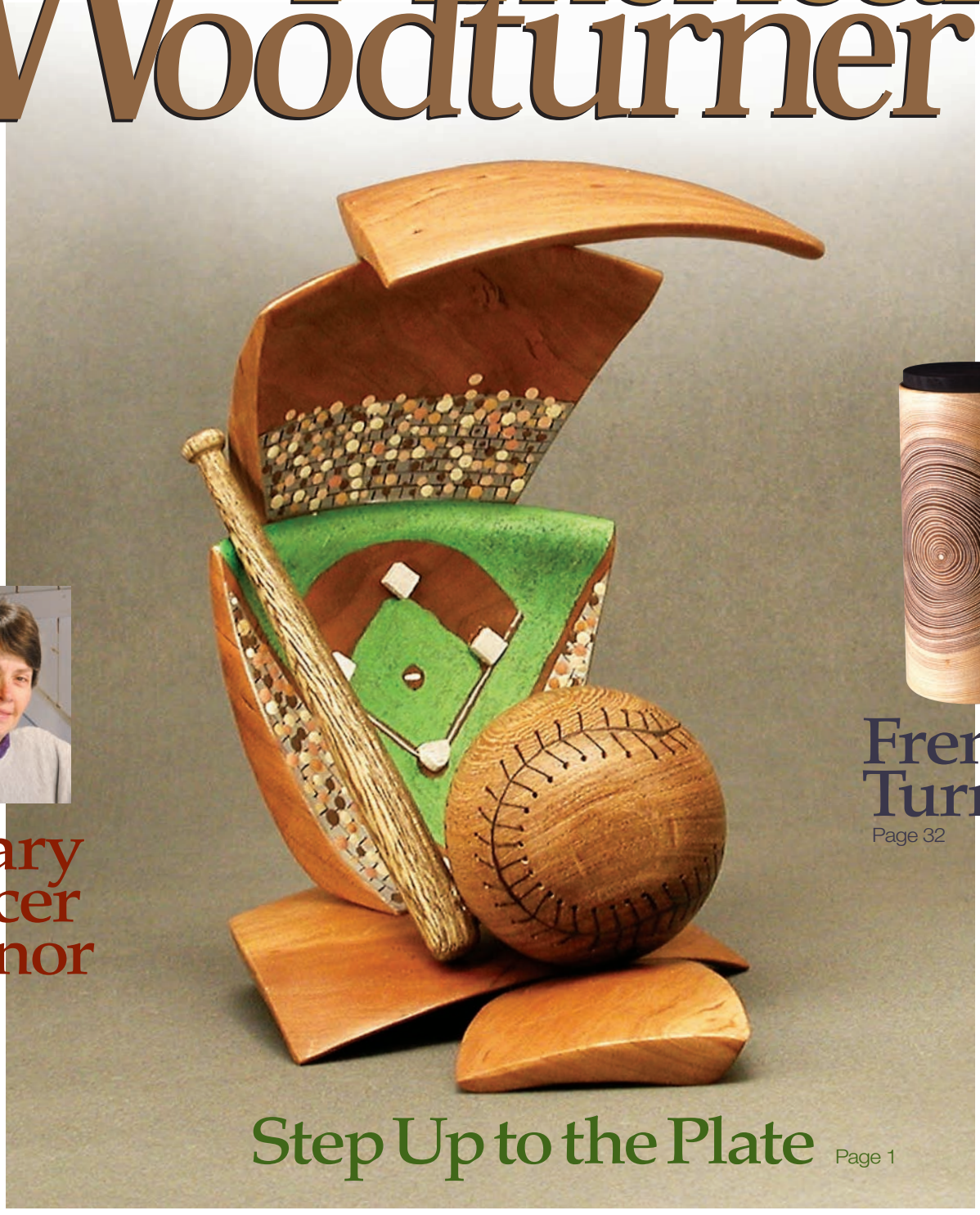
Beginner Projects • Vacuum Cylinder • Back Massager • Community Turning

The Journal of the American Association of Woodturners
Summer 2006 Vol. 21, No. 2 woodturner.org

American Woodturner



Mary Lacer honor

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French Turners

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Step Up to the Plate

Page 1

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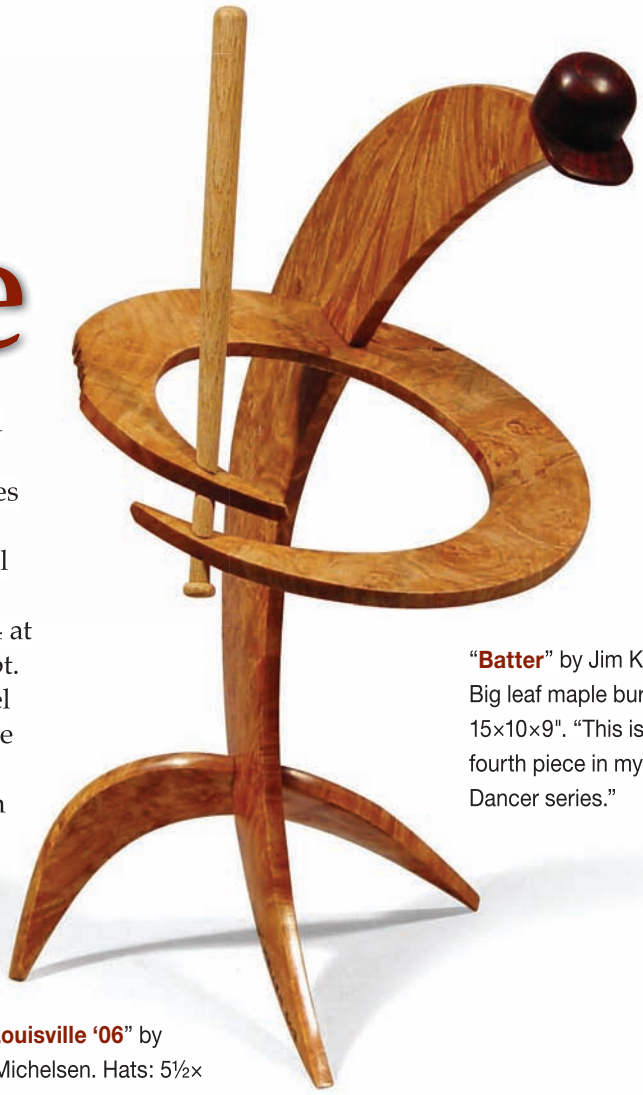
Step Up to the Plate

The AAW's newest exhibit premieres June 21 at the AAW symposium in Louisville.

"Step Up to the Plate" includes 36 juried pieces and 10 pieces from invited woodturners. Jurors Arturo Alonzo Sandoval, Merryll Saylan, and Al Stirt also have pieces in the exhibit.

The exhibit will be on display through Sept. 4 at the Louisville Slugger Museum. It will open Sept. 15 at the AAW Gallery in St. Paul and then travel to Asheville, North Carolina, for an exhibit at the Grove Arcade beginning in January 2007.

An exhibit catalog is available for $15 through the AAW (see woodturner.org for details).



"**Batter**" by Jim Keller. Big leaf maple burl; 15×10×9". "This is the fourth piece in my Dancer series."

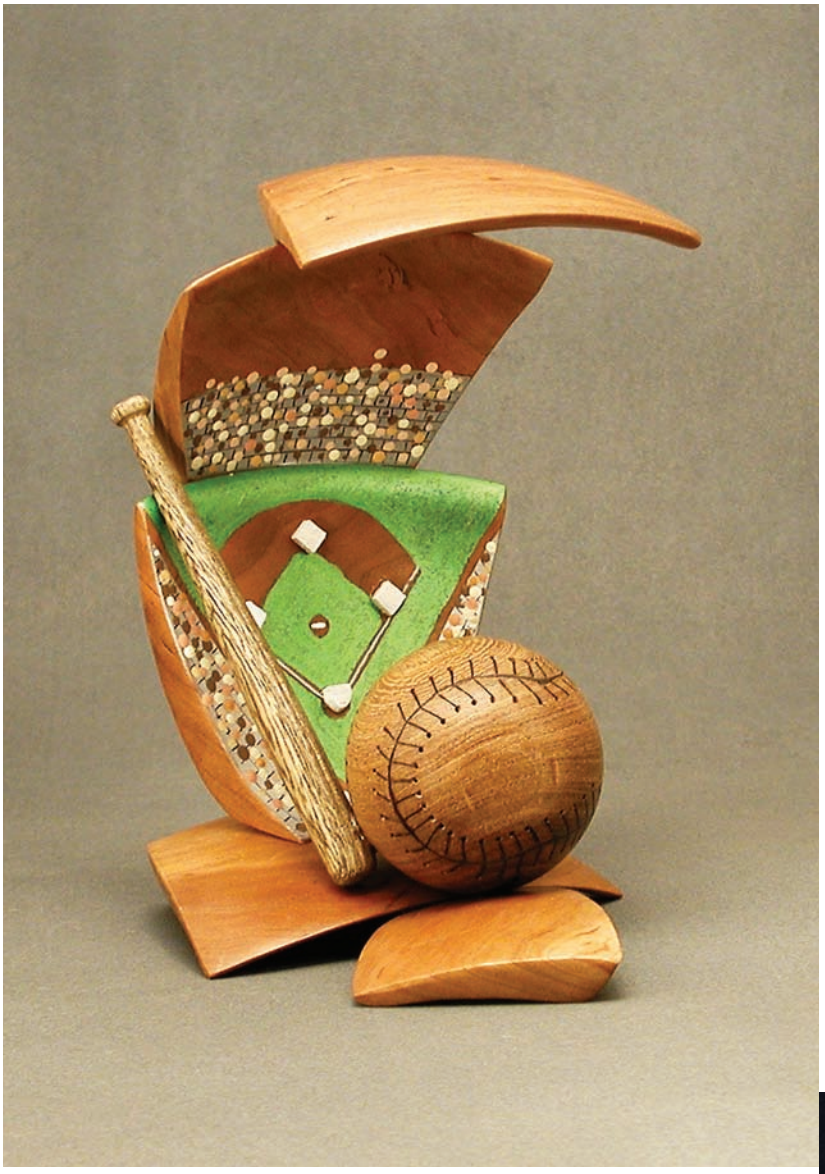
"**AAW XX Louisville '06**" by JoHannes Michelsen. Hats: 5½×6¾×11"; curly and plain northern white ash. Stand: 17×12×9"; ash and cherry. "The old-style cap and the modern cap span a whole century of stepping up to the plate. The crossed bats stand with two hats represent the 20 years of AAW doing it and the base of the stand—that's not a base at all that's the plate in question!"

"**Inch-Worm Bat**" by Mark Sfirri. Quilted maple; 6×21½×3". "'Inch-Worm Bat' is yet another one of my interpretations of the baseball bat form. The piece gives the illusion of movement and very pliable wood."

"**Three and Oh**" by Art Liestman. Big leaf maple, pyrography, dye, and ink; each 3¼" in diameter. "The piece consists of three different deconstructed baseballs (actually made to the size of a softball, rather than a baseball). Each is decorated differently, and only the laces of the balls remain."

"**Fastball**" by Tom Crabb. Oak and cherry; 5¾×10½×6½". "Every batter will face a fastball when he steps up to the plate."

"**Tools of the Trade**" by Norris White. Basswood, maple, ash, wicker, grapevine, cane, and linen thread; all regulation size. "Stepping up to the plate is partly about hitting a home run with bases loaded in the final inning of the World Series. But stepping up to the plate also is about all the training and practice that leads up to that finale, just as broken pieces and failed efforts are the required prelude to a beautiful hollow vessel."



"**A Fan's Plate**" by Chelsea Deakins. Tupelo, butternut, maple, poplar, and paint; 10×10×8". "One of the greatest aspects of going to a baseball game is eating a hot dog, drinking a cold soda, and munching popcorn."

"**Woodturner's Wiffle Ball and Wiffle Bat**" (with apologies to The Wif e Ball, Inc.) by J. Paul Fennell. Mesquite, turned, hollowed, and pierced; bat 30×2¾", ball 2¾". "The official woodturner's Wif e ball and Wif e bat endorsed by Jimmy 'Pierce-all' (with apologies to Jimmy Piersall). Jimmy Piersall was a colorful Boston Red Sox outfielder of the 1950s, who insisted throughout his career that the game should be fun to play. With that in mind, who does not remember the good times playing ball—just for the fun of it—with your dad or granddad, kids or grandkids, siblings or friends?"

"**Field of Dreams**" by Sandy Frederick. Cherry, turned, parted, reassembled, and painted, and ball and bat from Jamaican dogwood; 7×4½×6". "People gather in the stadium of life from all walks of life. If we all 'Step Up to the Plate,' the world can be a true 'Field of Dreams.'"

"**Spring Training**" by Tania Radda. Turned wood, carved, bent, and painted; 3½×9×8½". "Because my work is based on life forms that in one way or another mimic life, I decided to look at a baseball, an object, and see what would happen to this object if it had life."

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American Woodturner

Vol. 21, No. 2
Summer 2006

Chatter, News, & Notes

On this issue's cover

1 Step Up to the Plate

The AAW's newest exhibit premieres in June at the Louisville symposium and includes 50 themed pieces. Don't miss this one!

16 Lifetime Member

When Mary Lacer agreed to get this young organization into solid footing, she had no idea how consuming the job would become. Her dedication has earned the title of Honorary Lifetime Member.

20 Community Turning

From Maine, dedicated woodturners offer a blueprint for launching a community woodturning program. Find out how their efforts resulted in 25 classes the first year.

24 Platter Embellishment

Join Australian woodturner Neil Scobie for a lesson on how to incorporate ebonized detail into your next platter project.

woodturner.org

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EDITORIAL SUBMISSIONS

Something new turning on your lathe?

Anything interesting in your AAW chapter?

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

Please send article ideas to:
carlvoss@msn.com

For tips on article submission and photography requirements, visit woodturner.org/products.

ADVERTISERS

For rates and specifications, please contact Associations Inc. at 515-280-7313 or e-mail tvitzthum@associationsinc.us.

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

For address changes or damaged issues received through the mail, please contact the AAW office at inquiries@woodturner.org or 651-484-9094.

Recently, I read that in 1998 the AAW boasted 7,500 members, making it the world's largest organization of its kind. In 2005, we numbered at a staggering 11,926.

We continue to grow, and we estimate that we will be over the 12,000-member mark this year. This represents impressive growth! We still maintain our hold on the biggest membership of its kind.

•

I am certain that the AAW has achieved these membership levels because of the great talent and camaraderie we share as woodturners. I can vividly remember going to my first symposium in 1993 in Purchase, New York. The wonder of that three-day event remains with me.

What I loved about my first symposium holds true today: You can walk up to the world's best turners, shake hands, chat with them, and ask questions!

Many of the artists that shape our woodturning world attend our symposium, and the Louisville event will be loaded with the giants in our field.

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Even though the feel of the symposium is consistent, we have engineered some changes. For example, the board of directors will no longer push around lathes during setup. We have taken the step toward having a more professional presentation by hiring professionals for this work. Then, we can devote our attention to other more pressing tasks.

•

At Louisville, we have invited many of the best minds in woodturning to speak or to moderate panel discussions on the fields of design and influences on our work. These can be eye-opening experiences for both the beginner and the expert. Please try to attend at least one panel event.

•

With the Youth and Professional Outreach Program (POP) and Youth Turning Room at the symposium, we have bridged gaps in communication and service. Our programs serving young turners have been wildly successful—beyond even our own expectations. Through the POP, we have put more attention on the studio turners.

•

Even with the success in new programs, I think the AAW can do more for its members. The more we can identify turning specialties within our organization, the better we can develop programs to help them grow. I can think of two groups that could benefit from more attention: production turners and artful turners. (I think artful turners describes members whose work falls into a category different than studio turners.) If you have any ideas to help develop programs, please contact me at the address *below*.

•

We are an organization of volunteers. If you have an idea, call a director, mail a letter to the main office, and share your idea. All contact information is on the inside of your *AAW Resource Directory*.

Changes and improvements begin with you taking the effort to contact us.

Angelo Iafrate
iafrateturns@cox.net

AAW News

Ceiling raised for EOG awards

The AAW board voted to raise the Educational Opportunity Grant (EOG) maximum from $1,000 to $1,500 for chapters and schools. The maximum for individuals remains $1,000. The EOG awards are now made annually; the next deadline is Jan. 15. For more details on this year's awards, see *page 11*.

Record attendance expected for Louisville symposium

Based on early registrations, the AAW's 20th Annual National Symposium should have a record attendance, surpassing last year's mark of 1,150. Although the block of rooms reserved at the Galt House Hotel and Suites (host hotel) sold out about April 14, there are rooms available at nearby hotels. See the AAW website (woodturner.org) for more details.

Participate in online journal survey

Through July 25, we welcome you to log onto the AAW website (woodturner.org) and complete an online survey about *American Woodturner*. Your valued opinions will help us plan future issues.

POP members to participate in Japanese exhibit

The Professional Outreach Program (POP) members will participate in turning rice-bowl blanks received from the Yamanaka Exhibition in New York City. These blanks will be turned from keiaki (a Japanese wood similar to elm). The bowls will be exhibited at the AAW symposium in Portland, Oregon, in 2007, then sold to benefit the POP.

Welcoming demonstrators into your home

The Gracious Host

By J. Paul Fennell

One of the most pleasant aspects of woodturning is the opportunity to host a demonstrator for your club demo or hands-on event. Having been a host and guest demonstrator, I feel that hosting is a great way to meet woodturners who have made names for themselves and an opportunity to know them on a very personal level. Hosting can be a rewarding experience for both the host and the turner—even more so if the latter is from another country.

I have thought of a few hosting guidelines to make your guest's stay as pleasant as possible. These are not all-inclusive and are general in nature. In addition to these guidelines, any information about your guest beforehand is very useful, such as food preferences and personal interests (besides woodturning, that is).

Dos and don'ts of hosting

I consider hosting to be a privilege, an opportunity to know your guest on terms other than just woodturning. The turner may have other interests, such as in a current or previous career, which may provide some stimulating discussions. His or her travels or places of residence may also be a source of engaging conversation.

International turners provide cultural enrichment on a personal level. They may also be just as fascinated in learning about your cultural/geographic area; if so, it would be a good idea to offer a tour of historical sites, museums, and cultural venues as time permits. If you have children, this is a wonderful opportunity for them to experience firsthand a guest from a foreign country, which may lead to an international friendship between families.

Hosting is not, however, the opportunity for carte blanche personal hands-on lessons or a chance to have all your woodturning buddies over for a shop party and personal critiques of their work. In all likelihood, your guest will ask to see your shop and maybe your work, but it is essentially his or her call.

To impose a turning session on, or bombard him/her with questions specifically about your woodturning problems is wrong and rude. Keep in mind that this individual will work hard at your club demo for a whole day or more. Unless it is specifically the guest's desire to give you lessons in your shop, his/her stay should be pleasant and relaxed.

Since you have a common interest, there are many times the subject of woodturning will arise, and that's fine. Sometimes, your guest may even ask to use your shop to make something for his/her demonstration, and that may be the personal opportunity for you to observe an expert at work.

If you are an avid sports fan and must watch games on TV during your guest's visit, it is impolite to subject him/her to the agony of watching for hours (and sometimes days) on end something that may be of no interest whatsoever. Also, if your lifestyle is chaotic at best, rife with demanding schedules and deadlines, hosting may not be right for you, for previously stated reasons.

If you have a spouse or significant other, you will be walking on thin ice if the decision to host a woodturner is made by you alone. This issue should be foremost: You are inviting a guest into your home for several days, and the decision for hosting should be mutual. Otherwise, you will be reminded of it for a long, long time afterward.

There can, however, be delightful unexpected outcomes that far outweigh any initial concerns when hosting someone unfamiliar to you. In my situation, my wife, Judy, consented to host an international turner, a stranger (to her) staying with us for a few days.

As it turned out, they had much in common, discovering that their ancestors were from the same country. Much of the dinnertime conversation focused on this, to her delight. Our guest was also eager to show me a special tool he had brought for the demo, and I enjoyed watching him in my shop on my lathe for as long as he wanted. But that's as far as it went.

At the conclusion of his visit,

***Host Traveling Members**

In the *AAW Resource Directory*, you may have noticed an asterisk beside some AAW names. That denotes members who welcome traveling AAW members (with advance notice) into their homes. If that hospitality interests you, check the appropriate box on your next AAW renewal.

our guest gave Judy a small turned gift as a token of his appreciation, which further enhanced the pleasant experience.

While visiting, your guest should not have to pay for any expenses such as restaurant meals or museum admission. Many clubs will reimburse reasonable expenses as compensation to you for performing the hosting activity (this should be agreed to in advance). If not, it is your decision to engage in any activities requiring expenses that you—and not your guest—may have to absorb.

Keeping these or similar guidelines in mind, the opportunity to host a turner for a demonstration can be one of the most pleasurable experiences a woodturner can enjoy. And your guest will feel the same way.

Paul Fennell (jpaulfennell@yahoo.com) lives in Scottsdale, Arizona. He will demonstrate and moderate two panels at the AAW symposium in Louisville.

Where do you live? What's for breakfast?

According to frequent demonstrators, there are two areas that chapters occasionally overlook when arranging local hosts:

Proximity to demo site. If the host lives more than 20 or 30 minutes from the demonstration site, the extra travel can add up to a long day for the demonstrator (especially on back-to-back days that involve an evening session).

Breakfast. As a host, your biggest challenge could be scurrying around in the morning to get the demonstrator into his or her routine. Some demonstrators get energized with just a cup of coffee; others are accustomed to a substantial meal to fuel up. Be sure to ask questions in advance regarding the preferred food and drink to start the day.

Living & Dyeing

AAW member Cheryl Samuel (cherylsamuel@ravenstail.com) and her husband, Dennis Lowry, have been experimenting with the dyeing of living aspen trees, which grow abundantly on their farm near Sangudo, Alberta.

In early spring, they drill 4"-deep holes in the trunks of trees destined for firewood. As shown in the photo above, red and blue water-based aniline dye drips from calf-feeder bags, through tubes, and into the trunks. In three days, the bags were empty and the leaves turned blue! When harvested, the dyes had traveled up the trunk on each side and completely encircled the trunk.

When Cheryl turned a bowl, she discovered colored pictures emerging from the wood. She titled the bowl above "Desert Landscape." The color shows best in shallow bowls. "Watching for the images is important; it is easy to turn right through them," she noted.

In three seasons of experimenting, Cheryl has discovered that the pith of the trunk and the branches do not accept dye. Trees felled later in the season dispersed the dye throughout the wood.

DEVELOPING COMMUNITY OUTREACH

By Curtis Thompson

In the fall of 2003, our AAW chapter, the El Camino Woodturners Guild, embarked upon a course to promote woodturning in Torrance, California, with the intention of increasing public awareness of our guild.

We began with monthly turning demonstrations at the local Rockler woodworking store. Rockler provided the booth, food, and equipment, while we had all the fun demonstrating. In return for our participation, Rockler supported our chapter by generously donating lathes, turning blanks, and other equipment.

In 2004, Ron Way, dean of the Industrial & Technology Division at El Camino College (where we hold our monthly meetings), asked if we could do a pen turning workshop for a special group of students. We quickly accepted the challenge and began the planning.

As it turned out, this class was not your normal class of college students. The "Transitional Students Class" is comprised of special-needs students who meet for half a day five days a week to learn how to become functional citizens. Although the average age of these students is 17 to 20 years old, we were told that their mental capacity is around 8 to 10 years old.

When the day came, there were nearly 40 students who attended the workshop. Each student turned at least two pens—one to keep and one for the Freedom Pens Project.

Jack Selph, *left*, professor of fine woodworking at El Camino College and Pete Carta, *right*, help one of the transitional students turn his first pen. Jack and Pete are both members of the El Camino Woodturners Guild.

The excitement between the kids and guild members was incredible, and all the volunteers helping were filled with a heart-felt sense of accomplishment. This experience opened a new avenue in our outreach program: We were determined to share our woodturning passion with more youth.

About this same time, Norman Powers from the Lynwood High School industrial arts shop program asked us if we would demonstrate for his shop classes. After our successful workshop with the special-needs students, our members enthusiastically volunteered. We completed six bowl-turning demonstrations for six shop classes in February 2005. With only 50 minutes per demonstration, we had no time to waste with small talk! We kept the lessons simple and easy to remember.

By the end of the day, nearly 150 high school boys and girls had witnessed the magic of woodturning. Some of the kids even skipped other classes to watch another demonstration. One young lady stayed through all six demonstrations!

For some, that day may have been their only exposure to woodturning. But for others, it marked the beginning of a passionate relationship between themselves and woodturning.

And for the El Camino Woodturners Guild, it sparked the idea to apply for an Educational Opportunity Grant so we could expand our outreach. With the $1,000 grant funding we've received, we purchased more lathes and tools for the program.

Today, our guild fields a sizeable and experienced volunteer teaching staff that teaches woodturning year-round in the woodworking department at El Camino College. With our guild volunteers and the backing of the AAW, we are seeding future generations with the passion of woodturning.

Curtis Thompson (thompsoncat@socal.rr.com) is a member of the El Camino Woodturners Guild in Torrance, California.

$58,127 Awarded to EOG Winners

In March, the Educational Opportunity Grants (EOG) committee awarded $58,127 to 63 applicants. The winners, chosen from 97 applicants, included 26 chapters, 19 individuals, 4 youths, and 14 schools or organizations.

THE 2006 EOG WINNERS INCLUDED:

Mark Anderson, Brick, New York
Arizona Woodturners Association, Gilbert
Whitney Ballantine, Traverse, Michigan
Bay Area Woodturners Association, Morgan, California
Marco Berera, Richmond, British Columbia
Nancy Borger, Wausau, Wisconsin
Lillian Brown, Safety Harbor, Florida
Cape Atlantic Woodturners, Egg Harbor Township, New Jersey
Central Texas Woodturners, Austin
Cherokee Creek Boys School, Westminster, South Carolina
Chinook Woodturning Guild, Lethbridge, Alberta
Cumberland Woodturners, Fairfield Glade, Tennessee
Dakota Woodturners, Bismarck, North Dakota
Davidson Icehouse Center, Charlotte, North Carolina
East Texas Woodturning Association, Tyler
El Camino Woodturners, Torrance, California
Florida West Coast Woodturners, Safety Harbor
Ben Flory, Swoope, Virginia
Richard Fredericks, Dodgeville, New York
Girls Middle School, San Jose, California
John Grissom, APO (serving in United Kingdom)
Gulf Coast Woodturners Association, Houston
Nelson Hansen, Provo, Utah
Heritage High School, Leesburg, Virginia
Hunt County Woodturners, East Tawakoni, Texas
Inland Northwest Woodturners, Spokane, Washington
Samuel C. Jenkins, Slidell, Louisiana
Matt Keim, Pacific, Missouri
Michelle Keim, Pacific, Missouri
Taree Lyn Klausner, Berkeley, California
Dennis Liggett, Monument, Colorado
Lynwood High School, Lynwood, California
Larry Miller, Olympia, Washington
Mountaineer Woodturners, Liberty, West Virginia
Ian Munro, Balnarring, Victoria (Australia)
Stephen Mushinski, Oshawa, Ontario
Northern Illinois Woodturners, Rockford
Northern Rockies Woodturning Guild, Bozeman, Montana
Northwest Washington Woodturners, Mount Vernon, Washington
Northwood Turners, St. Germain, Wisconsin
Oak Canyon Junior High, Linden, Utah
Ocean Tides School, Narragansett, Rhode Island
Sara O'Hara, Manlius, New York
George Paes, Nipomo, California
Ed Poe, Liverpool, New York
Pueblo Woodturners, Pueblo, Colorado
Redondo Union High School, Redondo Beach, California
Carol Rix, Nambour, Queensland (Australia)
Rural Potlatch Junior & Senior High School, Moscow, Idaho
Ian Schenke, Lawrence, Kansas
Sebastopol Charter School, Sebastopol, California
Paul Shotola, Northbrook, Illinois
St. Louis Woodturners, St. Louis
Show Me Woodturners, Festus, Missouri
Patrick Sluss, Louisville, Ohio
Carl Smith, Tempe, Arizona
Society for Contemporary Craft, Pittsburgh
Tacoma Junior High, Renton, Washington
Tiverton Middle School, Fall River, Massachusetts
West Michigan Woodturners, Portage
Wine Country Woodturners, Sebastopol, California
Woodturners Anonymous of Richmond, Colonial Heights, Virginia
Woodturners of Olympia, Olympia, Washington
Woodturners of Southwest Florida, Leigh

The AAW welcomes your EOG applications. The AAW awards grants up to $1,000 to individuals ($1,500 for chapters and schools) for the purpose of sharing and providing woodturning education. Entries must be postmarked no later than January 15. For complete information, follow the links on the AAW website (woodturner.org) or call 651-484-9094 to request an application.

WEBSITE WINNER: 8" Bowls

"Orange Agate Urchin Bowl" by Gary Ljostad

First place: Gary Ljostad, Hampton Bays, New York, was winner of the AAW Spring Website Contest. Nick Cook judged the bowls.

Second place: Doug Brown Portland, Oregon

Third Place: Ed Kelle Glen Head, New York

NEXT CONTEST: 8"-DIAMETER EMBELLISHED PLATTER

Deadline: July 10
For more details, see woodturner.org, then follow the links to the AAW online forum.

Call for Demonstrators

If you're interested in demonstrating at the AAW's 2007 symposium, the application deadline is August 31.

The symposium, to be held June 29 to July 1 in Portland, Oregon, is the AAW's largest annual event and generally attracts more than 900 woodturners.

For more information and a demonstrator application, contact the AAW offices at 651-484-9094 or inquiries@woodturner.org.

Sanding Disc Update

I have recently learned that the 3M Spray Disc Adhesive mentioned in my Summer 2005 article, "Soft Discs for Power Sanding," is no longer available. After some experimentation with various repositionable contact adhesive sprays, I have found that all of them hold up well while sanding. However, none of them are truly repositionable; when you peel the sandpaper from the leather, some of the paper remains.

The good news is that 3M No. 77 contact spray adhesive, which is already used in other parts of the process, works as well as any of the so-called repositionables. The paper remaining on the leather is easily removed by dropping a little solvent (I use naphtha) onto the remaining paper, which then comes off easily. Pat dry, spray more No. 77, let dry until tacky, and you're ready to put on fresh sandpaper.

The entire paper change is almost as quick as with the discontinued Spray Disc Adhesive and has the advantage of requiring one less product.

I will start to use the No. 77 adhesive as soon as my supply of the Spray Disc Adhesive is used up. Many thanks to members who have contacted me regarding this project.

Larry Genender
Dallas, Texas
lgenender@aol.com

Michael Lee's first woodturning class

As reported in the Spring issue of *American Woodturner* (page 6), I was a winner of one of the first AAW scholarships. However, the woodturning class was at Arrowmont School of Arts & Crafts. All my heroes were teaching at Arrowmont, including Del Stubbs, David Ellsworth, Ray Key, Bruce Mitchell and many others in the following years. —*Michael Lee, Kapolei, Hawaii*

AAW Annual Financial Statement for 2005

Revenues and Expenses

Income

Annual Dues	$ 520,463
Contributions	176,171
Publications & Products	139,545
Symposium	282,612
Exhibitions	37,584
Interest	18,840
Other Income	9,332
Total Income	**$ 1,184,547**

Expenses

Publications & Products	$ 396,726
Symposium	237,505
Gallery & Exhibitions	84,633
Scholarship Grants	46,180
Other Programs	5,535
Administrative	165,911
Fundraising & Member Development	10,647
Total Expenses	**$ 947,137**
Net Income	**$237,410**
Restricted Portion	(91,366)
Unrestricted Net Income	$146,044
Donated Assets	(28,000)
Net Income less Restricted and Donated Assets	**$118,044**

Balance Sheet

(as of 12/31/05)

Assets

Checking & Savings	$ 557,457
CDs	100,559
Grants Receivable	5,687
Interest Receivable	3,325
Inventory	78,859
Prepaid Expenses	32,713
Equipment & Furniture—Net	34,132
Memorial Endowment	104,786
Osolnik Endowment	42,621
Permanent Collection	12,875
Total Assets	**$ 973,014**

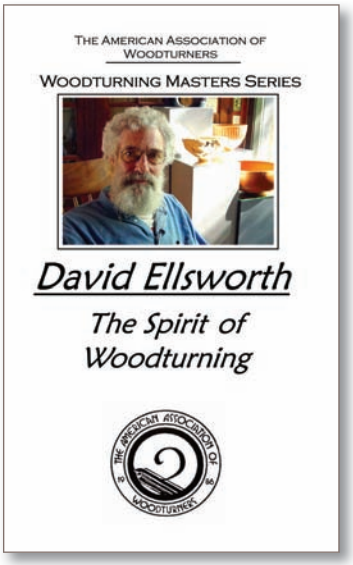
Liabilities

Accounts Payable	$ 36,755
Accrued Expenses	12,552
Deferred Revenue	62,165
Total Liabilities	**$ 111,472**

Net Assets

Unrestricted	$ 552,997
Temporarily Restricted	253,049
Permanently Restricted	55,496
Total Net Assets	**$ 861,542**
Total Liabilities & Net Assets	**$ 973,014**

AAW Releases New Ellsworth Video



"David Ellsworth: The Spirit of Woodturning" is the AAW's newest addition to the Woodturning Masters Series. The 55-minute video, available in VHS and DVD formats, is an in-depth look at David's body of work spanning more than three decades.

The member price is $34.95 (non-member $44.95) plus S&H. For additional details, see the AAW website (woodturner.org).

AAW Financial Statement Explanation

The annual financial audit has just been completed for 2005. With continuing membership growth (11,926 at year end) and a successful symposium in Overland Park, Kansas, I am pleased to report that the AAW has a net income, after consideration for donated assets and restricted funds, of $118,044 for the past year.

Further membership growth and another successful symposium this year in Louisville, Kentucky, should maintain a healthy financial position for 2006.

Bill Haskell
AAW Treasurer

More First-Time Symposium Tips

Note: *Mitch Talcove's tip regarding the AAW trade shows should have listed his company as Tropical Exotic Hardwoods of Latin America. This will be Mitch's 20th AAW symposium. He started his hardwood business in 1974.*

Choosing rotations

"Be certain to attend the opening ceremony on the first morning and pay close attention to what each presenter will be demonstrating. Take notes. Mark your schedule accordingly. As the event proceeds, don't be afraid to make adjustments based on comments from your co-attendees and friends."
—Norm Hinman, former AAW board member (11 symposiums)

Talk to experts

"Do not be intimidated about asking a well-known turner for advice. I'm sure most will be glad to offer suggestions if asked."
—J. Paul Fennell, demonstrator and studio woodturner

Trade show

"Plan on looking critically at products in the trade show. This display is far better than any catalogue to see the real thing and ask questions about performance."
—Alan Lacer, honorary lifetime member and former president

Instant Gallery critique

"Don't miss the Instant Gallery critique. You will learn so much."
—Bonnie Klein, honorary lifetime member and former board member

AAW to promote standardized tool names

Right name, right job

In the Spring 2006 issue of this journal, Bob Rosand wrote an article on the use of the spindle roughing gouge (SRG). "I wrote the article because I have always felt that the SRG was a misunderstood and underutilized tool," Bob wrote, "I was concerned that some novice turners were taking this tool's name at face value and using it as a bowl gouge.

"I was also delighted to read Nick Cook's article, '20 Ways Not to Turn a Bowl.' Nick put down on paper many of my own thoughts concerning bowl turning, especially Number 9, 'No roughing gouge for bowl work!'

"Ohio member Ric Walker was the first member to recount a SRG mishap. While attempting to turn a bowl, his turning experience with an SRG was interrupted by a broken finger, crushed knuckle, and 'flesh blown open.'

"Since then, there has been a fair amount of discussion on the AAW's website about similar accidents with the same tool. Some turners defend the use of an SRG to rough out a bowl, but most seem to agree that a bowl gouge is the appropriate tool for this job, not the SRG.

"The issue is confused even more when at least one seller of tools offers an SRG in its tool catalogue for beginning bowl turning. (The set includes a skew, too.) And to make matters worse, some demonstrators turn bowls using the SRG just to show that it can be done.

Photo: Alan Lacer

"Bottom line: The SRG tang is simply not hefty enough to turn bowls. Looking at the shape of the tool should tell you that if it catches—and it will—it's gonna roll, causing an accident. The SRG returned to Packard Woodworks, *right*, shows one tool that didn't survive misuse."

Across the Atlantic, Reggie Sherwin recalls a 1990 meeting with other demonstrators at Mick O'Donnell's home in Scotland to endorse naming the tool SRG. "Since that time, I have been very gratified to see that the name has gradually been taken up by a number of the other leading U.K. turners who teach, demonstrate, and/or write but who were not at the 1990 event. They read the articles, endorsed the reason, and took up the cause."

In the Fall issue of the journal, you'll read more about the AAW's plan to promote and endorse a naming convention for *all* turning tools. If you have comments, please direct them to Alan Lacer (alanr@alanlacer.com).

Alan recalls that standardized names introduced to woodcarving tools were generally embraced by tool manufacturers, demonstrators, and teachers.

We hope that standardized names will lead to better communication within the woodturning family, too.

Stay tuned.

This is the first in a series of professionalism articles. John's observations, from the perspective of a studio woodturner, are directed to those with our common interest—and possibly a career in woodturning.

Professionally Thinking

By John Jordan

***Above*: "Plane Division," by Robyn Horn. Madrone burl; 23½×6". *Left*: Bob Stocksdale (1989). Brazilian rosewood; 3½×5×5". Mint Museum of Craft + Design (gift of Jane and Arthur Mason).**

Woodturning history

History is one of the most important and often overlooked aspects of the woodturning and wood-art field.

First is the history of our relatively young field—contemporary woodturning or wood art. We must know and acknowledge—at least to ourselves—on whose shoulders we are standing. For example, the influence of Canadians Michael Hosaluk and Stephen Hogbin—due to their visits to Australia—can be seen in much Australian work, often filtered through makers such as Stephen Hughes.

We have recently lost the first generation of contemporary woodturners. James Prestini, Mel Lindquist, Rude Osolnik, Bob Stocksdale, Ed Moulthrop, and others were true pioneers in producing refined decorative objects from turned wood.

There is no denying the powerful influence of the generation of woodturners that includes David Ellsworth, Bill Hunter, Giles Gilson, Mark Lindquist, and others. Are you aware of Merryll Saylan and Al Stirt and their quiet, powerful pieces?

You'll find a list of John's recommended books on turning and sculpture art history on the AAW website (woodturner.org).

Also, the techniques, touches, and refinements of the teachers such as Ray Key, Richard Raffan, and Rude Osolnik are evident in much contemporary woodturning.

There are many who aspire to succeed in woodturning, yet can't identify the turning pioneers who haven't recently written for a magazine or demonstrated at an event.

Sculptured art history

Aspiring studio artists shouldn't overlook the larger history of art/sculpture/ethnic objects. For example, the fine line of a delicate wood bowl owes much more to thousands of years of ceramic history than any recent history of woodturning design.

When we, or others, declare our work "art objects," we jump from a small pond into a very large ocean.

A decorative bowl or vessel may be relatively easy to understand, but because many woodturners are drawn to sculpture or sculptural objects, it's no longer so straightforward. In my opinion, there are many in our field trying—and not succeeding—to become sculptors because their work comes off as pretentious and clever. Simply making an object "not round" or adding bits and pieces doesn't make an object sculpture.

Sculpture has a long, rich history, including many sculptors working primarily in wood. Take a look at contemporary wood sculptors such as Martin Puryear, David Nash, and Donald Fortescue. Stoney Lamar, Todd Hoyer, Robyn Horn, and Michael Peterson come to mind as artists whose woodturning work has evolved along the lines of sculpture.

Knowledge of history allows a woodturner to place one's own work in context, and self-awareness of work leads to growth. Having a good sense of where we have been helps us know where we are going.

Studio woodturner John Jordan (john@johnjordanwoodturning.com) lives in Antioch, Tennessee.

AAW's Invaluable

Common Denominator

By Carl Voss

In her 16 years in the AAW office, Mary Lacer has been the stable rock connecting the AAW's storied history.

For the record, Mary Lacer is a skilled turner. Before she took a huge leap of faith and agreed to serve as the AAW administrator in 1990, her Red Elm Workshop was paying its bills, thank you.

She turned commission pieces. She participated in turning exhibits. "Her exquisite goblets really stood out," recalls long-time friend Bonnie Klein.

And what about the 16 years since then? Although her time in front of the lathe has diminished (she did co-lead two turning workshops last year at Marc Adams School), the AAW has wormed its way into practically every corner of Mary's life.

When the AAW board members selected Mary as the 2006 Honorary Lifetime Member, they picked a member who, by her husband's account:

- falls asleep in bed with a stack of chapter newsletters tumbling from her hands.
- hovers over the AAW as though it were her fourth child.

"The AAW," says Bonnie, "is No. 1. And she's been the one to keep it on the straight and narrow.

"Without Mary, we wouldn't be here today."

Practically broke

Ah, how volunteering can change your life. In January 1987, Mary organized the initial meeting of what became the Minnesota Woodturners Association. After serving two years as chapter president, she was elected to the AAW board in 1989.

When she began her board term in January 1990, little did Mary know of the serious problems this young organization faced. The records were in shambles; the AAW had 1,700 paid members yet was mailing journals to a list of nearly 4,000.

The AAW hemorrhaged money. A management firm, recalls former board member Bonnie Klein, "was running us into the ground." In addition to onerous administrative fees, the office moved four times in two states in a matter of just three years.

The AAW was practically broke. Something had to be done—and fast. And when the AAW board members looked for a fix, they selected a new board member to pull the organization together.

Just six months into her term, Mary resigned from the board and applied for the administrator job. Her background included office administration in two large Twin Cities legal firms.

Dick Gerard, AAW's treasurer at the time, recalls that there was no Plan B: "If someone with skills

"Mary has worked harder than anybody for the AAW. She's been the one to keep it on the straight and narrow. Without Mary, we wouldn't be here today."

—Bonnie Klein, former AAW board member and Honorary Lifetime Member

Left: Box elder hollow vessel, 7×10". "This was one of my first hollow forms, turned from a log I found along a railroad line. There were so many other great burls on the tree, but it was on railroad property. Darn!"

Below left: Mahogany bowl, 4×10". "The cone in bottom of this bowl is completely hollowed from the underside, which was a fun technical challenge to overcome."

Below: Cue ball, 1½×1½". "I bought a dozen cue balls at a salvage store and thought it would be fun to try turning alternative materials."

didn't step forward, there may not have been any option but to close the doors."

Living room office

Mary volunteered a 10x10' corner of her living room as the new AAW office; her kitchen table was the conference room. Journal back issues were stuffed into her overflowing garage. When Bonnie shipped 60 boxes of records from the previous administrators, Mary needed a shed for storage.

Bonnie recalls that Mary's pay was peanuts; Dick thinks the pay was peanuts with only a promise of peanut butter—something only a little better.

"Everything was so screwed up," Mary recalls. "Because we really weren't sure who had paid dues, I think we had five different

"We've changed boards, changed advisors, changed editors, moved, and reincorporated. But the one constant thread in the AAW's tapestry is Mary Lacer."

—Dick Gerard, former AAW treasurer and Honorary Lifetime Member

***Above*: Box elder tri-corner bowl, 4×9". From the collection of Arthur and Jane Mason. "The Masons bought this bowl in a gallery out East. I was really excited to meet Arthur and Jane for the first time at the next AAW symposium."**

***Right*: Mountain laurel box, 2×2". "Mountain laurel is one of my favorite woods because it turns like butter and takes finish well."**

renewal letters and reminders the first year.

"My first question to Dick each time we talked was, 'What bills can we pay this week?' "

How tight were finances? "We pared all expenses to the bone and restructured everything. We agreed that for Mary to write a $25 check, she needed my okay," Dick says. "It took the president's okay for a $50 check, and the board approved every check over $100."

For two or three consecutive months, there wasn't even money to pay Mary, although she was later reimbursed.

Her children grew up with David Ellsworth, Rus Hurt, Bill Hunter, and others calling her house almost daily. Amelia—the youngest, at eight—learned to stuff envelopes and lick stamps between homework assignments.

Digging out of a hole

By fall, the AAW had to take out a $16,000 emergency loan just to keep going. Although Mary accepted this job to "keep track of members and pay bills," the responsibilities grew by leaps and bounds.

But through thick and thin, Mary stayed with it. "Over these 16 years," says former board member Linda VanGehuchten, "Mary has been the AAW's common denominator. If she hadn't been there, I don't know if the AAW would be here today.

"She's really good on details and makes sure the AAW board does everything the right way."

By 1995, the AAW had outgrown Mary's living room. The first office was 500 square feet in an office building near Mary's home. In 1999, the AAW moved into a 1,500-square-foot office before finally settling into its current space in 2004 in the historic Landmark Center in downtown St. Paul. The Landmark office includes a 2,400-square-foot gallery, a vision Mary has had for years.

Symposium twins

For several years, Bonnie was the symposium chairman and Mary ran the registration and trade show. When they shared a room, sleep was a scarce commodity.

"We were trying so hard to go to sleep, but we kept talking about what we could do to make the symposium better," Bonnie remembers. "The lights were off, and Mary would say, 'Oh, one more thing,' and we'd yak some more into the early hours. It was like a slumber party—fun and exciting. But not much sleep."

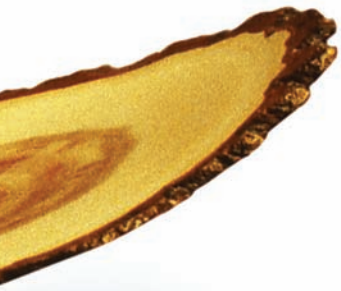
"The AAW is Mary's fourth child."

—Alan Lacer, husband, second AAW president, and Honorary Lifetime Member

Proudest accomplishments

Slowly the AAW became solvent. Mary looks back at every membership milestone with pride. First, 5,000 members in 1994, then cracking the 10,000 threshold in 2003. When the Charlotte symposium bumped over 1,000 registered attendees in 2000, Mary had good reason to celebrate the achievement with volunteers.

But accomplishments go beyond numbers. "I've really enjoyed watching the collector base grow with the acceptance of



***Above*: Cherry goblet, 4×2". "After I had been turning for aout 10 years, I started to concentrate on goblets."**

"Mary's years of hard work, her tip-of-the-tongue encyclopedic memory, and her sound advice have made her an invaluable member of this unique community of individuals."

—David Ellsworth,
first AAW president
and Honorary Lifetime
Member

woodturning," Mary says. "It's a significant accomplishment that woodturners now have a presence at SOFA (Sculptural Objects and Fine Arts) events. In some circles, we are now recognized with glass and ceramic artists."

Such recognition hasn't come without controversy.

Linda VanGehuchten, who championed exhibits while serving two board terms, appreciates the effort Mary poured into getting woodturning recognized among other decorative crafts.

"Mary gets it. She really understood the importance of exhibits and that there was a lot of different work going on besides traditional bowls and platters.

"Exhibits don't necessarily make money the first few years. But you have to get the ball rolling. If you don't get out there, you'll never be accepted with the other crafts.

"We shared a vision and figured out a way to get it done. She was right with me in championing exhibits."

"When Mary agreed to become administrator, we really didn't have a Plan B. It took a believer to make this work. Or else someone who didn't know it couldn't be done."

—Dick Gerard,
first AAW treasurer and
Honorary Lifetime Member

Previous AAW Honorary Lifetime Members

David Ellsworth	1992
Ed "Bud" Jacobson (deceased)	1992
Dale Nish	1993
Rude Osolnik (deceased)	1993
Melvin Lindquist (deceased)	1994
Ed Moulthrop (deceased)	1994
Bob Stocksdale (deceased)	1995
Palmer Sharpless (deceased)	1996
Al Stirt	1997
S. Gary Roberts	1998
Alan Lacer	1999
Robyn Horn	2000
Ray Key	2001
Nick Cook	2002
Bonnie Klein	2003
Dick Gerard	2004
Arthur & Jane Mason	2005

Community Woodturning

By Sandy Gregor

At a former dairy farm in Maine, a dedicated core of volunteers have created a woodturning program. Students give the instruction accolades for the consistent teaching delivered through the program's syllabus.

One of the students is an empty-nest mom who used a stack of sandpaper to correct her errors in 110 balusters she turned for her new house. She then decided she'd better learn the correct way to turn.

Then there's the retiree who just likes to make things and signed on after seeing what one of his neighbors could do with the lathe.

And who could overlook the new woodturner, who remarked on his class evaluation, "the best dollars I've spent since the purchase of my Harley."

Woodturning, according to a student beginning his second course, "is easy to do. It's hard to do it well."

Whatever the reason for signing up, having the opportunity to learn this new skill in a systematic way—under patient and experienced tutelage in a superbly equipped shop—is what is making the difference in the turning program at the Round Top Center for the Arts in Damariscotta, Maine.

Peter Asselyn, a professional turner who teaches in the program, noted that he had turned for two years before he even met another woodturner. If he'd had the kind of instruction that he and other instructors provide to Round Top students, "I would have been five years ahead of where I am now because those first two years were really crude. I wasted a lot of money buying tools I didn't need, and I'd have saved a lot of aggravation. I was fortunate I didn't have a bad accident."

Enthusiasm for a dream

No one at Round Top is getting rich teaching at $25 an hour for four 3-hour sessions. Indeed, instructors often put in at least as many hours preparing as they do teaching, and Asselyn has more than an hour's drive just to get

***Left*: Studio manager Ken Shepherd helps a Lincoln Academy student measure the depth of a bowl.**

***Right*: With Tom Raymond's help, Doris Smith develops skills with a skew chisel.**

Photos: David Higgins

to class. But he finds teaching woodturning to be inspirational.

"I'm pleased to be able to share what I have and pass it on and see the looks on people's faces when I show them an easier way to do things," he said. But the main reason he was drawn into the experience was his admiration for program founder Ken Keoughan's "enthusiasm for a dream."

In an earlier life, Keoughan (pronounced *QUE-en*) owned a successful Miami advertising agency. At 70, he's a generous man, quick with his opinion, and sometimes crusty but filled with zest and enthusiasm. Keoughan looked around, and he wasn't satisfied with the way turning was characteristically taught.

"All my instruction was with all-star turners," Keoughan said. "All-star turners come in with pet skills. Some are selling tools and some are selling techniques, but they're all selling something. That's not evil, it just isn't balanced, in my opinion."

His dream was a school with a foundation based on a woodturning syllabus. Thus, the program could rely on the solid skills of experienced turners who could substitute for one another.

Turning teachers would know ahead of time what the course would teach and how they would go about it in a step-by-step fashion, outlined in a syllabus.

Studio manager Ken Shepherd viewed some other teaching programs before the Round Top program began, and he thinks the curriculum-based style gives the program great strength—especially by helping students "get into good habits in the first place."

Beginning students aren't allowed to take a bowl-turning course until they've had the prerequisites—two fundamental courses that give them a taste of bowls but also make them grapple with the skew chisel, learn beads and coves, learn to turn with face shields, and respect the rules of safety.

Round Top students go home from almost every three-hour session with a completed project, which they find satisfying.

"I'm still a kid at heart. I like to take things home," said student Rick Palm, a retired businessman from nearby Cushing, who was especially proud of the egg cup he produced in the introductory turning course.

"The teachers go out of their way to make sure you have a feeling of success," adds student Doris Smith of Newcastle. "You come out of class feeling so big because your vessel is the best one that was ever made."

"The best dollars I've spent since the purchase of my Harley."

Acting on a passion

When he faced his retirement, Keoughan said he realized that to keep himself going he would need to learn how to play and find an activity that would engage him thoroughly.

"I went looking for something I would love to do, and I found passion," he said, after he was drawn into the craft by watching a sidewalk turner at a fair in Florida. In creating the school, he simply wanted to share that passion.

Realizing the dream required a major commitment, both from Keoughan, who has what amounts to a part-time volunteer job running the school, and from the many other turners and supporters he drew into the project.

The Maine Woodturners, an AAW chapter, generously supported the program. Members moved lathes, selected equipment, and set up the studio. Several are teachers and volunteers.

The teaching roster includes Asselyn, Bob Biette, Bob Hackett, Mark Irving, Peter McCrea, Mac Ray, Tom Raymond, studio manager Ken Shepherd and administrative assistant Ann Prescott (one of the first students).

Regional audience

The school aims at a local audience. Classes are affordable—$115 for Round Top members, $140 for non-members, plus a $20 materials fee. All courses are offered in the daytime, in the evening, and on weekends.

Ann Prescott turned this 12"-diameter bowl during a Master Bowls class at the Round Top Center for the Arts. "David Lancaster was my teacher and provided invaluable guidance in its creation." In the first year, Ann completed eight classes and now volunteers as an administrative assistant.

Although it's a great help if students own a lathe and tools at home so they can practice their skills, they don't have to make a major investment before knowing if they like turning. Keoughan's goal was to be able to tell beginning students, "All you have to do is sign up and show up."

Each student works at his or her own identical workstation—each equipped with a Oneway 1640 lathe and a standard set of well-sharpened tools.

In the first year, the Round Top program included 25 classes that attracted 84 individuals (about a third of them women). Already, 18 students have gone on to enroll in two or more courses.

One of the open questions is how much of a market Round Top can draw upon in the coming years. Some of their students have been willing to travel an hour and a half to get there.

Youth program added

Another program dream is to serve area youth and make a practical connection between the program and the community. This spring, the first cooperative effort between the Round Top program and the local high school, Lincoln Academy, will put six alternative education students in front of the lathes once a week for eight weeks, an achievement Keoughan is particularly proud of.

Peter McCrea offers guidance to Alvena Buckingham with a V-cut exercise.

Studio manager Shepherd's job is to maintain equipment, but he says the staff has worked to "fix *anything* that's broke," often responding to student feedback to add a course or tweak how instructors implement techniques.

The staff learned, for instance, that students highly valued the input and availability of two instructors but sometimes got confused because that also meant being shown two ways of doing things. Now, the assistants have become more sensitive to supporting the methods of the teacher in charge.

A more general problem is that the program doesn't get enough constructive criticism. The most common word both staff and students alike use to describe the program is "fun."

It's probably no surprise to experienced woodturners to learn that new students are walking out muttering, "I'm addicted."

Sandy Gregor is an AAW member who lives in Temple, Maine. She works full-time for SeniorPlus, an area agency on aging.

Can I create this in my community?

When Ken Keoughan put together the woodturning school in Damariscotta, Maine, he wanted it to be something that could be replicated by turners in other communities.

Although there were some special elements that came together to make the woodturning program at the Round Top Center for the Arts happen, none of them are so unusual that motivated turners can't replicate this elsewhere. The model, of course, is nonprofit and designed as a community service rather than a business.

For questions, contact Ken at 207-832-6538 or kkeoughan@yahoo.com.

Here's what worked at Round Top:

The location and support

There was unused space in an outbuilding on the old dairy farm that forms the Center. Although the Center could offer no money to start up or support the program, it had the means to provide space and absorb utility costs. A restroom was in place on the premises, and they could add a rider for the insurance coverage (which the turning program pays for) to Round Top's policy.

The relationship is somewhat loose but important: Round Top also provides the administrative entity that sponsored the loan for the lathes, and they include the woodturning courses in their regular catalog, register the students, collect fees, and write the checks.

In return, Round Top receives any net proceeds over and above the costs of running the program. In the first year, that amounted to $662, which is expected to increase this year as start-up costs drop off.

The right equipment

The purchase of six Oneway lathes was the program's biggest investment. For this, they turned to the Maine Community Foundation for a $20,000 loan. If all goes according to plan, the loan will be paid off in 2009.

The Maine Woodturners and an EOG funding were among other revenue sources.

The curriculum

Each course has a written syllabus covering tools, techniques, and projects, reviewed and refined after each class. Beginning students are encouraged to invest in Keith Rowley's *Woodturning: A Foundation Course*. Keoughan wrote the early syllabus after consulting with the instructors, and some of the instructors have written their own curricula for specialty courses.

Because interest is rising, Round Top expects to add turning courses next year.

The best instructors

The program has nine instructors, all drawn from the Maine Woodturners. Students clearly bond with the instructors and use a lot of superlatives in their evaluations to describe them, praising their expertise, patience, and enthusiasm.

Some Round Top instructors volunteer additional time to assist in classes when they are not the paid instructor.

Ken Shepherd, *left*, and Ken Keoughan

The program manager

Keoughan volunteers 20 to 30 hours a week managing the program, overseeing the finances, making purchases, welcoming classes, and often assisting the instructors.

The studio manager

Ken Shepherd volunteers two or three days a week to manage the studio. He makes sure the blanks are prepared, wood is stacked, tools are sharpened, and equipment is working. He also assists in classes.

The administrative assistant

The program's star student, Ann Prescott of Bath, is so enthusiastic she has completed eight courses and volunteers as an administrative assistant. She makes sure copies of the syllabus are prepared for the instructors and students at the beginning of each class. Ann maintains a database of students and area turners for direct mail.

Bookkeeping

Keoughan's wife, Katharina (also a Round Top painting instructor), manages a separate bookkeeping system to track revenues and expenses for the turning program. This also gives Keoughan an independent assessment of the health of the program in case Round Top is unable to continue sponsoring the program in the future.

Meeting ongoing expenses

With the help of Mac Ray, one of the instructors, Keoughan found a local sawyer who supplies the wood at a reasonable cost. Teachers are paid, but none of the people who work on the other aspects of the school are paid. The tuition covers the $300 instructor's fee, $150/month insurance, $440/month loan payment for the lathes, and a small net profit for Round Top Center for the Arts.

Marketing

Keoughan has made sure there are plenty of press releases about the program's offerings. (Tip: Know the local papers' deadlines, how they like to receive articles and photos, and always include "woodturning" and the name of the program in the headline, he advises.)

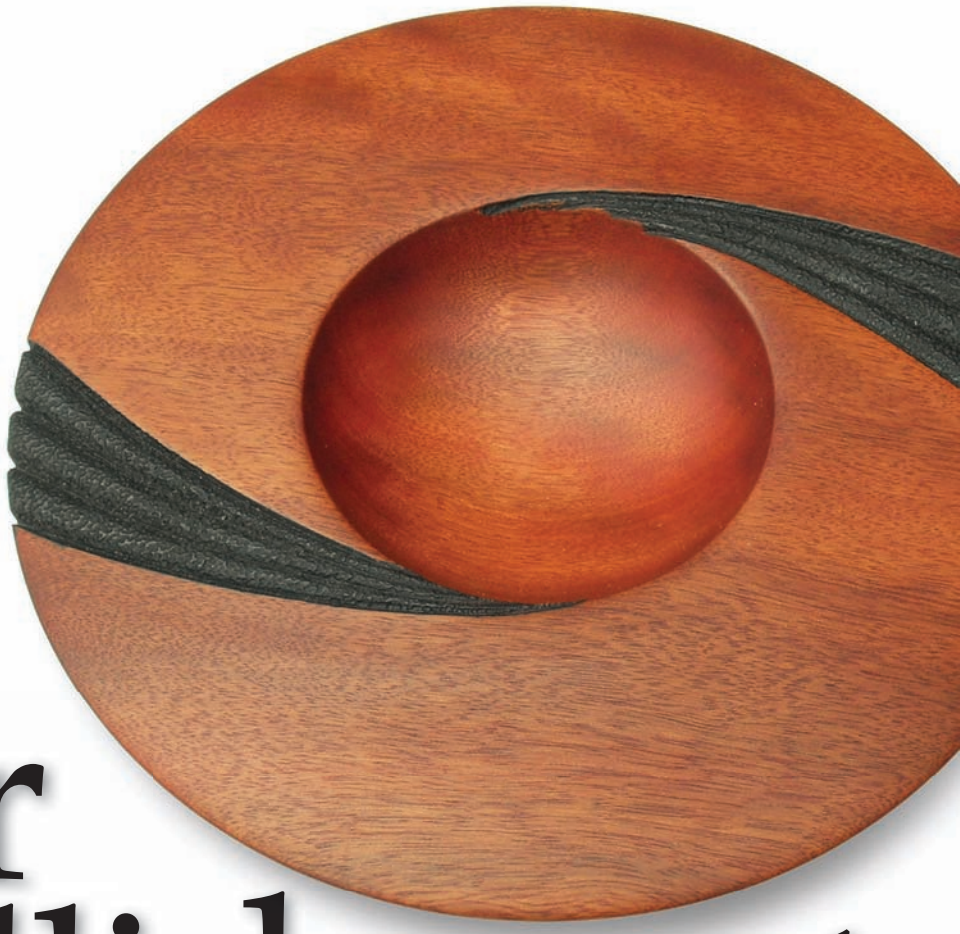
He talks up the program everywhere. He's also offered a free course to employees of every hardware store and lumberyard in the area and the school's suppliers. "I've found out whenever I go out there and beat the bushes, something good happens, though often, the result is indirect," he says.

The ongoing health of the program

Because the program depends so much on volunteers, they've also begun thinking about how they can cultivate assistants to pass the mantle on to other turners. "Students will become assistants, assistants will become instructors," Keoughan says. "We will also continue to expand on course offerings—spindle turning, architectural turning, embellishing, and designing.

"What we are striving to build is a community of woodturners in our area."

—Sandy Gregor



Here's a plan to add carved detail and an ebonized surface to your next turned platter.

Platter Embellishment

By Neil Scobie

If you have recently started turning wood or have been turning for awhile and need some new ideas, this project will be a good way to learn a few techniques that you can incorporate into any of your turned pieces.

If you have already made a few platters, then you are probably looking for new ways to embellish them. You will get to practice simple carving, stippling and ebonizing—each are basic techniques that don't require a lot of expensive equipment.

Get started

For lathe tools, you'll need a ½" bowl gouge and a 4-jaw chuck. For the detail work, you'll need a V hand-carving tool or a reciprocating carving tool such as a Dremel or Foredom with a flexible shaft and a reciprocating head.

For power carving, I prefer a small ball-shaped burr. You'll also need a triangular file and ebonizing solution (more about that later).

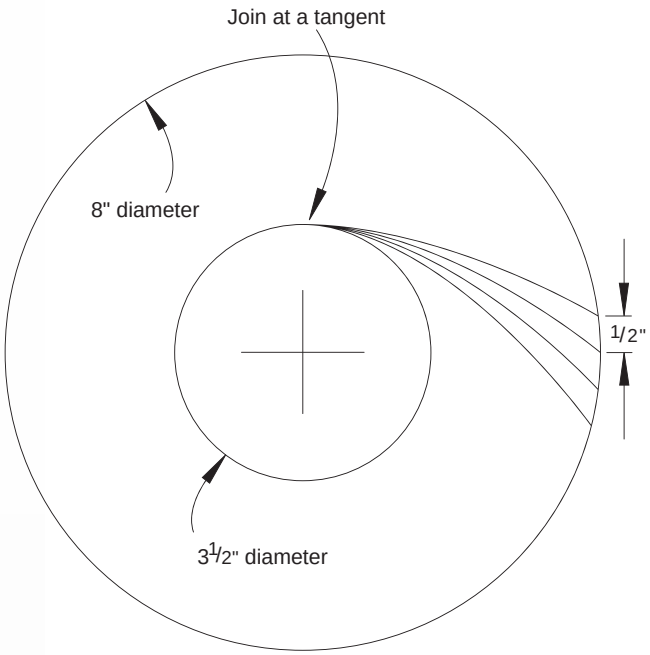
For turning stock, choose a 8×1½" material that has close grain. I selected Australian rosewood because of its rich color and close grain. Cherry is a similar North American hardwood that carves and turns well. Because of the high tannin content, both species ebonize well.

Turn the outside

Secure the blank on a screw center inserted in a scroll chuck. In the center of the top of the platter,

drill a ¼"-diameter hole about ¾" deep. If your screw center sticks out of the chuck more than ¾", make a plywood spacer to take up the extra length of the screw.

Shape the outside of the platter with a ½" bowl gouge; turn from the center of the blank to the outer rim. On this step, point the gouge flute to about 10 o'clock so that you

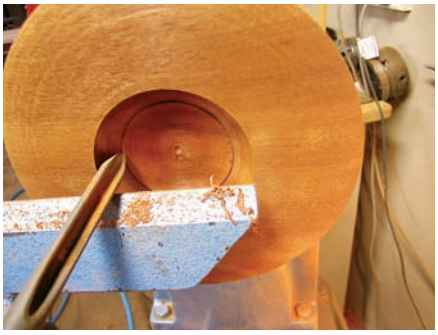


are cutting with the bottom side of the gouge with the bevel rubbing against the wall of the platter as shown *opposite*.

After shaping the outside, turn a foot to suit your chuck and your style preference. I chose a 2"-diameter foot to fit the step jaws on a scroll chuck as shown *below*.

If you don't have access to a scroll chuck, turn a temporary foot (for attachment to a faceplate) and remove it at a later stage. Generally, a foot should be about one-third the diameter of the platter.

Sand the entire bottom of the platter to 600 grit.



Turn the inside

Mount the foot of the platter in the scroll chuck and turn the rim and bowl sections of the platter. Turn the top of the rim using the same process you used on the bottom of the platter.

On the inside, cut from the outside (rim) toward the center as shown *above*. When turning the inside of the platter, roll over the bowl gouge so the flute points to 2 o'clock. Cut with the bottom side of the flute, and the top section of the flute will be well clear of the timber. When you are pleased with the shape, sand the surface completely. I mount a 180-grit sanding disc in an electric drill and progress through 600 grit.

Add carved detail

To lay out the consistent curved lines detailing this platter, make a cardboard template like the one shown *above*. The drawing *above left* will assist you in laying out the template. Follow the measurements to draw the curved lines on either end of the platter.

You'll need to secure the platter while you carve the lines. One method is the carving pole held in the tool post as shown *below*; you can adjust this up and

down and rotate the platter in any direction. Another option is to leave the platter on the chuck and then secure the chuck in a bench vise. The main thing is to have the chuck held securely so it does not move during the carving process.

For carving the lines, you can use either a V tool held by hand *left* or one held in a reciprocating carver, *below left*.

If you don't have access to either of these, use a sharp knife with a short blade to cut the V shape on each line. It is best to take small cuts at a time so you can follow the lines more easily. Carve each V about 3/16" deep.

Now, round over the surface between each of the lines as shown *below*. To do this, roll over the V tool and work with the grain to remove the corners next to each V.

After rounding over the grooves, sand the beads. To make this process easier, wrap 120-grit abrasive around an expired credit card to give it rigidity.

If you intend to stipple the beads, you only need to sand to 120 grit to remove any hollows or hills. If you are not going to stipple, you will need to sand all the way down into each V through 600 grit.

During the sanding process, you may unintentionally round the bottom of a V, so you may need to sharpen them again. To do this, you could run down each V with a sharpened carving tool. Or, sharpen the end of a triangular file to refine the shape.

Stipple the surface

This is a time-consuming process—it is quicker to sand the beads completely rather than stipple them. You can use a ball-shaped burr held in any rotary

tool to do the job, but it is much more comfortable to use a flexible shaft with the burr in the chuck. If you use a 1/8"-diameter ball-shaped burr, you can quickly cover the area. However, the final texture won't be as attractive as it would be texturing with a smaller-diameter burr (about 3/32" is my preference). Ask your family dentist for discarded burrs. They tend to use the burrs only a few times before pitching them.

When stippling, it is important to be comfortable and have good lighting. I like to sit in a comfortable chair on my workshop veranda with the rotary tool hanging beside me. I find it best to stipple in a random pattern rather than in lines. Cover all the areas on the beads and up the V-wall evenly so that the dots run into each other.

To accent, ebonize

You may think the platter has enough happening visually without turning the beads black. If so, skip this step. But if you decide to ebonize an accent on the piece, first carve and stipple a small bead as a trial to a waste piece of turning stock. Ebonize the surface on the scrap to make sure the result pleases you.

To make the ebonizing solution, fill a quart jar with about 3 cups of cider vinegar, then add a pad of unused steel wool or steel nails. In just a few days, the chemical reaction between the vinegar and steel will create ferric oxide—your ebonizing solution.

Paint on the ebonizing solution with a small brush. If you want to be extra careful, you could first mask off the areas not being ebonized. (I did get a few little bits on the top of the rim, but these sand off easily.)

Let the ebonizing solution dry for a few hours before sanding off any areas where it has bled beyond your detailed area. Sand the platter with 600 grit to remove undesirable marks. Sign and date the platter before applying finish.

Apply finish

Most finishes are compatible with the ebonizing solution, so you can apply your finish without fear of spoiling your platter. I use a non-toxic oil to finish all my pieces—I like the results, and the oil is not detrimental to my health. Here's what works well for me.

Brush or wipe on finish liberally and allow it to soak into the grain for 15 minutes. Wipe off the oil remaining on the surface. The next day, repeat the process and allow it to dry overnight again.

Before applying the third coat, rub the surface with 0000 steel wool or a fine scouring pad. Blast off the dust with compressed air, then apply a third coat. After 15 or 20 minutes, remove all oil that doesn't soak into the wood.

For a lasting finish, apply a fourth coat the following day, repeating the steps described *above*.

Australian woodturner Neil Scobie (scobies@bigpond.com) lives in New South Wales. He will demonstrate at the Louisville symposium.

The Business of Crafts

By Carl Voss

From his studio overlooking Provo, Mike Mahoney has built a successful business selling turned pieces wholesale to galleries. As you might expect, his success didn't happen overnight.

Mike Mahoney will be one of the featured demonstrators at the AAW symposium in Louisville. All of Mike's demonstrations will be at the lathe. However, he often participates in panels regarding the business end of woodturning and crafts in general.

Here is Mike's advice for woodturners considering sales of turned pieces:

Getting started

When Mike was growing up in Sacramento, he worked in the shop with his dad, who was a hobbyist woodworker. That all changed in college when he saw an experienced turner at San Diego State.

"Dad and I turned bowls, but we weren't confident enough to hollow. We used a spade bit and then chiseled out the interior and used a belt sander to smooth the rest," Mike recalls.

While exploring the campus, Mike watched Jim Young turning at a lathe in the industrial arts department. "He was hollowing out a bowl with a gouge! I said, 'You've got to show me how you did that.' "

The following week, Jim gave Mike some turning lessons and from there Mike was completely hooked on woodturning.

Soon, Mike switched from a business major to industrial arts and began working his way through college by selling pieces at weekend crafts shows on the West Coast. As a part-time student and full-time crafts person, it took Mike six years to finish college.

From the get-go, Jenni, Mike's girlfriend and soon-to-be wife, helped him sell his crafts. Mike polished his turning skills during the week, then set out with Jenni for weekend crafts shows. "We did fairly well at these shows in the early days," Mike recalls. "We were always trying to figure out what was selling better than other things. Certainly practical things sold better for us than more contemporary things."

Tip: *"At any show outdoors or indoors, never sit in your booth. Never! Actively engage people with a smile. Don't pressure sales. If someone looks like they need attention, give it to them, but otherwise leave them alone."*

Life-changing event

It wasn't until he attended his first Utah Woodturning Symposium in 1985 that Mike really stepped with both feet into woodturning.

Opposite: For the Smithsonian Crafts Show, Mike created seven nesting bowls from madrone burl with ebony pearls (largest bowl 6×9").
Left: Four-piece silver maple utility set (largest bowl 5×12")

Below: Nine-piece madrone burl set (largest bowl 9×14")

Mike had been to Provo many times to visit his brother, a student at Brigham Young University. Attending a woodturning symposium was a life-changing event.

"I learned more in three hours at the Utah symposium than I learned on my own in three years," Mike says. "There were demonstrators doing things with the tools I couldn't have fathomed if I hadn't seen it for myself.

"I was struck by the kindness and sharing of everyone there. Vic Wood was the first person I got to speak with for any length of time. Vic's work was one of the first turned pieces I saw in a book that I tried to copy. So meeting him in person was a big thrill.

"Then, I bumped into Richard Raffan and told him I really wanted to make this into a career. I'm sure I was a bother to him. He was so efficient and nonchalant, all the while discussing his business plan.

"This is what he told me: 'First, you're crazy. This is hard work. Second, you have to sell your work wholesale if you want to be successful.' Richard explained this to me personally since I was still

Above: Silver maple salad bowl, 6×16"

in school and was not going to rely on woodturning as a second income as most turners.

"It was hard to take his advice. Since being exposed to outdoor art/crafts shows, everything until then had been retail. Selling my work for half price seemed like insanity! But looking back at it, the retail crafts show business would have been very tough for me to deal with. Good shows, poor shows, the ups and downs of it all would have been very difficult.

"Staying home behind the lathe and producing for stores that would resell the items was much more practical and a lot more economical when I figured all the time spent away from the lathe and the not knowing how well financially the show would do."

Tip: *"Richard's advice led to a business plan with four ingredients:*
1. *Be practical about what sells.*
2. *Don't lie to yourself: How much money do you need to net each month?*
3. *Know your expenses.*
4. *Most important: Know the market value of your handiwork."*

Wholesale shows

In 1992, Mike and Jenni moved to Provo—an inexpensive place for two recent college graduates to put down roots. To get started, Mike worked for his brother. On weekends, he sold turned pieces at crafts shows in Arizona and Utah.

Gradually, Mike worked his way out of crafts shows and consignment pieces and into the wholesale arena. Mike researched shows to find where his pieces would fit the market. "For my first wholesale show, I chose the Buyers Market for American Crafts in Philadelphia. The Buyers Market is where American crafts galleries come and see craftspeople and buy from the samples displayed.

"It took some time getting to this point because I had to be confident that I could duplicate salad bowls, platters, and hollow forms and guarantee the galleries the same value as the sample items I displayed. Plus, it was very expensive to fly all my work and booth across the country.

"From that first show, I received enough orders to sustain me for the whole year. I was truly overwhelmed by the response to my work and wasn't sure if I could pull it off."

Mike wrote so many orders that Jenni and he decided there might be a problem with his pricing. He would have to raise prices to slow up his production but still keep his lifestyle. "This is a very fine line," Mike says. "If you make a mistake on the high end, there is a possibility that your net income can drop considerably."

Besides adjusting prices, Mike learned the most important part is creating and keeping business relationships. "I still have many gallery accounts from that first show. I continually supply them with work. This is one of the benefits to wholesale work because you are not out of your studio selling your things—you're at home working behind your lathe, doing what you like to do."

Tip: *"Keep close contact with galleries through newsletters, e-mails, and phone calls. I replace any stock that galleries aren't selling with another piece of equal value. If an item isn't selling, I want to know why. Is it the color of the piece? Does it have a defect I hadn't noticed?"*

Show business

"I always figure that I have to write six times my expenses at a show in order for it to be worth my time. For a big wholesale show, the expenses run about $7,000, which includes the booth, advertising, and travel. So I need to write orders for more than $42,000 to make it worth my time. You're always going to be struggling if you don't make six times your expenses. This figure is also applicable to retail shows.

"The great thing about wholesale is if a gallery is doing well with your work, they will make continuous orders. This is where you make your money. You are getting orders without leaving your studio.

"Work up to a stylish booth, but don't go into debt over it. Success at a show isn't about how good the booth looks. I've watched so many people spend too much money on booths. But if you have good work, it will sell itself.

A stack of 6"-diameter bowls in Mike's shop. "I remember the first time Dale Nish visited my shop. I knew Dale from the symposiums but had never spoken with him before. All I could do was try to hide all my woodturnings from him so he couldn't see how bad they were. After a nice visit, Dale—in typical fashion—bought some work and offered me some encouraging words. Since then, Dale has become a mentor and very close friend along with his wife, Noreen."

"In 1996, our display got lost at air cargo. We had nothing but our stock! So we made a booth out of cardboard boxes from U-Haul. Jenni bought plaid picnic table fabric from a fabric store and we bought lights at Home Depot.

"That year—without our booth—our sales were the highest of any previous years."

Tip: *"At wholesale shows, always establish a minimum amount that the gallery must purchase in order to open an account. For most woodturners, $500 would be a good place to start. Establish payment options.*

"I make my first order with a new gallery meet my minimum plus pay in proforma (first order is prepaid) and net 30 thereafter following a credit check. Establish detailed shipping instructions. In general, the gallery pays all shipping costs. This is usually added to the invoice."

***Left*: Silver maple bowl, 6×16"**

Utilitarian pieces pay bills

"I think utilitarian pieces are overlooked. From my experience, it's easier to sell utility pieces. People make practical buys. I learned from Richard Raffan that it's better to sell 10 pieces at $100 than one piece at $1,000.

"I guarantee all my utility pieces for life—I'll replace them for free if they fail. The way I accomplish this is I never add glue to anything that will be used on a day-to-day basis. Gluing defects in utility pieces is prohibited because the glue will fail over time. Plus, I use woods that are suitable for utility."

Tip: *"Good galleries work on seasons, too. There's no reason to ship a $2,000 bowl order the day after Mother's Day. Always be prompt with the orders. Make sure they are delivered on or before the due date. If they are not, notify the customers ahead of time."*

Good business practices

"I treat this just like a business. I start the day at 8 a.m. behind the lathe. I may spend the morning roughing out or coring bowls until noon. After a short break for lunch, I'm back at the lathe until 5 p.m. Monday through Friday."

Tip: *"Focus on the few things you do well, work on speed and repetition, and make sure you're putting out a decent project."*

Branching out

After Allan Batty taught Mike how to cut hand-chased threads, he developed a line of burial urns for humans and pets to supplement the well-established utilitarian pieces. And becoming one of the early masters of coring systems, his stack sets took on an art look, as shown in the pieces on *page 28*. Many sets have become collectable.

"I have been pushing the limits of utilitarian work for a while. I have worked for world-renowned chefs by turning bowls and platters for their special needs. Some of the salad bowls have been in the $1,000 range.

"I have learned a lot about what makes a good utility bowl from working with these artisans. Making a good utility bowl that looks good while providing a function is very gratifying.

"If you want to do really well at shows, be diversified. As I've become better-known for more signature work and thus become less diversified, I've made less money at the retail shows."

When he moved to Provo, turning was Mike's primary income. In recent years, instructional videos and a line of walnut wipe-on finishes have added revenue. "The beauty of the DVDs and other products is knowing that I won't have to work harder in the future."

Tip: *"Make sure your work is ready for prime time. If you can make one excellent piece, can you repeat it?"*

Consignment sales

For Mike, consignment sales are one of the least savory aspects of the business. "I would never consider consignment as an option as a complete business plan. You most likely would have to have a second income or a very supportive family in order for it to work.

"The gallery doesn't have as much interest in the item since your work is on loan. And if it doesn't sell, it is usually returned to you a little worse for the wear. Plus, there is a great deal of paperwork involved—you need to keep track of items that have not been sold and paid for."

Tip: *"Do not rely on the gallery to draw up a contract for consignment. Use your own! But be reasonable—state that the item needs to be cared for and insured by the gallery and any damaged items need to be compensated for through insurance. When consigning work, make sure that you rotate work with your gallery. Don't let an item sit for more than 120 days without replacing it with another item."*

Mike's basement drying room never gets above 60°F. He monitors 800 green-turned bowls as the relative humidity drops from 60 percent to 35 percent.

Cutting back

By 2008, Mike plans to cut back on production work and focus more on art pieces. "This will disappoint some of my bigger customers, but it will be really hard to get work out of me.

"I've already started on a whole new body of work that I've roughed out. I'm still fiddling with the design.

"Production turning is a really demanding business.

"My long-term goal is to get rid of my chainsaw."

Tip: *"We set goals every year. Jenni is very good at this. We haven't set many goals that we haven't achieved."*

French woodturning today

Bold & Expressive

Every two years, the *Association Française pour le Tournage d'Art sur Bois* (French Association for Artistic Woodturning) organizes a traveling exhibit to promote creative woodturning. "From Heart to Bark," shown on these pages, represents the work of 25 members. In coming months, a new juried turning exhibit, "Architecture and Ornaments," will begin traveling to French cities.

"Lou Hi" by Elisabeth Molimard. *Juniperus oxycedrus* and purple heart; 6". She's a full-time woodturner and works in the Ardeche Mountains, which inspire and nourish her. Her turning expresses the simplicity of round shapes, and her pieces are finished straight from the lathe.

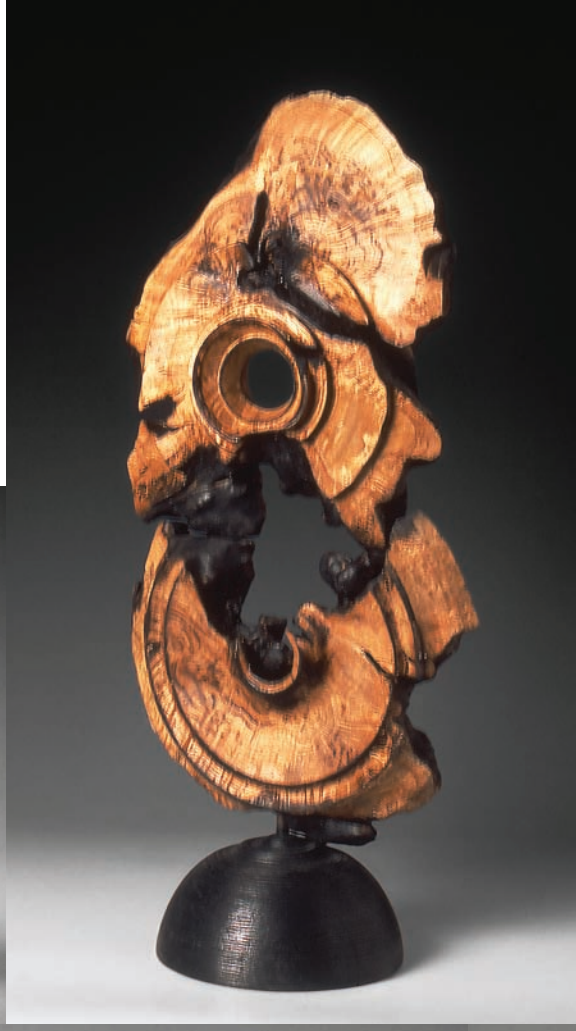
"Communication" by Carmen Landuyt-Kill. Walnut, yew, and lime; 45". Carmen teaches art at the Lycée Technique des Arts et Métiers in Luxembourg.

"Box" by François Prudhomme. Ash; 14". François is well-known for his translucent cross-grain boxes turned in wet wood. He lives in a French-speaking region of Switzerland.

"Opening Seed" by Christophe Nancey. Bruyère; 6". Christophe likes to turn woods that are difficult to work with and then create graphic effects that highlight the living side of the materials. He is a full-time sculptor and woodturner living in Burgundy.

"Synergie" by Alain Mailland. Bruyère burl; 12×3½". The sea and florals are Alain's primary inspirations. Eighty percent of his work is woodcarving, but he needs the lathe for the first step. He is a full-time sculptor, woodturner, demonstrator, and teacher living in Uzes, in the south of France.

"Root Bowl" by Paul Texier. Boxwood and walnut; 8". Paul is retired and a self-taught woodturner. He has a passionate interest in ornamental turning. In an empiric and clever manner, he discovered a way to turn hollow spheres containing stars, boxes, and other marvels. Paul lives in Millau.



"Castor et Pollux" by Jean-Louis Fayolle. Chestnut root; 28". Jean-Louis, president of the French woodturning association since 2005, lives in the countryside near Lyon. He recently retired as a full-time woodturner.

"Ant Hill" by Bruno Arcache. Cherry; 10". Bruno, a 1998 International Turning Exchange resident, likes to experiment with new techniques from other art forms. He lives in the Ain area, near Lyon.

"The Swarm" by Mathias de Malet. Elm burl; 10×15×15". Mathias, who has been in uenced by Alain Mailland's creativity, lives in the south of France.

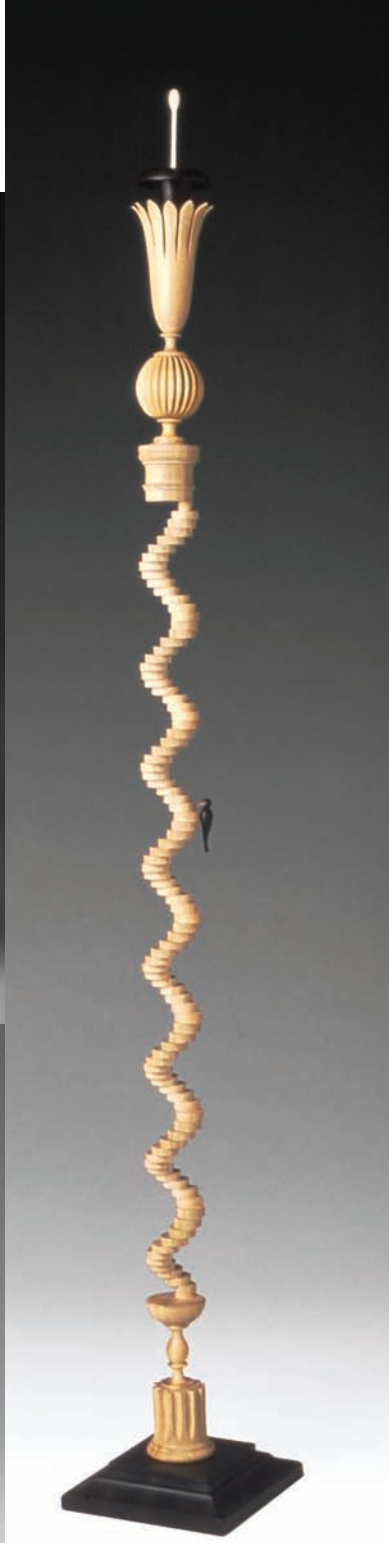
“Box” by Jean-François Escoulen. Acacia; 11". Jean-François has developed eccentric chucks to fuel his passion for multi-axis turned pieces. He is a full-time woodturner, demonstrator and teacher living in Puy Saint-Martin, south-east of France. He is in uenced by 17th- and 18th-century woodturning.

“Aladdin” by Claudine Thiellet. Oak, sycamore, and lime; 48". Claudine turns translu-cent lamps in wet lime, then carves detail to transmit light. She’s a full-time woodturner and lives in the Jura area, near Switzerland.

“Untitled” by Marc Ricourt. Burnt ash; 6×12". Marc is a full-time woodturner and lives in Burgundy. He has a penchant for ethnic, primitive, prehistoric, African, and oceanic forms. Marc frequently carves his turned pieces with a chainsaw and Arbortech tools.

"Les Cinévoles" (Three Boxes) by Georges Baudot. Bleached ash; 32". Georges uses multi-axis and eccentric chucks to create stylish and pure silhouettes.He lives in the southwest of France.

"Untitled" by Jean-Dominique Denis. Pine and chestnut; 12". Jean-Dominique creates everyday objects inspired by prehistory. He lives in the southeast of France.



"Trembleur" by Luc Caquineau. Holly; 32". By researching antique encyclopedias, Luc has learned to make special steady tools for his fascinating pieces re ecting 18th-century turning techniques. He lives in Burgundy.

"Entrelacs" (Carve in a Bowl) by Rémi Delaplace. Ash; 7". Rémi is a skilled amateur woodturner who combines turning and structural mechanics. He lives near Paris.

"A Star in a Sphere" by Christian Delhon. Boxwood, ivory, and ebony; 16". The detail in Christian's work shows influences of 17th- and 18th-century woodturning. He is a full-time woodturner and teacher who lives in the north of France.

"Bowl" by Claude Gaury. Wenge and *juniperus oxycedrus*; 14". Claude is an amateur woodturner specializing in segmented bowls. He lives along the Mediterranean Sea.

Honey Dippers

By Nick Cook

Photo: John Hetherington

Here's a sweet way to introduce turning skills to students.

Because so many young woodturners like to see quick results for their efforts, the honey dipper is a favorite first-time project. Your novice woodturner will learn how to mount the material, basic tool usage, and a little about sanding and finishing. It also allows the turner a fair amount of creativity in the design of the project. With success practically guaranteed, your student will beg to complete another project.

These how-to instructions include additional comments you may direct to a new woodturner regarding safety measures and good turning habits.

Get started

For lathe tools, you'll need a ¾" or 1¼" spindle roughing gouge, a thin (1/16") parting tool, and a ⅜" spindle gouge. A centerfinder, mini-drive center, and cup center are all helpful but not necessary.

For turning stock, choose a close-grain hardwood that takes detail well with little or no tear-out. The honey dippers shown on these pages were turned from 8"-long squares of 5/4 (1 1/16" thick) hard maple (also known as sugar maple). The 5/4 stock gives you a little more room for design opportunities.

Mount the turning square

Use a centerfinder to locate and mark the center on each end of the blank. Put a dimple at the center of each end with an awl or centerpunch.

Remove the drive center from the spindle and use a mallet or dead blow mallet to drive the center into one end of the stock. Return the drive center, with the blank attached, to the spindle. Bring up the tailstock with live center to the opposite end of the blank. Lock the tailstock in place and advance the quill to engage the blank. Lock the quill in place.

Adjust the tool rest to a position just below the centerline and about ¼" away from the corners of the blank. Always rotate the workpiece by hand before starting the machine to check for proper clearance. Never move the tool rest with the lathe running.

Adjust turning speed

Let's assume students will be turning at a mini-lathe with step pulleys. You should always stop the machine, unplug it, and move the belt to the proper pulley, then plug in the machine and proceed with the turning project.

You can safely turn this project at about 1800 rpm. With experience, you can turn a spindle this size at up to 3000 rpm. It is best to start out slowly and gain confidence before increasing the speed.

Rough out the blank

Begin turning with a spindle roughing gouge. Place the gouge on the tool rest near the tailstock with the bevel above the workpiece. Lift the handle until the bevel comes into contact with the workpiece. Once the cutting edge engages the workpiece, roll the tool to the right to cut the corners off the end of the square stock while maintaining bevel contact.

Repeat the process several more times, each time beginning further to the left of the previous initial cut, until only 1" or 2" of the left end of the block is untouched.

Next, start at the left end of the workpiece and repeat the cutting process, rolling the tool to the left with each cut until the workpiece is fully rounded. Make a light pass in each direction the length of the tool rest to leave a relatively smooth cylinder. Stop the machine and check that all flat surfaces of the square have been removed.

Cut grooves

With a thin parting tool, make grooves in the right end of the workpiece. Start about ¾" from the end of the workpiece and make five evenly spaced grooves to hold honey. The grooves should be approximately ¼" deep.

As with all turning tools, first place the parting tool on the tool rest with the bevel above the workpiece. Gently lift the handle to engage the cutting edge and push forward to make the grooves ¼" deep. Remember to keep the parting tool in a vertical position and perpendicular to the axis of the lathe.

Design the handle

After cutting the grooves, you can return to the spindle roughing gouge to finish shaping your honey dipper. Add a little shape to the working end of your dipper and start thinning the handle end. The smallest diameter should be just to the left of the grooves. Thin the area down to the desired diameter, working first from the right and then from the left. Remember to always cut downhill (from large diameter to small diameter) on spindle work. Continue with the spindle roughing gouge and shape the rest of the handle.

Pare down and part off

Starting at the tailstock end of the workpiece, use a ⅜" spindle gouge to pare down the ends of the honey dipper. Turn the gouge to 90 degrees with the flute facing the direction of the cut. Lift the handle and push the cutting edge into the workpiece. Rotate the tool to the opposite direction and repeat until the stock is reduced to about ¼" diameter. Move to the other end of the workpiece and pare it down to ¼".

6'2" Honey Dipper Honors Palmer Sharpless

"Beginning Steps" will be on permanent display later this year at the AAW Gallery in St Paul. The 6'2" honey dipper, turned by Mark Krick, honors Palmer Sharpless, who demonstrated honey dippers throughout his career as a first turning project for students. The honey dipper and pedestal steps recognize Palmer's involvement in initiating AAW's chapter movement while serving as an AAW founding board member. Palmer died in 2002.

Did Palmer touch your life? AAW members are encouraged to contribute pieces to place on the steps of this memorial. Contact the AAW office for more details.

Sand and finish

You must sand the honey dipper before separating it from the lathe. Start with 150 grit and finish with 220-grit sandpaper.

Use paper towels to apply a coat of mineral oil and burnish it into the wood. At the lathe, I never use rags. A single thread from a rag can wrap around your finger in a slit second, causing serious injury.

Add a light coat of beeswax and buff with paper towels.

Separate the ends

After buffing, continue to pare down each end of the honey dipper with the ⅜" spindle gouge. Reduce both ends down to just under ⅛", then cut through the right end while cradling the honey dipper in the left hand. Reach under your left forearm and separate the left end from the lathe.

Sand and finish the tiny nibs on each end of the honey dipper and find yourself a pot of honey and a fresh, warm biscuit.

Egg Cups

By Nick Cook

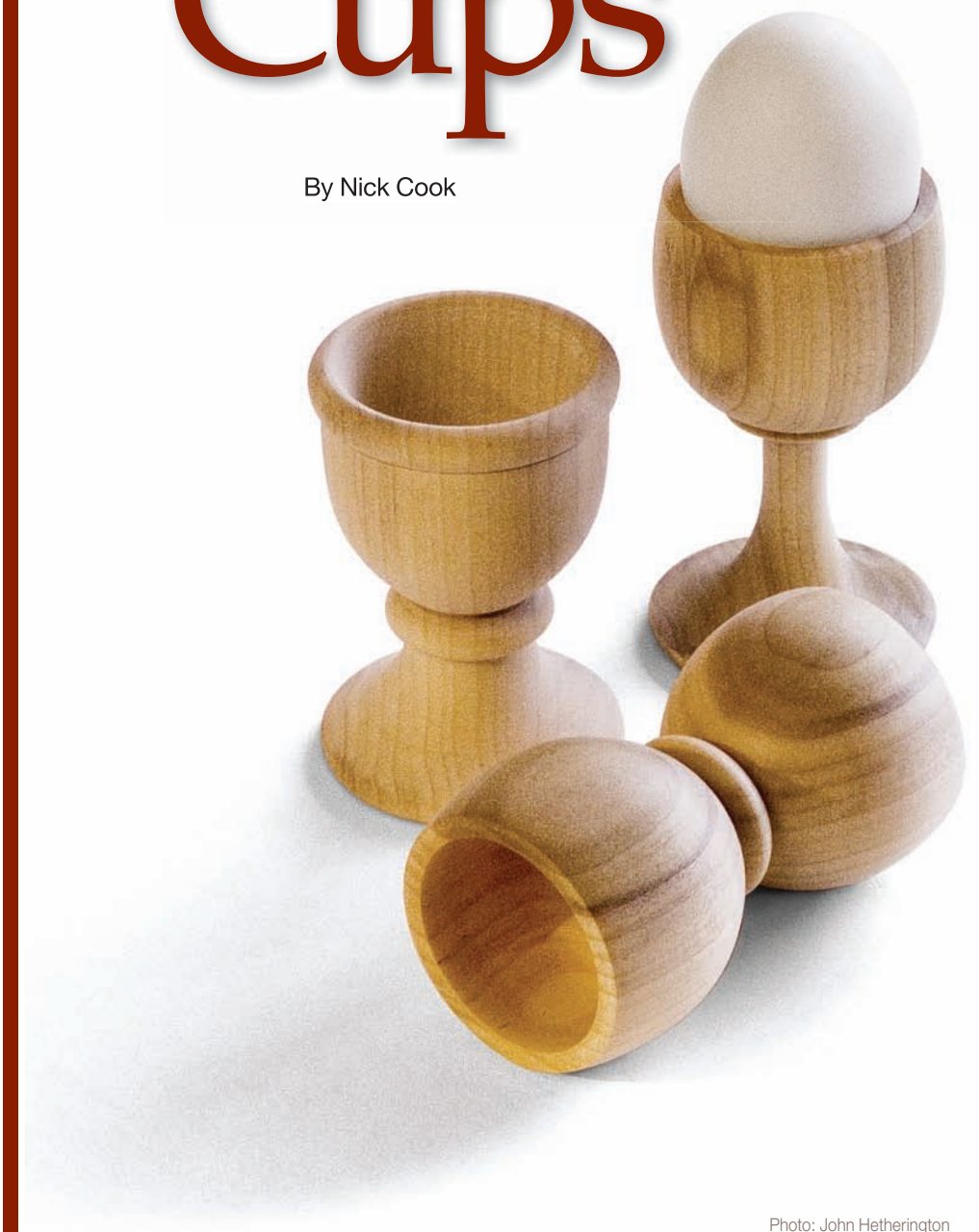


Photo: John Hetherington

The egg cup is an ideal project to develop turning skills and have a little fun at the same time.

During the past 25-plus years, The Great Egg Cup Race at the Utah Woodturning Symposium has become a spectacle of sorts for woodturners from all over the world. The event matches individuals and duos of woodturners against each other and the clock to see who or what team can out-turn the rest. Richard Raffan holds the record—an amazing 18 seconds.

According to English turner Bill Jones, "You can watch heaps of really good wood being totally ruined by some of the world's finest woodturners!"

I have always avoided the temptation of this event. I just hate to ruin good wood! Most of the end products just barely resemble what we know as an egg cup, but everyone seems to enjoy watching world-class turners make fools of themselves.

Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall ...NOT!

If only Humpty Dumpty had been in an egg cup, this never would have happened!

An egg cup is a worthy project for both beginners and intermediate turners. In addition to incorporating spindle technique into a practical project, it introduces end-grain turning without the pressure of turning a lid (as many boxes require).

Many new woodturning students enjoy choosing a profile or coming up with their own design. Several profiles are shown on *page 42*.

Youth attending the symposium in Louisville will have a chance to turn egg cups during afternoon sessions in the Youth Turning Room. Please join us!

Get started

This project requires three lathe tools: a ¾" or 1¼" spindle roughing gouge, a ⅜" spindle gouge, and a parting tool. In the Youth Turning Room, we'll turn with the smaller ¾" spindle roughing gouge.

You may also prefer to make finishing cuts with a roundnose scraper. You will also need a scroll chuck to hold the blank for end-grain hollowing.

For turning stock, select a 4½"-long piece of 2½"-square soft maple.

Prepare the blanks

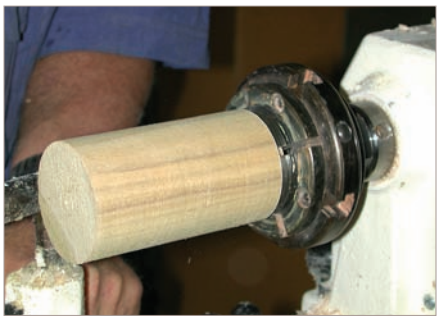
With a straightedge or center-finder, locate the centers on each end of the blank. Use an awl or centerpunch to make a dimple at each center. With a mallet, tap the drive center into one end of the blank and place the drive center into the spindle of the lathe.

Bring up the tailstock with the live center to the other end of the blank. Lock the tailstock in place and turn the hand wheel to apply pressure to the end of the blank. Lock the quill in place.

Place the tool rest parallel to the blank, about ¼" from the corners and just below the centerline. Lock the tool rest in place and rotate the spindle by hand before turning on the lathe.

Turn the egg cup

Set the lathe speed at 1000 rpm and turn on the machine. Use a spindle roughing gouge to turn the square down to a cylinder, as shown *above*. With a parting tool, turn a ¼×2⅛" tenon at one end of the blank. A gauge like the one shown *below* will speed the sizing.



Remove the blank from between centers and remove the drive center from the spindle. Slide the tailstock to the right end of the bed and remove the live center.

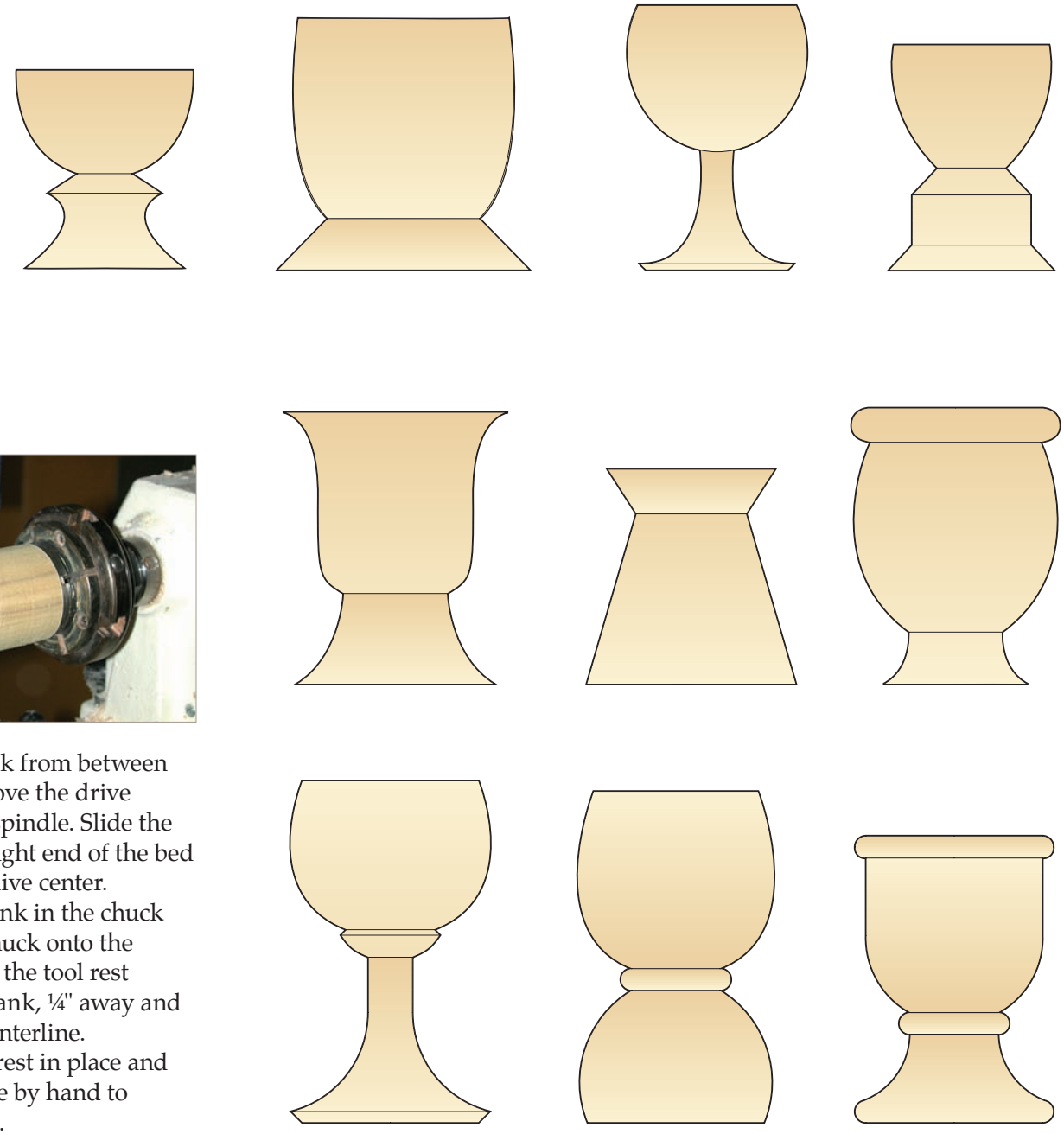
Mount the blank in the chuck and screw the chuck onto the spindle. Position the tool rest parallel to the blank, ¼" away and just below the centerline.

Lock the tool rest in place and rotate the spindle by hand to ensure clearance.

Turn on the lathe and make a peeling cut across the end of the blank with the spindle gouge.

Stop the lathe, measure from the right end back to 4", and make a mark. Make another mark at 2". Start the lathe and make a ¼"-deep parting cut at each mark.

The center mark defines where the bowl meets the stem, and the left mark defines the bottom of the finished egg cup.



Now, shape the outside of the egg-cup bowl. Use the spindle gouge to create your own details at the rim of the bowl and at the base of the bowl. Leave enough stock at the bottom of the bowl to support hollowing the interior. *Above* are 10 profiles for idea starters.

Experience end grain

Stop the lathe and position the tool rest across the end of the blank and about ¼" below the center. Hold the spindle gouge level and perpendicular to the end of the blank and push the tip of the tool about ¼" into the end grain.

Next, rotate the flute of the gouge to about 45 degrees to the left and push the handle to the right. This will push the tip of the tool toward the rim of the blank. Work to within ¼" of the rim (about 1½" inside diameter). Repeat until you reach a depth of 1½" to 1¾". If necessary, refine the surface with a roundnose scraper. Aim for a uniform wall thickness of ¼".

Reposition the tool rest to fine-tune the outside of the egg cup. Use the parting tool to reduce the top of the stem down to the finished diameter. Create transition details with the ⅜" spindle gouge.

Continue turning with the spindle gouge to reduce the rest of the stem to the desired diameter and detail the foot of the egg cup.

Sand and finish

Before parting the egg cup from the chuck, sand and finish all exposed surfaces.

Always remove the tool rest before sanding at the lathe. Start with 150-grit sandpaper and finish with 220 grit. Remove all sanding dust with a paper towel.

With the lathe turned off, apply urethane oil with a paper towel to all exposed surfaces. Allow the oil to penetrate for 5 to 10 minutes, then wipe off the excess. Turn on the lathe and burnish the surfaces with a clean, dry paper towel.

Use the parting tool to separate the egg cup from the waste in the chuck. Make the cut slightly angled toward the top of the cup to create a hollow in the bottom. Sand the bottom by hand and apply oil.

Nick Cook (nickcook@earthlink.net) is an *American Woodturner* contributing editor. Nick, who lives in Marietta, Georgia, will teach afternoons in the Youth Turning Room at the AAW symposium in Louisville.

Take the fear out of catches

Part of the woodturning learning curve is experiencing catches and learning tool control to avoid them. You can help your turning student overcome the fear of catches by selecting a cup drive (also known as a dead cup center or safe driver) for spindle projects. And it's not just for beginners!

Instead of a nasty catch, a cup drive—when coupled with light tailstock pressure—will stop the spindle. This method also minimizes damage to the turning stock.

The cup drive allows the turner to take a piece on and off the lathe without centering problems and reduces the probability of a piece being thrown off the lathe.

What about lefties?

It's believed that about 10 percent of the population is left-handed. Even though many right-handed turners learn to become ambidextrous at the lathe (and certainly capable of working to the left and right), there's always a little fear the first time you assist a left-handed student. Buck up!

Here are three suggestions:

*Teach students to use the right hand as the back hand.

*Assure the leftie student that he or she is a step ahead of right-handed students because of the ambidextrous skills most lefties acquire in this right-handed world.

*Remind all your students that turning is about control—not strength.

—Nick Cook

How to photos: Cathy Wike-Cook

Part 3: Sources of Errors

Segmented Turning School

By Jim Rodgers

For new segmented turners, the greatest frustration is when the final quality is less than expected, including gaps, misalignments, and vessels that just fall apart. We all hate it when that happens!

In this last article in the three-part series, we explore what causes poor joints between segments or rings.

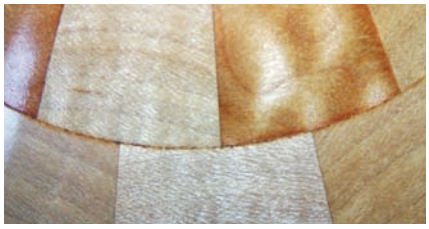
After talking with several experienced segmented turners who also teach, the consensus is best summarized by Malcolm Tibbetts, "Most errors come from students' willingness to compromise," and Wayne Cowden, "If you think it is good enough, it isn't."

At *right* are some common errors.

Here are examples of errors that I encountered in one of my first projects.

Error in cutting the segment angle accurately

Multiple errors in segment angle cutting



Poor inter-ring flattening or sanding before gluing rings together

Tenting caused by glue squeeze-out on back side

Develop a routine

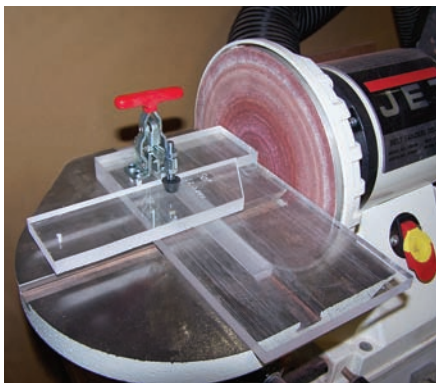
Success relies on accurately cutting the segments. If the components of your saw move or you have a sliding fixture, there must be clearance or it won't move, right? But that clearance opens a window for error.

The solution is to create a reproducible process that minimizes these errors and takes up any clearances. I've developed this routine: Push my cutting sled through the saw with my left hand and retract it with my right hand while holding the cut segment down with a hold-down tool.

Your second goal is to develop a cutting rhythm: left foot forward, push, retract, number the segment, flip the stock over, and repeat.

Prepare for glue-up

After cutting segments, start with a visual check of the cut surfaces. Look for irregular cut marks, burn marks, and wood whiskers. Sand every segment to remove extraneous marks and wood fragments.



If you cut on a bandsaw, you must sand the faces of each segment to produce the accurate angle. This requires a sanding setup and accurate fixtures.

If you sand with a belt sander, you'll have best results with a new belt, where particles stand taller than the belt's glue joint. As soon as the belt wears or loads, the glue joint in the belt introduces error by pushing the wood away from the belt and causing inaccurate sanding—not a good thing.

For more accurate results, use a disc sander with a PSA (pressure sensitive adhesive) disc no coarser than 80 grit.

Accurate sanding also requires a fixture. My version is shown *below left.* Sanding fixtures are constructed similarly to the tablesaw fixture described in the first article (Winter 2005 or on the AAW website at woodturner.org).

You'll find excellent advice on calibrating a sanding fixture in Curt Theobald's video.

Gluing segment rings

Like Goldilocks looking for porridge, there is an important balance to learn between too much, too little, and just right. This applies to glue volume and clamping pressure: Success relies on getting it just right.

Many segmented turners rely on polyvinyl acetate (PVA) glue, such as Titebond II, because it will move with the wood. Apply just enough glue that it squeezes out of all the joints when the ring is clamped.

Too much glue causes the pieces to slip and slide. The hydraulic action raises segmented pieces off the glued-up surface and causes wider rings to "tent."

Too little glue creates a starved joint, which may come apart later.

A flat glue-up surface will help you avoid problems. I use an old cabinet door that has been wiped clean and carefully waxed to prevent glue adhesion. Clean the surface between successive ring glue-up with a spatula.

Checklist for detecting sources of glue-up errors

- Glue-up not assembled on a flat surface
- Clamps not firmly tightened or are over tightened
- Ring not examined for cutting errors prior to glue-up
- Errors not corrected at the half circle (flattened to 180 degrees) before completing the 360-degree ring
- Half ring spacers not placed in the center of the open segments
- Edges of segments not sanded to remove burrs and whiskers
- Rings "tented" due to excess glue underneath the ring
- Glue press not used prior to tightening band clamps
- Segments don't fit—cutting errors (see *above*)
- Too much glue—edges not "buttered"
- Excess glue not removed before tightening

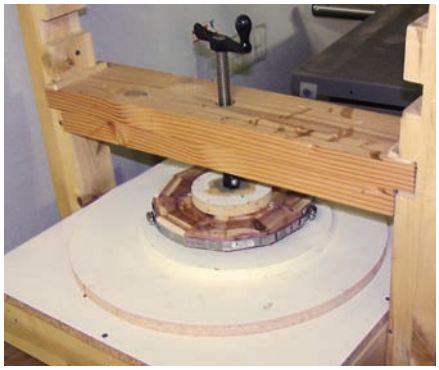
For clamping, purchase a selection of metal band clamps at the local hardware store.

Place the complete ring into the band clamp and tighten it with a screwdriver (an impact wrench or a power driver applies too much pressure). Inspect the ring for fit. If acceptable, disassemble, apply glue, and reinsert the ring into the band clamp. Use dowels to separate half rings as shown *above*.

After allowing the half rings to dry, remove the clamps, sand flat, reglue, and reclamp.

When gluing the ring, spread glue evenly on one segment edge and "butter" it with glue against its mating surface.

Carefully wipe away squeeze-out before completely tightening the band clamp. Wipe the underside of the ring as well as the topside to prevent the tenting effect. When assembling a 1" or wider segment-edged ring, place the ring in a glue press prior to the final tightening of the band clamp as shown in the photo *below*.

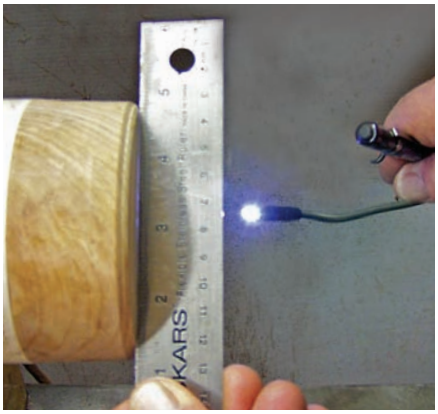


The wider the segments, the more the glue squeezes out the bottom side, causing the tenting effect. Glue, loosely clamp, wipe off extra glue, and place the ring in a glue press before fully tightening the clamp.

Assemble rings into vessels

In assembly, the most common error is inter-ring gaps—due to inadequate flattening of the glued-up ring and trueing the assembly to the lathe axis after each ring is glued into place.

During assembly, one face of a ring *must* be flat prior to it being added to the vessel assembly. After it is glued into place, mount the assembly on the lathe and true up.



A scraper, skew, or gouge is ideal for this task.

After squaring up the assembly, use a straightedge and a bright light to check for flatness. Placing the bright light on the opposite side of the straightedge is ideal for spotting errors, as shown in the photos *above*. Once the edge is true and square, apply the flattening stick as a final action before adding the next ring.

If you add a veneer between rings, you must apply additional pressure while the glue dries to prevent the veneer from swelling or puckering and thus separating the rings.

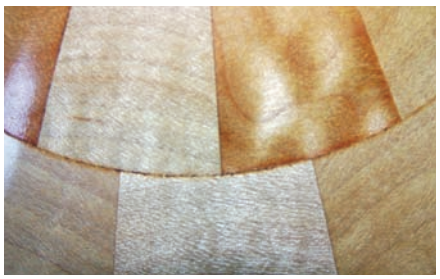
After centering the next added ring, transfer the assembly to a glue press until the glue is completely dry.

Work-arounds

There may be a way to save a ring or fix it. Most of the time it's not worth the time or trouble; however, sometimes it works.

•One or two bad joints in a ring. At the bandsaw, cut the bad ring in half through the defective joint. Then, resand the two half rings and reglue them. This normally corrects the problem if only one or two joints are involved. Remember that this process also changes the dimensions of the cut and resanded segments.

•Can't accurately cut a ring with long segment-edge lengths or widths. Wider segments magnify errors; hold-downs become more problematic, and stock is harder to control. What's the solution? Cut smaller segments, thus reducing the lengths and thicknesses and minimizing the errors. Where you initially planned 12 segments in a ring, try 24 segments.



•"Gaposis" in glued up rings. The solution that always works is to use the half-ring technique described on *page 45*. Place two small dowels between the halves during the initial ring glue-up. Be sure you place the dowels in the centers of the segment edges. If you don't center the dowels, you will introduce additional distortions in the glue-up.

•Minimizing visible errors and gaps. One trick is to select dark hardwoods, which makes errors less evident. Dark wood to dark wood and dark wood to light wood tend to hide small errors. However, joints between two light species heighten the visibility of errors.

Troubleshooting Errors in Segmented Turning

Tablesaw	Set-up Errors	• Tablesaw arbor not aligned with miter slot • Tablesaw blade not set to a perfect vertical 90 degrees • Blade dull or dirty • Thin-kerf blade • Not using a finish-cut blade (60–80 TPI)
	Fixture Errors	• Cutting-sled guides running loosely in the miter slots, causing shift in the sled • Stops slipping due to being clamped too loosely
Mitersaw	Set-up Errors	• Saw blade not set to a perfect vertical 90 degrees • Cutting angle not locked securely • Set-up angle not checked carefully • Blade dull or dirty • Thin-kerf blade • Not using a finish cut blade (60–80 TPI)
	Fixture Errors	• Solid hold-down not used • Stops slipping due to being clamped too loosely
Bandsaw	Set-up Errors	• Saw table not set to a perfect 90 degrees to blade • Miter angle not checked carefully • Blade dull or dirty • Blade not properly tensioned and blade guides not adjusted • Sled not adjusted to account for tracking error
Sander		• Inaccurate angle on sanding fixture, or fixture not calibrated • Sanding table not square to sanding surface • Old/worn sanding disc • Worn sander belt, introducing a seam “thump”
Operational Errors		• Lumber not dried and acclimated • Lumber not trued and squared before cutting • Lumber not held tightly against fence and stop during cuts • Accumulated sawdust at fence, causing inaccurate cuts • Inconsistent cutting process • Pieces not numbered, becoming “out of sequence” • Cut hurried, creating fuzzy edges

Keep at it!

Don’t throw in the towel! Just like any skill, segmented turning requires practice. Try building several segmented vessels and explore the new possibilities that this process opens up for you. Revisit the same design again with corrections to the errors encountered. After you are satisfied with this project, then proceed to more complex work.

Segmented turning requires patience, precision, accuracy, attention to detail, and an understanding of the wood you incorporate into the design.

The payoff is having the ability to express yourself in additional ways using design, color, texture, and lumber previously not considered for turning.

Happy segmented turning!

Jim Rodgers (JLRodgers.com) a studio turner and demonstrator, is president of the Bay Area Woodturners Association. He lives in Martinez, California.

Homegrown Vacuum Cylinders

By Bob Rosand

Once you get hooked on vacuum-chucking pieces to complete the bottom, you'll never look back. Here's how to get started.

Longtime woodturners will remember when vacuum chucking was in its infancy. David Lancaster, one of the early adapters, modified his first pump from milking machines. If I remember correctly, he collapsed the bottoms of a couple of bowls while learning this process.

In the mid-1990s, Nick Cook introduced me to a simple version of vacuum chucking. Nick hooked up a vacuum cleaner to a piece of PVC pipe sticking out of the tailstock. It was crude, but it worked. No bearings and very noisy!

Me? I didn't know which end was up concerning vacuum chucking, but I knew that it worked and that it was the way to go for turning the bottoms of bowls. David Lancaster's article in *American Woodturner* (vol. 13.4; pages 32–35) was a revelation for me. In that article, he described how to set up a vacuum system that included shut-off valves and gauges.

Eight years later, I still use David's system. (If you are interested in setting up a vacuum system on your lathe, I highly recommend his method.)

Over the years, I have become more and more dependent on my vacuum system. For me, there's no better way to finish the bottoms of bowls large and small.

The vacuum cylinder and vacuum system work well with natural-edged bowls, standard bowls, and small projects. However, you may run into problems if the cylinder is too small or if the piece you are vacuuming has bark inclusions or voids that keep you from obtaining a proper vacuum.

Purchasing vacuum cylinders can be fairly expensive. An 8" cylinder can run upwards of $150 and a small one in the range of $60–$70. There are less expensive models on the market that use plastic vacuum cylinders or PVC pipe. Each model works great, but you still may be limited somewhat by vacuum cylinder size.

Photo: John Hetherington

If you have some pieces of scrap plywood and a nut that fits your lathe, you can make an excellent vacuum cylinder that's sized to fit your needs for just a couple of dollars. For my personal use, I have eight vacuum cylinders ranging from about 2" to about 18".

Turn a vacuum cylinder

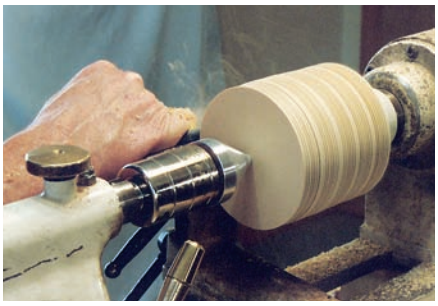
To make your own vacuum cylinder, in addition to ¾" plywood and a nut that fits your lathe (many lathes have 1"×8 tpi), you'll need 5-minute epoxy, paint (or a method to seal the plywood such as epoxy), gasket material, and contact cement. You may have most of the materials lying around your shop. Even if you don't have the 1"×8 nut, that will only cost you about a dollar at the hardware store.

For gasket material, I've tried everything from closed-cell neoprene to old wet suits to thin-sheet packing material (not the stuff with bubbles). I prefer the thin-sheet packing material because it is inexpensive, can be easily replaced, and doesn't allow the piece to shift like some of the thicker gasket material does.

To make a 3½" to 3¾" vacuum cylinder, cut up six pieces of ¾" plywood about 4" square, then glue and clamp them in a stack. The finished stack should be about 4" tall.

When the glue is dry, fasten the block to a small faceplate and turn that block to a finished diameter of about 3¾". At your bandsaw, you may want to knock off the corners of the block prior to mounting the block on your lathe.

While the block is on the lathe, measure the diameter and thickness of the nut that fits your lathe headstock. With a Forstner bit, drill into the bottom of the plywood stack. The nut should be flush with the plywood.



With the small faceplate, turn the stack of plywood blocks to a 3¾" diameter. A revolving live center in the tailstock will help steady the block.

With a 1" Forstner bit, drill a ¾"-deep hole for the 1"×8 tpi nut.

Check to see how the nut fits. Grind off the corners of the nut to help the fit and to allow the 5-minute epoxy to adhere better.

Use a small bowl gouge to hollow the interior of the cylinder.

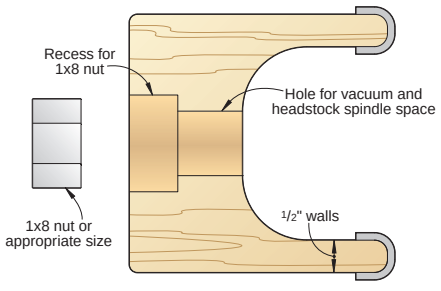
If the nut is a little bit too big for the hole you drilled, grind off the corners until it fits or open up the hole with your squarenose scraper.

If the threaded portion of the headstock is longer than the nut (often the case), you will need to drill an additional hole about 1⅛" in diameter with another Forstner bit. This will allow you to screw the vacuum cylinder onto your lathe and bottom out the nut on the headstock.

Remove the cylinder from the lathe, and use 5-minute epoxy to adhere the nut into place, and let dry overnight. If the epoxy is thick and doesn't run into the gaps between the nut and the hole you drilled, try putting the adhesive in a paper cup in the microwave for a few seconds. The glue will get very thin and run into the voids, but it will also set up quicker. When the glue is dry, screw the nut and cylinder onto your headstock.

Turn the cylinder to the desired diameter and hollow out the center to a depth of about 2". The wall thickness should be about ½", and the top should be rounded over as shown in the drawing *below*. With multiple coats of paint, seal the plywood pores thoroughly. When dry, adhere gasket material with contact cement.

continued



continued from page 49

The cylinder has been painted to limit vacuum leakage. Brush on contact cement prior to applying the gasket material.

Fit gasket material over 1½–2" of wall.

Use the long point of a skew to clean up the exterior of the gasket.

To prevent the gasket from unraveling, wrap the material with electrical tape.

To trim the gasket material, mount the chuck on the lathe. Use the long point of a skew to trim the gasket. Wrap the edge of the gasket with electrical tape to keep it from coming loose.

Now, you're ready to finish the bottom of a bowl.

Center & Turn a Small Bowl

Here's one approach that works for me to center and turn a 4"- or 5"-diameter bowl in a vacuum chuck.

There are some adapters on the market that allow you to reverse the chuck or faceplate and place them in the tailstock for centering. However, I have found this method of using a tenon for centering a turned piece in a vacuum chuck to be accurate and inexpensive.

This method isn't just limited to bowls. I've used this technique to turn and finish the bottoms of weed pots, oil lamps, platters, and ring holders.

Turn the bowl exterior

Glue the turning stock to a wasteblock that is held either in a chuck or on a faceplate. This method of chucking allows you to save precious wood that would otherwise be wasted.

With a ⅜" bowl gouge, true up the outside of the bowl, then the top. Turn the outside of the bowl until the shape pleases you. Cut the outside until you establish a shape, but leave sufficient material at the base of the bowl to allow you to hollow the interior.

Shape the exterior of the bowl with a small bowl gouge.

If you don't do this, you will have major problems with chatter. Or worse: The piece may decide to separate itself from the lathe before you want it to.

I turned the exterior of this bowl downhill. This is not the normal method to turn the outside of a standard bowl because it requires cutting against the grain. But with burl, you can generally get away with it since there is no specific grain pattern.

Turn the bowl interior

Now, turn the bowl interior with a small bowl gouge. With a bowl this small, I generally turn about halfway down into the interior, then revisit the exterior of the bowl and refine the base before proceeding again with the interior. This will help you attain a consistent wall thickness throughout the piece and minimize vibration.

Once you have a consistent thickness and pleasing profiles, hand-sand to 220- or 320-grit smoothness with the lathe turning at a slow speed (about 500 rpm or less). Since the base is relatively small, you need to support the piece with your hand so that the tenon does not snap off.

To final-sand the interior and exterior, drop down to about 220 grit and power-sand the piece to at least 600 grit.

You should have a tenon about 1" or less in diameter. You could carefully undercut the tenon with a gouge until the piece comes free, then finish sanding by hand. You could part the piece from the lathe and sand the bottom flat. Or, you could part the piece from the lathe, friction-fit the rim in a jam chuck, and carefully finish the bottom.

The third method is the best of the three, but now that you own a vacuum cylinder, there is an even better method.

With tenon, center bowl

Before you part the bowl, turn a tenon that will help you center the bowl in your vacuum cylinder.

First, measure the inside diameter of your quill with a vernier caliper. Transfer that measurement to the tenon. Using a parting tool, turn a rough Morse taper to match the dimension.

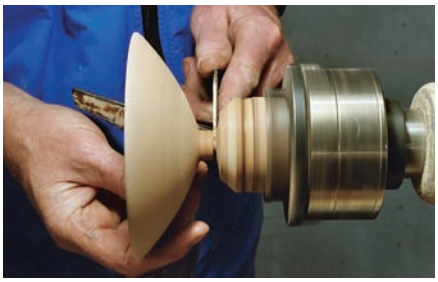
After you have the taper turned on your tenon, part the bowl from the lathe.

Mount the vacuum cylinder on your lathe and hook up the vacuum system. Loosely fit the bowl on the vacuum cylinder, then lightly bring up the tailcenter to center the bowl. Turn on the vacuum pump and slide back the tailcenter. Your bowl should be almost perfectly centered; repeat if necessary to perfectly center your bowl. Finally, remove the tailstock.

With a small gouge, finish turning the bottom of the bowl.

Turn the interior of the bowl. Be sure to leave some mass in the bowl center to help control chatter.

With a vernier caliper, determine the interior diameter of the tailcenter.



After turning a tenon, part the bowl.

With the tenon and tailcenter as guides, align the bowl on the vacuum cylinder.

Clean up the bottom of the bowl with a ⅜" spindle gouge.

Photo: John Hetherington

Bob Rosand (RRosand.com) is an *American Woodturner* contributing editor who lives in Bloomsburg, Pennsylvania. At the AAW symposium in Louisville, Bob will demonstrate at four rotations.

Stop! How smooth is your tool rest?

It's good practice to occasionally take a break from your turning project and examine your tool rest. If it has a lot of nicks and dings in it, you will have an extremely difficult time getting a smooth cut in your bowl. Take the time to file and sand it and then rub the surface with paraffin to keep the tool moving smoothly across the tool rest.

Whether you are shipping a salad bowl for a wedding gift or a $2,000 vessel to a collector, packing lathe art is a scary proposition. Here are some tips to increase the odds that your pieces will arrive safely.

Ship This in confidence

By Kevin Wallace

It is a worst-case scenario that happens more often than it should. A woodturner acquires a beautiful piece of timber, envisions a work, and spends countless hours laboring away until it reaches perfection. It is then packed up and shipped to an exhibition, only to be damaged in transit. If you're lucky, the piece is covered by insurance, but the damage keeps the work from being exhibited and sold—with all of the creative time and work wasted.

"Most of us put our hearts and souls into the making of artwork," says studio turner J. Paul Fennell. "When you make a piece, you are in control of its well-being, and you are generally very careful with it. However, once it is shipped, it is totally out of your control. To most carriers, it is just another box—no matter how many fragile stickers are attached or how much insurance you buy.

"In that regard, I feel that the key to a successful shipment begins with the correct packaging."

Although one would expect that a turner who goes through all of the time and trouble to create a piece would put great care into packing and shipping, this is quite often not the case. Gallery owners have countless stories of receiving beautiful works that were poorly packed and destroyed. This is due to many factors, from a lack of experience on the part of the maker, to the illusion that the shipping company will treat the package with great care. The latter is something that should not be expected.

Reality check: If you are not willing to raise the box containing your packed work to shoulder height and drop it onto concrete—or toss it across the room onto a pile of containers—you should not send it. There's a very good chance that your box will experience this and other shocks.

Jan Peters of del Mano Gallery cautions that shippers should "take into account how the box will be treated in transit. It must withstand a drop of 20 feet from a conveyor belt. Pellets shift, then items shift and hit the box walls and break just from that impact."

"Dorothy's Wild Ride," Jim Keller's piece for the "reTURN to the Land of Oz" exhibit, was hopelessly destroyed in transit to the AAW offices.

More reality: No one has better knowledge of your work than you do, which makes you the best person to do the packing. Although "pack-and-ship" businesses abound, the employees are not necessarily professional packers. When it comes to delicate works in wood, you shouldn't expect them to be knowledgeable regarding fine finishes or fragile elements.

The first step in properly packing a turned piece for shipping is to plan for the worst and expect that your art will experience trauma. The preferred shipping materials are cardboard boxes, tissue paper, bubble wrap, and plastic foam pellets.

Cardboard boxes

In most cases, cardboard boxes suffice for shipping, but sometimes

wood crates or sonotubes are preferable. In packing his intricate and delicate work, Binh Pho prefers to use cardboard boxes because he feels that wood crates appear sturdier and get thrown around more.

"A light box gets set down more gently than a wood crate," Binh says. "I've had conversations with drivers who told me that cardboard boxes get treated better than wood crates. Also, wood crates are heavy and cost more."

You can reuse cardboard boxes. But once corners are dented, the integrity of the box can be compromised. This means that it will offer less protection, and if the piece is damaged in shipping, the shipper might consider it a reason for not paying the claim. Damaged boxes can often be cut apart and used to create a double wall in shipping, creating extra protection.

"Lately I have been using new boxes that I obtain through a local discount packaging store," Paul notes. "There, they sell individual boxes that are quite inexpensive if they are of a common size. For example, an 18"-square box may only cost a couple of dollars. It doesn't make sense to me to send thousands of dollars worth of artwork in a used box that has Heinz Pickles (or some such wording) stamped all over it."

Wrapping material

Professional shippers use a surprising array of materials, from disposable diapers to high-quality paper towels. In most cases, tissue paper is ideal for the initial wrapping of an object. Make certain that the tissue you are using is nonabrasive. If the finish of your object is particularly delicate, you might want to add a layer of another material.

Bubble wrap

There are essentially two types of bubble wrap: small bubble and large bubble. Although the large bubble wrap is useful for large pieces, the space between the bubbles leaves parts of a smaller work unprotected. In most cases, the smaller bubble wrap—applied in layers—provides better protection. For extra cushioning, add a layer of large bubble wrap. If using recycled bubble wrap, it is important to make certain that it is still in good condition.

Plastic foam pellets

Plastic foam pellets remain the leading form of packing material. For the environmentally conscious, you can purchase biodegradable shipping pellets. However, the pellets can be almost endlessly recycled. The trick is keeping them out of the environment, as the slightest breeze will blow them out of an unsealed box and scatter them across the horizon.

Foam pellets absorb shock better than shredded cardboard, paper, or newspaper. "Crushed paper is the worst type of shipping material," Jan cautions. "It's heavy and not very shock absorbent."

Here's a step-by-step guide to packing turned pieces.

1 Measure the object and acquire two boxes.
The first box will function as the inside box and must be large enough to allow at least 2" of protection on all sides of the object. The second box must be large enough to allow for two inches of protection on all sides of the inside box. For instance, if your turned piece measures 6×6×6", the inside box should be at least 10×10×10" and the outside box should be at least 14×14×14". This will not only provide adequate protection but will also fulfill the requirements of shipping insurance.

2 Carefully wrap the work.
Because direct contact between the wood surface and the plastic bubble wrap can damage the finish, first wrap the turned piece in tissue paper. For extra protection, roll and wrap tissue around delicate areas.

Photo: Bob Hawks

At del Mano Gallery, Jan notes that a leading factor in damaged works received from artists is a "failure to support fragile limbs or attached elements that can be broken simply by impact when the boxes are thrown around."

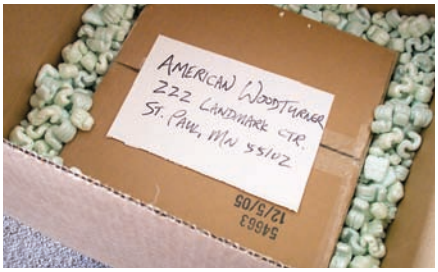
3 Pack the inner box.
To protect your piece, create a pellet layer at the bottom of the inside box at least 2" thick. Set the object in the box, being careful not to work it down to the bottom and push the pellets aside. While holding the work in the center, add at least 2" of pellets to all sides of the object. Make sure the pellets are equally distributed. Remember that there should be at least 2" of pellets covering the top of the object. Once the box is full, shake it considerably to allow the pellets to settle. Then add more pellets until it is filled to the top.

"Don't pack the inside box too tightly," cautions Binh Pho. "Allow it to have some give in case of impact."

"Although the individuals who work at a 'pack-and-ship' business might be considered professional packers, they are by no means professional art shippers."

— J. Paul Fennell

4 Seal the inner box.
Close the inner box and tightly seal it so that the flaps line up perfectly. Aside from running 2"-wide tape down the center flap, tape the two sides to create greater structural integrity.



5 Include inside label and instructions.
Shippers suggest placing a label on the inside box or placing a sheet of paper with the address inside the box in case the label is damaged.

For many pieces, it makes good sense to supply instructions for the person who will unpack the object. These should be taped to the lid of the inside box.

Your instructions can walk the person through the process of carefully unwrapping the object, making a point of explaining how to remove protective wrapping around delicate parts, how one object might be nested inside another, or how a lid might be separately packed.

Although one would assume that the person who is expecting the object and knows what it looks like will be the one who unpacks it, this isn't always the case. Often, unpacking boxes is an entry-level position at a gallery, requiring little experience. It is not unusual for a collector to have an employee or housekeeper—with no knowledge of the work—unwrap the object.

6 Pack and seal the outer box.
Tape the bottom of the outer box, then pour in 2" of pellets. Place the inside box in the center of the outer box, then pour pellets around the box as described *above*. Shake the box and make certain that the pellets have settled into place. Add more pellets as necessary. Finally, carefully seal the box.

For shipping advice from AAW members, see the sidebar *opposite*.

By understanding the services and restrictions and carefully packing work to meet the shipper's requirements, woodturners can create a stunning piece in wood and rest assured that nature's beauty and their hard work will come to be appreciated miles from home.

Kevin Wallace (kevinw3306@aol.com) is an *American Woodturner* contributing editor. He's the former assistant manager at del Mano Gallery in Los Angeles. His wife, Sheryl, contributed to the article and demonstrates proper packing procedure in the photos. While working at del Mano Gallery, Sheryl oversaw much of the packing and shipping and received numerous thank-you letters from artists and collectors for seeing their works safely home.

Picking a Shipper

Once your piece is packed up and ready to go, how do you choose a shipper?

Key considerations include how long the delivery will take and the insurance options. It is important to make certain that your pieces are insured and packed in accordance with the shipper's insurance policy so that they will pay if it is damaged.

Here's advice from several members

United States Postal Service (USPS; 800-275-8777 or usps.com). USPS offers shipping options from first-class mail to priority and express.

J. Paul Fennell's experience led him to ship packages by registered mail through the USPS. "While using UPS, I had also used the USPS on occasion via priority mail and found their rates fairly consistent with UPS," he recalls. "As I was mailing a package one day, the postal clerk suggested that if I sent it via registered mail, my insurance fee would be about half of what I was paying just sending it priority. He said it would also be more secure since it is signed for at each specific leg from origin to destination.

"As it turned out, the package I sent priority was about double what registered mail would have cost! There is one condition, however: You must use gummed paper tape over every seam, including the one that the box manufacturer makes when they joins together the cardboard sides. The post office then rubber-stamps the interface between the tape and the cardboard every 6" to prevent tampering. Registered mail is still priority mail, but shipment usually takes a day longer due to the special handling.

"With registered mail, the insurance limit is up to $25,000 per box, and you can track the shipment online," Paul adds. "When I shipped my first package, I got some raised eyebrows when I mentioned the value of it. I explained that it was artwork and that it was very carefully double-boxed with plenty of cushioning. They were okay with that. I make it a point to use the same post office every time because the staff is usually there for the long haul and they know who you are after a while.

"This is the only way I make shipments now, and I am very satisfied with it. I have saved a lot of money, and I am comfortable knowing it is the most secure option the post office offers. The package is under tight security from origin to destination, as many valuables are commonly shipped this way."

United Parcel Service (UPS; 800-742-5877 or ups.com). UPS has shipping options that include ground, 3-day express, 2nd-day shipping and next-day delivery.

del Mano Gallery has been using UPS since the gallery opened in 1973. "They are reliable over the long run," Jan Peters offers. "It's also a matter of convenience. We have an account, and they pick up and deliver daily."

"When you're shipping with UPS, you have to declare that it is artwork and pay the insurance," Binh Pho points out. "For an individual, I recommend UPS or USPS, which tend to handle the package a little better. There is less damage in my experience. When the package arrives, the four corners are still square."

Federal Express (FedEx; 800-463-3339 or fedex.com). FedEx is known for its expediency and handling of objects. It now offers competitive ground service. However, they have an insurance limit of $500 for artwork. A reluctance to pay large claims for artwork is understandable, considering the range of work that falls into the category. FedEx does offer insurance for artwork through another company, Trans Global Insurance (800-245-4852).

Personal experience has led Giles Gilson to switch from UPS to FedEx. "Once upon a time, the driver I had on the UPS route here was fantastic," Giles recalls. "He took care of me, and everything was fine. The only glitch was that I had to call a day ahead and couldn't call and say, 'I have this, come pick it up.' "

One day his UPS driver was replaced and the new driver was, as Giles describes, "terrible." The driver's laziness caused him to drop and drag boxes that were being delivered. Worse yet, Giles found that there were often substitute drivers who couldn't find his place.

"One day I had to call FedEx, and I was really impressed with how they handled things," Giles says. "They set up an account on the spot, while UPS was always asking for a check. And then UPS damaged pieces, and it was such a hassle to deal with it. Once, they picked up a piece and then they lost it. It took over a year to straighten it all out.

"I have found that with FedEx, I call them up, and that day someone picks up the package," Giles explains. "More than once, I was talking to the FedEx person when the doorbell rang and it was the driver. Overall, they are easier to deal with."

DHL International (DHL; 800-225-5345 or dhl.com). DHL is another option for shipping, with delivery services similar to UPS and FedEx. They will insure an object for as much as $10,000, but the item must be professionally packed with an independent proof of value, such as a sales receipt, cancelled check or appraisal. There are options for insuring work aside from what is offered by the leading shipping companies.

Third-party insurance. "A few years ago, I got my own insurance policy for shipping," Giles offers. "I was sending an expensive piece and was talking to the guy who handles my car insurance, and he told me that all shipping firms will be a problem because they have a staff of people who find ways to avoid paying. But if you have an insurance policy, the insurance carrier goes to UPS and makes sure the claim is paid.

"This policy insures up to $3,000 per shipment. The policy costs $300 per year, so if I ship a lot of expensive work, I'm way ahead of the game."

Filing claims. "If there is damage, it's important that the shipper be notified immediately and that you keep the packing materials," Binh cautions. "Every time you receive a box, open it immediately—don't wait a few days. If you wait to make a claim, it causes suspicion.

"When pieces arrive, artists often figure the pieces are safe and don't open them. They assume they're well packed for storage, but packages should be opened immediately and carefully examined."

Tips

Got a Great Idea?

Share your turning ideas! If your tip is published, you'll earn $35. Send your tips along with relevant photos or illustrations and your name, city, and state to:

John Lucas
529 1st Ave N.
Baxter, TN 38544
jlucas@tntech.edu

A new twist on bottle stoppers

When I turned my first bottle stoppers, I proceeded with the accepted method of drilling a ⅜" hole about ¾" in my blank and gluing in a short length of dowel. When the glue dried, I mounted the dowel in my drill chuck in the headstock and began turning. Unfortunately, the dowel soon squished, twisted, and splintered.

Figuring there had to be a better way, I came across a short length of threaded electrical tubing used in lamps. I threaded the tubing in the ⅜" hole in another stopper blank, then mounted this into my drill chuck. The tubing threaded on easily and went in straight and true yet held firmly—even with the tailstock pulled back.

Going one step further, I filled the tubing with solder, which created a solid threaded mandrel that easily chucked up and held my blanks firmly. When the stopper was complete, I glued the dowel and cork in one easy step.

Brian Ziff
Watertown, Connecticut

Shine some light on your lathe

I have been trying to add more illumination to my lathe work area. Recently, I purchased a Delta gooseneck light with magnetic base. Although the magnet would hold on the back side of the lathe bed, it was in the way at times when moving the tailstock and it was hard to get the light to shine where needed.

For a better solution, I mounted a 14×2½" piece of steel to the wall behind my lathe. Now, I have a lot more options for positioning the lamp's magnetic base.

With ceiling lights and another permanently mounted gooseneck light above my lathe, the lighting around my lathe is wonderful!

Wilford Bickel
Alpine, Alabama

Spindle lock fix for mini-lathes

Because my Jet mini-lathe doesn't have a spindle lock, the knockout bar falls through the spindle and onto the floor when removing a sticky chuck or faceplate. Here's how I solved the problem with 5mm rare earth magnets, which are slightly smaller than the spindle hole.

First, degrease both ends of the headstock spindle. Put a drop or two of thick cyanoacrylate (CA) glue in the bottom of the hole, then stick the magnet on the end of the knockout bar and into the hole. Wait for the CA glue to set (vertical position works great), remove the knockout bar, and place another drop of CA glue on the top side of the magnet. For balance, repeat this procedure on both sides of the headstock spindle.

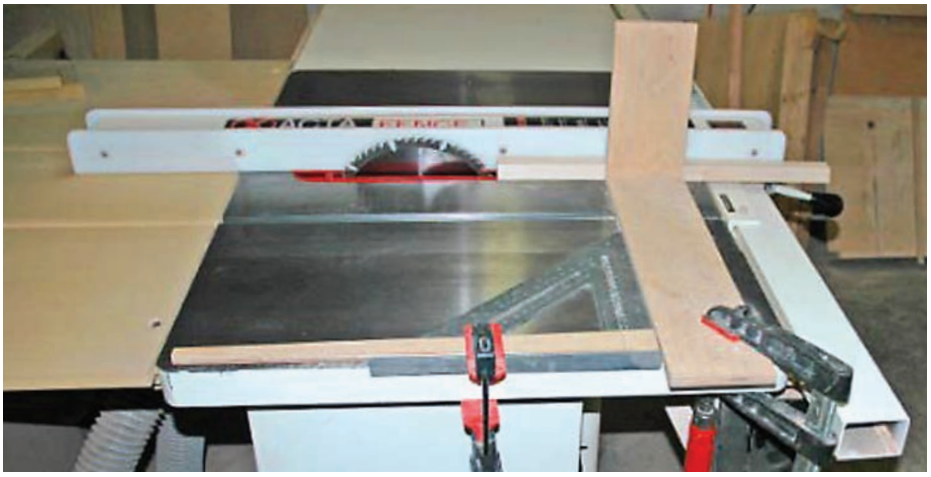
By placing the magnet in the bottom of the hole, the knockout bar is held in place so you can rotate it until it hits the bed. Then, the spindle is locked and you can use two hands to loosen the chuck.

Mark Wollschlager
Alexandria, Virginia

Bingo!
A coloring solution

I used to buy aniline dyes to color my production of spinning tops and to paint inlays of maple for inserting into the lids of small boxes. But at $10 per color—plus a suitable container for each—this was getting expensive! My mother-in-law solved the problem. One evening she left a bag of bingo dabbers on our kitchen table. A bingo dabber is a large felt-tipped marker about 1" in diameter and 8" long; players use them to blot out the numbers on a bingo card. When I saw them, my wife said she saw a light bulb go on over my head! The bingo dabbers are perfect for dispensing an even flow of water-based color onto the turning wood.

Brian Traxler
Toronto, Ontario



Accurate stave cutting

I use the L-shaped stop setup shown *above* for cutting staves into segments. The fence with the stave blank is pushed up to the stop for accurate repetitive cuts. To prevent the homemade stop from being pulled out of position when the stock slides past, I clamp a carpenter's square to the tablesaw flush to the stop.

This is actually an old patternmaker's method to gain accuracy, but worth revisiting.

Karl Reuss
Leavenworth, Washington

Tool storage in a bucket

I recently returned from a weekend at Arrowmont School of Arts & Crafts. I used a 5-gallon bucket with 10" pieces of 1½" PVC to hold and organize my tools. Several of my classmates commented on my bucket, so I thought I'd share this with other members.

I used one 10' piece of 1½"-diameter PVC and one 10' piece of 1¼"-diameter PVC and cut them into 10" lengths. I cut one end of each piece at a 45° angle. This allows for space to tighten a bolt as well as easier access for the butt of the tool. Using a flathead or ovalhead bolt, I bolted the 10" pieces inside the rim of the bucket with the taller edge of the tube against the bucket wall. Countersinking the head of the bolt inside and threading the nut on the outside of the bucket will keep the bolt from blocking the tube. Glazer tool handles will fit into 1¼" tubes, and McNaughton handles will fit snugly into 1½" tubes.

You should check the diameters of your handles before buying the PVC tubing. I had to pull the handle off a spindle roughing gouge and turn it down to fit into a 1½" tube.

After lining the inside rim of the bucket with tubes of both sizes, I put a second row of tubes on the bottom of the bucket against the first row. This left a vacant spot in the middle, so I turned a plug to fit into the space and hold the second row of tubes tight against the first row. If this doesn't hold them tight enough, you could use PVC glue to secure the second row of tubes.

Dick Harrison
Norfolk, Virginia

Turned Relief

By Andrew Brown

Unlike the familiar ball-and-dowel-style back massagers, this turned version adds mass to the object, making it sturdier and heavier. That means you don't have to push so hard and your hands don't tire easily.

Andrew Brown reports that these massagers have been a big hit with friends, family, and customers. After demonstrating these at many crafts shows, Andrew offers a suggestion: "Don't get talked into showing everyone how well they work or how great the massage feels. Play up how comfortable they are to use—that way, you get the massage!"

Get started

1 The tools you'll need are a ⅜" bowl gouge or ¾" spindle roughing gouge (SRG), bedan, 3/16" parting tool, ½" spindle gouge, and a skew. You'll need a four-spur drive center and a live center. I prefer the point and cup tip of the live center. The ½" or ⅜" drive center will allow you tighter access and produce less waste than larger drive centers and cone centers.

You'll need a 2×2×6" turning block for the body and a 1×1×4" block for the feet. I chose cocobolo because it is heavy and feels silky when polished and waxed. Hard maple also works well.

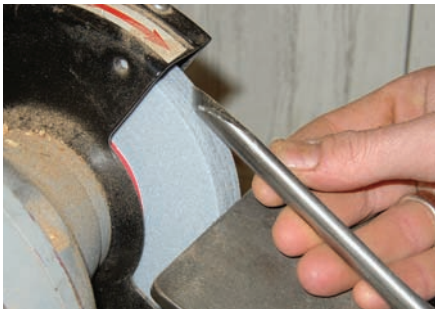
Turn the body

2 Mount the body blank between centers. These small drive centers have long prong points, so it helps to mark the centers with a centerpunch or nail set to minimize splits in the grain. Turn the blank round with a ⅜" bowl gouge or a SRG.

Turn an hourglass shape, always moving from high to low and slowing the gouge down as you get near the bottom of the cove. Make sure you finish the cut with the flute upright. This will keep the gouge from digging in at the bottom of the cove.

3 To avoid working too close to the spur drives, make room at the ends of the turning stock. Use the bedan with the wide side up and the tool rest below the centerline. To stay on the bevel, you must cut in an arc. Refine the shape to dumbbells by shaping the beads where they join the cove.

4 Switch to the spindle gouge to complete the beads at both ends of the body, then form the full bead at the tail. Take light cuts and sneak up on this shape. It is easy to take too big of a cut, causing damaged or torn grain. Let the tool handle swing out wide on the beads to reduce bruising or burnishing of the end grain.



5 The sharp ege where the bevel meets the underside of the tool can leave a nasty burnish line. To reduce the possibility of bruising the end grain, relieve the angle of the transition with a quick free-hand cut at the grinder.

6 To complete the body, turn a crisp half cove, as shown in the photo *below center,* to offset the tail bead. Then, pare down the tenons and sand the shape. On cocobolo, begin with 240 grit and sand to 600 grit; with a domestic hardwood, begin at 180 grit and sand to 320 grit.

7 With a pencil, make a line along the highest point of the top or head of the shape. Using a pair of dividers set at 1", mark where you will later drill two holes for the feet. Deepen these marks with the centerpunch, then sand off the pencil marks.

8 While the body is still on the lathe, apply a finish of boiled walnut oil and/or beeswax.

Photos: Noel Hawley

9 With a skew, part off the last of the tenons. To reduce sanding and finishing effort, cleanly part an item from at least one end of a spinning project. Using your left hand for support, take slight and steady V-cuts with the point of the skew.

10 Use a V-block on the table of a drill press to make the ⅜" holes ⅜" deep for the feet. A brad-point bit keeps the tip from dancing out of the premarked holes.

Lightly sand away any fuzz left by the bit and place the body to the side for now.

Turn the legs

11 Mount the 1×1×4" blank between centers and use a ⅜" bowl gouge or ¾" roughing gouge to turn the stock round. (I switch to a mini-lathe for this piece because I prefer the smaller tool rest and the increased maximum speed for small spindle work.)

With a bedan, reduce the ends to ⅜" diameter. Don't get too close to the centers—a mistake can be costly in terms of damaged tools and accessories.

12 With a pencil, mark the approximate center of the cylinder. Use a 3/16" parting tool to part down to about ⅜". Switch to a ½" spindle gouge to make a matching set of facing half beads in the middle.

Shape the feet back to the ⅜" tenons. Sneak up on these shapes and use light cuts to prevent the pieces from breaking the wood remaining in the middle. Sand and finish as described earlier.

13 With the tip of the skew, part the feet in the middle, being careful not to drop them. Pare away any excess wood from the tips of the feet and use a chisel to chamfer the tenons to fit into the drilled holes.

Try a dry-fit first, then use a spot of cyanoacrylate (CA) or yellow glue inside the holes. Drive the feet into place with a wooden mallet, then wipe off excess glue.

I prefer to keep the form clean and functional, but you could bead, paint, carve, dye, or texture this project with no loss of performance in the product.

Feel the relief!

You can hold the massager in several ways to reduce hand fatigue and to utilize the various contours of the massager.

Louisville woodturner Andrew Brown (woodmauler@hotmail.com) was the second recipient of the Horn Residency Fellowship in Woodturning at Arrowmont School of Arts & Crafts. His rotation topics in Louisville will be turning kitchen utensils and demonstration skills.

Calendar of Events

Fall Calendar deadline: July 10. Send information to CarlVoss@msn.com.

California

San Luis Obispo Art Center, San Luis Obispo, "California Contours 2006," through June 25. An exhibition of California turned work. Information: californiacontours2006.homestead.com.

del Mano Gallery, Los Angeles, "Turned and Sculptured Wood," July 22–Aug. 18. "Solo Exhibition: Alain Mailland," Sept. 2–30. "Solo Exhibition: Harvey Fein," Sept. 2–30. Information: delmano.com or 800-del-Mano.

Colorado

Eighth Annual Rocky Mountain Woodturning Symposium, Sept. 16 and 17 in Loveland. Featured presenters include Andi Wolfe, Keith Gotschall, Dale Larson, and J. Paul Fennell. Information: rmwoodturningsymposium.com or Allen Jensen at 970-663-1868.

Delaware

Citizens Bank Center, Wilmington, "Two Views of Wood Art from the Wood Turning Center," through October. "Artists' Reflections: Selections from the Wood Turning Center," through Oct. 6. Information: www.woodturningcenter.com.

Georgia

"Turning Southern Style VII," Sept. 8–10 at Unicoi State Park in the mountains of northern Georgia near Helen. Featured demonstrators include Vic Wood, Judy Ditmer, and Stuart Batty. Information: Jim Hutchinson at jrbhutch@ix.netcom.com, 404-633-7982, or gawoodturner.org.

Indiana

Fort Wayne Museum of Art, "Connections: International Turning Exchange 1995–2005," Sept. 2–Oct. 29. Information: fwmoa.org or 260-422-6467.

Kentucky

Kentucky Museum of Art, Louisville, "20 Years—Still Evolving." Artist reception and catalog signing June 21. Features 1986, 1996, and current pieces from 22 turners. "Rude Osolnik—A Collection," retrospective show. "Out of the Woodshed and Into the Parlor: New Work from Kentucky Woodworkers." Andrew Brown, Jamie Donaldson, Jack and Linda Fifield, Mary McKinney, Sandy Frederick and others. All through June 25. Information: 502-589-0102 or www.kentuckyarts.org.

Louisville Slugger Museum, Louisville, "Step Up to the Plate," June 21–Sept. 4. Fifty turned pieces in the AAW's newest invited and juried exhibit. Information: AAW Administrative Offices at 651-484-9094 or woodturner.org.

Kaviar Gallery, Louisville, "Turn, Turn, Turn: Contemporary American Wood Turnings," through June 30, featuring the work of John Townsend Lannom, Chris Ramsey, and Greg Kirkland. Reception June 21. Information: 502-561-0377.

Minnesota

AAW Gallery, St. Paul, "Contemporary American Woodturning," through Aug. 4. "Step Up to the Plate," and "20 Years—Still Evolving," Sept. 15–Dec. 15. Information: AAW Administrative Offices at 651-484-9094 or woodturner.org.

Douglas-Baker Gallery, Minneapolis, featuring Mark Garner, June 26–Aug. 11. Information: douglas-bakergallery.com or 612-332-2978.

New Hampshire

2006 Ornamental Turning Symposium, Nov. 2–5 in Portsmouth. Information: turners.org/oti.htm or Steve Johnson at 425-868-1532 or steve@finetools.com.

"Sapphire" by Pam Reilly is part of the "Contemporary American Woodturning" exhibit at the AAW Gallery in St. Paul. Cherry; 4×3".

New York

"Totally Turning 2006," Oct. 14 and 15 in Albany. Sponsored by the Adirondack Woodturners Association. Featured demonstrators include Rex Burningham, Angelo Iafrate, Malcolm Tibbetts, and Dick Sing. Information: totallyturning.com or Ken Evans at kevans1@nycap.rr.com or 518-753-7759.

Oklahoma

Tulsa Events Center, "Wonderful World of Wood," July 7–8. Information: B.G. Smith at 918-628-0038, ytsurjohnson@aol.com, or eowca.com.

Pennsylvania

Wood Turning Center, Philadelphia, "Wood Now," through July 15. "allTURNatives," Aug. 4–Oct. 21. Information: 215-923-8000 or www.woodturningcenter.org.

The Society for Contemporary Craft, Pittsburgh, "Cabinets of Curiosity," through July 15. Information: contemporarycraft.org or 412-261-7003.

Texas

Fifteenth Annual SouthWest Association of Turners (SWAT) Symposium, Sept. 29–Oct. 1, Mayborn Center, Temple. Featured demonstrators include Dave Hout, Andre Martel, David Nittmann, and Andi Wolfe. Information: swaturners.org or Charles Kay at 512-295-2144.

Virginia

The second biennial "Virginia Woodturning Symposium," Nov. 4 and 5 at the Greenfield Education and Training Center in Daleville. Hosted by Virginia Woodturners, Inc. Information: virginiawoodturners.org or Dan Luttrell at 804-271-4799.

International

Seventh Annual West Coast Woodturning Competition. Oct. 20–22 , at the CanWest Woodworking Show in Surrey, B.C. Significant cash prizes. Hosted by the Greater Vancouver Woodturners Guild. Entry deadline: Oct. 14. Information: gvwg.ca or Jay Mopson at westcoastcompetition@telus.net or 604-723-8692.

Cheryl Samuel

ravenstail.com

Cheryl Samuel, an AAW member from Alberta, integrated her turning and weaving skills into a piece called "Kete Remembered" for a recent cross-cultural exhibit at the Spirit Wrestler Gallery in Vancouver, British Columbia. Cheryl's piece honors New Zealand's Maori weavers who taught her how to weave a kete basket from flax.

This 6×18½" feast dish, turned from yellow cedar, features Northwest Coast yellow-cedar bark, New Zealand merino wool, and glass and brass beads. The paua shell buttons, *right*, echo the abalone inlay on Tlingit feast dishes. Cheryl's weaving shows alternating patterns: a traditional Ravenstail design adjacent to an interpretation of a Maori taniko pattern.

Photos: Kenji Nagai / Spirit Wrestler Gallery

Cheryl is credited with reviving traditional Ravenstail weaving in the Pacific Northwest Coast tribes. She recently began integrating woodturning into her woven pieces.