Turned Angel • Pen Gallery • Symposium Coverage • Wax & Woodturners

The Journal of the American Association of Woodturners
Fall 2006 Vol. 21, No. 3 woodturner.org

American Woodturner

Segmented Gallery
Page 36

Hollow & Thin
Page 30

'Put Me In, Coach'
Page 1

13>
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$7.50

'Put Me In Coach'

'I'm Ready to Top That'

The AAW's annual auction to benefit the Educational Opportunity Grants (EOG) program set a new benchmark at the Louisville symposium with a tally of $90,636 for scholarships and education programs. The live auction raised $87,489 for the EOG while the silent auction contributed another $3,147.

As in the past, Bonnie Klein and Jacques Vesery donated a collaborative top to the event. The Louisville slugger-inspired piece fetched a breathtaking $11,000, the highest of the evening and a record AAW auction price. Dave Long, an Ohio member and a newspaper sports writer, purchased the piece.

This is the fourth collaborative top from Bonnie and Jacques for the EOG auction; previous efforts have raised between $1,700 and $3,700 each.

"Put Me in Coach, I'm Ready to Top That" is a functioning 6½"-tall top turned from cherry, holly, and maple. With the help of magnets, the top stands on a turned pitcher's mound. Bonnie turned all five pieces, then gave it to Jacques for carving, texturing, and painting.

Inside this lidded top is an accurately scaled baseball diamond complete with stadium seating, dugouts, and entry tunnels. Look closely—there's a baseball sailing across the blue sky in the lid. Yes, a homerun for Bonnie, Jacques, and the EOG program.

Turning 20
American Association of Woodturners
1986-2006

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American Woodturner

Vol. 21, No. 3
Fall 2006

Chatter, News, & Notes

Instant Gallery 14

Feast your eyes on 10 outstanding new pieces praised during the Instant Gallery critique at the Louisville symposium.

17 Chapter Collaborative

AAW chapters in Missouri, Illinois, and Florida won top awards in this year's chapter challenge.

18 Inspiration of the Soul

One of the popular panel discussions in Louisville was inspiration. Nature, family photos, and classic illustrations are just a few sources that inspire studio woodturners.

Youth Turning 20

The Youth Turning Room was again a beehive of activity at the symposium. Join us for a snapshot of what the kids and volunteers experienced during three days of hands-on classes.

22 Write On

Forget what you think you know about Slimline pens! Today's craftsmanship in penturning is something to write home about.

24 Pleasing Profiles

Three cuts—straight, cove, and bead—are part of every turned piece. David Nittmann explains how to put this trio together for a successful piece.

On this issue's cover

woodturner.org

EDITORIAL

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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@mac.com

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

MEMBER SERVICES

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

Using the AAW website (woodturner.org) and your AAW login, you can instantly update personal contact information.

ADVERTISERS

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

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

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.

The AAW's Louisville symposium is now a distant memory. Although a record crowd of 1,891 (members, youth participants and spouses) stretched our resources, we're already hard at work incorporating your comments into an even better symposium June 29–July 1, 2007, in Portland, Oregon.

Can we do better? Will we do better? You betcha! You want proof? Visit us in Portland!

•

During the symposium, there were many old friends to greet, new friends to meet. This event—more than any other—gives me the chance to reconnect with old friends, even if the meeting is as brief as a short conversation in the hallway on the way to another demonstration.

•

During the opening remarks ceremony, we reinstituted the keynote speech. This year, Andrew Glasgow, executive director of the Furniture Society, delivered the address and challenged us to move forward in our craft while learning from the masters of the past. This point was made poignant by the showing of the Wood Turning Center's inspiring film *Connections*. I'd like to thank Albert LeCoff and Andrew Glasgow for their contributions that helped make this symposium a success.

•

The trade show was particularly colorful this year with the addition of new tool and wood vendors along with all of the old standbys. Although my wallet was emptied in nanoseconds, I needed another full day at the symposium just for the trade show. See Alan Lacer's trade show report on *page 62*.

Members brought more than 1,175 pieces for display in the Instant Gallery—our largest gallery ever. I can remember visiting the Instant Gallery at my first symposium in Purchase, New York, in 1993. I was in awe of some of the work then, but in Louisville—wow! Quality was everywhere you turned. The cutting-edge techniques that were displayed in Purchase seemed to be everywhere in Louisville. What progress woodturners have made since that time. Be sure to feast your eyes on some of the pieces featured on *pages 14–16* and on the AAW website.

•

Finally, our search for an AAW executive director has come to a close. The executive director search committee was charged with finding suitable candidates. We found several. We invited the top candidates to attend the symposium for a rigorous series of interviews with the board and its advisors, as well as to get acquainted with the AAW.

Please join us in a warm welcome to Larry Sommer. Larry comes from a strong background of public service as well as experience with large exhibitions and shows. See *page 10* for details.

Angelo Iafrate
iafrateturns@cox.net

AAW News

Ballot info, renewal mailed with issue

This issue of the journal includes a polybagged envelope with your renewal notice and information on the new AAW procedures for casting an electronic ballot for board members. The electronic balloting saves in tabulating results. The voting procedures are also described on *page 11*.

As a bonus for renewing, members will receive a DVD copy of Louisville symposium highlights. The DVD will be shipped in April along with your *2007 Resource Directory*.

Renew online, win Powermatic lathe

Some lucky AAW member will be the winner of a Powermatic 3520B lathe (retail value $2,900). The lathe, arranged with special pricing with WMH Tool Group, includes up to $400 toward shipping fees.

To qualify for the drawing, you must join or renew online before Jan. 1, 2007. Members who join or renew by phone or by paper will not qualify for the drawing. The online activity reduces AAW office expenses and reduces errors in deciphering handwritten renewals. Members benefit when they can verify contact information.

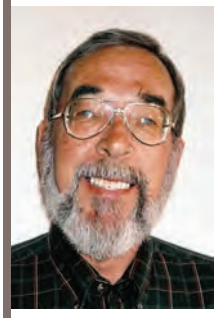
AAW Gallery Store expands, call for studio artists

The AAW Gallery Store in St. Paul's Landmark Center is expanding. We seek a variety of pieces, from tops and small items retailing under $10 up to original items retailing up to $500. Commission is 70/30 artist/gallery; wholesale items will be considered. To be eligible, you must be a general business member of AAW. Send digital images of your work with information on size and materials, a price list, and contact information to: gallery@woodturner.org with Gallery Gift Store in the subject line.

Board Candidates

2007-2009

Frank Amigo



I am asking for the opportunity to help the AAW continue on the path of achieving its goals. As a board member, I would constantly check with the membership to see that our goals are realistic and in keeping with the wishes of the members. We have a strong, dynamic, and growing organization. I feel that my management and leadership skills can help keep it going and growing.

I retired in 1989 after 33 years with the Department of Defense as a linguist, intelligence analyst, editor, and manager. After retiring, my wife, Elizabeth, and I ran a small corporation involved with craftwork.

In 1991, I started the woodturning program at the Maryland Hall for the Creative Arts. That same year, with the help of 12 volunteers, I ran a mini-symposium at Maryland Hall and also started the Chesapeake Woodturners. A few years later, Maryland Hall received a $28,000 grant and bought new turning equipment. Each semester we had two basic courses, one intermediate course, and one master class with visiting instructors.

After the grant, we added children's classes, giving Maryland Hall one of the best turning programs in the country. In 1994, the club ran another successful mini-symposium. The Chesapeake Woodturners has grown greatly, split once for geographic reasons, and continues to grow. They are involved in school programs, programs in the local parks, charitable work, and gallery programs.

After moving to New Mexico in 2000, I continued teaching. My students, a few others, and I started the Mountaintop Turners of Ruidoso, New Mexico. Upon arriving in Colorado in 2006, I joined the Rocky Mountain Woodturners.

I love the AAW and what it has done for turning. I love talking about turning, teaching turning, and promoting turning. A position on the board would give me a chance to do this on a national level.

Frank Amigo
Wellington, Colorado

Corey Anderson

When people meet me, they quickly learn that I have an all-consuming passion for woodturning! I'm inspired by so many others' creative energy, which challenges me to grow artistically, and I look for every possible opportunity to share the joys of woodturning. For that reason, I am seeking election to the American Association of Woodturners board of directors.

As president of the Central Connecticut Woodturners, I am most proud of the collaborative work our club has done with a variety of towns that have needed to sacrifice favorite historical trees in the name of "development." I've presented to various town councils the prospect of giving these trees a second life by turning them into turned art treasures, which we then donate back to the towns for use in fund-raising auctions for their local historical societies. These relationships have resulted in "win-win" situations by helping to reinforce our club's solid reputation while solving potentially sticky public relations problems for the towns.

Additionally, as a member of the Nutmeg Woodturners League, I have been able to introduce woodturning to middle and high school students in a variety of programs throughout the state. Educating the next generation of woodturners is so important! One of the most interesting experiences to date was working with The American School for the Deaf, where we provided not only turning demonstrations but also afforded hands-on woodturning opportunities for the kids. Watching them discover a means of creative expression that before had not existed for them made it a truly precious experience.

Woodturning has sparked a passion in me, and I am excited about bringing my energy and ideas to the AAW board of directors. I see this as a wonderful opportunity, and I hope you will consider voting for me.

Corey Anderson
East Hampton, Connecticut

In an envelope accompanying this issue are instructions for online voting for three AAW board members to serve from 2007 through 2009. If you don't have Internet access (your own or a family member, AAW chapter member, or library), please contact the AAW office (651-484-9094) to receive a paper ballot.

Each of the six candidates wrote a statement that follows.

Rollie Bowns

I have been a woodturner for a number of years now, and I truly enjoy turning and being with people interested in turning. My interests in serving on the AAW board are many. I have received much from the AAW, both directly and through the local chapter, and I want to help keep the AAW going and growing.

I am currently the president of the Nor-Cal Woodturners (Sacramento, California, area), finishing my second term. I have previously served in the capacities of secretary, librarian, and treasurer for the chapter. My goals in taking on the leadership of the chapter almost two years ago included bringing excitement and newness to the chapter. Members tell me that I have accomplished that. Woodturning should be fun, and there should be opportunities for meeting with other turners, for learning, and for improving our skills. I believe the AAW plays a pivotal role in advancing woodturning and our interests as woodturners.

In my career I gained extensive experience in leadership and management. I would like to put my leadership abilities and experience to work for the AAW to benefit those interested in woodturning.

The AAW is reaching out to turners, collectors, and the public, including young people. I would like to see that continue and I would like to see the AAW continue to grow in membership and in its ability to serve its members. If elected to serve on the AAW board, I would add my enthusiasm and my experience to that of the other board members to foster the AAW's goals of providing education, information, and organization to all of you, the woodturning members of this organization, and to others interested in woodturning.

Rollie Bowns
Elk Grove, California

Larry Genender

I am a retired surgeon living in Dallas, Texas. I have been a woodturner for 10 years and have been an AAW member for most of these years. I currently am a member of three chapters in Texas, in two of which I hold honorary lifetime memberships. I was on the Executive Committee of the SouthWest Association of Turners (SWAT) for the past four years and have just completed my term as immediate past president, which leaves me the time to devote to the AAW board.

I was the leader of the reorganization and incorporation of SWAT, which was formerly known as "A Texas Turn or Two." During those years, SWAT grew to become the largest regional woodturning symposium in the US, and is second nationally only to the AAW and the Utah symposiums. I wrote the bylaws and was the first president of SWAT. We have established a system of governance whereby the woodturners run the organization without any paid administrators. We have grown from 16 AAW chapters to 20—18 in Texas and 2 in Oklahoma. During these years, I have learned how to recognize and recruit volunteer talent to work for SWAT. I published my organizational experience in the Spring 2005 issue of the *American Woodturner* and have written two other articles for this journal.

I believe that the leadership experience I have gained in SWAT can make a contribution to the AAW. I love woodturning and woodturners, and now that I have more non-shop time to devote to organized woodturning, I want to contribute what organizational skills I have for the betterment of the national organization. If elected, I will work hard—I do not intend to be an "empty suit" on the AAW board.

Larry Genender
Dallas, Texas

Board Candidates

2007-2009

Jean LeGwin

Ten years ago my first woodturning instructor warned, "Woodturning will change your life." How true those words proved to be! That first object certainly wasn't a thing of beauty, but it was my entry into a world I truly love.

During those years I have belonged to three local chapters, attended nine symposiums, taken courses at Haystack and Arrowmont, and attended regional conferences whenever possible.

Although recently retired, for 30 years I ran my own book and journal design and production company, which serviced publishers such as Houghton Mifflin and MIT Press in fields ranging from architecture to industrial ecology. The process involved careful organizing and scheduling of editors, subcontractors, and printers in order to meet strict deadlines.

I electronically archived back issues of *American Woodturner* in preparation for two CDs currently available from the AAW. This was a monumental task requiring several years and hundreds of hours. That work afforded me a privileged perspective on the organization's past growth and development. We belong to a uniquely open and sharing community of artists and craftsmen whose members help one another in many ways. Due to its continued rapid growth, the AAW faces a significant challenge to be relevant to individuals with wide-ranging interests and skill levels. As more members master the basic skills and techniques of turning, many are finding new ways of using turned elements in complex pieces that expand the definition of woodturning. The craft is merging with art. To help foster this evolution, I am interested in the dissemination of information in all its forms to members of the turning community as well as to the public and the art world.

I am honored to be considered for membership on the board and would serve with enthusiasm.

Jean LeGwin
Wilmington, North Carolina

Dan Lutrell

It is a distinct honor and privilege to be considered as a nominee for the board of directors of the AAW.

Like a lot of us, my first woodturning experience was in high school, but it wasn't until 30 years later when I noticed an article in the newspaper that I was led to the newly formed Woodturners Anonymous of Richmond, Virginia. Since then, I have been vice president, president, and membership chairman of this chapter. It has been very rewarding watching our chapter grow, nearly threefold. I also have been serving as executive director and treasurer of Virginia Woodturners, Inc., an AAW chapter formed to produce the very successful Virginia Woodturning Symposium. Beginning in 2005, I assumed the role of chairman of the AAW's best practices subcommittee.

Woodturning has become much more than a hobby for me. It is an area where I have become most comfortable in working with people. My background in customer technical service has trained me that everyone is a customer and should be treated accordingly. Woodturning also has helped provide me with an artistic outlet, something I thought would never happen.

The AAW has impressed me in the past few years with a marked increase in communication. I believe in the AAW's efforts to recruit more young people into the organization. Our local chapter has been working in this area as well, and I would like to pursue the opportunity to form national alliances with individual youth groups.

If elected, I will do my best to continue promoting and expanding the goals of the AAW—especially in the area of communication.

Dan Lutrell
Richmond, Virginia

The Youth Turning Room at the Louisville symposium built on the success of the AAW's first youth program in 2005. This year, more than 100 youths attended sessions during the three-day symposium. The AAW was blessed with many volunteers led by Bonnie Klein and Nick Cook.

Thanks from the 26 lucky participants listed below whose names were drawn at the symposium to win a complete turning outfit: Jet mini lathe and stand (WMH Tool Group), seven-piece tool set (Crown Tools), Nova precision midi chuck (Teknatool), face shield (Woodcraft Supplies), and dust mask (Dust Bee Gone).

WMH TOOL GROUP®

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New Kensington, Pennsylvania

Sam Allen
Shepherdsville, Kentucky

Tyler Anderson
Knoxville, Tennesee

Paul Bartha
Indianapolis, Indiana

Alex Brown
Buckner, Kentucky

Hannah Brown
Paducah, Kentucky

Elaine Darnell
Charlestown, Indiana

Harrison Gartland
Louisville, Kentucky

Rachel Gathof
Louisville, Kentucky

Madison Gunning
Chapel Hill, North Carolina

Nick Henkel
St. Clair, Missouri

Benjamin Higdon
Brevard, North Carolina

Steven Kelly
Portland, Indiana

Alexandra LeMay
Kantana, Ontario

Sam Luttrell
Aurora, Colorado

Braden Middleton
Bernice, Oklahoma

Timothy Moss
Anderson, South Carolina

Paxton Reil
Hillsborough, North Carolina

Brianna Roux
Collinsville, Illinois

Durham, North Carolina

Benny Stokes
Chipley, Florida

Jacob Stout
Republic, Missouri

Jasmine Troyer
Delevan, Illinois

Damariscotta, Maine

Trust Warren
East Greenwich, Rhode Island

Dan Wilson
Franklin, Pennsylvania

Larry Sommer Named Executive Director

Larry Sommer has joined the AAW staff as executive director, a new position. Sommer, who has 25-plus years with nonprofit organizations, started work August 21 in the AAW offices in St. Paul.

Also as part of the office reorganization, Mary Lacer has been promoted to assistant executive director. Since joining the AAW in 1990, Mary has overseen the growth of the AAW from a kitchen-table organization to a staff, in addition to herself, of six part-time employees.

Most recently, Larry served as director and state historic preservation officer at the Nebraska State Historical Society in Lincoln. In addition, he has been involved with numerous organizations as a director and has worked for and on the board of directors. He has extensive experience planning, coordinating, and implementing exhibitions, conferences, and workshops.

Larry attended the AAW's recent symposium in Louisville, where he was impressed with the size and content of the event. There, he experienced the membership's passion for turning firsthand.

Larry said, "I am honored to be chosen as the first executive director of the American Association of Woodturners and look forward to working with the board of directors and the superb staff, getting to know the membership, and helping to build on the association's solid record of accomplishment as one of the premier crafts organizations in the country."

Away from the office, Larry enjoys woodworking and a variety of outdoor activities. As Minnesota natives, he and his wife have been looking forward to returning to their home state.

As the AAW grew in 20 years from a small group of woodturners to one of the world's largest crafts organizations, the need for an executive director became apparent. Several strategic planning sessions with outside consultants pointed to the necessity of adding this role. This spring, 14 individuals applied for the nationally advertised position.

AAW president Angelo Iafrate added, "We expect great things to come from the new position of executive director. Larry, with Mary as an assistant, will be charged with some of the tasks that our board members have had to perform. With these two new positions, there will be continuity and a stabilizing effect on the quality of our symposiums and other programs. And, yes, we plan on improvements and some new initiatives. As board members come and go, the helm will now be attended by those of even temperament and great skill, which will bring considerable benefit to our organization."

Please welcome Larry to the AAW. His e-mail address is larry@woodturner.org.

Itchin' to be published? We now pay!

The AAW has long been blessed with talented and loyal members who submit articles and photos for publication in the journal. We are now able to pay members $100 per published page for how-to and techniques articles. See *page 3* for more details.

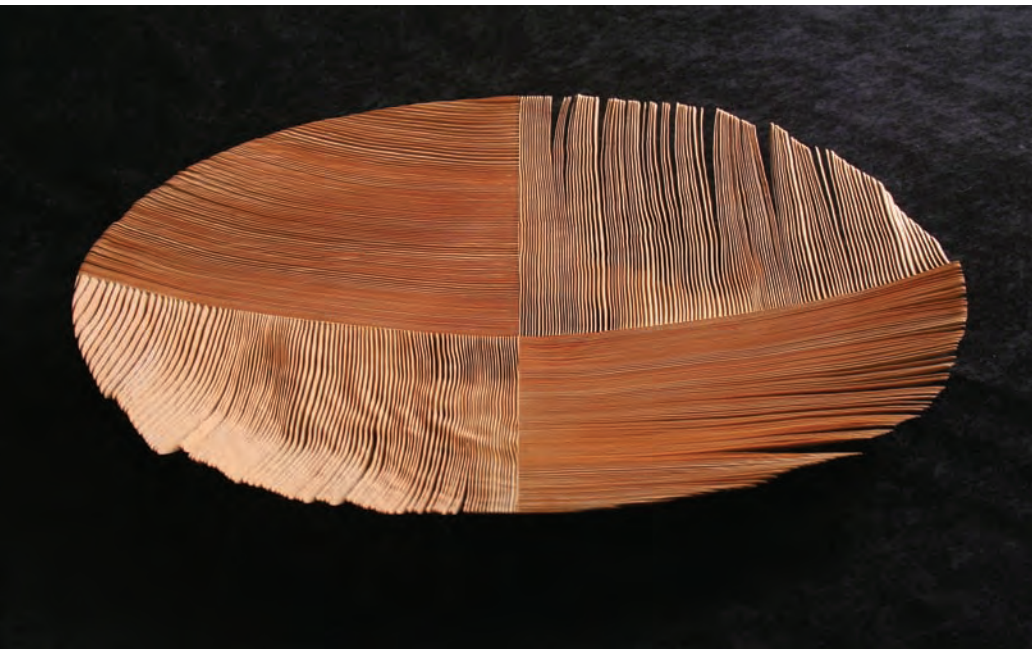


Photo: Nathan Mann

"Elemental," above, a sculptural piece by Michael Brolly, was one of the pieces featured in the *Turning 20—Still Evolving* exhibit.

Public Swarms Louisville Turning Exhibits

Four woodturning exhibits at two Louisville galleries received rave reviews from the public during recent shows. From April 8–June 25, the Kentucky Museum of Art featured *Turning 20—Still Evolving, Rude Osolnik—A Collection,* and *Out of the Woodshed and Into the Parlor: New Work from Kentucky Woodworkers*.

"Our visitors were totally blown away by these exhibits," said curator Brion Clinkingbeard. "We noticed that visitors spent a lot more time than usual looking at the pieces. This is the largest attendance we've had at a wood-related show."

The woodturning exhibits were on display during the busy Kentucky Derby weekend, which drew thousands to downtown Louisville.

Down the street at the Louisville Slugger Museum, *Step Up to the Plate* opened during the AAW symposium. Anne Jewell, executive director of the Louisville Slugger Museum and Factory reported that the staff has had great fun with this exhibit. "We've enjoyed watching the reaction to the pieces. Some visitors have never seen an art exhibit before."

Turning 20—Still Evolving and *Step Up to the Plate* will be on display at the AAW Gallery in St. Paul.

AAW Website Gets An Update

Be sure to visit the AAW website (woodturner.org) and become familiar with the new and updated member features, including streamlined membership application and membership renewal.

The members-only section of the AAW website includes the ability to:

- look up other AAW members (search by name, city, etc.)
- member's personal profile page for easy updates of contact information
- vote for board members annually via electronic ballot
- electronic shopping cart for AAW logo products
- register for the annual AAW symposium

These features use a single database so that all of the AAW data will be continually synchronized. To change contact information, members can log in to the new system and update the information directly.

Optional privacy settings will allow members to opt out of the Resource Directory and opt out of AAW e-mails. Information on accessing the new system is included in the renewal envelope polybagged with this issue. Look for additional detailed usage information on the AAW website (woodturner.org), which will also include frequently asked questions and answers.

Discussion of the new website updates is encouraged on the AAW forum (woodturner.org/vbforum).

—Jeff Jilg

WEBSITE WINNER: Embellished Platters

First place:
Chris Andrew, Corvallis, Oregon

Second Place:
Petteri Leppikallio, Layliainen, Finland

Third Place:
Ed Kelle, Glen Head, New York

Judges: Neil Scobie and Marilyn Campbell

NEXT CONTEST: TURNED ANGEL

Deadline: October 10

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

Call for Youth Entries

Calling young turners! In May 2007, the AAW Gallery in St. Paul will showcase a juried exhibition of work by turners up to 22 years of age. Work will be judged in four divisions: 10 and under, 11–14, 15–18, and 19–22. Limit of three pieces per artist, digital images only. Pictures must show object clearly. Entries must include name, address, age, phone number, and number of years turning. Application deadline: February 15, 2007.

Send entries or inquiries to gallery@woodturner.org, subject line: Youth Exhibit. Or mail a CD to AAW/Youth Exhibit 75 W. 5th St., Suite 222, St. Paul, MN 55102. E-mail submissions are preferred.

Glass Bead, Wood Collaboration

The AAW and the International Society of Glass Beadmakers (ISGB) have announced a new exhibit, *ConneXtions: A Collaborative Effort Between Wood and Glass*.

Entries will be displayed at the ISGB's annual conference in Minneapolis in July 2007, and then travel to the AAW Gallery. Artists can form a partnership or request a partner. Once you are paired with an artist, all further contact will be individual and not driven by either organization. Artists may submit two entries. At least one entrant must be a member of either organization. To enter, please send an e-mail to gallery@woodturner.org. Subject line: Wood and Glass.

This is a first-time opportunity for members of these two organizations to work with each other on an exciting adventure.

Twenty Years and Turning

The AAW's first chapter, the North Coast Woodturners (NCWT) is celebrating its 20th anniversary this year. The chapter was chartered in 1986 with 23 members.

The club grew quickly and soon began hosting symposiums. NCWT was the host of the very first AAW-sponsored local symposium with Rus Hurt, Del Stubbs, Alan Lacer, and Al Stirt as demonstrators.

In 1993 a group of Akron members decided to form a separate group, the Buckeye Woodworkers and Turners. Since the spin-off, the Buckeye chapter has grown to more than 80 members, and the NCWT now exceeds 150 members.

Among the founders who are still active in the chapter are King Heiple, Don Karr, Jim Pugh, Joe Quisenberry, Stan Stary Sr., and Stan Stary Jr.

"Amor Renovation (Rebirth of Love)" by Binh Pho will be on display at SOFA Chicago. Represented by del Mano Gallery.

AAW to exhibit at SOFA-Chicago

The AAW will be represented Nov. 10–12 at the Sculptural Objects and Functional Art (SOFA) Chicago show at Navy Pier. SOFA is the world's foremost exposition of one-of-a-kind three-dimensional masterworks bridging the fine and decorative arts. More than 90 galleries will share their art with attendees. All panel discussions, lectures and associated events are free with SOFA admission. See sofaexpo.com for further details.

One of the highlights at SOFA is on-going woodturning demonstrations by well-known studio artists organized by the Chicago Woodturners, an AAW chapter. This year's program includes a panel discussion, "Transforming Vision" from the *William Hunter Retrospective* and sponsored by the Collectors of Wood Art (CWA).

The AAW is excited to host a special exhibit at this year's SOFA. Our exhibit will display representative work from several AAW studio artists. Stop by and see us at the AAW booth.

TOOL STANDARDIZATION

Louisville provides opportunities to discuss

For centuries, English and German traditions have attached a common name and sizing to carving tools. Records indicate that the revered "Sheffield List" for carving tools appears to date back as far as the 1500s.

Standardization is certainly essential for carvers, as the shape and size of the tool determines the shape and size of the cut. However, the woodturning world could also benefit from uniform nomenclature in tools listed in catalogs and used in classes, demonstrations, and videos.

The AAW symposium in Louisville provided an opportunity for finding common ground. This event drew senior members of the largest lathe-tool manufacturing companies, including Peter Gill of Robert Sorby, Barry Surplice of Henry Taylor/Hamlet, Brian Gandy of Crown Tools, Kevin Clay of Oneway, and Paulo Marin of Glaser Hitech/CET.

Each representative identified gouges as the tools that present the largest problems in naming and sizing:

1. Gouges milled from round bar stock are a concern for measurement—should it be the flute width or the diameter of the rod? For instance, what makes a gouge a ½" bowl gouge? Because there is no standard or agreement, confusion reigns.

2. The naming of the shallow gouge (which is also known as the detail gouge, fingernail gouge, ladyfinger-nail gouge, contour gouge, spindle gouge, or simply "gouge") begs for standardization. In some catalogs, turners may find the same tool under different names on facing pages.

3. Does the renaming of the roughing gouge to the spindle roughing gouge reduce confusion as to intended use? Among frequent demonstrators, we continue to hear about accidents with this tool when unwisely used for bowl turning.

Every company I spoke with felt that the flute shape and grinds (edge profiles) are not an area of concern. Here's why: The edge profile is where a manufacturer has a chance to show interpretation and innovation of a particular tool, as well as showcase special edge profiles. Sometimes, a turner's name is attached to an edge profile.

The AAW's next step will be to present nomenclature proposals to the tool manufacturers. Stay tuned for developments on this topic.

—Alan Lacer

Instant Gallery

Favorites from the critique

The Instant Gallery at the Louisville symposium overflowed with more than 1,175 pieces of recent work by attendees. On Saturday morning, Hans Weissflog, Steve Loar, and Betty Scarpino critiqued 30 favorite pieces. Look for more pieces in the Winter issue of the journal; browse more Instant Gallery pieces on the AAW website.

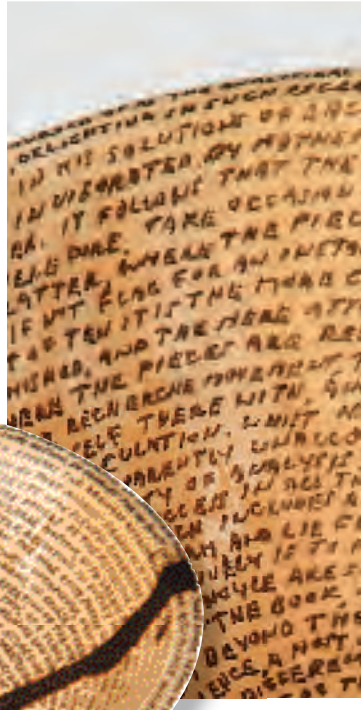
"**Eclipse**" by Mary McKinney of Crestwood, Kentucky. Bloodwood and ebonized maple; 8×7½×8". "I like this because it's sculptural and smooth," Hans praised. "As this becomes 3-D," Steve added, "the edges pick up light."

"**Over the Edge**" by Richard Morris of Crystal River, Florida. Cocobolo; 6×17". This was Richard's first AAW symposium. "He's got a nice piece of stock," Hans noted. "The carving fits very well to the cocobolo." Betty added that "the shiny finish works well on this piece."

"**For Joyce Kilmer**" by Corey Anderson of East Hampton, Connecticut. African iroko; each 6½×7". "This is attractive use and reverence of the sapwood," Steve remarked. "The thickness of the limbs gives a nice support." Kilmer's poem "Trees" was Corey's inspiration for this piece.

"**Playing Hooky #2**" by Keith Tompkins of Tivoli, New York. Sugar maple; 8" diameter. "Whimsical is difficult to capture in a piece," Steve noted. "But this piece pulls it off. I love the gap as the point of engagement." Of Keith's holly stand, Betty said, "Pay attention to how he presented this. It's almost like a ripple in the water. This lets the fish be the center of activity."

"**Sherren's Sample Button Pillow**" by Tim Heil of Gem Lake, Minnesota. Nine wood species (40 different buttons); 18×18". "I was immediately drawn to this in the Instant Gallery," Betty said. "A lot of work and care went into selecting the wood and the layered techniques to create different buttons." For Tim, the challenges were chucking small objects with two finished sides. Tim's wife, Sherren, provided the sewing expertise.



"**Rue Morgue**" by Bob Rosand of Bloomsburg, Pennsylvania. Ambrosia maple; 1½×4". "Mimicking nature is really hard," Steve noted. "Bob did this well. This almost evokes a look of parchment." The text on both sides of the bowl contains the words from an Edgar Allen Poe story. Bob writes with a Pigma .005 archival pen available at art-supply stores.

Instant Gallery

"**Lost**" by Evelyn Lahti of Knoxville, Tennessee. Box elder; 5½×4". "The artist really worked with this piece of wood," Hans said. "I like the added color and texture plus the very clear black lines." Steve added that he was fond of the tilting of the rim and the frog incorporated into the design.

"**Femininity**" by Malcolm Zander of Ottawa, Ontario. Maple and acrylic; 4×3½". "This is extraordinary at every level," Steve said. "It's amazingly delicate and complex. It has the sense of a doily." From the original turning block, Malcolm calculated that he removed 99.3 percent of the original mass.

"**Around the Tracks**" by Neil Scobie of Lower Bucca, New South Wales. Australian Red Cedar; 2½×8". "I like the non-geometric curves," Betty said. "They really accentuate the work."
A roundabout road sign for three lanes in his native Australia provided Neil's inspiration.

"**Bleached Bowl**" by Judy Ditmer of Piqua, Ohio. Box elder; 5×8". "This is a wonderful example of a bowl," Betty praised. "If you want to learn how to make a bowl, take a class from her." Hans added, "You just want to pick up this piece."

Photos: Nathan Mann and Robin Arkenberg

Chapter Collaborative

The Woodturners of St. Louis had a picnic creating the top entry, "Step Up to the Plate," in the Chapter Collaborative Challenge displayed at the Louisville symposium. Ten chapters participated in this year's contest. See *page 59* for next year's rules.

"Step Up to the Plate" by the Woodturners of St. Louis won Best in Show and Artistic awards. Nineteen chapter members participated in the collaborative project.

"The Clock Strikes Midnight" by the Chicago Woodturners won the Fantasy Award. More than 30 chapter members participated in the project, which includes more than 400 pieces.

"Wooden Treadle Lathe" by the Space Coast Woodturners (Titusville, Florida) won the Technical Award. Fifty chapter members participated in building this working lathe, which included 21 wood species. The members invested more than 3,500 hours in the project, which included milling homemade turning tools.

Photos: Nathan Mann and Robin Arkenberg

Inspiration for the Soul

Prior art as inspiration and beyond

By Jacques Vesery

At this year's symposium in Louisville, an audience of artists, woodturners, and collectors was treated to a lecture and discussion that was—let's just say—inspiring.

Giles Gilson, David Ellsworth, and Kevin Wallace led us on a path of enlightenment, a journey into why we do what we do and what influences steer our courses of travel. This panel discussion titled "Prior Art as Inspiration" evolved from a similar panel at last year's symposium in Overland Park.

Robyn Horn, Arkansas
Robyn Horn's work from her millstone series has obvious influences. Her pieces convey Robyn's voice so simply, yet reflect its origins so well.

David mentioned how the panel on plagiarism seemed to revolve around influences and inspirations more than copying. The end result of that exciting day? The need for further discussion on inspiration. This topic has less to do with prior art than one would believe and more so to do with the inspirations we find in everything around us.

Reflections

Giles Gilson started with an interesting overview of his influences, not only in his work, but also in his life. The work of M. C. Escher and René Magritte have been longtime inspirations because of their use of positive and negative space, and also for creating absurdity. It's also evident that these artists influenced each other as well. At an early age, Giles admired sculpture by Alexander Calder, who also had great impact on his work in the 1970s.

Kevin Wallace involved the audience in an open dialogue with his views on influence and inspiration revealed by most top artists in our field. "From my experience," he said, "successful artists in wood don't look to woodturning for inspiration. Artists look at ancient artifacts, rocks, strata on mountains, and even advertising—everything but woodturning, and bringing those inspirations to the work.

"Looking beyond woodturning develops a voice through inspiration and is related to the bigger picture."

How we are inspired

David Ellsworth presented images from approximately 25 artists, comparing work in relation to inspiration. He pointed out, "The following are examples and results when artists get excited about influences and use them to reflect their own voices."

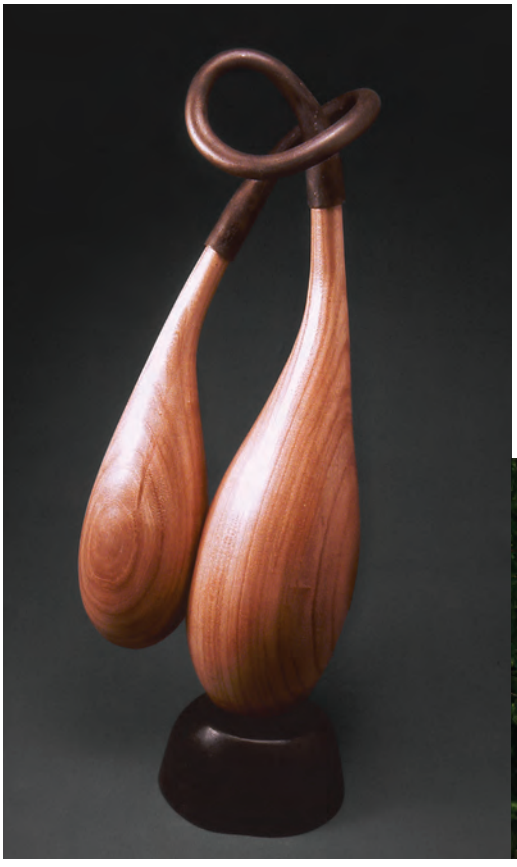
A handful of those images appear on these pages; you'll find more work highlighted in the presentation at woodturner.org.

In closing his portion of the presentation, David shared a statement he received from Stephen Hogbin: "Influences are so complicated that I'm not sure I can say exactly what was going on in one's mind or in life at the time of making or creating.

"With that said, I feel making a statement about our work is vitally important. And ironically it's a means of creating memories of the making."

Ron Fleming, Oklahoma
Ron Fleming has always referred to nature in his pieces, but he also is inspired by the work of English illustrator Aubrey Beardsley. “I admire his very stylized version of nature and great composition,” Ron said. “Beardsley used a lot of flowing motion in design.”

Marilyn Campbell, Ontario
In describing her piece “Awash at Low Tide,” Marilyn noted, “There is something poignant about remains of any kind that inspired me to base a series on the ‘In Another Life’ phrase. This reflects the impermanence of ourselves and other objects.”



Trent Bosch, Colorado
Trent Bosch finds his influences are directly related to his family and the closeness of siblings. When speaking about his piece titled “In So Close,” Trent said, “Even though they are not always literally attached, my daughters will always be an integral part of each other’s lives.”

Al Stirt, Vermont
When reflecting on his own work, Al Stirt stated, “I took the wonderful suture line from an ammonite fossil as the starting point for my curve series of ‘Sgraffito’ pieces.”

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

Youth Turning Room

Something Magical

The magical experiences that occurred last year at the Overland Park symposium reappeared in the Youth Turning Room this summer at the Louisville symposium.

We could tell the story through the eyes of Bonnie Klein and Nick Cook, two AAW Honorary Lifetime Members who exemplify the AAW's education mission. Through the hands-on classes at 25 turning stations, they introduced 100 kids to woodturning.

Or perhaps the story should be told through the eyes of Warren Hardin, a volunteer from the Louisville chapter. Warren spent every minute of all 11 rotations as an assistant in the turning room; he thinks he had the best time of anyone at the symposium.

But a letter from Chaz Collins of Des Moines goes a long way in explaining the value of this AAW program. Chaz tagged along with his grandfather, John Hetherington, for this year's symposium. Here's what Chaz wrote:

"Have you ever wondered how a 13-year-old spends his summer vacation while preparing to enter his freshman year in high school? Well, let me share with you how I spent one week.

"On June 25, I boarded a plane with my grandpa and headed south to Louisville. To be honest, when Grandpa first mentioned to me about going, I wasn't quite sure how much fun it would be. But I thought, 'What the heck! I get to be away from my little brother for a few days and I get my grandpa all to myself.'

"Let me tell you, I had a blast. Thank you, Bonnie, and thank you, Nick, for making my trip so wonderful. At the banquet, I won a Bonnie Klein signature tool set from CET. Plus, Jet sold me a mini-lathe and chuck at a real special price, too. I also had my picture taken with Angelo Iafrate, president of the AAW. He gave me a turned pen.

"I saw many demonstrations and talked to a lot of famous woodturners. I especially liked Stuart Mortimer and Mike Mahoney.

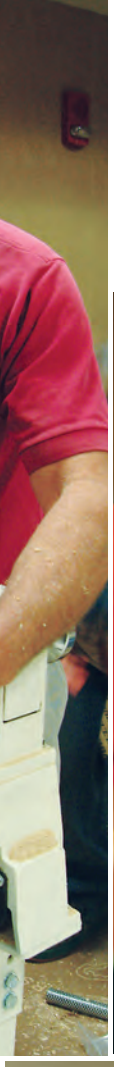
"I now belong to the AAW and have better turning tools than my grandpa. What more could a 13-year-old ask for: I have my own tools, lathe, and chuck!

"Since I got back to Des Moines, some of Grandpa's buddies showed me how to turn an egg. And, I made $50 turning 13 souvenir baseball bats for a team going to a tournament.

"Grandpa, you are my hero!"

See you in Portland,
Chaz Collins

Richard Montague, a Vermont member, helps Elaine Darnell grip her tool. Later in the week, Elaine was one of the lucky 26 youth participants to win a complete turning set including lathe, chuck, turning tools, face shield, and dust mask. Elaine's father is an AAW member from Indiana.



AAW member David Freundlich, a Florida member, assists Andrew Oberhausen, an Indiana student.

With a strong stable of volunteers, the youths had one-on-one assistance during turning sessions. There were no empty lathes during 10 rotations, as savvy kids signed up for multiple sessions.

Warren Hardin, a member of the Louisville Area Woodturners, assists Tyler Dowse with his honey dipper. Tyler, who lives in Georgia, stood on two pallets to get to the proper lathe height for his projects.

Jim Sibley, an AAW member from suburban Atlanta, brought along four grandchildren to participate in the youth turning program. From left: Jamie Sibley, 13; Nicholas Sibley, 10; Jordan Whitehead, 10; and Brandan Whitehead, 13.

During a morning clinic, Bonnie Klein helps Ben Hullinger complete his first top. Ben's dad is a Chicago-area woodturner.

Photos: Nathan Mann and Robin Arkenberg

New work from penturners

Write On

In June, the largest-ever group of penturners assembled at the 4th Annual Penturners' Rendezvous in Provo, Utah. What started as an online discussion within the Yahoo! Penturners group several years ago, has evolved into an event that drew more than 100 participants this year.

Penturning events in Provo have expanded to a full day of demonstrations and networking the day before the formal opening of the Utah Woodturning Symposium. This year, scheduled events continued into the evening, which allowed penturners to put faces to the names of woodturners they exchanged ideas with through Internet interest groups.

Members of the Yahoo! Pen-Makers' Guild, the Yahoo! Penturners group and the International Association of Penturners (IAP) submitted pens for an exhibit showcasing flavors of today's penturning. One might think there's only so much you can do with a pen—a small item a few inches long and a half inch or so thick—but the possibilities continue to evolve, and new ideas and materials pop up every year.

The display was set up at the Instant Gallery at the Utah Woodturning Symposium and then moved to the AAW symposium in Louisville.

Here we show a sampling of the pens displayed. For information about joining the Pen-Makers' Guild, see groups.yahoo.com/group/penmakersguild.

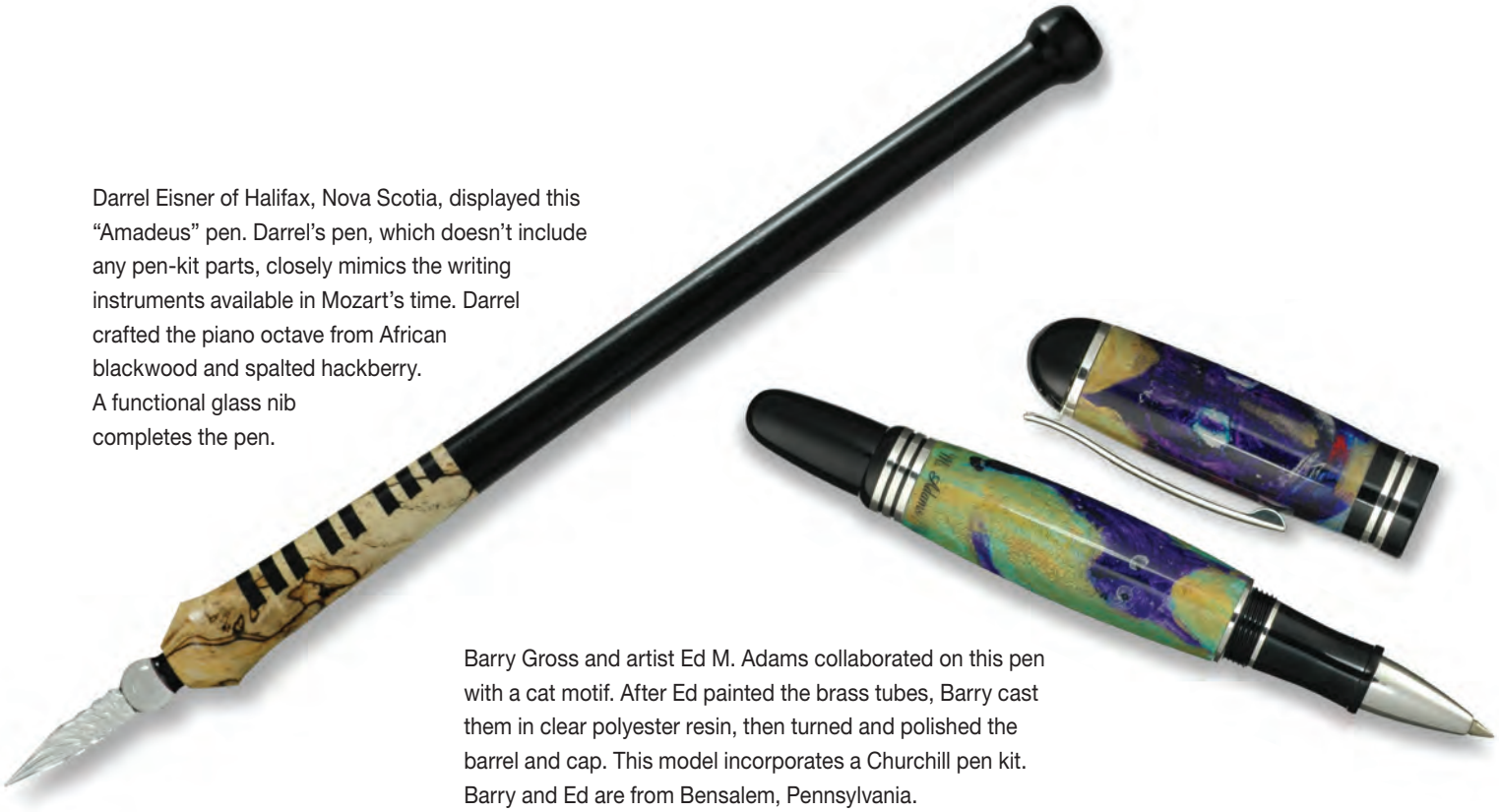
—Richard Kleinhenz

Mark Gisi's segmented pen includes TruStone, sterling silver, malachite, and box-elder burl. The clip is cut and shaped from sterling silver and screwed onto part of a standard pen clip to give it spring. Mark is from Colorado Springs, Colorado.

Anthony Turchetta of Cave Creek, Arizona, calls this pen his TRETS model, which stands for "Tapered Rope Extended-Twist Statesman." Anthony turned his pen of double-dyed box-elder burl on a Legacy 200 ornamental mill. After turning the rope twist, he added the end cap to the main pen and turned the barrels on a wood lathe.

Pen artist Pat Lawson of Laguna Beach, California, glued abalone pieces to a black-painted brass tube. After casting the tube in clear polyester resin, she turned and polished it. The clear polished resin acts as a lens, magnifying the abalone shell pieces so they appear to be near the surface. Pat turned the lower barrel from ebony.

Darrel Eisner of Halifax, Nova Scotia, displayed this "Amadeus" pen. Darrel's pen, which doesn't include any pen-kit parts, closely mimics the writing instruments available in Mozart's time. Darrel crafted the piano octave from African blackwood and spalted hackberry. A functional glass nib completes the pen.



Barry Gross and artist Ed M. Adams collaborated on this pen with a cat motif. After Ed painted the brass tubes, Barry cast them in clear polyester resin, then turned and polished the barrel and cap. This model incorporates a Churchill pen kit. Barry and Ed are from Bensalem, Pennsylvania.

This nautical pen is a collaboration between Rich Kleinhenz from Wappingers Falls, New York, and Angelo Iafrate from Johnston, Rhode Island. Rich designed the pen, drawing upon a commercial pen commemorating Herman Melville. Angelo made the cap using stabilized oak, blackwood, fishing line, and a finial made from ivory with a custom hand-scrimshawed wind rose. The pen body is made from alternative ivory and stabilized oak. Ken Nelsen transferred the image of an old map onto the pen body. Dan Symonds engraved the artist's signature onto a sterling-silver band.

Kurt Hertzog of Henrietta, New York, specializes in original desk pens. Kurt turned this pen from a scrap of purpleheart left over from a Chapter Collaborative Challenge. He used a nib from a 7mm kit and installed the ink refill inside the hollowed-out body without the need for a transmission. The design provided an open area on the pen body for hand-cut spirals.

Combining three woodturner cuts

Pleasing Profiles

Every cut you make at the lathe involves a straight line, cove, or bead. The success of your piece depends on how you put the three together.

By David Nittmann

I was listening to my favorite local public radio and happened to hear Allan Watts discussing "Yes & No." This famous "Right Brain/Left Brain" discussion ended with Allan saying, "Don't be afraid of nothing!"

The program got me thinking about the positive and negative space in our wooden projects—the yin and yang of woodturning. Look at the examples and see the line created by the interaction of black and white. Let these examples serve as possibilities for creativity in your forms.

Roman ogee combines 3 woodturner cuts

There are three cuts woodturners can make at the lathe: straight, cove, and bead. The way we combine these three shapes creates the interest factor in our artwork. Here's one popular variation.

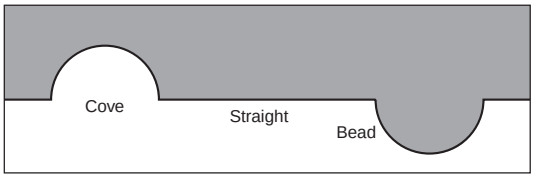
First, let the straight line become a point and call it the "transition" from bead to cove. You can vary visual interest by moving the transition point along the curve as shown in four more variations.

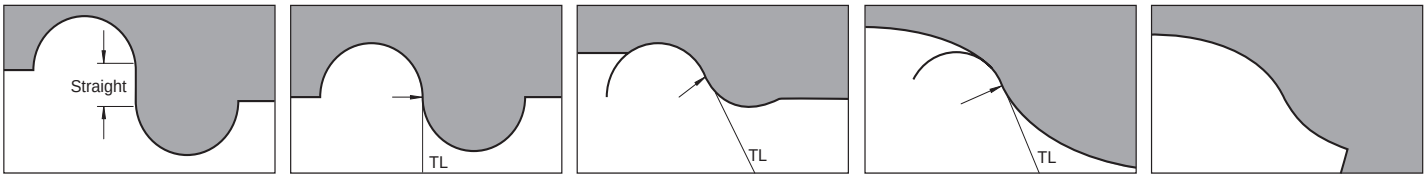
By extending these curves at either end, the graceful ogee curve evolves. Now, add a foot, and a bowl form is created. Richard Raffan explains this wonderfully in his classic book *Turned Bowl Design*—a must for every woodturning library.

Open vessel

The ogee is a great shape for illustrating design variation. Using the open vessel, for example, we can see the visual changes made as we move the transition line (the figures show "TL"= tangent line) up and down the curve. Shifting the tangent line from a symmetrical to an asymmetrical location adds interest to the form.

ROMAN OGEE





Cindy Drozda's "Sedna" exhibits a classic ogee profile.

The Golden Mean (sometimes called the Two-Thirds Rule) often helps start the asymmetrical placement of the tangent line, but this so-called rule should not restrict the final form. Just a small movement of the line can drastically change the dynamics of the piece.

Classic urn

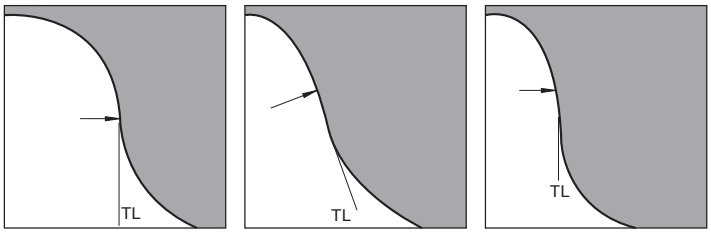
Using the ogee to create a closed vessel adds more opportunity to explore form. The classic urn shape exemplifies this creativity. Here, the curve change from shoulder to neck is based on the Golden Mean. However, the influence of tangent line changes on the top and sides of the vessel.

Your eye will catch any anomalies in the smoothness of your cutting technique that can detract from the finished form, but these are minor bumps. Look to the overall shape for inspiration in sketching out your next project.

With this confidence in your shapes, you can update Allan's expression to say, "No fear."

David Nittmann is a studio woodturner who lives in Boulder, Colorado. David (david@davidnittmann.com) is a founding member of the Rocky Mountain Woodturners.

OPEN VESSEL



Illustrations: Roxanne LeMoine

CLASSIC URN

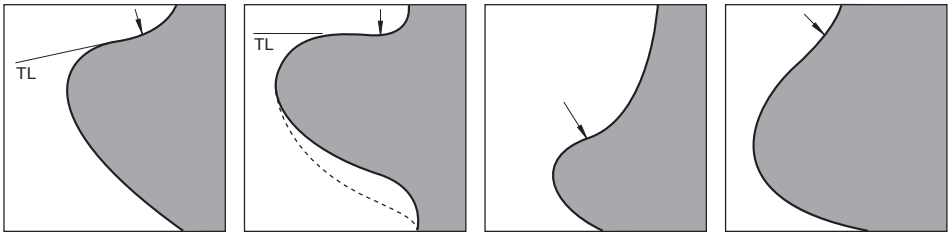


Photo: John Hetherington

Turned into an Angel

Linda VanG's angel wings its way to your shop—just in time for this year's holiday season.

By Linda Van Gehuchten

If you can turn a bowl, complete a basic spindle-turning project, and feel comfortable with a bit of carving, you can complete this heavenly project in time for gift-giving this season.

Get started

For lathe tools, you'll need a small bowl gouge (I prefer a ⅜" gouge), ½" spindle gouge, ½" skew, spindle roughing gouge, texturing tool, and parting tool. You'll also need a 4-jaw scroll chuck or faceplate.

For turning stock, cut the angel's body from a 3×3×2" piece of figured burl. (Burl lends itself well to this project, but other natural-edge pieces would also work.) Mount the burl on a 2×2×1½" wasteblock.

For the angel's head and halo, use a piece of 2×2×4" hard maple. The remainder of this maple piece will be used for the base.

The project also requires a 3–4" piece of 3/32" brass welding rod, a 3½×½" scrap of raw leather, and a short piece of 3/16" dowel.

Prepare the wood

Mount the wasteblock in your faceplate or 4-jaw scroll chuck. True up the wasteblock so its face is flat.

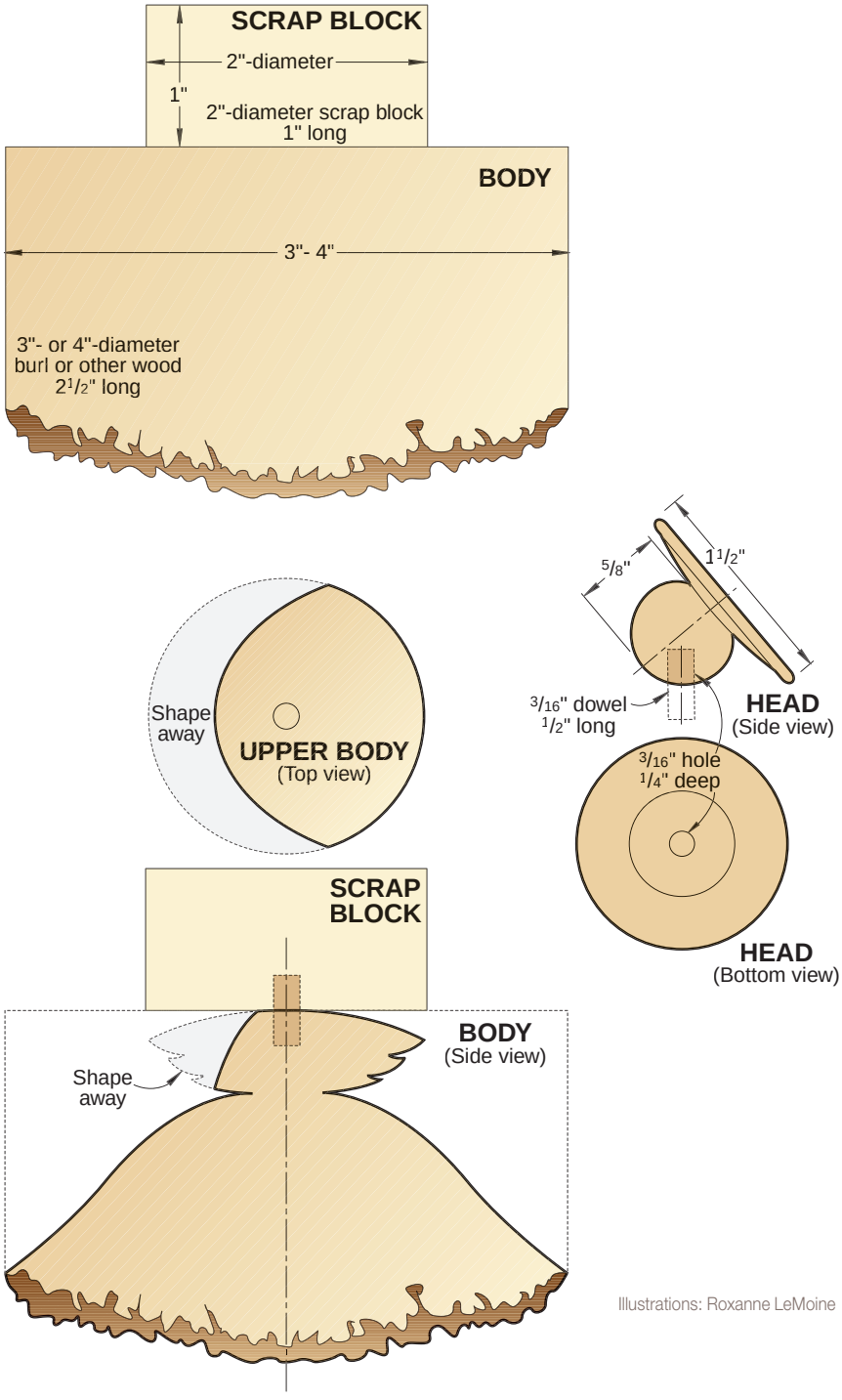
Drill a 3/16" hole into the face of the wasteblock. Glue a length of 3/16" dowel into the drilled hole; trim the dowel so it sticks out 3/8". You will use this 3/16" dowel hole as the top of the angel to join the head to the body and to help you reverse-chuck the angel.

Flatten the top of the burl (this will be the top of the angel) where it will meet the wasteblock. On this surface, find its center and drill a 3/16" hole 3/8" deep. Dry-fit the burl blank into the wasteblock with the dowel. If the burl sits flat, you are ready to glue together the wasteblock and burl.

Spread cyanoacrylate (CA) glue on the burl side and spray the catalyst on the wasteblock; join the two pieces and give them a little twist to hold till the glue sets (about 10 seconds). The dowel helps align the wasteblock and the burled skirt for the glue up.

The wasteblock will allow you to shape the torso by giving you more room for your turning tools. Now, bring up the tailstock on the lathe bed for support.

With an uneven surface on the burl, the live center is not always engaged properly. To solve this problem, flatten away the center of the burl with a small power carver—just enough for the live center to sit properly. Take care not to damage the outer natural edge.



Illustrations: Roxanne LeMoine

Turn the skirt exterior

With the 3/8" bowl gouge, turn the outside of the bowl until you eliminate flat spots on the natural edge. You want to keep a clean outside edge on the bark, so begin the cuts from the outside of the rim.

Since this is a natural-edge project with little sharp spikes that want to grab the gouge, begin the cut with the flute of the gouge facing the direction of the cut. This prevents the edges and spikes of the burl grabbing the tool.

Shape the outside of the bowl, leaving about 5/8" for the angel's torso.

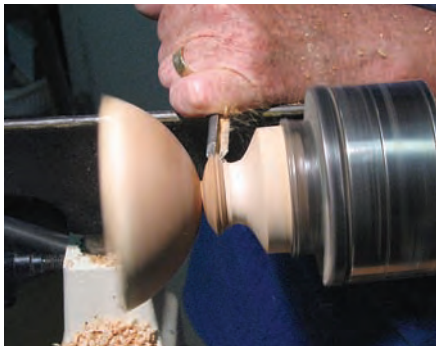
Turn the skirt interior

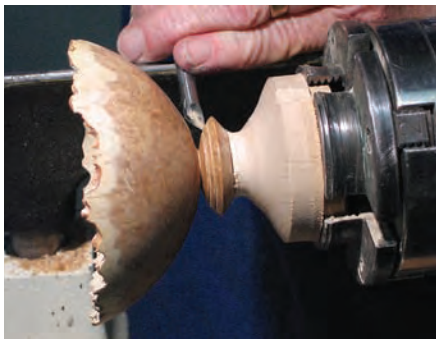
Look at the profile above; the smallest diameter would be close to where the waist will be.

Just a reminder: Have the center (tip) of the bowl gouge cutting at center or just above to achieve a clean cut.

Next, sand and finish the interior of the bowl. (I prefer a shellac friction polish such as Shellawax EEE.)

For the last detail, make a small mark for the center. This is your reference mark for a 3/32" brass welding rod that will support the angel on its stand.





Turn the torso

Work back and forth between the outside skirt profile and the torso until you are satisfied with the shape of both.

Power-sand the natural edge with a disc sander with 180 and 220 grits on a power drill. Hand-sand through 320, 500, 1000, 2000, 4000 grits. Then apply a friction polish and wax. Buff with a paper towel. Don't use a cotton rag or cloth, which could wrap around a finger and draw your hand into the rotating piece.

For a clean cut in tight areas like the waist, use a skew with the long point down. Sand and finish the remainder of the exterior.

On the underside of the torso, make two or three shallow grooves with the skew point. In another step, you'll use these as wing references.

Reverse-chuck the torso

To shape the top of the turning, cut away at the wasteblock to give you more room. Before parting off the angel body, sand and finish.

Reverse-chuck the angel to finish off the torso, using a buffing ball and the tailstock to hold the angel securely.

Shape the turned torso

Take a close look at the skirt, and select the best grain for the front of the angel. From the top, make a mark down the center with a pencil. Now, draw a curve using the centerline as a reference. This will be your guide to shape the torso. Shape the torso with a homemade sanding disc that fits in your 4-jaw chuck.

Hold a hand-carving tool short in one hand and the angel body in the other. Using the lines under

the torso as a starting point, lay one cutting edge of the gouge in a turned groove, and roll and cut a curve on the face of the torso. (A skew creates the same effect.) This cut implies the feathers and wings.

Photos: Jan Van Gehuchten

Turn the head and halo

With a spindle roughing gouge, turn the 2×2×4" maple piece between centers. Then use a parting tool to turn a spigot so you can hold it in your chuck.

Mount the stock in the 4-jaw chuck. With a spindle gouge, turn the profile of the head and halo. Refer to the drawings on *page 27*. Hold the head and halo against the body to see if the head is sized proportionally.

With the skew, make a small indentation for the angel's mouth, which will be right on center. The skew is also the perfect tool for cleaning up the front face of the halo where it meets the head. You may add some lines near the rim to highlight the halo. Sand and finish the head and front of the halo. Part off the halo and head section. Then reverse-chuck and finish the back of the halo.

Texture the halo top

Switch the standard jaws on the chuck for the step jaws or small jaws. Using a 3½×½" strip of raw leather, wrap the head of the angel (to avoid denting) and clamp the head in the chuck jaws.

Use a small bowl gouge to shape and clean up the halo top. Sand and finish the top of the halo.

For the swirling pattern on the back of the halo, use a texturing tool. Keep the tool rest about 3" from the halo, tilt the tool to 45 degrees, get the tool spinning by touching the wood with a little pressure, run it back and forth once, and the swirl is done.

Assemble the angel

The point on the head for the drill-bit entry requires two intersecting lines. First, draw a line from the mouth down to the chin. Then hold the angel and the head in the position where it will go on the body. Use the first line drawn to center the head on the body, then draw a line on the side of the head to indicate the angle for the dowel to join the parts. Extend these lines until they intersect. Refer to the drawings on *page 27*.

With an awl, make an indentation. Using a 3/16" brad-point bit held in a drill press, drill the hole in the head, relying on the indentation as the starting point and the pencil line on the side of the head as a guide for the angle. Drill the hole about ¼" deep.

Glue a 3/16" dowel onto the head. Then cut the dowel so it sticks out of the head about ¼".

On the body, drill out the piece of dowel left in the top. Dry-fit the head on the body. Shorten the dowel if needed so that the head rests on the body.

If the back of the wing/torso is in the way of the halo, carve out a niche for the halo. Glue the head to the body.

Turn the stand

Turn the stand from the leftover maple. Drill a 3/32"-diameter hole for the brass welding rod. Cut the rod to 3".

Push the rod into the stand. Drill a 3/32" hole into the underside of the body to accept the rod.

Linda Van Gehuchten (vange@zoominternet.net) is a former AAW board member. She lives in Sarver, Pennsylvania, and is a long-time member of Turners Anonymous in the Pittsburgh area.

Angel Ornament

This design also makes a popular ornament. For this, drill a ⅛" hole into the halo and just under the head. (This hides the ribbon knot for the hanger.)

Use an 8" length of ⅛"-wide ribbon for the loop. Thread both ends through the hole, make a knot, and pull the ribbon tight so the loop is on the back-side of the halo.

Hollow & Thin

Turn this two-piece hollow form and watch your woodturning skills take off.

By Brian McEvoy

When turning one-piece hollow forms, woodturners rely on many methods, tools, and jigs. Success is a challenge—even for experienced woodturners.

But switch to my two-part turning approach, and your chances for success will improve dramatically:

- **No additional tools required.** Just sharpen the tools you currently use to turn a platter or a bowl—this project requires no special hollowing tools.
- **Thin is in.** Wall thickness is not an issue. You can easily turn a piece to ⅛" thickness or less.
- **Smooth inside.** With this approach, you can completely finish the inside. And when your friends or customers poke their fingers inside the opening (you know they will), they will not get a sliver.
- **Safe makes sense.** One-piece hollowing requires risky techniques. Hanging a gouge or scraper a long way over a tool rest is a precarious technique. My two-part approach improves safety.

To succeed, I recommend you have the skill to turn two similar shallow bowls.

I have completed hollow forms over 20" in diameter and only 4" deep. Because I pierce much of my work, I turn most of these forms to less than ⅛" thick. I am not sure this would be possible with any other method. Because of the simplicity, I can comfortably turn three or four 10"- to 12"-diameter forms in a day. And they are good sellers for me.

Give it a try. The results can be stunning.

See some of Brian's variations of this form on other pages.

Get started

For turning tools, you will need ¼" and ⅝" bowl gouges and a 1" skew. For your lathe, you'll need a 4" faceplate, a four-jaw chuck, and a cone center. If you don't have access to a cone center, turn a similar profile for a live center. (You'll find cone centers that can provide a guide for turning the shape in most turning catalogs.)

Choose well-seasoned lumber for this project—your stock must be dry to about 6 percent. If you have a moisture meter, it would be wise to take a reading after bandsawing the stock in Step 1.

For this project, I selected a piece of 3×12×12" box elder. The piece is now ready for embellishing. When finished with the surface, apply a finish of your choice. In my shop, I spray on four or five coats of lacquer finish.

"Peace Offering." Box elder; 3×12". Grouse feather design with braided deer hide and antique trading beads.

Turn the outside top

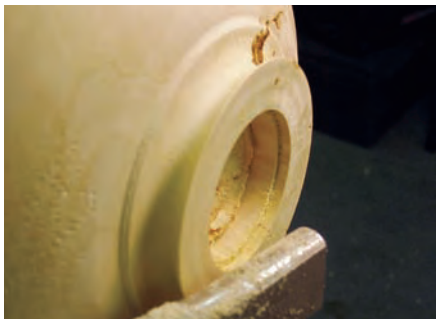
1 At your bandsaw, cut the blank in two. If you are unable to cut a slab this size at your bandsaw, use two pieces from the same board of even-grained stock. I have good results with a 1" skip-tooth blade (3 tpi).

2 Cut the pieces round and attach 4" faceplates to what will become the inside of the saucer. (You can complete this with one faceplate.)

3 Select the best or most interesting grain for the top. Turn this section first.

4 Use care not to reduce the diameter of either the top or the bottom pieces. Remember that they must match perfectly.

5 Finish turning the outside profile of the top section. Turn a ¾"- to 1"-deep recess for what will become the top opening. Be mindful of the position of the screws holding the faceplate.



6 Using the technique you prefer for completing a bowl, turn a dovetail inside the top opening. You'll use this to mount the four-jaw chuck jaws during reverse turning. The top outside is complete for now. It is not necessary to sand at this point.

Photos: Linda Finstad and Cheryl Lowry

Turn the bottom

7 To turn the outside of the bottom section of the saucer, repeat the profiling steps described on the previous pages.

8 Turn a foot with a ¼" recess for rechucking in a later step. The depth of the recess is the primary difference between the bottom and the top pieces.

9 Sand the foot inside and outside to finished standards (500 grit in my shop). Next, remove the faceplates from both halves.

10 Mount the top section into a four-jaw chuck. I prefer extended-jaw models, which provide extra room for my tools.

11 If your piece is the slightest bit out of round, gently re-turn and true up the surface. Remove as little material from the outside edge as possible.

12 Square the inside edge of the top. Remove only the stock necessary to square the face—you do not want to lose too much in diameter.

13 With a gouge, remove enough materialst o get a straightedge across the full diameter without hitting high spots.

14 With a steel straightedge, check that the outside lip is perfectly flat. Remember that this will be your glue joint.

15 For final turning, use a 1" skew turned on its side.

16 Once you are sure the edge is perfectly flat (a ¼"-wide glue joint is fine), begin hollowing the inside.

Alaskan yellow cedar; 5×21×1/16". This is one of Brian's largest hollow forms. It features pyrography and pierced feathers.

Turn the inside top

17 Now, turn the top to 1/8" thickness. Remove the stock in 1" stages, starting from the outside edge. Achieve the proper thickness in each 1" segment before moving to the center.

19 Continue removing material in 1" steps. A sharp tool and a firm yet relaxed grip will prevent chatter.

21 Thoroughly clean up the top opening, being careful not to hit the chuck jaws—leave 1/16" to 1/8" of wood surrounding the jaws. You will later sand away this stock.

18 Use a caliper to accurately measure the thickness throughout the top.

20 Eventually you will break through the deep recess in the top piece. This becomes the inside of the top opening.

22 Sand the inside to 320-grit smoothness. Curious handlers can't resist feeling the inside, so do a thorough job.

23 After removing the top half from the chuck, mount the bottom half and repeat the steps completed for the top portion. Remember to true the ¼" lip perfectly; this becomes a glue joint.

24 You're now ready for a dry test. Gently tweak the joint if necessary. A slight variance (1/16" or less) in the diameter of the two sections is acceptable—your final sanding and finishing will take care of discrepancies.

25 Finish turning the inside of the bottom section until the thickness matches that of the top. Sand to your finishing standards.

26 While it's still mounted on the lathe, apply a clear finish (I prefer clear lacquer) to the inside bottom section. Be careful not to get any finish on the ¼"-wide glue joint.

27 Keep the bottom half mounted on the lathe. Test the fit again by finding the best bookmatch position. To make assembly easier, use a pencil to mark the match on both pieces.

28 Apply yellow woodworker's glue to the ¼"-wide rim on both pieces. Remove excess glue.

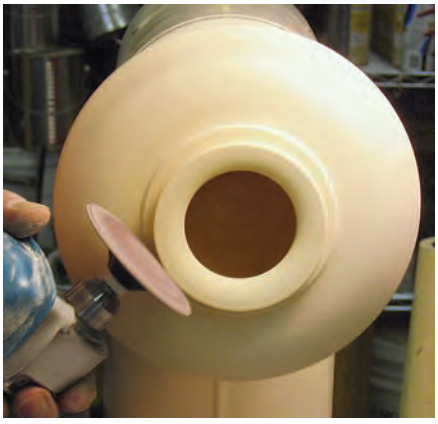
29 Using a cone center, line up the pencil marks and clamp the two pieces, using the tailstock to apply pressure. If a cone center is not in your arsenal, turn one to fit your live center and size it to match the opening on the top section.

30 During clamping, the cone will center the top half to match the bottom. Exert enough pressure to squeeze out the glue. Then clean up the excess and clamp for 15 to 20 minutes or as recommended on the glue bottle.

"Acoma Seed Jar." Alaskan yellow cedar and acrylic paint; 4×7". The Mimbres, an ancient American Southwest tribe, provided the inspiration for the design of this two-piece hollow form.

Brian McEvoy (onegoodturn.ca) is a studio turner who lives in Edmonton, Alberta.

31 Remove the tailstock. Beginning with 80-grit sandpaper, finish up the opening. (I have good results with a Swiss-made foam-backed sandpaper.)



32 Finish-sand the top and bottom with handheld or power techniques that you favor. I sand my pieces to 500-grit smoothness.

"Otto's Saucer." Maple burl, African ebony, and wenge; 4×11". "This is one of my first multi-piece hollow forms and is still one of my favorites," Brian said.

Segmented Surprises

Where precision partners with design

On the cover: "Petal Bowl" by Bill Giese of Eureka, California. Zircote and maple; 5×10". "This is my signature segmentation design, which I developed about 15 years ago. Since then, I've done a lot of variations, and people love this. It's complicated, but I never tire of this design."

When Addie Draper and Bud Latvin wrote a 1985 cover article for *Fine Woodworking*, segmented turning was in its infancy. Now fast forward just 20-plus years and you'll see that this woodturning niche with a Southwest tradition has spread into other styles.

This gallery celebrates the work of 15 woodturners who specialize in segmented turning. Long before stepping to the lathe, they invest countless hours into the intricate design, precision cutting, and exacting assembly that goes into each turned piece.

With apologies to an Oldsmobile advertising campaign, this isn't your dad's segmented woodturning. Join us for a quick tour of some fine examples of today's work.

"**Ebony and Redheart Vessel**" by Nelson Cassinger of Las Vegas. Ebony and redheart; 3¾×12½". "Ray Allen was the inspiration behind this piece—I've always tried to be better than him. But I'm not there yet! I had the opportunity to know Ray fairly well, and I helped Dale Nish close down the shop after Ray died.

"I'm now building a new shop—I can't wait to get it up and running and work on some new designs."

"**Tinted Poplar Series—Bright Red**" by Mark Kauder of Phenix City, Alabama. Poplar; 11×10". "Although this series of tinted pieces is certainly not as complicated as most of my work, it has been well received by most non-segmented turners as well as non-turners because of the simple, graceful shape and the flawless, glasslike finish. The very glossy finish I put on almost all of my work takes it out of the turned wood art category in the minds of most people and makes them think of glass or ceramic. Many are shocked when they find out it is wood. Others like it because, unlike most other turned work, segmented or not, it can be tinted to match any decor."

"**Fire Rising**" by Mark Kauder of Phenix City, Alabama. Bloodwood, canarywood, and yellowheart; 16×15". "This series is the result of several years of thought after I first saw the work of Bud Latven. I saw the possibility of doing something much different than the traditional segmented turning/Native American style with a design ring in the middle that Ray Allen took to its pinnacle. Bud seemed to want to let the wood and the shape talk without the need for a spectacularly complicated design ring. I like that."

"**Mobius Sonata**" by Malcolm Tibbetts of South Lake Tahoe, California. Birds-eye maple and Gabon ebony; 20" wide. "*Fantasia,* a Walt Disney movie, inspired this piece. All curves were created on the lathe as bottomless, stave-constructed bowl sections and then cut apart and rejoined into the mobius shape. 'Mobius Sonata' is comprised of three half-bowl sections and eight quarter-bowl sections. So in order to construct it, I had to turn four complete bowls. I had one half-bowl left over."

"**Skyphos**" by Mike Foster of Springfield, Vermont. Ebony, holly, and black veneer; 8½×8". "My inspiration for this piece came from a piece of Phoenician pottery from about the 7th century BC. Skyphos were drinking vessels, especially used for drinking wine. My piece is twice the normal size of such a vessel (otherwise the ancient Phoenicians were quite the lushes). This period of Greek/Phoenician pottery was dubbed 'Geometric,' as the decorations on the pieces were largely geometric designs."

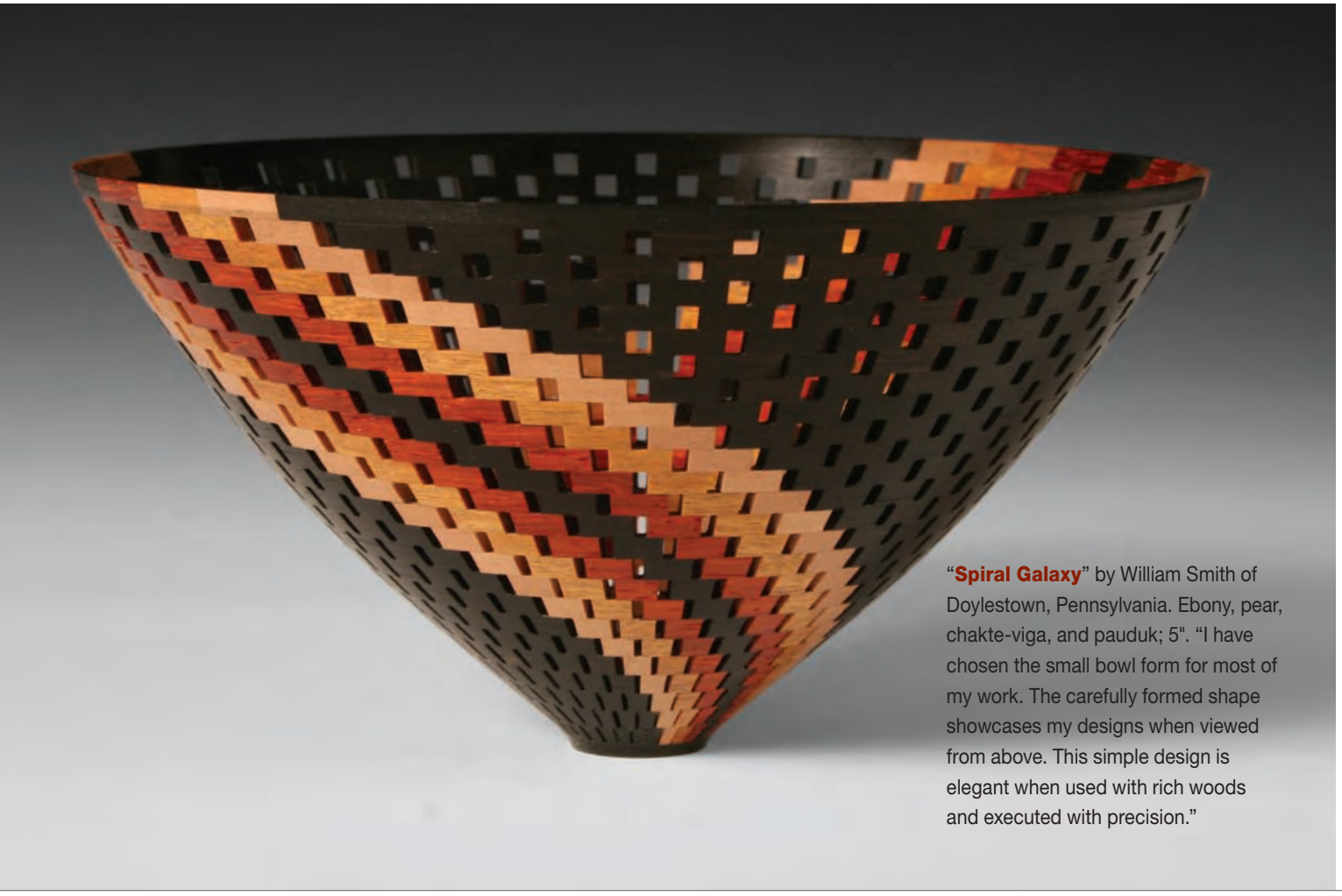
"**Shapes #3**" by Jim Rodgers of Martinez, California. Purpleheart and maple veneer; 11×6". "This is in a series focusing on the use of segmentation to display pure form with minimal embellishments. It contains 193 pieces."

“**Polychromatic Turning**” by Michael Gordon of Cincinnati, Ohio. Holly, redheart, wenge, and curly maple; 11¾×23¾". “This is the first in a series of vessels utilizing the natural colors of woods as my palette. The visual balance was achieved using the mathematics of the Golden Proportion and Woodturners Pro software. Future pieces will feature non-repetitive random patterns as I develop a less-structured design signature while maintaining a visual balance.”

"**Streets of Gold**" by Curt Theobald of Pine Bluffs, Wyoming. Mesquite, gold leaf, and acrylic paint; 9½×3½×5". "In the Book of Revelation, the apostle John wrote about foundations decorated with every kind of precious stone and a street of pure gold. By peering through the cracks in the wall, you can see the golden glow on the street."

"**Large Vase**" by Eucled Moore of San Miguel de Allende, Mexico. Mahogany, curly maple, wenge, and padauk; 21×15". "Much of the inspiration for my work comes from the art of the Native Americans of the United States and Mexico. The patterns in this vase are inspired by symbols found on the embroidered textiles of the Huichol Indians of Mexico."

"**Indian Necklace**" by Ed Zbik of San Diego. Satinwood, zircote, tulipwood, holly, and mother-of-pearl; 11×8". "All of my segmented pieces have some kind of contrasting rims. When I was sketching some ideas for pieces with asymmetric openings, I noticed that the contrasting rim looked like a necklace on the open neck of the piece. I then played around with the shape of the piece to accentuate the necklace effect, and then made the necklace the centerpiece of the piece. Whereas traditional segmented turnings usually have a central feature ring, here the feature ring merged with the rim to become the necklace. The pendant of the necklace is intended to look like a mother-of-pearl sun from which holly/ pink ivory rays are emanating. The individual arrow heads were intended to look like the links of a necklace supporting the holly/pink ivory pendant."



"**Spiral Galaxy**" by William Smith of Doylestown, Pennsylvania. Ebony, pear, chakte-viga, and pauduk; 5". "I have chosen the small bowl form for most of my work. The carefully formed shape showcases my designs when viewed from above. This simple design is elegant when used with rich woods and executed with precision."

"**Chechem Lidded Vase**" by Kevin Neelley of Lenexa, Kansas. Chechem, maple burl, bloodwood, holly and black veneer; 14⅞×6⅛". "This vase was constructed from three stacked compound-mitered rings. The lid is also compound mitered. I inlaid turquoise into the maple burl to add a little interest to the vase."

"**Night Sky**" by Linda Salter of San Carlos, California. Numerous species; 8½×8". "There are 2,060 pieces in this vessel and more than 1,000 of them were cut ⅛" square on a tablesaw. This bowl was a great practice in patience. I cut all the pieces for the bottom pattern and had them organized in cans. I came home one evening and found there had been a plumbing leak upstairs and the water had dripped into my shop. The pieces were all floating in water and had to be recut—more than 1,500 of them."

"**SW Echo**" by Charles Faucher of New Ipswich, New Hampshire. Holly and Nigerian ebony; 13×2½". "'SW Echo' is inspired by an Acoma pot I bought in Taos years ago. With the help of a sturdy WWII Logan machine lathe, I have been doing a series of ring segmentations with a small bowl in the center. The one *at right* is spun on a single center; I am experimenting with multiple centers, which result in some very buzzy asymmetries."

"**Zebrawood Bowl**" by Michael Shuler of Santa Cruz, California. Zebrawood; 5×12". "The motion and tension of ice dancing are some things that go through my mind when making these. This one is about 12 inches across and is made of 832 segments of zebrawood. Looking beyond the segmentation process, the more applicable word would be 'rearranged,' in reference to the wood being taken from the tree the way it grew, then rearranging it a little and forming it into a vessel."

Make your own

Half-Round Tool

When your spindle work demands fine detail and a clean cut, call on the half-round tool to finesse the job.

By Stacey W. Hager

The half-round tool is a traditional spindle tool that has been around woodturning shops for centuries. It is easy to make, simple to sharpen, and performs just about every cut required in spindle work.

This tool combines some of the properties of a spindle gouge and a skew. However, its cutting action is a little different than that of either the gouge or skew. If you are having trouble with tear-out on beads or coves in a particular piece of wood, give this tool a try. My experience is that the half round tool often performs well on extremely, dense, brittle woods such as ebony and blackwood.

Steel options

I often use discarded reamers and drill bits for my homemade tools, but you must be sure to test the end you plan to sharpen with a file to make sure it is hardened. (If the file skates across the surface, the steel is hardened. If the file digs in, the steel is soft.)

For this tool, I used an old reamer shaft. The shaft was hardened to about 5/8" behind the flutes. I removed the flutes by grinding four deep notches just below the neck (in the top of the flutes). I then clamped the flute end in a vice and snapped it off. High cobalt tools are often hardened throughout their length.

The chuck end of most tools is left soft to reduce brittleness and to allow a better grip in a chuck. If you cut off the flutes, the adjacent portion of the shaft is usually hardened for a short distance.

You may find pre-hardened 01, W1, A2, or M2 precision drill blanks or M7 Dixie Pins (6" lengths) at machinist supply companies such as Enco, Dixie Industrial Supply, and MSC. The blank diameter could be from 1/16" to over 1", but 3/8" is usually most versatile. Dixie (dixiepins.com) sells Special Decimal Diameter Dixie Pins in 6" lengths and diameters from .0001–.9887. (All pins are hardened to Rockwell 62–63 and ground to tolerance +.0005–.0000 in.)

Grind the flat

Remove excess steel by grinding with a coarse stone. (I use a standard 1×8" 36-grit wheel.) With the grinder stopped, rest the blank against the tool rest and the grinding wheel so that the wheel contacts the rod 1/2" to 3/4" below what will become the tip of the tool.

With a permanent marker, make a reference line around the blank where it contacts the tool rest. Use this line to help you return to the same grinding position. Now, grind a flat on the rod to half its

thickness. Quench often in water. If the steel hisses, you need to quench sooner.

Use a dial caliper to help you grind exactly to the center of the rod. Measure the diameter and divide by two to get the thickness you are shooting for.

Stop grinding .005 –.010" before you get to depth and carefully slide the tool down the rest to

continue the flat out to the tip.

Avoid rounding over the tip. You may wish to switch to an 80-grit wheel with an adjustable tool rest to make this step easier. To set this up, place the cove you just ground against the stopped wheel and adjust the tool-rest table until it is flat against the rod. Then slide the rod down the tool rest and continue the flat grind to the end.

Grind the bevel

To remove metal, shape the bevels by hand on the coarse stone. Your goal should be a 45-degree tip bevel angle and an 80-degree included side bevel angle. Eyeball each angle and grind a flat.

Measure what you get and adjust as necessary.

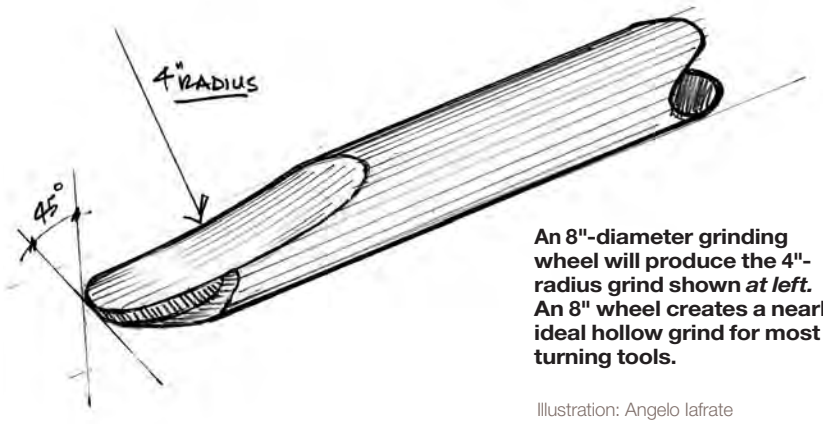
If you use a jig, set the side angle first by moving the V-arm in or out. Then, set the tip angle by loosening the wing nut and moving the articulated head. Note: One adjustment changes the other, so check back and forth until both are right on. I use a bright light and sight across the surface of the wheel toward the light, increasing or decreasing gaps between the wheel and the tool surface until I get the desired angle.

Once the angles are set, grind the bevels. Use a light touch until you achieve a nice symmetrical fingernail shape. Be sure to continue the grind around the sides until the rod is almost parallel to the surface of the wheel. This gives you long wings, which can be used like a skew. The tip profile should be a gentle (not quite round) parabola. Finally, shorten the bevel to about 1/8" by grinding a secondary bevel.

This grind corresponds to that of a standard spindle gouge. If you wish to use this tool for detail work, you may want to change the tip angle to 35–40 degrees and the side angle to about 70 degrees. This tip profile should be a narrow, fairly pointed ellipsoid. (The radius at the point may be as little as 1/32".)

This shape is great for tight places—perfect for tiny coves and the V between adjacent beads. The compromise is catchiness. With this grind you must make light cuts and maintain constant bevel contact.

Finesse, finesse, finesse!



An 8"-diameter grinding wheel will produce the 4"-radius grind shown *at left.* An 8" wheel creates a nearly ideal hollow grind for most turning tools.

Illustration: Angelo Iafrate

Turn the handle

Size the tool handle for your body. For this tool, I like a handle length that reaches from the inside of my elbow to the break of my wrist (about 9" for me). This should allow the handle to swing past your body comfortably. If you have a pear-shaped physique, you may want to make the handle shorter. I chose crepe myrtle, a medium-density wood, for this handle.

The diameter should be such that your middle finger will barely touch your hand's heel when wrapped around the smallest part of the handle (about one-fourth of the distance from the end) as shown in the photo *above*.

I like the handle to swell gently until the thickest part is beneath my middle finger when I wrap my hand around the handle just below the ferrule. At this point, my middle finger is about ⅛" from touching the palm.

Unless you need the strength, I feel that bulkier handles make it more difficult to rotate a tool smoothly. British woodturner Allan Batty recommends pointing your index finger along the tool to enhance control.

First, drill the hole for the tool. Clamp the 1¼×1¼×13" stock in a chuck using the tailstock to center the opposite end. Rotate the handle at a low speed and back out the tailstock center. If the centerpoint wobbles, loosen the chuck, apply a little tailstock pressure, and retighten the chuck. If this does not get rid of the wobble, you may need to round down to a flat near the tailstock end and use a steady rest.

Once the blank is centered and rotating smoothly, replace the live center with a chuck and drill a hole 2–3" deep for the tool. I measure the tool with dial calipers and choose a bit that is .001 or .002 smaller. (In dense hardwood, you may have to drill the exact size.) A set of numbered, lettered, and fractional drill bits with a decimal equivalents chart is handy. You'll often find 115-piece bit sets on sale for under $40 in tool catalogs. The charts are usually free at machinists' tool supply companies.

Place a small cone on your live center and begin turning your handle by rounding the blank to about two-thirds the length of the handle. Make your blank 2–3" longer than you want your handle. This keeps your turning tools safely away from the chuck when you finish the far end.

Add a ferrule

Stainless-steel or brass tubing, brass compression fitting nuts, or brass oxyacetylene hose ferrules are ideal for handles. For this project, I chose an oxyacetylene hose ferrule purchased at a

hardware store.

To fit the ferrule, measure the inside diameter of the ferrule with dial calipers or inside calipers. Transfer this measurement to outside calipers by adjusting them to just skim over the inside caliper blades or points.

Next, turn a tenon for the ferrule; I use a bedan. Begin at the tailstock end and check for a snug fit as you reduce the stock. If you use your dominant hand to make a peeling cut, you can hold the calipers in your other hand.

(I do not use dial or vernier calipers because for this job because I find them too grabby for one-handed turning.) Reduce the diameter until the calipers slip over the tenon easily. Check the fit, adjust as necessary, move up the tenon, and repeat until the tenon matches the length of the ferrule, plus about ⅛". If your ferrule has a reduced neck, you may need to turn a second smaller tenon. I like to make this second tenon protrude about ⅛" past the ferrule and trim it later. Press the

ferrule into place. The fit should be snug but not overly tight, as it will tighten more as the tool steel is driven in.

To finish the fitted ferrule, sand with 600- to 1200-grit wet or dry sandpaper or fine crocus cloth. Follow this with a polishing compound and either wax or clear lacquer. Mask the ferrule to protect the finish.

With the ferrule in place, shape the handle, sand, and apply finish if you wish. I like the feel of raw wood, although a little wax and/or oil may help keep the handle cleaner and avoid attracting grime.

Photos: Frank Miller

To mount the tool in the handle, bevel the end to remove sharp edges. Start the tool in the hole by hand. Drive the tool home by striking the butt of the handle on a piece of soft wood supported by a heavy workbench or concrete floor.

Put the tool to use

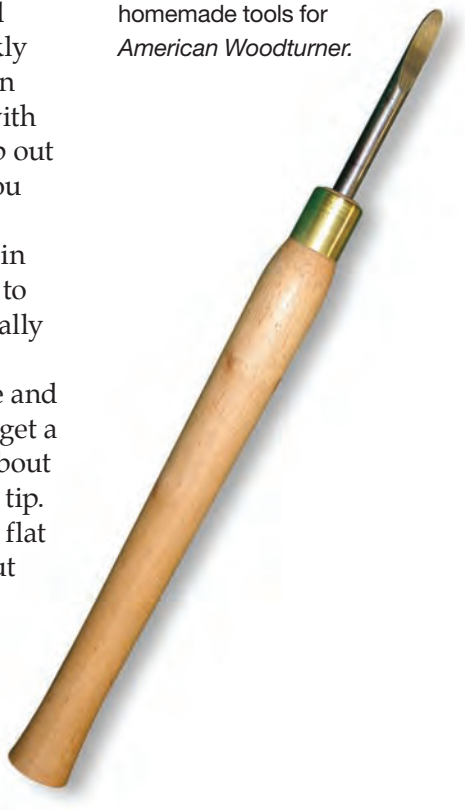
Unlike a spindle gouge, you can plunge this tool straight in and work it back and forth to quickly shape a cove. You can then turn the tool up on edge (starting with the flat side vertical) and scoop out the cove to its final shape as you would with a spindle gouge.

Remember to aim the bevel in the direction you want the cut to go. The final cut surface is usually clean and smooth.

Roll this tool over on its side and lead with the handle, and you get a skew-like push or pull cut at about 10 o'clock or 2 o'clock from the tip. For this cut, rub the bevel. The flat ground surface should be about halfway between vertical and horizontal, and the cutting edge should be skewed about 45 degrees to the axis of the wood.

This is a handy cutting tool to use on long shallow coves, in tight places, or when you just don't want to reach for a skew chisel.

Stacey Hager (staceyhager@hotmail.com) is a member of the Central Texas Woodturners Association of Austin. He has written four previous articles about homemade tools for *American Woodturner.*



The Gallery Game

By Phil Brennion

Time-proven tips to help you sell your work in a competitive market

It's been 30 years since Phil Brennion opened his first gallery, where he sold his own and consignee's custom woodworks. Today, Phil is a partner in one of the most successful galleries in the Southwest, representing more than 60 top national artists. While working on both sides of the sales counter, Phil has learned many lessons as both a wood artisan and a gallery owner. Interested in selling your work? Here's what you'll need to know about dealing with galleries.

1. Is your work gallery quality?

This question is one of the biggest stumbling blocks for turners who want to sell their work. You need more validation than a spouse who thinks all your turnings are great. Get an honest evaluation from multiple respected sources in the field and have your work critiqued by successful turners. Your pieces should represent fine workmanship as well as good design.

Since most galleries will give you only one shot, go out and view the competition before approaching a prospective gallery. If you need to hone your skills before presenting, it's better to wait and improve your product rather than trying to sell substandard work now. And remember, galleries always welcome new or cutting-edge work.

2. Select a gallery to represent you.

In today's vacillating economy, with 50 percent of businesses failing in the first year, I would bet that failed galleries nearly top the out-of-business list. What should you look for when selecting a gallery? First, location, location, location! I've seen many galleries with fine work for sale fail after a few months, solely because their locations were just one block from the main traffic flow.

Also, just because a gallery will take your work doesn't mean they can sell it. Find out what their experience is in selling fine craft. Do they have a track record, or is this just their business whim? Most professional turners will tell you, "It's not difficult to get into galleries, it's difficult to find the right ones."

Research prospective galleries carefully. Do they pay on time? Do they move work or just store it? How do they display other work similar to yours? (I've seen galleries take top-notch work and put it on a bottom shelf or just use it as decoration for the gallery.)

Finally, check with their represented artists. I recommend speaking with three or more to learn their levels of satisfaction.

3. Don't show up at a gallery unannounced.

Avoid cold-calling. Never approach a gallery to show your work without making an appointment. Few gallery owners want to or have the time to stop their daily routines and view a potential artist's work. I can't count how many times artists have walked into our gallery with products, only to leave discouraged and disappointed when they couldn't show their work because our staff was serving customers or taking care of other scheduled business.

Most galleries have set times when they review new work. Ask for their review schedule and viewing format. Who participates in the review? Do they prefer photos, slides, or CD?

4. Be ready with work.

One of the most important considerations for a gallery is whether or not they can get work replaced when they sell it. A gallery relies on having inventory available. I hate to admit it, but artists and craftspeople as a group are notorious for being less than punctual at supplying work when needed.

You should have enough pieces immediately available for an entire display should your work be accepted by a gallery. If you're accepted into a gallery, you don't want to have to come back in two months to bring in work. By then, another artist will surely have taken your space.

5. Bring what the gallery needs.

When you meet with the gallery representative or send your presentation for review, both parties should have business and sales on their minds. Artists often present wonderful, high-quality work, but it may not be saleable to the gallery's clientele. For example, in a gallery with mostly tourist traffic, you might stand a better chance of being successful if you bring in products that can be easily transported and that meet a lower price point. Price diversity is a big plus.

Submit articles written about exhibitions you've done, awards you've won, or anything that boosts your credibility as an established artist. These can become sales aids for the gallery, which will help them sell you as an artist and your product as something special. These aids can often make the difference in getting into a gallery or not. Also, professional images of your work along with an up-to-date resume are prerequisites at most galleries. But, educating the gallery staff on the uniqueness or marketability of your work is up to you. Make sure they know as much as possible about you, your work, and the process of making it.

"It's not difficult to get into galleries, it's difficult to find the right ones."

6. Get it in writing.

Knowing what each party expects will save both you and the gallery a lot of trouble—especially if something goes wrong. Contracts are necessary and should be expected as part of doing business on a professional level. Besides including the rate of commission to the gallery, a contract should

include such things as the length of time a gallery will show your work, who is responsible in case of breakage or theft, notice of cancellation, and procedures for removing your work. Discounts for large orders, handling commissions, shipping costs, exclusive selling area, and all inventory should have some type of paper trail.

I call these contracts my comfort sheets. While a contract may not protect all of your interests in business dealings, it certainly can help if you ever have to litigate.

7. Get paid.

Money is the main reason behind selling your work. The terms of payment should be in your contract, including the exact payment schedule for any work sold.

But what happens if the gallery sells your work on commission and you don't get paid? Not only is this the most common problem for artists dealing with galleries, it's the worst problem.

When artists entrust a gallery with their work, they expect to be paid within a reasonable time after a sale. If a gallery ignores payment to an artist, it's likely that other problems will arise with the gallery as well. No matter how upscale the gallery, if you're not getting paid, this issue needs to be dealt with immediately. Some states currently require galleries to have separate accounts to hold artists' funds in trust.

Back in the 1970s, I let a chain of fine galleries continue to operate on a promise to pay. They went 30 days over, then 60, then 90—all the while selling my work. When the chain went bankrupt, I retrieved none of my products. Eventually, I was paid less than five cents on the dollar.

Your best defense against a problem like this is to find out the gallery's payment history from other artists before you apply to the gallery.

8. Listen to the gallery.

Successful galleries don't operate on luck. They use sound business principles, track product trends, and offer what their clientele buy. On the other hand, artists and craftspeople tend to have a foggy idea of the business end of selling their work. Be respectful of the gallery's views when it comes to your work.

Be sure to listen if a gallery suggests changing some aspect of your turnings—like size or finish—to better meet their clientele's tastes. Don't get caught in the "I'm the artist, so I know what's right" syndrome.

A few years ago, I suggested to one of our photo artists to scale down the size of his photographs and produce smaller versions of his larger works. His overall sales more than doubled after he produced the smaller, more affordable versions. Although it's sometimes difficult to let a gallery make recommendations on what to produce, it can mean the difference between selling, or earning the title of starving artist.

9. Build a friendship along with trust.

A good sales staff knows how important it is to establish a sense of trust and friendly repartee with clients. For an artist or craftsperson, it's equally important to establish this type of relationship with a gallery staff. If the staff know they can depend on you to show up for appointments, provide inventory when needed, and get commissions completed in a timely manner, they will likely put more effort into selling your work. It's always easier to sell the work of a friend than a stranger. Make a real effort to establish a professional, positive working relationship.

Phil Brennion (philb@northlink.com), who lives in Chino Valley, Arizona, is an *American Woodturner* contributing editor.

Turning Green

Turning Green is the theme of the AAW's next juried and invitational exhibit, which will premiere at the 21st Annual AAW Symposium in Portland, Oregon, in June 2007. We invite AAW members to become a part of this exhibition that focuses on environmentally friendly lathe-turned work.

Both Oregon and our entire country have wonderful forests that have diminished in size over the years. We as artisans interested in trees and forests should be tuned into issues about the environment and the valuable timber that remains. Your challenge: Create a turned object that minimizes the use of precious resources.

The show will open in Portland in conjunction with the June 29–July 1, 2007, symposium. Afterward the exhibition will be on display at the Grove Arcade Arts and Heritage Gallery in Asheville, North Carolina. Following that, the show will travel to the AAW Gallery at the Landmark Center in St. Paul, Minnesota. There may be additional venues.

Jurors

Heidi Schwegler, a professor of metalsmithing at the Oregon College of Art & Craft, joins studio artists **John Jordan** of Antioch, Tennessee, and **Bill Moore** of Hillsboro, Oregon, to jury this show.

Sales

A 30 percent commission will be charged on sales made during any of the exhibitions. All sold work will remain with the exhibition until the final venue concludes. If a claim is made for damaged or lost work, reimbursement will be at wholesale value (50 percent).

Application Information

This exhibition is open to AAW members of all ages in any country. Turners in any and all styles are encouraged to apply. Pieces must have been turned after September 1, 2006, and up to three pieces may be submitted per person. Application forms are on the AAW website.

Deadlines and Fees

A completed application form and CD with digital images must be postmarked by February 20, 2007. A $25 nonrefundable entry fee must accompany the application. Jury notifications will be mailed no later than April 30, 2007.

Dimensions of Submitted Work

The maximum size of the submitted work is limited to a combined height and diameter of 48 inches.

Accepted Work

Initial shipping and insurance costs for accepted work will be the responsibility of the turner. Specific shipping information for selected work will accompany the jury notifications to each participant. After the final exhibit venue, the AAW will pay for return shipping and insurance.

The following criteria will be applied to all submissions; work that does not meet these criteria will not be accepted:

- The piece must, in creation or appearance, reflect the exhibit theme.
- The artist's statement about the piece must explain how the show's theme was employed.
- A significant portion of the work must be lathe-turned.
- All work must be for sale.

The exhibition committee reserves the right to reject pieces that don't match the submitted digital images or do not adequately reflect the criteria above.

By Jacques Vesery

Many automobile owners make a highway statement through personalized vehicle license tags, often referred to as vanity plates. I don't consider our big family of woodturners to be vain, but many choose to show their pride and make a statement that travels with them from woodlot to symposium. "I am a woodturner! Watch me roar! I mean turn!"

The message in my plate *above* is threefold, yet confused by many. First is the obvious woodturning connection, second is a scout motto, "Do a good turn daily." I've been involved in scouting for 30 years, and I'm presently a Cub Scout leader for my son, Jonah.

The third is a bit more cryptic to some. The "GD" stands for the Grateful Dead, a rock band of which I am a longtime fan, among others better known as Deadheads, who easily pick up the message. The confused comment I hear the most is, "What does 'I God Turn' mean?"

"Woodturner" is a challenging message to fit into a plate design, but that hasn't stopped our members from unleashing their creativity. Some show passion, some are reality, and others are just for fun. Enjoy.

Jacques Vesery, an *American Woodturner* contributing editor, lives in Damariscotta, Maine. Jacques (jvesery@tidewater.net) demonstrated at the Louisville symposium.

Doug Nesbitt of the Carolina Mountain Woodturners was the first to submit his vanity plate. He has been a member of the AAW since 2000.

Don Olsen is a frequent demonstrator at our symposiums. His vehicle, WOODTRNR, has worn this badge of honor since 1993. I wonder if Don and Doug ever confuse the North Carolina state troopers?

If **Alan Lacer** had his way, his plate would read: SKW CHSLS ROCK! But since that is more characters than Wisconsin allows, he had to settle for this.

When Alan's father saw this plate, he asked: "What does all of this mean? Is a woodturner an endangered species now? Are they threatened with extinction?"

Mac Ray is from my hometown of Damariscotta, Maine. Although he has a passion for turning, Mac is one of the most well-rounded woodworkers I know. He has made everything from carved gilded eagles to grandmother clocks and all to perfection.

Ray's other passion is fly fishing for salmon. Hence his other truck's plates are RSTYRT. (For those non-fishing types, a rusty rat is a famous dry fly.)

Joel Rakower is a member of the finance committee and volunteers his accounting expertise to the AAW. When Joel heard I was looking for vanity plates, he dashed to the New York motor vehicle office. Joel is a good friend and will do whatever it takes to make people happy—even re-register his car. Thanks, Joel!

David Ellsworth has had a long, successful career as one of the world's leading wood artists. His point is clear: Do what you like, like what you do. It is evident he is enjoying life, and it shows in everything he does.

Ed Ryan, the president of the Bucks County Woodturners, received his vanity plates as a Christmas gift from his son about five years ago."I've had several people ask me if I am a woodworker and then I'd have to explain woodturning," Ed wrote. "Except to the UPS guy who saw my truck parked in the driveway. He came to the door and asked if he could see my lathe."

Fantasy plates

Okay. Enough of vanity and reality. If letters were no object, Colorado woodturner David Nittmann would pay for one that read:

In the Grand Canyon State, Phil Brennion, a former AAW president, would choose to advertise the value of AAW membership:

Michael Hosaluk, a master of experimental woodturning, has done some pretty crazy pieces in his day. Knowing how much fun Mike puts into his work, I thought this one made sense:

Whether used alone or over other finishes, wax is a common and versatile finish for turned pieces.

Wax & the Woodturner

Bill Hunter uses a series of buffing wheels charged with compounds before applying carnauba wax to his cocobolo pieces.

By Alan Lacer

I grew up in an age of hand-waxing your car to give a near bulletproof finish: water beaded, sun reflected, rocks bounced off hardly noticed.

So when I came to woodworking, I figured it would be pretty much the same with wax on wood: a strong, tough barrier between the world and my finish or the wood. The problem seems to be that it makes a difference whether it is wood or painted metal beneath the wax. I wonder if it could be that the tough and hard barrier on my car may not have been quite so tough after all?

It is hard to imagine a single finish playing as many roles as wax does in our field. Turners use it to seal green wood, slow the drying of rough-turned bowls, lubricate cup centers and tool rests, assist sanding of wood and finishes, blend with other finishes for different effects (such as shellac or oil), add color (either overall or just in the pores of the wood), adjust sheen, reduce damage caused by water or grimy hands, minimize scratching, and sometimes serve as the only finish on a piece. But all of this gets ahead of the real story.

Wax benefits

Before choosing wax as a finish, one needs to know the strengths and weaknesses of this material. On the upside, wax:

- Reduces scratching, as it creates a slick surface.
- Reduces staining and water spotting under some conditions.
- Works well on oily or resinous woods (such as cocobolo, bocote, tulip wood, and ebony), which are difficult to finish.
- Adjusts luster or shine that ranges from flat to an ultra-high gloss.
- As a clear wax, preserves the original color (especially on woods such as holly and hard maple).
- As a colored wax, adds color or special effects.
- Adds one more barrier between the outside world and the wood or the finish.
- Adds a finished look to the wood piece.

• Can be an incredibly fast finish compared to most other options for finishing wood.

Wax's three strongest benefits are that it is reversible, repairable, and renewable. Because it is easily **reversible**, you can strip it with several solvents, including naphtha, turpentine, xylene, toluene, and mineral spirits (in most cases).

Because wax is **repairable,** you can re-buff or re-wax the surface. There are no bonding questions of the old coat with the new coat because the solvents in a new coating will usually reactivate the previous wax coating.

Because wax is **renewable**, you can re-buff a surface that begins to dull. Or, you can add a new coat to regain the original look.

Ray Key is one of the proponents of lubricating sandpaper with wax. This does several things: reduces sanding dust, makes the paper less aggressive, and reduces scratches.


Dark wax on dark wood


Light wax on dark wood

Wax weaknesses

However, on the downside:

• Even the best waxes don't hold up well to a lot of handling. The softer forms of wax, like beeswax or soft paraffin, smudge easily from handling.

• Even short contact with liquid affects the finish, and worse, water passes readily through the wax into the wood or onto the finish below. Even though there is some resistance to staining, I found that mustard and ink passed through the wax fairly quickly (less than one minute in most cases).

• Strong food items may affect the wax coating.

• Some waxes use "hot" solvents to turn them into paste or solutions. This may be a major problem for water-based finishes or uncured finishes like lacquer.

• Moisture vapors—the source of wood expanding and contracting—pass through a thin wax finish, which does little to slow this exchange. (The thick layer of wax used for green wood is excellent for stopping or greatly retarding moisture exchange.)

Remember that even with these limitations, the finish—if there is one—underneath the wax will probably offer some added protection and even luster. Thus, some of these downsides are not usually catastrophic.

Wax and oil mixes

There is one category of wax mixture that we should single out for a closer look: wax and oil. You'll find many homemade blends promoted and commercial blends marketed: beeswax and cooking oil, paraffin and mineral oil, beeswax and orange oil, beeswax and linseed and/or tung oil, beeswax and walnut oil.


To stop moisture loss in turning blocks, turners often purchase blocks with heavy wax coatings. Two forms are melted paraffin and a wax emulsion, such as Anchorseal. When applied thickly, wax is excellent for stopping or greatly reducing moisture exchange. However, in thin layers, wax has limited value in reducing moisture penetration.

Some of these mixtures create soft waxes, with either oils that never dry (cooking and mineral oil), oils that dry eventually (semi-drying oils like walnut oil), or oils that certainly will dry (tung and linseed oils).

One attribute of the wax-oil blend is a big draw: It gives a soft, silky look and feel to the piece that may be very important for point-of-sale appearances. (Remember that some fruits, vegetables, and candies get waxed—not for taste, but for eye appeal.)

In the case of decorative pieces, the oil and wax mix may achieve a look desired by the turner on a long-term basis. If that's the goal, I recommend using an oil that will eventually dry.

However, the blends I have identified make a soft finish even softer—and the surface even more prone to water spotting and dulling.

If a non-drying oil is applied to a decorative piece, a wonderful "dust catcher" is created. This finish will give the piece a dirty look over time—especially if the wood has large, unfilled pores. On a functional piece like a salad bowl, you may even wash away a non-drying finish or find it is attacked readily by some food items.

If the blend produces the

Apply stick wax to pieces while still mounted on the lathe.

Bill Hunter softens the sheen of a cocobolo piece with 4/0 steel wool.

desired look, go for it. Just don't have high expectations for a tough finish. As an alternative, oil a piece, then apply wax over it.

Apply wax—count the ways

From a woodturner's standpoint, there are a number of methods to apply wax and buff a waxed piece.

One of the more common ones is to apply a liquid, paste, or stick wax directly onto the piece while still on the lathe. If it is a paste or liquid, wait until the solvent has evaporated sufficiently (sometimes this is expressed in minutes on the product container) and buff away with a soft cloth.

For a stick wax, there is no waiting time—the friction of holding the wax against the piece softens it sufficiently to spread over the piece. Buffing with a soft shop paper towel works for me.

Another option is to charge a buffing wheel with a wax (usually in stick form). In this case, hold the turning and travel over its surface with the waxed wheel. You can also coat a turning off the lathe with a liquid or paste wax, then buff out the finish on a dry buffing wheel (not charged with wax).

One of the most basic methods is to hand apply wax off the lathe and buff by hand with a soft cloth. Although this is an excellent method, it doesn't produce an ultra-high sheen (if desired).

A more unusual method is to immerse thin turnings into a bath of melted wax, a method Del Stubbs embraced. To follow Del's method, soak pieces a short time in melted beeswax in a crockery cooker, then dab off the surface as you lift pieces from the wax bath.

This does several things: It gives the pieces a soft, low-sheen finish. And because it essentially plasticizes the thin pieces with wax, it adds to the durability of such delicate work.

Some turners who make duck calls use the dipping technique.

Mix your own blends

If you are into a little kitchen science and the control that comes with mixing your own finishes, wax is a good place to begin.

You can create your own blends of different waxes, decide if you want to create a stick form or a paste form, determine the softness of paste or stick (or dried wax if a blend), control the type of solvent that puts your wax into a mix, and decide what color you wish the wax to be.

There are so many commercial varieties available that the option of mixing your own blend is less and less common. But don't let that deter you if you are drawn to the reasons cited.

You can easily tint small batches of wax by first melting wax shavings in a bath of hot water, as shown *above*. Then, blend in tinting bases to add color before cooling the mixture. Mixol, a universal tinting base manufactured in Germany, is available in 20ml bottles from Woodcraft and other woodturning suppliers.

Thin pieces dipped in melted beeswax increase strength and produce a low luster.

Mixing your own blends or forms of wax usually involves heat and potentially very flammable materials (solvents especially, but even some waxes). The best advice is to put your container into a hot water bath. All of the common waxes melt below 180°F.

If you go for the first option, place the container holding the wax and solvent (if any—not necessary at all in creating your own blend of stick wax) inside another container so the heat is diffused before contacting the container holding the wax and solvent.

A centuries-old finish is a mix of shaved beeswax and turpentine. For a small batch, try 2 ounces (by weight) of beeswax and 3 tablespoons of turpentine. Heat it slowly to liquefy the mixture, stir to get an even mix, then let cool.

If you are patient, the turpentine will dissolve the beeswax without heat—it is just slower and requires more stirring to get an even blend. The amount of turpentine determines the softness of the mixture. If the mix is too thin for your liking, reheat with more wax; if it's too thick of a paste, reheat with more turpentine.

The application is like any other paste wax: Spread over the workpiece, allow the turpentine to dry, and then buff. It's more or less a standard paste wax, but you control several variables. You can add shaved pure carnauba (usually considered to be a premium natural wax, but very hard and even a bit brittle compared to beeswax) into this mix to alter properties of sheen, hardness, and color. For a faster drying period, experiment with other solvents like mineral spirits, naphtha, or toluene. Some of the solvents may be harsh on uncured or water-based finishes below the wax—always perform a test sample before applying to the work.

What is this stuff?

What is wax? You could say it is a fatty, oily substance with water-resistant properties that is solid at room temperatures. The origin of the English word *wax* referred to the material used to create the storage chambers for honey and brood in a beehive—hence the notion of beeswax. In practice, wax can be derived from the animal world: bees, lac bugs (source of shellac), other insects (used to produce Chinese wax), sheep's wool, and whales (for spermaceti). From the plant world: tropical plants (like the palm leaves used for carnauba), desert plants (for candelilla), the cuticle covering of leaves, or orange and lemon peels.

Even the mineral world yields wax as found in some forms of coal and minerals (montan and ceresin waxes which are actually fossilized vegetable wax), and certainly in petroleum (paraffin and microcrystalline, which started as organic plant and animal material). Today, there are numerous synthetic waxes with a multitude of applications—sometimes as a coating for wood.

As a woodturner considering wax as a finishing material, our options are not really so overwhelming. It comes in liquid, paste, and solid stick form. The most common types are petroleum-based (which includes microcrystalline waxes as well as the more common form of paraffin that we see in candles and sealing wax), beeswax, and carnauba. At times, woodturners use waxes from one source, but most commercial waxes are blends of several waxes formulated to achieve certain qualities.

Unfortunately, manufacturers like to keep a mystique about their "secret blends," so we seldom know what waxes or solvents are in the containers.

How do you choose a wax?

How do you choose? I can tell you it is not by cost alone, as some of the least expensive waxes perform as well as some of the most expensive.

Turners use almost every variety of wax, including automotive and shoe waxes. The best advice is to try several brands of sticks, pastes, and liquids. Narrow your selection based on waxes that give you the properties you prefer (color, sheen, less likely to smudge from handling, more water or stain resistance).

Whether you concoct your own blend or discover one of the many commercial options, you will find a wax that fits your taste. However, put considerable emphasis on how it applies and how it comes off. Does it go on easily (with whatever method you have chosen), and does it come off nicely without streaking or unevenness?

To understand the limitations, test wax over bare wood. This is easily done on plywood or wood samples: Apply two coats of your wax sample, then let it cure for a day or so just to be fair about solvent evaporation.

Next, put droplets of water, ink, and mustard on the samples. Do these different materials dull the surface, pass through the wax, and raise or stain the grain? How much contact can the wax take before there are problems?

And one more test of your favorite wax: When waxing darker woods with large pores (such as walnut or cocobolo), does your wood sample stay white in the pores? If so, look for a darker wax.

The Japanese toy, top, and kokeshi turners use wax almost exclusively. Their traditional wax, Japan wax, is not technically a wax but a vegetable tallow. However, it is applied and performs like anything we label as wax.

Do you need some color in your wax?

You can add tinting colors or dyes to darken a wax (black, brown, and reds are the most common for this effect). Or, create your own liming wax by adding white color to the mixture to serve as a general tint or to fill the pores. For a stunning effect, add a patina wax of almost any color. There are also a variety of commercial color waxes available.

Conclusions

There are plenty of reasons to use wax in certain situations: for a particular look and feel (especially as regards sheen), for woods that are hard to finish with traditional approaches, for decorative pieces that will not be handled a great deal, to preserve the color, to add color to a piece, and to add a thin barrier between the wood or finish and the outside world.

Yes, wax does help reduce scratching and offers a bit more water and stain resistance than the finish alone—just not to the extent that some of the manufacturers would lead us to believe.

Play to its strengths and be aware of its limitations. In so doing, you will have another powerful option in your arsenal of finishing tools.

Alan Lacer (alan@alanlacer.com) is an *American Woodturner* contributing editor. He lives in River Falls, Wisconsin.

Chapter Collaborative Challenge 2007

During the 2007 American Association of Woodturners 21th Annual Symposium in Portland, Oregon, the Chapters and Membership Committee will again sponsor a Chapter Collaborative Challenge.

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

- The work can be any turned object, functional or not.
- The size and weight limits of the Collaborative pieces, including the packing container and all packing materials, will be those set by UPS for a single standard box (see sidebar). Assembled pieces may be larger, but must fit in the single standard box. Size restrictions apply regardless of commerical or chapter delivery.
- The names of all participants must be on the work or on an accompanying nameplate.
- At least one chapter representative must be in attendance at the symposium to be responsible for displaying and return shipping of the entry.
- Any electric/electronic device in the piece must have an obvious power switch for safety and noise reduction.

The AAW cannot ensure that an electrical outlet will be available. (Electricity may not be available where the Chapter Collaborative Challenge is set up.)

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

- Artistic
- Mechanical/Technical
- Fantasy

Four prizes will be awarded as follows:

- Best of Show plaque
- First Place plaque in each of the three categories

The pieces will be displayed during the symposium in an area near the Instant Gallery. During the symposium, attendees will be invited to select, by ballot, their choice for Best of Show and their favorite piece in each of the three categories. Votes will be tallied prior to the Annual Banquet and Auction, where the winners will be recognized.

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

Collaborative pieces may be donated to the live auction, with the provision that no minimum bid is allowed. A chapter whose entry is donated will receive 50 percent of the selling price. Any donated entry must be accompanied by a box and packing materials for shipment to its new home. Shipping the work to the buyer is the joint responsibility of the chapter and the buyer.

The standard UPS box size is defined as tape stretched around the girth of the box (its widest point perpendicular to the length) added to the length (the longest side of the package). Details of this measurement: ups.com/content/us/en/resources/prepare/weight_size.html.

Packages can be up to 108 inches (270 cm) in length. Packages can be up to 165 inches (419 cm) in length and girth combined. The packages can be up to 150 pounds (70 kg).

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

Spindle lock for Powermatic 3520

This device locks the Powermatic 3520 spindle in any position. I use it when power-sanding or carving a piece that is still on the lathe.

Cut a 1×1×12" piece of hardwood and mark the centers. Taper one end to ¾" over a 5" length. Glue string in a hole on the handle end and attach the other end to the motor lever so you won't lose the locking device.

To use, push the taper between the motor and hand wheel, which will lock the spindle. To release, turn the spindle in reverse by hand. When I inadvertently started my machine with the lock in place, the only damage was a slight dent in the wooden device.

Larry Roberts
Arlington, Texas

Calculating cremation-urn volumes

When turning cremation urns, you need sufficient capacity for the ashes. An easy way to determine if your roughed-out urn has a large enough volume is to fill it with rice, measuring the number of cupfuls that it takes to do this. The ashes of a 200-pound person occupy a volume corresponding to about 20 kitchen measuring cups of uncooked dry rice. Heavier or lighter people will take proportionately more or less.

This guideline takes into account that the green-turned vessel's capacity will shrink about 10 percent during the drying process.

Bill Dean
Marietta, Georgia

Testing finishes

For woods that I use frequently, I save some pieces and re-saw them into ⅛"-thick pieces. Typically, they are 8" to 10" on a side. I use these pieces to try out finishes, stains, and dyes before applying them to my projects. You can test every step from sanding and coloring to final finishing.

This will keep you from ruining a piece you've spent hours turning.

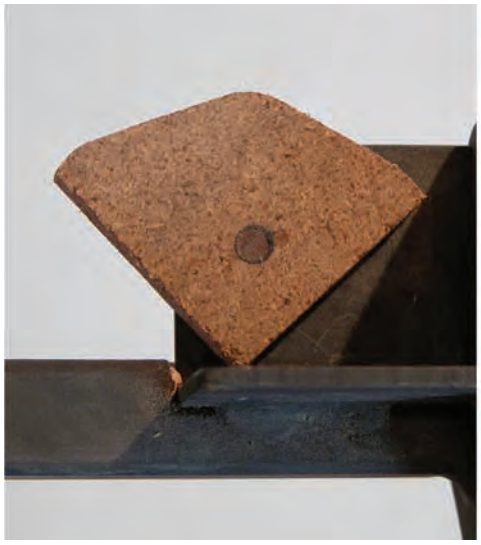
Joe Fleming
San Diego, California

Simplified Morse tapers

When you need to make a wooden Morse taper insert, make a jig to compare your work when turning the taper on the lathe.

The jig, shown *above*, is made using small pieces of ¾" stock nailed to a piece of wood. Use your spur drive as a pattern when making the jig. When testing the wooden taper for fit in the jig, you can readily see where the stock requires additional turning.

James L. Pruitt
Mountain Home, Arkansas



Easy double-bevel sharpening

I just attended a class by Eli Avisera sponsored by the Baltimore Area Turners. I was quite taken by his double-bevel sharpening. I made this really simple jig to make sharpening easier. This jig eliminates resetting the sliding V-block between grinding steps.

The jig is made from a piece of ⅜" or ½" particleboard cut to fit in the sliding V-block of a grinding jig (Wolverine is one popular brand). An inset magnet holds the particleboard in place.

It's easier to set the V-block accurately on the larger secondary bevel. Put the jig in the pocket of the V-block with the magnet to the back. Adjust the V-block slide so that the larger bevel matches the grinding wheel. Then, grind the secondary bevel.

Next, remove the jig. Without moving the V-block slide, grind the primary (shorter) bevel.

David R. Smith
Hampstead, Maryland

A safer tool bucket

In response to the bucket tool holder in the Summer issue of *American Woodturner,* I have some thoughts. The exposed sharp edges pose some real threats to the user or a passerby. I bear the scar of a ½" bowl gouge from using a system with exposed edges—not my own system but one provided at a demo. If a student in one of my classes appeared with a holder with exposed edges, I would not allow it in an area where someone walking by could become impaled on the edges.

The pail idea has merit, but I recommend exploring these options and with the blades down:

• Discs of plywood at the top and midway down with round, individual holes cut into them to separate the tools. Attach the discs to the bucket by screwing through the sides to secure. The lower disc could be left solid in places for shorter tools—but with holes corresponding to the upper disc for longer tools.

• Use golf club tubes cut to length in a similar manner as the PVC, but place a 1-gallon metal can in the center for faceplates, chucks, and other smaller pieces. (I first saw Andy Barnum use this approach.)

• One objection to the blade-down approach is tool identification—especially if you use commercial tool handles (and even worse if all from the same company). Turn your own individualized handles for each tool, color code the ends of any tool, or burn shapes or names of the tools on to the handled end.

• One other small problem of the blade-down bucket: What does the cutting edge rest on? To protect the sharpened edge, try a disk of hard rubber like an old floor mat or a disk of soft wood like basswood.

Alan Lacer
River Falls, Wisconsin

AAW Trade Show

Missed the Louisville symposium? Walk through the vendor booths with Alan Lacer and his notebook.

By Alan Lacer

As reported elsewhere in this issue, all aspects of the 2006 AAW symposium in Louisville set records, and the trade show was no exception. This year, 52 different vendors occupied 114 spaces—a new record.

There were items for sale in about every conceivable category, from T-shirts to lathes, from classes to new finishes, from bottle stoppers to innovative faceplates. And, of course, wood—plenty of wood.

New items are introduced at every symposium, and this year was no different. Here is a sampling of some of the new items:

• **Craft Supplies** (woodturnerscatalogue.com) devoted considerable space to a new line of tools from Henry Taylor, the Kryo Tools. These are tools cooled to below -300°F to give the tools a bit of extra toughness.

Oneway swing-away tailstock

The Sanding Solution, an articulating-head sander from The Sanding Glove

• In **The Sanding Glove** (thesandingglove.com) booth was a new self-powered articulating-head sander capable of sanding the inside of some normally difficult forms.

• **Oneway** (oneway.ca) showcased a swing-away tailstock accessory so you don't have to completely remove the tailstock from the lathe to position it out of the way. This is a similar system to that found on the Robust lathes—which pivot in a somewhat different fashion.

Oneway also wheeled out a quick-change universal mounting system for chucks and faceplates, called the Versa-Mount. In the case of faceplates, it uses interchangeable rings with a common base. Oneway also introduced a long metal ferrule system (Thread-Lok Ferrules) for mounting turning tools into wooden handles—but giving the feature of interchangeable tools. Tower Jaws is a fourth new Oneway product with deep jaws for Stronghold, Oneway, and Talon chucks.

• **CryoSteel/Glaser Hitech/MiniG** (cetinc.com) hosted a coming-out party for the new owners of Glaser Tools, showcasing tools formerly made by Jerry Glaser plus an entirely new lineup of tools. Attendees were treated to at least 34 options in tool types and sizes.

The new lineup also includes two different mini-tool sets: the MiniG with 13 tools and the Bonnie Klein set with 10 tools. The new line of tools incorporates a blend of alloys, billed as giving high wear-resistance as well as stain resistance. Cryo also demonstrated a quick-change handle system that required no additional tools. Executives plan to distribute the tools through the general woodturning supply dealers.

• In the **Niles Bottle Stoppers** (torne-lignum.com) booth, attendees saw a new stainless-steel bottle stopper that uses O rings to make the seal.

• **Robert Cutler** (rjcutler.com) introduced a two-part high-gloss finish with claims of being extremely hard and washable and good at preserving the wood's natural color.

• **3M** (3m.com) had another large display of their abrasive products of interest to woodturners. One new development was to offer their ceramic abrasive in a 5" disc that uses the hook-and-loop system.

• **Packard Woodworks** (packard-

MiniG tool set by CryoSteel Engineering & Technology, Inc.

woodworks.com) demonstrated the Holdfast vacuum chucking system that requires an air compressor (no vacuum pump required). The device relies on the Venturi effect to produce a vacuum.

• **Robust Lathes** (turnrobust.com) introduced a new lathe called the Sweet 16. One unusual feature of the lathe is a removable gap bed section that can be mounted at a right angle to the lathe axis, creating an L-shaped configuration that allows turning of bowls/platters up to 30" in diameter.

• Another new tool dealer was **Elbo Tool** (elbotool.com). Their primary tool is an articulating hollowing tool with laser and an optional carbide cutter known as the Nano.

• On the subject of classes or schools, two were new to the trade show this year. One was the new school of **JoHannes Michelsen** of Vermont (woodhat.com), well-known for his wooden hats. The **Marc Adams School of Woodworking** (marcadams.com) in Indiana promoted an expanded woodturning class schedule as well as a new woodturning fellowship program—a series of classes combined with activities outside of class.

• **John Jordan** (johnjordanwoodturning.com) introduced a new double-ended shear scraper that retracts into the handle.

• **Gary Sanders** (turningwood.com) offered a new version of his light stand system. Gary's new light attaches to sliding-head lathes like the Powermatic 3520 machines and a new system for the Jet 1642.

Niles Bottle Stoppers

Calendar of Events

"Fine Line Pot," by Clay Foster, is part of the *Turning 20—Still Evolving* exhibit at the AAW Gallery in St. Paul.

Winter Calendar deadline: October 10. Send information to carlvoss@mac.com.

Alaska

Third Annual Alaska Woodturners Association Woodturning Symposium, March 10–11 in Anchorage. Featured turners include Petter Herud from Norway and Stuart Mortimer from England. Master classes for beginning, intermediate, and advanced turners will be held the weeks prior and after. Information: akwoodturners.org, Bill Bowers at 907-346-2468, or turningsbb@ak.net.

Arizona

Desert Woodturning Roundup Symposium, Feb. 10–11 in Mesa. Demonstrators include Malcolm Tibbetts, Bob Rosand, Donald Derry, Art Liestman, Trent Bosch, Curt Theobald, Tony Cortese, Binh Pho, and Allan and Stuart Batty. Information: desertwoodturningroundup.com.

California

del Mano Gallery, Los Angeles, *Solo Exhibition: Alain Mailland*, Sept. 2–30; *Solo Exhibition: Harvey Fein*, Sept. 2–30; *Solo Exhibition: Philip and Matt Moulthrop*, Oct. 7–Nov. 4; *Solo Exhibition: Bert Marsh*, Nov. 4–Dec. 10. Information: delmano.com or 800-del-Mano.

Colorado

Eighth Annual Rocky Mountain Woodturning Symposium, Sept. 16–17 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, *International Turning Exchange: 1995–2005*, through April 2007. Information: woodturningcenter.org.

Florida

Florida Woodturning Symposium, Jan. 12–14 at the Lake Yale Baptist Convention Center near Eustis. Featured demonstrators include Stuart Batty, Binh Pho, Al Stirt, and Andi Wolfe. Information: floridawoodturningsymposium.com.

Indiana

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

Minnesota

AAW Gallery, St. Paul, *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 Stephen Hatcher, Sept. 4–Oct. 13. Information: 612-332-2978 or douglasbakergallery.com.

New Hampshire

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

New York

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

Pennsylvania

Wood Turning Center, Philadelphia, *allTURNatives*, through Oct. 21. Information: 215-923-8000 or woodturningcenter.org.

Tennessee

Appalachian Center for Craft in Smithsville, "Turning Christmas Ornaments" with John Lucas, Oct. 21–22. "Green Woodturning" with Bobby Clemons, Nov. 11–12. Information: www.tntech.edu/craftcenter or 615-597-6801.

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: Charles Kay at 512-295-2144 or www.swaturners.org.

Virginia

The second biennial Virginia Woodturning Symposium, Nov. 4–5 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. Entry deadline: Oct. 14. Information: gvwg.ca.

Monterey Pinecone Vase. "It's always easier when something comes pre-assembled, resulting in a constructed object while enjoying a totally subtractive process. This piece is about 3" tall with epoxy resin as the binder and finish. The starburst is where the stem grew into the cone, and the white spots are the nuts that taste so good in salads."

SEGMENTED By Nature

California woodturner Michael Shuler is recognized for his dramatically tapered segmented pieces (see an example on *page 43*). Since the late 1980s, he's also been fascinated with segmentation as found in nature. Here are recent examples of pieces Michael has cast in epoxy and then turned on his lathe.

Protea Blossom Vase. "This piece is impregnated and finished with epoxy—just like the pinecones. Proteas are large, dense tropical flowers that barely have enough material to present themselves as a solid form after hollowing. This 3"-tall piece is upside down from the way it grew, so the leaves formed the wavy pattern around the rim.

"Anything that would normally fly apart on the lathe can be turned if enough of the right glue is added."

Artichoke Vase. "At last, after many long years of effort and research, an artichoke has survived my epoxy and turning process—the only one so far—standing just over 3" tall. This also is upside down, taking advantage of the natural form and figure to be found in the edible parts. All the colors in these are natural, with some loss of color in the drying process. Preservation of fragile colors is, of course, part of the ongoing effort, along with the search for new materials that grow in the trees, in the fields, in the ocean, and between the rocks."