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The Journal of the American Association of Woodturners
Winter 2004 Vol. 19, No. 4 www.woodturner.org

American Woodturner®

Holiday Angels

Page 44

Page 16

Two Worlds

Read about Lucas Hundley and Minako Suzuki's experiences in our first international youth turning exchange.

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What's going on at your lathe?

Anything interesting in your chapter of AAW?

Have you visited any turners, shops, or museums of interest?

Do you have a tip or technique you'd like to share?

Please send article ideas to:
carlvoss@msn.com

For tips on article submission and photography requirements, visit:
www.woodturner.org/articles.html

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A NOTE ABOUT SAFETY

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

SUBSCRIBERS

If your issue arrives damaged through the mail, please contact the AAW office.

President's Letter

With this issue, it's appropriate to reflect on the last 12 months and set goals for our 20th year.

The membership, staff, and board have been busy supporting existing programs and breaking new ground. We've had our bumps along the road. But as I look at the accomplishments of so many generous members, it's easy to see why the AAW's future is bright.

Here are a few of your achievements

- Member approval of updated AAW by-laws.
- Formation of an ethics committee that drafted an AAW Code of Ethics.
- Upgrade to a complete four-color quarterly journal.
- Complete redesign of our website. Since March, traffic has risen 30 percent. Our forums are extremely popular.
- Chapter Best Practices rolled out on our website. There are already 20-plus documents available to local members.
- Insurance committee formed to make recommendations for current and new insurance programs.
- Monthly e-mail communications distributed to chapter presidents.
- Our first international student turner exchange program successfully completed.
- A new home office and permanent exhibition gallery opened in downtown St. Paul.
- AAW permanent collection initiated and rapidly growing.
- Journals released in CD format and DVD videos offered.
- Professional development committee formed to address the needs of the professional turners.
- Eighteen new chapters formed.
- A successful (educationally and financially) Orlando symposium.

Our 2005 goals include

- Increase exhibitions and traveling shows.
- Update organizational structure to include an executive director.
- Membership drive.
- Form a youth committee focusing on future generations.

As you can see by the AAW actions and plans, all of you volunteers have made a great organization even better.

This month, Linda Everett and Mark St. Leger will complete their terms on the AAW board. It has been a privilege to serve with Linda and Mark. From the entire board, we say, "Thank you for all your efforts and wisdom."

And again from the entire board, thank you to all the AAW members for your confidence.

Phil Brennion
philb@northlink.com

AAW News

Three elected to board
AAW members elected Phil Brennion, Bill Haskell, and Sandy Moreno to serve three-year terms on the AAW board. Members also overwhelmingly approved an extensive update to the AAW by-laws.

Phil Brennion | Bill Haskell | Sandy Moreno

AAW show travels to Rockport, Maine
After a three-month exhibit ending April 1 in St. Paul), the AAW's newest show will go on the road. "A Nation of Enchanted Form: Woodturning Artists across North America," representing 40-plus AAW studio turners, will be on display at The Center for Furniture Craftsmanship in Rockport, Maine, beginning mid-April.

On-line journal survey
Through Jan. 15, we welcome you to log onto the AAW website (woodturner.org) and complete an on-line survey about *American Woodturner*. Your valued opinions will help us plan future issues.

Journal on CD
Issues of *American Woodturner* through 2002 are now availble in CD format. See page 64 for order information.

26 EOG Applicants Awarded $18,909

In September, the Education Opportunity Grants (EOG) committee awarded $18,909 to 26 applicants. The winners, chosen from 32 applicants, included 14 chapters, eight individuals and four school programs.

Summer EOG awarded to:

- **Acadiana Woodturners,** Carencro, La.
- **Alaska Woodturners Association,** Anchorage, Alaska
- **Arizona Woodturners,** Gilbert, Ariz.
- **Ark-La-Tex Woodturners,** Texarkana, Texas
- **Black Warrior Turners,** Tuscaloosa, Ala.
- **Lauren J Brannon,** Klamath Falls, Ore.
- **Central New York Woodturners,** Liverpool, N.Y.
- **Comanche Trail Woodturners,** Midland, Texas
- **Jacob Debski,** Cowlesville, N.Y.
- ***Georgia Association of Woodturners,** Lawrenceville, Ga.
- **Terry Golbeck,** Calgary, Alberta
- **Dan & Thelma Greaser,** Norton, Ohio
- **Lance Kanaby,** Clarence, N.Y.
- **Lockport Woodturners,** Clarence, N.Y.
- **John Lunney,** La Fargeville, N.Y.
- **Michigan Association of Woodturners,** Fenton, Mich.
- **Mohawk Valley Woodturners,** Syracuse, N.Y.
- **Mount Washington Valley Woodturners,** Conway, N.H.
- **Mountaineer Woodturners,** Liberty, W. Va.
- **Cory Oslin,** Fridley, Minn.
- **Ozark Woodturners Association,** Mountain Home, Ark.
- ***South Florida Woodturners Guild**, Miami, Fla.
- **Spokane Lathe Artists,** Spokane, Wash.

Free youth registration, Bonnie Klein workshops to highlight 2005 symposium

The AAW Board of Directors has heard the membership loud and clear: Youth rarely attend AAW education events. That's about to change.

At the 2005 symposium July 22-24 in Overland Park, Kansas, all attending youths (ages 10 through 17) will receive free registration ($245 value) when accompanied by a registered adult.

The AAW board has recommended that organizers of regional and mini symposiums consider waiving similar fees for youth turners.

As an incentive to register and bring your niece, nephew, grandchild, or the kid down the block, a Saturday "kids-only" drawing will award 20 complete turning outfits. WMH Tool Group has generously donated 20 Jet midi-lathes on stands. Teknatool International has contributed 20 Nova precision midi-chucks. And Crown Tools has signed on to award 20 sets of seven essential turning tools.

Wait, there's more great news. During the three-day symposium, all of the donated equipment will be used in a hands-on rotation room. Bonnie Klein has agreed to conduct hands-on workshops for the youth. We're searching for an AAW chapter or volunteers to furnish 10 assistants to help Bonnie teach the workshops.

When Bonnie has other symposium duties, AAW attendees will have an opportunity to sign up for hands-on sessions using the equipment.

The youth drawing will be at the Saturday banquet, which also will be free to registered youths. The equipment winners will be responsible for shipping.

Think of the tremendous impact on creative young minds when they see the Instant Gallery, watch world-class demonstrators, and visit the trade show. This is your opportunity to change a life and help create a new woodturner.

- **Tri-Cities Woodturners,** Blountville, Tenn.
- **Carla Webber,** El Cajon, Calif.
- ***Woodturners of Southwest Florida,** N. Ft. Myers, Fla.

* Designates grants awarded in honor of Willard Baxter with EOG donations made in his name.

EOG Applications

The AAW welcomes your Winter EOG applications. The AAW awards grants up to $1,000 to individuals and chapters for the purpose of sharing and providing woodturning education.

Entries must be postmarked no later than January 15, 2005. For complete information and downloadable applications, follow the links on the AAW website (www.woodturner.org) or call the AAW office at (651-484-9094) to request an application.

Learn to turn

Learn to turn while
you're young and free
And you shan't be daunted
by the size of the tree.
Learn to turn when
you are sixty-four,
Then you'll need help
lifting the log off the floor!

—Angelo Iafrate, Johnston, R.I.

Note: The Summer 2004 issue incorrectly listed the Capital Area Woodturners as the Capital Area Woodworkers in an article about EOG winners.

The Quizzical Woodturner

By Ernie Newman

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

1 The Bible includes references to a number of species—or groups of species—used by carpenters, carvers, and other woodworkers. Which one of the following is not mentioned in the Bible:
- Acacia
- Cedar of Lebanon
- Oak
- Mesquite

2 Which is the best order when fitting a pin and socket: Drilling the hole first, then shaping the pin? Or shaping the pin first, then drilling the hole?

3 Scrapers are generally used straight from the grindstone and few turners take time to hone them. When is it particularly worthwhile to hone scrapers: turning extremely hard or extremely soft timbers?

4 Stephen Hogbin, Michael Hosaluk, Frank Sudol, Jason Marlow, Marilyn Campbell, and Andre Martel are turners of international renown. In what country do they live?

5 Was the technique of releasing captive rings on turnings such as baby rattles developed before 1700 or after?

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 The Bible records that the Ark of the Covenant was made from Acacia (Exodus 25:10). Cedar of Lebanon was used in the construction of Solomon's temple (I Kings 6:9) and oak was favored for oars (Ezekiel 27:6). Mesquite is abundant in the southwest USA, but not mentioned in the Bible

2 It is customary to drill the hole before shaping the pin because the pin can be made to any size, but the socket size will normally depend on the range of drill bits available. The pin can usually be tested in the socket and reduced if too large.

3 It's worth your time to hone scrapers before working soft species, as doing so often improves the finish. Fewer turners hone scrapers when turning hard timbers.

4 Stephen Hogbin, Michael Hosaluk, Frank Sudol, Jason Marlow, Marilyn Campbell and Andre Martel all live in Canada.

5 Captive rings were incorporated into bowls as early as 600 B.C. in what is now Germany.

Lessons Learned
Turning Exotic Wood

You've probably read articles regarding safety measures that we all should take when turning wood. Without question, working at a lathe begs the operator to observe a number of safety measures—not the least of which is dust collection. Dust collection and protection from airborne dust is a chapter unto itself.

While walking through the exhibits at the AAW symposium in the Twin Cities a few years ago, I came across a box of Banksia seed pods. Having seen these things in magazines and catalogs—but never in hand—I couldn't resist buying one to try on my lathe.

That warm evening, I found myself at the lathe working some beads and grooves into the seed pod. My arms were quickly covered with a thick layer of hot red dust. No problem, I thought. I simply vacuumed myself clean.

After a couple of hours and a shower were behind me, my arms told me that I was reacting to the Banksia seed pod that had so intrigued me. I probably reacted to the resin in the seed pod, which caused a mild contact dermatitis. My arms became inflamed, red, and profoundly itchy. This lasted for a day or so and ran its course. I vowed never to touch one of those seed pods again. Lesson learned, right?

At one of our chapter meetings, I acquired a nice piece of pheasant wood (*Cassia siamea Fabaceae*) in the wood raffle. One Sunday afternoon, I cut the blank in half and mounted one of the pieces on the lathe. I took that piece of wood through all of the steps that Richard Raffan paved for me in his books and videos.

"I noticed the redness and inflammation on the backs of my hands and underside of my forearms... My asthma symptoms were flaring a bit... my joints were stiffer than they usually are in the morning."

When it finally came time for me to pull out the sandpaper, my dust collection measures went into action. Everything was on. My fan with the furnace filters, the dust collector, my mask, and my smock that I use to cover my upper body from neck to wrists.

The next morning found me in my Monday morning rush trying to get my kids to daycare and me to work. After I caught my breath at work, I noticed the redness and inflammation on the backs of my hands and underside of my forearms. I realized that I must have reacted to the resins in the pheasant wood as I had to the Banksia seed pod years earlier.

Oh well, just don't scratch, I told myself. I hadn't seen any real improvement on Tuesday, but it really wasn't worse, either. My asthma symptoms were flaring, which I blamed on winter's extreme cold and dry air.

Wednesday morning brought a new symptom. When my dog nagged me out of bed in the morning, I was profoundly stiff in every joint.

When I got to work that day, I called my family practitioner's nurse. I left a detailed description of my ailment on her voice mail, still trying to be stoic about the whole ordeal. She returned my call within the hour and said that I was to check in at 1:30 for a 1:45 appointment with my doctor.

I strained my memory to recall all of the details regarding this exposure, as well as any other possible cause for my ailment. It doesn't help matters that I work in the medical field. My mind reeled with the possibilities.

In short order, my doctor diagnosed. As suspected, I had reacted to the pheasant wood. He was a bit more somber when he told me that if I had waited another day, I would have been treated in the hospital with intravenous steroids. Furthermore, if the medication that he prescribed didn't bring about a change within three days, I was to return to his office.

"If I had waited another day, I would have been treated in the hospital with intravenous steroids."

My attitude toward woodturning safety has now been taken to a new level. And, this experience has rekindled my appreciation for my respirator and domestic hardwoods.

—Jim Garrett, Rochester, Minn.

Chapter Sage
Myron Curtis

Nominated By Bob Waddell, Tidewater Turners Of Virginia

Every successful AAW chapter has someone who gives generously of his or her time and mentors new members. We intend to recognize one such chapter sage in each issue.Send your nomination of 300 or fewer words to carlvoss@msn.com. Be sure to include a publication-quality photograph.

Myron has been a woodturner for more than 50 years and a professional architectural turner for 25 of those. He is a charter member of Tidewater Turners of Virginia and without a doubt, qualifies as the sage of our club.

Myron has been actively involved with the club in every way. He is a frequent demonstrator not only for our club but for others as well.

Myron has a vast amount of knowledge about lathes of all types and owns about 30 of them. Among woodturners, his knowledge of hardwood species and their characteristics is legendary.

"If you want to get good at woodturning," Myron tells us, "teach it." Our chapter has established the annual Myron Curtis Instructor Award to encourage other members to follow in his footsteps.

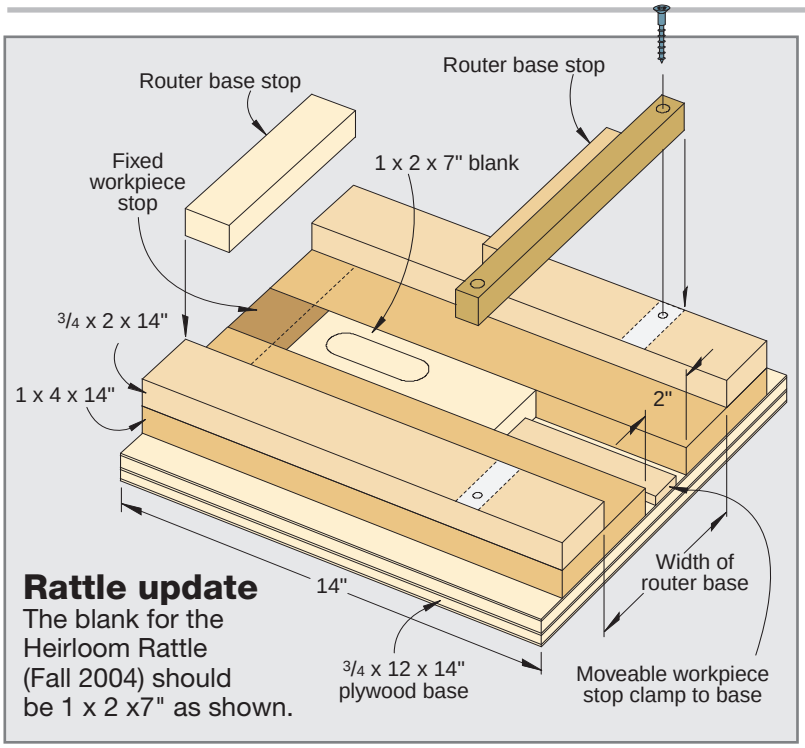
Myron takes great pride in figuring out how to do complex turning, such as large circular architectural pieces. For tools, Myron could probably get by with just various sizes of roundnoses and a parting tool. He gets teased a bit about how he uses a roundnose as a scraper and a cutter, but he's a master.

On numerous occasions, I've called on Myron for project and technique guidance. He has never failed to fill my head with useful information. Myron continues to do the same for all our club members who have all learned the value of being a good listener when Myron speaks about woodturning.

Bruce Hoover affectionately calls him Uncle Myron. "When I started turning in 1996, Myron took me under his wing," Bruce recalls. "He's been persistent in showing me teaching and demonstrating skills—and he makes sure that I get it right."

The Tidewater Turners are blessed to have him as our personal advisor, cheerleader, mentor, and friend.

Photo: Robert Chiavarini



Rattle update

The blank for the Heirloom Rattle (Fall 2004) should be 1 x 2 x7" as shown.

Accolades for outstanding newsletters and websites

The Ohio Valley Woodturners Guild was a double winner in the AAW's first contest to recognize outstanding chapter communications. Twelve chapters entered the newsletter contest and 18 entered the website contest. Rules for the 2005 contest will be announced in the Spring 2005 issue.

Newsletters

First: *OVWG Newsletter*, Ohio Valley Woodturners Guild, Pete Kekel, editor.
Second: *Minnesota Woodturner*, Minnesota Woodturners, Bonnie McDermid, editor
Third: *CAW Newsletter*, Capital Area Woodturners, Jim Marstall, editor.

Websites

First: carolinamountainwoodturners.org, Carolina Mountain Woodturners, Paul Vonk, webmaster and Bill Davin, co-webmaster
Second: wnywoodturners.com, Western New York Woodturners, Kurt Herzog, webmaster
Third: ovwg.org, Ohio Valley Woodturners Guild, John Wake, webmaster and Mike Nelson, co-webmaster

AAW's Liability Insurance

Another great benefit of being a member

By John Buso and John Hill

I have pondered whether I would rather shop for liability insurance or a new water heater. The heater won.

The AAW has taken this burden off our shoulders and supplied all its chapters and members with a great liability insurance policy from a great company, USF&G. It has an excellent rating from A.M. Best Company and is in the highest financial size category.

The AAW Liability Insurance Advisory Committee, which is composed of three AAW members who are attorneys specializing in insurance litigation matters, has reviewed the AAW policy. They have concluded and have advised the AAW Board of Directors that our policy is appropriate for our organization.

Each year, the AAW office obtains certificates of liability insurance for each AAW chapter, identifying the chapter as an additional insured under the policy that provides both commercial general liability and tenant legal liability. The certificate is the standard one-page "ACORD" form that usually is acceptable to an organization or public or private facility that hosts a chapter meeting or woodturning event.

Photo: Bob Hawks

At chapter events like this Oklahoma State Fair demonstration by the Northeastern Oklahoma Woodturners Association, the AAW liability policy covers the chapter and AAW members. The AAW policy doesn't extend to local chapter members who aren't AAW members. The photo was shot through the chapter's large plastic shield used at all public demonstrations.

AAW members covered

Although the policy contains the usual definitions and exclusions that one would anticipate in an insurance policy of any kind, it includes an endorsement that expands the scope of its coverage to all AAW members. The precise language of the endorsement adds to the definition of an insured: "any of your members, but only with respect to that member's liability for your activities, or activities performed by that member on your behalf."

To put this in plain language, the policy covers each chapter and each AAW member, so long as they are performing chapter-approved activities. Note that chapter members who are not AAW members, are neither covered nor protected by the policy. Members are not covered for their own private activities.

For residents of the United States, its territories, and Canada, the activities can be anywhere in the world. For members whose residence is outside the United States and its territories and Canada, the activities covered are limited to those activities in the United States and its territories and Canada.

Recently, in response to an inquiry by Bill Small, president of the Bay Area Woodturners, our insurance agent provided written responses to several questions which have been frequently asked over the years. These responses are encouraging regarding member issues.

The responses were forwarded to each AAW chapter contact and, through the chapters, made available to most of the AAW membership.

Chapter activities

You do not need to notify the AAW office about each scheduled meeting, demonstration, "sawdust session," or workshop. Whenever a member or group of members is conducting an activity other than a normal chapter meeting—for example, a mall demonstration—it is a good idea to create a paper trail where a letter or email is sent between the members involved and the chapter, confirming that the event is a chapter-sponsored activity.

If the mall landlord or owner of your meeting place asks for a certificate of insurance, give him or her a copy of the certificate of liability insurance provided to each chapter. The certificate identifies the chapter as an additional insured. If the landlord requires that he or she be named for a specific event, contact the AAW office and provide the exact entity name requested. Also provide the AAW with the event address and the dates covered.

The AAW policy has two parts. The first is the commercial general liability, which insures and protects the chapters and AAW members in the event that a person is hurt or killed as a result of the actions of a chapter or AAW member. The limits of this liability are $1,000,000 per occurrence and $2,000,000 aggregate per year.

The second part is tenant legal liability, which is liability coverage for damage to property you are using for your meetings whether leased or donated. The coverage applies only to the number of square feet you use and only if you are legally liable for a fire, for instance. The limit of this coverage is $300,000. There is no deductible. In addition, the policy provides $10,000 for incidental medical and is paid without determining liability to discourage lawsuits. The policy does not insure for personal injury, which is injury other than bodily injury and excludes libel and slander.

The activities of the AAW, its chapters, and its members are covered and the policy makes no distinction between demonstrations and hands-on sessions.

Many members have asked a myriad of hypothetical "what if" questions. In replying to these questions, the agent reminds us that each situation presents unique circumstances. The answers he provides give us a general overview of the coverage. Needless to say, the language of the policy is controlling.

We have received a number of questions about mini-symposiums. If they are functions of AAW chapters, they are covered. If they are put on by a separate organization, they are not. Likewise, we have had a lot of questions about "hands-on" workshops. The activities of the AAW, its chapters, and its members are covered and the policy makes no distinction between demonstrations and hands-on sessions.

To date, no claims

Since obtaining insurance in 1992, the AAW has never had a claim on our policy. This fact alone should serve as a strong reminder of the importance of exercising the highest safety practices during association activities. An appreciation of the risks involved in woodturning and the steps taken to protect ourselves and our spectators provide the best insurance against injury.

This liability insurance is furnished as a service to the members of the AAW and to its chapters. If each chapter had to negotiate its own insurance policy, the time and cost would be substantial. Though not required, many chapters make contributions to the AAW to help defer the cost of premiums and certificates of liability insurance.

For more information, contact John Hill (johnrhill@charter.net) or John Buso (johnbuso@aol.com).

AAW unveils program for Professional Turners

By David Ellsworth

The AAW is pleased to announce the inauguration of a new program that is designed to address the needs of the professionals within the woodturning field. The Professional Outreach Program (POP) was formed with the goals of improving services to the professional turner and promoting turned wood as a collectable art form.

The motivation for the POP came out of a desire to focus more energy on the needs of the growing number of professionals within our field.

In June, an ad hoc committee was formed to identify these needs and how to address them. The committee consists of Bonnie Klein, John Jordan, Jacques Vesery, Christian Burchard, Binh Pho, Mark Sfirri, and me as chairperson.

We have already made recommendations to the AAW Board that will result in more professional-orientated articles in the journal. Future AAW symposiums will include a range of professional topics.

The heart of this program will be a comprehensive database that improves communication with our professional members. Through these communications, information can be gathered and dispersed on a range of exciting turning-related projects.

To begin this program, we must first identify who, among the AAW membership, consider themselves to be professionals or who aspire to become one. This would include turners, teachers, scholars, gallery owners, writers, museum curators, and collectors.

Here is how it works. If you consider yourself a professional or you aspire to become one, contact the AAW office by e-mail at woodturner@qwest.net and let them know that you'd like to register and receive the POP questionnaire. Fill this out and submit by e-mail to the AAW office. The information you provide will be entered into the POP database.

The most important first benefit has already been taken by establishing a communication link to our 220-plus local chapters. For example, a registered demonstrator or teacher could use the POP to make contact with any chapter, group of chapters, or turning clubs to set up teaching or demonstrating venues and travel schedules...and from anywhere in the world.

Examples of additional POP opportunities include locating galleries, crafts stores, or crafts shows in specific cities where turnings can be sold; accessing articles on specific subjects from the AAW journal and other publications; finding turners who specialize in specific types or styles of turned objects; learning about upcoming conferences, seminars, or traveling exhibitions in this country or abroad, and locating private and public schools where turning is taught.

To register for POP, you must be an AAW member. The AAW will publish only the names and contact information of those professionals who wish to have that information made available. The names of buyers or collectors won't be made available.

The POP resource is not a chat room, a source for personal calendars, a guide for advertising, or a Q&A forum.

We sincerely hope that those who are interested in expanding their professional experiences within the woodturning field will get involved and register for this dynamic program. Obviously, the more turners who register and respond, the broader and more complete the database will become.

We also welcome any useful suggestions on implementation of the Professional Outreach Program, including volunteers who wish to help enter data.

David Ellsworth (davidellsworth@nni.com), the AAW's first president, is a professional turner and teacher. He lives in Quakertown, Pennsylvania.

AAW opens its New Gallery

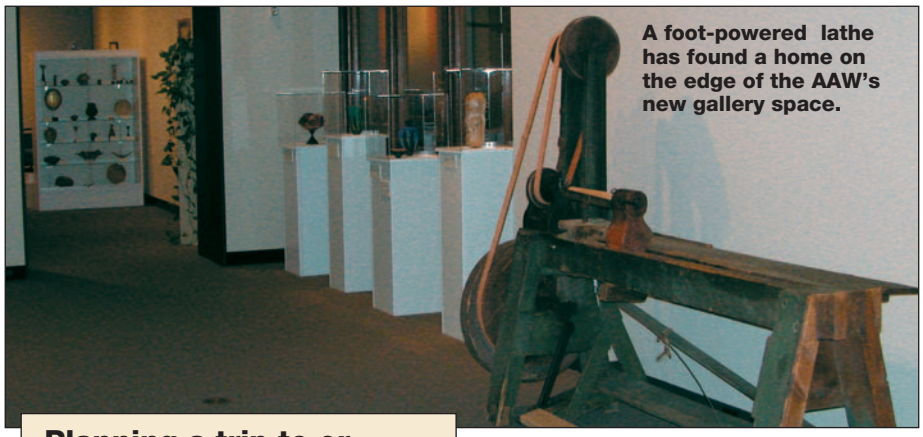
In downtown St. Paul, the AAW has added one more star to its crown: an honest to gosh museum-quality gallery. Because Ramsey County owns the historic Landmark Center—and leases space to non-profits—the AAW was able to acquire office and gallery space formerly occupied by the Minnesota Museum of American Art

On Sept. 9, the first exhibit—"From Sea to Odyssey"—officially opened in the AAW's 2,400-square-foot gallery space. St. Paul's mayor was among 75 attending the opening and reception. The evening's event included turning demonstrations. Three exhibition pieces were sold during the opening festivities.

The AAW plans three to four shows each year. After "From Sea to Odyssey" closes December 17, a studio turner's exhibit organized by the AAW professional committee will open January 17.

Next will be a showcase of work by turners in the upper Midwest. After that, look for the "reTURN to the Land of Oz" exhibit, which premieres in July at the AAW symposium in Overland Park, Kansas.

—Alan Lacer



A foot-powered lathe has found a home on the edge of the AAW's new gallery space.

Planning a trip to or through the Twin Cities?
The AAW offices and gallery are located at the crossroads of I-94 and I-35E as well as being about a 10-minute drive from the Minneapolis/St. Paul airport. For more information: woodturner.org.

Trent Bosch's "Sienna Series" is part of the exhibit now on display.

Overcoming physical challenges

The Summer 2004 article, "Creative Solutions," struck a familiar cord with some members. Despite weak hands due to a spinal-cord injury, Florida member George Snyder turns with the aid of tools he has modified, as shown *below*. George, who is confined to a wheelchair, also has modified a tool rest to provide additional support.

Because of his weak hands, George Snyder adds a modification to his hammer and other shop tools.

To hollow vessels, George modified a tool rest to assist in supporting gouges. He turns while seated in a wheelchair.

Photos: Lynn Armstrong

Best of Show Brings out the Best in Members

By Linda Houk

Space Coast Woodturners John Armstrong, Ray Conklin, Glen Baxter, and club president Wynn Arnold gather around the chapter's award-winning steam-driven fire engine at the Orlando symposium. Ray was the lead designer for the chapter's entry.

At the AAW symposium in Orlando, the Space Coast Woodturners won Best in Show and first-place in the AAW's Chapter Collaborative Contest Mechanical/ Technical Award. Here's how this young chapter—chartered just three years—went about putting together an award-winning entry.

When the call went out for Chapter Collaborative projects for the AAW symposium in Orlando, the Space Coast Woodturners collectively thought, "Great, we'll do something in the mechanical/technical category. There are Space Shuttle photos and drawings all over our communities.

"Oh, wait a minute. There are only four main parts to the shuttle. How can a club of 60-plus members work on four turnings?"

When a chapter committee first met in August to brainstorm themes in Ray Conklin's living room, six pairs of eyes strayed to a model of an antique fire engine on display. It had turned parts—lots of turned parts.

From three ideas submitted to the chapter, an enlarged version of Ray Conklin's 1872 steam-driven fire engine was the clear choice.

Later, Ray explained that the original for his model was the first fire engine to use steam for propulsion as well as for running the big pump in the center. It didn't move as quickly as today's fire engines, but it worked a lot better than the horse-drawn pumps. Our model wouldn't be functional, but we wanted it to be as close as we could make it to the Ray's original scale model.

We bit off plenty. Our chapter actually doubled our part production because we turned two fire engines—the second one to donate to the church that hosts our club meetings.

Ray, the spokesman

As the owner of our inspiration, we put Ray in charge of coordinating the construction. He provided dozens of scaled-up drawings of all the parts and he made measuring gauges for the members turning the spokes.

Each model needed 36 short spokes for the front wheels and 40 longer spokes for the back wheels—all turned from maple. To make the mahogany wheel rims, we needed 36 segments laminated and turned. Members developed methods to improve the productivity, such as turning two spokes at once.

Ray made jig after jig to assemble the spokes, rims, and hubs. By last count, he made nearly 30 different jigs and uncounted copies. Each part was reproduced just like the original fire engine as a hand-made one-of-a-kind piece. It wasn't until the parts were dry-fitted that we

discovered the next challenge: We needed to "tweak" each one to fit together properly.

With the exception of the two frame rails, all parts were turned, including the footboards. We have many ingenious and creative members who came up with solutions and new methods.

Building friendships, too

Outside of the club meetings, there were many enjoyable get-together sessions to work on the fire engine. Ray coordinated "how-to" sessions for us to learn the turning techniques we'd need for the next part of the engine. More experienced members of the club generously helped those who were beginners. As a complete beginner, I learned how to hold a skew properly so that it didn't fly over the wood on the first touch.

Through the winter and spring, members worked on the remaining pieces by meeting in each other's shops, sharing ideas and techniques, and becoming better friends. Through the process, we became a closer community of turners. Long-time members noticed that more members called each other by first name or nickname, and teased each other more. Another benefit: Our regular meetings became more informal as members relaxed and chatted. Husbands even brought wives to meetings!

We also used our regular demonstrations at the local Harbor Freight store to recruit members for our chapter and this project. One new member had never turned before and became heavily involved in producing parts. "It's easier if you don't think about how fast that wood is spinning," Jim Henry noted.

10 reasons to enter the Chapter Collaborative Contest

1. Discover and bring to bear unknown skills from members: planning, design, drawing, finishing, construction
2. Foster new interaction and long-lasting relationships among members
3. Jump-start chapter pride
4. Encourage chapter members to undertake and grow from new challenges
5. Boost membership and participation
6. Mentor new members
7. Uncover new leadership potential
8. Increase woodturning skills of all members
9. Gain local recognition
10. Involve members in activities outside of monthly meetings

Nearing completion

When the completed engine was exhibited at our regular club meeting in May, it was impressive. Our model incorporated 15 varieties of wood. The parts that were supposed to move, actually moved! The drive chain—the only metal in the entire model—was appropriated from a hanging flowerpot.

Two members realized the pumper needed something more to make it appear like it had just rolled out of the assembly shop in 1872. Glen Baxter helped design the brick street made of mahogany that is used as the display base and the carrying case. When we put the engine on the base, it looked 100 percent more authentic.

We turned to Chuck Billings to create the men who rode in the pumper. He turned the firefighters in multiple parts, including their hats. Chuck relied on an artist's mannequin for the proportions, and made them to the same scale as the fire engine. Mary Conklin, Ray's wife, designed and sewed the firefighter's uniforms, assuring that the entire project would "come alive."

Symposium attendees visiting the Instant Gallery thought so, too. Besides the awards, we brought home a whole lot of new friends.

Our pumper has been displayed in local libraries, the county museum, a city office, and one of the area malls. All this has been an uplifting exposure and unexpected benefit for our chapter.

Linda Houk (talez2tell@yahoo.com) is a two-year member and publicist of the Space Center Woodturners and lives in Palm Bay, Florida.

Two Worlds

Japanese and American youths experience woodturning on opposite sides of the world.

Photo: Bob Hawks

At the Orlando symposium, Lucas Hundley and Minako Suzuki were guest presenters.

Woodturners worldwide are addressing youth woodturning opportunities. About 14 months ago, Naoto Suzuki, president of the Far Eastern Woodturners Society (FEWS), proposed a youth exchange between his Japanese AAW chapter and an AAW-designated student. The Japanese/American Exchange Program is the result of Naoto's proposal.

The Education Opportunity Grant (EOG) committee appointed an interview panel that selected Lucas Hundley to represent the AAW. Lucas, from Newland, North Carolina, currently is enrolled in the professional wood crafts program at Haywood Community College in Clyde. He spent July 26 to August 24 in Japan as a guest of the AAW's Japanese chapter.

The FEWS chose Minako Suzuki, who had just completed her third year of a four-year training program in traditional turning and lacquer work. She spent from June 23 to July 26 in the USA.

More details and photos about their experiences appear on the AAW website.

Minako Suzuki's experience

Generous AAW members, chapters, and businesses sponsored Minako's seven stops across the U.S.

Renton, Washington

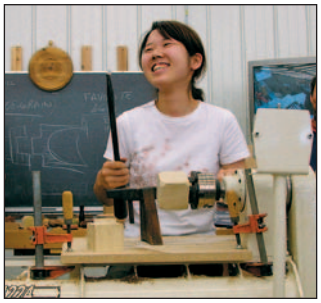
When Minako arrived in Seattle, Bonnie Klein was there to greet her. Bonnie was the first of many AAW turners fascinated to see Minako's hand-forged tools, *left*, and learn how she used them.

An array of Japanese and Western woodturning techniques emerged when Bonnie and Minako turned a threaded box. From this exchange, Minako learned how to use Bonnie's chatter tool and Bonnie learned how to make polished end-grain cuts with Minako's tools. Bonnie got a kick out of using Minako's tool rest over the bed of her Klein lathe. It worked great!

"The most fun part," Bonnie remembered, "was when I had a small catch and said 'oops' out loud. Minako quickly picked up on her new word and we both had several occasions to use it throughout the day. It was always good for a giggle."

Fort Collins, Colorado

The timing of Minako's visit was perfect for her to participate in a Trent Bosch workshop, *left*. "She caught right onto the Western style of woodturning," Trent reported. "She learned to use a sweptback bowl gouge, hollowing tools, and carving tools. She got into bowls, hollow forms, surface treatment, texturing, dying, bleaching, and painting."



Franklin, Indiana

At the Marc Adams School of Woodworking, Minako was absorbed in a week-long introduction to Western turning. On Thursday, she demonstrated traditional Japanese turning to Alan Lacer's class. Fortunately, she brought her tools and tool rest—necessary and radically different from our manner of turning. While watching her, Alan sensed the makings of a master turner.

Minako's lacquer work probably caused the greatest stir among those in attendance. Japanese *urushi*, processed from tree sap, is painstakingly applied with spatulas and fine brushes. All agreed that Minako's special effects with color and texture were astounding—equal to any of the best we have to offer. "Although I've made several trips to Japan," Alan said, "I've never met a turner who did urushi work nor a urushi artist who turned. Minako's artistic ability in turning and lacquer work is a unique quality."

Washington, D.C.

Minako's nine-day stay in the nation's capital started just in time to include July Fourth activities. Tom Boley, president of Capital Area Woodturners (CAW), and his wife, Judi, hosted Minako. Because Tom and Judi had lived several years in Japan, they communicated easily in Japanese with Minako. While touring the Washington area and Northern Virginia, she also visited many galleries.

During a CAW-sponsored skill-enhancement session, *above*, Minako demonstrated her Japanese woodturning methods and shared samples of her urushi work. In addition to visiting area turner studios, Minako turned several projects. She also turned her first pen, which she donated to the Freedom Pen Project for overseas U.S. troops.

Gatlinburg, Tennessee

Arrowmont School of the Arts and Crafts was Minako's next stop. She spent a week with Christian Burchard exploring spheres and hollow forms.

A Oneway lathe was modified so Minako could demonstrate her Japanese techniques. "We were all impressed by her tool technique and speed, as well as the perfect surfaces that her tools left," Christian said.

Minako's urushi samples were a hit at every U.S. stop.

Asheville, North Carolina

Ray Jones and Linda Hynson, members of the Carolina Mountain Woodturners, hosted Minako in Asheville. She attended an all-day chapter session and visited galleries and woodworker studios. At nearby Haywood Community College, she toured the wood studio showed her portfolio, and discussed techniques with woodworking students.

Orlando, Florida

As Minako's tour drew to a close, she met Lucas Hundley, whose adventure was just beginning.

Minako, Lucas, and FEWS president Naoto Suzuki were introduced at the opening session of the Orlando symposium. Later, Minako and Lucas demonstrated to a packed room of attendees.

Continued

Lucas' turn to travel

Following the Orlando symposium, Lucas flew to Tokyo with Minako and Naoto. Soon, they and others immersed Lucas in Japanese turning.

In Yamanaka, Lucas turns a bowl with a hand-forged Japanese hook tool.

An introduction to urushi

Minako guided Lucas on a tour of the Ishikawa prefecture (district), where she attends school. Lucas quickly realized that he had been plunked down in the middle of Japan's urushi capital.

Lucas studied at The Foundation of Yamanaka Lacquer Ware Technical Center. There, he was instructed to paint small dishes decoratively with colored urushi. Nervousness quickly set in when Lucas found out that his instructor was recognized as one of the finest urushi masters in the region.

As luck would have it, an interpreter assigned to Lucas for three days stayed on for two weeks. She traveled with Lucas and Mr. Goto as they visited a factory that turned urushi bowls at production speed.

Secrets of sanding beyond 4,000 grit

Lucas learned that unlike Minako, traditional urushi artists and woodturners are two different professions. The only signature that goes on the bottom of a finished piece is that of the urushi artist—woodturners never receive credit for contributions towards the finished pieces. Lucas met one turner whose natural-rimmed bowls won a national award, yet he never received any credit. As a result, the turner immediately began learning urushi so he could gain recognition for the work he was doing.

The variety of urushi polishing techniques amazed Lucas. Many artists use sandpaper to 4,000 grit. Another artist explained that instead of sandpaper, he polished with a homemade paste from ground sandstone and oil—a procedure exceeding 4,000-grit sandpaper. His new Japanese friend then added a final step: polishing with finely ground charcoal.

"The benefits of urushi include a gorgeous finish," Lucas reported. "It's also food safe and harder than any finish I've come across."

Starting over on a Japanese lathe

Lucas described his introduction to the Japanese-style of woodturning as though he had to learn to turn all over again. His lathe was about 3 feet long, most of it housing for the motor and belts. To Lucas, the end of the lathe looked like the front of a bowl lathe. However, it seemed odd to him that there was no lathe bed to attach a tool rest.

Lucas' tool rest was shaped like a miniature sawhorse, but wasn't locked down or secured to the lathe. The height of his tool rest was adjusted for turning while he was seated on a bench.

While holding both a tool and tool rest in his left hand, Lucas was instructed to grasp the cross bar of the tool rest with his pinkie, ring, and middle fingers. After placing the tool shaft in a tool-rest notch, his index finger went over the tool and along the top of the tool rest. Lucas turned with hook tools that required him to lift up on the handle, place the blade under the turning stock, and then push down on the handle to bring the blade into the wood. It was unlike anything he had attempted.

These techniques required practice, and Lucas admits to breaking a few tools in the learning process. But despite breaking tools, Lucas turned pieces he was proud to take home to show family and friends.

Later in the week, Lucas learned how to forge tools like the ones he broke earlier, as shown at *right*.

The Japanese techniques and tradition

Lucas observed that Japanese woodturning techniques varies from region to region. During his travels, he visited turners who preferred to squat at the lathe and others who sat at a bench. Sometimes boxes were built half as big as a room to house the motor. The turner sat on top of the box to turn as his feet hung into the box and operated forward and reverse levers.

The doll turners Lucas visited work on smaller lathes. They rely on a homemade spindle gouge to turn the mortise in the body to accept the tenon from the doll's head. For centuries, these turners have created dolls in this style. Yet 250 miles away, other Japanese turners have never heard of a spindle gouge.

Perplexed by this isolation between turning styles, Lucas wondered what causes the lack of exchange between such talented and gifted artists.

He found that the answer lies in the strong tradition within the Japanese culture. Many artists learn their craft from family, who pass their knowledge from generation to generation.

Two appreciative, promising turners

Minako and Lucas convey their utmost appreciation to the AAW and FEWS for what they describe as the opportunity of a lifetime.

The success of this project was astounding. The EOG committee thanks all the generous groups and individuals who participated in this ambitious international exchange. Your support and dedication assures that the AAW will continue to provide education, information, and organization to encourage growth in woodturning.

Forging Japanese-style tools

At Yamanaka's Traditional Woodturning School, Lucas observes a master toolmaker, above. A few minutes later, he forges his newly learned skills into his own hook tool, right.

Mark St. Leger (mstleger@pemtel.net), AAW vice president and EOG chairperson, wrote this article with contributions from individuals involved in this project.

Chapter Tune-Up

By Bill Stephenson

Periodically, chapters should review how well they serve each member's needs. The checklist at right supports such an evaluation. It is based on the input of several AAW members with extensive chapter leadership experience. How does your chapter stack up?

Photo: Judy Chesnut

Active mentoring program
At a Kansas City Woodturners mentoring session, Virgil Boyd and Edd Maxwell watch Jerry Darter turn. Edd mentors new and veteran turners for the chapter, which also conducts twice-monthly Saturday sawdust sessions.

Not every chapter will meet all of the evaluation points. Each organization should consider its operations relative to its goals, objectives, mission and strategy.

This checklist has now been incorporated into the Chapter Best Practices located on the AAW website (woodturner.org).

First Impressions

- ☐ Upon arrival, guests greeted warmly and introduced to officers and members
- ☐ Guest book maintained and guests provided with name tags
- ☐ At meeting outset, guests introduced to members, invited to speak, and join the chapter

Fellowship and Communication

- ☐ Meetings educational, varied, and social
- ☐ Social events offered regularly. Sawdust or other informal group activities encouraged
- ☐ Members participate in AAW committees and events
- ☐ Inter-chapter events and exchanges occur regularly
- ☐ Chapter newsletter issued regularly
- ☐ Chapter-developed informational brochure available
- ☐ Chapter activities and responsibilities organized to involve as many members as possible

Membership Strength

- ☐ Chapter has 40 or more members
- ☐ Members retained from year to year
- ☐ Woodturning and chapter promoted in the community
- ☐ Mentoring program for new members active and recognized
- ☐ Regular membership works to build the chapter and its programs
- ☐ Education programs and recognition events scheduled regularly
- ☐ Demonstration responsibilities shared among the membership
- ☐ Members who miss meetings contacted and invited to participate
- ☐ Members encouraged to join AAW
- ☐ All chapter officers and demonstrators AAW members
- ☐ Chapter membership reflects steady growth
- ☐ Membership skills increase
- ☐ Surplus materials (wood, etc.) made available to others – perhaps through a chapter donation or at nominal costs

New-Member Orientation

- ☐ Formal induction, including presentation of membership card and organization by-laws
- ☐ A coach/mentor assigned to new members
- ☐ Members involved in all aspects of the chapter activities
- ☐ Learning needs of the membership routinely assessed
- ☐ Material (wood) and tool needs of new members assessed
- ☐ New members recognized in newsletter

Program Planning and Meeting Organization

- ☐ Meeting location and time is consistent, and scheduled and advertised well in advance
- ☐ Demonstrations and special activities publicized well in advance
- ☐ Members know program responsibilities and are prepared to carry out all assignments
- ☐ Demonstrations range from basic to advanced topics
- ☐ Meetings begin and end on time
- ☐ Wood auction or raffle held at each scheduled meeting
- ☐ Positive and helpful critiques/ evaluations of members work provided
- ☐ Chapter owns or has access to equipment necessary for programs
- ☐ Chapter applies for AAW and other educational grants
- ☐ Field trips to related woodturning sites offered
- ☐ Members of other chapters in the area invited to special events or demonstrations
- ☐ Meeting room professionally arranged
- ☐ Arrangements meet demonstrator's need

Recognizing Accomplishments

- ☐ Contests or challenges scheduled at least annually
- ☐ Contest winners recognized with physical awards and at meetings and in newsletter
- ☐ Exhibits and displays staged at least annually
- ☐ Chapter and member achievements publicized
- ☐ Member's contributions to chapter recognized at meeting and in newsletter

Chapter Organization

- ☐ By-laws define chapter operations, financial systems, officer election and duties, and revision procedure
- ☐ Maintain AAW local chapter status
- ☐ Membership roster up-to-date and available to membership
- ☐ Financial records up-to-date, reported to the governing board monthly, and at least annually to the membership
- ☐ Records of chapter assets up-to-date and reported to the governing board
- ☐ Records of chapter publicity maintained
- ☐ Attendance recorded at each chapter function
- ☐ Records of demonstrators maintained
- ☐ Chapter incorporated as a non-profit organization (state requirements)
- ☐ Chapter approved as a 501c (3) organization with the Internal Revenue Service
- ☐ Financial and asset records audited periodically
- ☐ Letters of appreciation promptly sent to all donors (IRS requirement for donations over $250)
- ☐ Chapter maintains an annual plan of activities covering each month

Bill Stephenson (woodart@srbfl.com), is a member of the Chapter Best Practices committee. He is president of the Emerald Coast Woodturning Guild and a former AAW board member. Bill Small, president of the Bay Area Woodturners, also contributed to this article.

Bandsaw Boxes Take a new turn

By Tom Crabb

Can a bandsaw box be a lathe project? Of course! Just follow Tom Crabb's steps and you'll put a new spin on a familiar project.

Tools and materials

Aside from a lathe, you will need a bandsaw, a belt sander, and a hot melt glue gun.

If you have a portable belt sander, you'll need to clamp it to a bench either on its side or back. For a small box in this article (8"or less), you could use a piece of sandpaper glued to a piece of particleboard.

Wood: I recommend dry wood for this project. You can cut green wood into the box parts and dry them in the microwave. After drying, sand the mating faces before gluing.

Turning tools: I rough the shape with a 1/4" spindle gouge and finish cut with a 1/4" spindle gouge or a skew.

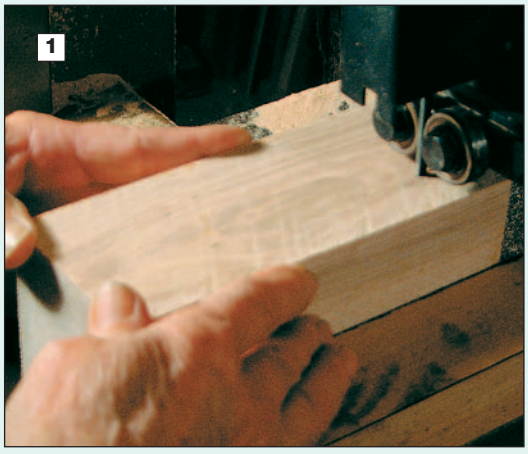
Bandsaw blades: I prefer 1/4" 6 teeth per inch (tpi) to saw the sides and back off the blank. A hook-tooth blade does a nice job if you keep it from being too aggressive. I like a raker set (alternate left and right teeth), which produces a smoother cut and reduces sanding. To saw out the drawer box and make the drawer, I rely on a 3/16" 10 tpi hook tooth. From my experience, a 3/16" blade will saw a 3/4"-diameter hole like the round drawers shown *opposite*.

Adhesives: I prefer a PVA (yellow glue) because it produces the thinnest glue line. Polyurethane glue would also work well. From my experience, epoxy leaves a thick, visible glue line and CA glue is too hard to control.

1: Cut the rough shape

To get the hang of turning a bandsaw box, start with a piece of 3 1/2" x 3 1/2" x 8" stock. There are two ways to cut apart the wood, and both work well for me. One is to saw about a 1"-thick slab off both sides (Photo 1) and remove a rectangular shaped drawer block (Photo 2). Then glue the sides back in place.

The second method is to saw off the back about 1" thick and saw out any shape drawer you like from the front of the block (Photo 3).



Using the bandsaw fence, saw off the sides of the blank. The blade shown is a 1/4" 6 tpi hook-tooth blade.

2: Prepare the block

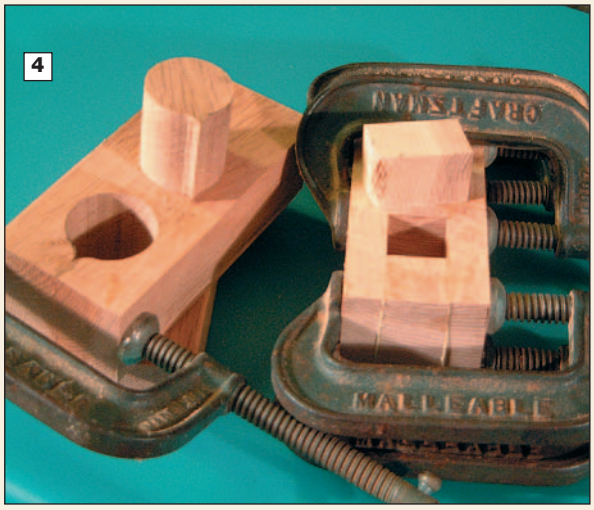
For this 8"x 3" finial box, begin by sawing off the two sides. Remove the saw marks from the mating faces with 120-grit sandpaper, keeping the surfaces dead flat. Be sure to leave room at the bottom for a tenon and room to part off.

Mark the drawer bottom about 1 1/2" from the bottom of the block. For the drawer top, draw a parallel line about 1 1/4" above the first line. Now make the drawer about 2 1/4" deep.

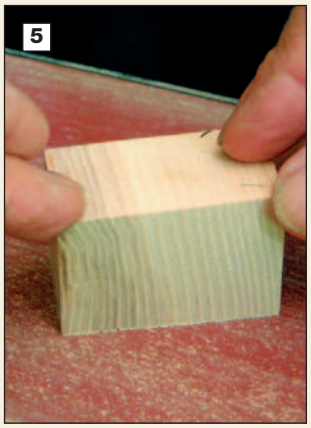
You must saw out the drawer block as a solid block, so cut a radius on the lower back corner of the drawer block as tight as your bandsaw blade will turn. With the drawer removed, glue back the sides, being careful to align the wood's grain to hide the saw kerf. See glue suggestions on page 22.

For the round drawer with the back sawn off, the entrance kerf is glued together first then the back is glued on (Photo 4).

Since you have removed two saw kerfs worth of wood from the blank, the drawer block will be too large to fit into its opening. Carefully sand both sides of the drawer block (Photo 5), keeping the sides parallel. You'll want to sand just enough so the drawer block slides in the space without effort. Sand delicately and check progress frequently.



Glue and clamp the two styles of boxes.



To allow the drawer block to fit the box space, remove material from the drawer sides.

Lay out the rectangular drawer box. Draftsman's templates are helpful.

Lay out the round drawer box. A 2"-diameter drawer is a good fit for most boxes.

3: Turn the box

Mount the blank on the lathe between centers. Position the drawer block centered in the drawer space and squeeze about a 1/4" line of hot melt glue centered at the top and bottom of the drawer (Photo 6) and about the same amount of glue on both sides.

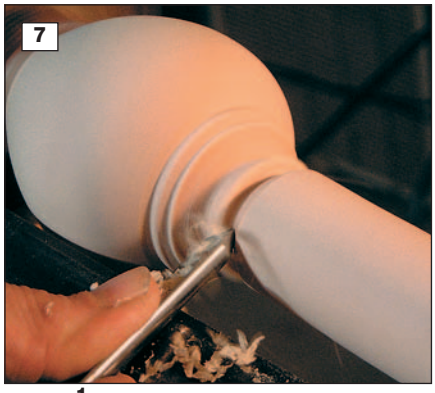
While turning, the glue at the sides will be cut away first. As the box takes shape and the glue gets

Apply hotmelt adhesive to hold the drawer block in position for turning.

Continued

turned away, squeeze more glue into the void. **Note**: Stop the lathe often to check the hot melt glue. If you overlook this detail, the drawer will kiss your tool rest with considerable passion.

Cut your tenon and rough-shape the drawer section. Then remount the box in the scroll chuck with the tailstock in place to work the finial (Photo 7). When the shape suits you, finish-sand to 600-grit smoothness.



With a 1/4" spindle gouge or skew, turn the box finial.

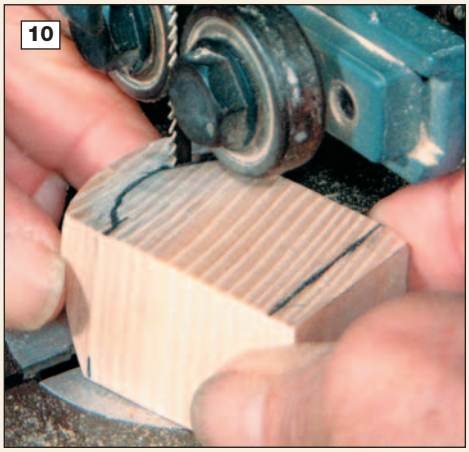
4: Remove the drawer block

If the piece is small enough to fit in a microwave oven, you can part it off, put it in the microwave set on high, and set the timer for 10 seconds. It the piece is too big for your microwave, an old hacksaw blade works well for pulling out the hot melt (photo 8). Then remove the drawer block and part off (Photo 9).

5: Construct the drawer

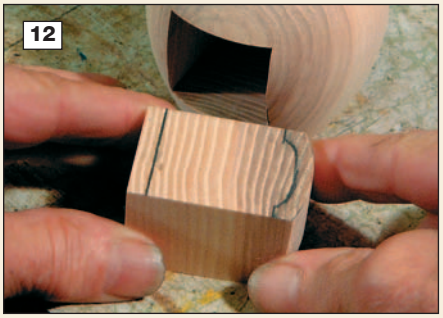
To create a drawer (Photo 10), cut off the front and back of the drawer. Use the outside shape of the drawer as a pattern for the inside cut (Photo 11). Watch the curvature of this piece—in the photo shown at right, the front is narrower at the bottom of the drawer. Saw the drawer back in a straight line.

To remove the drawer inside, saw with the back of the drawer to the saw table. The sides and bottom of the drawer should be about 3/16" thick (Photo 12). Retain the drawer inside waste to turn the drawer pull (Photo 13).

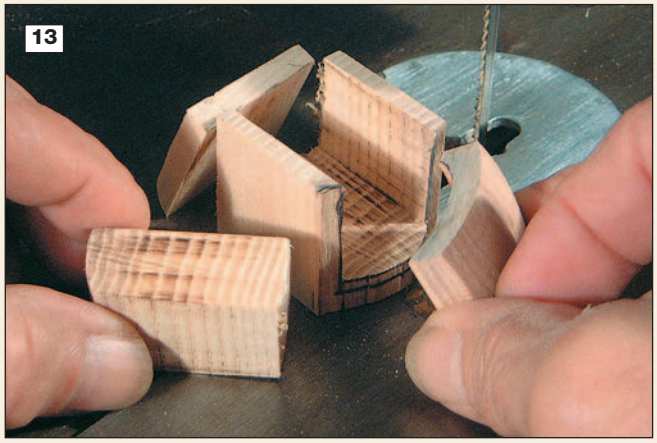


When sawing off the drawer front, take into consideration the curvature of the piece. The blade shown is a 3/16" hook.

Remove the drawer interior, which requires three cuts. The back of the drawer is on the saw table.

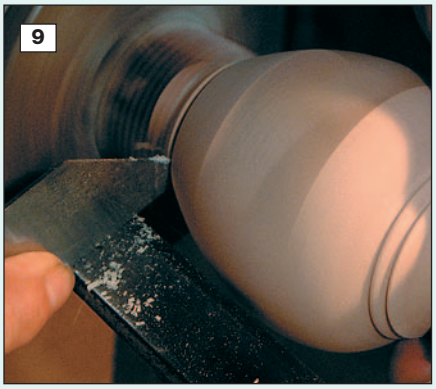


Lay out the drawer front and back, which you will saw off to remove the inside material.



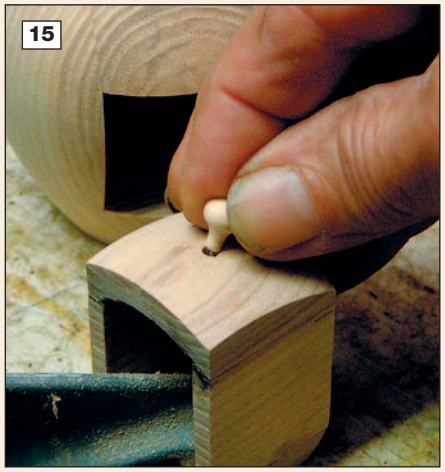
Before assembly, the drawer has three parts shown at left. You'll turn the drawer pull from the waste material removed from the inside of the drawer (lower left).

If the box is too large for your microwave oven, remove hotmelt adhesive with a hacksaw blade.



With a parting tool, part off the box.

With a 1/4" detail gouge or skew, turn the pull from the drawer waste material.



Glue the drawer pull into the 1/8" hole drilled in the front of the drawer.

Sand a small chamfer on the inside edge of the drawer sides and bottom so the glue squeeze-out will have a place to hide. Then carefully glue the front and back of the drawer to the sides and bottom. While the glue sets, chuck the waste piece from inside the drawer in the scroll chuck and turn a little drawer pull about 3/8" long with a 1/4" rounded shape tapered to a 1/8" diameter (Photo 14). Put the knob in a place where you won't lose it.

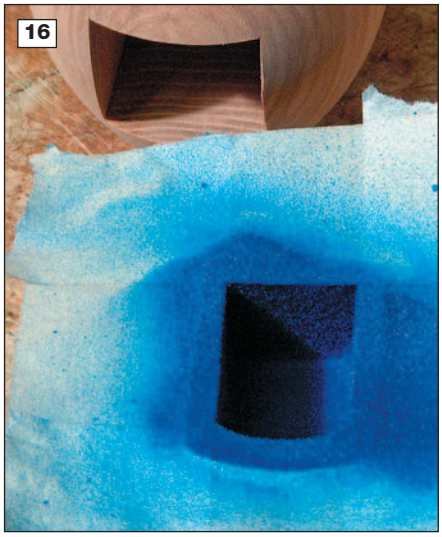
When you slide the drawer into the box, you'll notice it slides in two saw kerfs too far and sets one saw kerf too low. To adjust, glue a piece of wood veneer to the bottom of the drawer and just behind the drawer front glue line. At the top edge of the drawer back, glue one or two 1 1/2"-wide strips of veneer as a drawer stop. Now check to see if the drawer closes flush; adjust as necessary. Drill a 1/8"-diameter hole in the drawer front at the location of the drawer pull (Photo 15). Then glue the pull in the hole.

6: Finishing touches

For finish, apply a coat of Watco oil followed by a light coat of clear acrylic rubbed lightly with 0000 steel wool when dry.

- You may want to flock the drawer inside (many mail-order and retail sources sell Sued-Tex flocking supplies). First, tape off the top edge of the drawer with masking tape (Photo 16). Then spray or brush in a heavy coat of recommended tinted enamel matching the flocking material. After adding the flocking material, shake the drawer thoroughly to spread the fibers evenly. After the paint dries, remove the masking tape.

This basic project serves as a springboard for a variety of vertical and horizontal shapes.



For a first-rate finishing touch, flock the inside of the drawer.

Tom Crabb
(tomcrabb@peoplepc.com) lives in Richmond, Virginia. He's a frequent demonstrator at turning events around the country.

"Honey, we need a BIGGER SHOP!"

Couples woodturning retreat gives spouses a spin at turning

By Linda Hynson

Linda Hynson and Ray Jones

For more than a year, I have been bugging my husband, Ray Jones, to teach me how to turn. As a professional woodworker, Ray has the knowledge and materials to get me well on my way, but a scarcity of time and an abundance of work commitments kept getting in the way.

As luck would have it, we heard about a two-day "Husband and Wife Woodturning" workshop at the Marc Adams School of Woodworking. For us, this sounded like a perfect way to escape for a weekend, spend some time together, and learn. So, we packed up our turning tools and headed off on an eight-hour drive to the fertile fields of rural Franklin, Indiana.

Once off the highway, we drove past rows of corn and fields of soybeans until we came to our workshop location, an industrial building sprouting several annexes. As we parked, our fellow participants were making their way to the side door two by two.

Ray and I had no idea what to expect when we signed up for this workshop. We didn't know if there would be four people in the class or 50. As it turned out, there were 32 people—16 couples—and each pair had its own lathe station. We wouldn't have to share equipment with other people, but husbands and wives would have to share with each other. At this point, Marc Adams jokingly noted that marriage counselors would be available for those who needed them. As far as we know, all marriages survived the weekend.

After instructors Mary and Alan Lacer welcomed us and reviewed safety procedures, they listed the projects we would complete. We started off with a couple of lengths of poplar for practicing coves and beads, attempting all the while to make the shavings come off in perfect ribbons.

Our first piece would be a weed pot. I wasn't quite sure what a weed pot was, but armed with sections of birch and mulberry, we proceeded to try to turn a tree into a vase. Flush with success, all couples were eager for more.

Mary Lacer, right, answers a question from John and Janis Foss of Tecumseh, Michigan.

Before starting each new project, either Mary or Alan demonstrated for the class. We became acquainted with our roughing gouges, detail gouges, and parting tools. Blanks were prepared for each project in a choice of woods—usually walnut, cherry, maple, or oak.

I glanced around the room at the other couples. Everyone was

At the conclusion of the two-day couples turning class, there were smiles all around when participants posed for a group photo.

A new turner begins her first project—a weed pot—at the drill press.

On the first day of the workshop, Larry and Marilyn Denny of Lebanon, Ohio, finish a utensil handle.

Linda Hynson points to where she'd like her husband, Ray Jones, to add a capture ring to a pen.

deep in concentration. All seemed to be sharing nicely. Mary and Alan moved from lathe to lathe checking on our progress, offering help when needed.

By the end of the weekend, we progressed from weed pots to spatulas, pie servers, and basting-brush handles. We turned ballpoint pens, wine-bottle stoppers, and letter openers. The possibilities for gift-giving had just veered sharply into the realm of anything turned from wood.

At least one participant reported an epiphany. "I haven't done anything remotely like this before," Marilyn Denny of Lebanon, Ohio, said. "Since then, I've turned several times. Larry and I have even talked about buying a second lathe."

For me, the best part was the magic of making something from a seemingly innocent wood blank. With chips flying, shapes emerged from our imaginations and into our hands.

For years, I've heard my husband say, "Honey, I need a bigger shop." I've been nodding sympathetically with an appropriate look of concern.

Imagine my surprise when—after a weekend of discovery, empowerment, and creativity—these words flowed off my tongue:
"Honey, we need a bigger shop!"

Linda Hynson (HynsonHere@aol.com) lives with her husband, Ray Jones, in Asheville, North Carolina.

Illuminating design

How an architect-turner redesigned his shop, with an emphasis on lighting

By W. Maurice Clyma

From an architect's perspective, lighting is always important in a new design, and so it was with my new workshop. After many years of working in a poorly lit garage, I now enjoy turning under the lighting I installed in my new workshop.

I confess that the number of fixtures and my layout were based on experience as an architect and not on standard calculation procedures. Calculations are not difficult, but require specific information not readily available.

The Illumination Engineering Society (IES) procedure involves ceiling height, height of work plane (your lathe height, for example), light reflectance of all surfaces in the shop, light output of the type of fixture, type of lamp and maintenance factor. Whew!

And yes, age matters, too. All of us require stronger lighting as we pile on the birthdays.

The *IES Lighting Handbook* makes recommendations for varying tasks being performed. These have been revised over the years but generally, 100 foot-candles are recommended for fine machine work, fine sanding and finishing.

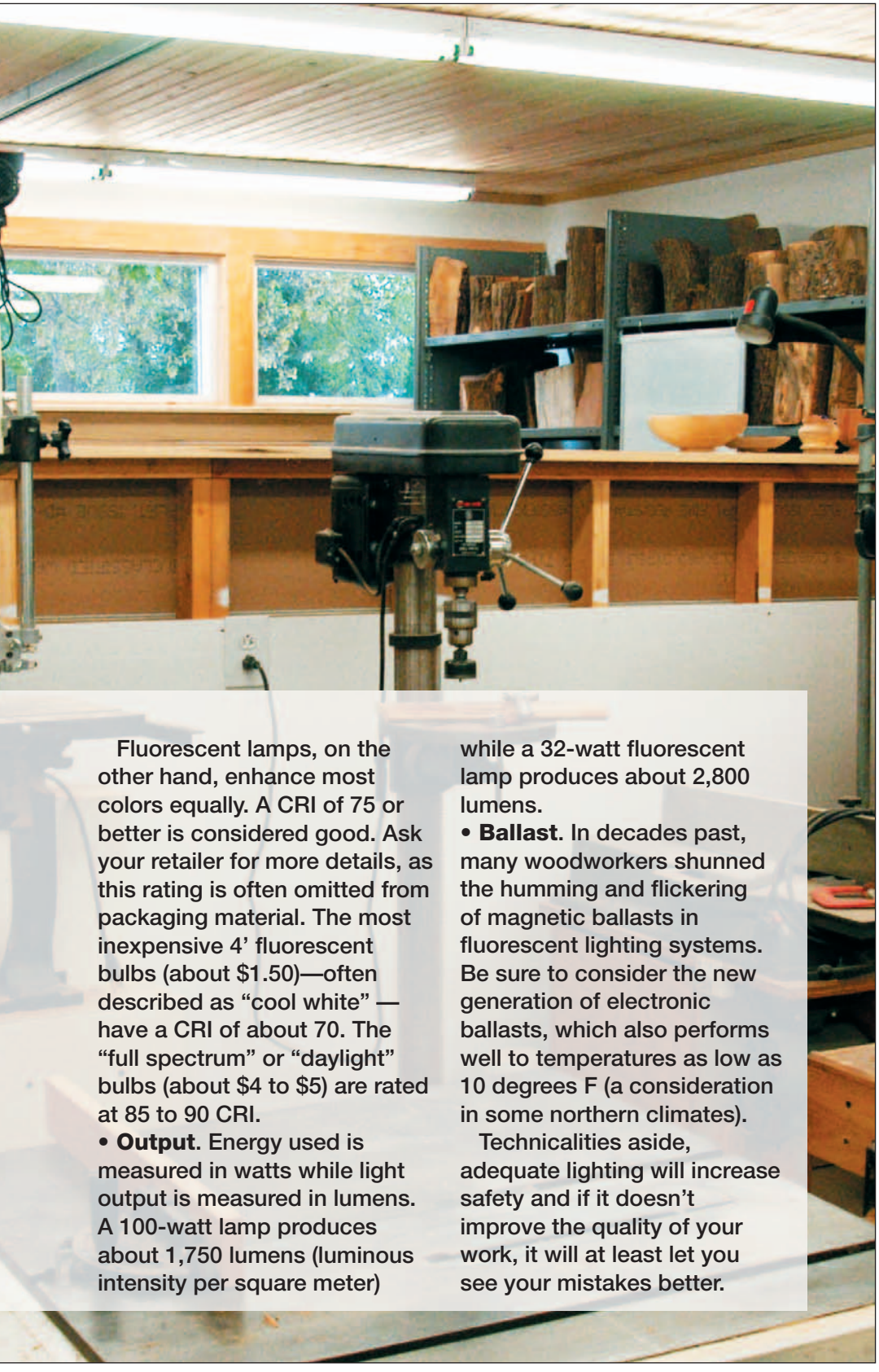
Out of curiosity, I checked the light levels at various locations and found a range of 95 foot-candles at the lathe to 105 foot-candles at the tablesaw.

If you're really interested in upgrading your shop lighting, I recommend assistance of a lighting design engineer or a lighting manufacturer's salesman to obtain predictable and desired results. Many lighting stores also have valuable resources at its fingertips. If you enjoy the technical search, you'll find many links by searching "IES Lighting Handbook" at Google.com.

Lighting guidelines

- **Bulb life.** Lamp life and energy used vary greatly from incandescent lamps to fluorescent lamps. A 100-watt incandescent bulb (the standard bulb for most homes) is typically rated to last approximately 750 hours while a 32-watt fluorescent lamp is rated at 20,000 hours.
- **Color.** If color is important in your lathe work, the Color Rendering Index (CRI) is an indication of the effect the light source has on the appearance of colors. Incandescent lamps enhance red and orange, dulls blue, and adds yellow to white and greens.

Photos: Bob Hawks



Fluorescent lamps, on the other hand, enhance most colors equally. A CRI of 75 or better is considered good. Ask your retailer for more details, as this rating is often omitted from packaging material. The most inexpensive 4' fluorescent bulbs (about $1.50)—often described as "cool white" — have a CRI of about 70. The "full spectrum" or "daylight" bulbs (about $4 to $5) are rated at 85 to 90 CRI.

• **Output**. Energy used is measured in watts while light output is measured in lumens. A 100-watt lamp produces about 1,750 lumens (luminous intensity per square meter) while a 32-watt fluorescent lamp produces about 2,800 lumens.

• **Ballast**. In decades past, many woodworkers shunned the humming and flickering of magnetic ballasts in fluorescent lighting systems. Be sure to consider the new generation of electronic ballasts, which also performs well to temperatures as low as 10 degrees F (a consideration in some northern climates).

Technicalities aside, adequate lighting will increase safety and if it doesn't improve the quality of your work, it will at least let you see your mistakes better.

What works in Maurice's shop

My shop is 16' x 26' with an 8' ceiling. A low 5' wall separates the turning area from the rest of the shop.

I installed five rows of fluorescent strip fixtures with three 4-feet long fixtures per row. The ends of each row begin 2 feet from a wall. The rows are 7 1/2 feet apart, which is 1.5 times the distance from my work surfaces to the ceiling (5 feet).

The first row is 4 feet from the wall—roughly half the distance between each row.

Each fixture has two Phillips 32T8/TIA1 cool lamps, which are available at home centers for about $2 each. The bulbs have a 78 CRI rating.

The T8 lamp is a relatively new, more efficient fluorescent lamp that is 1" in diameter. The old standard was a T12 lamp, 1 1/2" in diameter.

My fixtures are open without protective lenses or shields. Without shields, I have to be more careful swinging long pieces of lumber, but dust removal is faster.

To improve illumination, the walls are painted with a white satin enamel latex finish.

Maurice Clyma (mclyma@webzone.net) is senior vice president of Coleman-Johnston-Clyma, Inc., a Tulsa architectural firm in Tulsa. He started woodturning in 1995 and recently began entering turning competitions. He's a former president of the Northeastern Oklahoma Woodturners.

Cooler Photography

By John Lucas

To photograph small turned items, a plastic foam cooler is an inexpensive solution.

I'm always looking for a simpler way of photographing artwork. One day while helping a former student shoot jewelry photos, we discussed ways to diffuse the light and at the same time block reflections from the jewelry. I suggested she try using a plastic foam cooler (Styrofoam is one trademarked name) with one side panel removed.

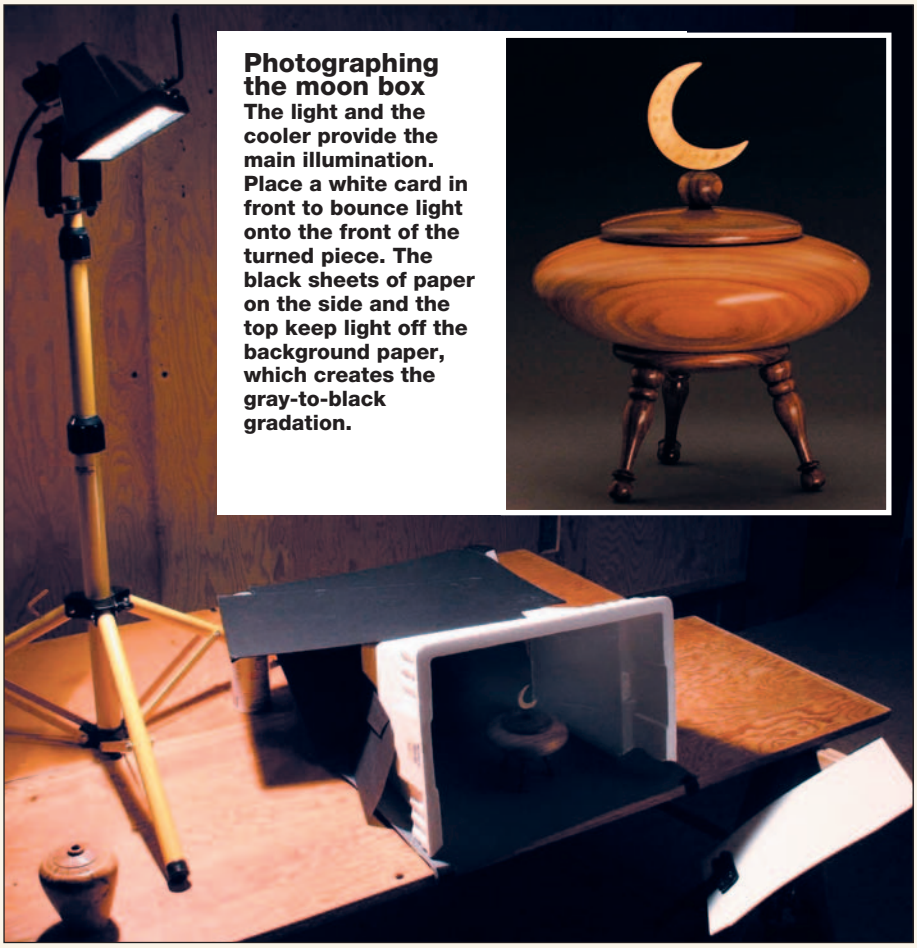
To our delight, the setup worked incredibly well. Since then I have been experimenting with the process and found that this arrangement works really well for pens and other small turnings.

And did I mention inexpensive? The cooler shown is about 12" x 12" and cost less than $2 at a local grocery store.

Indoor studio

The cooler makes a simple indoor studio. My light source is a quartz halogen work light and stand purchased at a homecenter for about $30. The 3200° K temperature of this light source balances with Tungsten transparency (slide) film or the Tungsten setting on your digital camera. If you shoot daylight film, screw an 80A filter to the front of your lens.

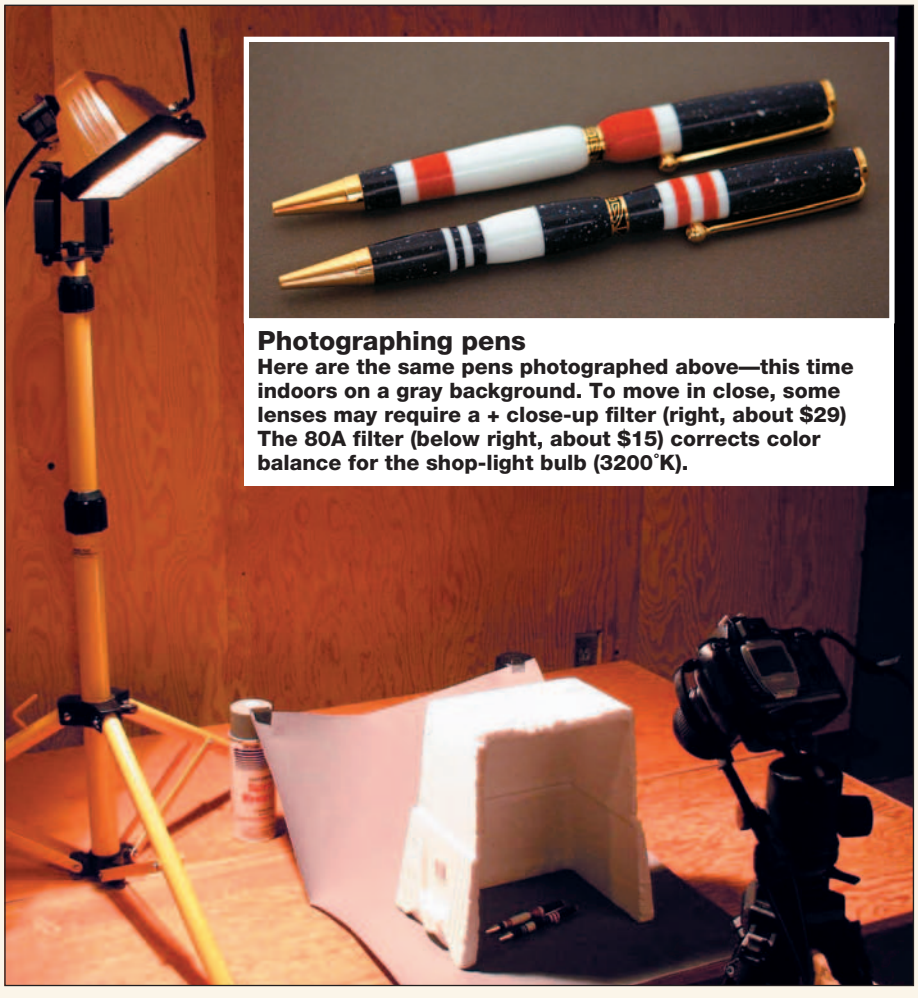
For this indoor arrangement, you'll need to turn off or block all other light sources —including daylight—to avoid color-balance problems. Place the work light high and behind the cooler so everything inside the cooler is in the shadow of the light. If the work light shines into the camera lens, shade it with cardboard or use a good-quality lens shade.



Photographing the moon box
The light and the cooler provide the main illumination. Place a white card in front to bounce light onto the front of the turned piece. The black sheets of paper on the side and the top keep light off the background paper, which creates the gray-to-black gradation.

An outdoor studio

The simplest approach is to shoot photos outside on a sunny day. Place the cooler on a white or neutral gray heavy-stock paper or background material. Arrange the pens inside the cooler and position the camera so you only see the pens. Fill your camera frame with the pens.



Photographing pens

Here are the same pens photographed above—this time indoors on a gray background. To move in close, some lenses may require a + close-up filter (right, about $29) The 80A filter (below right, about $15) corrects color balance for the shop-light bulb (3200˚K).

Continued

Lenses and depth of field

Fill the frame with the pens—be sure you don't see the cooler in your camera frame. Some lenses—described as macro lens—are capable of close-up photos. Other lenses accept accessory close-up filters that screw onto a lens filter ring. In the photo below, I used a +4 diopter.

Ideally, all important details will be in sharp focus. For this sharpness from the front to the back of the photo, you'll need to shoot at f/22 or f/32 (the smaller the aperture, the larger the number) for maximum depth of field. A tripod is required for the longer exposures to attain this depth of field. Note the difference between f/4 and f/32 photos shown below.

Pens shot at a higher angle (like *bottom left*) avoid most of the depth of field problems. The camera is parallel to the pens and therefore requires less depth of field for sharpness.

Pens photographed at f/32 will be sharp the entire length. But, this f-stop will require more light or a slower shutter speed.

Pens photographed at f/4 have a smaller depth of field. This would be unacceptable to highlight turned work.

If you shoot with a digital camera, another way to increase depth of field is to simply move the camera back further, then crop the image in the computer. Make sure to use your camera's highest resolution if you use this technique.

John Lucas (johnlucas@charter.net) is the *American Woodturner* shop tips editor. By day, John is a photographer for Tennessee Technical University. He demonstrated woodturning and photography techniques at the AAW symposium in Orlando.

"Mr Sam's" turning class

Avelino Samuel's after-school turning program turns out some true talent

By Eileen Duffy
Photos: Chris Wegener and Harvey Fein

In an after-school turning program in St John, Virgin Islands, Harvey Fein, left, helps Daniel Benson while Avelino Samuel watches over Oshe Feldman.

Imagine you've turned for a year and through a stroke of woodturner generosity, the AAW symposium in Orlando is your first-ever turning event. Fearless, you place three of your best-turned pieces on Instant Gallery tables for 900 or so turners to scrutinize.

Amazingly,
two of your pieces sell.
Amazingly,
you are just 12 years old.
Amazingly,
your 13-year-old brother also sells two pieces at the Instant Gallery.

So opens another chapter in the turning odyssey of Kurt Marsh, 12, and his brother, Kasiem, 13.

The brothers also have the good fortune of living next door to Avelino Samuel, an accomplished turner who just happens to be their great uncle.

If you attended the AAW symposium in Orlando, you may have arrived early enough to grab a seat at one of Avelino's demonstrations. At each of his four rotations, Avelino demonstrated layout and hand-planing of hollow vessels to a standing-room audience. (See pages 36 for a gallery of Avelino's recent work.)

Mr. Sam's turning classes

Back on St. John in the U.S. Virgin Islands, Avelino Samuel is better known as Mr. Sam, a popular industrial arts teacher who is making a huge impact with youngsters. Even the taxi drivers on this island of 3,500 permanent residents talk enthusiastically of Avelino's mentoring program.

Several years ago, Avelino mentioned starting a hands-on turning class for kids. The difficulty with starting one, of course, concerned money. But energized after the Pasadena symposium in 2003, Avelino and I put together a proposal and went fund-raising.

The St. John Accommodations Council, whose mission statement includes the goal of "helping to instill a sense of purpose in our youth," stepped up to the plate with the funds needed to purchase three mini lathes, chucks, and tools. A local construction firm donated material and the labor of two carpenters (who also attend evening woodworking classes) to build custom shelving. Other island firms have been generous to save hardwood cutoffs and crate material for the classes.

Twice weekly, Mr. Sam puts in 12-hour days with after-school and adult classes at Julius E. Sprauve School, where he's beginning his 24th year in the classroom.

On those busy days, students queue up an hour before their after-school turning class, hoping to get in some extra turning before the class officially begins at 3:30 p.m. Mr. Sam, who hates to turn away anyone with interest in woodturning, graciously

Continued

accommodates older students before the regular class. So when I arrive early to assist with Mr Sam's class, lathes are already humming.

In a genuine showing of community solidarity, Mr. Sam's classes are open to all island children, including students at Pine Peace School, a private school. Thus, there's a good mix of backgrounds in each class.

The after-school program hasn't escaped the notice of Sprauve principal Mario Francis. "Students enjoy him as a teacher and mentor," Mario notes. "He also works with at-risk students. He is good at woodturning and good at talking about academics.

"Avelino really makes a difference and supports the community."

License to turn

At the first meeting, we had a dozen students show up; by the second, there were 18. After Mr. Sam and I donated our own mini-lathes, we now keep everyone interested and working by splitting the class in two. No waiting for turning time!

The first session focused on safety rules, including wearing close-toed shoes—not the norm on an island of sandals and flip-flops. Mr. Sam and I developed a two-step progression required to become a Novice Woodturner. First, earn a Learner's Permit by passing a test to identify lathe parts and tools, then turn a practice piece of coves and beads. The second test—a finished top

Eillen Duffy helps Erin Clark, a Pine Peace student, with a spindle project. She's one of several girls in the class.

Jose Cruz takes the written test for his Lathe Driver's License, which opens the door for advanced projects.

Avelino helps Kyla Anthony with a faceplate project. The students use tools Avelino has made over the years.

WoW turners make it happen

After Eileen Duffy posted several photos of the Marsh brothers work on the World of Woodturners (WoW) site, forum members quickly picked up the ball to get the boys to the AAW symposium in Orlando. Herman de Vries, the WoW moderator, tells the story best.

"The fine work from such young boys had us enthralled, and a number of suggestions were made that someone should get these boys down to Orlando.

"I spoke with Eileen and then with the AAW, trying to set up a fund at the AAW that WoW members could contribute to for the boys' airfare during the symposium. The AAW waived the entry fees for the boys.

"The goal was $1,000, based on discounted airline fares that Eileen was quoted. However, when it came time to book the tickets, the airline would not give her the discount. So, Eileen used her accumulated air miles for one of the tickets and we paid for the other plus some travel money. She received about $750 from WoW for the boys.

"In all, we received donations from 19 of the WoW family, and many offers to treat the boys to a meal and to chaperone them during the symposium. They each turned a bowl and we had a drawing to see which two of the donors would become the proud owners of the boys' early works.

"What happened is simply an

that spins well—earns the coveted Lathe Driver's License.

Within two weeks, everyone earned a Learner's Permit—16 with perfect scores. In another month, each of the start-up students earned their Driver's License. Then three more kids enrolled in classes. While tops have been the most frequently turned items, some students have produced paper towel holders and two of the more advanced are turning bowls and goblets, as shown at *right*.

The enthusiasm is contagious: Everyone is having a good time, including the teachers. Harvey Fein, an AAW member, stopped by and ended up spending four of his vacation afternoons and evenings with the classes. And thanks to Harvey's generosity, we now have two more mini lathes for the growing student classes.

If you visit St. John, be sure to join us and speak to Mr. Sam. Of course, if you have a lathe or turning tools gathering dust we'd love to have them!

After an afternoon of turning, Harvey Fein, middle back row, joins instructors and students for a group photo at Sprauve School in St. John.

outflowing of generosity from this beautiful woodturning family to treat two talented youngsters to an experience they will remember forever. It was spontaneous generosity.

"I did offer to the AAW that, if they wanted to manage the WoW Sponsorship Fund, they could have the $375 (Canadian) we now have on hold. I have no doubt that there are many other talented youngsters out there that show great promise, and someone will come out of the woodwork next year.

"This would not have happened without the guiding hand of Eileen Duffy. She did the legwork on getting the boys there, and generously gave her air miles for one of the tickets. She is a real princess.

"If the World of Woodturners site achieved nothing else, this alone would have made all the time and effort I put into the site worth it for me."

Exceptional turners

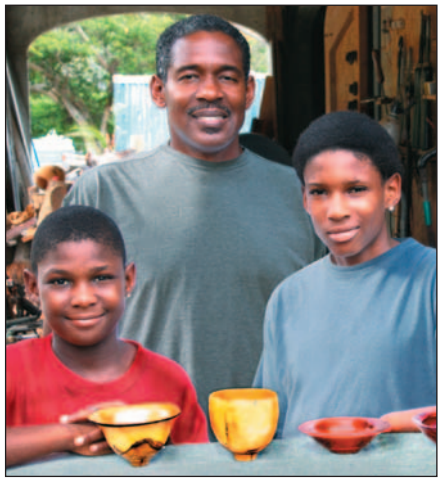


Photo: Carl Voss

Avelino stands behind—literally and figuratively—Kurt Marsh, left, his brother, Kasiem, and their recent work.

Woodturners who wander around Cruz Bay shops on St. John shouldn't miss the display of turnings by brothers, Kasiem, 13, and Kurt Marsh, 12.

Right inside the door at Bamboula in Mongoose Junction, you'll see a dozen or more goblets and bowls of their work. In the last year, each has sold about 50 pieces—all turned from native woods, including copperwood, white prickle, and mahogany.

The brothers now have bank accounts—they're saving for their own lathe—and admiring friends. They also value the congratulations from school teachers.

Lest you fear the Marsh brothers spent their Orlando days lounging at the pool or glued to the television, Avelino kept them right in the thick of the turning action. "I got a lot of ideas," Kasiem said. "I liked Don Derry's work and his shapes best."

For Kurt, it was Neil Scobie's work that caught his eye. "I really like his carving on the bowl edge.

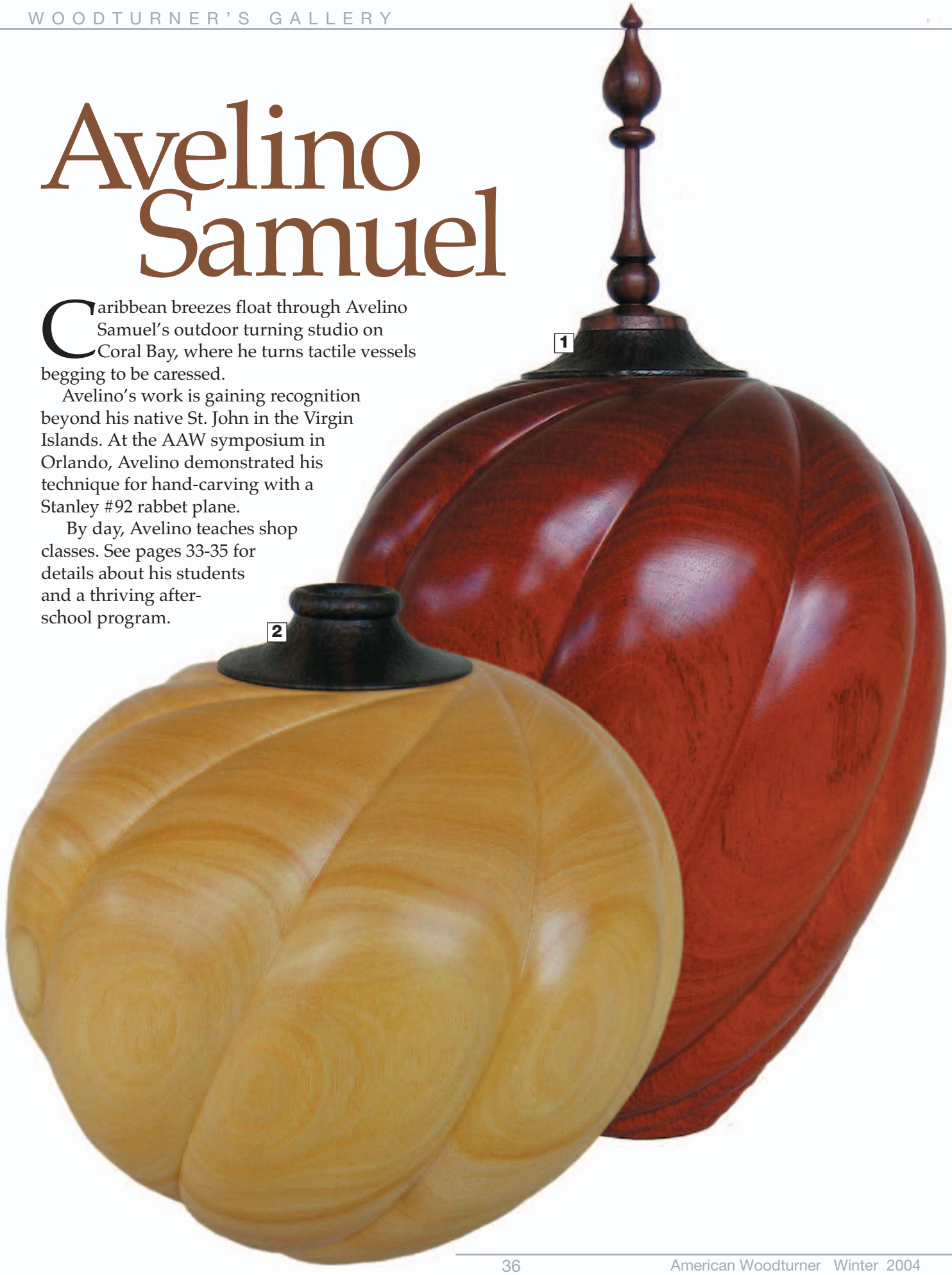
"I learned a lot. I'm trying to go to Overland Park next year."

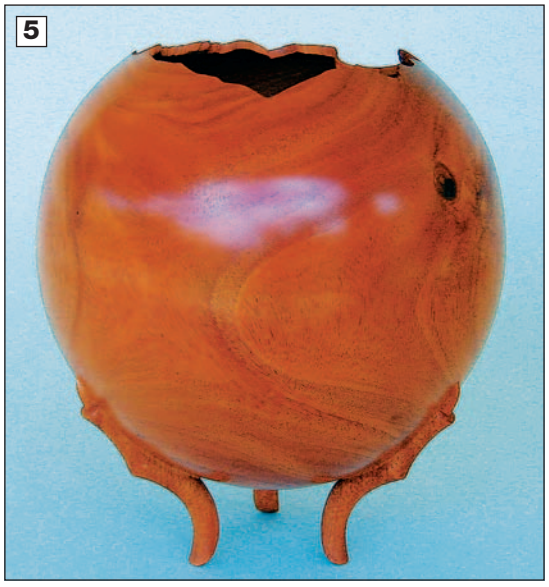
Avelino Samuel

Caribbean breezes float through Avelino Samuel's outdoor turning studio on Coral Bay, where he turns tactile vessels begging to be caressed.

Avelino's work is gaining recognition beyond his native St. John in the Virgin Islands. At the AAW symposium in Orlando, Avelino demonstrated his technique for hand-carving with a Stanley #92 rabbet plane.

By day, Avelino teaches shop classes. See pages 33-35 for details about his students and a thriving after-school program.





1. Mahogany and rosewood spiral-carved vessel, 6½" x 8½". "I've been turning spiral- and straight-carved pieces for four years. But in reality, I've been doing the furniture variation of these techniques for about 20 years."
2. White prickle and rosewood, 9" x 8½". "White prickle grows all over St. John. It's stable and has enough figure to enhance the carving."
3. Mahogany and rosewood spiral-carved vase, 7½" x 15". "I believe shapes can be pleasing in different proportions—short and bulbous, tall and narrow, and anything between."
4. Copperwood vessel, 6¾" x 7¼". "Copperwood has distinctive grain that draws a lot of attention."
5. Mahogany claw vessel, 7½" x 8¼". "This is my newest claw variation. I remove material between the claws and allow the shape to flow completely around the base."

Continued

Burnt Relief

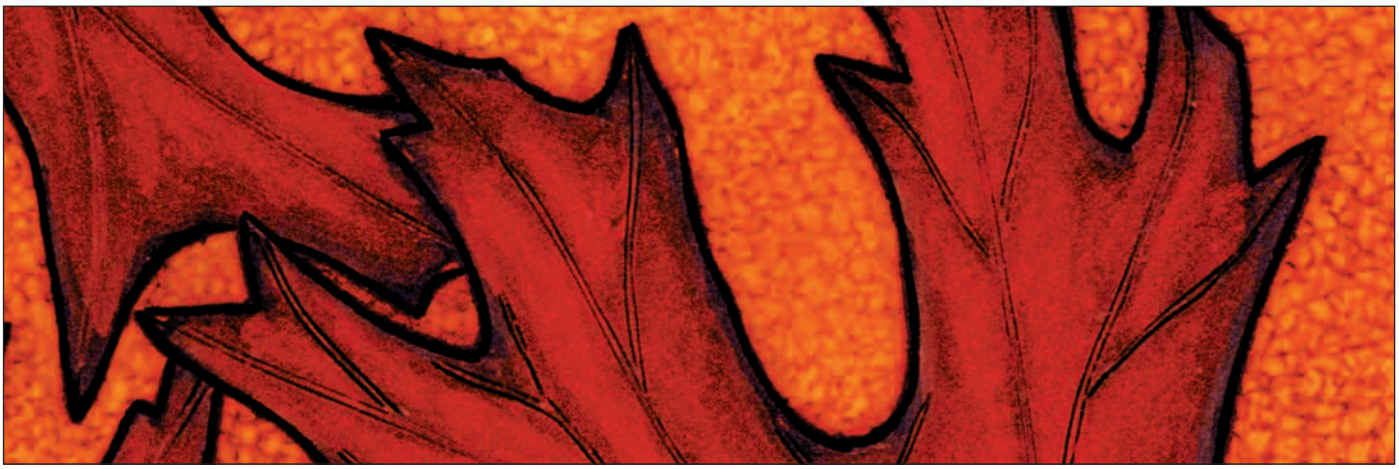
Pyrography as a carving tool

By Andi Wolfe

Pyrography literally means, "writing with fire." There are many different burning pens, techniques, and media available to make beautiful images similar to pen-and-ink drawings or etchings.

You can also use pyrography techniques to effectively decorate gourds, wooden panels, furniture, and turnings. Not only can you re-create images on an object, but you can achieve interesting texturing effects, as shown *opposite*, by modulating the temperature setting and style of a woodburning pen.

Recently, I began adapting pyrography techniques for wood carving. It seems counter-intuitive to burn away wood as opposed to carving it away with conventional rotary tools or gouges. However, I have found that a controlled burn from a woodburning pen allows



Above: Detail on "Carmine, Ohio" platter shows the deep incision outlining the leaf motif along with the background texturing. Coloring of the leaf is achieved using acrylic paint.
Far left: A woodburning writing tip pen provides detail of deep texturing.
Left: "Coral Inspiration."

Photos: Jerry Anthony

for a whole new range of texturing motifs. For example, instead of a roughened surface obtained with rotary carving burrs, deep burning can produce a smooth, glazed texture ready to accept paint.

I call this technique of carving designs on vessels "burnt relief." The "Whispering Walnut" series shown on page 40 features walnut leaves floating over a burnt background; other vessels feature maple leaves. The deep relief of the burnt areas create an illusion of the leaves hovering over a glazed backdrop. I've also carved designs other than leaf motifs using the burnt relief technique as described here.

See page 41 for other examples of Andi's recent work.

Carving with woodburning tools

Prepare your design

The burnt relief technique begins by making the walls of the turning thick enough to support a deep burn. If you want a 1/8" final wall thickness, turn the wall thickness to 1/4", then burn away half the wall during the process of creating the relief.

Prior to carving, sand the turning to 1200 grit, which allows you to carefully manipulate the color application.

Layout the design with a #2 pencil. I avoid using mechanical pencils, because I don't want to take the chance of scratching the wood during the design sketch. Because stray pencil lines need to be erased before the color is applied, wooden pencils with soft lead are my preference.

Woodburning tools

As shown in the photo *opposite*, I prefer a curved skew woodburning pen for etching the design (shown with a Detail Master 10A tip). Select a temperature setting that is high enough to efficiently burn a line that is as deep as you want to reduce the wall thickness of the turning. Presenting the tip at a slight angle that undercuts the surface below the design motif will help to set up the relief burn.

After cutting the design into the wood, switch to a fine writing woodburning tip (Detail Master 6A). Using a high-temperature

Continued

setting, start to burn away the wood between the deep lines first cut into the wood with the 10A tip as shown *below*.

I recommend a series of small taps with the 6A tip to burn away the wood down to the depth of your final wall thickness. Don't leave the tip in contact with the wood for more than a brief tap of the pen. Here's why: The intense heat transfer can cause the resins in the wood to flow through the grain and stain the inside of the vessel.

After burning away the wood from the areas between the deep lines, angle the 6A tip to burn under the design motif. If you avoid contacting the top layer of the wood, you can burn under the design motif without marring the surface wood. This technique achieves a relief similar to conventional carved relief motifs.

You can manipulate the deeply burned areas between the intact surfaces with the 6A tip. I like to smooth out the surface to preserve the curvature of the turning, and I prefer the glazed effect that results from applying heat in small, contained areas.

With woodburning tools, Andi carved the "Whispering Walnut" surface.

After carving the design, apply color with Prismacolor markers or acrylic paints. Prismacolor markers allow you to highlight the grain features; acrylic paints offer some options for optical illusions. Prismacolor markers are reported to be light and fade resistant, but are not considered to be archival if the colors have prolonged exposure to UV light (i.e., sunlight or fluorescent lighting).

To protect the coloring from fading, apply an oil finish followed by three Krylon spray finishes. The first is Krylon Fixitif spray, which sets the color and oil finish. When dry, follow with Krylon Matte spray and finally several coats of Krylon UV-resistant spray. I use a similar technique over acrylic paints.

With a woodburning writing tip, burn away the material between the outlined design.

Safety considerations

The smoke from the woodburning process consists of fine dust particles and soot. As with any woodworking technique, you should avoid inhaling these small particles. I use a fan to draw the smoke away from me as I'm burning wood. I also use an air purification system that has a HEPA filter as well as a charcoal filter to remove the odor of the smoke.

Avoid toxic woods—including cocobolo—that cause allergic reactions. Exposure to the resins drawn out of the wood while burning should also be reduced since these can be absorbed through the skin.

The tip of woodburning pens heats up to 350 ° F to 1,400 ° F. A brief contact with the tip will cause a third-degree burn. The shaft of the pen also can become hot. Shield yourself from the heat with inner tube material or plastic mesh. I use a combination of the two to provide extra shielding as shown at *left*.

Split the inner tube material to within 1/4" of the end, which makes it easy to slide it onto the hand piece.

—Andi Wolfe

Andi Wolfe (AndiWolfe@yahoo.com) is a botanist at Ohio State University. Her turned work features macro- and microscopic botanical motifs carved or burned into the surfaces.

Leaves of distinction from Andi Wolfe

Above: "The Glory of Autumn No. 2" was initiated using pyro-graphy for the layout on the turned bowl, but carved using rotary power tools. Andi relied on Prismacolor markers to tint the maple leaves in an autumn coloring scheme.

Far left: "Calla Lily No. 2" features pyrography in the texturing and design outline. Acrylic paints were used for coloring.

Left: Deep relief burning on "Bronzed Autumn" presents a glazed surface as a background to the maple leaves colored with acrylic paints.

Photos: Jerry Anthony

Wood shows well at SOFA Chicago

"Ringed Series, 2004" by Todd Hoyer. Oak and wire, turned weathered, carved and burnt; 15 x 7".

Bill Hunter had good reason to smile. By noon on the first day, three of his signature turned cocobolo pieces—each with a $20,000 price tag—had sold at the Sculpture Objects & Functional Art (SOFA) Chicago exhibit.

It was a great weekend for many studio turners represented by the del Mano Gallery and 10 other galleries showing wood pieces. The Arkansas Arts Center purchased major pieces by Michael Peterson and Christian Burchard. The Museum of Art & Design commissioned a Harvey Fein piece. By noon Saturday, Ron Layport was euphoric with red dots (sold stickers) on major pieces.

Ray Lehr, owner of del Mano Gallery, attributed the strong sales to pent-up buying and a growing appreciation for wood as collectable art. "And, this is the best presentation of work we've had," he added with a tip of his hat to turners del Mano represents. "Some of the artists made incredible movement in their work, which was noticed by collectors and galleries. The pieces have been wonderful. The thinking about wood as a serious art form is significant."

Special exhibit

Other major events at SOFA helped ramp up this year's enthusiasm for wood. The Collectors of Wood Art (collectorsofwoodart.org), sponsored a special exhibit, *Whole Grain: Sculptural Wood 2004* at one end of the hall. The show included 18 pieces curated by Mark Richard Leach, deputy director of the Mint Museums of Charlotte, North Carolina.

During a panel discussion about the exhibit, collector Arthur Mason noted that "the versatility of wood has never shown as well as in this exhibit. It's representative of what's going on today. The exhibit is lacking pieces with color. But I don't miss it. I love the material—wood is its own nature."

Wood artist Robyn Horn, who had a piece in the show, noted that just four of the pieces showed any sign of turning. "This (exhibit) was more about direct carving. Turning is a tool and just that. For me, turning has become a limiting factor."

John Jordon demonstrates hollowing to a crowd of about 40 spectators at SOFA Chicago. More than a dozen demonstrations by studio turners, organized the Chicago Woodturners and Binh Pho, was a first for this exhibition.

Victoria Skirpa, a glass artist from Oakland, California, admires "Fortune 2003" by John Rose, below, of Venice, California. John stands beside his 74 x 20 x 22" poplar sculpture, part of the *Whole Grain* exhibit.

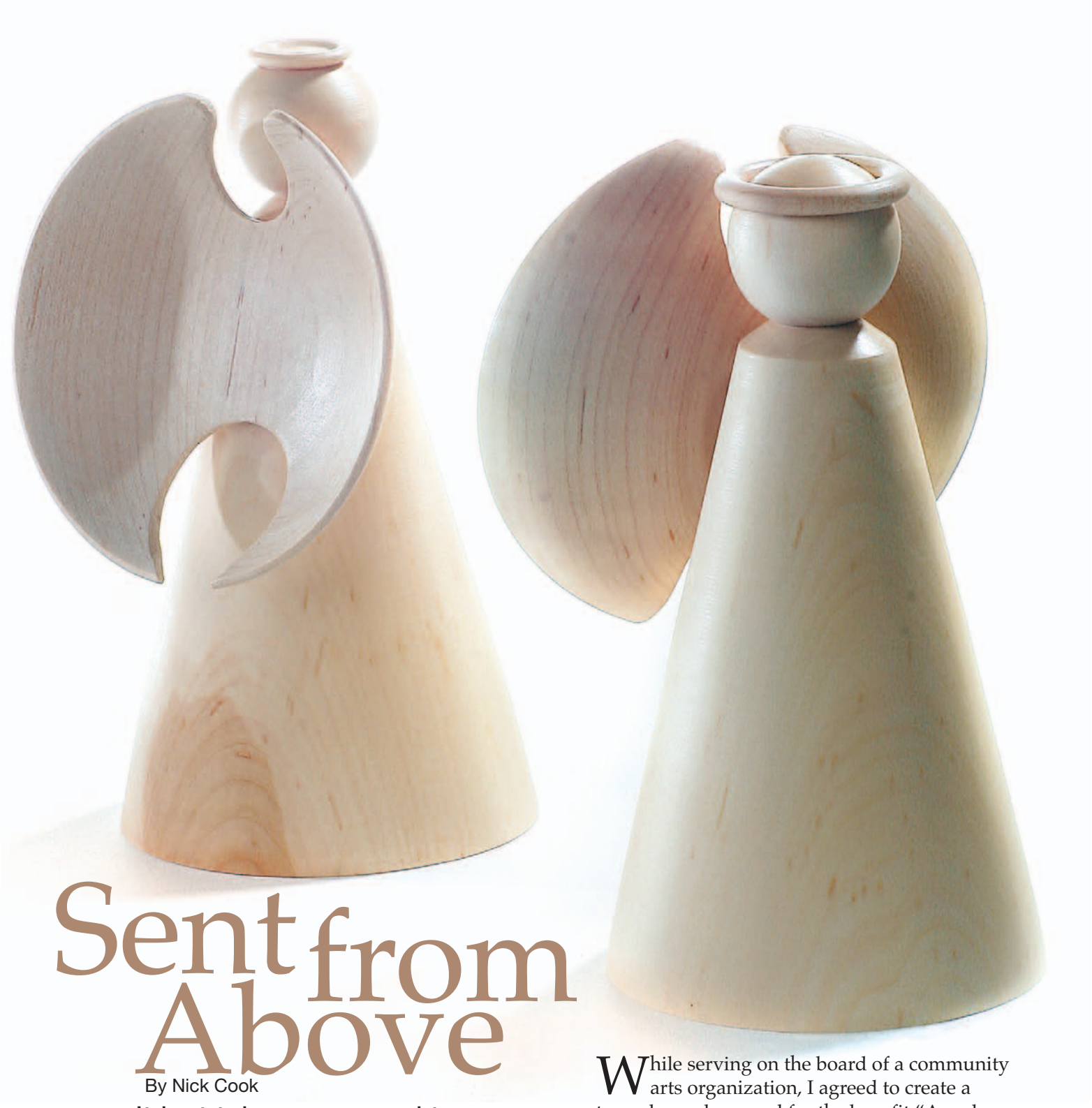
Curator Leach told panel attendees that several artists refused an invitation to participate. Part, he surmised, was stumbling over the oft-discussed, sometimes trampled "C word"—crafts—that ignites passions. "We need to educate what good craft is rather than hide from it," he added.

Great opportunities

As the discussion drew to a close, panelist Mason concluded, "with wood,there are great opportunities to express yourself—that's harder to say with other materials. There's been an explosion of wonderful artists.

"We need more places to show, teach, and appreciate wood. The growth of galleries is not matching the artists. But there are more museums interested in wood. And that's a good sign."

Photos: David R. Barnes/SOFA



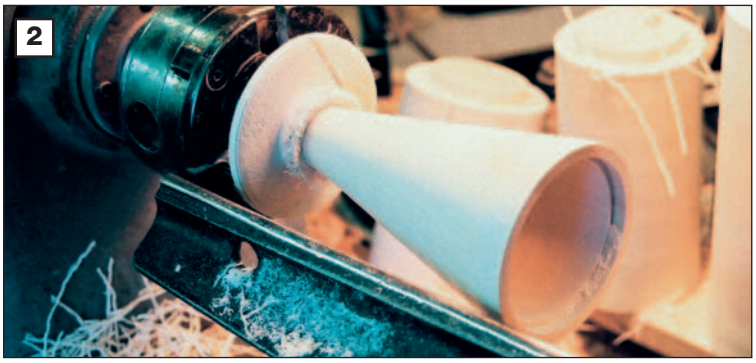
Sent from Above

By Nick Cook

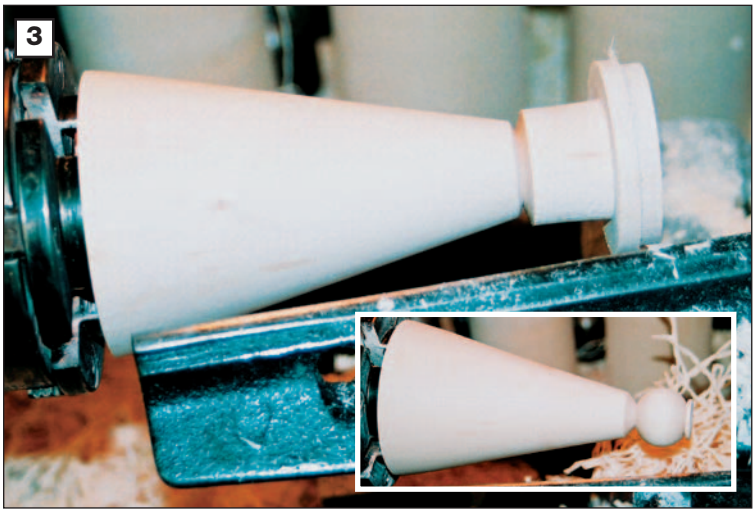
It just takes one good turn for these Christmas Angels to earn their wings.

While serving on the board of a community arts organization, I agreed to create a turned wooden angel for the benefit "Angel Show." Even though that was a dozen years ago, I find joy in turning this project. Hope you'll find as much pleasure turning these angels as I have.

Rough out between centers with a 1 1/4" roughing gouge. With a 3/8" bedan tool, cut a 2" x 3/8" tenon (for fitting the blank into a scroll chuck) in one end.



Mount the body in a scroll chuck, using the tenon. Shape the body first, then hollow the interior with a 1/2" spindle gouge. Hollow the interior to reduce weight—just in case someone wants to use the angel as an ornament. To mount the body with a scroll chuck in the next step, turn a spigot on the inside of the body.



To turn the head, reverse the blank, then expand the scroll chuck into the spigot. This allows you to remove the tenon and shape the angel's head to about a 1" diameter (inset).

Material and tools

For this project, I use 3" squares of ash or hard maple, commonly sold as baseball bat blanks, in 36"-lengths. If you cannot find blanks like this locally, try www.hardwoodweb.com.

Of course you can use other material as well. Pine and poplar are both inexpensive and well-suited if you paint the finished product.

For tools, I recommend having these sharpened and ready: 1 1/4" roughing gouge, 3/8" bedan tool, 3/8" spindle gouge, 3/8" or 1/4" deep-fluted bowl gouge.

The project also requires a scroll chuck.

Turn the angel's body

Cut the squares into lengths of 4", 6", 8", and 10" or select lengths to suite your own needs. Turn the blanks between centers with a 1 1/4" roughing gouge and form a tenon approximately 2" x 3/8" at one end to fit a scroll chuck (Photo 1).

After mounting the blank in the scroll chuck, true up the opposite end and turn a cone to about 1 1/2" of the tenon. Next, hollow the blank to match the exterior shape, leaving the walls about 3/16" thick (Photo 2).

Several tools are suitable for hollowing. When I start in the center and work toward the final wall thickness, I've had good luck with a 3/8" spindle gouge. This step removes most of the weight, which allows the angel to be used as an ornament or tree topper.

For turning the top of the angel, leave a short spigot inside the cone to accept the expansion jaws of the scroll chuck.

Remove the blank from the chuck and remount at the opposite end. This will allow you to remove the tenon and shape the angel's head (Photo 3). For this step, I prefer a 3/8" or 1/2" spindle gouge ground to a fingernail shape; the long fingernail grind lets me produce fine details. I turn the head to about 1" diameter.

Sand the angel by stepping through 150-grit, 180-grit, and finally 220-grit sandpaper.

Finish decisions depend on wood species and personal taste. For ash, I apply a white

Continued

pickling stain followed by a coat of clear satin lacquer. Allow to dry.

An angel gets its wings

No angel can fly without wings. For turned wings, I cut 5/4" x 4" ash into rounds approximately 3 1/2" in diameter.

Draw a line through the center in line with the grain direction. Next, drill two holes in the wing disc. The first is 3/4" diameter and it is drilled 5/8" from the edge on the line through the center. The second hole is 1 1/8" diameter and is drilled 3/4" from the opposite edge of the disc, also on the centerline. Refer to the illustration *opposite*. To reduce tearout, use Forstner bits at a drill press (Photo 4). Then bandsaw the wing discs (Photo 5).

I use a screw chuck with a spacer to mount the disc on the lathe (Photo 6). With a 1/4" or 3/8" bowl gouge, turn the first side just as you would shape the bottom of a bowl or shallow plate. Leave a small flat surface at the center to remount the piece on a glue block.

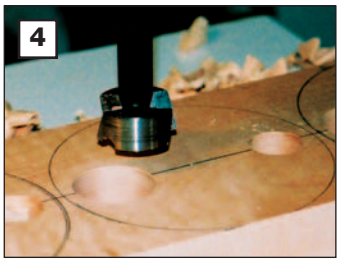
With medium CA glue, attach the wing blank to a 2" x 1" waste block mounted in the scroll chuck. I use solid maple or poplar for my waste blocks.

After the CA sets, turn the back side of the wings into a dish-like shape, leaving the wall thickness just under 1/8" (Photo 7). Either a 3/8" or 1/4" deep-fluted bowl gouge is perfect for the task. To avoid the gouge catching in the wing holes, turn at a speed in the 1,800 range.

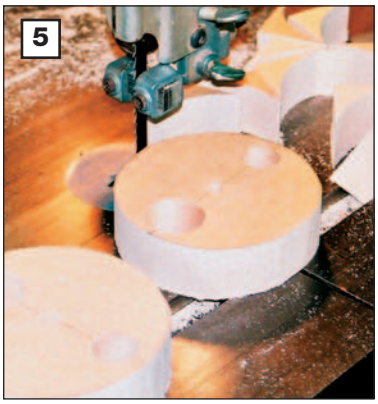
Use extra care sanding the holey wings, stepping through 150, 180 and 220 grits. After sanding is complete, apply finish to match the angel's body.

Before separating the dish from the waste block, turn a 1/4" x 1/4" tenon on the bottom side (Photo 7 inset). The tenon will fit into a 1/4"-diameter hole drilled into the back of the angel body. For this drilling step, I prop the angel with a sand bag (Photo 8).

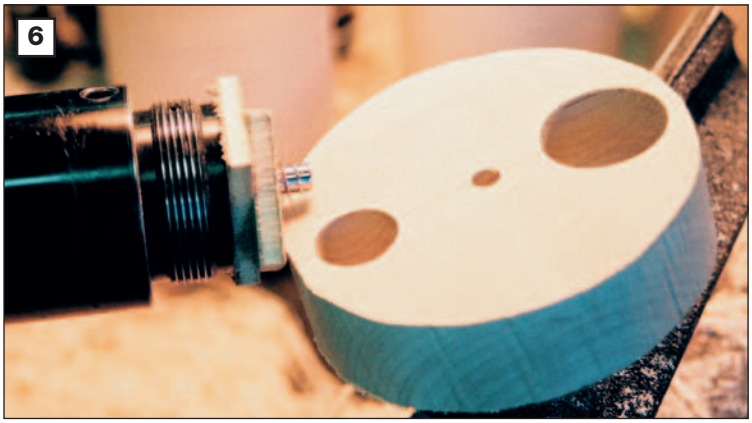
Before attaching the wings, use a bandsaw, scrollsaw, or coping saw to cut a space in the top and bottom holes to give the appearance of wings (Photo 9 and pattern *opposite*).



Before cutting circles for angel wings, mark a centerline on a 5/4" x 4" wide maple or ash stock. Draw a 3 1/2" circle and mark center for the 3/4" and 1 1/8" holes. Then bore the holes with a Forstner bit as shown.

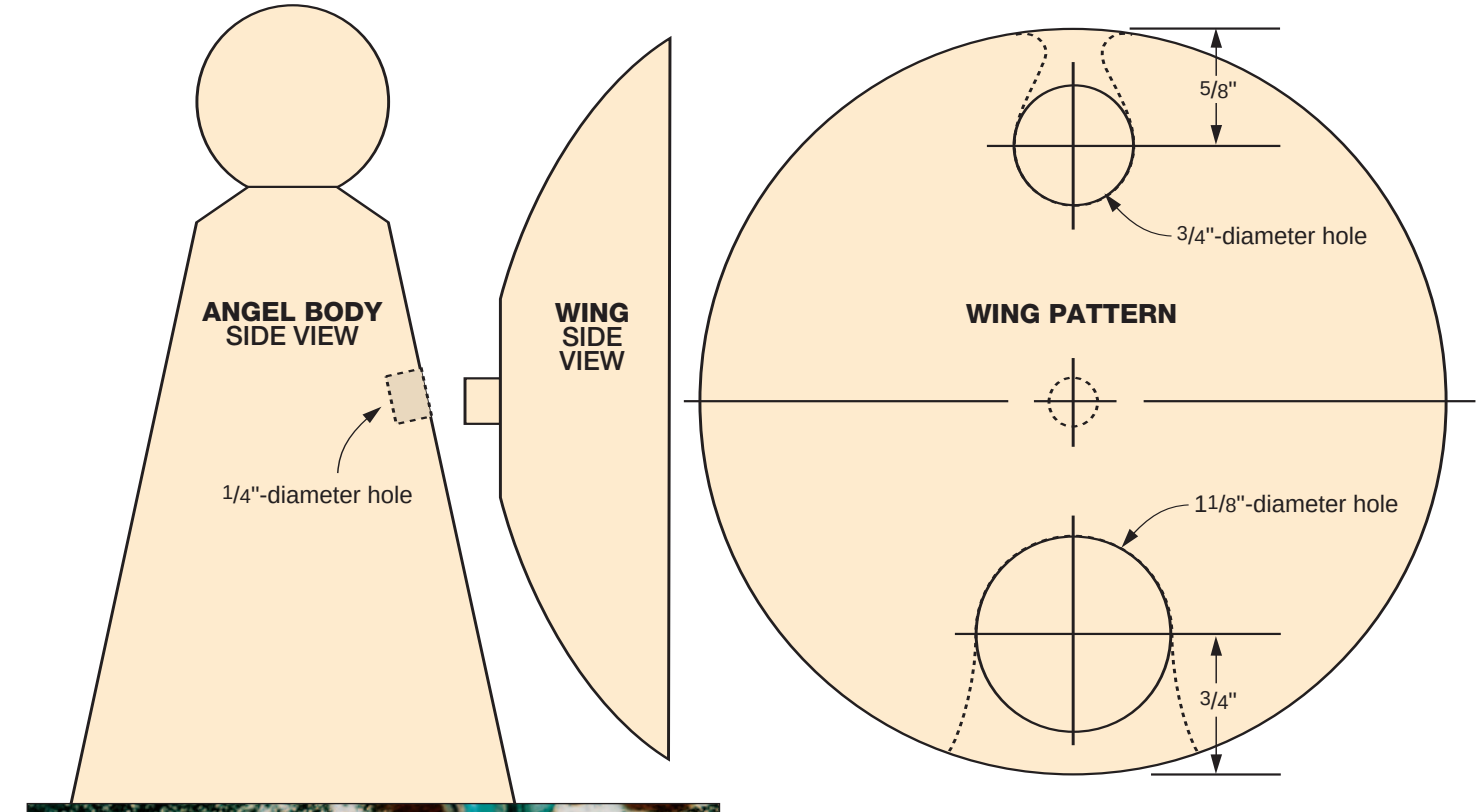


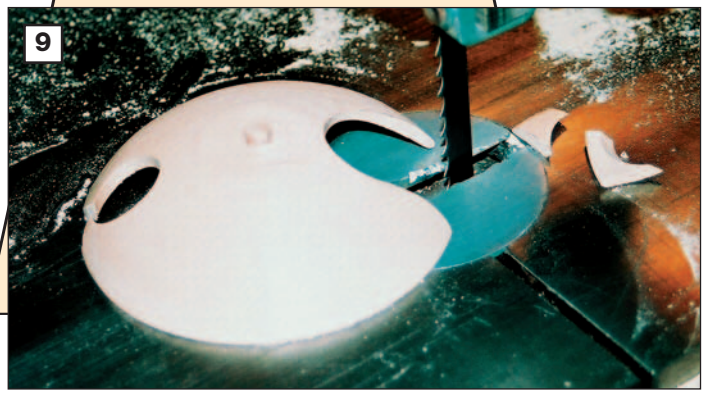
After boring the holes, bandsaw the 3 1/2"-diameter wing discs.



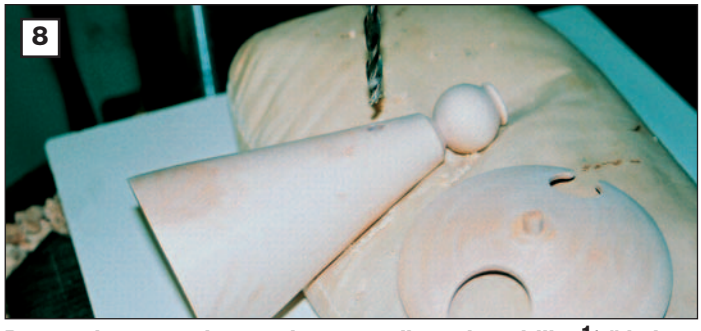
To turn the outside of the angel wings, use two 1/4" plywood spacers to reduce the length of the screw penetration into the 5/4" stock.

Use a 3/8" bowl gouge to turn the interior of the bowl-shaped wings. When finished, turn a 1/4" tenon (inset) on the back side of the wings. The wings attach to the body with the tenon.





Using the pattern above as reference, cut the final wing shape with a bandsaw, scrollsaw or coping saw.



Prop and support the angel on a sandbag, then drill a 1/4" hole in the back of the body to fit the wing tenon. Use your hand to prevent the angel from rolling during the drilling procedure.

Wing options

Another wing style involves shaping safety wire or brass wire into a figure eight. Once twisted together, you can push the center of the wire into a small hole in the back of the angel.

Need a third option? With metal sheers, cut wings from brass, aluminum or even pewter. Pewter—the softest and easiest to work—is the most expensive of the three.

Don't forget the halo

I have never actually had my own halo, so I really don't know how to describe it. There are two styles of angel halos shown on page 44. The angel in the background has a halo turned as part of the head. The foreground angel has a 3/4"-diameter turned ring added to the head.

You also can bend a halo from safety wire or brass wire.

Nick Cook (nickcook@earthlink.net) is an *American Woodturner* contributing editor. He lives in Marietta, Georgia.

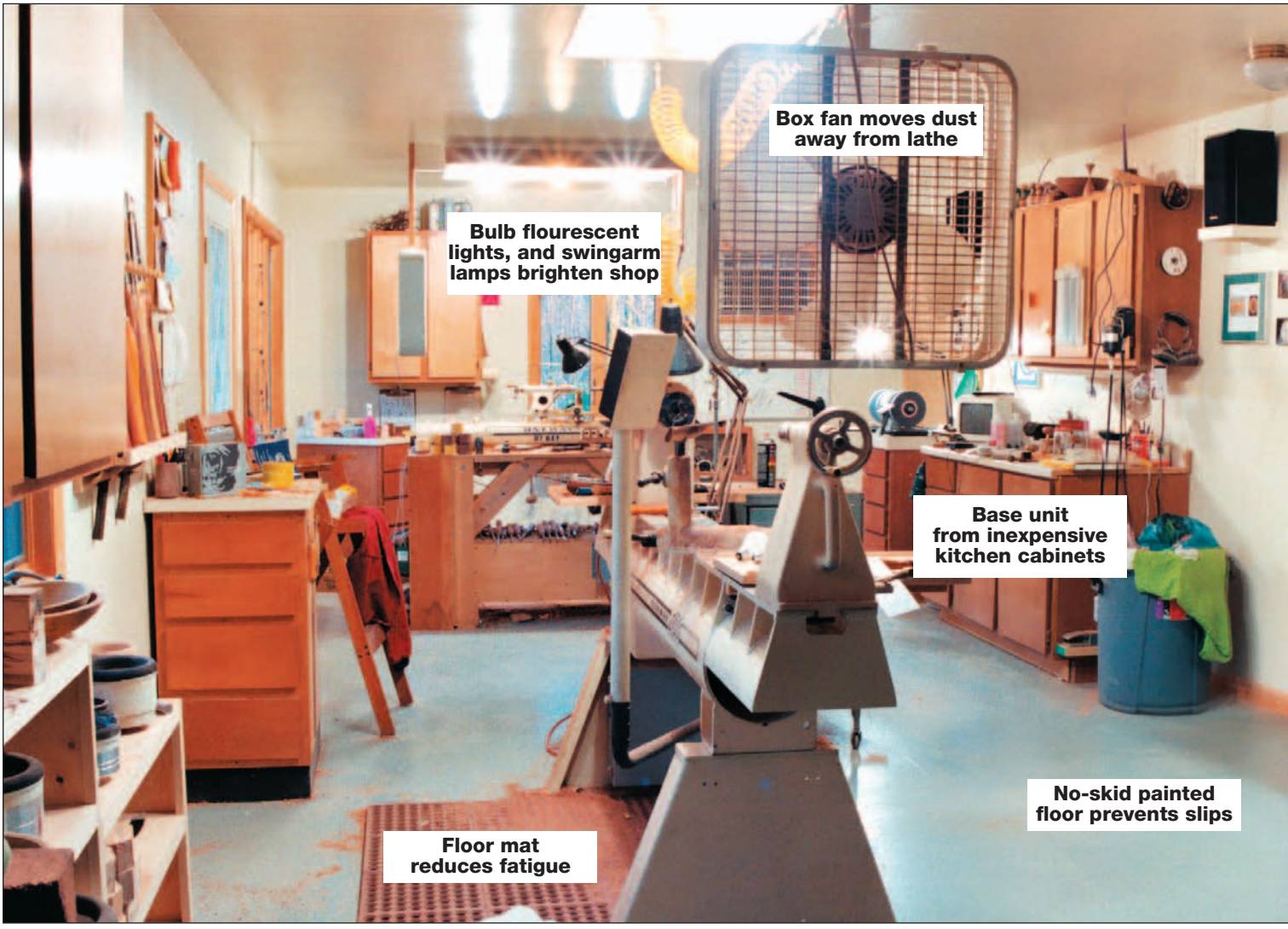
Setting up Your New Shop

By Bob Rosand

Is it time to upgrade your woodturning shop? If so, here are some basics to consider.

I was delighted when I read Harvey Fein's article on his shop (Spring 2004 issue). During the six years I've served on the AAW publications committee, I always thought that the AAW members needed a regular "Woodturner's Shop" department.

Now that Harvey has introduced you to his shop, I would like to share some details about my shop/studio. For you beginning turners, I also offer suggestions on setting up your first woodturning shop.



For longer than I care to remember, I turned in my 25' x 50' dark, dank basement shop. All in all, the basement wasn't a bad working environment, considering my original shop— a 7' x 8' metal shed that was filled to the gills when I moved in my first lathe.

On the positive side, the basement furnace provided a convenient heat source in the winter. And my basement stayed cool all summer.

My move to the shop and studio shown here became a reality after my father died a few years ago. The small house I built for him next to our home eventually became my new digs on Dug Road.

I divided the working area into two sections: my work area (28' x 13') and a student work area (26' x 14'). In one corner of my work area, I have a jointer, tablesaw, bandsaw, belt sander, and drill press. The tablesaw and jointer are mounted on rollers so that I can keep them out of the way when not in use.

My work area includes a Oneway 2436 for larger work and a 1018 for smaller work. I find that I spend most of my time at the 1018.

Outfitting a new shop

So you've been bitten by the turning bug? Great! In addition to sorting out the "what to buy?" details for lathes, chucks, grinders, and turning tools, there are important shop setup details awaiting new turners.

Before building your own shop or converting an existing building into your dream woodturning studio, here are some things you may want to consider.

• **Flooring.** My first project was to attach 1" furring strips to the concrete floor. After running electrical wiring between the strips and installing 3/4"-thick foam insulation panels, I screwed down 3/4"-thick tongue-and-groove plywood sheets. I painted the plywood with a gray non-skid paint, which keeps me from sliding on wood chips.

A swing-arm lamp provides tasking light for Bob Rosand at his grinding station.

Turning all day on a concrete slab is brutal on any turner's legs. For additional comfort, most woodturners also purchase a 3/8"-thick 2' x 6' rubber mat (about $30) for the area beneath the lathe.

• **Heat.** I rely on an efficient kerosene heater that draws air from the outside and does not have an open flame. Most important to me: I am comfortable in my shop for less than $500 per year in kerosene costs. (For details on the Monitor kerosene heater, see www.medfordfuel.com.) The original electric baseboard heat is my backup heat source.

• **Dust management.** Woodturners and all woodworkers should consider air filtration an essential part of their shop. Today, ceiling-suspended air cleaners sell

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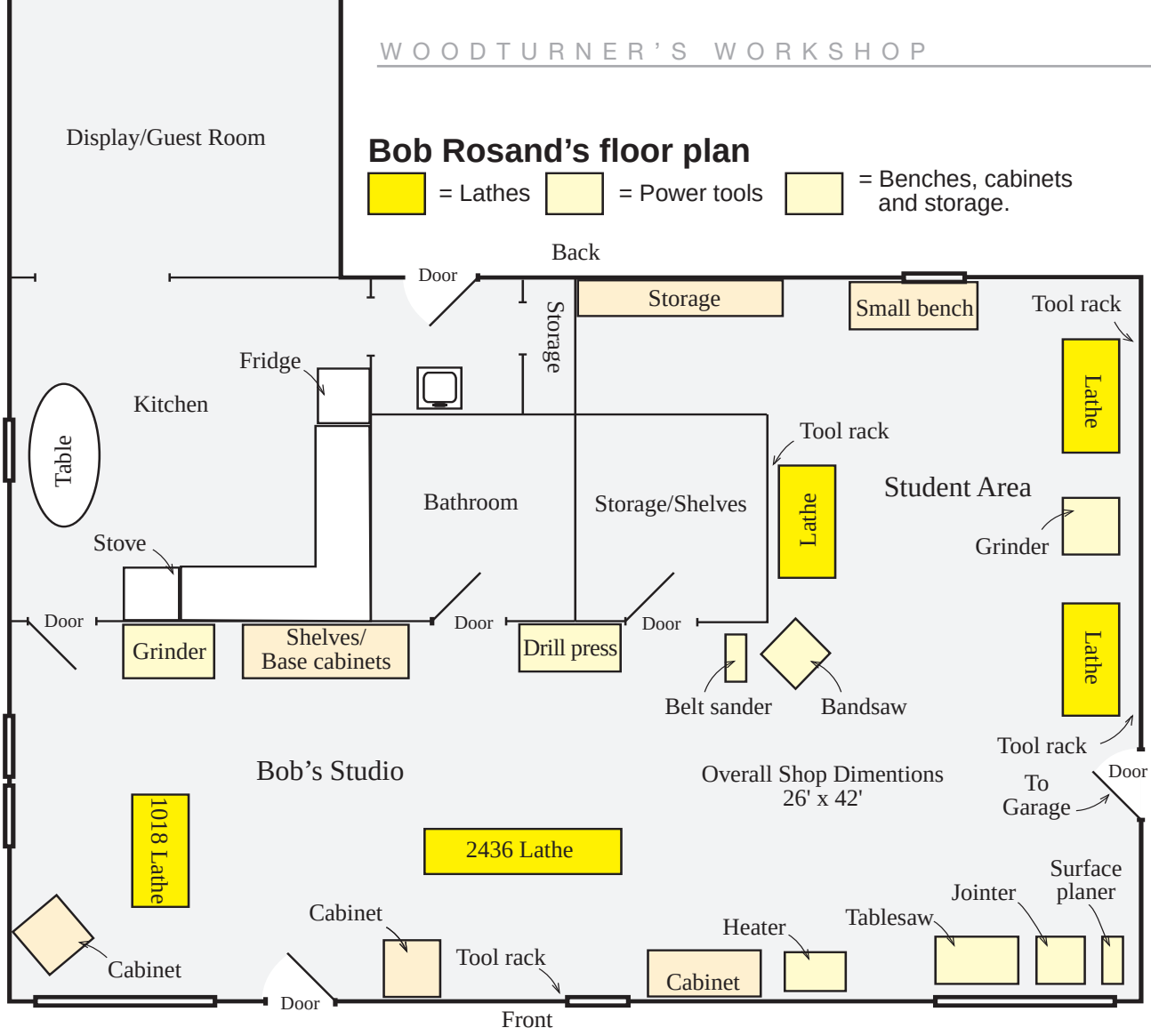

for around $250 and are worth the investment to trap those nasty small particles you'll want to keep out of your lungs.

You'll also want to invest in some type of dust collection canister and route hoses to your lathe area. Some manufacturers now sell dust hoods for some lathe models.

For a minimum investment, add a box or window fan at the headstock or tailstock of your lathe. Being a left-hander, I mounted a 21" window fan at the tailstock of my lathe. This blows the fine dust away from me.

I urge all turners to wear a dust mask or respirator—especially when sanding. The multi-purpose respirator I wear (about $45) meets NIOSH standards.

• **Lighting.** If you can't see, you can't turn. At least, you can't turn well. Over my small lathe, I mounted three fixtures with 100-watt bulbs. I also installed a swing-arm lamp that allows me to focus light on one turning area. My big lathe has five 100-watt bulbs as well as the swing arm lamp. See pages 28-29 for Maurice Clymers' lighting details.

While on the subject of vision, keep what you have. A $20 faceshield or $10 pair of safety glasses is absolutely essential for work at the lathe.

• **Insurance.** Before you tackle any big shop additions, talk to your insurance agent about insurance coverage. I received a major shock when I moved from my basement shop to the new studio shop. Although my homeowner's policy included the basement shop, the new location—considered a commercial building—required a contents and liability policy for a commercial building. Annual premium: $1,200.

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Epoxy Complementing Wood

By Marilyn Campbell

"Turned wood gives form to the epoxy. Without wood there is no structure, no soul."
Marilyn Campbell

When I hear turners talk about their backgrounds, I am always envious of the levels of training and experience they have: fathers who introduced them to a love of wood at an early age, degrees in industrial or fine arts, that shop-and-tools-know-how that is mostly the domain of men.

In comparison, my woodworking history seems lacking. As a child, I didn't have the advantage of grandpa sharing knowledge of that out-of-bounds place—the workshop. When I went to school, the boys were building tables in shop class while I was learning the seven characteristics of a good fried egg in HomeEc. So it was with inadequate feelings that I ventured into the field of wood-turning some 23

Continued

1. "Bad Company," 23" x 14" x 7"; walnut, epoxy, pink ivory, dye, paint.

2. "Bloom in Purple," 10" x 11" x 2"; holly, pigmented epoxy, purpleheart. "This is one of my earlier sculptural works."

3. "Awash at Low Tide," 8" x 10" x 18", holly, pigmented epoxy, walnut, paint.

years ago.

Ironically, I think the very lack of knowledge of the proper way of doing things became my greatest opportunity. For when I had no clue how to proceed with the traditional method for of a technique, I simply circumvented this tiny, bothersome problem with a solution of my own.

And that is where epoxy comes in.

A boatbuilder turned woodturner

I first began to use epoxy in the mid-1970s when my husband and I built our own 36-foot ferro-cement sailboat. Because epoxy is used extensively in boatbuilding, I soon became quite familiar with it. Even at that early date, I recognized it had creative potential. However, I had no artistic interest to which I could apply this wonderful insight until several years later. That's when I began to turn.

In woodturning, I wanted to do a simple inlay effect on a platter and pondered the use of "liquid wood" as an easy way to bypass the task of fitting small pieces together. Thus began my long relationship with epoxy. Back then, however, I considered such shortcuts to be slightly less than honest. I was a purist—and woodturning must be wood and only wood.

How times have changed. Over the years epoxy took on an increasingly larger role in my work until I finally had to admit that wood was not my only medium.

Working with two materials

There are many advantages working with two materials. One of them is manipulating two widely differing elements. When I first began working with epoxy, I relied on it strictly as a decorative element and generally disregarded its obscure potentials. I still denied epoxy's importance in my work, so the idea of extending its use wasn't in my thought bubble. It wasn't until I tired of its shortcomings —it's messy, it's hard to turn—that I looked for other ways to justify its use. Only then did I discover epoxy's other properties and the advantages of using it in different ways.

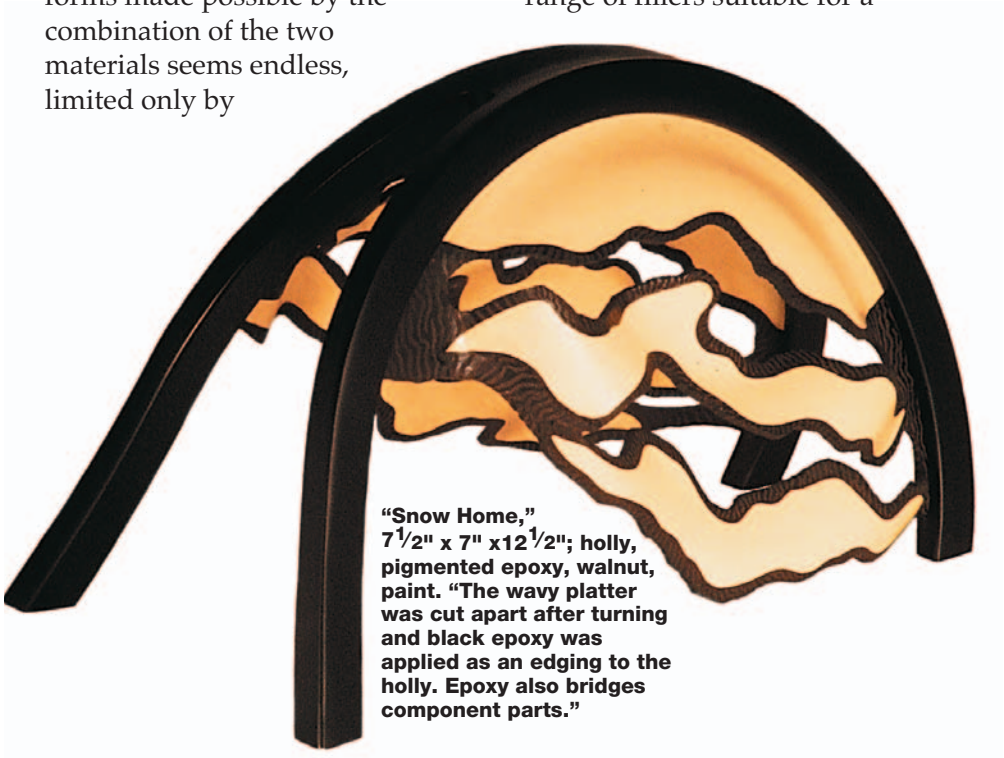
Because epoxy is an adhesive that can be made workable with a filler, it can become part of the structure—a connector between two or more components of a sculptural piece. The variety of forms made possible by the combination of the two materials seems endless, limited only by one's imagination.

Slicing up turned pieces

For my abstract pieces, I begin with a turned, wavy platter, a form I have been experimenting with for several years. At the bandsaw, I then cut into several pieces as shown in "Night Wind." After much playing with the pieces to decide how they'll go together, I apply a thickened mixture of unpigmented epoxy to the appropriate edges. I tape the edges to allow the epoxy to mold to the wavy shape, then apply epoxy with a syringe.

Double-faced (carpet) tape has just the right amount of stiffness to follow the curves and hold the epoxy in place. It also allows the epoxy to bridge over to form a connection to the other pieces.

What gives the epoxy its creative edge is the filler, which thickens the mixture and makes it workable. West System sells a range of fillers suitable for a



"Snow Home," 7½" x 7" x12½"; holly, pigmented epoxy, walnut, paint. "The wavy platter was cut apart after turning and black epoxy was applied as an edging to the holly. Epoxy also bridges component parts."

variety of uses. I rely on 407 and 410 low-density fillers for my work. The 407 filler sands easily, yet is strong enough for lightweight structural applications. I use this for my sculptural pieces. For decorative banding on bowls and platters, 410 filler is my first choice.

As with any embellishment, the addition of a second material must complement the original medium—not compete with it. My goal is to integrate the two materials so each supports the final idea. The epoxy can't just be used to stick things together—it must become part of the design as well as the glue. As a visible part of the structure, it provides a surface to be enhanced.

Add personality to the piece

In fact, epoxy must be dealt with in some manner to disguise the fact it is a plastic. This, of course, provides the perfect opportunity to be creative and use the epoxy as a canvas to promote the work's theme.

Epoxy is easy to texture using a rotary tool such as a Dremel tool. Reptile skin and bone are two of my favorites effects.

I no longer color the epoxy in my sculptural pieces as the pigmentation seeps into the grain of the wood during sanding, creating huge headaches. It is easier to paint epoxy after it cures.

It may seem that incorporating a second material threatens wood's importance. Far from it. Epoxy—like water—takes on the shape of the vessel into which it is poured. So to extend the analogy, it is the turned wood that gives form to the epoxy. Without wood there is no structure, no soul.

As a second medium, epoxy can be a decorative element or become the means of creating exciting new

"Moon Flower," 8½" x 3" x 13; holly, epoxy, walnut, and paint.

"Huron," 10" x 2½" x 10"; holly, pigmented epoxy, walnut, paint. "We sail on Lake Huron and this piece reminds me of the waves."

"Night Wind," 12" x 3" x 12"; holly, epoxy, paint. "After turning this on the lathe, I cut it into eight pieces and then applied epoxy to the edges."

Marilyn Campbell (campmar@bmts.com) demonstrated at the AAW symposium in Orlando. She lives in Kincardine, Ontario.

Forgotten Handles

By Alan Lacer

Do a good turn for your hands

In our obsession with lathes, wood, chucks, tools, and jigs, we often overlook one of the central players in woodturning: the turning tool handle. Although the cutting edge of the tool is the business end for the wood, the handle is the business end for the turner. Handles—what we turners must constantly grip—provide the necessary leverage to remove wood and control the magic imparted to the tool edge.

Not too many decades ago, turning tools came unhandled or were offered as an option to the factory ones. To me, selling a woodturner a handle is like shipping cheese to Wisconsin or televising Ivy League football games in Oklahoma—something wrong here.

Handles of the same size and wood appear neat and orderly and pack well as a boxed set. But in practice, I've learned that different tools call for different sizes and especially lengths of handles.

I love how a custom handle feels and works in MY hands: fit to my grip, my turning style, and a length that gives me proper leverage.

Plus, I want each handle to have its own distinctive look so I can find it in a hurry when my shop is buried in shavings.

There also is a safety factor: I set my tools deeper than on many commercial handles. With my own handles, I'm comforted that the tools don't blow out of the wood, bend at the tang, turn in the handle, or fall out of the handle.

Here are the steps to make your own handles.

Wood selection

You can hardly go wrong with traditional furniture hardwoods including maple, walnut, oak, yellow birch, ash, or cherry. I've also turned handles from Osage orange, hickory, mesquite, most fruitwoods, dogwood, beech, elm, honey and black locust, and hornbeam. Popular exotic woods include cocobolo, kingwood, blackwood, tulipwood, goncalo alves, purpleheart, and zebrawood.

Select stock that has straight grain in the ferrule area and back to at least one half the length of the tool. Handle stock should be air-dried for at least 6 months; this strategy avoids drying checks and the ferrule falling off after the wood has dried thoroughly.

The turning stock dimensions have several variables. First, the diameter is a function of grip and hand size as well as the lathe tool. I usually start with $1\frac{1}{2}$" to 2"-squares.

For length, there are variables for each tool type and width. For example, a $\frac{3}{8}$" detail gouge should have a shorter handle than a $\frac{5}{8}$" bowl gouge. The table on page 59 shows some lengths that work for me.

Use the table as a starting point. If you try other lengths, think long. Woodturning is a game of leverage—shorter handles reduce leverage and possibly control.

Select ferrule material

I've had success with copper couplers (usually cut in half), copper reducing bushings, steel pipe (not black iron pipe for plumbing), stainless steel and brass pipe, and brass nuts. For most tools, the ferrule should be at least $\frac{3}{4}$" in length. You'll want a minimum of $\frac{1}{4}$" of wood between the inside diameter of the ferrule and the tool steel.

If using pipe, choose one that has at least a $\frac{1}{8}$" thickness. While holding in a chuck, face off one

end to fit snuggly against the shoulder on the handle's tenon. A high-speed steel (HSS) roundnose scraper does the job nicely.

If using brass nuts, turn the tenon large enough to thread the nut onto the wood (about 1/4" larger than the inside diameter of the nut). After threading on the brass nut, many woodturners turn away the flats on the brass nut, creating a rounded ferrule.

Turn the handle

Mount the handle between centers, using a cup drive center. The cup drive allows you to remove the handle numerous times to check for feel and balance—and to have the piece re-centered each time. I normally place the ferrule end at the lathe tailstock end.

After turning the stock round, fit the ferrule. Why now? If you blow this critical step, you still have unturned wood to relocate the ferrule.

When fitting the ferrule, calculate the length and rough diameter. With outside calipers, measure the diameter. Then add at least 1/8" to the diameter. At the tenon end, cut a 1/4"-long taper. Remove the handle from the lathe and test the fit—the ferrule should just start onto the tenon.

Remount the handle on the lathe. To achieve a tight fit, carefully reduce the wood as

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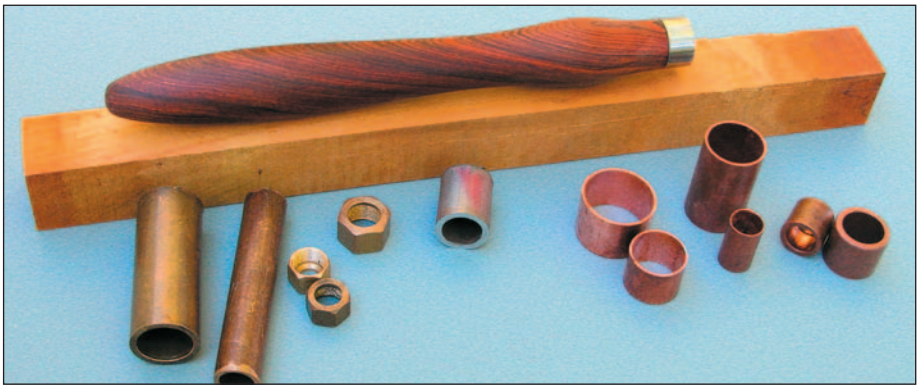
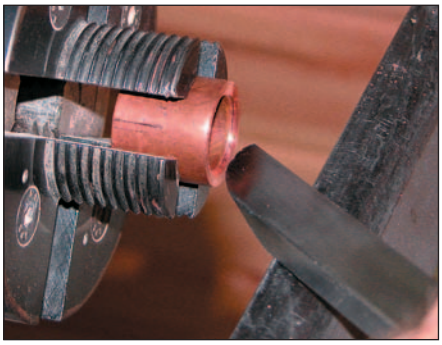


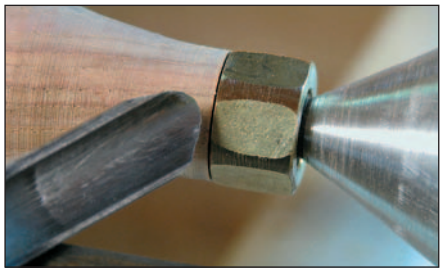
You'll often find ferrule materials at hardware store and salvage yards. Shown are thick-walled brass and copper pipe, brass nuts, stainless-steel pipe, copper couplers and reducing bushings. Salvaged ferrules from factory handles also are candidates.

For a tight-fitting ferrule, turn a tenon slightly larger than necessary. Cut a slight taper on the last 1/4" of the tenon. Twist on the ferrule. When your remove the ferrule, the indention cut on the tenon will serve as a gauge for the true tenon diameter. Finally, carefully reduce the diameter as necessary.



Grip thick-walled pipe or copper reducing bushings in a chuck with small jaws, then face off the end with a high-speed steel (HSS) roundnose scraper.

To clean up copper and brass ferrules, turn with high-speed steel (HSS) gouges or scrapers. I often finish with light filing and sanding to clean up the surface.



After threading a brass nut onto the wood, turn it round with a high-speed steel (HSS) gouge.

described in the photo *above right*. This is a great exercise in creeping up" on the size. You'll quickly learn that each cut produces a 2X result: If you push the tool in 1/16", you remove 1/8" in material.

The shoulder should be slightly concave to allow for a good seating of the ferrule. With a parting tool, reduce the diameter just in front of the shoulder; this prevents curls of handle stock from wedging against the shoulder and preventing a solid seating of the ferrule.

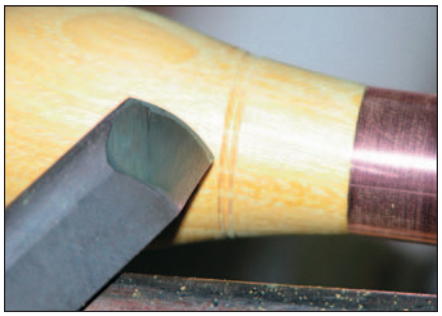
After you're satisfied with the fit, drive on the ferrule with a dead-blow mallet. A spare ferrule will help coax the ferrule into position. Once seated, face off the ferrule's outside edge with a roundnose scraper.

Turn the handle

The goal is not so much a thing of beauty but strength and good feel. Comfortable shapes can be everything from a simple cylinder to multiple concave areas to beads, tapers, and rises.

I prefer to make each handle unlike others that I own, which helps me to quickly spot a tool. Small beads, grooves, or burned lines customize a handle.

Because the area behind the ferrule is a stress area, do not reduce this area less than two-thirds the maximum handle diameter. Keep it hefty.



Adding a small bead or other detail makes the handle distinctive—and easy to identify among your other tools.

A roughing gouge, skew chisel, and parting tool are excellent tools for turning handles. After turning a rough shape, remove the handle from the lathe and begin "feel" tests. For a good fit, remove the handle at least three or four times.

When the shape feels right, complete the turning with a couple of steps. Determine the end-point of the handle, leaving about 1/2" of waste. If your tool has a tapered tang, turn the waste at the end point to a diameter matching the tang-hole diameter.

Sand and finish

For a slip-free grip, sanding and finishing should be minimal—and certainly not highly polished. When you reach 150-grit smoothness, stop sanding.

I seldom apply finish to my tool handles—the oils from my hands develop a wonderful patina. If you're compelled to apply a finish on the handle, a drying-type oil (boiled linseed oil or pure tung oil) is best. A film-type finish will make the tool too slippery and eventually wear off.

With copper or steel wire, add detail by burning lines into the handle For better control, use a skew chisel to cut a groove to fit the wire.

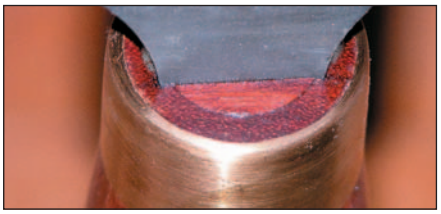
When completed, remove the handle from the lathe. Avoid the temptation to cut off waste and lose the centers at either end.

Drill the hole

Mount a Jacobs-style chuck in the headstock. I have had the best luck with regular machinist bits with a 60° taper. For a round-shanked tool, match the rod diameter with the bit size.

For the tang-type tools, I drill two hole sizes—a smaller one the full length and a large one about halfway. These are calculated by measuring about 1/2" from the bottom of the tang to determine the smaller diameter and about 1/2" from the top of the tang to establish the larger diameter. This method provides plenty of wood-to-steel contact, but reduces the chances of splitting the handle.

When drilling, step through a



For additional detail and support with tang-type tools, add small wedges matching the handle wood species. These are cut from a cylinder that matches the diameter of the tang hole. Sand the wedges on their faces to a fit that is to be driven in.

succession of smaller to larger holes, which reduces the heat and effort to drill end grain. Drill the full length of a tang and between one-fourth and one-third of the length of a round-shanked tool.

Place the ferrule end against the bit and center the other end into the point of a tailstock center. Turn on the lathe and observe if the handle is centered. If you see a blur or ghost at the drilling end, turn off the lathe and reposition the drill tip.

When you are satisfied with the centering, run the lathe at a speed that is under 600 (if your lathe has no indicator of speed, run at the lower speed range). Then grip the handle with one hand while cranking the tailstock wheel with your other hand. Periodically release your grip to check alignment. You can make small centering changes by tapping the handle near the ferrule.

If you feel excessive resistance to the drilling, stop and clear the chips. After drilling about 2" deep, the tailstock is no longer necessary and you can freehand the drilling.

When finished drilling, cut off the waste and hand-sand the end.

Mount the tool

For a round-shanked tool, clean the steel with lacquer thinner and rough up the mounting surface with coarse sandpaper. Place slow-set epoxy into the hole, being careful to allow enough space for the shank (about 1/2 to 1 teaspoon works for me). Rest the tool's edge on a soft waste block and tap the handle end with a dead-blow mallet.

To keep the installation centered, check alignment about every 1". If the alignment drifts off course, relocate the tool in the handle. If you must live with something less than dead-on center, a slight upward angle is better than a dogleg to the right or left. If the angle is severe, scrap the handle and start anew.

Tang-type tools require a different approach. When drilling, plan for wood-to-steel contact, but rely on epoxy and wedges for rigidity and support.

Use a toothpick to work epoxy around the sides and into the hole. Then put the tool edge into the waste block, and tap with a dead-blow mallet. Check alignment about every 1". Just before driving the final 1/2", push wedges into the hole above and below the flat tang. Finally, drive the handle home to a point at or near the top of the tang.

For a pleasant detail and more support, fill in the "half-moon" areas above and below the tang with the waste material from the end of the handle. From a cylinder the diameter of the drilled hole, cut a segment slightly larger than the half-moon area.

Test-fit to be sure the segment does not just drop down into the opening, then sand off small amounts until it is a tight fit. Place epoxy in the opening and drive in the wedges. Remove excess epoxy with lacquer thinner or acetone.

Parting thoughts

Now you have something that is truly yours—personalized and customized to your needs. I find that if I take care in the making of my handles, I am more adept and confident at using them.

SUGGESTED HANDLE LENGTHS

- Parting tool, 13"
- 1/4" and 3/8" Detail gouge, 12"
- 1 1/4" and 1 1/2" Roughing gouge, 16"
- 5/8" Bowl gouge, 16" to 18"
- 1/2" Skew chisel, 14"
- 1 1/4" Skew chisel, 16"
- 1/2" Roundnose scraper, 14"
- 1 1/4" Bowl scraper, 16"

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Tips

Got a Great Idea?

Share your turning ideas! If your tip is published, you'll earn $35. 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

Move your tailstock safely

Bigger lathes require bigger, heavier tailstocks. This becomes a problem for some turners when trying to remove and replace the tailstock. To make the task easier, I constructed a small wooden table on castors, which is 1/8" lower than the lathe bed. I cut out a 5" x 8" slot on the top of the table to accept the tailstock, then screwed two pieces of hardwood flooring on the tabletop to make a slide for the tailstock.

When I need to remove the tailstock, I just slide it on the table and roll the table out of the way.

Mick Donahue, West Union, S.C.

Sanding sticks

When I turn spindles from 1 1/2"- to 2 1/2"-square hardwood, I always cut off the corners on my bandsaw. I know it wouldn't take any more effort to turn the corners off, but I keep the corner strips. By gluing sandpaper to one or more surfaces, these triangular-shaped pieces are great sanding sticks for tight corners. They also make perfect stir sticks for finishes.

Dave Barriger, Apopka, Fla.

Drying green turned hollow forms

It is disappointing to green-turn a good-looking hollow form only to have it check or crack as it is drying. In our dry climate, this frequently happens to hollow forms as the outside of the turning dries at a faster rate than the inside. A preventive method that works for me is to make use of an aquarium aerator—one of those pumps that bubbles air through a fish tank.

I connect a piece of plastic hose that's long enough to reach the bottom of the turning. When I turn on the pump, the air flowing up through the turning provides the moisture removal from the inside. How long do you leave the pump there? This is a question that is not easily answered. My experience indicates that several weeks is a good guess. The pump uses very little power.

Everett Beckwith
West Sacramento, Calif.

Bandsawing a little easier

We all know that the bandsaw is one of our tools that really deserves a healthy dose of respect and care. I have found a way to make it a little easier and safer to cut out turning blanks from rough wood stock.

Simply place a sheet of wax paper from your kitchen on top of the bandsaw table and beneath the wood stock. This makes the wood stock slide across the table much easier and more smoothly, without grabbing the table surface. It makes the wood stock much easier to control.

This also works great for cutting rough stock on tablesaws.

Ric Taylor, Houston, Texas

Crane lift for a pickup

I wanted a crane for my pickup truck so I could load turning logs into the bed without injuring my back. I did not, however, want the crane permanently attached to the truck.

My solution was to weld a support, which slides into the hitch receiver and is easy for me to remove when not needed. As configured in the photo at *right*, the crane will lift 500 pounds. The two jacks crank up and pivot to a horizontal position for traveling down the road.

The maple log shown is 23" to 26" diameter and is 25" long.

Al Crandall, Pendleton, Ind.

Inexpensive beading tool from gouges

Here is a way to salvage an old gouge. I make a small beading tool by grinding it at a sharp angle. I use it face down at a 45-degree angle. I can control the size and shape of bead by changing the angle.

When I move the tool rest in close, I eliminate chatter and tearout. I also have a 3/8" gouge cut the same way.

Harvey Fein, New York, N.Y.

Homemade wine stopper collet

Here's a way to use the 25mm jaws in my Supernova chuck as a collet when you turn wine bottle stoppers.

First, insert a length of 1" dowel as far as it will go (about 1 1/2") into the chuck, and face the end of the dowel to square it up. Then drill a 1/2" hole through the length of the dowel and taper the end of the dowel. Next, mark the center of all four gaps between jaws and identify the #1 jaw position on the tapered nose.

Cut four slots where they will be between the chuck jaws to within about 1/4" of the untapered end of the dowel.

After the dowel is glued in the stopper blank, insert the protruding end of the stopper dowel into the collet as far as it will go. Then insert the collet into the chuck as far as it will go, line up with the #1 jaw, and tighten the chuck.

I made this collet to fit the 3/8" dowel for this stopper, but the same approach would work as well with any other small diameter.

Robert Achenbach, Keosauqua, Iowa

Collaborative designs

By Jacques Vesery

The fine art of working well with others

"Mai 'Elua Moana, O Ekahi Lani," (In Hawaiian, "From Two Seas of One Sky") 2003, 3" x 6" x 3" cherry, 23kt gold leaf. First collaboration by Michael Lee and Jacques Vesery.

It is well known that artists can be a breed apart. This can be echoed for those of us drawn to wood, lathes, and the turned form.

When I think about the traits that make up our group, energetic, daring, selfless—and a bit crazy all come to mind. Many studio artists in the turning field emulate these qualities—perhaps even more so than in other media or disciplines in the art world.

When I mention or show collaborative work to fellow artists working in some of the so-called finer disciplines, I get the strangest looks of curiosity and bewilderment. "Conspiring with one's peers? Why would you do that?" is a typical response.

"Captured Angel," 2003, 6"x 4" sycamore, boxwood, and 23kt gold leaf. Collaboration by late Tony Boase and Jacques Vesery for the Tony Boase Tribute exhibit.

If women are from Venus and men are from Mars, then painters are from Earth and we collaborators are from Pluto.

Orchestrating history

There are many noteworthy collaborative works that have come from our field because of the artists' willingness to share and experiment. Two of the most prominent woodturning collaborators are Michael Hosaluk and Mark Sfirri. So notable are their efforts that the Tercerra Gallery in San Francisco recently featured the second "The Mark and Mikey Show" exhibit. The first show of their collaborative pieces was 10 years ago at the respected Sansar Gallery in Washington, D.C.

Michael also was instrumental in creating the Emma Lake International Collaboration, which is based on massive-scale collaborations. This well-known annual symposium in Saskatchewan has evolved to become what Mark described as "the total deterioration of a traditional conference structure, unleashing 100 souls in one setting with just about everything necessary to make just about anything happen."

Partnering for purpose

Not all collaborative work is a melding of minds or consorted group effort. Sometimes these projects come to fruit with specific purpose and reason. Last year, Mike Scott of Great Britain organized an exhibit called "The Tony Boase Tribute" where Tony's unfinished works were sent to artists all over the globe. Tony was a well-known turner, photographer, and author whose untimely demise fueled the idea for commemorating his life.

Mike recalled, "Tony was very frustrated during those last painful months that he could not carry on turning. So the idea was mooted to sort through and send pieces to well-known artists for this unique collaborative project."

The Exhibit of 69 pieces was a huge success and proceeds helped establish the first Tony Boase Scholarship Fund.

The "pass it on" method has seemed to work well. It's a simple process: One artist has a go at it, then passes it on to the next, without giving any input.

Harmony or housework

Collaborations should never be forced and not all ventures in the process are necessarily going to succeed. Experimentation without inhibition can lead to a fruitful experience. But more importantly, the finished work needs to have the voice of everyone involved.

There are different approaches to delving into such endeavors. With all the collaborations I have been involved in so far, all agree that the "pass it on" method has seemed to work well. It's a simple process: One artist has a go at it, then passes it on to the next, without giving any input. There is also a natural sense of direction for which work should travel to keep those voices clear.

For myself, passing work on seems like more fun, yet this has a greater risk factor. What about the failure factor? Kevin Wallace, former director of del Mano Gallery noted, "The difficulties humans have with leaps of faith, absolute trust, and total acceptance of the outcome are often magnified when it comes to artists and their work."

When working with Michael Lee from Hawaii for the first time, his thoughts on the task were strong. "Collaborations have always been a daunting task for me," Michael said.

"There's excitement mixed with nervous anticipation of working in harmony with others. The process is about taking in and

"Northeast by Midwest," 2004, ash and granite. First collaboration by Michael Hosaluk and Jacques Vesery.

Continued

"German Spiders, Hawaiian Volcanoes, and New England Song Birds," 2003, 11" x 12" x 4". Turned by Hans Weissflog in Germany, carved by Michael Lee in Hawaii, then textured, colored, and mounted by Jacques Vesery.

"Give Me Shelter," left, and "Here I Am," above. Both collaborations by Christian Burchard and Jacques Vesery.

giving out energy as the work progresses from one artist's hands to another."

Michael's statement and the power he puts into these pieces has a true presence. I have felt this first hand.

That same power comes from Hans Weissflog and is the driving force in our combined efforts. Hans had a different way of looking at the pieces—more of the "let's do it NOW!" approach. "When Jacques and Michael suggested collaborating for a piece, I was sure that we would work well together," Hans recalled. "It's a good thing there wasn't a lathe available at the moment. I was so excited I would have started working immediately."

Education and epiphany

"There is much to be learned from working closely with your peers," Mark Sfirri said. "I think that the biggest value in collaboration is to experience how someone else sees the forms that you make or vice versa—how you see theirs.

"It is combining the form with something else, working with the surface texturing or finishing, or something else totally different. If there is a trust between the artists, the result can be a very educational experience."

All collaborating turners agree that the joint efforts can be stepping stones to the future—a path to new experiences and a gateway to ideas in any body of work.

Jacques Vesery (jvesery@tidewater.net) is an *American Woodturner* contributing editor. He lives in Damariscotta, Maine.

Woodturners Carols

The Cape Cod Woodturners enjoy singing these traditional carols re-turned by Susan Shea Gautheir

Woody Claus is Coming to Town

(Santa Claus is Coming to Town)

You better watch out,
you better not cry
You better not pout,
I'm telling you why
Woody Claus is coming to town.

He's making a list,
and checking it twice
Gonna find out who's
turning real nice
Woody Claus is coming to town.

He sees you when you're turning;
He knows when you cut wood
He knows when you sand
rough or smooth
So be smooth for your own good.
Oh! You better watch out,
you better not cry,
You better not pout
I'm telling you why,
Woody Claus is coming to town.

With shiny new skews and
gouges so bright
Chisels so sharp they'll
give you a fright
Woody Claus is coming to town.

The workers in the wood shop
will have a jubilee
They're gonna build a
turner town all around the
Christmas tree
So! You better watch out,
you better not cry
Better not pout,
I'm telling you why
Woody Claus is coming to town!

Let it Snow!

Oh, the weather outside is frightful
But the shop is so delightful
And since we've no place to go
Let it snow! Let it snow!
Let it snow!

It doesn't show signs of stopping
And I've brought some
wood for lopping
The lathe is turned way down low
Let it snow! Let it snow!
Let it snow!

When the gouge finally takes a bite
How I'll love turning
out a new bowl
And if everything goes just right
Music will sing in my soul.

Finish is slowly drying
And another piece I'm trying
As long as my lathe will go
Let it snow! Let it snow!
Let it snow!

I'm Dreaming of a Huge Workshop

(I'm Dreaming of a White Christmas)

I'm dreaming of a huge workshop
Filled with all the tools
I like to stow
Where my gouges glisten
And if I listen
I hear motors running low

I'm dreaming of a huge workshop
Where I can turn wood
with delight
May your shop be merry
and bright
And may all your projects
turn out right!

Jingle Bowls

(Jingle Bells)

Roughing out a bowl -
On a turning, turning lathe.
Through the wood we go –
Laughing all the way.
Thinning down the walls –
Making finish bright.
What fun it is to polish up
a masterpiece tonight!
Woodchips fly, woodchips fly –
Cutting all the day!
Oh, what fun it is to hollow
out a bowl this way!

Workshop Wonderland

(Winter Wonderland)

Motors hum.
Are you listening?
In the shop
Varnish glistening.
It's a beautiful sight.
Your lathe's set up right
Turning in your workshop wonderland

Gone away is the dull blade,
Here to stay is the sharp blade.
You'll whistle a song
As you work along
Turning in your workshop wonderland.

In the woodpile you pick out a good log.
One to turn your wife a perfect bowl.
She'll say, "Are you done yet?"
You'll say, "No, Mam.
I can't stop because I'm on a roll."

Later on when you tire
you'll shake off your attire.
to face unafraid
the bowl that you made
Turning in your workshop wonderland.

Susan Shea Gauthier (sgmg@comcast.net) lives in Wellfleet, Massachusetts. Her husband, Marty, is a member of the Cape Cod Woodturners.

Those Puzzling Pieces by Bud Latven

Although his turned pieces have a mysterious quality about them, Bud Latven explains how the negative and positive spaces interact to capture a slice of time. "I don't think about parts missing, but rather the empty space that is created. The solid and empty sections relate to each other and to the form as a whole, creating a frozen moment."

Bud designs with the help of CAD software and builds his forms with segments prior to turning. "The forms are solid when turned, but I later remove segments with different carving techniques."

"Tower #7"
Tigerstripe maple, Honduras rosewood, Brazilian tulipwood
18" x 13"

"Cristobol Torsion"
Costa Rican cristobol, 16" x 13" x 16"

"Dancing Impact"
Tigerstripe maple, rosewood, 13" x 17"