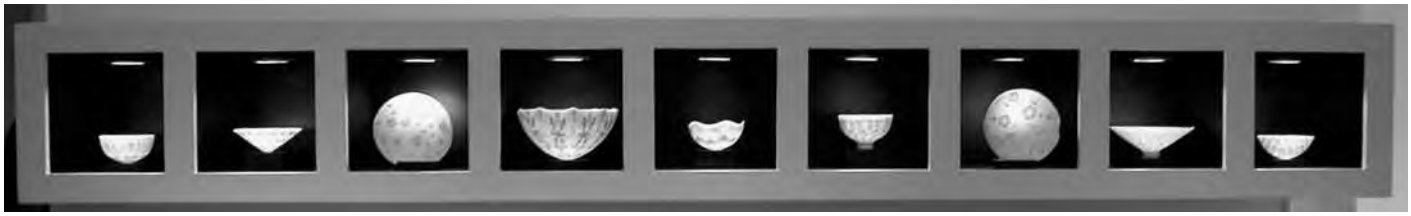
But walking through the galleries was not quite the same as visiting a museum. First, all the work is for sale, with only a few exceptions in some special exhibits. So you are looking at the work of folks who have been or are trying to be successful in selling their work. These artists were not just trying to produce strange, funky artwork—most of the work has broader appeal than just personal expression. Actually, I found this to be quite refreshing: Amazing craftsmanship, great design, and yes, beautiful objects were everywhere to be savored.



R.W. Butts' 18" x 32" piece in the Zimmer Gallery had a pleasing form and strong impact. It's turned from bamboo, koa, and epoxy resin.

And if you have a curious side about the history and dynamics of the various fields, the lecture series was rich in content. With just a small willingness to listen to makers from the other crafts, you could not help but be inspired. Blacksmith Tom Joyce, winner of a $500,000 Macarthur Genius Award, provided food for thought in telling his story of development. Ditto for Bill Daley, the ceramic artist. However, if you want to hone in on woodturning, David Ellsworth's discussion of early masters of woodturning helped me and many others put our field in perspective. See *page 20* for more details.

Several of Dave's ideas bear repeating. Woodturning as many now practice did not exist to any real degree prior to the 1930s. I know we did not invent woodturning from that date onward. However, you won't find "famous" woodturners prior to the 1930s represented in publications, commercial



Some of SOFA's most exquisite works were Dorothy Feibleman's ceramics displayed in the Mobilia Gallery.

These turned wooden boxes by Hans Weissflog in the del Mano Gallery were an engineering *tour de force* and drew an interested crowd.

Ceramics by Jennifer Lee in the Galerie Besson show satisfying lines, subtle forms, and fine textures.

products, or museums or art collections. Often high volume, inexpensive turned production items obliterated any spotlight on the best turning.

Now jump forward to a contemporary craft show or a local woodturning club meeting. How much direct or indirect influence would you see—provided you knew a little history—from the five individuals David discussed? At several clubs I have visited in the last few months, I saw natural edged bowls (Stocksdale and Osolnik), hollow forms (Moulthrop—oh, and yes, Ellsworth), thin-walled simple shaped bowls (Prestini), and spalted and burled wood (Mel Lindquist). You didn't see a lot of woodturnings like these even 30 to 40 years ago.

And one more feather in the cap of woodturners at SOFA: The American Craft Council awarded Albert LeCoff and the Wood Turning Center the status of Honorary Fellow as part of the Aileen Osborn Webb Awards during the event. One of the early founders of AAW, Albert went on to open the Wood Turning Center in Philadelphia with its many innovative and field enhancing programs and projects.

I urge you to visit either SOFA in Chicago this year (November 4-7) or the New York version June 2-6. You'll be exposed to great work of all types and gain inspiration from great forms and textures to draw on from glass, ceramics, and metal. And, you'll learn more about all the three-dimensional crafts. For more information, visit sofaexpo.com.

Alan Lacer (alanlacer.com) is an *American Woodturner* contributing editor, turning instructor and past president of the AAW. He lives near River Falls, WI.

Can a fading chapter revitalize itself?

By Ken Emerson

Northern Rockies Woodworkers Guild (NRWG) was founded in the mid 1980s by a group of woodworkers in Montana's Gallatin Valley. Although the guild billed itself as a general woodworking group, turners were a majority of members. We met regularly for several years, and in the early 90s we brought in some nationally known woodturning demonstrators.

Clay Foster's four days of workshops and demonstrations were the impetus for the revitalization of the Northern Rockies Woodworkers Guild. See page 44 for some of Clay's recent work.

Guild fades away

Like many organizations, the organization's life was closely tied to a handful of dedicated volunteers. After a 1994 demonstration by Richard Raffan, the well-known Australian turner, several members who had worked hard to make a success of these events said "never again!" At the same time, a couple of active members had serious health problems. In a short time, our group was so reduced in size that we simply faded away. No officers, no meetings, no programs.

But we did have money. Despite the member problems, the NRWG was blessed with a treasury of more than $2,000. Dave Dickey, the treasurer at the time of the chapter's withering, continued to keep tabs on the guild's bank account. However, when his own health began to fail in 2000, Dave pushed and cajoled some turners into recharging their batteries.

The old constitution was long gone, so we drafted a new one, elected officers, and set up a meeting schedule. Again, most of us were turners, so this time we conformed our constitution to the AAW guidelines and became an affiliate chapter. There were about 10 of us who were retreads from the earlier group, and we spread the word about the revived group—mostly by word of mouth. Soon we brought in about another 10 new people, doubling our membership. (We had never been much bigger than that anyway, so we were pleased to reach that size.) We reintroduced monthly meetings from September to June, moving between members' shops and made a demonstration a key part of every meeting.

Because so many of us realized the value of workshops—especially to beginning turners—we wanted to bring in outside demonstrators. And we had this $2,000 treasury….

We knew our $2,000 treasury wouldn't by itself pay all the workshop expenses, but we believed we could put our grubstake together with other sources and make it work.

With the right people, you bet!

Chapter grows after Clay Foster demos

Tom Robinson, one of our new members, knew Clay Foster while living several years in Texas. Tom suggested that Clay would be a good candidate for our first try with an outside demonstrator. After Clay agreed to demonstrate in May, we applied for and received an Education Opportunity Grant to support our effort.

About 25 turners enrolled for Clay's two-day demonstration. Another eight members enrolled in an additional two-day hands-on workshop. Our events drew turners from as far away as Billings—about 150 miles away. And the big news for our small chapter: We signed up six or eight new members during Clay's visit. Our chapter grew by one-third!

The participant fees paid for just about half of the workshop costs; the EOG funds and our treasury paid the balance. All of those who gave us feedback on the workshop were pleased with what they had learned. Many of us recognize that our turning has noticeably improved. The officers are pleased to be growing again and we're already planning to hold another event in 2004.

Stay tuned: We're back as an active chapter.

Ken Emerson (kemerson@imt.net) is treasurer of the Northern Rockies Woodworkers Guild. He lives in Bozeman, MT.

The Quizzical Woodturner

By Ernie Newman

Think you know something about woodturning? Test your woodturning IQ, then check answers below.

1 Match the wood types with the areas where they are found growing naturally:

Ebony	Australia
Eucalyptus	South East Asia
Balsa	Tropical America

2 What is the optimum thickness for a 3/4" wide skew chisel:
A=1/8" B=3/16" C=1/4"

3 When is the roughing gouge used in faceplate work (grain at 90 degrees to lathe bed)?

4 An auger or drill may be mounted in the tailstock and used to bore a hole in wood chucked on the lathe. What is the consequence if the auger or drill wobbles or bounces as it enters the wood?

5 Have lathes ever been successfully powered by water?

Ernie Newman (ernienewman@hotmail.com; ernienewman.cjb.net) lives in the Blue Mountains west of Sydney, Australia. He previously taught a 700-hour course for apprentice woodturners.

ANSWERS:

There is more than one way to turn and there isn't just one right answer to the questions in this quiz. Your comments and corrections are welcome.

1 Eucalyptus (gums) are native to Australia, Balsa is native to tropical America, and ebony is native to South East Asia and to Africa.

2 Some turners won't touch a skew chisel of any type, but those who do will find that skew chisels less than 1/4"-thick tend to chatter due to lack of strength and rigidity. A 1/4"- thick chisel will rarely chatter except on jobs such as porch posts where the tool overhang is excessive. In these cases a thicker tool is preferable.

3 The wide, shallow-fluted roughing gouge is so user-friendly on bevel-center work that it is tempting to try it on pieces where the grain runs at 90 degrees to the lathe bed. However, in this context the wide shaving that it takes is very difficult to control and likely to cause a monster dig-in, which could easily split the wood into two very dangerous pieces.

4 If the auger or drill wobbles when presented to the wood, then it will run off line. It is ideal to turn out a conical lead-in to center the drill or auger. If it still wobbles, the lead-in should be turned again for another try.

5 Water mills were first used to power lathes in the 16th century in Nuremburg, Germany. In the early 19th century, George Walker pioneered tidal power in New Hampshire. Walker set up his woodturning workshop over a tidal inlet. He used the tidal flow to power his lathe and, as his water wheel was reversible, he could turn whichever way the water was flowing.

Getting your Work into Galleries

By Owen Edwards

Owen Edwards' "Getting Your Work into Galleries" drew standing-room-only crowds at the Pasadena Symposium. The article that follows was adapted from Owen's remarks.

"Basket Bowl," Gary Johnson, Hazelwood, MO. Padauk and yellowheart; 6⅜" x 7⅜".

As your woodturning skills grow, you may get to the point of asking yourself: Am I good enough to have my work in a gallery? If you've reached this stage of woodturning, you have plenty of steps to follow before inking an agreement with a gallery.

Know what the gallery needs

Before you approach a gallery to handle your work, you need to take the time to research the gallery. Here are some important steps to take before you ask for the gallery owner's time to look at your work.

•Take the time to know what the gallery needs. Is there another niche to fill? Don't expect to displace someone else, for example, if the gallery already has a stable of successful bowl turners.

•Study the gallery price tags. How would your work fit in?

•Know the gallery environment. If your specialty is Southwest-style segmented bowls, for example, you may have a hard time placing your work in a Northwest gallery influenced by Asian art.

•Study how pieces are displayed. Are pieces well tagged? Pieces all piled together? How are pieces grouped? Are turned pieces on pedestals?

•Meet the owner or owners. How long have they been in business? Are you on the same wavelength with them and the gallery artists?

•Don't aim too high at the gallery. If you're just heading down the trail of gallery work, your work may not justify being the gallery's highest priced items.

Clarify insurance and inventory

New gallery artists often have plenty of insurance questions—or should have questions.

•Does the gallery carry current theft, breakage and fire insurance? The landscape is littered with sad stories of unfilled promises and assumptions.

•Are items insured for the wholesale or retail value?

•How are unsold works returned?

•Is it clear that the gallery and artist are responsible to track inventory?

•Does your agreement state a percentage returned to the artist in case a piece is lost, stolen, or broken?

How do they treat artists?

While getting comfortable with the gallery owners, you'll probably pick up the names of other artists at the gallery. Be careful not to be swayed by the experiences (positive or negative) of just one artisan. You should plan on making calls to several artisans to find out:

•Do they pay promptly when your piece is sold? (Your contract should spell this out.)

•Does the check arrive with a note about what sold and who purchased?

•When appropriate, are artists supplied the name of the patron so you can follow up with a letter of thanks?

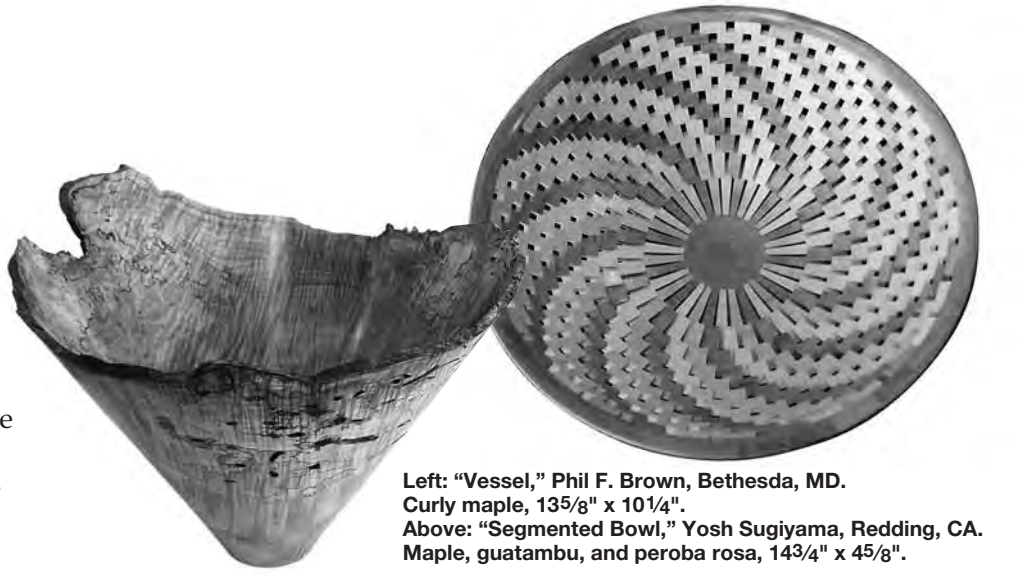
Buy versus consign

Galleries will consign most everything as one-off and finer pieces. If utilitarian pieces, you should expect the gallery to buy pieces. However, when pieces are purchased outright, you lose pricing control. For example, the gallery owner could quadruple the price without your okay.

Don't overlook pricing

Eventually, you'll get around to pricing. This seems especially challenging for artists who have sold pieces at crafts shows.

- If you continue to exhibit at crafts shows or from your home/studio, your retail price should be the same as gallery price. You can't expect your $35 crafts show price to be the wholesale price to a gallery—the gallery owner won't sign on for that disadvantage.
- Don't take shortcuts in finding the value of your work. If I asked you to make this again, how long would it take you? How much do you have in materials?
- The gallery should be able to help establish a fair price if you haven't already done so.
- If the gallery sends a customer directly to you, negotiate a plan in advance. Think of it this way: "I owe the gallery a commission for bringing me a buyer."
- Standard commissions are 60 percent to the artist and 40 percent to the gallery.
- The purchaser should pay to crate and ship when applicable.



Left: "Vessel," Phil F. Brown, Bethesda, MD. Curly maple, 13 5/8" x 10 1/4". Above: "Segmented Bowl," Yosh Sugiyama, Redding, CA. Maple, guatambu, and peroba rosa, 14 3/4" x 4 5/8".

Your gallery appointment

By all means, don't just drop by the gallery, expecting to show the owner a trunkful of your work. Even if you "just happen to be in the area," this isn't a professional way to introduce your work. Chances are, you'll drop by when the gallery owner is distracted, solving a family crisis, or just not in the mood to look at another artist's work.

- Make an appointment so you'll have the owner's undivided attention at an off-peak hour.
- It's best to select pieces of your best work rather than overwhelm the gallery. You'll only be as good as your weakest piece.
- If a personal visit isn't in the cards, send slides and a SASE for return of your gallery work. Include size and description and an information sheet on what has sold and where.
- Be sure to invite feedback on your work.

The contract

When you reach agreement with a gallery, this is a huge step. Resist the urge—not matter how euphoric you are about the moment—to turn over your work with a handshake.

You and the gallery owner should sign two copies of a contract spelling out many of the details above. If this is unfamiliar territory for you, you may benefit from an attorney's review of your first contract.

Your contract should spell out:

- Insurance details, including insured value and shop damage (loss, stolen, damaged) details.
- When and what percentage you will be paid for lost items.
- When you will be paid for items sold (30 to 40 days is typical).
- Art is being held in trust with the gallery.
- Exclusive selling areas (protects the gallery from over-saturation).

Owen Edwards and Stephen Hogbin critiqued the Pasadena Instant Gallery. Owen (owen@TheHighlightGallery.com) manages the Highlight Gallery in Mendocino, CA. He's been a woodworker for 25 years. Pieces shown are from the Highlight Gallery.

Speed Zone

By Alan Lacer

When working small diameter miniatures, you really can raise the speed to fairly high levels. However, I was getting clean cuts on this 3/8" piece at speeds easily below 1,000 rpm.

What speed do I turn at? A number of years ago in an Arrowmont class, someone asked the instructor that question. After some thought, he responded, "Well I guess it should go around." What an insight!

On one level you might think the instructor was being a wise guy, but on another, he was close to the answer. You really can turn at a wide range of speeds and produce excellent work. However, there are a number of factors that a turner balances in choosing a speed, and this is why I have never been a fan of the speed-selection charts packaged with many lathes.

Diameters and rim speed

The rpm of the spindle is sometimes the least important number for me. No, the speed of the outside edge or surface may be far more telling in determining speed. (Comparison: the outer edge of a 10" table saw blade at 4,000 rpm is traveling at 119 mph, while the 1/2" router bit at 25,000 rpm is only travelling at 37 mph).

Look at the accompanying chart of rim speeds at different diameters and see the dramatic differences. A miniature running at 1,200 rpm may look like it is hardly moving, while a large bowl may overpower you and your lathe—which may place you in a danger zone.

Mass of the object

The real force of an object on the lathe is its velocity times its mass. So, a pen blank won't have a lot of force at 1,800 rpm—even if it flew off the lathe—while the 14-pound wet bowl blank at 1,800 rpm can be lethal. The higher the speed, the greater the force. At some very high rpm even the pen blank has real force.

Balance of the object

Look at what a few ounces of lead in the wrong spot on a front wheel of your car can do: A misplaced wheel weight causes your 2-ton monster to shake and rattle at certain speeds. We have the same problem in wood-turning: Out of round, inconsistent densities of the material, or pieces with voids all lead to excessive vibration at certain speeds. In reality, we may have some pieces that never balance—forcing us to work at slower speeds than we wish.

Stability of the lathe

This is related to everything I have already mentioned: Some lathes simply start shaking with almost anything mounted on them. Vibration is a curse to the machinist and the woodturner alike: We will have a rough ride, quality suffers, and safety issues abound if we don't have some degree of stability of the lathe itself. Also, some lathes have awful stands/legs, flimsy headstock spindles, headstock bearings that are too few, underbuilt or just too close together—all of these factors impact lathe stability and therefore the turning speed.

And one more factor: The low end speed of some lathes are simply not slow enough to do much bowl turning—they simply run too fast and are underbuilt. These are serious considerations in choosing a lathe if your interests are with bowls and vessels.

Now we are into a red zone: large diameter (17"), heavy, out-of–round/balance blank. If the lathe can handle such a piece, I progress from a point just below vibration to a modest speed as it becomes more balanced. However, with a rim speed of 51mph at 1,000 rpm, I never find it necessary to crank up much speed.

The skill of the turner

With NASCAR racing and woodturning, a true professional can often work at higher speeds. As your skill and control improve, you can turn at greater speeds. However, unless you are a production turner working on a piece-rate schedule, high speeds are not really the answer—so be careful here. Even production turners have had serious accidents related to speed. In most cases, folks don't really care how quickly you made something—only how well it turned out.

The material

I often hear it said that you get a better cut at higher speeds. True to a point, but in reality there are still other factors related to the material that affect the quality of the cutting action. The moisture content is one (generally the wetter the wood, the cleaner the cutting action), orientation of the grain as well as consistency in grain direction (cutting against the grain or grain that is wild and erratic causes problems), and species (compare the cutting qualities of fir against pear—they don't even seem to be related). Sometimes I do get a cleaner cut by raising the speed (you are getting more cuts per inch of travel)—but other times I get better results by not raising the speed and only slowing my feed rate (I move slower, and thereby get more cuts per inch of travel). And add to this the question of tool sharpness, working at higher speed becomes a smaller component of the equation. Finally, too much speed contributes to the problem of ribbing or chatter when the material flexes or distorts.

Recommendations for choosing a speed

Yes, there are many variables. First, be aware of the speed your lathe is set to even before you mount a piece or turn it on. Some serious accidents have occurred by not heeding this warning. Next, weigh all the factors for a particular piece on the lathe, especially diameter and mass. And the less stable your lathe and the less experience you have, get the blank as close to round and well centered before turning—this is primarily an issue in bowls, platters, vessels, and the like. For between center work, I saw off the corners when the diameters go above 4"; below that, a large roughing gouge handles the "out of round" safely.

It is always better to start at the slower speeds with a piece and gradually bring up the speed. This all raises the question: Can you turn too slowly? If the cutting action is choppy and labored, then speed up to the next level on your machine. If that next level leads to excessive vibration, you may have to live with turning at a slower speed. Always work at a speed that feels safe, controlled and comfortable for YOU. Finally, a sharp tool at the right cutting angle seems far, far more important than cranking up the speed to "do a better job."

SPEED OF LATHE-TURNED OBJECTS AT DIFFERENT RPM

RIM SIZE (outside dia.)	250 rpm	450 rpm	600 rpm	1,200 rpm	1,800 rpm	3,000 rpm
1/2" dia.	.4 mph	.7 mph	.9 mph	1.8 mph	2.7 mph	4.5 mph
6" dia.	4.5 mph	8.0 mph	10.7 mph	21.4 mph	32.1 mph	54.0 mph
12" dia.	8.9 mph	16.0 mph	21.4 mph	42.8 mph	64.2 mph	108.0 mph
14" dia.	10.4 mph	18.7 mph	25.0 mph	49.9 mph	74.9 mph	125.0 mph

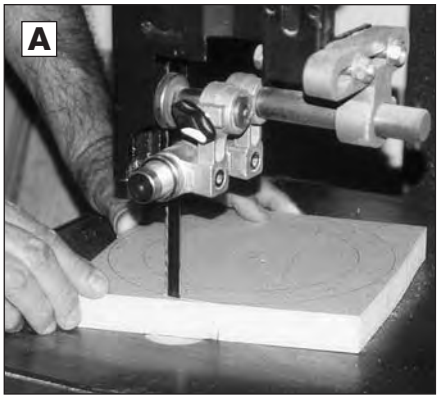
Alan Lacer (www.alanlacer.com) is an *American Woodturner* contributing editor. He lives near River Falls, WI.

Make an Index Wheel for precision division

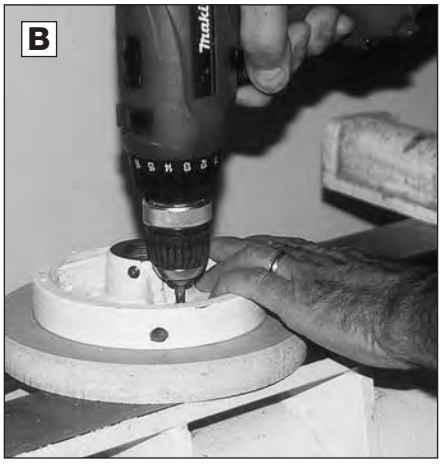
By J. Paul Fennell

An indexing wheel or mechanism on a lathe is useful in dividing a bowl, platter or hollow form into a specific number of equal segments for purposes of design. There is no set convention on how many divisions a mechanism should have. Most of today's lathes usually have 24, 48, or sometimes 96 equal divisions. Many lathes often have none, as I have discovered when demonstrating to different woodturning groups. On the other hand, ornamental lathes may have several sets of indexing holes for more elaborate and varied decorative work.

I have devised a way to construct an indexing wheel that can be easily made with any number of equally-spaced divisions—it's just as straightforward to make one with 77 divisions as it is for a more common number like 48, 60, or 96. The construction does not involve elaborate set-ups with protractors or dividers, but rather with only a blank plywood disk, faceplate, and cloth measuring tape. The tape, with convenient inch and centimeter scales, is available at fabric stores.



This idea came about from my recent work involving the layout and carving of detailed patterns. (See Paul's back cover photos.) I discovered that my lathe's indexing wheel of 96 divisions was adequate in some cases, but unsuitable in others. The concept is simple: Mount a home-made round disk on a faceplate, attach it to the outboard spindle of the lathe's headstock, and its circumference is measured with a cloth tape. For example, if a 60-division wheel is desired, you need only to size the wheel such that its circumference measures 60 centimeters to mark off the divisions. If the wheel is initially cut out slightly oversized, it can be trued and scraped down to a 60-cm circumference. With this method, the significant parameter is the circumference and not the diameter. This means, however, wheels of different divisions will require different diameters.

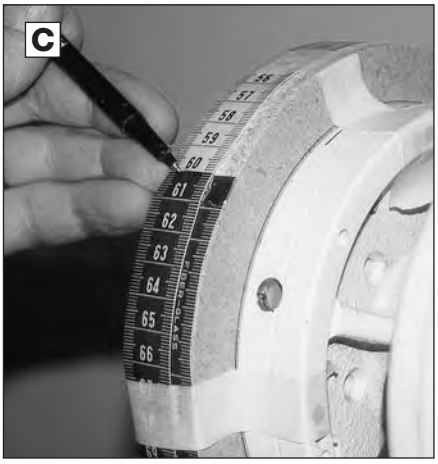


Make your own index wheel

The first step is to cut out a slightly oversized disk from scrap plywood, MDF, or other suitable material, preferably 1" thick (Photo A). Use this formula to calculate the diameter:

DIAMETER = NO. OF DIVISIONS DESIRED ÷ 3

For example, for a wheel with 60 divisions, the diameter is 20 cm (I find working with a metric scale to be convenient). Mount the cutout disk on a face plate and attach to the lathe (Photo B). By this formula, the wheel will always be oversized, because the exact formula for diameter is **60 ÷ π,** or **60 ÷ 3.14159....**



Size of wheel	Possible divisions										
60 DIVISIONS	60	30	20	15	12	10	6	5	4	3	2
90 DIVISIONS	90	45	30	18	15	10	9	6	5	3	2
96 DIVISIONS	96	48	32	24	16	12	8	6	4	3	2

Next, scrape the disk to true it up from the inaccuracies in cutting and mounting, as well as to reduce the circumference from about 64.5 to 60 cm. While scraping carefully, periodically check the circumference to avoid removing too much material.

With the cloth tape fastened to the circumference with masking tape, mark each one of the 60 centimeters at the juncture of the edge and face of the index wheel (Photo C).

Now, this is the significant point

It is obvious that I could just as easily have reduced the circumference from the initial 64.5 value to some unusual number like 63, or 62, or even 59 cm to create a wheel with that many equal divisions. This article does not address the need for having an unusual number of divisions, but rather the ability to do so when and if the need arises.

Remove the wheel from the lathe with the faceplate still attached, and draw radial lines from each mark to the center of the disk (Photo D).

With a bandsaw, carefully cut slots into the edge of the wheel at each radial line (Photo E). When using the wheel, the slots will accept a simple bar mechanism I devised for locking and indexing (Photo F).

Use and other design considerations

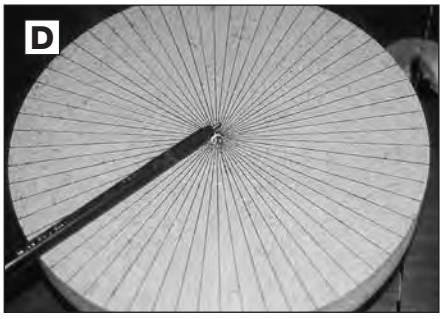
The locking and indexing mechanism consists of an aluminum channel slotted to accept an aluminum angle bar, one leg of which fits snugly into each slot. My Oneway lathe has a threaded hole at the top of the headstock to conveniently bolt down the mechanism. You may need to devise some other method to fasten the mechanism to your particular headstock.

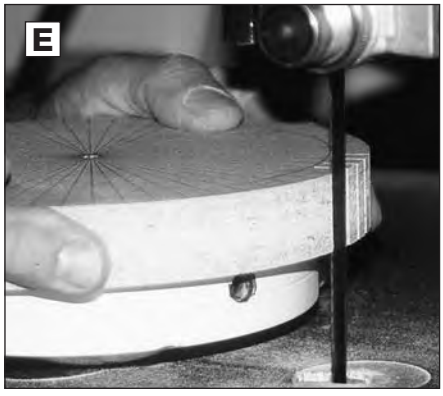
As mentioned previously, the wheel sizes will differ for different numbers of divisions. For example, for 60 divisions, the diameter is about 19 cm (7.5"); however, for 90 divisions, the diameter is about 28.6 cm (11.25"). But, as long as the radial lines are in place, you can reduce the diameter before the slots are cut to some standard value that conveniently fits your lathe.

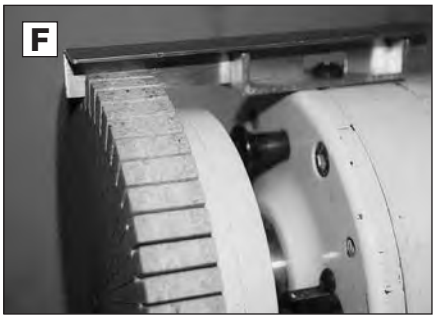
Conversely, if the diameter needs to be larger, start with a larger wheel by doubling the number of divisions desired, and then mark off every other centimeter on the circumference. Or, you can mark and cut a slot for every centimeter mark and then use every other slot. For example, if you want a 35-division wheel, double the divisions to 70. The formula produces a diameter of about 22 cm (9.5"). Then, scrape the wheel circumference to 70 cm, and mark off every other centimeter for 35 divisions.

Alternatively, mark off and slot each of the 70 centimeters, and then use every other slot. In the latter case, your wheel for 70 divisions also works for 35, 15, 10, 7, 5 and 2 divisions as well! See the chart *above* for examples.

J. Paul Fennell (jpaulfennell@yahoo.com) was a demonstrator at the Pasadena symposium. A turner for more than 30 years, Paul now makes his home in Scottsdale, AZ.







5 giants in woodturning

By David Ellsworth

James Prestini, Rude Osolnik, Bob Stocksdale, Ed Moulthrop, and Melvin Lindquist had a profound effect in developing woodturning into an art form.

Paying homage

These remarks, sponsored by the Collectors of Wood Art, were excerpted from David Ellsworth's speech at SOFA-Chicago in October. The topic of my talk focuses on the early woodturning masters, and how their work came to have such a profound influence on helping to develop contemporary woodturning into a legitimate art form. The individuals I am focusing on are James Prestini, Rude Osolnik, Bob Stocksdale, Ed Moulthrop, and Melvin Lindquist.

I suppose I should begin by clarifying what I mean by a *legitimate* art form, as opposed to an *illegitimate* art form, especially since there has evolved over the past couple of decades such a profound interest—even a need—in referring to these handmade objects as *art* and to the men behind them as *artists*. Bob Stocksdale, for instance, would have resisted the term *art* like the plague. To him, *art* spoke of gross intellectualism which was, in itself, to be considered anything but legitimate. So forgive us, Bob, for muddying the waters. And please understand that you are not alone in what Adnia Rhinehardt once noted when she said that, "Art disease is caused by a hardening of the categories."

The term *art form* also needs a bit of clarification, especially at a time in our history when we seem to have need of shifting our language base in order to accommodate the changes of the times. I may be a little behind the times myself, but my gut feeling is that we refer to something as an *art form* when there are enough people making enough objects of a similar nature and material that are admired by enough other people who are willing to pay enough money for these objects over a long enough period of time!

There is, of course, a certain irony in having me present this topic, since I fully admit to being guilty of aiding and abetting this transition in terms. That said, I am also one of the few people still alive who has been fortunate to know each of these five individuals personally.

The period I'm focusing on is the post-Depression era from around the late 1940s to the end of the last century. The marketplace for decorative woodturning from, say, the late 1950s to the mid-1970s was possibly as small as the numbers of turners participating in it, but was by no means inaccessible. Unlike the fine arts, the crafts field has always been very receptive to exciting and unusual objects, and woodturnings certainly fit this category.

Parallel to the awareness of new markets for craft was the growing strength of supporting organizations like the American Craft Council, the American Craft Enterprises and the Southern Highlands Handcraft Guild.

These would be followed by Albert LeCoff's Amaranth Gallery and Workshop, the American Association of Woodturners, the Wood Turning Center, and, of course, the Collectors of Wood Art. In fact, magazines like *Fine Woodworking* and *Craft Horizons*—which later became *American Craft*—made it possible for the work of these men to gain well-deserved national exposure for the first time.

My point, here, is that these woodturning pioneers gained a foothold with their craft by first exhibiting locally, and then broadening the exposure of their work as the growth of the entire craft field evolved. As such, one's success in becoming known nationally during this era was due as much to the success of the crafts movement as a whole as it was to the marketing efforts of each individual.

Homage
Continued on page 25

James Prestini, father of modern woodturning 1908-1993

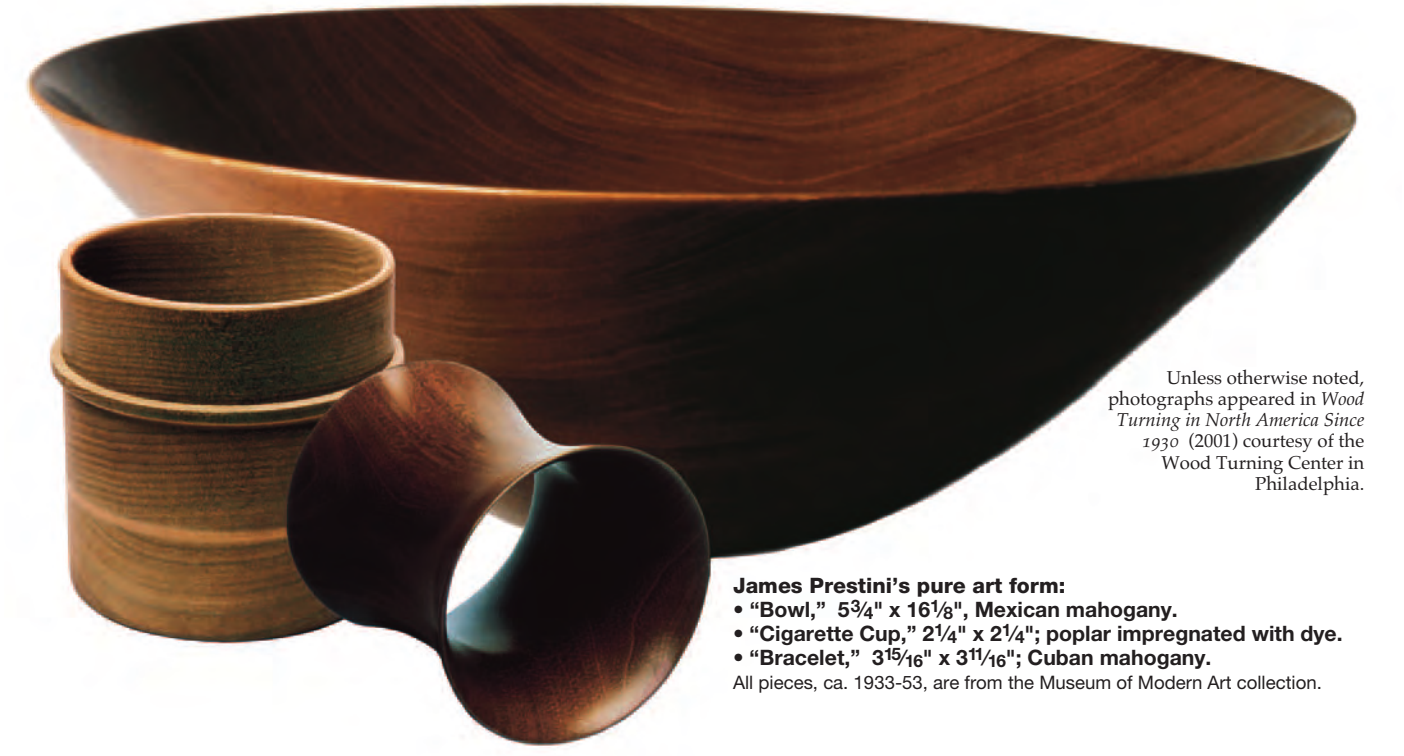
James Prestini, sculptor and a product of the Bauhaus design philosophy, was trained as both a designer and an engineer, and was the first of this group to exploit this modernist concept incorporated in the mahogany salad bowl, cigarette cup and bracelet shown *below*.

In my introduction of James as the keynote speaker of the 1992 AAW conference in Provo, Utah, I referred to him as the "Father of Modern Woodturning." This is because in his work from 1933 to 1953, he set a design standard in woodturning that has prevailed for over half a century. Prestini's work is clearly in for a long run.

A consummate teacher and intellectual provocateur, James was thrilled to have both his woodturning and himself re-discovered in 1977 by Albert LeCoff. And as a result, he quickly assumed a new role in this revitalized woodturning community. In my many conversations and correspondences with him, it was clear that he loved to play with concepts in an effort to synthesize ideas to a minimum of words, thus maximizing the impact of their meaning. It was his way of challenging his students to focus on a single idea, search for its core elements, and then build up from there to help define it.

"Art begins with order," he once said. "Craft remains in order. Design maximizes art through craft." Here, it seems as if James was considering the term *design* almost as if it were the home within which lived the occupants *art* and *craft*. I see his description as a metaphor for the intimate relation between art and craft, which inspired my own vignette, "Art without craft is silent."

Continued



Unless otherwise noted, photographs appeared in *Wood Turning in North America Since 1930* (2001) courtesy of the Wood Turning Center in Philadelphia.

James Prestini's pure art form:
- **"Bowl," 5¾" x 16⅛", Mexican mahogany.**
- **"Cigarette Cup," 2¼" x 2¼"; poplar impregnated with dye.**
- **"Bracelet," 3 15/16" x 3 11/16"; Cuban mahogany.**

All pieces, ca. 1933-53, are from the Museum of Modern Art collection.

Bob Stocksdale, self-taught, self-supporting 1913-2002

Bob Stocksdale would carry forward this legacy of making pure forms, but he would do it on his own terms and with his own shapes. He would also prove that you could make a good living doing it.

Bob epitomized the heart of the studio woodturning movement in that he taught himself, worked by himself, and survived without the aid of outside employment. His forms were simple and pure, and yet they had a power that spoke of great inner strength.

When we first met, he made it clear that he wanted his bowls to be used—not just looked at. This desire for function was no doubt a product of his working-class background, and it is reflected in his designs prior to the early 1970s, with bases that were quite large in diameter compared to his later work. His later pieces were much more elegant—albeit considerably less utilitarian.

I also found that he began dating his work as late as 1978 or 1979, possibly under pressure from his wife, Kay, and the realization that he had now entered a new era where dating one's work was nearly as important as the signature itself.

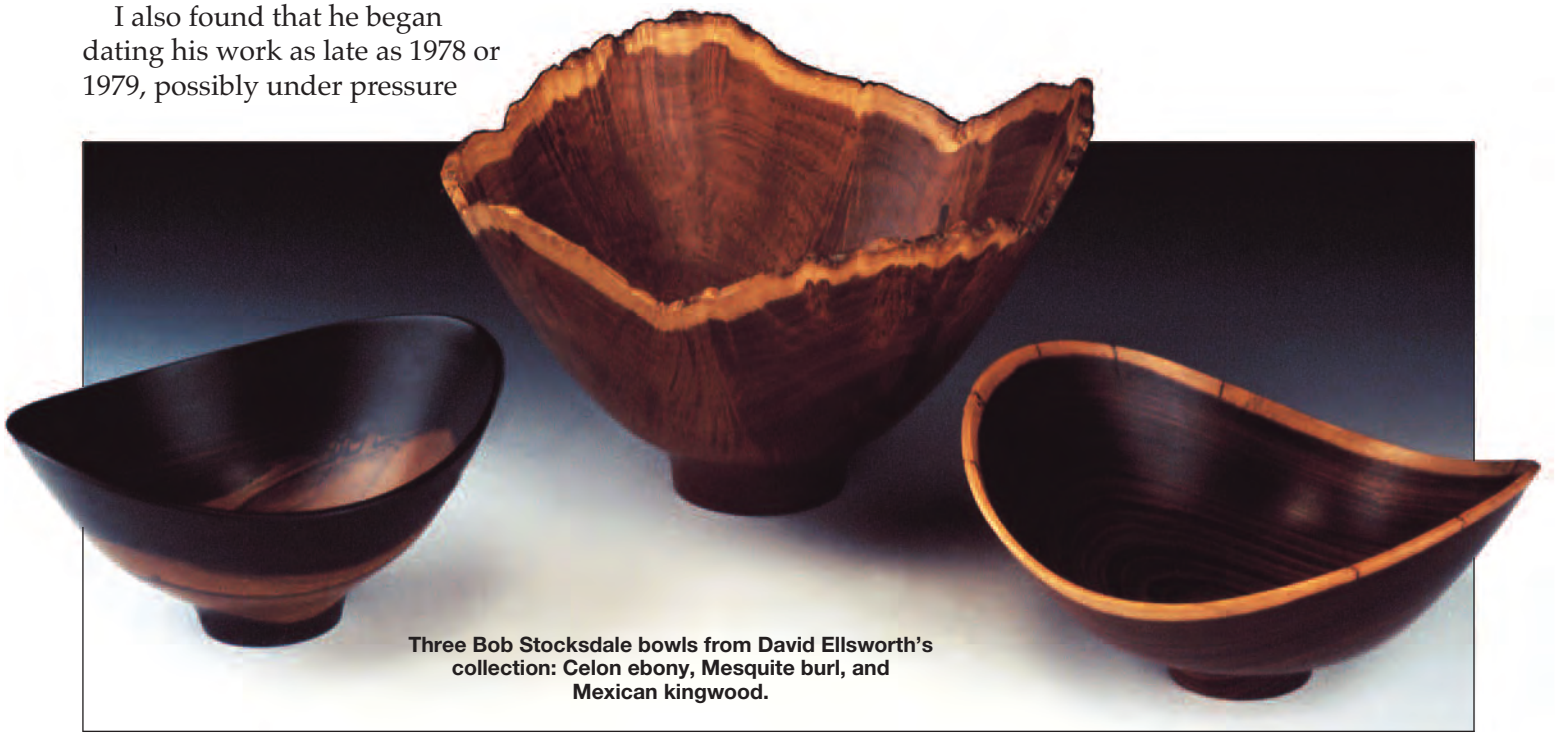
I think of Bob's bowl designs as coming from a place of honesty and directness. This is particularly true with his natural edge designs that became known as birdmouth bowls. He generally worked with small diameter logs, and this birdmouth design came simply from reversing the orientation of the bowl within the log. The result was an elegant shape with a meandering rim that was formed naturally by the outside curvature of the log.

I feel it is also the only true design illusion in woodturning because, to the uninitiated, there doesn't seem to be a reference as to how the bowl was made. Instead, it appears that the bowl was stretched into its shape instead of actually being turned.

Ed Moulthrop, architectural-sized bowls 1916-2003

Ed Moulthrop was a very successful architect in Atlanta until he realized that his interest in bowl turning was equally lucrative and probably a lot more fun. His work paralleled the concept of pure design as seen in the work of Prestini, but it was never Ed's intent to express delicacy within his work. And, of course, nothing that we see in the work of other turners of this era even compared to the scale of these truly architectural-sized Moulthrop bowls.

Ed broke many of the established woodworking traditions in developing his work, which makes his career even more interesting. First, he would soak his pre-turned forms in polyethylene glycol, commonly known as PEG, so that the thick walls in his bowls wouldn't crack when being dried. Next, he used



Three Bob Stocksdale bowls from David Ellsworth's collection: Celon ebony, Mesquite burl, and Mexican kingwood.

Photo: David Ellsworth

an epoxy finish, which, as it turns out, is the only thing that would stick to the PEG impregnated wood. And while these thick, plastic-looking finishes obviously offended the traditionalists within the field, Ed—a consummate businessman—clearly understood that woodworkers were not his targeted customers.

Instead, he specifically chose upscale markets in Atlanta, then Scottsdale, San Francisco, and New York. In fact, when it comes to overall sales, Ed has been the most successful turner in modern history, and he would even out sell the best-known glass blowers in the best glass gallery in New York City.

Another sacrifice to the norm was that instead of dating his bowls in the usual way, Ed used a numerical code. This allowed him to record their dates, but avoided the problem of having unsold bowls appear 'dated' on the gallery shelf.

One reason Ed's work is so pivotal is that he was the first turner to successfully take his work beyond the traditional craft gallery and into the commercial and corporate marketplace. On another level, Ed's bowls forced all of us to look at the turned object not as a personal treasure—as one might consider a Stocksdale bowl—but rather as a significant element within our personal environment. Whatever one's interpretation of his forms, Ed's work certainly fits perfectly within the scope of the Decorative Arts, along with a Walter Gropius tea set and a Louis Tiffany lamp.

In this 1982 photo, a young Matt Moulthrop peeks from a 39"-diameter tulipwood vessel turned by his grandfather.

Photo: Ed Moulthrop

Rude Osolnik, brave explorer 1915-2001

The work of Rude Osolnik covers the full spectrum of what is possible to make on the lathe, from production candleholders to laminated plywood bowls to one-of-a-kind natural-edged burl vessels. In this respect, the term that comes to mind when describing his career is brave explorer.

Photo: Nick Cook

Rude Osolnik was known for his dramatic plywood bowls.

I have spent more personal time with Rude than any of the other men described here, including having juried several exhibitions with him. And one thing that stands out clearly was his total acceptance of people trying new ideas, combined with an equal insistence on good design. In this respect, he was a forward-looking, out-of-the-box thinker, who had the capacity and the desire to endorse a good idea when he saw one.

One of Rude's early design motifs was the natural-edged bowls he made from the flared root areas of trees that rural Kentucky loggers discarded. He developed these forms about the same time that Bob developed his

Continued

birdmouth bowls, and there will always be some question as to who came up with the idea first. Of course, the concept was generated more by the shape of the materials each turner used than any carefully thought-out design process. And since neither man knew the other at the time, it would be quite understandable that the idea for this design feature simply came naturally to them both.

Rude was instrumental in starting up the Southern Highlands Craft Guild, which developed a number of retail outlets in the Southeast that became important marketing venues for craftspeople working in all media. Rude's advice was vital in helping the AAW formulate its initial direction.

I believe that Rude's contributions to the woodturning community have been as important as an educator and inspirational leader as through the objects that he produced. Rude is legendary for rising at 4 a.m. and working in the shop until breakfast, then putting in a full day's work teaching woodworking at Berea College before returning home to do more work in the shop in the evening. Rude helped turners to understand the value of a solid work ethic.

Odd as it may sound, Rude gave turners permission to *get* to work, as in the statement he made to a young man who asked what he should do first to become a really good woodturner. To which Rude replied, "Stand at the lathe!"

Rude Osolnik, "Candlestick Set," ca. 1952, 15½" x 3", 12¼" x 3". Walnut; from the collection of Mobile Museum of Art.

Rude Osolnik, "Salad Set," ca. 1950, 4½" x 12", 2¼" x 7". Rosewood; from J.B. Speed Art Museum, Louisville.

Melvin Lindquist,

robust, bold, and dynamic

1911-2000

In the work of Melvin Lindquist, we see a design energy that is drawn from several sources. First would be an engineering background that supported his abilities to make both his tools and his machines. Secondly, the woods he harvested came from the forests of New York and New Hampshire and were primarily quite old, large in scale, and often aggressive in shape or rotten in composition. And finally, Mel had an instant resource and critic in his son, Mark, with whom he shared a very close association both as a family member and colleague in the studio. And while their personalities were almost diametrically opposite, they shared a strong mutual respect for one another's talents and aesthetic judgments both as artists and makers.

I have always felt that Mel's strongest work was his turned vases, many of which were inspired by classical Chinese vase shapes. His work was robust, bold, and dynamic rather than being delicate or refined as we see in the work of Prestini and Stocksdale. Like Rude, Mel's work was brave for the time, frequently incorporating the natural cracks, fissures and distressed areas of his materials as prominent design elements within the forms. At the same time, he could demonstrate great subtlety in his work, as when arranging the spalted lines within a form with such care that

without them, the rhythm and harmony of the object would be totally lost. He had no formal training as an artist, yet he was highly adept at developing a visual balance within his work that demonstrated a refined level of intuitive design skills.

Photo: Kathy Lindquist

Red maple burl vase by Melvin Lindquist, 1979.

Photo: Nick Cook

"Rosebud vase," by Mel Lindquist, ca 1970-71, 6"; Spalted maple.

Paying homage

Continued from page 21

But what is probably *most* important is that until the early 1970s, very few of these pioneers knew of the existence of the other's work. With the exception of Stocksdale and Prestini, none of these men knew the others personally. This would all change through Albert LeCoff's woodturning symposiums that ran from 1976 to1980.

Let me return, then, to the post-Depression period as a starting point, because I find it interesting how the legacy of this period influenced the work habits and the methods that each of these individuals used. Also, that the technologies of the times—primitive as they may seem today—laid the foundation for the tools and techno-gizmos that turners use today.

As an illustration, consider that most of these men either made their own turning tools or modified existing ones. Prestini used the standard scrapers and gouges of the time. Stocksdale found an engineer, Jerry Glaser, who became a life-long friend, to make his thin-bladed gouge that carries the Stocksdale name today. Osolnik made his combination bowl/spindle gouges from truck leaf springs. Moulthrop forged his own hook tools patterned after traditional Swedish hook tools. Lindquist, also an engineer, not only made up his own carbide-tipped scrapers. He also developed the first phase converter, a device that converted electric motors from three-phase to single-phase. This allowed him to use industrial-sized motors without having to pay industrial-sized permits to run his equipment in a basement-sized workshop.

Each man, of course, swore that their respective tools were the best for the job. When I queried Melvin on the best tool for doing hollow turning, I remember him saying to a group that he'd "get in there with my teeth if I had to."

With the exception of Ed Moulthrop, each of these men began their careers by making traditional-shaped bowls. In fact, Ed continued to call his hollow forms "bowls "throughout his career. But as I view their careers collectively, I think it is fair to say that these five individuals were responsible for the development of what I call the modernist bowl. That is, a bowl form that has no specific function other than being itself, and that satisfies the criteria of a cultural aesthetic and contributes to defining that aesthetic.

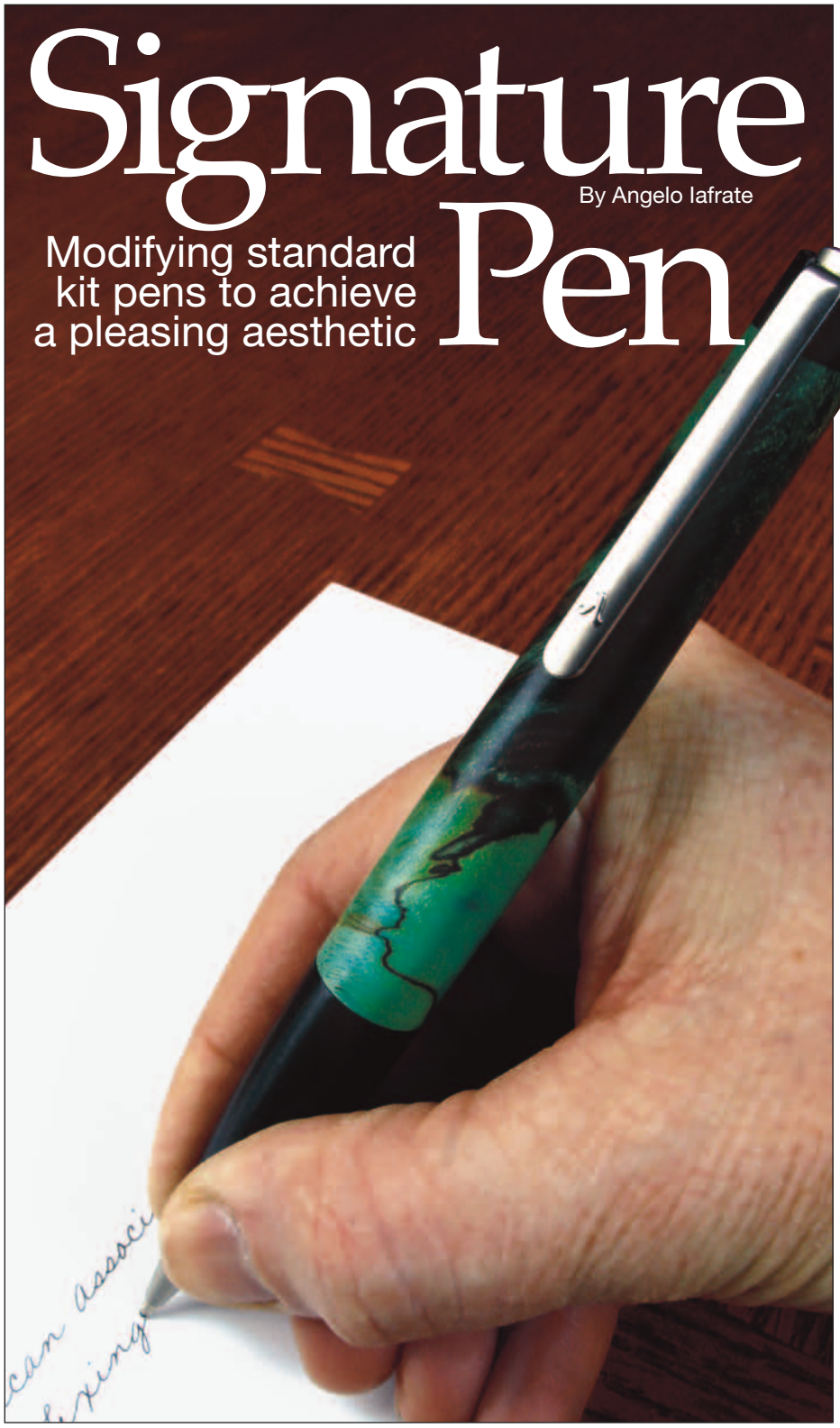
This illustration is more descriptive than definitive. Prior to the work of these five individuals, the concept of a wooden bowl form was inexorably linked to function. But whether it was a conscious decision or simply a post-Bauhaus phenomenon, the *modernist* bowl crossed the line between function and non-function and became an entity unto itself. It can be either or both, or it could be open or closed, the most dramatic example being Moulthrop's hollow forms.

David Ellsworth (ellsworthstudios.com) is a professional turner and turning teacher who lives in Quakertown, PA. He served from 1986-90 as the AAW's first president.

Signature Pen

By Angelo Iafrate

Modifying standard kit pens to achieve a pleasing aesthetic



After 30 years as a professional drafter, my preference for writing instruments tends to be toward sleek and simple shapes—shapes that are comfortable to hold.

Some of my earliest drafting instruments were terribly thin and caused writer's cramp. My long-time favorite was a .5mm drafting pencil—about 1/4" in diameter. With age comes wisdom *and* arthritis: I'm now attracted to thicker pens and pencils for comfort—writing instruments that fill my hand comfortably. I've found that the range is fairly small—1/2" in diameter for pencils that I use all day long and 5/8" in diameter for my signature-type pens that I use only intermittently.

The signature pen detailed here is an accumulation of old ideas, new pen designs from commercial makers, and the influence from penturning groups. My goal was to design an instrument that would showcase the beauty of the wood with sparse metal ornamentation.

Order pen parts, sharpen your tools

I like to build about six or seven pens at a time. This design incorporates parts from two kits, so you'll need 12 kits to build a half dozen pens. The nib is from a European kit and the clip is from a standard Slimline kit. It is important to check the color of the plating between the two kits; kits ordered at different times can

be shades different. The centerbands are discarded; I use the leftover parts from the two kits to make other pens.

For tools, you'll need a narrow (Stott-style) parting tool, 3/4" roughing gouge, detail gouge, 5/8" skew, 1/2" skew, and vernier calipers.

Prepare the stock

For the barrel tips and finger grips, rip ebony into 5/8" x 5/8" x 18" strips (Photo A). With a mitersaw, cut the angled barrel tips 1/4" to 3/8" thick. Then cut the 1 3/8"-long finger grips. No special jigs are required, but it helps to quickly size the pieces with reference marks penciled on the mitersaw table.

Now the fun begins: Select the wood for the barrel. I prefer bright color and strong grain characteristics, and I'm partial to curly wood. Among penturners, dyed and stabilized wood is considered superior stock.

Next, make the 11 1/2-degree angle cut at the tip of the barrel stock. Leave the barrel blanks long; you'll cut them to size later.

Attach the barrel blanks and tips with a spot of medium viscosity CA glue. If you use an accelerator, be careful not to glue the blank to your finger.

The pen blanks may be oversized and not match the 5/8"-square ebony. I glue on the tip, then rip the assembly at my tablesaw. Cut the blanks 3 3/4" long with the mitersaw (Photo B).

Drill the blanks

Many penturners have good luck drilling pen blanks with a drill press. However, I've stuck with a method my dad and I concocted more than 10 years ago because we didn't own a drill press at the time. I still rely on the Axminster chuck (fitted with internal machinist's jaws) in the headstock. In the tailstock is a Jacobs chuck, which holds the 7mm drill bit. The blanks are loaded into the chuck and spun while the drill bit remains stationary, except when driven forward by cranking the ram screw (Photo C).

Over the years, I've found this method superior to a drill press. For me, the revolving wood keeps the bit centered better and doesn't wander as in a drill press.

Be sure to properly align the long blank with the axis of the lathe. Sight the blank along the lathe bed until it is parallel. With the blank parallel on two faces, tighten it in the chuck.

Begin drilling at a slow speed—100 rpm works for me—then gradually increase the speed if necessary. Be sure to clear the chips every 1/8" to 1/4". If you fail to clean out the chips frequently, you may split the blank.

In my drilling operation, the entire tailstock is loosened and pulled away; the bit follows. With the drill bit out, clean the flutes with a toothbrush. After cranking the ram back into the tailstock, advance the hole by pushing the entire tailstock toward the headstock.

Insert the tubes

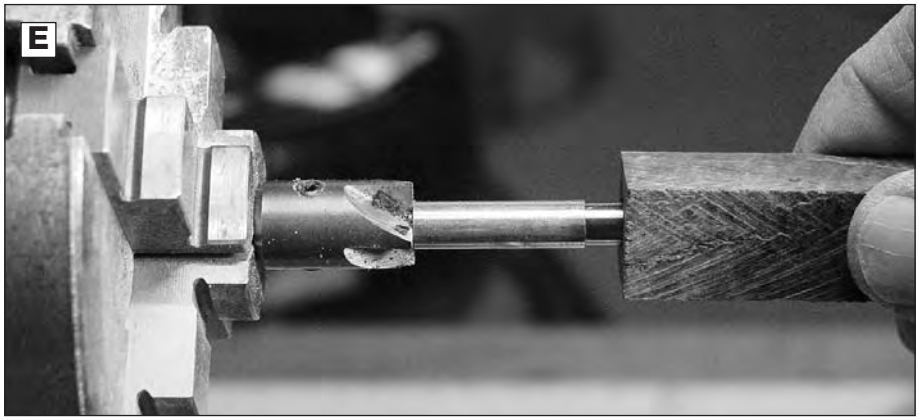
With 180-grit sandpaper, scuff the tubes for better adhesion. Scuff only 1" of the length of the short (2 1/8") tube that goes into the ebony. That part of the short tube will be exposed to view and should be smooth. The long (2 3/8") tube is shorter than the

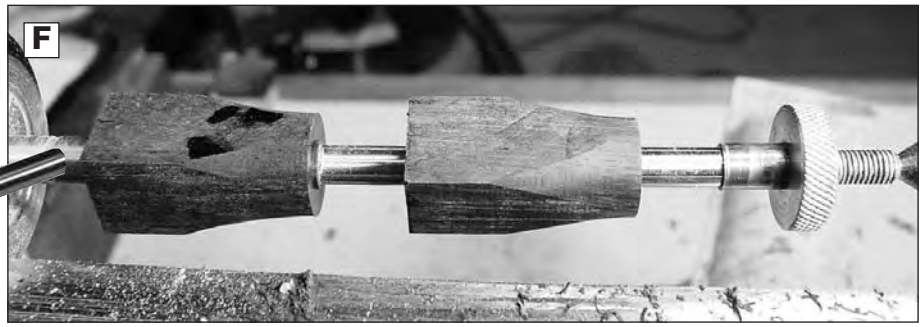
Continued

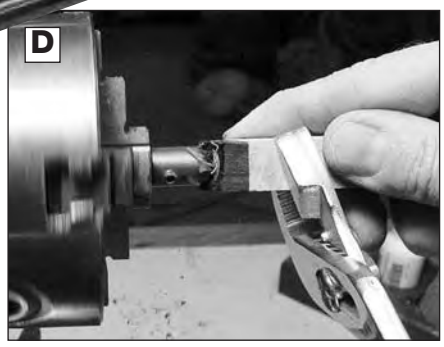
barrel blank. With polyurethane glue, insert the long tube from the clip (ebony) end.

After the glue dries overnight, true up the barrels. I rely on three barrel trimmers for specific tasks as shown *below*. The socket and clip-button trimmers have shortened heads. Photo D shows milling the clip button.

I add an additional trimming step to eliminate one of my pet







peeves: the glint of a brass tube showing through the joint between some pen halves. To hide this, I use a socket-and-tenon joint.

First, mill the socket in the long barrel. Notice that the barrel lacks a brass tube at the joint end. Take special care to mill this end of the blank square. To do this, place a small section of scrap brass tube on the guide shaft and then slide the blank over it. Photo E shows how this acts as a temporary guide to center and square the barrel-blank end for precision milling.

Mount two ebony finger grips on a mandrel (Photo F). Now, cut the tenon in the ebony finger grip with a parting tool; judge the diameter and length by eye. Then, run the parting tool lightly along the brass tube to clean up the excess glue.

Turn the barrels

Mount the two barrel parts on the mandrel. Stress cracks may be clearly visible in this view; they were not readily apparent in the original blank. Halfway through the rough turning, fill the stress cracks with dust and CA glue. Repeat this process until the cracks are completely filled and appear as a part of the wood.

Using the 5/8" skew, turn the

blanks to round (Photo G). Check the diameter frequently with calipers; I prefer 5/8" in the main barrel. At clip end, make sure the ebony doesn't become too thin.

Finishing touches

Beginning with 180-grit silicon carbide, sand the pen barrels that are sealed with a mixture of CA glue and sanding dust. Sand the blanks through 220-, 320-, 400-, and 600-grit paper. Stop the lathe frequently to check for imperfections. If no flaws are detected, sand the blanks to 12,000-grit with Micro Mesh cloths.

Because I prefer highly polished wood, I don't rely on a hard coat of lacquer or shellac. My only finish is a light rubbing of tung oil followed immediately (while still wet) with a coat of carnauba wax rubbed into the oil.

This is a temporary finish; the user's hand oils make a patina far superior to any hard finish. But unlike a hard finish, the wax and oil will not flake off through use—they will simply wear away and expose the highly polished wood underneath.

Using CA glue as a sanding sealer may form a thin crust of glue on the ends of the blanks. Remove this by filing or another pass through the pen barrel trimmer. Buff the shoulder end of the long blank on a hard felt wheel loaded with stainless steel buffing compound (white bar).

The final step before assembly is to grind a small notch in the angle tip to receive the clip. I use a hand-held Foredom tool and a small, arbor-mounted, white wheel. I shaped the white wheel with a truing stone to give the correct 3/16" width in a single pass. If you don't have a carving tool, you can accomplish this with a triangular file.

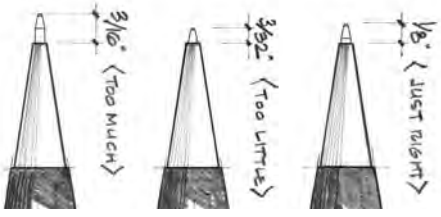
Clear stabilized Curly marindiba

Gold stablized box elder burl

Assemble the pen

Lay out the pen barrels next to the various metal colors. Select each metal to complement the wooden barrels. Then lay out the appropriate parts for pressing.

With a drill press for assembly, press all the clips first, then the nibs, and finally the mechanism. Assemble the first mechanism with extra care, as the ballpoint must protrude by just the right amount as shown *below*. After establishing the correct depth with the stop collar on the quill, you'll assemble the remaining pens quickly.



Angelo Iafrate (iafrateturns@cox.net) lives in Johnston, RI. Angelo will demonstrate penturning and turning palm nuts at the Orlando symposium.

Evolution of a Design

By Jim Rinde

What is the thought process that occurs when someone comes up with a new design for a turned object? I'm sure there are many ways, but it may be useful to examine one where serendipity played an important role.

Photos: David Frank and Jim Rinde

Right: Zercote and clear epoxy bowl, 2½" x 3½". Left: View into the bowl reveals that with a large wooden base, the corners appear to rise into the epoxy bowl.

When I started woodturning in 1988, I decided to incorporate my profession into turning. I was a research chemist and I worked for about 25 years with epoxy resins by developing products, publishing technical papers and receiving patents in epoxy resin technology.

I have heard some woodturners say that they look to ceramists and potters for inspiration and design ideas. With epoxy resins we have a new source for inspiration—*glass.* Imagine combining turned wood with glass: the warmth and texture of wood with the clarity and colors of glass.

Glass artists can achieve many effects with glass: pearlescence, fluorescence, or opaqueness. These effects also are possible with epoxy resins but the results will not be exactly the same.

Now imagine the possibilities. All the pieces shown in this article are made from the same epoxy resin—only the dyes, pigments, and fillers are changed to get different colors.

After many years of hacking and whacking as a self-taught turner, I joined the AAW and the Bay Area Woodturners in 1998. Soon afterward, I started attending symposiums and demonstrations. In 2000, I watched Allan Batty turn a long-stemmed goblet along with several other items. This was a real inspiration for me.

First phase: 2000

After the demonstration, I decided to turn a long-stemmed goblet, but to change the design by first embedding the wood in epoxy resin and then turning the composite. The first example is shown at *right*. This madrone goblet is 9" tall with a 3"-diameter transparent cobalt blue top. In this goblet, I turned the madrone to a 1¼" diameter, embedded the wood in epoxy, and turned the composite. Therefore the bottom of the goblet bowl is a wood circle of this diameter. See the top view at *right*. I was pleased with my first attempt.

At the same time, I had about two dozen ⅝" x ⅝" x 5" pen blanks of various fancy woods that I had received as a door prize. Since I had no plans to turn pens, I decided to embed one blank in an epoxy resin and turn a goblet. In this goblet, the exotic wood (probably wenge) became the stem. I added a fluorescent dye for the goblet bowl and a black epoxy for the base. The goblet is shown on *page 33*. This goblet is much smaller—4½" high and 2" diameter. In this goblet the wood at the bottom of the bowl (inset) is square in cross section. Since the epoxy is clear, it allows a good view of the final shape of the wood. Because of the curved goblet surface, this creates a curved surface on the inside and outside of the wood, with the corners slightly higher than the center of the square as shown.

Above: Ebony and green epoxy lidded goblet, 3½" x 7½".

Second phase: 2001

When I saw this, it occurred to me that if I started with a larger square of wood—say 2" square—then I could "lift" the corners higher and achieve an interesting, dramatic design.

When I did this, the result was as expected— but even better (see photos *opposite*). In this squat goblet/bowl design, the wood is zercote and the epoxy is clear. The starting zercote block was 2" square and the final diameter at the top of the goblet is 3½" and the piece is 2½" high. By curving the outside surface, the wood rises to a sharp point that is readily visible in the clear epoxy resin. The amount of rise is a function of the steepness of the goblet wall: A gentle curve yields a low rise while a

Continued

Left: Madrone and cobalt blue epoxy; 9" x 3". Inset: View into the bowl reveals a stem turned round before being embedded in epoxy.

steep curve yields a higher, more pointed rise.

This design can be applied to other pieces such as bowls and the number of sides of the starting wood block can be changed. An example of a bowl with six sides is shown *below*. This design of cocobolo and clear epoxy incorporates a fluorescent dye that adds a blue color to the epoxy rim.

At this time I wondered if I could turn this shape without the supporting epoxy. The result was successful and was published in the Fall 2001 issue of *American Woodturner.* After this sidetrack, I returned to making goblets from square sections of wood embed-ded in epoxy. But now I turned my attention to the epoxy resin.

Epoxy resins offer the woodturner the possibility of introducing new colors into a piece that would be difficult or maybe impossible with wood alone. For example, if you want a red color, your choices for red woods are limited to bloodwood or maybe padauk, which is generally an orange-red. With epoxy resins your choice of reds is very broad and the resin can be made opaque or clear. Want blue? No problem with epoxy.

The rich cocobolo/translucent red epoxy goblet *above right* incorporates a pearlescent flake for added interest. In this goblet, the starting cocobolo was 2½" square. Here the wood/epoxy ratio is more balanced and the angles higher to give very sharp points on the cocobolo.

Cocobolo and translucent red epoxy goblet, 3½" x 9". A pearlescent flake in the epoxy adds interest.

A top view into the bowl reveals the lifted corners of cocobolo.

Cocobolo and clear epoxy with fluorescent dye, 6" x 3". A steep curve in the bowl accentuates the six-sided base.

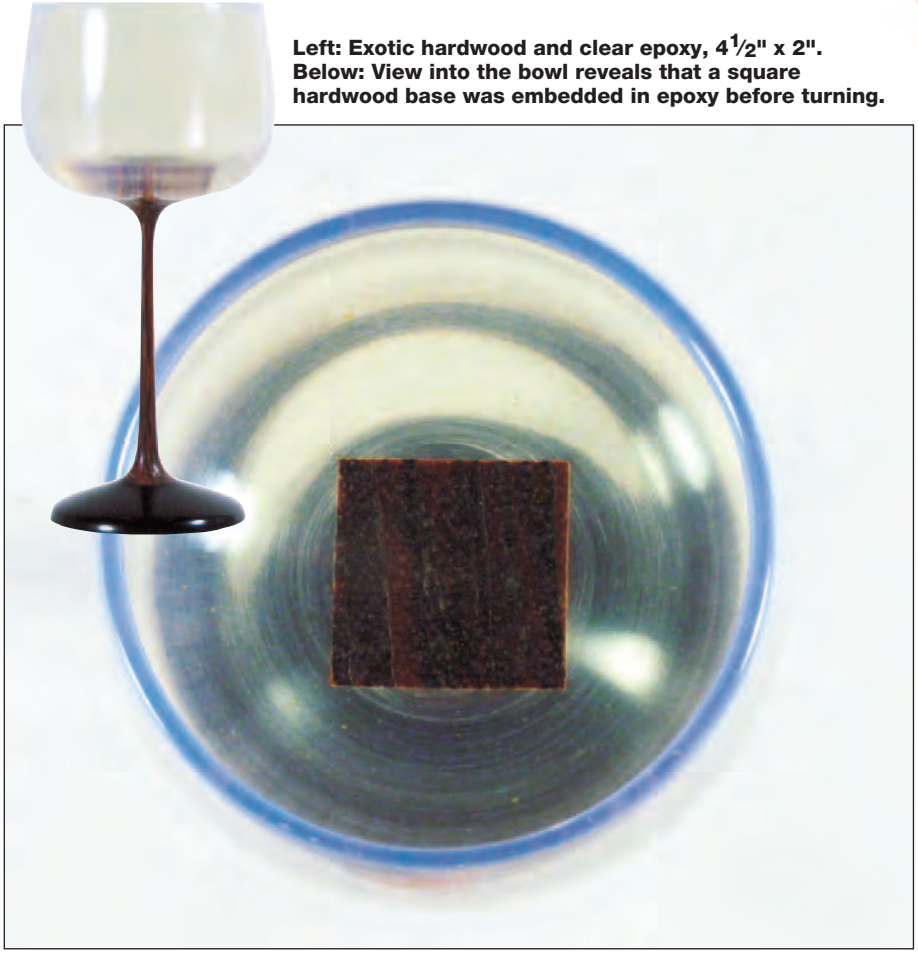
Third phase: December 2002 to present

At this point, one might say I was fat and happy making colorful goblets and bowls from wood and epoxy. However, AAW's "Put A Lid On It" exhibit inspired me to make a lid by incorporating a mirror image of the goblet. When I did this, the result was striking. The lidded goblet was a better-looking piece than a goblet alone.

The goblet at *right* was my first lidded goblet. I embedded the 1¾" maple square in black epoxy. The stem is a basic tapered cylinder; the finial is also simple to present a coherent design and not to compete with the maple and epoxy. See *page 31* for a goblet with prominent epoxy.

This thought process occurred over the space of about three years. First, a simple Allan Batty goblet design was converted to a goblet of wood and epoxy. Then, the design evolved on its own and was transformed into a lidded goblet.

How will the design change in the future? Only time will tell, but I'm sure it will change.



Left: Exotic hardwood and clear epoxy, 4½" x 2". Below: View into the bowl reveals that a square hardwood base was embedded in epoxy before turning.

Left: Maple and black epoxy lidded goblet, 3" x 7½".

Jim Rinde (jerinde@adelphia.net) lives in Camarillo, CA, and divides his time pursuing his interests in science, arts, woodturning, and grandparenting. In an upcoming issue, we plan to publish an article from Jim on turning with epoxy resins.

Moving out of the Basement

By Harvey Fein

Note: With this issue, *American Woodturner* will regularly feature a member's shop. If you have ideas from your shop to share with other members—layouts, tool storage, tool caddies, dust collection, handy jigs and fixtures—please send them our way. See contact information on page 2.

Harvey Fein sits at his modified Stubby lathe in his new shop. On the headstock is a low-speed sprocket-and-chaindrive system. For the detail work Harvey puts into his turned pieces (see page 36), he designed the custom router jig and an extended spindle. The boom-mounted work light, left, adds versatility. Switches behind Harvey's left shoulder control motors in the adjoining sound-proof room.

I recently had the opportunity to rebuild my shop. For the last four years, my shop had been in my basement, but turning in that underground isolation became oppressive. With the opportunity to rebuild came the challenge to redesign the space and correct all the inconveniences inherent in my basement setup.

The major issue for me was that my shop was always dirty from sanding dust, shavings and sandpaper scraps. Additionally, there was not enough wall space conveniently located to hold all the items that I wanted at hand.

My new shop—formerly a screened in porch and shed—has 250 square feet. The solution to the sawdust problem was to create a 7'x 8' lathe room as shown in the floor plan *opposite*. This gave me three walls for tools, sandpaper, finishing supplies, calipers, and so forth. But the biggest plus was a door I could close while turning. Now the rest of the shop stays clean.

I mounted my new Stubby lathe in the center of the room, facing a wall of windows. (After all, windows were the reason to move the shop!) For comfort of my 6'2" frame, I elevated the lathe 4" on a cement block foundation. I then covered the floor and the lathe base with comfortable rubber mats.

Rather than covering the walls in sheetrock, I used 1/2" plywood so I could now hang anything anywhere. The addition of pegboard on three walls

completed the package. I then painted the walls a nice sunny yellow. Even my black lathe got a fresh coat of paint.

To cut down on the noise in my lathe room, I built an adjoining 4'x3' soundproof room for my dust collector, fresh-air source, vacuum pump, and compressor. I surface-wired four outlets in the soundproof room to switches on one wall of the lathe room. This gave me easy control of all the motors without suffering through the additional decibels.

While we are talking about the electric system, I ran everything but the heat through an electrical contactor. That means that everything goes on and off with one switch. Nothing can be left running when I've finished a turning session.

As for the rest of the project, all tables are 38" off the floor and I added plenty of outlets. To streamline cleanup, all 30"-wide tables are cantilevered off the wall and my shelves and bandsaw are wall-mounted. Cleanup is easy! A sink, toilet, and refrigerator give me all the comforts of home.

The project took about four months to complete. I lost many weekends of turning, but I'm now catching up—and enjoying sunlight while I work.

For examples of Harvey's recent work, see pages 36.

Harvey Fein (Harvey@harveyfein.net) lives in New York City. Two of his pieces were part of the recent "Put a Lid On It" exhibit.

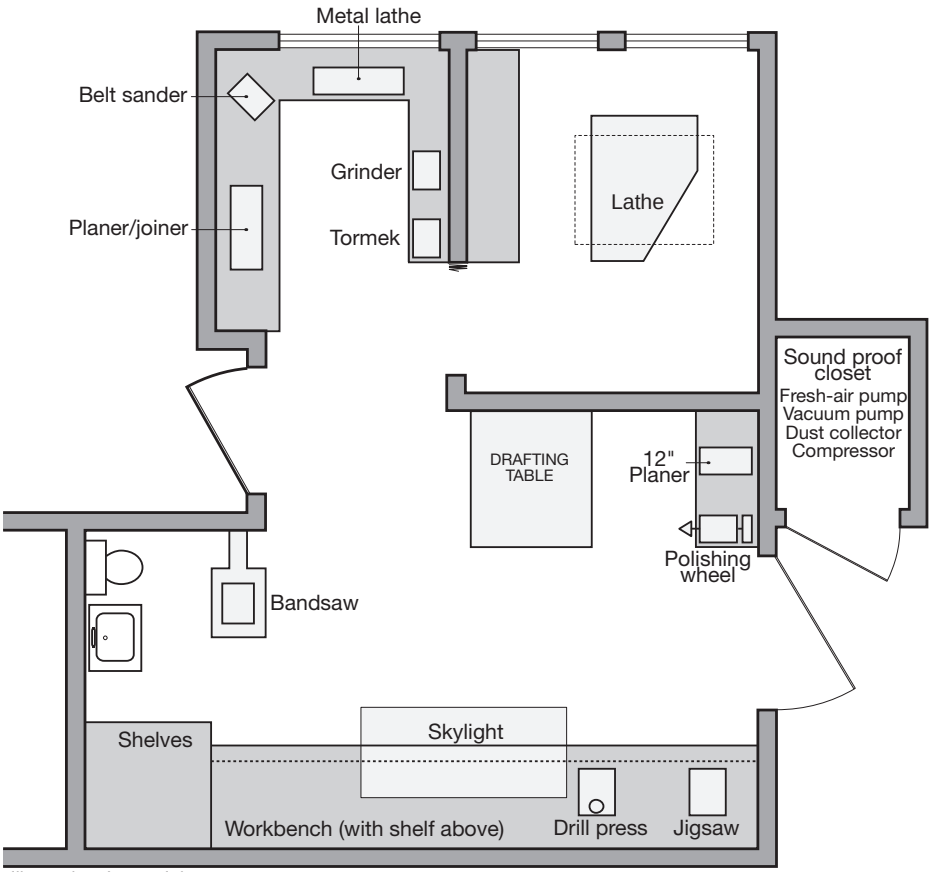
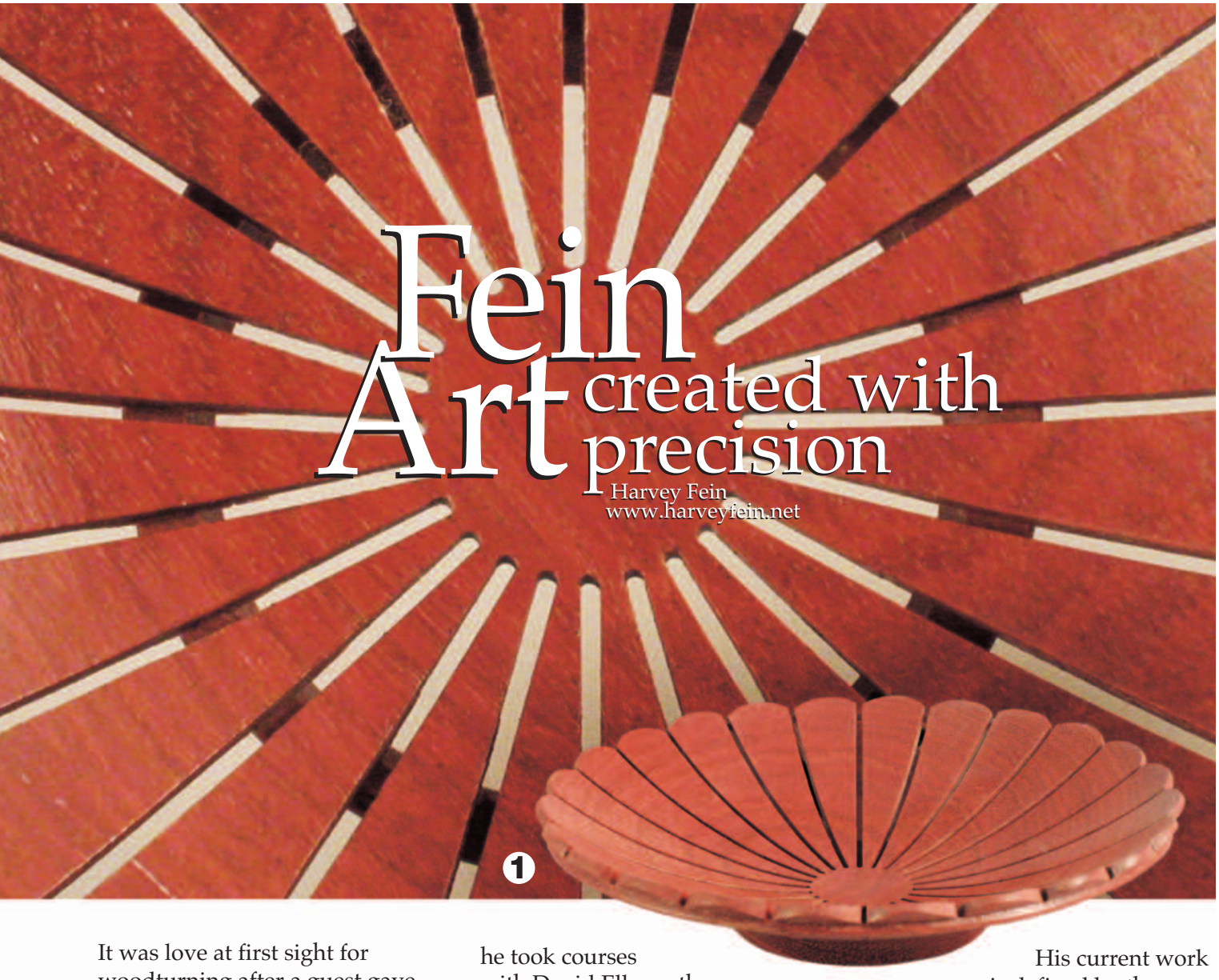


Illustration: Lorna Johnson

Harvey's shop includes a tool rack, *right*, made from 2½" PVC pipe cut in half. For safety, a pump brings fresh air to Harvey's faceshield, which hangs on the wall.



Fein Art created with precision

Harvey Fein
www.harveyfein.net

1

It was love at first sight for woodturning after a guest gave Harvey Fein a self-turned wooden bowl at a house-warming party. The next morning, Harvey toured his friend's shop, picked up a gouge, and was hooked. How badly? He bought a lathe that very day and set up a shop in his basement.

After working alone for a year or so, Harvey stumbled upon the AAW, attended the 1998 Akron symposium, and was "totally blown away." Shortly after that he took courses with David Ellsworth, Stuart Batty, and Hans Weissflog.

Now he has an AAW exhibit ("Put a Lid On It") and showings at del Mano Gallery to his credit. Not bad for a weekend turner.

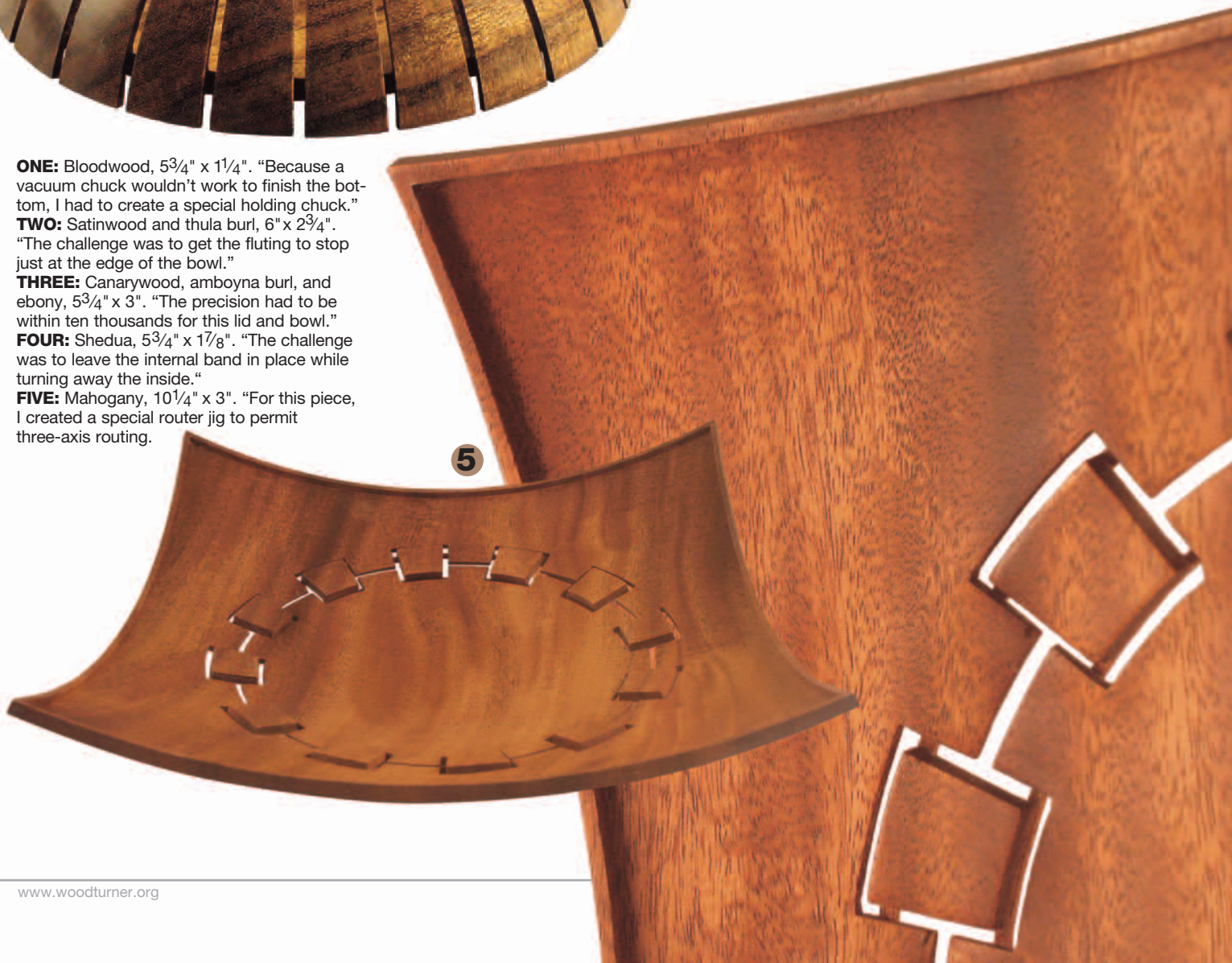
"If asked, those who have known me for a long time would say that I'm in love with the mechanics of things," Harvey admits. "I need to know how things work, and I'm fascinated by figuring out the geometry of these bowls."

His current work is defined by the interaction of arcs of multiple origins. The router jig he built (see photo on *page 34*) allows Harvey to cut arcs from several different origins in each piece.

"I revel in designing each new form in my head," Harvey said. "Then I put it down on paper to make sure it will work before making the first cut. Turning has been the most unexpected and one of the greatest pleasures of my life."

See Harvey Fein's new workshop on page 34

ONE: Bloodwood, 5¾" x 1¼". "Because a vacuum chuck wouldn't work to finish the bottom, I had to create a special holding chuck."
TWO: Satinwood and thula burl, 6" x 2¾". "The challenge was to get the fluting to stop just at the edge of the bowl."
THREE: Canarywood, amboyna burl, and ebony, 5¾" x 3". "The precision had to be within ten thousands for this lid and bowl."
FOUR: Shedua, 5¾" x 1⅞". "The challenge was to leave the internal band in place while turning away the inside."
FIVE: Mahogany, 10¼" x 3". "For this piece, I created a special router jig to permit three-axis routing.



Turn into the Wind

By Bill Kelly

Here I am miles at sea, precariously perched 90 feet above the rolling deck of a square-rigged sailing ship, bent over the topgallant yardarm, wondering how woodturning got me into this predicament.

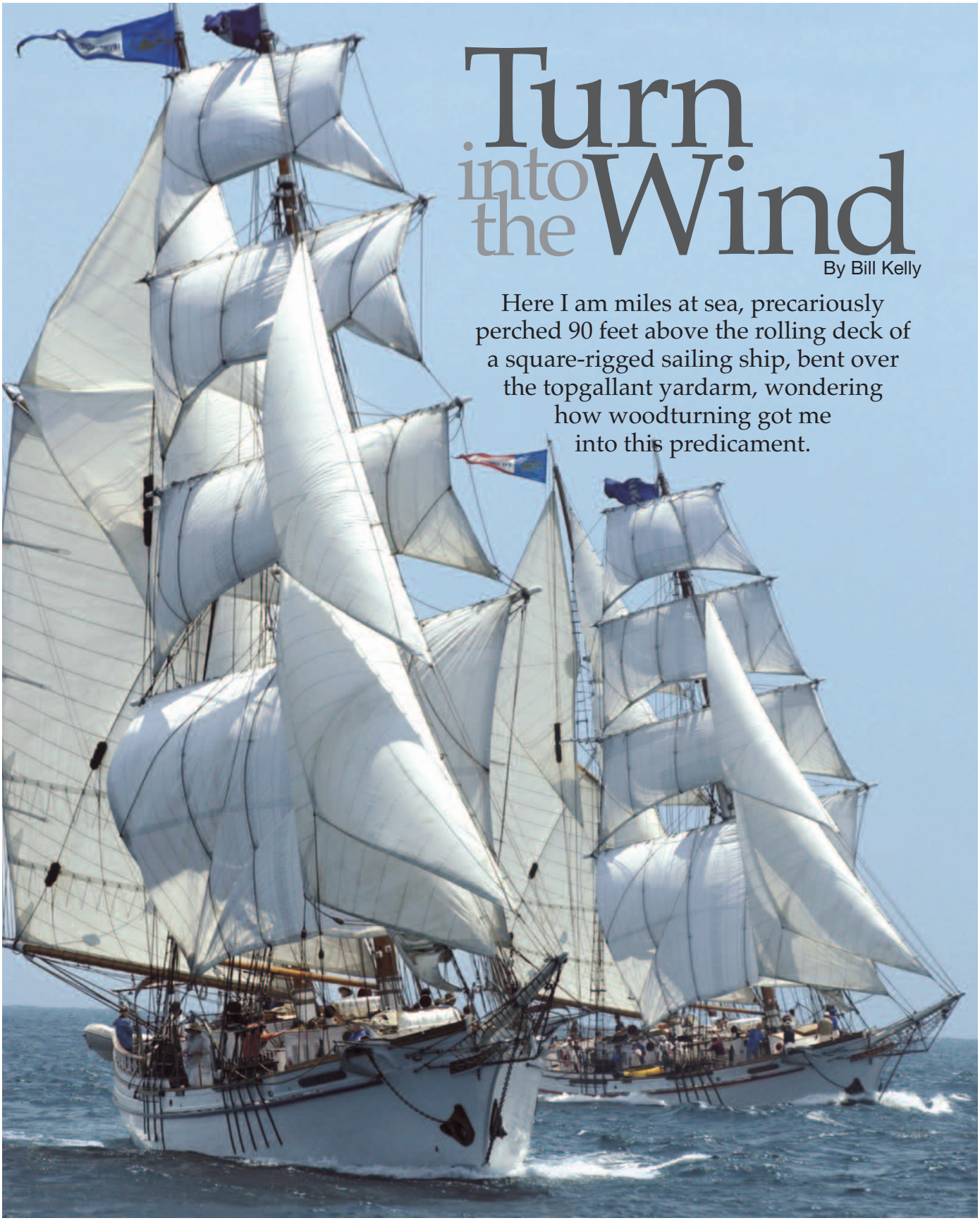


Photo: Volker Corell

For their volunteer efforts, 80 Glendale Woodturners and friends were the first to sail two new tall ships.

Well, let me tell you the story. In early 2000, I read that two brigantines (two-masted square-rigged sailing ships) were to be built in nearby San Pedro by the Los Angeles Maritime Institute. Figuring they might use a volunteer woodturner, I contacted Captain Jim Gladson, the Institute's president.

He told me how the Maritime Institute uses sail training to provide youth with real-life challenges to develop knowledge, skills and attitudes needed to live healthy, productive lives. The Institute's TopSail Youth Program is notably effective with teenagers who are not coping well with the demands of society and are at risk of dropping out of school and giving up. He added that the program has been so successful that the two tall ships then being used did not fulfill the program's needs. As a result, two new 90-foot brigantines were being built to double the Institute's fleet.

Captain Gladson showed me the shipyard (actually the parking lot of the Los Angeles Maritime Museum), where the keels of these TopSail Youth Program ships now under construction had been laid. The keels were huge (12" x 24" x 70') timbers of purpleheart. These purpleheart timbers were cut from a 4' square by 80' long log brought up from Guiana in South America. I was amazed at the size of some of the cutoffs in the dumpster. Captain Gladson readily agreed to share these in exchange for turning belaying pins for the ships.

He came to the next Glendale Woodturners Guild meeting and made a presentation on the brigantines and the youth sailing program. I also brought some purpleheart cutoffs to distribute. The members enthusiastically voted to adopt the project. From the cutoffs, woodturners could make something for themselves and also something to donate for fund raising activities to the

Continued

Pins turn into pens

The Glendale Woodturners Guild turned 300 belaying pins from courbaril for the two tall ships. Chapter members used the courbaril scraps for turned pens, which were sold at the Maritime Institute's gift shop.

On the *Irving Johnson*, belaying pins turned by the Glendale chapter are wrapped with massive ropes.

Maritime Institute. The organization is non-profit and funded from private sources, foundations, and corporations. The ships were built over a three-year period, culminating with their launching in April 2002 and their commissioning in April 2003. Each was custom-built using traditional ship building skills combined with modern technology for the needs of the TopSail Youth Program.

When our woodturners visited the shipyard during the construction process, I gave them a guided tour, and then lead them to the dumpster. The shipwrights were amused to see our dumpster-divers carry off armloads of tropical "scrap" hardwoods. Amusement turned to amazement when the finished turnings appeared on display. Purpleheart bowls, hollow forms, closed forms, goblets, platters, candlesticks, and so forth were in abundance. In the process, we found that after finish-sanding a piece of purpleheart, fuming it with muriatic acid produced a wonderful deep cranberry color (see *page 62*). Go easy and do this only outdoors.

As the hulls took shape, other woods appeared. South American tatabu—because of its strength—became keelson, stringers, king posts, and samson posts. Its interlocking fiber structure and figure make it delightful to turn, but one has to be careful of fisheyes when finishing this wood.

The frames (ribs) of the ships were made of laminated white oak from Wisconsin. The black laminating adhesive in between the layers provided a nice contrast when turning these cutoffs. Many beautiful lidded boxes and hollow vessels were made from these scraps. When we produced some finished lamp bases, the Maritime Institute offered them as thank-you gifts to donors of $2,500 or more. They were very popular.

Boat-building materials included South American locust (courbaril) for planking, rails, belaying pins and general carpentry. Courbaril arrived from Guiana in planks 3" thick, up to 36" wide and up to 40' long. A few planks were 6" to 7" thick. It's a light brown hardwood,

Parrell beads, turned from courbaril, are shown on the main gaff throat. The beads permit the gaff to travel up and down the main mast.

Damon Siples, insert, holds one of the ten 48"-tall fife rail stanchions he turned from purpleheart. The larger photo shows two of the stanchions in use.

beautifully figured, turns easily and finishes extremely well. From this, we turned and donated bowls, goblets, and hollow forms, More than 300 belaying pins were also turned from this locust.

A few planks of kabukali were used to strengthen bulkheads. This exotic is a pinkish hardwood, quite unpopular with the shipwrights because of its unpleasant odor when being worked. The same odor appears in turning, so not too many pieces were turned from this wood!

As the final finishing began on the ships, Honduras mahogany arrived in 5"- to 6"-thick timbers, 20" to 30" wide and 30' long. These became cap rails, hatch covers, topside trim, instrument consoles and tabletops. We turned cutoffs from these timbers into candlesticks, goblets, chalices as well as plates and platters.

Other woods used in the ships were old growth Douglas fir for planks above the waterline, beams and decking; spar-grade Douglas fir for masts and spars; Sitka spruce for main gaffs and topgallant yards; and cypress for stopwaters.

Geneva Comer, Glendale's youngest turner, presents a purpleheart chalice to Capt. Jim Gladson as Bill Kelly, center, looks on.

During the three-year construction period, Glendale Woodturners made boat items including belaying pins, fife rail stanchions, taffrail stanchions, parrell beads, bullseyes, fairleads, lizards, light mountings and binnacles. The Institute valued these turnings at more than $50,000. They also realized more than $50,000 in proceeds from auctions and sales of our donated turnings. At $50 for a day of sailing, this means that over 2,000 at-risk kids could experience a day at sea on a tall ship, courtesy of the Glendale Woodturners in-kind contributions. Every bit helps in raising the $8 million to build these ships and the ongoing expenses of a very worthwhile youth program.

The woodturners who lent a big hand to this brigantine project were honored last summer to be on board when both ships were under full sail for the first time. What a thrill! These 100-ton boats are truly magnificent, especially out on the open sea with all sails set and the wind propelling them along at a good clip.

Also participating in this project were neighboring chapters, the Inland Woodturners and the newly formed El Camino Woodturners Guild. Several turners have also been bitten by the sailing bug and regularly volunteer with "our kids." That's why "I'm miles at sea . . . ."

For more information go to
www. lamitopsail.org *and*
www.woodturners.org

Bill Kelly of Rancho Palos Verdes, CA,
is a member of the Glendale Woodturners Guild.

ITEMS TURNED FOR THE BRIGANTINE PROJECT

Product	Number Made	Wood Used
Belaying Pins	300	Courbaril
Bullseyes (3 sizes)	100	Various
Belaying pin pens	300	Various
Taffrail stanchions	60	Mahogany
Fife rail stanchions	10	Purpleheart
Plugs (up to 4")	100s	Purpleheart
Trunnels (over 1")	50	Courbaril & white oak
Parrell beads	25	Courbaril
Berth light mounts	80	Mahogany
Overhead light mounts	20	Mahogany
Binnacles	2	Mahogany
Stopwaters	10	Cypress
Tool handles (slicks)	15	Various
Ships tools (mallets, fids, etc.)	2 sets	Courbaril

Member's Gallery

We're interested in what work is coming from your lathe! If you've recently completed a project worthy of sharing with others, see information posted at www.woodturner.org for submission details.

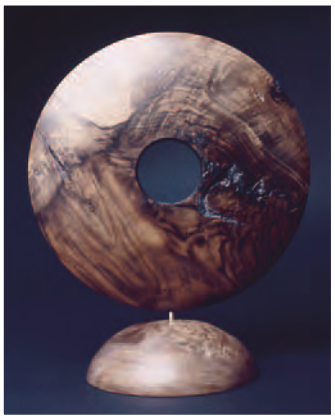
Bob Sievers

Bob Sievers of Sumner, WA, enjoys turning goblets with multi-center stems. The 9" bocote and hickory goblet, *right*, has five centers. The 9" cocobolo goblet, *below left*, has two centers. Bob's 9" padauk and maple goblet, *below right*, also has five centers.

"I start with square stock and five center locations —four corners and true center, "Bob says of his process. "The first cut is in the center of the piece. Then I work on both sides of center, changing corners as I turn to the tailstock and headstock. I finish with the true center. "

Stephen Hatcher

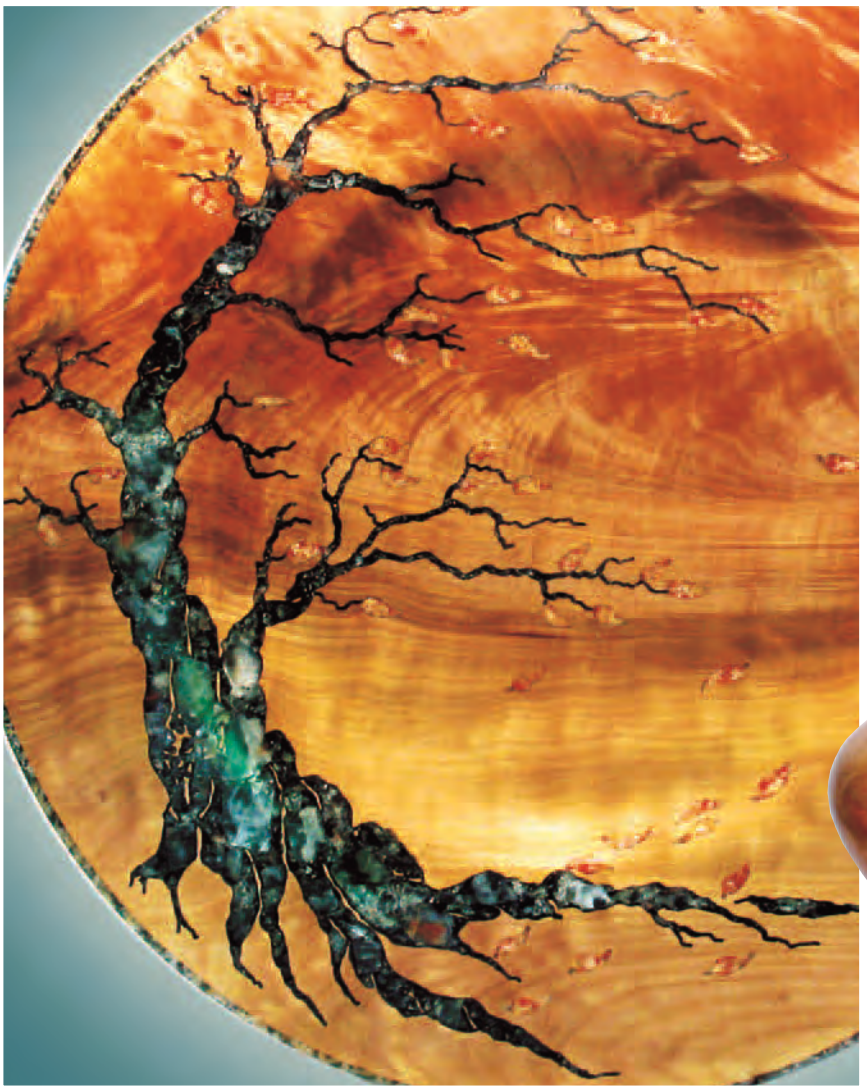
Stephen Hatcher of Renton, WA, continues to explore new ways to incorporate inlay into his pieces. "Autumn Breeze," *right*, is an 18" platter of curly maple which depicts a tree clinging to its last leaves of autumn. Stephen inlaid the bowl with translucent calcite, red dolomite, 24K gold leaf, and brown-black mica. *Below*: "Damsel Fly Box," Asian ebony; 4" x 2". *Far right*: "Black Gold," maple burl bowl with accent band; 17". *Below right:* "Azure Vase," curly maple; 13" x 10".

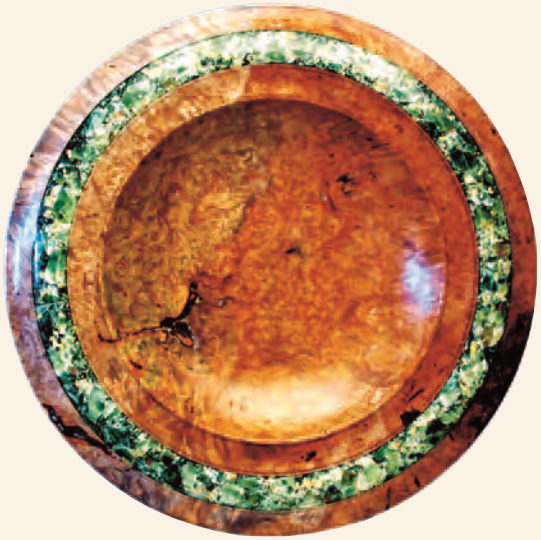


Mark Knize

Mark Knize of Tracy, CA, made these two pieces from local orchard walnut. The piece on the *far left*, "Round About," 14" x 11" x 5", shows off the grain of wood too figured to turn away if a shallow bowl or platter were made. "Gayle's Hollow Form," *left*, 8" x 10", was turned through a knot hole opening.

"I wish I had more wood like this to work with," Mark said.





Clay Foster

Clay Foster is a long-time AAW member from Krum, TX. "Temple Bowl," *right*, 14" x 9". "This honors the spirit of things that work and things that last," Clay says, "whether it be an Anasazi stone tower, a wood bowl from Nigeria, a South African snuff bottle, or a Mayan temple. Things that endure—things that last—these are the things that give us comfort and courage."

"Mud Pot,"*far right*, 15" x 7", was inspired by African mud cloth. "This bowl is decorated by painting a design on it with mud, and then scorching the exposed wood with a torch. The mud dries and falls off, leaving the pattern in unburned wood."

Al Rabold

Al Rabold's sculptured turning "Laua'e," *left*, won best of show in the Hawaii Forest Industry's Woodshow last year. Al turned and carved this 10"x 14" piece from camphor. Al cut the openings with a rotary tool. "I switched to hand gouges, and defined the overlapping leaf edges and the major vein depressions. I switched back to a rotary tool with a 3/8"-diameter sanding drum and cut the depressed portions of the waves. I then blended the edges into the raised portions and the veins."

The *lower* 10" x 12" vessel, "Melia," from koa and jacaranda, represents one of Al's turned marquetry pieces. Because the inlay pieces go all the way through, they can be seen inside and outside. For added depth, Al chars the plumeria petals in hot sand.

Al lives in Kula, HI.

Pepper Mill

It's a new grind

By Nick Cook

I have never been much on projects that come in the form of kits—it just seems to be a little less creative than starting from scratch. But, the recent demand for custom pepper grinders has made the idea more intriguing.

Once you figure out the sequence of steps to make them efficiently, pepper mills are really not that difficult. I've found that the 10" mills are a nice size to work with and everyone seems to prefer it to larger or smaller ones. You can, of course, vary the shape widely from the basic mill I describe here.

Before you start turning, order your mechanism. I have tried many manufacturers, but Chef Specialties makes my favorite reliable stainless-steel mechanism. It also sells a polycarbonate salt mill, which prevents corrosion. (Packard Woodworks and Crafts Supplies sell these as "deluxe" mechanisms in the $12 range.)

The following directions apply to the 10" Chef Specialties mill. Refer to the information sheet that is supplied with your mechanisms for specific requirements.

Prepare your stock

To get at least two blanks from each strip, I make my slabs about 24" long. I also turn the mills from solid cherry and hard maple. I purchase 3" x 3" x 36" blanks from a local supplier. (You can find them on the Internet at www.hardwoodweb.com.) The blanks for 10" mills—either laminated or solid—are cut to 12" lengths. This allows plenty of room for tenons at both ends and a parting cut to separate the top from the bottom.

For laminated pepper mills, glue up large slabs of a variety of 3" stock milled to random thicknesses. After the glue dries, make the first cut at a slight angle. Make the remaining cuts using the fence of either the tablesaw or a bandsaw. This is a technique I learned from Rude Osolnik when I assisted him in laminating and cutting of rolling pin blanks.

Locate and mark the center of each end of the blanks, then use an automatic centerpunch to make a dimple. Rough-turn the blanks to round cylinders with a tenon at each end. Size your tenon

Continued

to fit the jaws of your scroll chuck. In addition to the tenon at each end, make a parting cut to separate the base portion from the cap of the mill (Photo A). For ease of drilling from both ends, add a tenon to the top of the base section; this eliminates the need for a drill-bit extension.

Make the base section 8" long plus a 3/8" tenon on each end; the cap will be approximately 2" long when completed.

Drill routine

Once separated, mount the top of the base section in a scroll chuck with the bottom facing the tailstock. Drill the first recess in the bottom of the stock with a 1 5/8" Forstner bit in a Jacobs chuck. The recess should be approximately 3/8" deep beyond the tenon. With a 1 1/16" bit, drill a second hole 5/8" beyond the first recess.

To drill the bottom of the base, tighten the base top in your scroll chuck. Mount an extra long 1" bit in the chuck and drill as deep as possible in the base of the mill. You must go slowly (lathe speed of 500 to 700 rpm) and back the bit out frequently to remove the shaving and prevent overheating.

Remove the base section from the chuck and re-chuck it with the top facing the tailstock. Make sure the blank is centered and make a finishing cut across the top end of the base section. Complete the 1" hole through the base (Photo B). Remove the base from the chuck and set aside.

Mount the cap section in the chuck using the tenon on the top end. Turn a 1" tenon approximately 1/2" long on the bottom end of the cap, then make a finishing cut from the perimeter toward the tenon. The tenon will fit into the 1" through hole in the base to align the two parts. It should fit without being too tight to turn freely. Next, drill a 1/8" recess in the end of the tenon with a 3/4" Forstner bit; this step makes it easier to center the turnplate.

Photos: Cathy Wike-Cook

Drill a 17/64" hole all the way through the cap of the mill.

The next step is to remove the cap from the chuck and mount a waste block (I prefer poplar) to turn a jam chuck. The jam chuck should be 1 5/8" diameter and about 1 1/2" long. Make a finishing cut across the end so the stock fits squarely against the recess in the bottom of the base of the mill.

Before mounting the mill on the jam chuck, test and size the mechanism. I press the spring bar into the recess, and then insert the two halves of the mechanism and the shaft through the base of the mill (Photo C). While holding the parts in place, place the cap on the top of the base and make a mark on the cap at the center of the threaded portion of the shaft. This marks the finished length. Now, remove the mechanism.

Shape the mill

Depending on the final shape, you may wish to turn the cap and base separately. However, I find it faster and easier to turn the whole mill at once. Separate pieces require more turning time, but allow you better access for finishing the top of the cap.

Either way, cut off the tenon on the bottom end of the base. I do that with the mill mounted in the jam chuck with the cone center in the tailstock.

To turn them together, mount the base on the jam chuck, insert the tenon of the cap into the through hole of the base, and use a cone-shaped live center to hold the assembly together (Photo D).

To turn them separately, make a second jam chuck. This time, turn the chuck with a recess to fit the tenon on the bottom of the cap. Then press it into the chuck and turn to the desired shape.

Final dashes

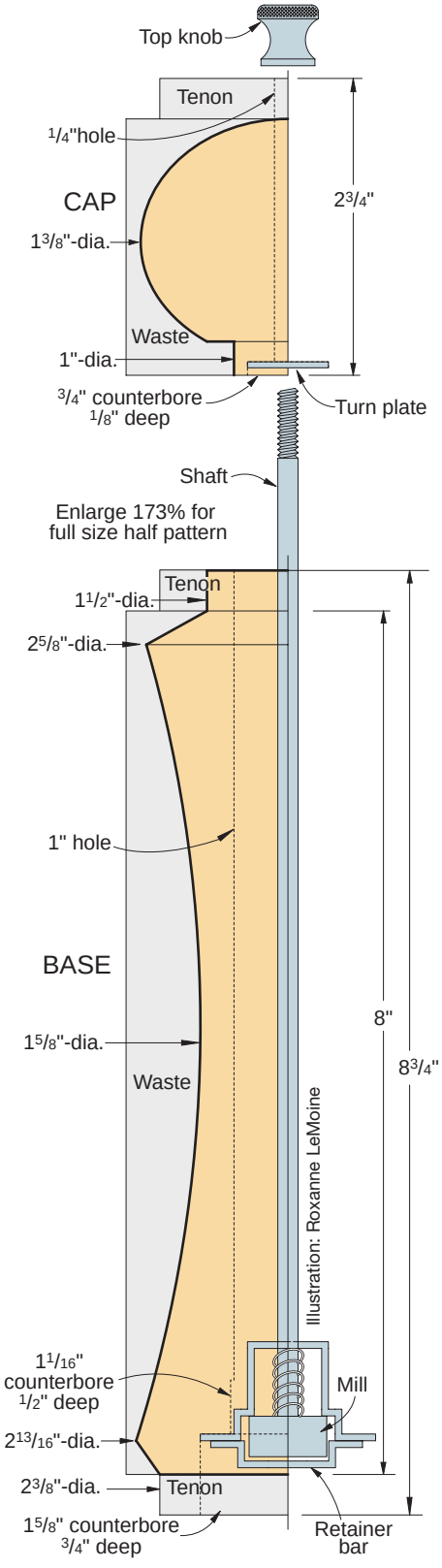
After shaping the mill, sand with 150-, 180- and then 220-grits. My favorite finish for most utilitarian items is urethane oil. You can apply it right on the lathe and build it up to a high-gloss finish. For a satin sheen (my preference), cut back the gloss with steel wool.

After the finish dries, assemble the mechanism. Attach the turnplate in the recess on the bottom of the cap. Press it in place, and drill 3/32" drill pilot holes to prevent the screws from splitting the wood. Screw the turnplate to the cap and set it aside.

Turn the base upside down and insert the spring bar in the recess in the bottom. Press the female portion of the grinder mechanism into the spring bar. Slide the male portion of the grinder onto the shaft and then the spring bar, and slide the shaft through the female mechanism and the spring bar.

Place the retainer bar over the assembled mechanism, line up the holes, drill pilot holes, and screw in place. Slide the cap over the top end of the shaft and screw on the top knob. Finally, tighten the knob to adjust the grind.

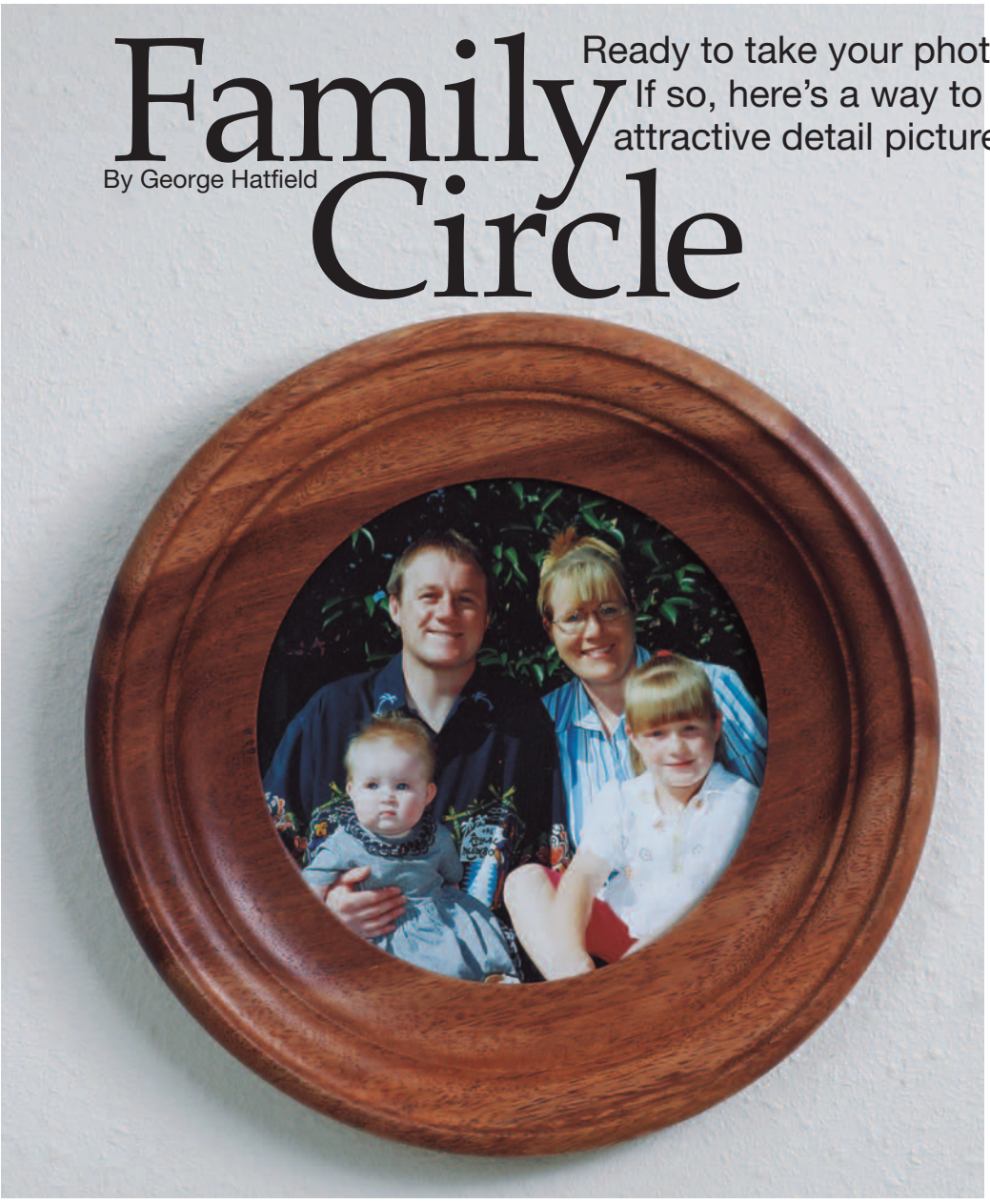
Nick Cook (nickcook@earthlink.net) is an honorary lifetime AAW member. He lives in Marietta, GA, and is a production turner and frequent turning demonstrator.



Family Circle

Ready to take your photo collection full circle? If so, here's a way to make an attractive detail picture or mirror frame.

By George Hatfield



Prepare disc for faceplate

To make a faceplate, bore a hole in the ½" x 6" MDF friction plate and screw it firmly on the center screw held in the scroll chuck.

Using a compass or dividers, mark out a 12"-diameter circle on your frame material. Be sure you mark it out on the concave side of the board (if any) to ensure when you bore the hole for the center screw, the surface facing up against the friction plate will fit firmly on two shoulders. (If you mark out and bore the screw hole on the convex side of the board, only the center section of the disc will be supported.) Cut out the disc and bore a hole for the center screw. The size of drill used to bore the hole for the center screw should be about the same diameter as the bottom of the thread. If the center hole is too big you will lose gripping power; if the hole is too small, you will find the disc hard to screw onto the faceplate and possibly strip the thread in the disc.

Here's what you'll need:

- A lathe with a 12" or larger swing and a scroll chuck, which will hold a center screw and flat plate jaws (I use Nova Cole jaws).
- 1/2" detail gouge
- 1" or wider flat scraper
- skew chisel
- 1/8" parting tool
- dividers
- 1 1/2" x 12" disc for the frame (I used seasoned dark brown meranti)

Medium density fiberboard (MDF)

- 3/4" x 6" for friction plate on chuck
- 3/16" x 10 1/4" disc for the back cover plate
- 3/4" x 12" for the wooden jaws of the flat plate jaws
- 3/16" x 5" piece for a small straight edge and gauge

Other materials

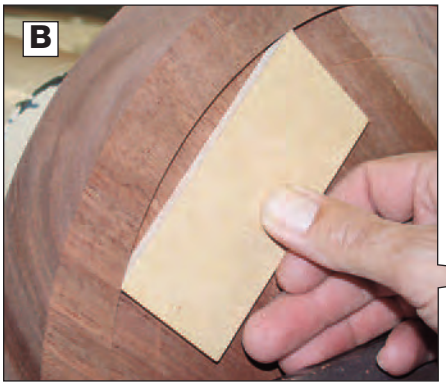
- 1/16" x 7 1/2" disc of picture frame glass
- Four 5/8" panel pins and file
- Finish of your choice
- 4-#4 x 1/2" flathead brass screws

Turn the backside of the frame

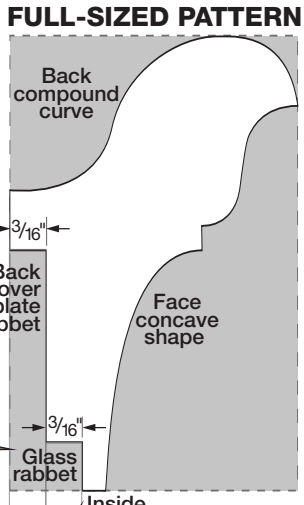
Screw the disc on to the faceplate. Verify that the wooden disc is hard up against the friction plate. Run the lathe at about 1800 rpm, and turn the outside diameter down to slightly larger than the finished outside diameter of the frame. Rough down the face of the disc to remove its high points. The narrow flute on the detail gouge only takes off a narrow shaving and the use of a slicing action makes it easy to control the cut. Then flatten or slightly concave the face of the disc with a scraper that has a light curve on the cutting edge (Photo A). Flat scrapers make a relatively wide shaving, which makes it more difficult to control the cut on an uneven surface.

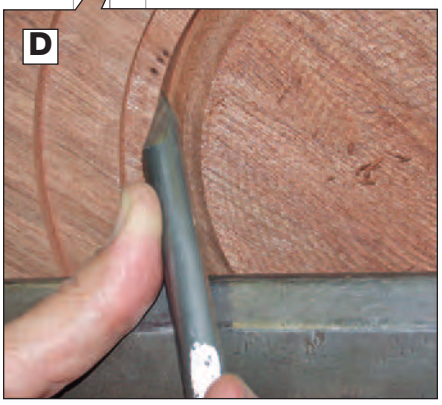
Turn rabbets

With dividers, mark out the diameter of the back cover plate as shown in the drawing at *right*. With a parting tool, cut into the rabbet depth. Make three more cuts into the same depth about 1/2" apart. With the detail gouge, rough down to just above the depth of the rabbet across the inside area of the disc. Use the flat scraper to clean up the bottom of the rabbet, then test the rabbet for flatness and depth with the small straight edge. The straight edge should be the same thickness as the back plate so it's easy to check the correct rabbet depth (Photo B).



Mark out the diameter of the glass rabbet and turn its rabbet the same as that for the back cover plate. Mark the depth of the glass rabbet on the straight edge (Photo C). Cut the bottom of the rabbet flat or slightly tilted in towards the rabbet, making certain the corner of the inside flat molding on the frame touches the glass.



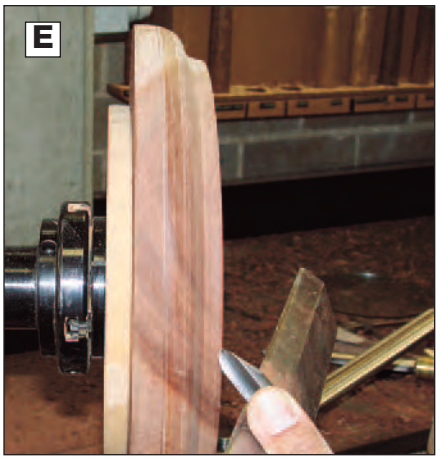


Now, cut the inside flat molding (it will break out if cut from the face side). Mark the picture viewing diameter, then use the detail gouge to cut the inside molding. Make clearance cuts from side to side, using the lower side of the gouge's tip. With the bevel at 90 degrees to the face of the disc, make the final slicing cuts to leave a cleanly cut molding (Photo D). Cut in at least 1/4" past the required depth.

Continued

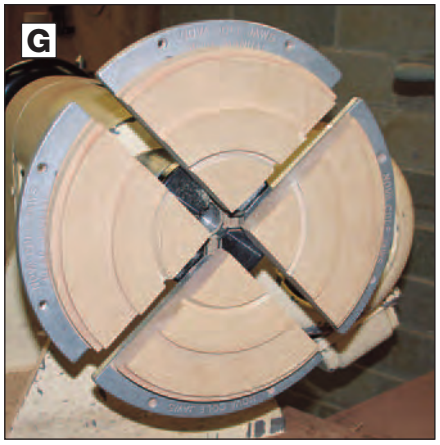
Turn the back compound curve and finish the back

Using the detail gouge, turn the back compound curve from the face to the rim, cutting with the grain (Photo E). Sand the outside molding, two rabbets, and inside molding and apply a finish before re-chucking the frame. I finish my frames by applying two coats of lacquer, burnishing between each coat, and then applying a thin coat of furniture wax applied with 0000 steel wool. I then buff with a soft cloth (Photo F).



Reverse-chuck the frame and remove inner core

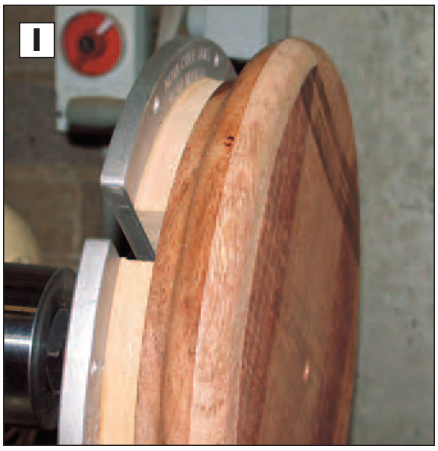
Reverse-chuck the frame, gripping it by the outside cover plate rabbet with the use of a jam chuck. Expanding wooden pads (Photo G) attached to plain flat plate jaws on a scroll chuck makes the job a lot easier. (To make your own wooden pads, see the related article on *page 56*.)



When using the expanding wooden pads, turn the gripping rabbet slightly smaller in diameter than the back cover plate rabbet on the back of the frame. Make the gripping rabbet slightly shallower than the rabbet on the frame. This ensures that the frame will sit flat against the wooden pads and the frame will run true.

Holding the frame firmly against the wooden pads, expand the jaws on the scroll chuck (Photo H). Using the detail gouge, roll over the quarter circle shape section of the outside molding from the face to the outside diameter (Photo I).

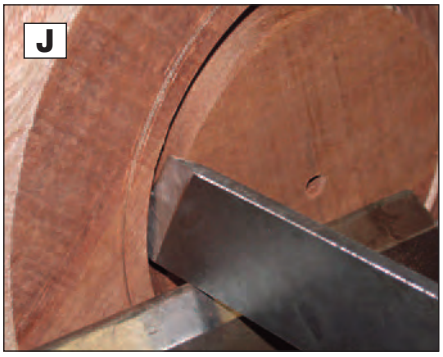
Mark the inside flat molding diameter with dividers, then cut about 3/8" inside the marked line

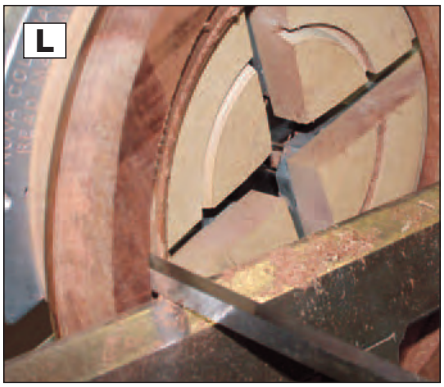


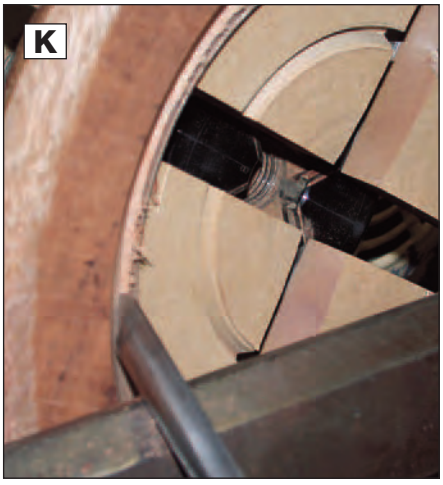
with a parting tool. Using two cuts side by side, cut in alternately to give both cuts clearance. Cut in almost to the depth of the clearance cuts made on the back of the frame to cut the inside molding.

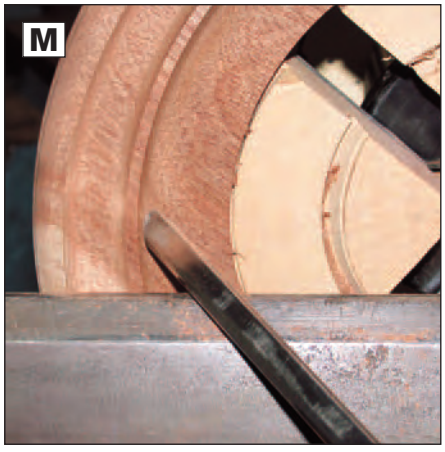
Measure the depth of the cut from the drawing or cut in slowly and listen for a drumming noise. Be sure you don't cut all the way through at this stage because the core could come free and jam against the frame and dislodge it from the gripping pads.

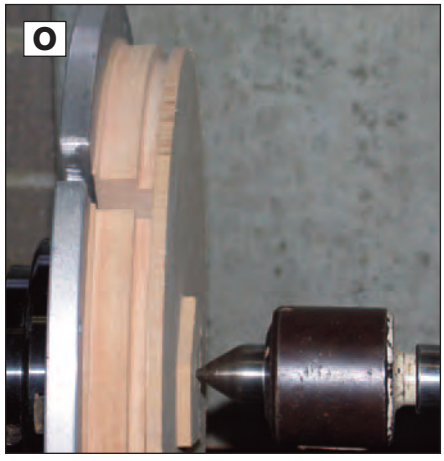
When you hear the drumming noise, stop the lathe and hold a skew chisel on its edge with the long point down and against the parting cuts. Push the long point into the wood as you rotate the frame in the lathe by hand. If the











core doesn't come free the first time, turn on the lathe and cut in slightly more with the parting tool, then stop the lathe and repeat the skew chisel operation until the core comes free (Photo J).

With the core removed, use a detail gouge in a scooping action to cut from the face toward the already cut inside molding (Photo K). Cut down until the molding is 1/8" wide. Use dividers to mark the location of the face molding, then cut the molding to depth with a parting tool (Photo L).

With a detail gouge, turn the ogee shape, then turn the face concave shape down to the inside molding. Because this concave shape is the same as the inside of a bowl, you will find it easier to cut the concave shape using a bowl gouge (Photo M). Sand the remainder of the frame and apply a finish (Photo N). Then remove frame from chuck.

Turn the back cover plate

To make the back cover plate a perfect fit to the rabbet, set the expanding wooden pads to a loose fit in the back cover plate rabbet. Hammer a brad into the center of each of the four pads. Leave about 1/16" of the panel pin projecting and file the head to a point. These points will grip the cover plate while turning.

From 3/16" MDF, bandsaw the cover plate to about 10 1/4" and center it on the face of the expanding pads. Use a scrap piece of 3/16" MDF to prevent marking the center of the cover plate, then snug up the tailstock so the tailstock center holds the cover plate against the pads. Tap the cover plate against the pins in the pads and apply pressure through the tailstock to force the tailstock center onto the scrap MDF (Photo O).

Start the lathe on a medium speed and use a detail gouge to trim the cover plate down to the same diameter as the expanding pads. Make all cuts in toward the pads. After turning the back cover plate to size, lightly sand the edge. When the picture frame is assembled, hold the back cover plate in place with three or four countersunk brass screws.

Australian native George Hatfield (georgehatfield@optusnet.com.au) will demonstrate this project at the AAW national symposium in Orlando.

The Art of Critique

By Jim Christiansen

My development as a woodturner followed a typical pattern. Cheap dull tools, overuse of sandpaper, a reject pile that was large enough to be a fire hazard all resulting in a series of misshapen, thick-bottomed work given to relatives—pieces that are still around today as a haunting reminder of the early years.

Photo: John Hetherington

Ben Swartz, an AAW member from Des Moines, holds his 10" x 5" purpleheart and cocobolo bowl for critique.

Then, I had the opportunity to meet the only two other turners in my remote area of Idaho. We formed a group and met weekly to give each other feedback and to develop new ideas.

I had my first chance to attend a woodturning symposium. While touring the instant gallery, I saw John Jordan near what I thought was my best work to date. On impulse, I requested that he give me a critique. What followed made a life-changing impression on me. After a careful examination, he provided me with a list of possible changes. The suggestions he made in one short session led to significant progress in my work in a very short time. The importance of critique was made very obvious to me.

Later, when I joined a woodturning club in a nearby city, I discovered that for most woodturners, critique is a big problem. I heard many horror stories where a "bad" critique resulted in hurt feelings, turners giving up the hobby, and, in one case, threatened physical assault. Because critique has been such a positive experience for me, I decided to find a way to make it a helpful experience for everyone.

The original plan I developed has undergone a number of revisions. The following outline represents my current thinking that will undoubtedly evolve and change as I receive feedback and suggestions.

Overview and goals of a woodturning critique

A good critique provides feedback that can improve future work and assist in developing new ideas. Without constructive feedback, the turner is not only destined to repeat past mistakes but to not see new ways to improve his or her work.

A critique—poorly done—can result in discouragement, anger, and a possible loss of enthusiasm and creativity. It is important, then, to make sure that when critiques are given, they are "good" ones that enlighten and inspire. It is important to remember, however, that good evaluation is not easy. It is a process that requires shared understanding, sensitivity, and good communication. The first step is to develop an understanding about what we expect from the process.

The following goals represent what we hope to learn from critique:

- To develop an awareness of special factors that determines the quality of your work.
- To enhance your ability to perceive subtle elements of shape, form, and design.
- To expand your range of thought by becoming more aware of new options, possibilities, and directions for your work.
- To discover better ways to produce your work.
- To develop a basis for effective self-criticism.

The critique process

Although the details for the process may vary to some degree—depending on the type of critique being given—I believe the process is a starting point for all types of critique. Simply put, the process requires the evaluator to look at a piece of work and then to describe the strengths and weaknesses of the piece through his or her perspective.

Unfortunately, in the real world, there is much to consider. First, the manner in which you "look" at a piece of work is important. As the person whose work is being judged is likely watching your every move, it is important to take time to look at the work in a careful, systematic manner. Holding the work carefully, even gingerly, communicates respect for the work.

Many research studies support the view that non-verbal communication constitutes 80 to 90 percent of the shared meaning in human interactions. Therefore, the evaluator should be careful not to communicate the wrong message by an expression of disinterest or a scowl or grimace. It is possible that a sensitive observer will be unable to "hear" what you actually say if you have set a negative tone through your non-verbal communication.

Put what you see into words as you examine the work. Describe specific characteristics rather than providing judgments. For example, say, "…this line flattens out here" rather than "…this is a poor line" or "…this shape is awkward." Liberal use of "I feel" statements or sentences that begin with "In my opinion…" helps people understand that points being made are the evaluators subjective opinion. Others may have a different view. Such statements are less likely to elicit a defensive reaction in the turner whose work is being evaluated.

The Quality Indicator Checklist

The content of the critique is another element to consider. I believe that providing the beginner with too much information can be confusing or defeating. A critique of the advanced turner's work that does not provide enough depth also is problematic.

I have developed a more or less hierarchical scheme where the critique starts at an appropriate level and then proceeds until enough elements are identified to give the individual enough to work on for the next project. For many turners, an important part of the process will be to provide suggestions for taking the work to a higher level. I have developed a Quality Indicator Checklist for this purpose.

Continued

Quality Indicator Checklist

The checklist provides a guide to focus on elements that are appropriate for the beginning and the advanced turner. The checklist does not contain information related to the quality of the overall design. That is material for my next article. I hope others will join me in promoting effective critique as an important next step in the development of the field of woodturning. Effective critique provides us with a way to see our work through the eyes of others and to develop a heightened sensitivity for subtle elements of quality design. The process can also help us become aware of new ideas and possibilities in our work.

This evaluation form and checklist are available on the AAW web site.

LEVEL 1
Beginning woodturner

Finish Elements

☐ Torn surface (wood fiber broken rather than sliced cleanly).
☐ "Bruised" surface (dark area in finish indicating damage beneath the surface of the piece).
☐ Sanding marks (visible scratches or lines).
☐ Tool marks (ripples, break in line continuity, gouge, spirals, or chatter marks).

Form/line Elements

☐ Inside lines are inconsistent (inside and outside shapes are inconsistent).
☐ Flat or high spots (lines that do not flow smoothly or transition smoothly).

Thickness

☐ Too thick (a judgment call; form does not relate to function or where object is not aesthetically pleasing).
☐ Too light (piece is not usable or too fragile to be practical).
☐ Balance (object is too top heavy or bottom heavy to be pleasing).

Style Elements

☐ Consistency (style elements do not fit together).
☐ Size (style elements not sized correctly to be aesthetically pleasing or practical for use).

LEVEL II
Intermediate woodturner

Finish Elements

☐ Finish is not consistent (may vary in thickness, gloss, color).
☐ Finish gloss/smoothness not appropriate for piece (finish impractical or not consistent with style).
☐ Texture (if used) is not appropriate or texture detracts.
☐ Minor flaws in surface (small places where surface flaw detracts from overall quality).

Form/Line Elements

☐ Inconsistent style elements (features clash with the artistic style or intent).
☐ Shape does not achieve potential for form. A piece made in a certain style may vary greatly in the shape of its elements; certain shapes can be deemed more effective.
☐ Minor areas where lines do not flow (minor curve issues characterized by subtle bulging or straightening of the line).
☐ Form is not consistent quality when viewed from all angles. Size and execution of some elements may not add to the work's quality.

Style Elements

☐ Overall design below potential. Suggest changes in materials used for construction, selection/execution of design elements, color/finish.

LEVEL III
Advanced woodturner

A critique using Level III checklist items is generally reserved for well-executed pieces that generally receive no criticism on Level I and Level II checklist items. A critique at this level is more focused on helping the craftsman take a great piece of work and make it better or use it as a springboard for new directions.

Finish Elements

☐ A different surface treatment would likely add appeal. A different surface would add to or enhance the piece; be prepared to describe and tell why a change would help.
☐ Color/stain would help. Color warrants change; describe the potential effects of a color change.

Form/Line Elements

☐ A change in size would improve the impact of the work. Scale impacts how we view a work; describe how scaling up or down would help.
☐ Some changes/additions/deletions of elements would increase the impact of the work. Sometimes simplicity (and conversely, complexity) improve a piece. Identify specific possibilities and describe how they might help.

Possibilities

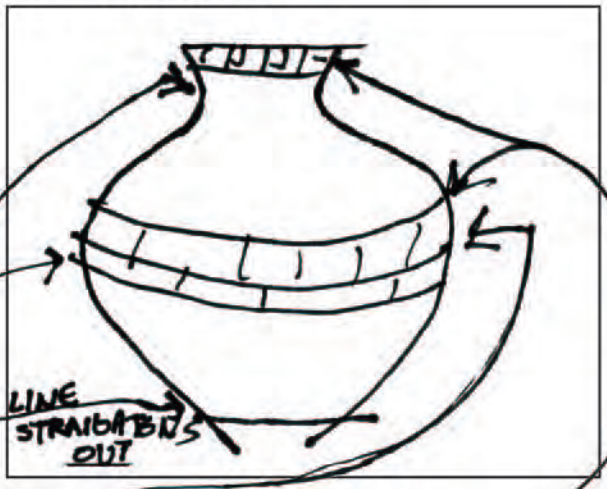
☐ Future potential. Provide the artist with some ideas for changing the work or using it as a basis for new work; this is important to advanced turners who may need new ideas to keep growing and developing as woodturners.

Jim Christiansen
(jimchristiansen@moscow.com)
is a professional turner who lives in Moscow, ID.

Evaluation Form

Comments:

Piece Identifier: ___



Finish: Comments

- [x] SMOOTH APPROPRIATE SHEEN
- [ ] FOR PIECE/STYLE
- [x] CHOICE OF WOOD LOOKS GOOD
- [ ] CONTRASTS WELL

Form/Line Elements: Comments

- [x] CURVES NOT RELATED/CONSISTENT
- [x] CURVE DOESN'T CONTINUE
- [x] CURVE IS "POINTY"
- [ ] ___

Style Elements: Comments

- [x] PATTERNS DON'T MATCH
- [x] FOR SW STYLE TOP IS TOO TALL

Possibilities: Comments

- [x] WITH MINOR FORM/PATTERN ADJUSTMENTS PIECE WILL REPRESENT "TRADITIONAL" STYLE.
- [ ] ___

Evaluator JIM C.

Date 8-11-03

George Lucido of Orinda, CA, asked Jim Christiansen to critique the poplar bowl at *left*. Jim's comments are shown in the Evaluation Form *above*.

After reviewing Jim's comments, George reworked his segment bowl design and turned the maple bowl shown at *right*. Both bowls were on display for a show at the Valley Art Gallery in Walnut Creek, CA. George's maple bowl incorporating Jim's comments sold within an hour of the opening; the poplar bowl was purchased later.

Extend your scroll chuck's versatility with Wooden pads

By George Hatfield

Compact scroll chucks with self-centering jaws first appeared for woodturning about 15 years ago. Since their arrival, numerous types and shapes of metal jaws have become available. Each set of jaws is designed for and limited to grip a particular type of work.

One of these special purpose types of jaws is four plain flat plates with a series of tapped holes radiating from the center of the chuck as shown *below*. The holes allow a number of screws (usually two per plate) holding rubber studs or plastic gripping pads to be fixed onto the plates at an approximate diameter to hold an item. You then expand or compress the jaws to affect the gripping as shown *below right*.

This type of gripping device, developed primarily for faceplate work, eliminates the tedious and time-consuming job of fitting work into a jam (or friction) chuck. However, years before these plate jaws appeared on the market, turners fixed wooden pads (jaws) onto a three- or four-jaw self-centering chuck to achieve the same results.

My personal choice when gripping the outside or inside of a rim of a bowl or circular frame is to avoid the supplied rubber studs or plastic gripping pads. Instead, I prefer to attach wooden pads to the face of the plain flat metal jaws. Using the wood, I can fashion the pads to grip any

Better grip with wooden pads

Flat plates like the example *below* expand your scroll chuck's versatility. However, the rubber or plastic studs provide only eight contact points. For better contact and a solid grip to your bowls, consider making wooden pads from MDF (*above*), plywood (*right*), or solid wood.

Wooden pads grip outside of a bowl.

Left: four flat plates, below. For small-diameter work, super glue ¾" plywood to the flat plates.

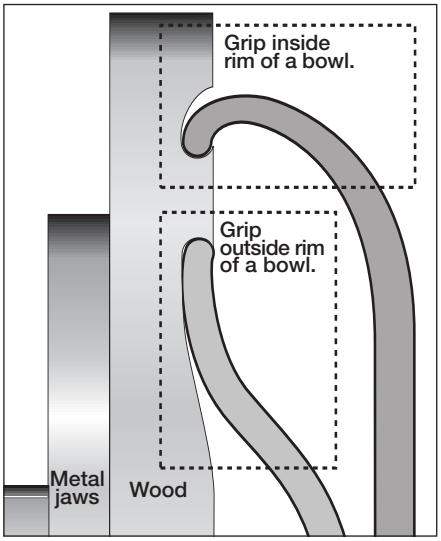
Only eight rubber pads grip a bowl rim.

shape I wish and I get a much more solid and better-fitting grip on my work with more surface contact. I believe this gripping method is more stable and safer. The drawing *below* helps clarify.

I find the rubber or plastic holding pads have a certain amount of give, which allows the work to move ever so slightly in their grip—and possibly cause a slip or dig-in when cutting. However, the wooden pads have no give and hold the work firmly. I've made wooden pads from solid wood, medium density fiberboard (MDF), and plywood. Each has its disadvantages; however if the turner making the pads is aware of their shortcomings and works within them, there is no problem.

A disadvantage of solid wood is it can crack or warp. If this happens, the work piece can swing off-center or even come out of the chuck. When using solid wood pads, the wood should be well seasoned with no faults.

MDF pads are easy to turn and



remain stable. But due to the method of its manufacture (a compound of pulverized wood fiber pressed into a board form), it has no grain strength and therefore can split if too much pressure is applied tightening the jaws as shown in the split example in Photo A. To overcome this problem, leave a minimum of 7/8" rim width on the outside or inside of the gripping section of the pads.

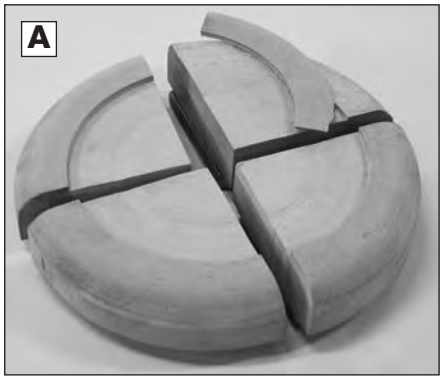
Plywood pads are stable and have a lot of strength because of their laminated veneers. They are excellent when gripping straight surfaces. However, if the plywood pads require shaping to grip a curved rim, they can be difficult to turn and shape accurately without it chipping.

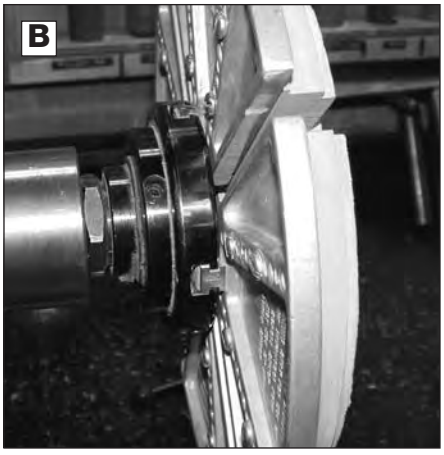
You can make your own wooden pads with little cost. Each set has endless applications as you can shape them into any form you wish. I keep several sets to handle popular shapes.

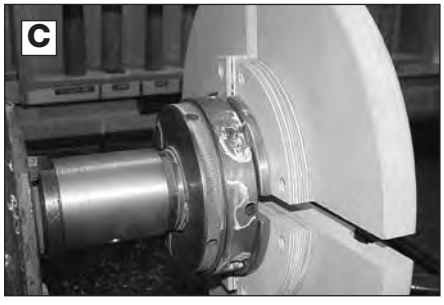
There are several ways to attach the wooden pads to the metal plate jaws. You can simply screw through the back of the metal plates (Photo B) or screw plywood pads onto the face of the metal jaws and then screw larger MDF pads onto the smaller plywood pads (Photo C).

For small diameter work, I've had good results adhering wooden pads directly to metal plates with super glue. Before adhering, wash the metal jaws with methylated spirits to remove any grease or grime before gluing.

To remove a pad, tap with a hammer to break the joint, then







clean off the remaining wood with an old chisel and sandpaper. Before attaching a new set of pads, wipe the metal surface with methylated spirits.

I believe every turner can at least double the versatility of a scroll chuck with the use of wooden pads.

Austrailian native George Hatfield (georgehatfield@optusnet.com.au) is one of the Orlando symposium featured demonstrators.
He lives in Eastwood, NSW.

Mid-sized Lathe Stand

By Bill Small

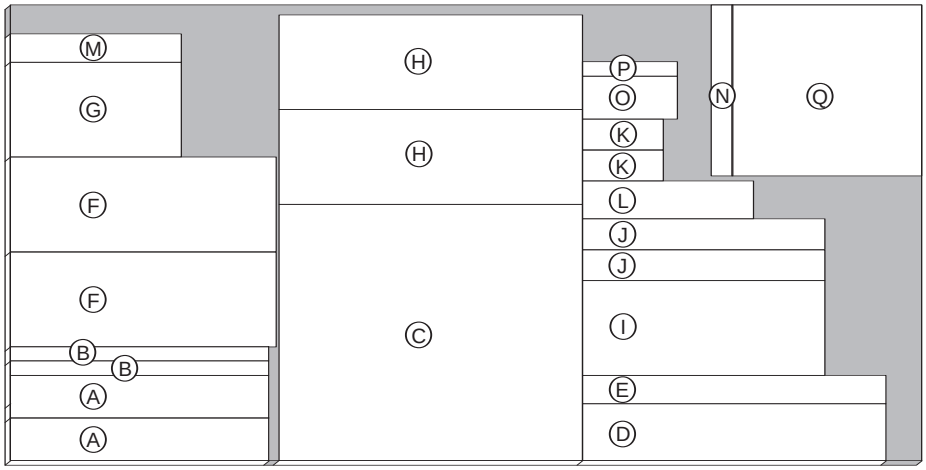
Compact solution from one sheet of 4' x 8' plywood

The Bay Area Woodturners Association, the AAW chapter serving the eastern side of the San Francisco Bay Area, began teaching public woodturning classes in January 2003 (see *American Woodturner*, Summer 2003, page 8 for details). Because of minimal storage space for the club's Jet and Delta midi lathes and other teaching equipment, the club developed a lathe stand that is compact (12"x 30" footprint), stable and can be moved with a handtruck. As a bonus, our stand provides storage for a light, face shield, and other accessories and is constructed from a single 4'x 8' sheet of 3/4" plywood. Turners with limited space of their own may find this design useful.

The core of the stand is two vertical torsion boxes—one under the head stock and the other under the tail stock. We fill these boxes with sand to increase mass and reduce vibration. We assemble our stands with glue and drywall screws, except for the top, which is only screwed into place. This construction allows us to remove the lathe and sand if needed.

Bill Small, left, and Ron Sutherland, members of the Bay Area Woodturners Association, stand behind one of the eight lathe stands built for their chapter.

CUTTING DIAGRAM



3/4 x 48 x 96" Plywood

BILL OF MATERIALS Mid-sized lathe stand

		FINISHED SIZE T	W	L	Matl.	Qty.
A	Headstock compartment interiors, front & back	3/4"	4 1/2"	27 1/4"	All pieces 3/4" plywood	2
B	Tailstock compartment interiors, front & back	3/4"	1 1/2"	27 1/4"		2
C	Back	3/4"	27"	32"		1
D	Headstock front	3/4"	6"	32"		1
E	Tailstock front	3/4"	3"	32"		1
F	Compartment inside, headstock & tailstock	3/4"	10"	28"		2
G	Shelf	3/4"	10"	18"		1
H	Sides, headstock & tailstock	3/4"	10"	32"		2
I	Top	3/4"	10"	25 1/2"		1
J	Top supports, front & back	3/4"	3 1/4"	25 1/2"		2
K	Top support sides, headstock & tailstock	3/4"	3 1/4"	8 1/2"		2
L	Front upper rail	3/4"	4"	18"		1
M	Front lower rail	3/4"	3"	18"		1
N	Shelf support	3/4"	2 1/4"	18"		1
O	Headstock compartment bottom	3/4"	4 1/2"	10"		1
P	Tailstock compartment bottom	3/4"	1 1/2"	10"		1
Q	Door*	3/4"	17 7/8"	19 7/8"		1

* Door is cut oversize (18" x 20"), then trimmed to fit opening.

Material: All pieces 3/4" plywood.

Supplies: 1 1/4" and 2" drywall screws, 2" hinge set, latch, knob.

Illustrations: Roxanne LeMoine
Photograph: Rich Sherry
Design: Bill Small

Lathe Stand Assembly Sequence

Because of the rabbeted joint, the plywood thickness affects some of the dimensions. Depending on where you shop, your plywood may be American-made (approximately 3/4" thick) or foreign-made (approximately 18 mm, or 11/16" thick).

To provide access to interior screws, assemble the stand from the inside working out. The rabbeted joints are glued and screwed using 2" drywall screws.

1. Precut the 4'x8' plywood sheet into three manageable pieces as shown in the Cutting Diagram *opposite*. Mark all pieces with chalk to avoid confusion. Before assembly, make the plywood thickness gauge (PTG) shown *below*. This gauge helps you quickly and accurately position the compartment pieces.

2. Glue the headstock compartment interior back (A) and tailstock compartment interior back (B) to the inside surface of the back (C). Use the PTG on the left, right, and bottom edges of the back (C) to locate the assembled pieces. With the PTG, glue the headstock compartment interior front (A) to the inside surface of the headstock front (D). The four compartment interior pieces (A and B) are glued to their mates; assemble with brads or 1 1/4" drywall screws to hold them together until the glue sets.

3. Glue a tailstock interior compartment front (B) to the tailstock front (E). Use the PTG on

Continued

left, right, and bottom edges.

4. Glue and screw the headstock compartment inside (F) to the headstock compartment interior back (A) and headstock compartment interior front (A), checking that the three bottom edges are flush. Then glue and screw the tailstock compartment inside (F) to the tailstock compartment interior back (B) and front (B). Check that the bottom edges of the three pieces are flush.

5. Glue and screw the shelf (G) in place. Drive 2″ screws through the back (C) and both compartment insides (F) into the shelf (G).

6. Glue and screw the headstock side (H) to the headstock assembly, checking that all bottom edges are flush. Repeat the process with the tailstock side (H) and the tailstock compartment.

7. Glue the top support back (J) to inside the back (C), using the PTG for alignment. Then glue the top support front (J) to the inside of the headstock front (D) and tailstock front (E).

8. Glue the headstock top support (K) to headstock side (H), using the PTG along the top edge. Glue the tailstock top support (K) to the tailstock side (H).

9. Glue and screw the front upper rail (L) in place. Glue and screw the lower front rail (M) and the shelf support (N) to the shelf (G).

10. Glue and screw the headstock compartment bottom (O) and tailstock compartment bottom (P) in place. Ensure that these joints are tight or sand will work its way out.

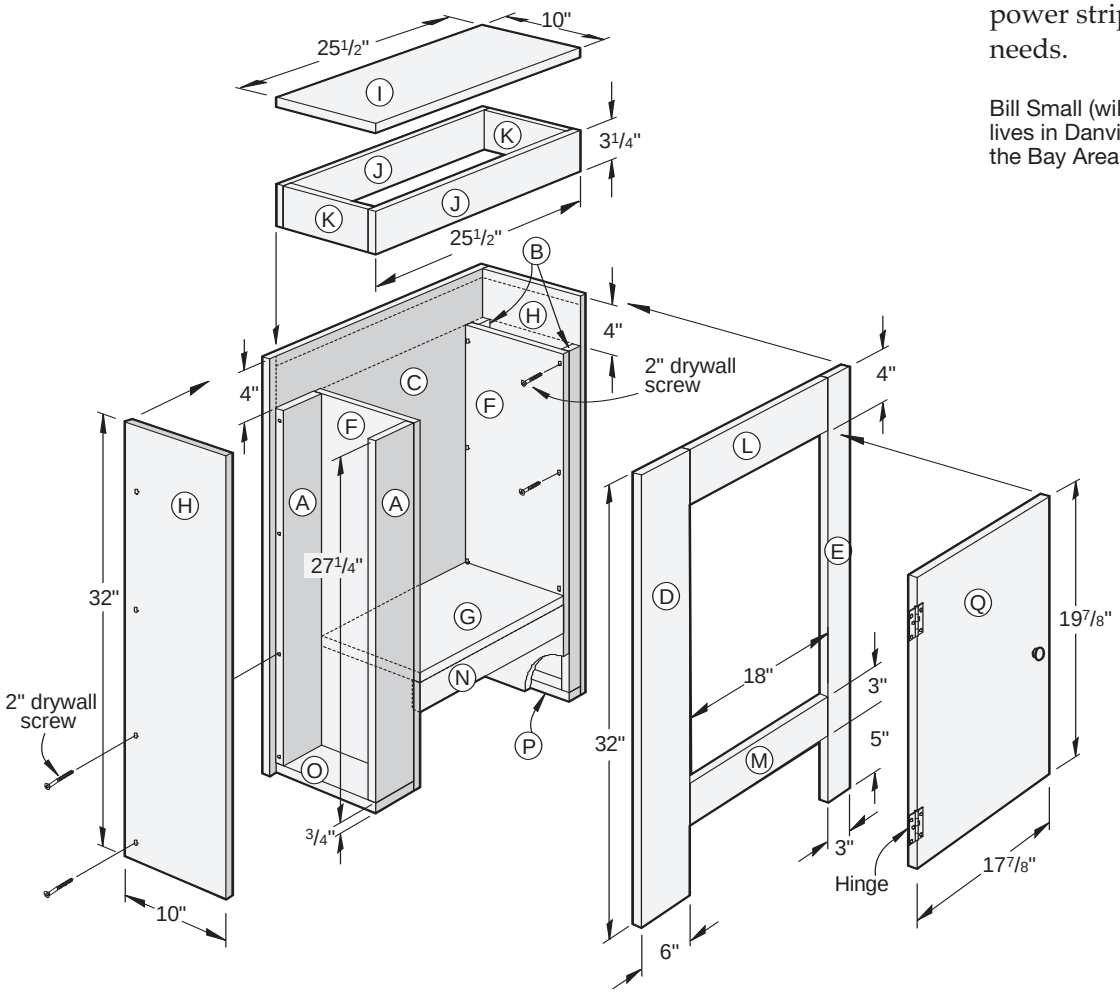
11. Trim the door (Q) to fit the opening. Install with hinges, latch, and knob as noted in the drawing *opposite* and Bill of Materials.

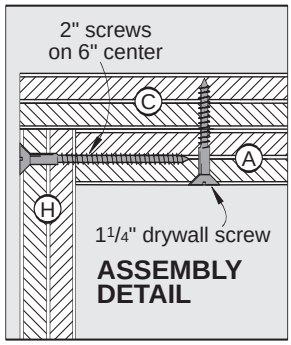
12. Pour sand into head and tail stock voids. The voids hold about 120 pounds.

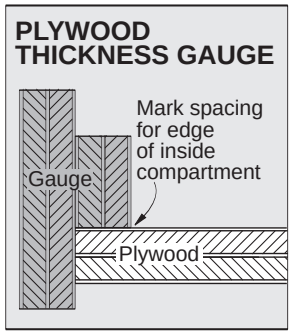
13. Install the top (I) with screws (no glue). This permits easy removal of the top or sand, if needed. Drill mounting holes in the top to match your lathe. Then bolt the lathe in place.

14. Add lamp, tool holders, and power strip to meet your specific needs.

Bill Small (williamsmall@comcast.net) lives in Danville, CA, and is president of the Bay Area Woodturners Association.





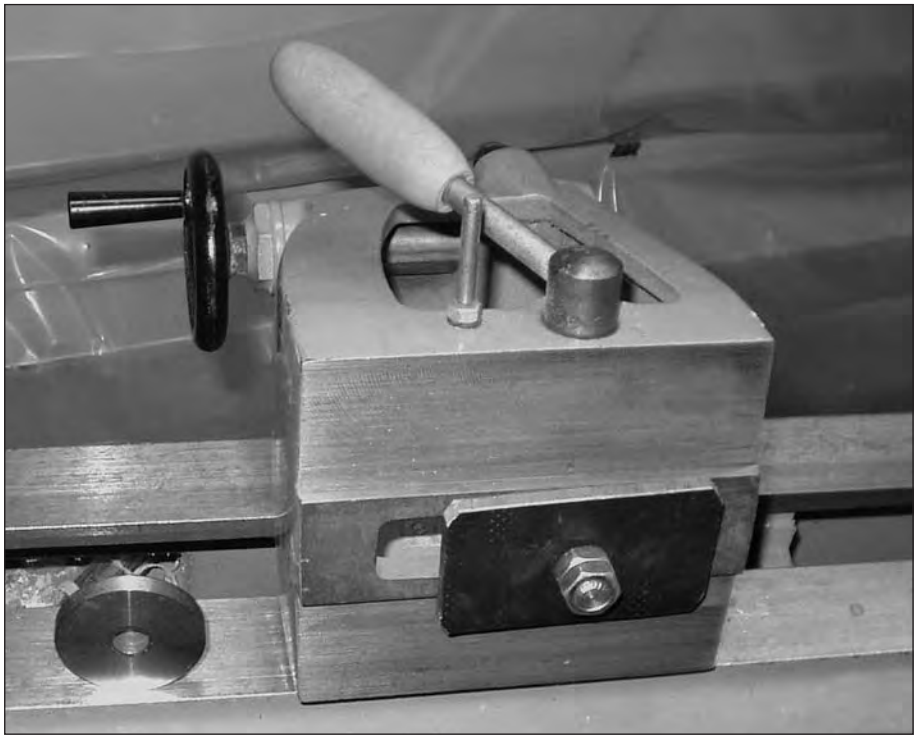


Tips

Got a Great Idea?

Share your turning ideas! If your tip wins our Best Tip Award, you also receive a free AAW ball cap and turned ornament contributed by Bob Rosand. Send your tips with relevant photos or illustrations along with your name, city, and state to:

John Lucas
PO Box 1292,
Cookeville, TN 38503
jlucas@tntech.edu



Reduce tailstock creep

When I tightened my General 26020VD tailstock, it would creep against a large bowl blank. In addition, the small tightening lever knob hurt my hand.

You can see my modifications in the photograph at *left*. First, I replaced the plastic lever knob with a 4"-long knob turned from maple. The proper size hole allowed the knob to be threaded on the lever. Next, I replaced the metal disk on the bottom of the tailstock with a 4" x 2 1/4" x 1/4" steel plate. This increased clamping area.

I no longer notice any creeping. Careful adjustment of the locking nuts under the plate should keep it in the channel and prevent it from getting cocked. If necessary to prevent cocking, you could add a piece on top of the plate to fit between the ways.

Additionally, I drilled and tapped a hole in the tailstock behind the lever and inserted a pin to keep the lever from falling down and retightening when released. I'm sure you can apply these modifications to other brand lathes with the same problems and make turning more enjoyable.

–Carl M. Schneider, Boca Raton, FL

Clean clogged sanding discs

When power-sanding green wood, the disks fill up quickly and lose effectiveness. I have tried the rubber erasers, but found that they do not work on all woods—nor do they completely clean the disk. My solution is to use a small steel barbecue brush which has an 8" handle and a bristle area about 1/2" x 1 1/2". I just brush the sanding disk. For safety's sake, I don't spin the disc under power while cleaning.

Some turners have good results with a file card. This is a wire brush used for cleaning metal files that are clogged.

–Richard Preston, Richmond, VA

Continued

Upgrade and enhance your face shield

Face shields are the most significant piece of safety equipment we as woodturners use. Although they sometimes seem inconvenient or cumbersome, they do help protect your head—especially your eyes.

I tend to stand close to my turning for a good view. This causes shavings to hit my face shield, creating small scratches that obscure my vision. Another nasty mess can occur when I get impatient and turn the lathe on too soon after applying CA glue. Next thing you know, it's $7 for a replacement visor.

Thin visor overlays with adhesive strips are commercially available. I use 3M-brand part No. 529-03-74R10. They are made to fit the 3M Power Visor and come in packs of ten. Simply stick the overlay to your new or clean visor and let it take the beating from the chips and glue. Clean as needed with a wet paper towel or glass cleaner until it's no longer practical. Then, just peel it off and apply another. At about $1.60 each, this amounts to a large savings over the cost of a replacement visor.

–Bruce Hoover, Bloxom, VA

Photo: David Dereng

Turning purpleheart to cranberry

While building two tall ships (see *page 38*), the Glendale Woodturners Guild members had a lot of purpleheart to work with. We found that after finish-sanding a purpleheart heart piece, applying muriatic acid produces a wonderful deep cranberry color.

There are two approaches to applying the muratic acid. You can fume it outdoors by placing the piece into a plastic container with a thimble's worth of muratic acid in a small plastic vessel. Then put a lid on the pail. Overnight, the purpleheart will turn a bright cranberry color from the fumes.

You can achieve the same results by wiping on the muratic acid with a small piece of sponge or foam. After the piece has dried, give it a final fine-sand to eliminate raised grain before applying a finish.

There are several important tips when using muratic acid. You must apply muratic acid outdoors, as the fumes will rust your steel tools and equipment. Before beginning, be sure to read all safety precautions on the label of the muratic acid and have first aid supplies on hand if any splashes on the user. Handle the muratic acid carefully and wear rubber gloves.

You can buy muratic acid at some hardware stores and pool-supply stores.

–Bill Haskell, Placentia, CA

Chip clearing hollow ornaments

When turning small hollow pieces such as Christmas ornaments or even smaller miniature hollow turnings from tagua nuts, clearing the chips and shavings from the inside can be a real chore. I find that "canned air" from the local computer store works like a charm. The can even includes a 6" extension spout. Another benefit: This solution doesn't require a noisy air compressor.

–Barry Turner, Franklin, KY

Dust removal

When sanding bowls on the lathe, I create so much dust in my shop that it clogs my overhead dust collection system and gets into the house. I decided to come up with a way to get the dust outside. I purchased an 18" box fan, installed it into a plastic garbage can hung from the ceiling. I connected 16" flexible heat and air duct to the bottom of the can and then vented the dust out a window.

–Richard King, Salem, SC

Make a custom spindle lock

I wanted a spindle lock on my Powermatic 2035 that would not allow me to turn on the lathe while the spindle was locked. An added requirement: I wanted to keep my hands free. Here's how you can build the same inexpensive device:

1. Remove the flange (U-shaped piece of metal) from around the locking push button.

2. Replace the Allen head screws with countersunk screws.

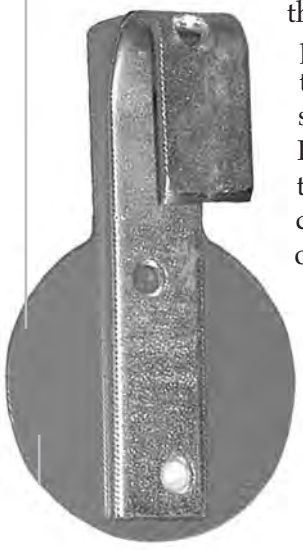
3. Drill two holes (one above and one below) the push button in the wings of the flange.

4. Insert bolts through the holes.

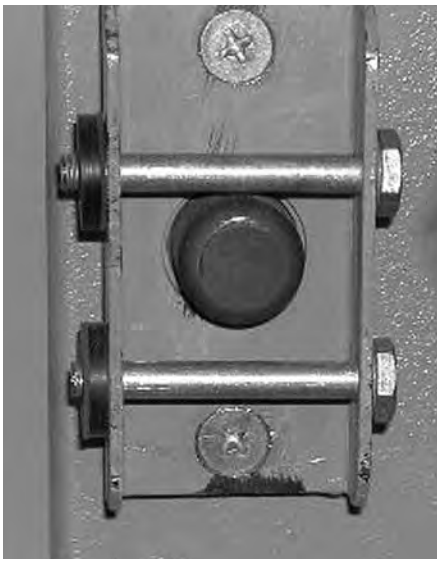
5. Bend a piece of flat metal approx. 1" wide x 6" long (see photo *below*) into a J shape. With my lathe, I can push in the locking button and slide the piece of J-shaped metal behind the bolts to hold the lathe-locking pin in the locked position.

6. Cut the appropriate plastic shape and attach it with two-faced tape to the J-shaped piece of metal.

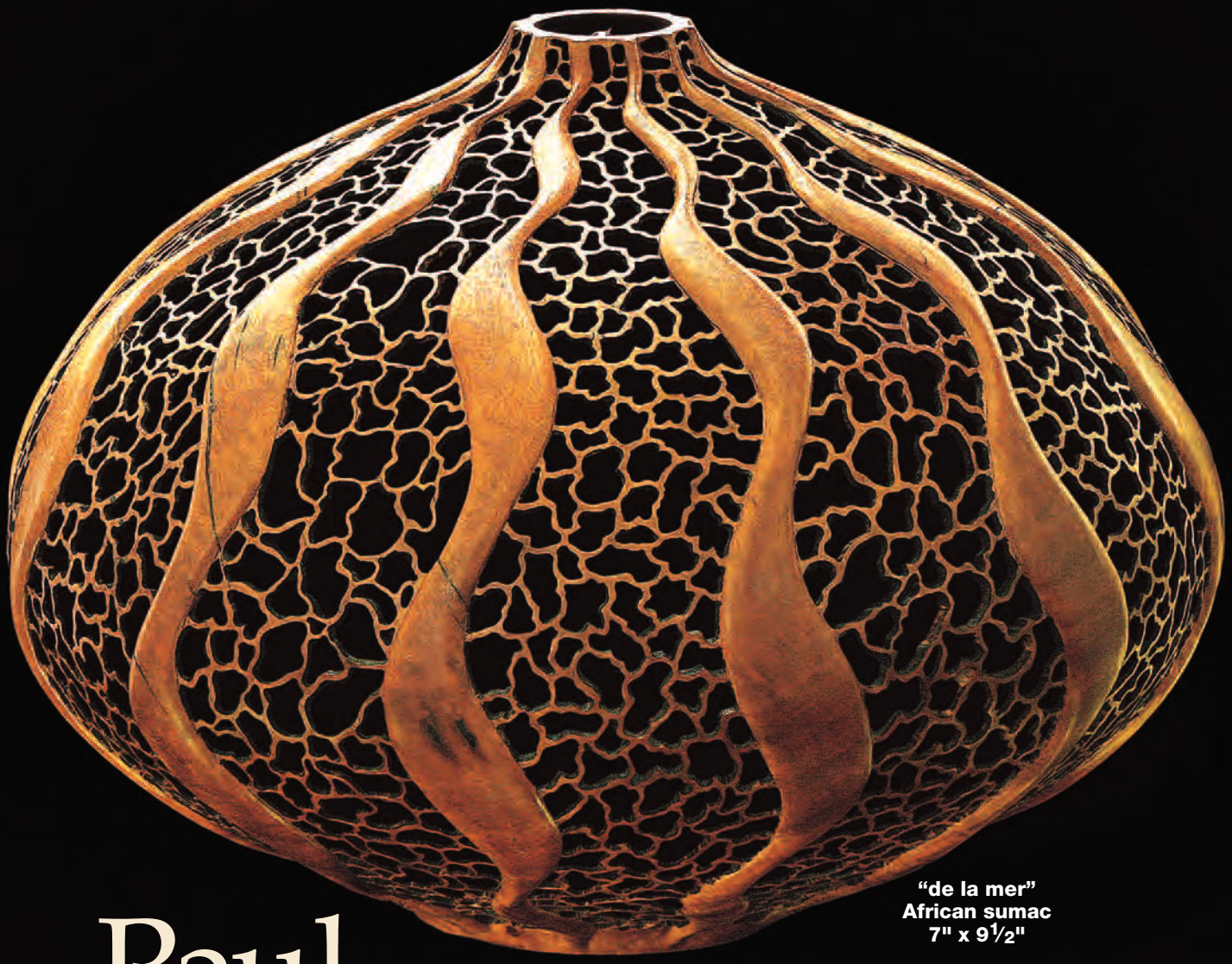
When the J-shaped metal piece is inserted into position to lock the spindle, the plastic blocks the on-off switch. Thus, I must remove the locking device to turn on the lathe.



–Richard King
Salem, SC



For winning Best Turning Tip of the issue, Richard wins an AAW ball cap and a turned ornament contributed by Bob Rosand.



"de la mer"
African sumac
7" x 9½"

Photo: R. Barrkman

Paul Fennell

Arizona turner J. Paul Fennell hasn't forgotten his East Coast roots. Atlantic Ocean wave abstractions and random light patterns reflected on the sandy bottom inspired this Massachusetts native's newest piece, "de la mer" *above*.

Photo: Bob Hawks

Photo: R. Barrkman

"Discovery." Carob; 9¼" x 10". Carving creates the effect of peeling off one layer to reveal a second.

"Untitled." Chilean mesquite; 4¾" x 7". When viewed from above, the spiral patterns mimic the seed patterns emanating from a sunflower. From Ruth and David Waterbury collection.