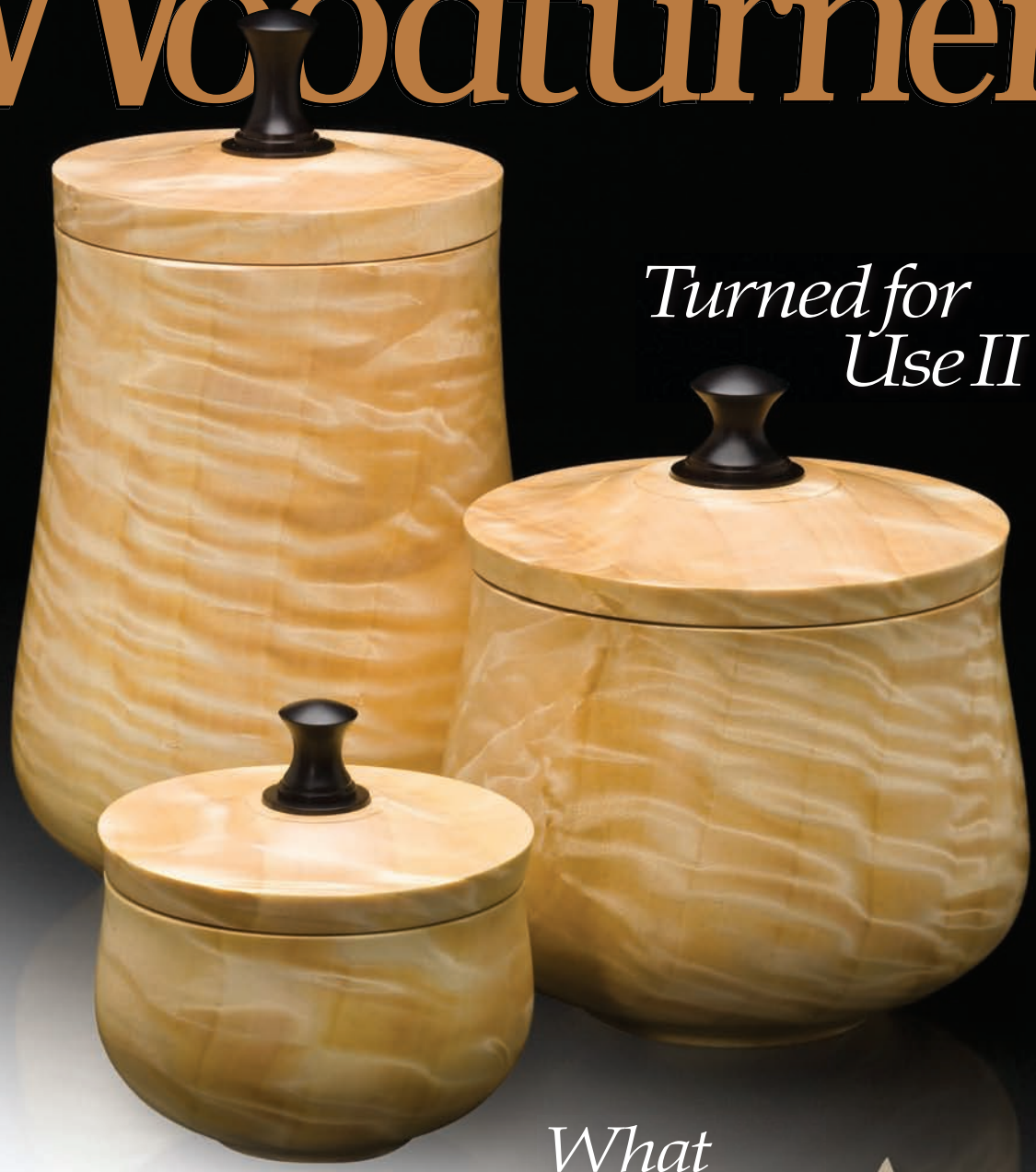
Eagle Cane Project • Tool Steel • Creative Couples • Design Inspiration

The Journal of the American Association of Woodturners
Summer 2008 Vol. 23, No. 2 • woodturner.org

American Woodturner



Turned for Use II

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What Collectors Want

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"**Strummin' a Round**" by Bernie Hrytzak of Chatham, Ontario, Canada. Cedar, maple, ebony, and instrument hardware; 30×13×3½". "This mandolin was designed and built to show how a woodturner can design and construct an object that has had a long history of set design parameters. The instrument is strung with mandolin strings, is tuned and ready to play, and has superb sound quality."

Turned for Use II

Turned for Use II is the AAW's 2008 themed exhibition that will open during the AAW symposium in Richmond. The exhibit will be on display at Gallery5, just a few blocks from the Richmond Convention Center.

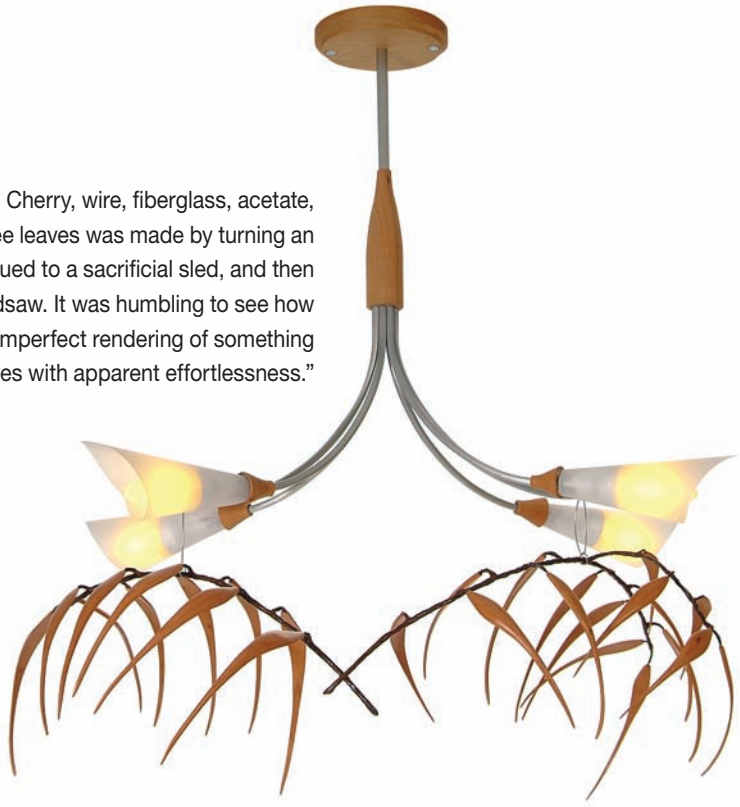
The exhibit, which features more than 40 pieces, will travel to St. Paul, where it will be shown at the AAW Gallery during the last three months of 2008.

In early 2009, the exhibition travels to the Oklahoma Forest Heritage Center in Broken Bow.

"**Nut Cracked Anymore**" by Gary Pollard of Greenview, CA. Walnut burl and walnut shells; 3×14". "The original crack in this lovely walnut burl on first sight seemed to doom the wood to a drastic reduction in size. However, using walnut shell stitches allowed me to keep the wood intact."

"**Two Grinds, Please**" by Don Leman of Columbus, OH. Various hardwoods; tallest salt/pepper mill (*far right*) is 9×2¾". "The segmented construction required 389 pieces in the 8" mill and 518 pieces in the 9" mill."

"**Stool**" by Stephan Goetschius of Athens, OH. English sycamore; 12×16". "I produced this stool during a residency at Indiana University of Pennsylvania (IUP) in The Center for Turning and Furniture Design. The bottle-cap seat and long-neck stool legs are a whimsical interpretation of the student definition of IUP: I Usually Party."



"**Dapple**" by Kristin LeVier of Moscow, ID. Cherry, wire, fiberglass, acetate, and paint; 33×38×20". "Each group of three leaves was made by turning an elongated, tear-shaped form, which was glued to a sacrificial sled, and then cut into five longitudinal slices on the bandsaw. It was humbling to see how much time and energy it took to make this imperfect rendering of something that nature achieves with apparent effortlessness."

"**Ball Vase**" by Angelo Iafrate of Johnston, RI. Black and white ebony; 6×3". "Most of the turning I do is making reproduction props for magicians. Antique props have become very valuable—so valuable that magicians who still use these props are reluctant to take them on the road because of the risk of loss. They prefer to use a current production piece when they perform. The illusion is still astounding when performed by a good magician."

"**Double-Rimmed Bowl**" by Mark Sfirri of New Hope, PA. Figured mahogany; 3×7x10⅝". "For this exhibition, I wanted to go back to that original symmetrical design of mine from more than 30 years ago. The intention of the finished work is to have the bowl appear to have handles that are peeled back and stretched, or simulate a more plastic material."

"**Communion Set**" by James McClure of Cantonment, FL. Holly, acrylic paint, and 23-karat gold leaf; 9×3½×5½" (pitcher) and ⅝×7½" (plate). "The handle of the pitcher was steam bent and attached with waterproof glue. Turned interlocking rivets are also glued into place with waterproof glue."

"**Kitchen Set**" by Mike Mahoney of Orem, UT. Fiddleback poplar and African blackwood; tallest lidded canister is 10". "I designed this 13-piece set to fit in a 20×20" space. Each container is made to hold cookies or dry goods such as sugar, our, or pasta."

"**Salt or Pepper Mills**" by Jerry Gilman of Knoxville, TN. Satinwood, blackwood, holly, and purpleheart; 8×2½". The underside of each mill was decorated on Jerry's homemade rose-engine lathe.

"**Flower Bowl**" by Bill Tilson of Huntsville, TX. Bird's-eye maple and cocobolo; 3¼×7". "I turned a shape to form the petals into a vessel with repetitive matching grain patterns to enhance the visual experience."

"**Not Your Grandfather's Old Bagpipes**" by Ray Hughes of Shallowater, TX. Tulipwood, water buffalo horn, DuPont Delrin, leather, and cloth; 30×16×8". "The use of modern materials and gun-drilling along with traditional turning and thread-chasing gives these pipes a contemporary instrument with an old soul."

American Woodturner

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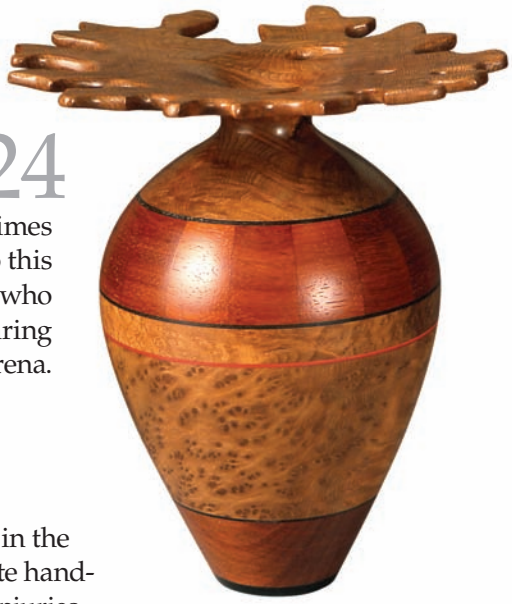
Kevin Wallace explores how wood collectors make decisions about purchases for their collection of wood art.



Creative Couples 24

You've certainly heard it said many times over that opposites attract. Turn to this article to read about four couples who have supported each other while sharing blissful years in the crafts arena.

28 Honoring Our Wounded Heroes

Learn how woodturners and woodcarvers in the Washington, D.C. area, got together to create hand-crafted canes for soldiers recovering from injuries.

34 Book-Matched Clocks

In addition to incorporating book-matched panels into custom furniture, Jonathan Benson enjoys using the same techniques on turning projects.

Dedicated to providing education, information, and organization to those interested in woodturning

American Woodturner (ISSN 0895-9005) is published quarterly by:
American Association of Woodturners
222 Landmark Center
75 W. Fifth Street
St. Paul, MN 55102-7704
office: 651-484-9094
fax: 651-484-1724
e-mail: inquiries@woodturner.org
website: woodturner.org

Executive Director	Lawrence Sommer
Assistant Director	Mary Lacer
Office Administrator	Linda Ferber
Gallery Coordinator	Tib Shaw

Yearly membership in the American Association of Woodturners is $45 USA, $50 Canada, and $60 overseas and includes a subscription to *American Woodturner.*
Send dues to:
American Association of Woodturners
222 Landmark Center
75 W. Fifth Street
St. Paul, MN 55102-7704 USA

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

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

Publications Mail Agreement No. 40064408
Return undeliverable Canadian addresses to:
Express Messenger International
P.O. Box 25058, London BRC
Ontario, Canada N6C 6A8

Printed in the USA by
Colorfx, Inc., Des Moines, IA 50322

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Join us for a sneak peek at a handful of the woodturners profiled in *New Masters of Woodturning*, a recently published book by Terry Martin and Kevin Wallace.

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Rings & Things 50

Ring holders are one of Nick Cook's favorite hands-on projects. Find out why this project makes such a great gift too.

52 Putting the Steel to the Test

To find out if tools sold as high-speed steel were everything they were marketed to be, Alan Lacer sent 11 turning tools to a certified laboratory for analysis. Read about the findings and what this could mean to your next tool purchase.

56 Sit-Down Lathe Stand

Because he can no longer stand while turning, Bob Thompson designed and built a cantilevered stand to put joy back into turning sessions in the shop.

Featured on this issue's cover

Top: Part of "Kitchen Set" by Mike Mahoney for the new AAW exhibit, *Turned for Use II (page 1)*. *Bottom*: "Seasonal" by Dixie Biggs. See "What Collectors Want," *page 18*.

"Kitchen Set" photo: Darrell Nish

woodturner.org

EDITORIAL

Editor	Carl Voss 1922 Ingersoll Avenue Des Moines, IA 50309 515-288-9545 carlvoss@mac.com
Art Director	Ray Neubauer
Contributing Editors	Phil Brennion Nick Cook Alan Lacer Bob Rosand Neil Scobie Jacques Vesery Kevin Wallace

EDITORIAL SUBMISSIONS

Please send article ideas to:

carlvoss@mac.com

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

MEMBER SERVICES

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

Earlier this year, AAW board members met in Richmond, Virginia, to put the finishing touches on plans for the 22nd Annual AAW Symposium. I am looking forward to the June 20–22 event with a bittersweet taste, as this will be my last symposium as a member of one of the finest boards, I believe, to lead our organization.

I would like to share some of the highlights of our board meeting. At the February meeting, the board approved the organization's strategic plan for 2008–2010. See the summary at *right*.

The board decided to publish an AAW 25th anniversary book and hired John Kelsey to manage the project. John has extensive publication experience with *Fine Woodworking*, Cambium Press, and now with Fox Chapel Publishing. In addition to his vast experience in publishing, John is also an accomplished woodturner (although he claims to have been distracted from woodturning by other demands of life). Please join me in giving John a warm woodturner welcome. We are confident John will produce a book worthy of the AAW's silver anniversary.

The board also reviewed the journal and adopted a strategy to restructure current publication methods that we feel are impeding efforts to expand to six issues per year. We expect that new production processes will be in place next year. When six issues per year might be published is a decision to be resolved later.

Finally, the board considered sharing the EOG auction price of donated artwork with the artist. The question before the board was whether to allow the artist the option of receiving up to 50 percent of the retail price of the donated piece.

According to current Internal Revenue Service regulations, an artist may claim only the value of materials (no labor) when valuing a contribution for tax purposes. The board wrestled with this question during our November meeting in Chicago, and it was on the agenda again for the February meeting. We explored the pros and cons over the course of two days. Then, in a final vote, the motion to share auction proceeds with the artists passed.

We have enjoyed 20 years of generosity from all our members who have donated wonderful work for previous EOG auctions. This is an opportunity for the AAW to give something back to future donors and to make donations of possibly even better work more palatable. And, it is a stepping stone towards improving AAW's fund-raising and professionalism.

Finally, many of you are aware of the perilous condition of Phil Brennion, an AAW past president, after back surgery last summer. If you are interested in making a contribution to assist with medical expenses not covered by insurance, see details at our website (woodturner.org). Barry Schwaiger of WMH Tool Group has pitched in by donating a Powermatic 3520B lathe that will be raffled in Phil's benefit. You can purchase tickets for the lathe at the Richmond symposium or through the AAW website. Thanks in giving Phil a helping hand.

Angelo Iafrate
President
iafrateturns@cox.net

AAWNEWS

AAW strategic plan summary

The board approved the organization's strategic plan for 2008–2010.

Mission: The mission of the American Association of Woodturners is to provide leadership to organize, educate, and inform those interested in woodturning.

Vision: The American Association of Woodturners will strive to become a world leader in establishing lathe-turned work as a major element in the craft art world, while at the same time spearheading youth development and engendering amateur interest and activities.

Goals:

- Position and brand AAW as the premier resource for those interested in woodturning.
- Be a force in the elevation of woodturning in the craft and art world.
- Maintain the AAW symposium as the premier woodturning event in the world.
- Ensure that all other AAW programs relate to and enhance the association's mission.
- Set the highest standards with all AAW publications.
- Make sure that AAW has adequate and appropriate facilities to meet its needs.
- Manage AAW's growth and resources to ensure financial stability.

For more details on the plan, see the AAW website (woodturner.org).

Call for demonstrators

If you are interested in demonstrating at the AAW's 2009 symposium, the application deadline is August 30. The symposium, to be held in Albuquerque, NM, is the AAW's largest annual event and generally attracts in excess of 1,500 woodturners. For more information and a demonstrator application, contact the AAW offices at inquiries@woodturner.org or 651-484-9094.

A Supplier's View of Environmental Responsibility

As a supplier of cocobolo for more than 35 years, I read with interest Mr. Whitman's articles about the effect of using exotic hardwoods in woodturning in the last two issues of *American Woodturner* (Winter 2007 and Spring 2008 issues).

I share Mr. Whitman's passion for the environment and retaining the species and environment, but would like to bring some additional insight to the subject. I can only speak for the methods of Tropical Exotic Hardwoods of Latin America in which we harvest, mill, and market our woods from Mexico.

It is a long and hard road to bring legal wood to market. The process involves much planning through the Mexican Department of Agriculture (SARA) and the Secretary of Environment and Natural Resources (SEMARNA), which oversee the Forestry Department.

It takes from two to four years to complete an environmental study of the area to be logged. All commercial species are inventoried into cubic meters of logs. There are checks at every step from marking trees, replanting, inventory audits, and transport from the cutting through exporting. The period of cutting an area averages 10 years.

The older mature and medium-sized trees are selected for harvest. (Within the inventory, dead trees are included too.) Healthy trees left standing help with the natural reseeding. Younger smaller trees are left to grow for future harvest.

Tropical Exotic Hardwoods uses mules to bring cocobolo trees out of the forests of Central Mexico.

Most of the species we cut are in small stands, which are spread over a mountainous area. No large equipment is used to extract the logs and damage the forest. We use teams of mules to carry short logs to a gathering point to load on a truck. It takes a long time using this method to gather enough wood for a shipment. We can only produce enough wood for three to four shipments a year.

Once in the mill, the logs are selected for size and yield to produce different dimensions. The top grade is stock for musical instruments, followed by lumber, squares, billets, turning stock, and low-grade small sizes for local craft markets.

The entire log is used to maximize yield. We only cut bowl stock from what will not make lumber due to defects in the log. Squares are kept as large as possible by cutting off defects, which brings down the size all the way to pen stock.

We purchase certified nursery seedlings of various species, which are planted in the areas where logging has taken place. Forestry agents check to see that the replanting and unmarked trees are all in place before giving out permits to proceed the following cutting season.

The Mexican government also checks to see we are paying taxes, legal wages with good working conditions, and employee benefits.

It has been some years now, but we invited (at our expense) Dr. Timothy Sennot, director of the newly formed Forest Stewardship Council (FSC), to have a look and see if our operation could be certified. Dr. Sennot gave some insight on improving our methods and corrected some of the planting methods we still adhere to today. However, the cost of certification was much too expensive for a small operation.

What is the future for some of these woods? I can only say if these methods are used, the species will continue to grow. The majority of the Mexican areas where cocobolo grows are not accessible by roads (prohibitive road-building costs).

Unlike slash and burn and large logging operations, select logging has little effect on the rain forest. It brings value to the forest without damaging the environment. By following our logging practices, removed trees are rapidly replaced and the canopy is left intact.

FSC is a great system to make sure out-of-control logging is kept at bay, but it is only one of the environmentally sound methods used.

Mitch Talcove
Tropical Exotic Hardwoods
of Latin America, LLC

Update: SmartWood Explores New Models

A new program at SmartWood, part of the Rainforest Alliance, is focusing on the cost of FSC certification and auditing as a deterrent for some tropical forestry operations, considering the acreage forested and whether the product consumers are from areas that can afford to pay a certification premium. SmartWood now offers group applications, urges better business practices to facilitate the process, and is exploring new models to reduce cost. In 2007, the FSC increased certified members by nine percent (mostly from the poorer global southern regions, especially Africa).

—Brad Whitman

AAW Annual Financial Statement for 2007

Revenues and Expenses

Income

Annual Dues	$610,134
Grants & Contributions	151,21
Publications & Products	180,372
Symposium	453,824
Exhibitions	39,549
Investment Income	34,333
Other Income	683
Total Income	**$1,470,106**

Expenses

Publications & Products	$474,065
Symposium	403,573
Gallery & Exhibitions	100,448
Scholarship Grants	77,649
Other Programs	22,038
Administrative	289,801
Fund-raising & Member Development	48,934
Total Expenses	**$1,416,508**
Net Income	**$53,598**
Restricted Portion	($92,331)
Unrestricted Net Loss	**($38,733)**

Balance Sheet

(as of 12/31/07)

Assets

Checking & Savings	$457,612
CDs	112,233
Grants Receivable	12,234
Other Receivable	10,810
Interest Receivable	1,241
Inventory	141,178
Prepaid Expenses	85,751
Equipment & Furniture—Net	33,148
Memorial Endowment	123,820
Osolnik Endowment	51,103
Permanent Collection	94,290
Total Assets	**$1,123,420**

Liabilities

Accounts Payable	$18,007
Accrued Expenses	6,609
Deferred Revenue	70,310
Total Liabilities	**$94,926**

Net Assets

Unrestricted	$573,758
Temporarily Restricted	318,675
Permanently Restricted	136,061
Total Net Assets	**$1,028,494**
Total Liabilities & Net Assets	**$1,123,420**

AAW Financial Statement Explanation

We have just completed our annual audit for the past year. With a very successful year and symposium in Portland, I am pleased to report that the AAW has a net income for 2007 of $53,598. We grew to 13,096 members in 2007. As we continue to grow and look forward to a great symposium in Richmond, we should remain in a healthy financial position for 2008.

Bill Haskell
AAW Treasurer

VARIATIONS ON A NORTH COAST THEME

The Christmas tree ornaments shown in the Winter 2007 issue really clicked with David Reed Smith, an AAW member with the Baltimore Area Turners. He went right to work on some variations of George Raeder's original idea presented by Bob Rosand.

The tree at *left* has ornaments burned with a torch-heated pen tube and a star finial. David left half the star round so you could see it was turned. David posted a mini-tutorial on these techniques at his website, davidreedsmith.com.

WEBSITE WINNERS

Spheres

First Place: Pascal Oudet, Goncelin, France
Second Place: Barbara Crockett, Columbus, OH
Third Place: Roger Zimmerman, Hatley, WI
Judge: Andi Wolfe

"Red Planet" by Pascal Oudet. Chestnut burl, sandblasted, dyed, and limed; 4" diameter.

"I have been making planets for some years from chestnut or holm oak burls. When the Spheres contest was announced, I knew what to do. Chestnut reacts well to sandblasting. When combined with color and liming, the burly grain is emphasized, creating relief and offering many different viewpoints all around the piece, just like planets or asteroids. Chestnut is not a tree that woodturners are especially interested in because of its coarse grain. But chestnut works so well with sandblasting and ebonizing that it's one of my favorite woods." —*Pascal Oudet*

NEXT CONTEST: Turned for Use

Deadline: July 2. For more details, go to woodturner.org, then follow the links to the AAW online forum.

$86,890 Awarded to EOG Winners

In February, the Educational Opportunity Grants (EOG) committee awarded $86,890 to 84 applicants. The winners, chosen from 148 applicants, included 39 chapters, 10 individuals, 4 students, 25 schools, and 6 other organizations.

2008 EOG Winners

Rich Alderfer, Crawfordsville, IN
Arts Clayton, Griffin, GA
Atlanta Woodturners Guild, Dunwoody, GA
Baltimore Area Turners, Columbia, MD
Christian Barry, Fort Mill, SC
Blue Ridge School, Cashiers, NC
Roger Bouchard, Boys Ranch, FL
Boys and Girls Club/Kingsport, Kingsport, TN
Cape Atlantic Woodturners, Sea Isle City, NJ
Carson Valley Woodturners, Gardnerville, NV
Central Michigan University, Mount Pleasant, MI
Central New England Woodturners, Natick, MA
Central New York Woodturners, Syracuse, NY
Central Ohio Woodturners, Pataskala, OH
Central Oklahoma Woodturners, Norman, OK
Chattahoochee Woodturners Club, Sautee, GA
Chesapeake Woodturners, Hanover, MD
Chicago Woodturners, Lisle, IL
The Clearing, Ellison Bay, WI
Creative Art Exchange, Cornelius, NC
Dakota Woodturners, Mandan, ND
Dennis DeVendra, Columbus, OH
Dickson Woodturners, Dickson, TN
East Kentwood High School, Kentwood, MI
Dave Eaton, Natick, MA
El Camino Community College, Torrance, CA
Charles Escher Jr., Ballston Spa, NY
Franklin High School, Franklin, NH
Front Range Woodturners, Boulder, CO
Golden Triangle Woodturners, Denton, TX
Peter Holtus, Aurora, CO
Hunt County Woodturners, Greenville, TX
Huron Valley Woodturning Center, Ann Arbor, MI
Inland Northwest Woodturners, Moscow, ID
Jacksonville Center for the Arts, Floyd, VA
Jersey Cape Woodturners Guild, Cape May Court House, NJ
Jim Jones, Claresholm, Alberta, Canada
Jacob Jordan, Oregon City, OR
Lockport Woodworkers, Clarence, NY
Loveland High School, Loveland, CO
Lyndon House, Lexington, GA
Lynwood High School, Lynwood, CA
Jolene M. Lyon, Freeville, NY
Tony Marsh, Clearwater, FL
Marshall Middle School, Billerica, MA
Mid-South Woodturners Guild, Bartlett, TN
Milwaukee Area Woodturners, Union Grove, WI
Mount Diablo Unified School District, Pleasant Hill, CA
Mountaineer Woodturners, Liberty, WV
Norcal Woodturners, Sacramento, CA
North Bennet Street School, Boston, MA
North Polk High School, Alleman, IA
North Salem High School, Salem, OR
Northeast Wisconsin Woodturners, Green Bay, WI
Olympic Peninsula, Bremerton, WA
Anders Oseychuk, Golden, BC, Canada
Palmetto Woodturners, Cayce, SC
Peach State Woodturners, Oxford, GA
Peters Valley Craft Center, Layton, NJ
Pine Island High School, West Concord, MN
Port Townsend School, Port Townsend, WA
Pueblo Woodturners Club, Pueblo West, CO
Matthew L. Rabe, Bedford, TX
Royal High School, Simi Valley, CA
Courtney Safran, Louisville, OH
Sebastopol Independent Charter, Sebastopol, CA
Sequoia Woodturners, Visalia, CA
Simi Valley High School, Simi Valley, CA
Siouxland Woodturners, Harrisburg, SD
Society of Contemporary Craft, Pittsburgh, PA
South Central PA Church, Brogue, PA
South Metro Woodturners, Newman, GA
Superior Land Woodturners, Marquette, MI
Toby Lawless School, Fresno, CA
Tuckessee Woodturners, Clarksville, TN
Turners Anonymous Inc., South Park, PA
University of Wisconsin-Platteville, Platteville, WI
West High School, Torrance, CA
Wilmington Area Woodturners, Wilmington, NC
Wiregrass Woodturners, Dotham, AL
Wisconsin Woodturners, Muskego, WI
Woodturners of Olympia, Olympia, WA
Woodturning School, Darmariscotta, ME
Yellowstone Woodturners, Billings, MT

SPECIAL INTEREST NIGHT ON THE GROW

Friday evening at the AAW symposium in Richmond will feature more than eight Special Interest Night events. Sessions back by popular demand include:

Collectors of Wood Art, Pat McCauley, moderator; **Penturning**, Kurt Hertzog, moderator; **Ornamental Turning**, Ornamental Turners International; **Segmented Turning**, Malcolm Tibbetts and Bill Smith, moderators; **Hollow Turning**, Albert Kiebert and Jim Vogel, moderators.

Three new groups join the lively lineup:

Box Turning: Benoît Averly, Kip Christensen, Ed Moore, Richard Raffan, Mark St. Leger, and Mike Stafford.

Woodturning and Disabilities: Rich Alderfer is planning a discussion on the needs and opportunities for disabled turners.

Education Opportunities: Doug Finkel, Al Hockenbery, Michael Mocho, and Cassandra Speier discuss turning education in the craft schools, turner studios, local courses and the International Turning Exchange. Find out which classes or programs are best for you.

To propose a session, contact Al Hockenbery at al@woodturner.org.

The AAW welcomes your EOG applications. The AAW awards grants up to $1,000 to individuals ($1,500 for chapters and schools) for the purpose of sharing and providing woodturning education. Applications must be postmarked no later than January 15, 2009. For complete information, follow the links on the AAW website (woodturner.org) or call 651-484-9094 to request an application.

2008 Honorary Lifetime Member

Albert LeCoff

Reprinted with permission.
American Association of Woodturners

Ambassador of a Woodturning Passion

By Jacques Vesery

When people in our little woodturning world hear the name Albert LeCoff, most automatically think of the Wood Turning Center (WTC). The Center, located in Philadelphia, plays a large role in the field of woodturning and wood art today. As cofounder and executive director, Albert has been the catalyst of the WTC since its inception, yet there is much more to this man who has brought so much to our community.

He has done more than establish an organization. Albert has taken woodturning beyond the walls of the WTC for the betterment of what we all have a passion for, whether we are makers, collectors, teachers or admirers. For this, we honor him as the recipient of the AAW Honorary Lifetime Member Award for 2008.

Life before WTC

Like many growing up in the 1960s and 1970s, Albert was exposed to woodworking through opportunities in junior and senior high school when industrial arts programs flourished throughout public school systems. He was hooked, and we all know too well how hard it is to give up woodworking once you get the bug.

This passion for woodworking continued through his college years.

Photo: David R. Barnes

Albert also had a love for gymnastics and was given an athletic scholarship to Temple University, where he majored in mathematics. (His parents thought this was a better route than a degree in woodworking.) Trying to find his place in the world during these years, Albert searched out apprenticeship programs in his need to become more connected to woodworking.

By chance, Manny Erez, an Israeli woodturner in Philadelphia, offered Albert an apprenticeship with an agreement that Albert would take over the business and fully equipped shop after the one-year position. With the guidance and support of his parents, he accepted the offer. But at some point, one year turned into two.

Early in his apprenticeship, while observing his mentor turn a newel post so proficiently and artistically all by eye, he realized it was truly more art than a craft. This inspired Albert's vision throughout his career. Wanting to finish college and get his degree, Albert received credits for his two-year apprenticeship and earned his degree in Arts and Crafts from Antioch College of Philadelphia.

The birth of two entities

In 1975, Albert met Palmer Sharpless (1996 Honorary Lifetime Member) at the George School in Newtown, Pennsylvania. Together with Albert's twin brother, Alan, the three organized the first of nine symposiums with a philosophy of a hands-on experience. Each event had five instructors and no more than 50 participants. So many people came out of the woodwork wanting to attend that they expanded from one to two symposiums each year.

Split turnings accent the doors of this cabinet that Albert designed and constructed in the early 1980s.

These events gave birth to annual gatherings regionally, nationally, and internationally, including our own symposium with attendance now reaching 2,000 participants. The George School events also presented the opportunity for woodturners to become organized and discuss forming a national association.

A founding member of the AAW, Albert served as the first vice president of the board of directors. David Ellsworth, the first AAW president, states, "Albert did what no one else could do, that is, bring people into an educational forum. In so doing, he pulled us out of our isolation and helped establish a sense of community within what would soon become a field of woodturning within the decorative arts. These symposiums became the model for all the conference events we have today."

WTC and a mission

In 1986, Albert founded the Wood Turning Center with his twin. He enjoyed working side by side with Alan, who handled the business aspects of whatever artistic initiative Albert was working on. Alan served on the board of trustees for 10 years and continues his support of the WTC. Albert also has the pleasure of working with his wife, Tina, who plays an integral part in the Center today as Albert's assistant and sales manager.

The Center was originally founded to promote the emerging field of wood-turned art through exhibitions and publications, and to expose experienced and emerging artists to a greater audience, nurturing understanding and appreciation of wood art. Over 22 years, the Center's mission has matured and evolved along with the artists.

In a relatively short period of time and with the help of the board, staff, volunteers, and artists, the WTC has organized 40 exhibitions, published 10 major catalogs, and established their gallery, museum store, library, and offices in the Old City section of Philadelphia.

The WTC research library specializing in wood art and related studio craft art, including more than 25,000 photographs, images, books, drawings, and artist files, is often visited and used by artists, writers, and filmmakers. The WTC permanent collection has grown to more than 1,000 turned objects from around the world.

Emphasis on education

Early in his career, Albert taught woodworking to many students, young and old. Today teaching is one part of life he misses, but he still plays a major role in education. With the WTC, Albert has partnered with more than 20 Philadelphia-area schools to present educational programs and hands-on wood turning classes in the region.

The Wood Turning Center in Philadelphia's Old City section includes a permanent collection of more than 1,000 turned pieces.

Education is not only hands-on or in a classroom, and Albert has proved that through the Center's many exhibits and publications. *Wood Turning in North America Since 1930,"* a collaboration between the Wood Turning Center and the Yale University Art Gallery in 2001, raised the bar for the promotion of woodturning.

Looking ahead, Albert has started focusing on the growth of the field through conferences and exhibitions in relation to academic programs. For artistic growth in our community, he feels we need to direct more effort toward college students, embracing and promoting their need to create.

ITE residency program

One of the keystones in programming and education at the WTC is the International Turning Exchange (ITE), a competitive residency program for selected wood artists, furniture makers, scholars, and photojournalists, which is now in its 14th year. The WTC held a World Turning Conference in 1993, which led to Albert's inspiration for this program, expanding the organization's scope with an artist residency with its own personal identity.

Janet Eshelman, Albert LeCoff, Alan LeCoff, Paul Eshelman, and Palmer Sharpless (back to camera) participate in a discussion during the first George School Symposium in March 1976.

At the 1998 International Turning Exchange, Albert LeCoff, *left*, talks with Fabrice Michia, Jack Slentz, and Robert Ellsworth, ITE assistant shop facilitator and translator.

Betty Scarpino, a 1999 ITE resident, reflects fondly on her time spent with ITE and Albert. "As an ITE resident, I had an opportunity to learn more about the man: He sees into the future to initiate programs, to bring ideas and people together, and to promote woodturning in a way that no other single individual has ever done.

"The ITE program is amazingly successful and has contributed to the growth and development of the turning field in a way that speaks volumes for Albert's vision. His legacy is definite, strong, and still growing!"

New Masters of Woodturning, a recently published book by Terry Martin and Kevin Wallace, reflects well on the ITE program. The book and accompanying exhibit (see *page 40* for more details) feature 31 woodturners from around the globe. Thirteen of the woodturning artists are former ITE residents, including author Terry Martin.

Honored service to others

In 2003 Albert was named Honorary Fellow of the American Craft Council and earned the Collectors of Wood Art Lifetime Achievement Award.

Terry Martin, artist, author, past editor of *Turning Points* magazine (the WTC periodical), and longtime friend of Albert's, vividly remembers an interview with Albert. "Once I was interviewing Albert and started with, 'Tell me about your life, Albert.' He replied, 'Well, the Wood Turning Center was founded in.…'

"Albert has always been consumed with the need to promote his dream, and always will be. We owe him so much."

Jacques Vesery (jvesery@mac.com) is an *American Woodturner* contributing editor. He lives in Damariscotta, ME.

POPNews

"The mission of the Professional Outreach Program (POP) is to promote a greater understanding of professionalism within the field of contemporary woodturning."

New donation plan set for EOG auction

The POP committee would like to acknowledge the AAW Board for its leadership in establishing a new policy for donations to the banquet auction. This policy is intended to benefit everyone, and it is our belief this will result in the banquet auction running more smoothly and raising more funds for scholarships.

Artists who donate a piece to the auction will have the opportunity to receive up to 50 percent of the stated retail value or up to half of the bid price, whichever is less. For artists who regularly donate work, this incentive will allow them to donate a piece that will command a higher selling price. For collectors and buyers, they will be bidding on works of exceptional quality.

If you regularly contribute to the EOG banquet auction, here's an opportunity to donate one really great piece and promote yourself and your work!

Photos: Tib Shaw/AAW Gallery

"You Cannot Be Spherious" by Julie Heryet of the United Kingdom. From Julie's *Tea* series. Field maple and acrylic paint.

"Untitled" by Marc Ricourt of France. Bleached maple.

"Stars Sphere" by Eli Avisera of Israel. Ebony, maple, and acrylic.

Sphere exhibit and auction

Japanese Bowls: A Western Perspective exhibit and auction was such a huge success at the Portland symposium that the POP committee took that idea and developed it into an annual event. Fifty woodturners were invited to participate in this year's exhibit, *The Sphere.* These 6"-diameter spheres will be part of a silent auction at the symposium to support future POP events, functions, and awards.

A catalog of the exhibit will be available in Richmond and later through the AAW office. Catalogs are vital to every artist's career, particularly so for emerging artists. In subsequent years, the POP committee will expand the roster of invited artists to include more new faces. This is yet another way the POP committee is looking to help professionals with their careers.

Gallery notes from Tib

As coordinator for the AAW gallery, I have the extraordinarily pleasant task of receiving turned work that arrives for exhibit. It's a thrill each time I carefully peel away crinkly tissue to reveal the latest treasure. With the POP shows, that excitement is magnified by the strict limits placed on the artists by the parameters of the exhibit. When I look at the pieces, it is like looking into the artists' minds. How did each person respond to the challenge? How closely did he or she skate to the edge? How does it relate to their other work?

I love watching this little gallery community develop as the work arrives. There are pieces that spring to life next to certain others. Some pieces just plain don't play very well with others. I try to arrange the gallery so that each object shines individually and serves as a visual bridge to its neighbor.

When I hold a sphere or a bowl in my hands, I am holding a testament, written in time and talent, to the commitment of each artist to the development of the field as a whole. Pretty humbling stuff.

—Tib Shaw, AAW Gallery coordinator

At the Richmond symposium, Tib will conduct a rotation on photographing wood art.

Instant Gallery awards

The POP committee has allotted $7,000–$10,000 for awards at the symposium Instant Gallery. The committee will purchase up to three pieces for AAW's permanent collection and award six excellence awards of $500 each, two collegian awards of $300 each, and two youth awards of $300 each.

New book launched

New Masters of Woodturning: Expanding the Boundaries of Wood Art, by Terry Martin and Kevin Wallace, is a review of the current state of woodturning worldwide. It presents the lives and work of 31 artists from 10 countries with high-quality images. The book will be featured at the Richmond symposium, where the authors and some of the artists will be available to sign copies. Many of the turning artists are active in the POP. See *page 40* for more details.

Connection with the Past

If Trees Could Talk

By Malcolm Tibbetts

Woodturning inspiration comes from many different sources. The classic shapes reproduced here were inspired by George Washington himself. And what a tale it is.

William Jewell, founder of Historical Woods of America, recently invited me to use some of his historical stock. Over the last few years, Bill has preserved the historical legacy of many of America's "witness trees" that grew at the sites of government state houses, local and national landmarks, and colonial mansions.

Much of his wood has a presidential connection with locations such as Washington's Mount Vernon and Jefferson's Monticello. Because of age, disease, or storm damage, lumber and turning stock from these trees become available.

The results of my efforts are shown *above*; the water pitcher (known as a guglet) and the washbasin were assembled from woods that have a connection with our first president.

Woodburning artist Don Worden (woodburningsbydon.com) created the pyrography designs.

Tree planted in 1788

The majority of wood used is horse-chestnut (*Aesculus hippocastanum*), but it's not just any horse-chestnut. There is abundant documentation that this tree was actually planted by dear old George. An April 2, 1788, entry in Washington's diary reads, "Transplanted from a box in the garden, thirteen plants of horse-chestnut into the shrubberies by the garden walls."

After approximately 219 years of life, this horse-chestnut tree in Fredericksburg, Virginia, was brought to the ground in 2006 for safety reasons. Bill Jewell was right there directing its removal and reclamation.

Tree tales

If those logs could only tell stories, we would hear about how Benjamin Franklin, one of our founding fathers, brought horse-chestnut seeds to Pennsylvania from England. And we would hear how Washington acquired seeds from America's foremost botanist, Philadelphian John Bartram. The timber could tell us how this tree shaded our president's mother as she strolled from her Fredericksburg home to her daughter's home down the road.

At a relatively young age (70-plus years), what did this horse-chestnut tree observe as Civil War soldiers marched into battle beneath its spreading branches?

When asked about the wood that he rescues, Bill Jewell said, "These national treasures that I reclaim are an extremely important connection to America's past—not to mention being a very valuable resource that can be utilized and enjoyed by future generations."

In 1931, Martin L. Davey, a well-known horticulturist and U.S. congressman, came to the tree's rescue. Davey and his team removed the

Dawn Bonner of the Mount Vernon Ladies Association supplied this photo of a Chinese ceramic guglet and basin believed to have been used by George Washington.

fungus-infected tree core and injected two tons of concrete, which provided structural strength, thereby giving the tree 65 years of additional life (see photo at *right*).

Rescue efforts in 1930s

This was around the time of Washington's bicentennial (1932), and there was great interest and effort put forth toward preserving this national treasure.

As part of the effort to save the tree, the Rev. Forrest J. Prettyman, an ex-chaplain in the U.S. Senate, wrote a poem about the horse-chestnut in Fredericksburg. The last verse of his poem reads:

A 1930s postcard shows the last surviving horse-chestnut tree planted in Fredericksburg by George Washington.

A 1931 newspaper clipping shows Rep. Davey inside the horse-chestnut tree.

Cherish this tree, ye people
of his boyhood's home;
For it through circling years
of history has grown;
And still through stormy blast
and shining sun
Keeps ever fresh the memory
of Washington.

In 1932, many events paid tribute to Washington on the bicentennial of his birth, but undoubtedly the most lasting was a nationwide tree-planting effort. Millions of trees were planted in his honor, and school children were educated about our country's roots.

In every period of Washington's life, trees played an important part. His diary is full of his farming and gardening activities, as well as his tree planting and experiments at fertilization.

Additional historic timber

In addition to wood from this famous horse-chestnut tree, Bill Jewell provided cherry from Ferry Farm, George's boyhood home and the site of the famous (and now debunked) cherry-tree-chopping story. Maybe the cherry in this newly turned piece could pass on the real story surrounding young George's newly acquired hatchet.

The dark brown wood in the segmented pieces is walnut salvaged from the property of Washington's whiskey distillery.

The bottom of the washbasin includes a woodburning of Washington's gristmill on a piece of sycamore from the site of Washington's historic mill. It's likely that Washington routinely tied his horse to this tree as he made his frequent visits to the mill. Can't you just imagine the local farmers relaxing under this tree after unloading their wagons of wheat and awaiting the great stone wheel to do its thing?

A mystique surrounds the experience of turning historical woods. I hope my effort pays proper tribute to our country's first superhero.

Malcolm Tibbetts (tahoeturner.com) is a member of the AAW board of directors. He lives in South Lake Tahoe, CA.

Own a Piece of History

This pair of turnings, along with several other pieces by well-known artists using historical woods, will be offered at the Richmond banquet auction to benefit the AAW Education Opportunity Grants program.

For more about Bill Jewell's efforts, visit historicalwoods.com.

Another Famous Horse-Chestnut Tree

As I researched this article, I discovered that there is another famous horse-chestnut tree. It still stands (barely) outside the window of the house in Amsterdam where Anne Frank wrote her diary. Anne Frank and her family suffered more than two years of hiding before being captured by the Nazis. Anne wrote numerous entries regarding how this tree had provided comfort and a connection to the outside world. What kind of stories could that tree tell? The Dutch people are currently doing everything possible to keep this tree alive, just as Americans fought for Washington's horse-chestnut tree more than 70 years ago.

—Malcolm Tibbetts

What Collectors Want

By Kevin Wallace

In the field of contemporary wood art, artists, collectors, gallery owners, and museum curators each play a role. Woodturning artists are often called on to discuss their work, yet the manner in which the others approach their roles remains something of a mystery.

The collector arguably makes the most important decision in the fate of an artist's work. He or she decides if a work is to return to a shelf in the artist's studio or find a home and perhaps eventually land in the permanent collection of a museum. How do collectors make such decisions? Why do they collect? What are the criteria they use in selecting work?

In the pursuit of answers to these questions, collectors were asked to discuss recent acquisitions and what attracted them to the works. While the tastes of the collectors varied, it was obvious they had much in common, with most reporting that they began collecting completely by accident, only realizing they were collectors after they had acquired a number of works.

Path to collecting

"We were 'collectors' long before we realized we were collectors," Jeff Bernstein notes. He and his wife, Judy, made their first major purchase, a kinetic wood sculpture by David Roy, while visiting relatives in Dallas in 1994. Over the next eight years, they purchased a number of other works without a specific plan. "We simply bought art that we liked, but discovered that we were attracted more and more to wood art."

In 2002, the Bernsteins bought a significant woodturning, "Fusion," from Mark Nantz. "This incredible vessel, crafted from amboyna burl and suspended by a frame of ebony legs, displayed perfection of form and technique," Jeff says. "At this point a transformation, which we did not fully understand, was taking place. We were clearly becoming hooked on wood art."

In 2003 two major events occurred that provided the springboard for their serious collecting. One was their discovery of del Mano Gallery while on a trip to Los Angeles.

"We felt like kids in a candy store," Bernstein recalls. "While we explored the gallery and the back room for almost three hours, our own kids were not as enthusiastic and used the time to discover 1,001 ways to build houses out of playing cards. Without knowing who the artists were, we purchased wood pieces by Philip Moulthrop and Graeme Priddle that day."

Three months later, the Bernsteins attended their first Collectors of

"**Fusion, 2002**" by Mark Nantz. Amboyna burl and ebony; 11×11". Collection of Judy and Jeff Bernstein.

Photo: Mark Nantz

Wood Art (CWA) Forum in Santa Fe. "Our love for wood art had blossomed," Bernstein says of the experience. "Many of the artists and collectors we met that weekend have since become good friends. Over the past four years our collection has grown significantly. We still buy art in many media, but we like to say that we major in wood art and minor in everything else."

Paying the price

Doris and Harry Wolin's collection of contemporary wood art was born decades before they realized it. In 1968 they stopped in Berea, Kentucky, and bought a weed pot. It wasn't until fairly recently that Harry took the piece off the shelf and looked at the bottom.

"It's marked Osolnik Originals and has the original price of $8.50 on it," he says. "We had a Rude Osolnik piece on my shelf for decades and didn't know who he was."

It took awhile before the Wolins were prepared to seriously collect wood art. In 1987 they fell in love with one of Peter Petrochko's laminated works at the American Craft Exposition in Evanston, Illinois. The price seemed high for an object that had no function by someone they had never heard of.

"Three hundred and fifty dollars is way too much money to spend on a wooden bowl," Doris told Harry. They went home without the bowl, but went to the show the following year and again viewed Petrochko's work. They were once again attracted to it, but once again couldn't bring themselves to pay hundreds of dollars for a wooden bowl. The third year, they found themselves at Petrochko's booth at the show once again. This time they took the plunge. "We call it the 'mother bowl'," they say of the Petrochko bowl they purchased that day.

The following year, during a trip to the Pacific Northwest, they came across Michael Peterson's work at Seattle's Northwest Gallery of Fine Woodworking. It was priced at $1,500.

"We can't spend that kind of money," Doris told Harry, who was enamored of the work.

"I'm buying it," he told her.

"Well, I guess we're collectors," Doris sighed. Since that day, the two have amassed a collection of more than 200 works, ranging from emerging artists to the leading figures in woodturning.

Exploring scale

Many collectors have found that viewing major collections of turned wood art inspired them to begin collecting. Joe Seltzer became familiar with the expressive potential of turned wood after acquiring the catalog *Edward Jacobson Collection of Turned Wooden Bowls*, which led him to attend the show in Washington, D.C. He had seen turned wood bowls at local crafts shows and set out to "try to get a few things that were like what I had seen." Seltzer and his wife, Margie, found early on that smaller works would exhibit well together in their home and fit in the range of a college professor's budget.

"Twenty years and 700 works later, it has become a passion," Seltzer says. "What I hadn't realized initially was that I could also display more pieces. Today all 700 works, as well as some miniatures that I've turned, are on display in one room of my house (and a bit of the hallway), and I still have a little room for expansion."

Buy what you like

All of the collectors interviewed acquired work based on what they liked, as opposed to limiting their purchases to what was considered important by authorities in the field.

"I must live with the work, so I buy only what I like," says Pat McCauley, current CWA president. "I do not buy a piece made by a famous artist just because a famous artist made it. Over the years, I have picked up a few tips from other collectors and gallery owners, but mostly I have learned to trust my eye. I have learned to ignore the 'oohs' and 'aahs' of other buyers. What speaks to one person may not be at all right for me."

"I buy what I like," Harry Wolin says. "I've passed on pieces by artists who were considered important because they didn't appeal to me."

"While my collection includes at least one piece by almost all of the best-known wood artists, I don't specifically seek new people," Joe Seltzer says. "I buy what appeals to

Photo: Bill Smith

"**Vessel, 2007**" by Nikolai Ossipov. Boxwood; 3½×3". Collection of Margie and Joe Seltzer. Nikolai died unexpectedly in late 2007.

Photo: Jerry Kermode

"**Hula Bowl II, 2007**" by Jerry Kermode. Redwood burl; 7¼×7½". Collection of Eleanor and Bruce Heister.

me. Each year at the AAW Instant Gallery, I end up getting a couple of pieces that are by people I've never heard of before, just because I like the work."

"We buy what stimulates us, whether the artist is well known or not," says Jeff Bernstein. "Many of our earlier pieces turned out to be from very well-recognized artists in the field but unknown to us at the time."

When it comes to discovering work, the collectors were open to all of the avenues available to them, including gallery exhibitions, art fairs, studio visits, and the AAW Instant Gallery.

Bruce Heister, past president of CWA, began collecting contemporary wood art in 1986, when he purchased a piece by Philip Moulthrop. Heister's father, a civil engineer, had worked in wood and built the family home, so an interest in woodworking had been instilled in him at an early age. Soon after beginning to build a collection of contemporary wood art, Heister attended *Nature Turning Into Art*, an exhibition of the Ruth and David Waterbury collection of turned wood bowls at Carleton College in Northfield, Minnesota, and realized there were others collecting such work. Exposed to the wonderful work being created in the field, he and his wife Ellie were soon filling their home with wood art. They have acquired art from galleries, as well as crafts shows, where they seek out new artists.

"I was at the San Francisco ACC [American Craft Council] show when I saw Jerry Kermode's 'Hula Bowl' on display," he recalls of a recent purchase. "One of the reasons for going to the show was to discover the work of new artists, and Kermode's work got my attention. He was working in redwood, which appealed to me as I live on the West Coast. Yet the work was treated with a form of stitching that was used in old Hawaiian bowls. I'd seen an old Hawaiian bowl with stitched repair on an episode of *Antiques Roadshow,* and the work was striking."

"Having lived and turned bowls in Hawaii for 22 years, the culture is still a part of my design process," Kermode says of the work, which is now enjoyed by the Heisters every day in their home.

On the road

"I have found pieces I like in all kinds of places and through all sorts of contacts," McCauley says. "One artist points out new artists he thinks I might like. Another introduced me to a young artist in Switzerland. I attend all levels of crafts shows, from high-end ones, like the Smithsonian Craft Show, to small local fairs. I have bought pieces from young artists exhibiting at a show for the first time, who are later discovered by a national gallery or selected to participate in the Philadelphia Museum of Art Craft Show."

"We love looking and traveling all over the country searching for beautiful works of art," Jeff Bernstein says. "We visit galleries, crafts shows and museum exhibitions, and we participate in wood events put on by the AAW, CWA, and the Wood Turning Center."

"We scout for pieces that are unusual," Harry Wolin says. "We are in a position where we have works by most of the well-known turners and we're always looking for someone new. I believe that this is part of being a collector. On our trips we are always looking for new examples of contemporary wood art. We found a work by Hans Weissflog in Barcelona in 1995. It was in the window of a gallery, and we purchased it. We didn't recognize the work, though we had heard of Weissflog. We just fell in love with the piece."

"**Family IV**" by Michael Hampel. English walnut burl; 12½×14½". Collection of Pat McCauley.

"I buy new work whenever and wherever I can," Joe Seltzer notes. "I've purchased pieces from galleries, at crafts shows, from the individual artists when I've visited them,

Photo Credit: Randy Batista

"**Seasonal**" by Dixie Biggs. Holly and African blackwood; 2½×6×9". Collection of Judy and Jeff Bernstein.

from eBay, from pictures the artist sends me, at instant galleries, and from online shows and auctions. I do like the 'thrill of the hunt' and appreciate serendipity."

"We met Dixie Biggs at Art Baltimore 2003, a show that has since folded," Jeff Bernstein says of an important major acquisition. "We were intrigued by the simple elegant forms and beautiful wood of two of her large lidded vessels. We have followed her work since then and have added more of her pieces to our collection as she has developed more sculptural work. Whereas the other pieces have different kinds of texturing or carving, they were all vessels. 'Seasonal' was a progression from her other pieces that are in our collection. This piece is completely sculptural with a marvelous contrast between the bed of white holly leaves and the African blackwood pod. The proportional symmetry of each leaf and the asymmetry of the arrangement of the leaves are masterfully juxtaposed against the perfectly formed and magnificently carved egg-shaped pod."

The patient collector

In some cases, collectors follow an artist's work for years before they find the piece that is right for their collection.

"I have learned to be patient," Pat McCauley says. "I had my eye on a young artist's work for several years before I saw a piece of his I really liked. Now I own five of his pieces."

Judy and Jeff Bernstein acquired William Smith's 'Wormhole,' an open segmented sculpture turned from wenge and olivewood at the 2007 AAW Instant Gallery in Portland, having been exposed to Smith's work years before.

"We met William Smith a few years ago through other collectors at AAW's Instant Gallery," Jeff Bernstein says. "We have appreciated his talents in segmented pieces, and this year added our first open segmented piece to our collection. 'Wormhole' is certainly an eye-catcher. There is a wonderful contrast between the woods used. In addition to the phenomenal craftsmanship, there is an exciting feeling of movement in the piece. The stand for the piece accentuates the feeling of spinning through the air, and the piece is immediately engaging, inviting you to jump in, fly through, and figure out just how it all works."

Although contemporary wood art is promoted through catalogs, magazines, and on the Internet, collectors have found that there is no substitute for personally viewing a work.

"I'm on mailing lists for a few galleries and look at catalogs and online images," McCauley says. "If I am not very familiar with an artist's work, however, I am wary of buying from a digital image. The image may be a poor representation of the piece and even when dimensions are given, scale is very hard to judge from an image."

McCauley saw the *Turning Green* catalog at the AAW symposium in Portland before she saw the show in person and was particularly intrigued by one of the works. She attended the show believing she would acquire the work, but viewing it in person, she found the work "did not elicit the spark I expected." Instead, she was taken by "Family IV" by Michael Hampel, which had appeared to be different in color in the catalog. "It appealed to me visually," she says. "I also liked that he made it from salvaged wood."

Purchase criteria

Defining the criteria for selecting work proved the most difficult, as collectors make their decisions based on personal taste. Forrest Merrill began collecting contemporary ceramics in the 1950s and began collecting wood bowls by Bob Stocksdale, who lived near his home in Berkeley, California, in the 1970s. When asked about his criteria for selecting bowls in clay or wood, he offers simply, "I know a good pot when I see one."

"I can't say that I'm interested in great work, because there is a lot of great work that doesn't appeal to me," Merrill says. "I look for work that fits my personal aesthetic."

"I look first at shape and form," Joe Seltzer says. "It has to be well done. At this point, I often look for something that is a bit different and distinctive, but fundamentally, I have to think the piece is interesting and beautiful."

An example is the acquisition of a work by Jakob Weissflog from del Mano Gallery at SOFA Chicago in 2006. "I was particularly impressed with the design," Seltzer says. "He had several interesting choices of work, but this was the only one with the creamy sapwood. So it was the combination of design and the wood. As I would anticipate, given his father's reputation as a craftsman, the finish was flawless. I have about a dozen boxes and sculptures by Hans and was pleased to purchase a piece of Jakob's work."

"The obvious criterion is that both of us have to like a piece to purchase it," Jeff Bernstein says of shared decision-making with his wife. "The craftsmanship has to be excellent, and something about the piece has to grab us. Early on, the grain patterns and different forms took on primary importance. As time has passed, our tastes have expanded to include more sculptural, perhaps less defined pieces, as well as pieces with more color and various textures. We particularly like pieces that challenge us both visually and intellectually."

"Pieces that are eye-catchingly different solely to be different rarely appeal to me," McCauley says. "The piece must appeal to me visually—the form, the wood grain, the scale, and also the workmanship must be high quality. I do not limit my acquisitions to any particular criteria like size, method of execution, or makers. I have pieces as small as netsuke to as large as a 5' tall sculpture."

"**Bowl, 1984**" by Bob Stocksdale. African blackwood; 7×10⅝". Collection of Forrest L. Merrill.

Collector referrals

Collectors often discover new artists while visiting other collectors.

"About a dozen years ago I visited the collection of Dr. Irving Lipton and asked him if there were any artists who were not yet well known, but who he thought were doing interesting work," Joe Seltzer says. "He immediately began talking about Nikolai Ossipov and his beautiful carving. I contacted Nikolai and purchased a small piece. Over the subsequent years, I have added about 25 pieces of Nikolai's work to my collection.

"A number of his pieces have flowing curves and an interesting design that reminds me of deco art and ornamentation. I especially like the view through his pieces. Another notable feature of all of Nikolai's work is a level of craftsmanship that exceeds almost everything in my collection. The lines in his pieces are thin and twisting, yet perfectly sanded. It is the combination of design and craftsmanship that attracts me to Nikolai's work. I hope to continue to add more of his works to my collection." (Regretfully, Nikolai died after this interview.)

"**Kundalini**" by Sharon Doughtie. Norfolk Island Pine, textured and dyed; 7½×3½". Collection of Forrest L. Merrill.

"I became aware of Brenda Behren's work when I saw a piece at Pat McCauley's house," Harry Wolin says. "She had it on a shelf, and I fell in love with the piece."

Wolin sought out Behrens and described the work to her. Because artists often don't know who owns which of their works, it wasn't clear to her which piece Wolin had seen. After some difficulty in explaining

and identifying the piece, Behrens told Wolin that all of her pieces were numbered and that he simply had to get Pat to read him the number from the bottom of the work. Once the work was identified, Behrens agreed to make a similar work for him.

"I learned that it was one of the early pieces from my *Wrapped In Leaves Series*," Behrens says. "That series was one of my favorites, and I had made eight works in it up to that point. The piece Harry had seen was from before I began piercing the

Photo Credit: F. Lee Fatherree

Photo: Bill Smith

"**Round Side Box, 2006**" by Jakob Weiss og. Blackwood and amboyna burl; 2½×2½×2½". Collection of Margie and Joe Seltzer.

vessels. He liked the solid look of the leaves surrounding the vessel, and particularly the three leaves supporting the vessel above the resting surface."

"I commissioned the piece and love it," Wolin says of the work he received some time later, having waited for Behrens to find the appropriate piece of wood, as well as time for it to cure and be carved. "She found an absolutely amazing piece of wood, and the carving is marvelous."

Finding new artists

Although the collectors who were interviewed usually had work by the major names in the field of woodturning, they all enjoyed discovering new artists.

"We still get excited to discover work from artists who are less well known," Jeff Bernstein says. "We believe the field has great potential for growth, and therefore new artists with new ideas and creativity should be encouraged, motivated, and supported. This does not, however, diminish our search for great pieces from established artists."

"I've acquired some pieces by people only beginning to establish a reputation, which I like because it offers me the opportunity to develop a representative grouping over time," Joe Seltzer says. "For example, I've gotten a John Jordan piece almost every other year since the late 1980s and, viewed together, they show subtle changes and John's artistic development."

Although Forrest Merrill has collected Bob Stocksdale's work in depth (an exhibition organized by the Berkeley Art Center titled *Loom and Lathe: The Art of Kay Sekimachi and Bob Stocksdale* draws heavily upon his collection), he has also collected a number of emerging artists working in wood. He is not as interested in names or reputations as discovering work that is in line with an aesthetic that holds form and surface in high regard. He learned long ago that being a collector is in many ways a quest and shares the story of his acquisition of Sharon Doughtie's work as an example.

"I first saw her work at the home of Sylvia and Gary Knox-Bennett," Merrill says. "I was visiting them because [wood collectors] Jane and Arthur Mason were in town visiting, and we met there for dinner with Kay Sekimachi [fiber artist and wife of Bob Stocksdale] and [furniture maker] Sam Maloof and his wife, Beverly."

Gary Knox-Bennett had juried the *Hawaiian Craftsmen* exhibition, seen Doughtie's work there and acquired an example. The bowl was on the table, and Merrill was intrigued by it. He made note of the artist's name and when he had lunch with a curator friend, he inquired about the artist.

"He put me in touch with Sharon and, as I was planning a trip to Hawaii, I made it clear that I was interested in a studio visit," Merrill remembers. "The artists were there and set out some work for us to look at together."

During this visit, Merrill selected three bowls with Celtic designs, each with different textures. He also found an unfinished bowl by Pat Kramer, Sharon's husband, sitting on a shelf and agreed to purchase it when it was completed. Soon after, Sharon Doughtie was in an exhibition in Honolulu, and Merrill loaned two pieces back for the show.

For decades, Merrill has made works from his collection available for exhibitions at museums and art centers, but the request to loan a recent acquisition by an emerging artist makes clear the certainty of his eye.

This is the role that collectors play —selecting the works that will be shared, whether with friends and family or with the larger public. It requires that they follow the field, watching artists develop and educating themselves while trusting their instincts. The decisions they make impact the market, give artists validation, and place the works in a larger historical context. It's a great deal of responsibility for something that is also so enjoyable.

Contributing editor Kevin Wallace (KevinW3306@gmail.com) lives in Los Angeles.

For many members of the woodturning community, creativity begins at home. Here's a first look at four of the couples that make up our creative community.

Creative Couples

***Above*: Entrance to private residence in Krum, TX. Woodwork by Clay and glass by Penny; 40"-wide door. *Left*: Clay's "Precious Metal." Wood, recycled sheet metal, and brass brads; 45×12". *Far left*: Quartersawn white-oak doors at Immaculate Conception Church in Denton, TX. Woodwork by Clay and glass by Penny; 12×8'.**

Penny & Clay Foster

Clay: One of the great things about being married to another maker is you get honest criticism from someone with pure motives; they truly want to help you make better work.

Another of the great things about being married to another maker is you end up living with so much cool stuff. Makers also tend to be collectors, so your life is surrounded with special things and the people who make them.

Penny: Clay is the most creative person I've ever met. Living with him has inspired me to create. Discussing design and trying out new ideas with the person who you trust the most to be honest and who has your best interest at heart frees me from worrying about criticism. We can be truly honest with each other because of that trust. Clay has such wonderful ideas and a great eye for design, yet is always gentle about suggestions and willing to listen to my opinion about his work.

I think we inspire each other to do better work than we might otherwise. Problem solving is my favorite part of the creative process. You could even say it is the creative process. Clay has taught me one of his little tricks for solving problems. He looks at the problem from several different angles, thinks about it a while, and then goes on to work on something else. While working on that other project, the solution often comes to mind. It's as if your brain works on the solution subconsciously.

The day I realized that I had become a maker, artist, or creator, I was standing in the Dallas Museum of Art staring at a pottery vessel made by an Anasazi artist. As I examined the beautiful pattern and lovely shape of the vessel, I thought, "She must have been really pleased with the way this turned out." Then it struck me that I had crossed over from merely an observer to a person who sees objects from the artist's perspective.

Jan & Bob Hawks

Jan: Bob and I met in 1972 when he was hired by architects to photograph a new physical rehabilitation facility in Tulsa. I had just been hired to head up the occupational therapy department and showed up in several of the photographs of the building. After a couple of months of dating, we were married in the hospital chapel.

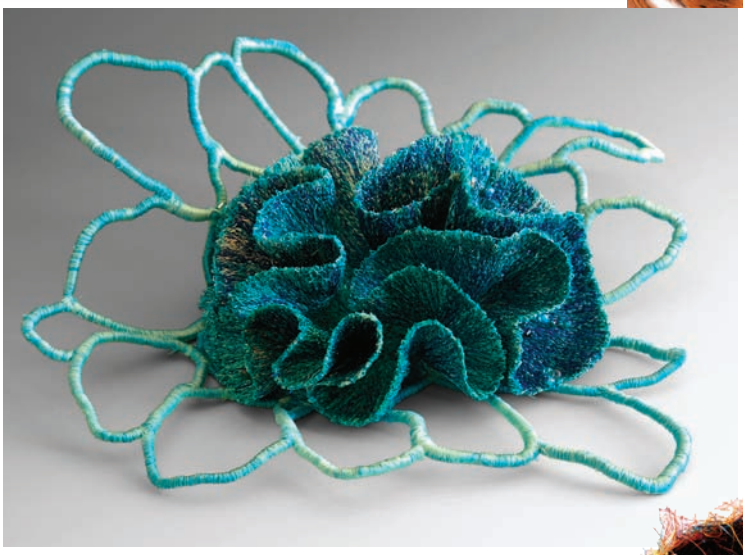
Bob became interested in woodturning after he sold his photography business and retired. He had been a woodworker for many years and built cabinets as well as furniture. His newfound interest led him into the world of art competitions and exhibitions and eventually crafts shows.

Bob: Jan was still working full-time when I retired, but she helped out with my woodturning business by keeping the computerized inventory and making personalized presentation bags as well as protective shipping bags.

Jan has always been interested in all types of crafts and sewing, which led to an occupational therapy degree from the University of Kansas. (In occupational therapy, all types of crafts modalities are used in the treatment of the patients with mental and physical disabilities.)

While I'm at the lathe, Jan spends her free time at the sewing machine. She has created a new art form, which she calls sculpted threads (sculptedthreads.com), as described at *right*. In 2007, Martingale & Co. published her how-to book, *Sculpted Threads*, which is in its second printing. It's been a great life helping each other with our crafts careers.

***Left*: "Tree to Tree"; 12" tall. Bob created a series designed with madrone burl and segmented padauk or red heart. *Below*: "The Power of Men"; 3×8". Part of a series using cocobolo, ebony, and several other exotics with designs created with silver wire.**



***Above*: "Turquoise Fantasy"; 2½×12". Jan created this undersea form on her home sewing machine using 3,500 yards of machine embroidery thread and embellishing it with beads. *Right*: "Key West Sunset"; 2½×6". Bob dubbed the loose-thread embellishment on the edge as a "natural-edged bowl."**

Patti & John Hill

In John's words

In the early 1990s, I visited a crafts fair and stumbled upon Fred Metzger demonstrating turning natural-edged bowls. I watched him for two hours and before I left I knew that I wanted to be a turner, knew where to buy a lathe and tools, where there was a chapter 90 miles away, and about the AAW. I was hooked!

In addition to serving on the AAW board of directors, I was the founding president of the AAW's largest chapter, the Carolina Mountain Woodturners.

But the serious artist in our family is my wife, Patti Quinn Hill. Patti has always been good at handicraft. When we retired in 1987, she took classes on many topics, including photography, framing and matting, loom weaving, beadwork, stained glass, and baskets. (She says that she was a community-college junkie.)

Patti found that her passion was basketmaking, and at first she made traditional baskets. She took many weaving classes and workshops and has developed her own unique style.

Patti now specializes in woven paper vessels with her trademark curl embellishments. We collaborate on many pieces, with me turning nice bases and Patti then weaving baskets onto them.

***Left*: "Galadriel Lady of Lorien"; 31×11". *Below*: "Bronze Rhapsody"; 7×8½". Cotton archival paper, acrylic paint, metallic thread, maple base. The paper is painted, cut into strips, then woven. Each row of weaving is double layered with curl embellishments.**

Last year, John turned this set of wood plates and bowls for the couple's 25th anniversary. "Since Patti has been requesting this for years, I guess that I needed to put them on the priority list," John says.

Patti has taught at Arrowmont School of Arts & Crafts, Penland, John C. Campbell Folk School, the National Basketry Organization Conference, and many other venues. Her work is represented in the best basket collections in the world and is found in del Mano Gallery, Blue Spiral I Gallery, and other top galleries across the country.

Nine years ago, Patti was using an upstairs bedroom as her weaving studio and had outgrown it. I had a 400-square-foot woodshop that I had outgrown. She asked me to either build her a new studio or she would be happy to take mine and I could build myself a new one. Well, duh. I didn't have to think about that very long. My new shop is 36×60' with plenty of room for all my interests.

I have invented a number of tools to help Patti in her weaving. Once she shows them to her students, they all want to order them. We work together and I still make the bases for her woven vessels and tools for her students. We have supported each other in our artistic pursuits for the past 20 years.

Marianne & Bill Hunter

In Marianne's words

Collaboration between artists isn't always easy; as a couple it can be even more complicated. Bill and I first started collaborating in our work as a very natural reflection of the reality of our lives at the time. We were both in an extraordinarily energized phase of creative expansion. We were both simultaneously inventing ourselves as artists, and together discovering ourselves as a couple, and literally building a home from the ground up. We discussed ideas for work and critiqued each other's work. From the beginning of our collaborative efforts, we made sure our work complemented each other's for well-integrated results.

We went through a number of collaboration phases. We started very simply with Bill turning a vessel and separate fitted top with a turned recess to receive one of my enamel pieces. Those pieces created in the earliest days were much easier to coordinate. The mechanical issues of round enamel set into a turned recess were already solved; we then had only concept and aesthetics to deal with. The scale of our work was small then, and we produced more pieces per year, which meant we had more time to devote to our separate work and still time to work together.

Bill created seductive vessels in a beautiful variety of woods and ivory, turning and then carving to amplify the story begun in enamel. We took another step forward when Bill created a perfect ebony squash blossom atop a stacked base of ebony, satinwood, and ivory for our architectural pieces, for which I made a multi-level patterned enamel top with turned ebony spire set with diamonds in gold with 24-karat and sterling bezels. This was followed by pink ivory vessels whose precious metal tops of enamel and stone released wearable jewels. And finally, a commissioned Vera wood garden series sculpture with a wearable enamel and opal butterfly landing delicately among the leaves.

***Above left*: "Wisteria Kimono." Pink ivory, enamel, opal, and gold; 9¼× 6". Collection of the Mint Museum of Craft & Design (gift of Jane and Arthur Mason). *Above*: "Arabian Nights." Ebony, satinwood, enamel, gold, sterling silver, and diamonds; 7×4". Collection of Mapes and Charles Stamm. *Right*: "Kabuki Kachina Reed Dancer." Enamel over pure silver and gold foils with precious stones and beads.**

Two changes in our lives made work collaboration less organic. First, as our individual work became more and more demanding in time and focus, it became increasingly difficult to simultaneously be in the frame of mind to collaborate. In our own studios we were so lost in our own thoughts and rhythms, solving the design and technical problems of our own work, that the additional difficulties of mixing media, engineering, and temperaments became daunting. Second was Bill's decision to work through galleries rather than shows. The long drives or flights to and from shows when joint projects most often came up were far fewer between.

We have both grown in skill and design levels since those days. We still talk about collaborating from time to time, more lately than in the past decade, and we intend to get to it when.…

Honoring Our Wounded Heroes

By Neil Kagan

It is a simple gesture in contrast to such heroic action. A cane, turned on a lathe and topped with a handle carved in the shape of an eagle's head, is presented to a wounded warrior. "This cane is not to be seen as any sign of weakness," says Hank Cloutier, coordinator of the Eagle Cane Project for the Washington, D.C. area, to the recipient. "It is a sign of respect and honor and thanks for your personal sacrifice."

According to Cloutier, an Air Force retiree, cane-presentation ceremonies date back to the Civil War. The eagle carved into the cane is symbolic, Cloutier explains: "Native Americans believed when a warrior falls on the battlefield his spirit will return as an eagle."

On this cold Sunday in January, the Walter Reed Army Medical Center is packed with wounded warriors, their families, and young children. "We're fighting an enemy you can't see," says David Nieves, who was injured near Camp Liberty in Baghdad. "We are fighting a ghost you don't see." Nieves, like other soldiers in Iraq and Afghanistan, found that his armored vehicle offered little protection against IEDs, or improvised explosive devices. Unfortunately, he adds, "explosives cut through the armor like paper."

In spite of all they have been through, many of the soldiers at the presentation ceremony remain hopeful. Sgt. First Class Confesor Montanez looks forward to returning to his family in Puerto Rico after 33 years in the Army, including time spent in Special Forces. Pfc. Michael Dinkel, who lost his leg in Afghanistan when an explosion sent the transmission of his vehicle hurtling through the floorboard and out the roof, is walking well on his titanium leg and hopes to be back running soon. Ray Nennagir, who lost both his legs in an explosion near Zaidon, Iraq, takes heart from the presence of his wife and child, who have been at his side during his recovery at Walter Reed.

The Capital Area Woodturners and Northern Virginia Carvers created these Eagle Canes for soldiers at the Walter Reed Army Medical Center. The eagle, strong and powerful, has come to embody the spirit of freedom in America. According to legend at one of the first battles of the American Revolution, the noise of the early morning struggle awoke the sleeping eagles. They flew raucously from their nests and circled over the heads of the fighting men. The patriots looked up and said "they are shrieking for freedom."

"You have given me not only a much-needed tool, necessary for my mobility, but also a constant reminder, as I walk with your cane, of the goodness that lies in the hearts of mankind.... A reminder that what I did, sacrificed, and physically and mentally gave of myself, mattered."

—Sgt. First Class Gordon L. Ewell

The soldiers treasure the eagle canes and feel honored that thoughtful Americans have taken the time to handcraft an object that, like the Purple Hearts awarded them, will stand as mementos of their service and sacrifice. One of the cane recipients, Sgt. First Class Gordon L. Ewell, wrote what he described as a very humble thank-you:

"You have given me not only a much-needed tool, necessary for my mobility, but also a constant reminder, as I walk with your cane, of the goodness that lies in the hearts of mankind. It's a reminder of the spirit of volunteerism and service to others. A reminder that what I did, sacrificed, and physically and mentally gave of myself, mattered. But most of all, a reminder that with every step I take, there is hope and the desire and inspiration to push forward…to take that next step… to recover, live, to love…to enjoy the life that I am blessed to still have and my beautiful wife and family that I love so dearly. You have given me not only a cane, but a small miracle I can feel, in the palm of my hand, and a family heirloom that will be treasured by my family for generations…for generations after the long life I have a desire to live, love, and enjoy."

Cane presentations

The montage of informal cane presentation photos, *right*, reflects a cross section of America's wounded heroes. Jack Nitz, a member of the Eastern Oklahoma Woodcarver's Association (EOWA) (**Photo 1**), initiated the Eagle Cane Project in 2004 to honor wounded warriors at Walter Reed and the National Naval Medical Center at Bethesda, Maryland. Working with EOWA, the NE Oklahoma Woodturners helped get the program started by turning cane shafts. The project has since spread to woodcarving and woodturning clubs in 25 states and has produced more than 600 handcrafted canes.

1. Jeffery Hudgens USMC is honored by his former Boy Scout troop in Tahlequah, Oklahoma. Jack Nitz, founder of the Eagle Cane Project, is the second from *left*.

2. SPC Evan Mettie's mother receives an eagle cane on behalf of her son from Richard Hamilton at the Palo Alto VA Hospital, California.

3. Sgt. David Emery Jr. with daughter receives a cane from Ted Nettles.

4. Cpl. Alexander Buitron

5. SPC Crystal Davis receives a cane from Don Patterson.

6. Adrian Garcia

7. G/ Sgt. Tai Cleveland receives a cane from Pete Ward, a member of the Northern Virginia Carvers and Capital Area Woodturners.

8. Cpl. Chris Malone with Hank Cloutier, coordinator of the Eagle Cane Project, Washington, D.C. area.

9. SPC Derek Weida 82nd Airborne with woodcarver Harold Joseph.

10. SPC Travis Webb

11. E-3 Demario Hicks and family

12. Staff Sgt. Daniel Pena and mother

13. Sgt. Luis Rivera

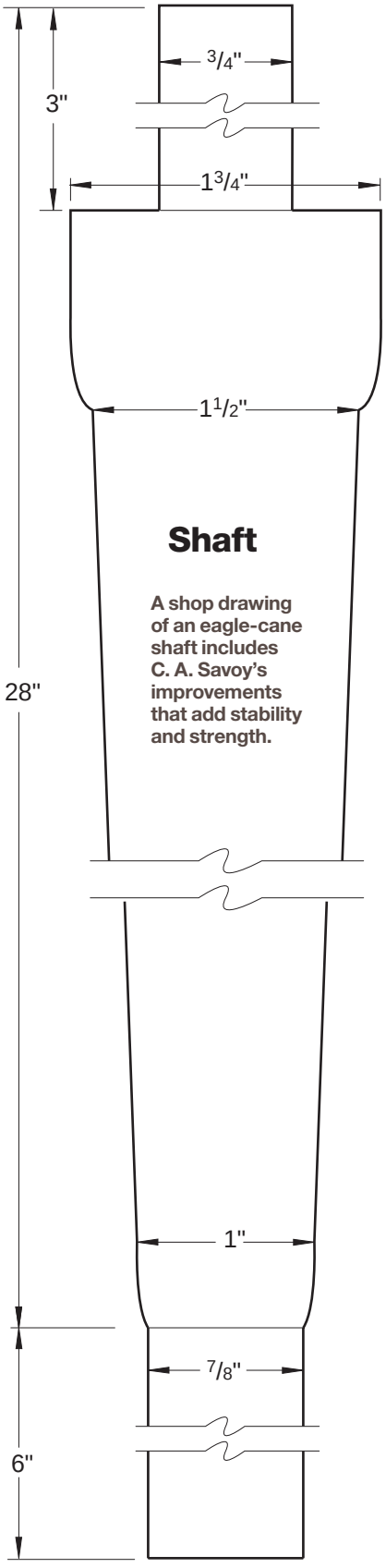
14. Sgt. First Class Gloria Santos

15. Sgt. Gilberto Santiago

16. Maj. Alea Morningstar

17. E-3 Abelino Gomez and mother

18. SPC Michael Cameron and family



Shaft

A shop drawing of an eagle-cane shaft includes C. A. Savoy's improvements that add stability and strength.

How to create an Eagle Cane: An opportunity for collaboration in wood

In October 2006, Northern Virginia carver Hank Cloutier heard about the Eagle Cane Project and Jack Nitz's effort to get carvers and turners involved across the nation.

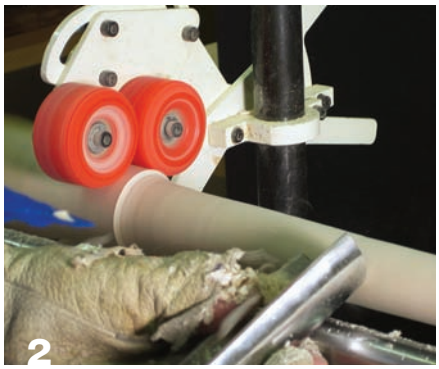
Hank learned that if a soldier from a state is injured, then carvers and turners from that state could make a presentation cane for that soldier.

Hank forged a collaboration between his carving club and the Capital Area Woodturners. C. A. Savoy, a master woodturner and operations director for the chapter, went to work with Hank by cutting turning blanks out of maple, walnut, oak, and ash, and recruiting fellow turners to join the effort. C. A. adjusted the shop drawings downloaded from eaglecane.com, making the cane shaft stronger and more stable. C. A. presented cane-turning demonstrations and hands-on direction to turners in the bimonthly skill sessions he runs for the Capital Area Woodturners.

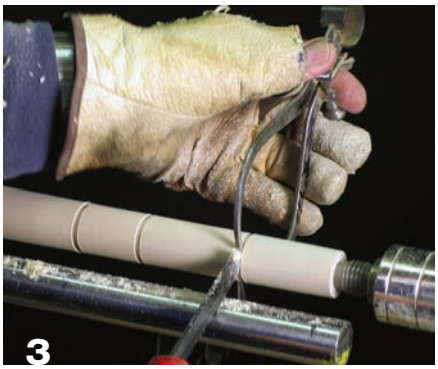
In the meantime, Hank and the Northern Virginia Carvers went to work carving eagle heads, as described on *page 32*. He received donated materials and supplies from local companies including Woodcraft and North Land Forest Products. People were happy to pitch in and in some small way say "thanks" for the heroic efforts of our soldiers.

Mount a kiln-dried 2×2×37" blank between centers. (Hardwoods such as maple, walnut, oak, and ash work best.) Using a spindle roughing gouge, C. A. Savoy brings the bottom half of the cane into round by working from the tailstock toward the headstock.

Hank Cloutier, *left*, and C. A. Savoy personify the spirit of the Eagle Cane Project that brings together talented carvers and woodturners across America to make handcrafted canes to honor wounded veterans. So far, the Northern Virginia Carvers and Capital Area Woodturners have created more than 80 presentation canes. As a result of the collaboration, carvers are learning woodturning, and woodturners are learning how to carve.



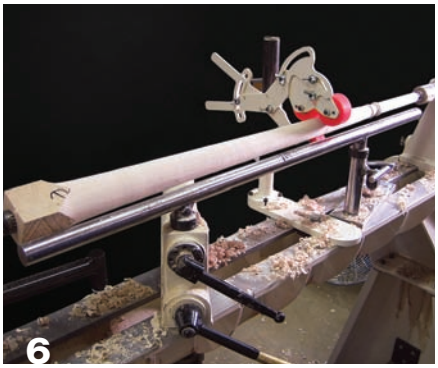
Once the bottom half of the cane is in the round, use a steady rest in the center for stability. Make sure all three wheels move smoothly. Continue to bring the cane into round and begin to taper the bottom half (see Shaft Drawing *opposite*).



Measure 6" from bottom, reduce surface to ⅞" diameter. An easy way to ensure that your diameter will be even is to use a parting tool with calipers locked at ⅞", making cuts every few inches, *above*. Then reduce the remaining surface to the depth of the cuts.

Directly above the 6" measurement, create decorative beads and coves, giving the cane character and forming the bottom half of a frame for the veteran's personal information as described in Step 10.

Using a skew, refine the taper of the bottom half of the cane. The steady rest, *right*, makes turning long objects like canes manageable. Because the wood turns smoothly (free of wobble), you can make delicate finish cuts concentrating on one half of the cane at a time.

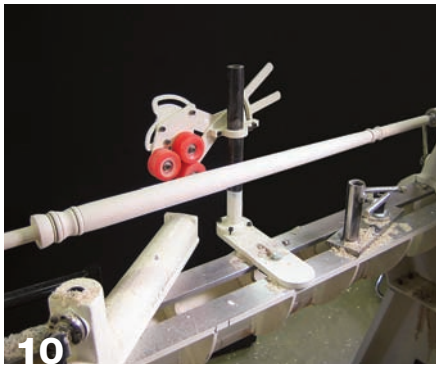


Move the steady rest toward the tailstock, bring the top half of the cane into round, and taper according to drawing *opposite*. C. A. designed a custom 36"-long tool rest with an extra post and banjo to make turning long objects like canes easier and more efficient.

Measure 3" from top of cane. At the 3" mark, reduce the surface to 1¾" and refine the taper of the top half of the cane to blend smoothly into the bottom half, see drawing. To the right of the 3" mark, create beads and coves to complement those at the bottom of the cane.

Using a stainless-steel wire, define the shape of the beads and coves by placing the wire on the turning wood. By applying pressure, the wood will burn, setting off your design and complementing the wood burning that will personalize the cane, Step 10.

Reduce the top 3" of the cane to a ¾" diameter to accommodate the eagle head. When the eagle head is placed on the cane, the shaft will need to be cut so the eagle fits flush or a decorative transition collar can be used to fill the space, see *page 33.*



The cane is now ready to be finished. Use full sheets of sandpaper folded in half and sand using grits from 150 through 400. Remove the cane from lathe and personalize cane by woodburning the soldier's name, branch, rank, date, and place of injury. Then coat with a clear finish of your choice. If the cane is for a short individual, remove excess wood from the bottom of the cane. For stability, add a ⅞" rubber chair tip to the end of the cane.

Carve the eagle head

Once the cane is turned, it is ready for the eagle head and to be personalized by wood burning the shaft with the soldier's name, branch, rank, date, and place of injury.
In the collaboration between the Northern Virginia Carvers and Capital Area Woodturners, the carvers created all the eagle heads, wood burned the soldier's personal information on the shaft, and finished the canes with oil or lacquers. Using the eagle head drawings, *opposite*, and Pete Ward's step-by-step carving tips, *right*, you can carve eagle heads from soft basswood or butternut by using carving knives or gouges. Use power tools and carbide burrs to carve hardwoods such as walnut or cherry.

Get Started in Carving

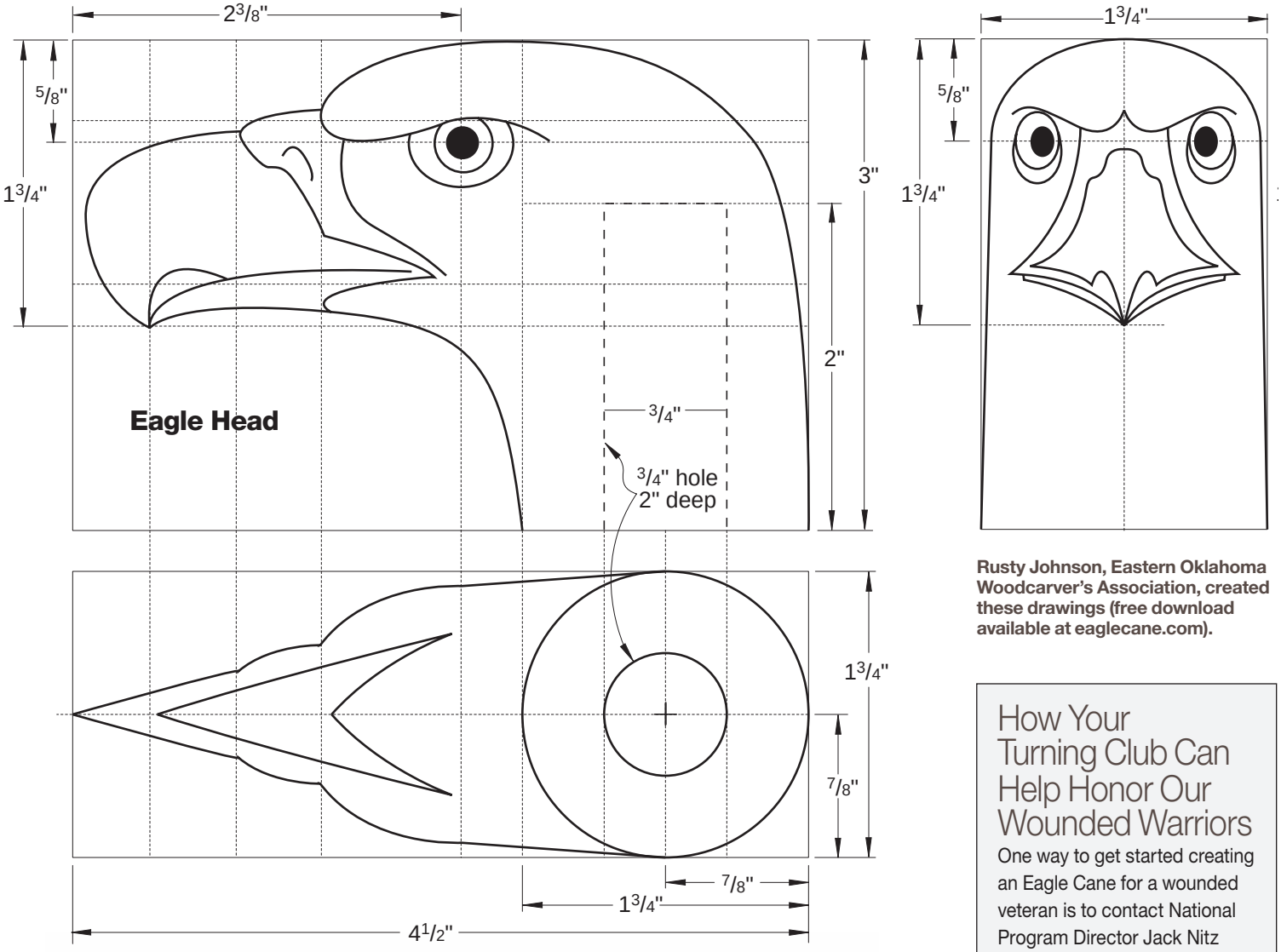
Since carving knives and gouges are extremely sharp and can easily slip off the carving surface into the hand that holds a small object like the eagle head, special carving gloves, *above*, are an absolute must. A heavy-duty leather work glove covering your support hand works well when power carving. High-speed carbide burrs can also skip off the carving surface. Additional power-carving essentials include a fan to blow the dust away from the face, eye protection, and a dust mask or respirator.

PREPARE THE CARVING BLANK
Trace the profile of the eagle on a 2"-thick board. Use basswood or butternut for hand-carving, walnut or cherry for power-carving. Mark the position of the eye with an awl and drill a small hole through the board. Cut the profile of the eagle on a bandsaw; save the excess wood from the top of the head. Turn head over, draw pattern of eagle head as seen from below (*opposite center*) and mark the center of the hole. Using the excess wood from the top for stability, cradle the eagle head and drill a ¾" hole 2" deep. While the head is upside down and cradled, follow the pattern and cut the profile on the bandsaw to shape the beak and to round off the back of the neck.

ROUGH-CARVE THE HEAD
Referring to a photograph of a bald eagle as a guide, shape the bird by rounding all edges. Make sure the sides of the top of the head are well rounded so that it fits comfortably in your hand. Draw a line to define the prominent brow of the eagle (*opposite top*). Undercut the line to create the distinctive profile of an eagle.

DEFINE THE EAGLE
Using a ⅜" Forstner bit, drill each eye ¼" deep. Sand eagle head with 120-grit sandpaper and then burn or carve outline of beak and nostrils, defining the character of the eagle.

ADD FINISHING TOUCHES
Create the look and texture of eagle feathers by carving or woodburning. Using sandpaper or a carving knife, round off the eye holes to recess eyes. Unpainted eagle heads finished with oil or clear lacquer are best for daily use. To paint a bald eagle apply white and yellow paint as shown *opposite*. Then apply a clear finish. (Over time, paint will wear off of functional canes.) Insert glass eyes using epoxy or Quickwood. Use brown eyes for unpainted, natural wood eagles. Use yellow eyes for bald eagles that are painted white. One source of glass eyes is G. Schoepfer Inc. (schoepferseyes.com).



Rusty Johnson, Eastern Oklahoma Woodcarver's Association, created these drawings (free download available at eaglecane.com).

How Your Turning Club Can Help Honor Our Wounded Warriors

One way to get started creating an Eagle Cane for a wounded veteran is to contact National Program Director Jack Nitz (thehickoryhiker@gmail.com). Jack will offer advice, tips, and contacts with local carving clubs. He will also contact you to coordinate the placement of your canes with veterans from your home state. For more details, see eaglecane.com, which includes cane plans and an eagle-head tutorial. Finally, talk to your lumberyards and woodworking-supply companies to obtain donations.

A decorative transition collar separates the cane shaft from a carved bald eagle by Les Thomas, a member of the Northern Virginia Carvers.

Neil Kagan (NKagan1@aol.com) lives in Falls Church, VA. He's a member of the Capital Area Woodturners and the Northern Virginia Carvers.

Book-Matched Clocks

By Jonathan Benson

All 12 hour positions are shown on this book-matched clock. The quarter-hours have ½"-diameter walnut plugs; the remaining eight positions have ⅜"-diameter plugs.

Have you ever noticed the beautiful patterns that are created when two pieces of identical veneer are placed opposite each other? For generations, veneer craftsman have used this book-matching technique with great impact because each sheet so closely matches the next.

As soon as I started cutting my own lumber and turning blanks from large pieces of wood, the same type of pattern would appear when two adjacent pieces were laid side by side. I wanted to find a way to combine these beautiful matching patterns with turning.

For this grain pattern to hold up, however, only a minimum amount of material can be removed between the matching faces. If too much material is removed from each surface, the grain pattern begins to quickly change and it will cease to match that of the adjacent piece of wood.

Clocks are an excellent way to combine turning with the techniques of book-matching solid wood. The faces are flat, which preserves the book-match pattern. A book-matched clock is only meant to be viewed from the front, which hides the unmatched face against the wall. This clock could be made from almost any type of thick turning stock with interesting grain pattern, including burl, crotch, and stump.

A book-matched clock is also a good exercise in faceplate turning and should not require a high level of skill or a lot of tools.

Get started

To complete this project, you will need a ¾" bowl gouge, a ½" roundnose scraper and a pair of ¾" scrapers (one ground to the left and the other to the right).

The finished clocks pictured in this article are about 9" in diameter and 1½" to 2" thick. The book-matched and bandsawn turning blocks are about 2½"×9½". I chose spalted maple because it has a strong but simple grain pattern that creates a dramatic effect when book-matched. Exposing the annual rings by crosscutting the stock adds another visual dimension to the matching pattern.

Note: When working with air-dried spalted maple, always wear a dust mask or a respirator. The mold spores that penetrated the wood to create the beautiful dark streaks and yellow shading may be reactivated when they come into contact with the moisture in your sinuses and lungs. This can create allergic reactions in some people. The heat of kiln-drying will kill the mold, so spalted wood dried in this manner should not pose a problem for most turners.

It is a good idea to buy the clock movement and hands ahead of time, because they will help to determine the diameter of the clock. (See the source on *page 38*.)

I prefer a movement with a ¾"-long shaft. This allows the face to be about 7/16" thick and requires a shallower hole for the movement, which means less routing or cutting.

Create a book match

You will need a bandsaw or a good sharp handsaw to divide the two halves of the block.

Book-matched lumber is hard to come by, and if it has been planed and surfaced, the close match needed for this project may already be gone. When making the cut that will divide the two halves of a book match, keep the kerf (the thickness of the saw cut) as thin as possible and also keep the cut as straight as possible. This will help to ensure a close match in later steps.

Cut two 2½"-thick slices from the same end of the log. Lay the slices side by side and look for the best matching possibilities within the grain. It is tempting to sand the wood now to get a better look at the grain, but wait to sand until after the block has been glued together. (Avoiding this temptation limits the sanding to just one step, which will minimize the amount of material that is removed between the surfaces.)

Use a hand mirror to determine where the best matching pattern is found (**Photo 1**). Once you have determined the right place for the dividing line, make a pencil mark along the edge of the mirror. Transfer this line out to both edges of the block and then continue the line down each edge of the block using a square (**Photo 2**).

Stack the two slices together exactly as they were before they were cut from the log and tape them together. (Because the faces were not sanded, the rough surfaces left by the saw will help them to interlock into their original orientation and resist slipping.) Connect the pencil lines on the sides across the top surface. With a bandsaw, follow the line through both slices.

To smooth the two gluing surfaces, stand the block on its side and sand it using a stationary belt sander (**Photo 3**), an edge sander, or place the block in a vise and sand.

With the blocks stacked in their original orientation, it should not matter if you overshoot the line a little. As long as you remove the same amount of material from each side of the match, the grain will always match up when the book match is unfolded. Because this will be the glue line that runs through the middle of the clock, sand the surfaces smooth and parallel.

To prepare the clock blank for gluing, leave the outside edges square or cut them parallel to each other to provide a good surface for the clamps **(Photo 4)**. Use additional clamps to align the face surface.

After the glue has dried, bring the block to a uniform thickness by sanding the front and the back with a handheld belt sander or a

"I chose spalted maple because it has a strong grain pattern and creates a dramatic effect when book-matched."

—Jonathan Benson

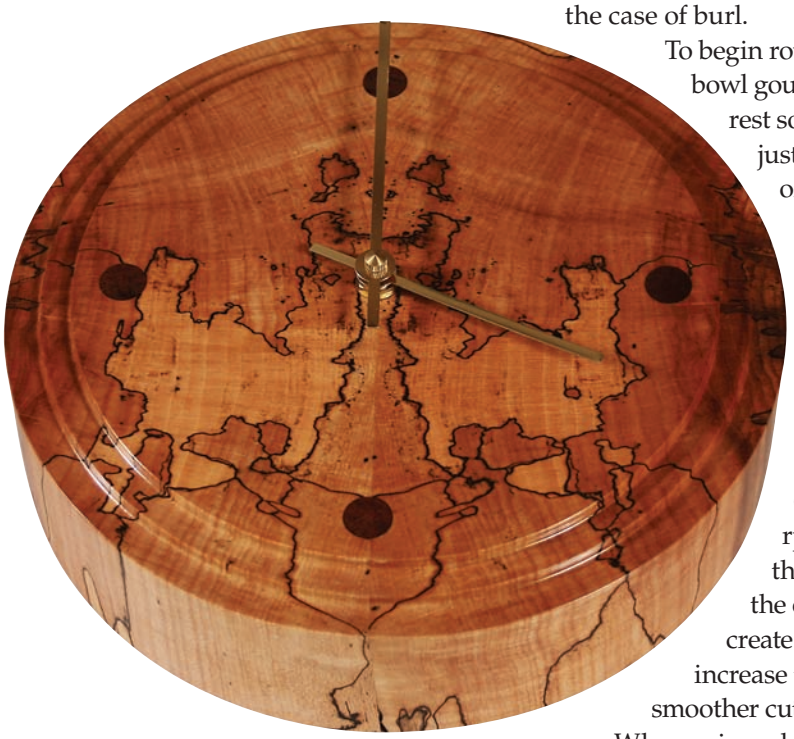
This spalted maple log will be crosscut on the bandsaw to expose the fancy end-grain pattern.

Use a mirror to find the best book-matched pattern, then pencil the dividing line.

Transfer the dividing line to the outside of the block. Attach the two halves with tape.

For a gap-free glue joint, use a belt sander to smooth the cut edges of the blocks.

Apply glue and clamp the blocks. To reduce sanding, clamp on the glue line, too.



Just four ½" walnut plugs at the quarter hour detail the face of this clock.

stationary belt sander (**Photo 5**). To keep the book-match pattern intact, remove only enough material from the front to clean up the surface. Bandsaw a 9½"- or 10"-diameter turning block.

With screws, fasten the back of the roughed-out blank to a 3" faceplate. Much of the back will be hollowed out for the clock movement, so the screw holes will most likely disappear. Now mount the faceplate to your lathe.

Shape the outside diameter of the blank using a ¾" bowl gouge and ½" roundnose scraper. I usually do the initial shaping with a gouge, and then refine it with a scraper to capitalize on the speed of the gouge and smoothness of the scraper. This method will work well no matter what species of hardwood or grain structure that you are turning. The grain could be traveling in any direction relative to the tool or the grain could change drastically, as in the case of burl.

To begin roughing with the bowl gouge, adjust the tool rest so the tool cuts just above the center of the blank, and position the rest close to the work piece to maximize safety, control, and accuracy. Set the lathe to a relatively slow speed (range of 400–600 rpm) and remove the high spots from the outside edge to create a cylinder, then increase the speed for a smoother cut.

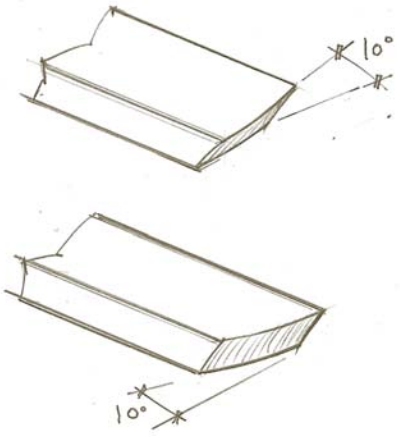
When using a bowl gouge, start with the concave side of the gouge away from the work piece and the flute (the C-shape of the gouge) perpendicular to the floor. As with any carving or shearing cut, the bevel of the tool must ride on the surface of the wood (**Photo 6**). Any time the bevel loses contact with the surface of the wood, there is a risk of the tool catching and digging too far into the surface. With the flute of the gouge away from the cut it may just rub against the surface and not make a cut.

Gradually rotate the tool toward the wood until it begins to cut. (When cutting left to right, rotate the edge counter clockwise.) If the tool is rotated too far back so the flute is facing upward, the tool will easily catch. This would also become a rough scraping type of cut with no support underneath and not the supported carving cut that is required to achieve a smooth surface.

Sand the back and front of the block with a handheld belt sander.

If the surface needs more smoothing, use a roundnose scraper with a slight burr on the edge (see the sidebar on *page 38* for sharpening tips.) Now increase the speed of the lathe. (A higher speed will produce a smoother cut.) Scrape the surface using the burr as the cutter. Tilt the tool to at least a 45-degree angle to the wood. This shearing type of cut will produce a smooth surface (**Photo 7**). If the outside surface requires sanding, it should be done before cutting the steps in order to determine the exact outside diameter and before adding any detail to the front face of the clock.

Cut the steps on the clock face using two scrapers that are ground in opposite directions, as shown in the



To turn steps in the clock face, grind scrapers in opposite directions as shown *above*. The 10-degree tapers will help prevent catches when cutting the steps.

Illustrations: Angelo Iafrate

Keep the back of the bowl gouge bevel in contact with the blank.

For a shearing cut, increase the lathe speed and tilt the roundnose scraper.

To rough out the first step, use a roundnose scraper.

Cut the face of the first step using the scraper that tapers to the left.

Cut the shoulder of the first step using the scraper that tapers to the right.

With the book-match joint as a reference, lay out the positions of the hour markers.

illustrations *opposite*. The angle curves slightly along its length to keep the scraper from making contact along the entire width of the tool. This will reduce the chances of catching and produce a smooth cut that requires little sanding. Each step is about ⅛" deep by ⅜" wide, so the first step will be ⅛" wide and ¾" deep.

Use a roundnose scraper with a burr to rough out the first step (**Photo 8**). Next, use the scraper that tapers back from the right to the left to cut the face of the first step (**Photo 9**). Work from the center out to the edge. For the smoothest cut, increase the speed of the lathe as fast as possible without vibrating the machine.

To complete the step, use the scraper that tapers from the left to the right to cut the shoulder (**Photo 10**). Work from the face back toward the faceplate. Repeat this process to create the second step. The face of the clock should not require any turning unless some rings or other detail is desired.

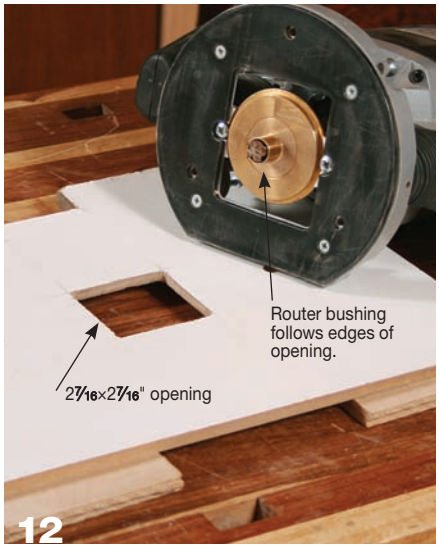
Wooden plugs (cut with a standard plug cutter) are ideal for the hour markers on the clock. Your clock may contain as few as four markers and still be readable. Lay out the holes for the plugs with a protractor and use the glue line as a reference (**Photo 11**). Drill a ½"-diameter hole for the clock shaft.

Cut the plugs, drill the plug holes, and glue the plugs in place. After the glue sets, sand the plugs flush. For the variation at *right*, true up the blank, lay out the steps and plug positions with a compass, drill the plugs, and glue the plugs in place. Then remount the blank on the lathe and cut the steps.

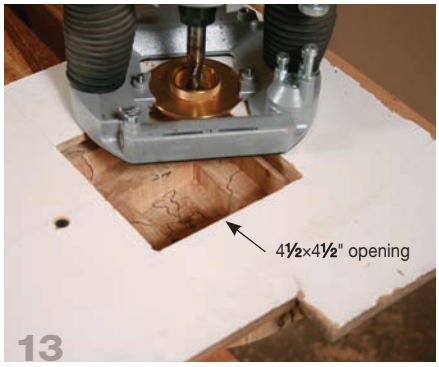
Rout the back

A simple jig with two square openings provides a good, quick way to hollow out the back of the clock for the movement using a plunge router. A bushing on your plunge router follows the edges of the opening.


For this variation, lay out the face and place the plugs before cutting the steps.



A bushing on the bottom of the plunge router guides the router around the jig.



A second jig cuts the opening that allows for a cover to hide the clock movement.

Most clock movements have a ¼" radius curve on the corners to accommodate the use of a ½" router bit without the need to clean up the corners of the hole. The jig has holes cut out in the center for a bushing under a plunge router to follow (**Photo 12**).

To make a jig like this one, first determine the proper size of the opening for the clock movement. This is usually the size of the movement plus the distance from the ½" bit to the outside of the bushing. Most quartz clock movements are about 2 3/16×2 3/16×⅝" and are available with a variety of shaft lengths. One end of the jig has a small opening (2 7/16×2 7/16") to create the proper size and shape for the movement. The other end of the jig has a larger opening (4½×4½") to create a rabbet for easier access to the movement or for a back to cover the movement (**Photo 13**). If your project will be a desk clock, you'll want a finished back.

Center the jig over the drill hole for the clock shaft and screw it to the back of the clock. When using the plunge router, first cut around the outside of the pattern, then clean up the center of the hole. Set the plunge router to a depth of between ⅛" and ¼" for each pass and repeat the cutting pattern described above for each subsequent pass.

If you don't have a set of bushings for your router, you can make a jig that the outside of the router base can follow. Or use a hollow chisel mortiser or drill the cavity out with a Forstner bit and then clean it out with a hand chisel.

Use a keyhole or dovetail bit to cut a slot for hanging the clock on the wall. If you want a mantel clock, create a base for the round clock.

Final details

After final sanding, the clock can be finished with lacquer, varnish, or oil. You may need to seal the surface with dewaxed shellac when using some spalted woods, because they can become unevenly porous during the rotting process that gives them their beautiful appearance to begin with. Lacquer will help to preserve the variations in the color of the wood, but varnish and oils are much easier to apply. One of the clocks shown here is finished with lacquer and the other two with varnish and oil.

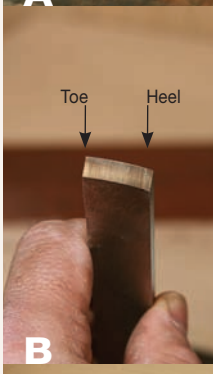
Source: Quartz clock movement; ¾" maximum dial thickness. Item 10165 from Klockit Inc. (Klockit.com; 800-556-2548); about $5.

Raising a Burr

When using a scraper, a good burr on the cutting edge is essential for creating a smooth surface that will require a minimum of sanding. It takes far less time to raise a good burr than it does to sand almost any surface. Here's how I do it:

Start by setting the tool rest of the grinder to cut a 15- to 20-degree bevel on the underside of the scraper. (I use a 120- grit or finer grinding wheel.) Start grinding at the toe of the scraper and gently rotate the tool back to the heel (**Photo A**). Make sure the grinder cuts from the top all the way to the bottom of the tool (**Photo B**). Next, remove the small burr left by the grinder using a medium-grit stone (**Photo C**). Using a burnisher, raise a burr along the top surface of the sharpened edge. Apply downward pressure as you rotate the tool. I use a piece of drill rod (hardened steel) that is mounted into the grinder bench (**Photo D**).

—Jonathan Benson



Jonathan Benson (JonathanBenson.com) is a custom woodworker and author of two recent Fox Chapel Publishing books on bending wood, and veneering and inlay. Jonathan lives in West Des Moines, IA.

Mission accomplished: Five turners completed lamps with translucent shades during a workshop at the Woodturning School in Damariscotta, Maine.

Turned On

Woodturning School Sheds Light on Hollow Turning

By Ken Keoughan

The Woodturning School in Damariscotta, Maine, broke new ground for this program with a two-day class this fall.

Instructor Peter Asselyn successfully led five relatively inexperienced turners through the entire process of turning translucent lampshades. On the second day, the students completed a lamp base and finial.

Yes, woodturners have been making lamps for several years, most notably Peter Bloch of New London, New Hampshire, but to our knowledge, this multistudent studio-setting turning class has never been offered before.

"I guess it was a little ambitious," Peter confided after they finished the lampshade on Day 1. "But they all got through it and they're all smiling," he said.

Each student had a hollowing system stripped of the arm holding the laser pointer. Each lathe was equipped with a mounted work light and a 20-watt compact fluorescent bulb that stayed relatively cool during the turning process, yet produced enough light when placed near the wall of the lampshade to gauge its wall thickness.

Students started with 9×9×10" wet poplar blanks mounted on 4" faceplates. For secure mounting, they used #10×1¼" McFeely square-drive screws and drew the tailstocks up for shaping the outside. The pith of the blank was used as the centerpoint.

The students had little experience turning poplar this wet and walls this thin. The hollowing process took several hours, as the five would confirm. The key to the success was hollowing out no more than 1" at a time to final thickness. A couple of people inadvertently cut through partially completed shades.

Peter told the students never to go back; one did and found out why that was the direction given. He subsequently started over with a new turning block and did a great job of catching up with his classmates.

By the end of the day, arms and hands were weary. The shades were oiled with Minwax wipe-on poly and then set on a wire rack to dry overnight.

Light shines through the translucent lampshade that Peter Swinchatt turned during the two-day workshop.

After completing the shade, turning the lamp base on Day 2 was more or less a piece of cake. Peter had prepared blanks for the base and pedestal. Working was straightforward.

How did the experience rate from the students' viewpoint? All know that they succeeded with a teaching process that had never been tried in a studio setting. All were thrilled to have been a part of it. And all were smiling as they left with their new lamps.

"The class was perfect," said Karen Zuchowski.

The Woodturning School was formerly associated with the Round Top Center for the Arts.

Ken Keoughan (kkeoughan@yahoo.com) is director of the Woodturning School and a member of the Maine Woodturners Association.

The New Masters

Several events in upcoming months are tied to the release of a 2008 book, *New Masters of Woodturning.* The 200-page book, which features the work of 31 woodturners sprinkled around the globe, is certain to stir conversation.

After an April 5 opening at the St. George Museum (sgartmuseum.org) in St. George, Utah, the exhibit moves on to Minneapolis for an exhibition at the Nina Bliese Gallery (ninabliesegallery.com) from June 15–Sept. 26. From there, the exhibit is scheduled for galleries in Europe and Australia.

The St. George exhibit includes 50 pieces from the artists. Early comments have been positive. One visitor wrote, "I thought I knew something about woodworking. This is a truly amazing show!"

A panel discussion at the AAW symposium in Richmond is devoted to the book and the selection of the featured turners. Betty Scarpino (one of the artists featured in the book) will moderate "Sorting Reality from Myth in Woodturning History," with authors Terry Martin and Kevin Wallace, and John Kelsey, book editor. Because many of the featured turners will be in Richmond, an autograph session is also scheduled during the symposium.

"**Sunlight Series #22**" by Virginia Dotson of Show Low, AZ. Curly birch and ebonized walnut; 9½x7½".

The book is a collaboration between Terry and Kevin and represents the culmination of their years of discussion about the field of woodturning. "From the outset of this project, Terry and I both felt strongly that we wanted to push past the accepted history of the field and challenge the status quo," Kevin says. "At the same time, we were aware that we disagreed on many points, ranging from history to context. Ultimately, we felt it best to allow the artists featured in the book to reveal history and context through their experience and approaches.

"There were many things Terry and I agreed on, probably foremost

"Ultimately, we felt it best to allow the artists featured in the book to reveal history and context through their experience and approaches."

—Kevin Wallace

"**Athena**" by Ron Fleming of Tulsa, OK. Pink ivory; 10x7". The leaves of the *Phalaenopsis mania* orchid inspired this piece.

"**Spirit Whites (On Sky Blue Pale)**" by Ron Layport of Pittsburgh, PA. Maple; turned, sculpted, bleached, and pigmented; 10½×9". Most of the original maple block was turned or carved away.

being that the book had to have an international focus. Previous books had focused on the woodturning scene in the United States, ignoring the history and traditions of Europe. The woodturning field was indeed an international movement, with much of the finest work coming from Australia, New Zealand, Germany, France, the United Kingdom, and Canada.

"We also noted that previous books on the woodturning field focused on men, probably due to the generations when boys were sent to shop class and girls to cooking and home economics classes. Over the last two decades, women have emerged as leading figures in the field and it is time that they are given equal footing."

Because the book includes a photographic visit to each artist, the book is more than a collection of gallery-quality images. "Terry and I envisioned a book that allowed the artists to share their lives and work, exploring how their environment, philosophies, and processes impacted their work," Kevin said. "We felt this would best demonstrate to new woodturners how to develop work with a strong identity and original approach."

"**Of Many Hands**" by Michael Mode of New Haven, VT. Wenge, mahogany, pink ivory, and purpleheart; 9×15¾". Planning, cutting, machining, and gluing pieces can consume 50 percent of the time Michael spends on a piece.

"**Celestial Seasons**" by Mike Lee of Kapolei, Hawaii. Koa, gabon ebony, padauk, yellowheart, lignum vitae, gold leaf; 4½×10×11". "I wanted to convey the changing of seasons by using different colors of wood for the pods…and gold leaf."

Design Inspiration

Although their approaches are different, Andi Wolfe and Keith Tompkins have made a habit of recording design ideas. Their efforts have paid off in spades.

Inspiration for botanical motifs such as this calla lily design comes from photography of the calla lily in South Africa as well as photographic studies of other plants with similar leaf morphologies.

Have camera, will record

By Andi Wolfe

I'm often asked how I come up with design ideas for the surface enhancements I give my woodturnings. I've been a keen observer of nature for most of my life, but I have honed those skills as part of my career as a plant systematist. To understand the diversity of plant species, genera, and families, I have studied morphology (the form and structure of an organism or any of its parts) and anatomy at levels ranging from the macroscopic to microscopic.

Photography has always been an important tool that allows me to study plants in their entirety or with regard to microscopic characters, which has helped me to develop an eye for seeing nature through the lens of a camera or the eyepiece of a microscope. Some of my most enjoyable projects have involved my attempt to re-create the microscopic textures and architecture of pollen and seed as though using a scanning electron microscope.

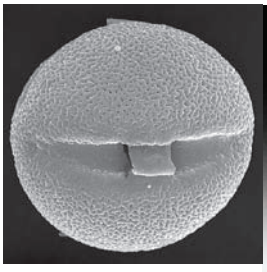
Doodling with a camera

I use digital photography as a supplement to my sketchbook for recording design ideas. I find myself doodling with a camera more often than I sit down with pen and paper. I usually have a digital camera with me when I'm likely to be outdoors or in an interesting environment.

I'm not all that interested in taking tourist snapshots, but I will often try to capture images that might give me some ideas for design motifs. Most of these images will not end up being useful in the short term, but I browse through them periodically and I'm sure some of them will spark an idea for navigating a new direction in my work when the time is right.

I'm particularly attracted to interesting color combinations and

Photo: Dr. John Skvarla/University of Oklahoma



The first plant I studied using scanning electron microscopy was *Penstemon oklahomensis*, *above left*. The pollen grain of this plant has a lovely texture, and I tried to capture it in the surface of my small bowl.

Photo: Jerry Anthony Photography

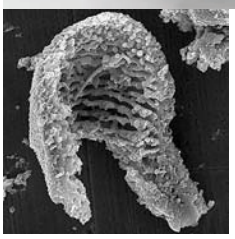
Photo: Dr. John Skvarla/University of Oklahoma

textures, and the way light plays off foliage and flowers. I photograph everything that catches my eye, including plants, animals, fractured stones, fossils, shadows under trees, light reflecting off water, buildings and architectural details, carpet and fabric patterns, and the miscellaneous chaos that I find around a college campus as I take a noontime walk. All of these images are carefully examined, and the ones I find interesting are filed away into computer folders by date and general description such as "campus walk," "wetlands walk," and "greenhouse tour." If there is a detail study of a texture or a particular plant part I want to use for design inspiration, the file is clearly labeled with a descriptor plus the word "study."

Best saved for the iPod

I place my favorite digital images in a separate folder that I load onto my iPod, and these are the ones that I draw on for inspiration for pending turning projects.

Digital imaging is pretty straightforward these days with the sophisticated cameras that allow for macro photography. Everything is automated in today's digital cameras, so you don't have to know a lot about photography to get decent pictures. I use a digital SLR camera that is pretty similar to my 35mm film camera. I like adjusting all the dials and having control over the shutter speed and aperture settings.



This scanning electron micrograph shows the architecture of a fractured pollen grain. I'm fascinated by the ultrastructure of pollen and seeds, and some of the motifs present in the micrograph make their way into my *Imagine the Hidden World* series.

Digital image processing is the icing on the cake. When I used 35mm transparency film, developing costs and the initial expense for purchasing film made me somewhat conservative with regard to the number of photos I took. The primary cost of digital photography (after the equipment and software are in place) is time. I find that I take many more digital photos than I would have done with film, and this gives me many more images to use for design inspiration.

I probably have shot more than 10,000 images by now, so I store them on two external hard drives (one is a backup drive).

Autumn foliage has always been an inspiration to me. I really enjoy the play of colors as the leaves are changing from green to brilliant hues of red, orange, and yellow.

Andi Wolfe (AndiWolfe@yahoo.com) is an associate professor in the Department of Evolution, Ecology, and Organismal Biology at The Ohio State University. She is a member of the Central Ohio Woodturners and lives in Columbus, OH.

Inspired ideas are always unannounced.

‘Quick! Hand me a pen and paper’

By Keith Tompkins

Keith is convinced that anyone—yes, even thee of little art talent—can sketch. In an upcoming article, Keith will offer pointers on how to record your ideas. But first, Keith explains why keeping a journal is important.

Photo: On-Location Studio

The texture of a folded dinner napkin. An impromptu trip to a department store. Sunlight streaming though the leaves in a forest. The solitude of a garden. The haunting words of a favorite song. Each of these appears to be a random, insignificant occurrence or observation, yet each event provided the inspiration for one of my turned pieces.

I’ve discovered that my favorite turned pieces all possess something in common: They were influenced in some way by my life experiences. As I became more and more aware of the importance of these experiences as they related to my turned work, I began keeping a journal filled with sketches and design ideas based on them. I never know when inspiration may hit, so I try to keep my journal nearby; I want to capture ideas while they are fresh in my mind.

Dinner designs

I had just sat down for dinner with my wife, Lisa, in a restaurant after a long weekend spent touring the sights of Philadelphia. We had taken in the Philadelphia Furniture Show and then visited the nearby Wharton Esherick Museum.

My head was still spinning with ideas when I picked up my napkin, and just as I began to place it on my lap, I exclaimed “Honey, quick! Hand me a pen and paper!” Something about the folds in the napkin appealed to me, and I began to make a rough sketch. The drawing *above* is what I sketched into my journal upon my arrival home, and the photo is the final piece, “Tango,” inspired by it.

The precious sketchbook

My sketchbook has become one of my most valuable turning tools. It allows me to visualize a piece, then work out technical and design problems before I approach the lathe.

Sketches helped me refine the serpentine form, and the appearance of the rim and foot of “Tango” helped me work out construction details. Creating this piece involved turning two identical conical forms, then cutting and assembling the two forms precisely. The assembly was then mounted between centers to form a tenon for the foot. An ebony ring was installed before the foot was glued into place.

As the title implies, this piece is suggestive of dancers, moving across the floor as one. Ironically, I cannot dance at all.

A rose of a design

Designing the forms for “Tango” led me to other design ideas, including “Winter Rose” at *right*. And of course, I couldn’t have done this without a fistful of sketches. All three parts—rosebud, stem, and base—were turned on the lathe. But first, I sketched it out in my journal.

The rose blossom was made from three turnings, all the same shape, but with different diameters. As the sketches hint, each turning was cut in half. The edges were flattened with fine sandpaper held against plate glass and assembled to form the diminishing spiral. The process is exceedingly demanding, as each segment must fit perfectly. To complete the spiral, both halves of the largest form are reassembled. The resulting glue-joint is invisible.

The base was turned on three axes with a skew. The idea just hit me like a flash one day. Luckily, I drew it out immediately on paper.

Turning the multi-axis stem on the lathe provided more challenges.

Inspiration at the mall

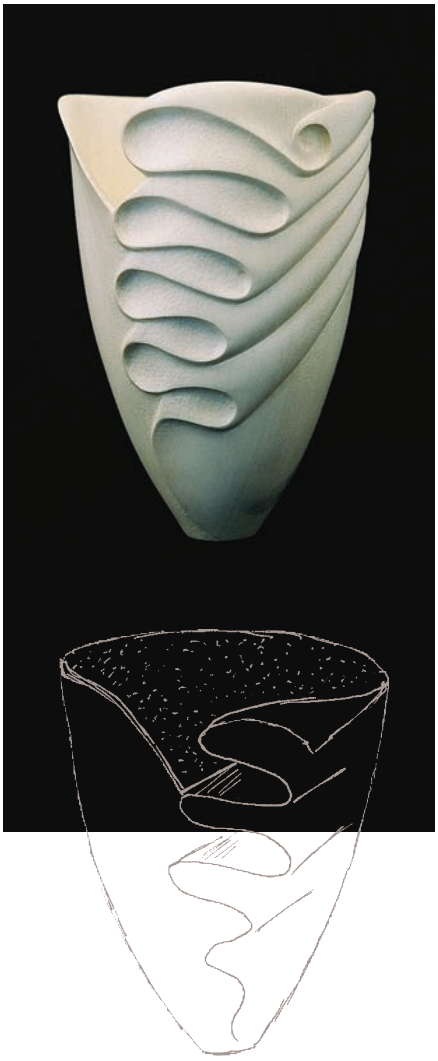
Inspiration can hit at the least likely of times. The next piece was the result of a quick trip to the mall with

Lisa. Tempted by the store window displays, she decided to try on a few articles of clothing. After waiting patiently as long as I could, I decided to take a walk through the mall to kill some time.

When I returned, I realized this was going to be a much longer wait than I had anticipated. The sales clerk, realizing my plight, offered me a chair to make things a little more bearable. While sitting impatiently for what seemed hours, I happened to glance up at a mannequin that had been right in front of me during the whole experience. The mannequin was draped in a provocative dress featuring a prominent linen-fold design that emanated at the collar and flowed to the hemline.

Inspiration! I frantically searched for a scrap of paper; the sketch I drew is shown *below*. I have since turned several pieces featuring the linen-fold effect, based on the original sketches I drew in my journal.

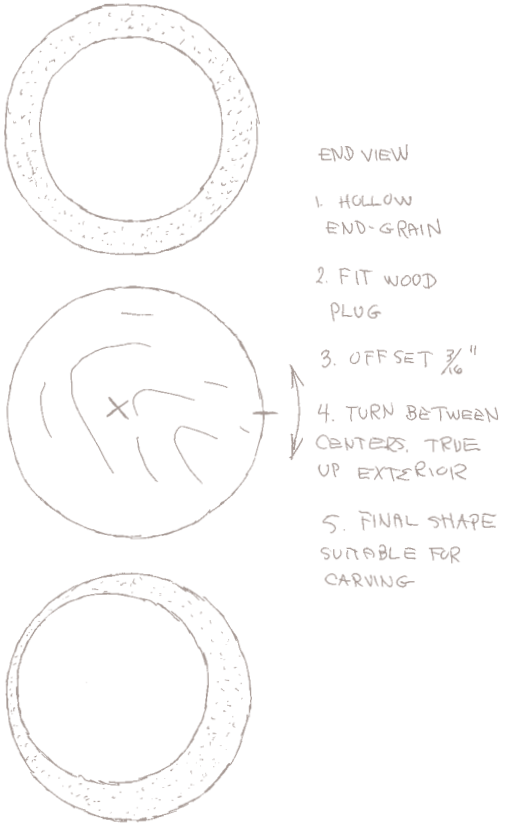
Many of my pieces present technical problems that must be solved: The linen-fold pieces required a sidewall heavy enough to carve, while retaining the illusion of delicate fabric. Again, the journal proved invaluable in finding a suitable solution, as shown *below*.



Be prepared

Your journal may be as simple as a 3½×5½" notebook that slides easily into your hip pocket or purse. The key is to have paper and pen at hand when inspiration hits you between the eyes.

And, it will.



Studio artist Keith Tompkins (daddyo@webjogger.net) lives in Tivoli, NY. He is a member of Catskill Mountain Woodturners. Andi and Keith are working on a collaborative piece of intertwined leaves as a finial.

10 Steps to Better Pens

Plating thickness and under- or over-treatments contribute to the cost of a pen kit. The pitted example at *right* is thinly plated.

1

By Kurt Hertzog

For many, the journey into woodturning often begins with a pen project. And it's hard to replicate the joy of that first-time experience: Pens are easy to turn and offer the immediate gratification of having a finished, functional project in a short period of time.

If you're itching to advance beyond basic penturning, here are 10 simple tips that move your finished pens to the next level. Most of the examples and illustrations used in this article use the humble 7mm kit pen, but the suggestions are applicable to turned pens and pencils of all stripes.

1 Upgrade to a higher quality kit

It's easy to feel overwhelmed by the variety of pen kits available. If your goal is to turn inexpensive pens to sell at the church bazaar, cost will drive your kit selection. But if you are trying to make a pen that will be used and treasured by the recipient for years, starting with a higher quality kit is a wise investment.

Although the internal mechanisms are often identical, the quality and finish durability of the external components is better in the higher quality, more costly kits. Thicker gold plating, different purity levels (hardness) of gold, TiN (titanium nitride) treatment, rhodium plating, powder coating, or other options will allow you to purchase a pen kit that will hold up better to the daily use. Other quality points include clip design and under- or over-treatment (coatings below or on top of the plating).

When I am making pens using a 7mm kit as the base, I select the TiN- or rhodium-plated kits, depending on the color I want. The kit retails for about $5.00.

2 Choose interesting turning stock

Now that you are ready to turn pens that are "keepers," take a closer look at your turning blanks. Easily obtained and low-cost or free wood is a great way to learn to turn and do it inexpensively. But unless the wood being used has a sentimental value, skip it and move to something more interesting.

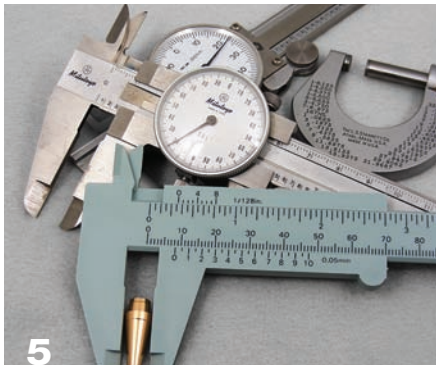
First, let's do the math. A typical pen kit requires less than 1/50 board foot of wood. Even if you are paying $100 per board foot, that is less than $2 per pen for turning stock.

If you don't cut your own pen blanks, shopping for a dyed, stabilized burl blank at $5 to $10 will certainly elevate your pen another

There are thousands of species of woods available. Pick one that has some pizzazz.

If the inkfill doesn't carry a well-known name, be wary of the quality.

Mark your pen blanks clearly to distinguish matching grain.



Dial calipers will produce consistent measurements for barrel diameters.

notch. Other blanks run the entire range from plain to pretty figure and colored wood through cobra snakeskin under polyester resin. Don't forget the huge assortment of plastics, solid-surface materials, and other natural materials (including bone and antler) that lend themselves to pen blanks. Cutoff bins at wood suppliers are another great source of pen blanks.

You'll find many excellent and reputable exotic wood dealers on the Internet. Buying wood that you can't touch and examine up close worries some buyers, but give it a try.

3 Make your pen a high-quality writer

The inkfill provided with a kit is often selected based on the cost, not the performance. Some of the kit inkfills are passable as a writer, but most leave a lot to be desired.

For my money, a genuine Cross inkfill (about $2.50) for a 7mm kit writes much better than any look-alike "Cross-style" inkfill, which sells for about $1.50.

Expert penturners recognize Parker, Schmidt, and Sheaffer as other top-drawer manufacturers for inkfills for other pen-style kits. Discount stationery stores are an excellent source for top-quality inkfills.

Be sure to tell the recipient of your gift pen to select the same brand of inkfill when the time comes to replace the original. A nice touch is to include a spare high-quality inkfill with the pen. Some pen cases have space beneath the liner for a spare inkfill.

4 Match the grain

From the time you cut your blank to the moment you assemble your pen, keep track of the original wood orientation. Here's what works for me.

A simple mark on the blank prior to cutting and marking of inside of the tubes will allow you to easily turn and assemble your pen as the wood originally grew. With a small kerf, you can match the grain perfectly. If you cut blanks from longer lengths, make sure you mark them in some way so you can keep them paired as well as matched.

Additionally, you can help yourself with grain match by drilling the blanks from the inside out and favoring that end of the blank when you glue in your tubes. That will minimize the loss of wood and help preserve the grain match.

Even if the grain is completely obvious, develop a routine to mark each blank, whether turning wood, plastic, metal, or some other material. Unless it is a homogeneous solid-color material with no discernible grain, keep track of the original orientation.

This simple step of matching the grain will show that you have moved beyond the newcomer stage.

5 Lose the bushings, grab your calipers

As a beginner, most penturners rely on bushings as a guidepost for turning pens to the proper diameter and holding the turning stock on the turning mandrel. But now that you're ready to improve your penturning work, it is time to start focusing on perfection.

Bushings are simple and straightforward to use: Turn and then sand to the bushing dimension. Once you have achieved that diameter, your pen parts should be ready for assembly.

But wait a moment: Bushings are not as dimensionally accurate as you'd like to believe, particularly lot to lot and between manufacturers. Regardless of the original bushing

diameter, the bigger problem is that bushings continually shrink as you sand your barrels. If you turn to that continually shrinking bushing diameter, your pen barrels will be undersized, resulting in a noticeable step at the interface.

Use the bushings to space and hold your pen blanks as you turn, but only to get yourself in the ballpark for size. A better method is to grab a set of calipers to make your parts to match the mating part. Turn, sand, and finish until they match perfectly.

Measure the mating brass part and continually measure the wood until the two match. It is only important that the measurement be the same on both parts regardless of the measuring instrument's accuracy.

6 Lose the centerband

Now that you are turning to match the physical component dimension and have ditched your reliance on the bushings, you can easily toss the centerband. With that gone, you free yourself from that restrictive dimension and awkward-looking interface. The traditional 7mm kit now becomes flexible for your design.

Without a centerband, the upper and lower barrels will press together flush and the pen will be shorter by the missing centerband's length. The traditional 7mm slimline kit will still assemble properly and enclose the transmission and the end of the inkfill in the unaltered upper barrel.

Now your pen designs can take a leap to the next level. Here are some popular options:

- If you want to make your pen the same length overall as it would have been if the centerband were still in place, you can cut one or both of your barrels a bit longer. If you use the kit-supplied brass tubes, you will have a small length of the wood barrel without brass tube inside. Because you will press-fit the other components at the tip and top of the pen, the brassless ends should meet in the middle of the pen.
- Add a contrasting color or material on the end of the tubes that will mate. You can have them meet in a wood-to-wood interface or something added as an accent.
- Cut new brass tubes from longer stock (available from kit suppliers) and you gain the freedom of customizing the length of the upper and lower barrel. Just keep in mind the dimension of the transmission press to nib so the inkfill will extend and retract properly.

7 Apply a durable finish

Penturners can select from a wide range of finishes. The problem facing penturners (and woodturners in general) is that usually we're in a hurry to get a finish on the piece and the work off the lathe. To apply a finish quickly while the work is on the lathe, penturners gravitate to friction finishes.

Unfortunately, manufacturers of friction finishes rely on waxes and shellacs, which don't hold up well to a lot of handling.

Don't be afraid to apply your finish and let it cure off the lathe. A durable finish will take multiple applications with drying/curing time in between applications. You can let parts cure off the lathe so you can continue to turn other items.

Contrary to the mantra that quick usually isn't durable, there is one quick yet durable finish. Many penturners favor cyanoacrylate (CA) glue as a finish. CA provides a durable finish that will stand up well and can be buffed to a super high gloss.

If you don't know how to apply a CA finish, it is easy to learn. There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Eliminating the centerband expands the creative options for your pen design.

are several excellent articles and short videos on the technique in the Articles/Videos section of the Pen Makers Guild website (go to penmakersguild.com).

Although I often use CA as a pen finish, I also am a fan of lacquer. I use the aerosol versions of cellulose lacquer available in the paint department of the discount houses. After the proper preparation of the turned blanks, I apply light coats and build up over several days. Allowing the lacquer plenty of time to harden is important if you want to level and buff it to the highest gloss possible.

Don't overlook finessing the finish. You can take a CA or lacquer finish to a mirrorlike finish by subsequent sanding with automotive finishing sandpapers and Micro-Mesh. (Micro-Mesh is an abrasive product originally designed to polish out scratches on multimillion-dollar polycarbonate cockpit canopies on jet airplanes.) For more details about this finishing technique, see the Articles section at penmakersguild.com.

8 Hide your flaws

If you have a boring section of wood, or perhaps a flaw (natural or manmade), assemble your pen so the clip hides that section or flaw. If you have one end of your turned barrels that is perfect and one that is not, assemble your pen so that perfect fit

The photo above shows additional ways to change the design without a centerband.

By planning ahead, you can place the pen clip over ordinary wood grain.

Small errors (like the gap on this centerband) are easy to detect on inferior pens.

Most buyers and recipients of pens are drawn to the simple and elegant pens like the one in the foreground *above*.

is at the nib end, where the user will feel any imperfection.

9 Pay attention to details

Since penturning is a relatively simple undertaking, it is the attention to details that separates the penturners from the penmakers.

- Are all of your interfaces truly perpendicular to the turning axis so there will be no gaps after assembly?
- Is the nib interface imperceptible, visually and to the touch? Look at it and feel it. Close your eyes and use your fingertips. If you can feel it, it's not as good as it could be.
- Is the inkfill extension functional and pleasing vs. sticking out like a sore thumb?
- Was the pen assembled so the grain lines up perfectly, either open or closed?
- Was the preparation for the finish done well?
- Are all sanding scratches invisible?

If you aren't doing these items, get doing them. They are simple to do and they will help to separate you from the hordes of other folks turning pens.

10 Keep it simple

Adding endless beads and coves to a pen barrel only brands your work as that of a newbie. Simple is always truly elegant. Costly, collectible pens are usually ornate yet simple in shape. Most of them have a deceivingly simple, yet eye-pleasing shape and feel. The simple visual appeal and ability to write nicely is what sets apart a fine pen.

Putting it all together

It would be ideal to say which step is most important. The truth is that all 10 steps are important. The greatest finish in the world is lost if the pieces don't fit together flush and square or you can feel the step where the nib meets the barrel. Nothing is more disheartening than to look at a pleasingly shaped pen with a lustrous finish yet the sanding scratches are evident underneath the finish.

Recognizing these simple steps as important is part of the battle, but using them is the real test. After having read this and perhaps thinking about it a bit, my guess is that you will never again look at pens the way you used to.

Kurt Hertzog (kurt@kurthertzog.com) lives in Henrietta, NY. At the AAW symposium in Richmond, he will demonstrate penturning techniques during four rotations.

Finding Joy in a Pen Mill

Although many experienced penturners swear by sanding the glued-up pen blanks to be perpendicular, I find that a pen mill is a necessity. A pen mill will pilot on the inside diameter of the brass tube and face the end of the pen blank flat and perpendicular to the axis of the tube. Using the proper-sized pilot and a sharp cutter will provide perpendicular surface that is cut well and will help provide a gapless interface.

Pen mills are available from all of the kit suppliers for about $20.

—Kurt Hertzog

Rings & Things

By Nick Cook

One of the projects Nick Cook will teach in the Youth Turning Room at the AAW symposium in Richmond is a ring holder. But don't be fooled! This is a great lathe project and practical gift regardless of age or experience.

"You need to find something small, inexpensive, and easy to make that everyone wants or needs." Those words of wisdom from Rude Osolnik, my mentor, were spoken more than 30 years ago. Rude was right: Production work is what it's all about.

For the past 20 years, I've adhered to Rude's wisdom by turning small production gift items that sell for less than $50. After getting started at crafts shows and then moving on to wholesale sales to gift shops and galleries, I have made a living turning everything from spinning tops, wine stoppers, baby rattles, letter openers, boxes, and ring holders.

Ring holders make great gifts for mothers, sisters, aunts, and friends. Ring holders are priced from $15 to $25 at craft shows.

You can turn ring holders from a single blank, as shown here, or by assembling the project from several pieces, as demonstrated by Bob Rosand in the Fall 2000 issue of *American Woodturner*.

Get started

For turning tools, you'll need a ¾" spindle roughing gouge, a ⅜" bowl gouge, and a parting tool. You could turn this project with a faceplate, but a 4-jaw scroll chuck with #2 jaws will help you zip through the steps if you're turning several ring holders for gifts or sales.

For turning stock, select a 3×3×5½" hardwood blank. The ring holders shown on these pages are turned from canary wood, a dense, tight-grained hardwood from South America. As the name implies, its color is creamy yellow but it also has beautiful streaks of red running through it. It is relatively inexpensive and it turns and finishes well.

Easy turning steps

Locate and mark the centers on each end of the blank. Use a mallet to drive the drive center into one end of the blank. Mount the blank between centers on the lathe and lock the tailstock and quill in place.

Position the tool rest just below the blank's centerline, parallel to and approximately ¼" from the blank. Always rotate the blank by hand to ensure clearance with the tool rest.

Turn up the lathe to approximately 1,500 rpm and use the spindle roughing gouge to reduce the blank into a cylinder. Use the parting tool to turn a ¼"-long tenon on one end of the blank and sized to fit your scroll chuck (**Photo 1**). To ensure maximum holding strength, always keep the diameter of the tenon as close as possible to the fully closed size of the jaws. Also make sure the shoulder of the tenon is tight against the face of the chuck jaws for the same reason. (You will be turning at the end of the blank and a slight catch could pull the blank from the jaws of the chuck.)

Remove the blank from between centers and mount it in the scroll chuck. Position the tool rest, rotate the material by hand, and turn on the lathe. (You may continue to use the tailstock for greater security.)

Use the spindle roughing gouge, spindle gouge, or the bowl gouge for basic shaping of the ring holder. Reduce the end to slightly more than ½" diameter and start detailing on what will be the top of the ring holder (**Photo 2**). Remember to remove about ¼" off the overall length of the top to eliminate the hole left by either the drive or live center.

You have many options, among them: a ball, a point, an acorn or a series of beads. The important thing is to keep a ½" diameter so most rings will fit over the end of the ring holder (**Photo 3**). Now start working your way down the stem to create an attractive profile.

Once you are satisfied with the top and stem, shape the base. Options include bulbous, flat, or concave profiles to flow into the stem. If you wish, add a bead or a cove to fit in with your own design.

"Almost everyone knows someone who has space for a turned wood ring holder to place near the sink or on the nightstand."

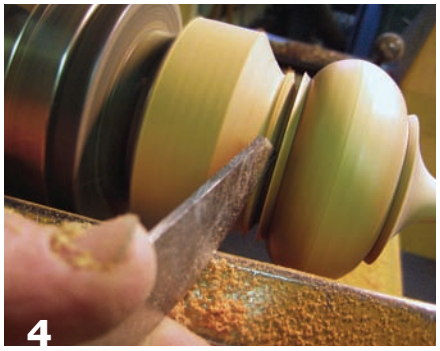
—Nick Cook

Depending on how much detail you add, you can use the spindle gouge (ideal for beads and coves) or the bowl gouge (bulbous) to shape the base. Stop the base abruptly or add a small bead or fillet at the bottom to give it more lift. Use your parting tool to make a cut to define the bottom of the ring holder (**Photo 4**). Do not cut it off the waste yet.

With a parting tool, create a ¼"-wide tenon that is sized for your 4-jaw scroll chuck.

With a ¾" spindle roughing gouge, turn the top of the ring holder to about ½" diameter.

Use a spindle gouge to detail the top of the ring holder.



Define the bottom of the ring holder but don't yet part from the lathe.

Finishing details

Determine the location of the bottom and make a slight parting cut to define it. Sand the entire surface, starting with 150- or 180-grit sandpaper, and continue through 400 grit.

I prefer oil-based finishes for this type of project. Apply one to three coats of oil with light sanding in between coats. After the finish is completely dry, rub out the finish with 0000 steel wool and paste wax, and then buff to a sheen.

Continue the parting cut to separate the ring holder from the waste in the chuck. Aim the parting cut toward the upper end of the ring holder and undercut the bottom slightly to ensure it sits flat (**Photo 5**). Sand and finish the bottom by hand with the same finish as applied on the rest of the project.

After the finish has dried, use a parting tool to undercut the bottom.

Photos: Marisa Pruss

Nick Cook (nickcook@earthlink.net) is an *American Woodturner* contributing editor. Nick, who lives in Marietta, GA, will teach several rotations (including this project) in the Youth Turning Room during the AAW symposium in Richmond.

Is there really high-speed steel in your new turning tools?

Putting the Steel to the Test

By Alan Lacer

For several thousand years, a piece of steel (or at least a steel-edged tool) came between the woodturner and the wood. Although the skill of the turner is a huge consideration in woodturning, the properties of the turning tool influence such things as longevity of the cutting edge (how long it holds an edge), whether it tends to break or bend easily, and how the tool reacts to heat (whether in use on wood or while grinding).

Since the 1980s, the transition from high-carbon steel woodturning tools (0.5 to just over 2 percent carbon) to high-speed-steel tools (iron, carbon, and additional alloys) is now nearly complete in the sale of new tools.

Few high-carbon steel tools are now available for sale in the USA (usually only from sources of used items and estate sales). High-speed steel (HSS) was developed for the metal trades and has been around for more than 100 years, but is a relatively new steel for the woodturner.

Although steel manufactured in Sheffield, England, dominated the tool market for decades, there has been a flood of HSS turning tools in recent years coming into the market from the Far East (primarily from China).

This influx of inexpensive imported tools, often at a fraction of the price of the English turning tools, really caught my attention. But with spiraling shipping costs and steel prices, how can these tools be sold as high-speed steel (sometimes stated as M2), some at prices below the price of a handle on the English tools?

I wanted to see if at least the steel was the same. The traditional way of determining whether a tool is high-carbon or HSS was with a spark test at the grinder. This test turned out not to be foolproof, as some tools sparked as HSS, but lacked sufficient quantities of those materials that produce the benefits of the genuine article.

Sections of lathe tools embedded in composite materials and prepared for emission (spark) test.

Tests at certified lab

The tests were conducted at Stork Material Technology (storksmt.com), a certified laboratory in Huntington Beach, California. The warning at the bottom of each Stork test stated: "The recording of false, fictitious, or fraudulent statements or entries on the certificate may be punishable as a felony under federal law."

Stork's process involved the cutting up of each tool and subjecting it to a chemical analysis by optical emissions. This process analyzes the spectra from an arcing area of the sample. In addition, the Rockwell Hardness C Scale (HRC) was measured at three points on the sample to arrive at an average hardness.

Costs for each test ranged from $50 to $150 per turning tool, a fee that most turners would never consider for a tool costing as little as $6 in some instances. The lab's sampling of steel effectively destroyed the tool.

According to Dr. Jeryl Wright of Crucible Materials Corporation, there are no legal definitions of HSS. However, there are American and international standards and definitions. The common understanding of HSS is steel that will resist softening at higher temperatures (usually can withstand a dull red heat, around 1,000˚F) and excellent wear resistance.

More specifically:

"High-speed steels are high-alloy, tungsten, molybdenum, vanadium, and cobalt bearing steels designed to cut other materials efficiently at high speeds, and must stand up to the extreme heat generated at the tool's cutting edge. This heat can reach 1,000˚F and more de-

pending on cutting conditions, coolants used, and other operational factors."

Qualities of HSS

The *Crucible Tool Steel and Specialty Alloy Selector* handbook outlines HSS characteristics for good cutting-tool performance:

- **High attainable hardness**, usually a minimum hardness of HRC 63. Typical metal-cutting tools may be HRC 64–68, depending on grade and application. High carbon content, along with elements to promote a more thorough hardening process, are common to all HSS for this purpose.
- **High wear resistance** to promote edge retention during cutting. Constant abrasion wears away tool surfaces. The high volumes of wear-resistant carbides in HSS micro-structures aids in resisting this abrasion.
- **Sufficient impact toughness** to handle interrupted cutting applications, to avoid chipping during cutting, and to avoid breakage in fragile tools. HSS are notably tougher than carbide or ceramic materials.
- **High hardness at elevated temperatures** involves both red hardness (the ability to stay hard at elevated temperature during cutting) and temper resistance (the ability to resist permanent softening over time due to high temperature exposure). The tungsten and/or molybdenum contents promote these properties. When needed, cobalt further enhances red hardness.

Heat-treating HSS

The heat treating of HSS is an involved process. The *Crucible Tool Steel* handbook referenced *above* also outlines the recommended process for M2 HSS (the most common steel used in English-made tools):

- Preheat to 1,500–1,550˚F.
- High-heat to 2,100–2,225˚F for 2 to 5 minutes.
- Quench in salt bath or oil to 1,000–1,100˚F, then air-cool to hand warm (150˚F). Temper immediately.
- Temper at 1,000˚F or higher two times for at least two hours. Tempering at 1,025˚F yields a 63.5 HRC, while tempering at 1,050˚F yields a 62.6 HRC. Both are optimum for maximum toughness and effective stress-relieving.
- Air-cool to room temperature between tempers.

The experts I spoke to believe that the lower-than-normal levels of hardness in some of the samples in the test may have been due to errors in the heat-treating process rather than a conscious choice to make a softer tool. The heat treating of HSS is a most critical part of the toolmaking process—one that must be done precisely and with great care.

Confusing terms

There are two terms related to turning tools that confuse many turners.

First is the use of **powdered** or **particle metals (PM)**. This is a process in steel making that yields

WOODTURNING TOOL-STEEL ANALYSIS

BRAND	COUNTRY OF ORIGIN	CARBON BY %	MANGANESE BY %	PHOSPHORUS BY %	SULFUR BY %	COBALT BY %	SILICON BY %	CHROMIUM BY %	NICKEL BY %	MOLYBDENUM BY %	COPPER BY %	VANADIUM BY %	TUNGSTEN BY %	IRON	HARDNESS (HRC)	PROBABLE STEEL[4]
Packard (Hamlet)	UK	2.30	0.00	0.00	0.00	10.70	0.77	4.00	0.00	7.10	0.00	6.60	6.50	B[1]	68.0	2060[5]
Sorby	UK	0.91	0.27	0.02	0.00	0.00	0.24	4.03	0.00	4.79	0.00	1.75	5.96	B[1]	65.0	M2[6]
Apprentice (Craft Supplies)	CHINA	0.87	0.40	0.03	0.02	0.00	0.30	3.95	0.00	4.55	0.00	1.83	5.99	B[1]	64.0	M2[6]
Benjamin's Best (eBay[2])	CHINA	0.85	0.35	0.02	0.02	0.02	1.18	4.50	0.07	0.29	0.11	0.12	2.41	B[1]	65.0	UN[7]
Benjamin's Best (Penn State)	CHINA	0.86	0.62	0.03	0.02	0.05	0.36	3.91	0.11	4.73	0.15	1.93	6.34	B[1]	58.0	M2[6]
Bodger (Highland Hardware)	CHINA	1.05	0.39	0.03	0.01	0.02	0.50	4.11	0.05	0.45	0.12	0.40	2.46	B[1]	57.0	UN[7]
Grizzly	CHINA	0.85	0.37	0.02	0.01	0.23	0.61	4.13	0.15	2.18	0.15	0.97	4.37	B[1]	62.0	HSS[8]
Harbor Freight	CHINA	0.74	0.17	0.02	0.01	0.00	0.27	4.11	0.00	0.00	0.00	1.04	17.61	B[1]	62.2	T1[6]
Pinnacle (Woodcraft)	CHINA	0.87	0.70	0.03	0.02	0.00	0.36	4.21	0.00	4.81	0.00	2.03	6.23	B[1]	61.7	M2[6]
Sears Craftsman	CHINA	0.82	0.26	0.0	0.00	0.03	0.56	4.10	0.11	3.97	0.09	0.97	0.05	B[1]	61.0	M50[9]
Shopsmith[3]	CHINA	0.94	0.11	0.02	0.01	0.09	0.22	4.02	0.11	4.50	0.14	1.68	5.84	B[1]	64.0	M2[6]

1. Balance of tool composition is iron.
2. Purchased new via eBay auction.
3. Part of a 4-piece bowl-turning set (not the standard 5-piece Shopsmith turning set).
4. Interpretations contributed by Stork laboratory technicians, Dr. Jeryl Wright, and Jerry Glaser.
5. 2060 is a particle or powdered metal (PM) HSS with extremely high wear-resistance properties.
6. M2 and T1 are long-established HSS compositions with good track records.
7. Unknown steel. Failed high-speed steel (HSS) test as defined by the American Society for Testing Materials (ASTM). HSS must contain specified amounts of carbon, chromium, vanadium, tungsten, and molybdenum.
8. Meets the minimum amounts to be called an intermediate HSS.
9. M50 is a HSS, primarily used for bearings, but with low-wear resistance.

As a general guideline, high-carbon steel sparks remind some turners of sparklers. At the grinder, you should notice a complex shower of sparks.

As a general guideline, high-speed steel (HSS) sparks remind some turners of tracer bullets and tend to be individual sparks. Note: This test is not always conclusive for HSS.

tiny rounded particles rather than a large ingot of steel. The particles are then compressed under heat and high pressure. This process yields a more consistent steel and one with greater toughness (a steel's ability to resist breaking under stress or shock).

The other term is **cryogenic treatment** of steel. This is a cold treatment of between 100–300˚F below zero. According to Dr. Wright and Jerry Glaser, cryogenic treatment done as a step in the tempering process (after the first temper, but before the second) yields a tool that is more uniform in its heat treating and will offer increased steel toughness.

Some experts question whether cryogenic treatment performed after the heat-treating process produces any improvement in the steel's properties.

Observations, conclusions

First, beware of generalizations because the test results were for a single tool from the company's inventory. All tools were purchased in the last two years through regular retail catalog channels or new through Internet sales.

Second, let's not forget that a turner can achieve gallery-quality work with any of the tools listed on *page 53*. With that said, some tools will hold an edge poorly compared to other steels and some will not hold up to heating as low as 525˚F (bluing occurs around 570˚F).

The more serious problem resides in purchasing tools sold as HSS but are in fact not. If a company spot-checks its supplier and discovers that the tools don't meet HSS standards, it has several choices. It can relabel that shipment, deleting the HSS claim. Or it can refuse the batch, insisting that the supplier correct the problem.

As a turner, I am afraid "buyer beware" does not work with steel content and how well it was heat treated. I may have to use a tool to find out its properties. This is a challenge for the inexperienced turner to judge.

There are some good buys among the legitimate HSS turning tools. And, many tools are a sound choice for someone just entering the world of woodturning.

Other tool shortcomings

The design adequacy of the tools (shape and thickness of the steel, not the edge profile) is a hard one for the beginner to judge. Some of the tools were lightweights or had designs that were not well thought out. Also, proper heat treating is an unknown.

For consistent and predictable tools, true HSS must be performed correctly. One of the Sheffield, England, toolmakers reported that his company performs a hardness spot test on each batch of tools delivered from its heat-treating facility. If even one sample doesn't measure up to the company standards, the entire lot is returned to the heat treater.

Remaining questions

Important questions remain about steel for turners:

- How would each of the steels react to "bluing," which can easily occur at the grinder and even while in use.
- Much has been made about differences of sharpness in steels: Some turners believe high-carbon steel gets sharper than HSS, others believe M2 gets sharper than the high-wear steels such as A11, M4, 2030 and 2060.

These topics are ideal for a follow-up article.

Special thanks for assistance with this test to Jerry Glaser, retired toolmaker of 45 years and AAW Honorary Liftetime Member, and Dr. Jeryl Wright, vice president of Technology for Crucible Materials Corporation and one of the largest makers of specialty tool steels in the USA. Both men are woodturners, so knowledge of both steel and woodturning are special strengths of these two individuals.

Alan Lacer (alan@alanlacer.com) is a woodturner, writer, and teacher living near River Falls, WI.

OT Cutting Through the Layers

By Jon Magill

Ornamental turning, or OT as it's known, is another surface decoration technique used in woodturning. Many first-time viewers of OT are fascinated by the intricacy of the geometric patterns. But what happens to the geometry when color is introduced?

Using OT techniques to precisely cut through multiple, thin, contrasting layers produces an amazing array of polychromatic patterns.

What looks beautiful, though, presents challenges. The human eye is not forgiving. Small errors stand out, as shown in the photo *below right*. To achieve success, you must plan your steps and understand the nuances of your equipment.

Lathes are not perfect. Angular misalignment and concentricity errors frequently lead to disappointing end results. Concentricity issues often occur when moving work from one lathe to another, or removing work from a chuck and not repositioning perfectly. For success with this technique, it is best if you can devise a way to carry out all the steps on the same lathe.

You can apply this technique to three-dimensional projects, but it is best to start with a simple, flat setup. Here is how you can make a useful insert for a box lid.

The layered effect

Cut a few test patterns in scrap material until you have a pattern that will lend itself to this method. Note the depth of your test cut.

Begin by flattening a workpiece on the lathe you will use for the final decoration. Use your cutting frame (for details, see the Spring 2008 issue of *American Woodturner*) to make a pass from an edge to the center of the face. Then check flatness (**Photo 1**).

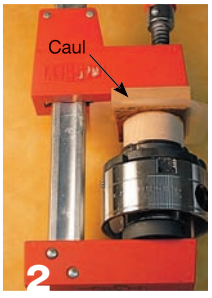
Cut out squares of contrasting veneers. (The examples *above* incorporate 2" squares.) Thin veneers 0.020" thick or less are ideal. The depth of cut determines how many layers will be required.

Onto your flattened workpiece, glue the contrasting veneer squares. Add a caul to ensure flatness. Clamping the assembly with the workpiece still in the chuck eliminates one more place where misalignment errors could creep in if the piece were removed from the chuck (**Photo 2**).

Typical angular misalignment error, exaggerated for purposes of this article, shows effects of not flattening the workpiece on the lathe.

1

Check flatness with a light source from behind (a flashlight is used here) and a straightedge to help identify any high or low spots.



2

While the workpiece is still in the chuck, use a caul (MDF in the photo *above*) to clamp the assembly. A layer of heavy plastic keeps glue off the caul and clamp.

3

The rewarding part of the process is seeing your pattern emerge during the cutting.

When the glue is dry, remount the chuck with the workpiece and proceed with cutting your pattern (**Photo 3**).

That's all there is to it. Experiment and have fun!

The Ornamental Turners International (OTI), an AAW chapter, will host a symposium Sept. 26–28 in St. Louis. You must be an OTI member to attend. For details, see ornamentalturners.org.

Send feedback, questions, and topic suggestions to jon@magill.com.

Sit-Down Lathe Stand

Comfy homemade design, funded through the EOG, soothes an aching back.

By Bob Thompson

Bob Thompson, president of Alamo Woodturners Association, received an Educational Opportunity Grant (EOG) to develop a sit-down lathe stand, which he has now used for more than nine months.

Perhaps you know someone in your chapter or a potential woodturner who would benefit from this design.

As a youngster, I spent much of my time outdoors, hiking, hunting, fishing, and just plain discovering nature. What I didn't realize was that the cumulative effect of falling out of trees, off the roof of our house, down a rocky incline, 25 feet from a parked airplane while carrying a 100-pound load, and other falls would eventually result in back surgeries fusing eight vertebrae in my back and somewhat limiting my woodworking activities.

When I got back into woodturning around 1996, I discovered that standing at the lathe for more than 15 minutes left me in pain and developed some nerve reflexes that led to some notable catches in my woodturning.

Although surgeries improved my back, my ability to stand at the lathe diminished and I had to find a way to work in a seated position if I wished

to continue turning. I tried working at the lathe from a drafting stool on wheels with limited success—I just rolled all over the shop.

Undaunted, I set out to design a lathe stand that would let me sit to work comfortably. I measured my elbow height in a seated position (about 30") then reverse-engineered a stand for my Nova 3000 lathe that put the spindle at elbow height. Sitting sidewise at this knee-whacker prototype wasn't much of an improvement.

At a San Antonio turning event, I met Phil Brennion, AAW past president, and realized how lucky I was to work at the lathe without having to lean against it.

Phil, who is now recovering from his eighth spinal surgery, is the bravest, most dedicated woodturner I know. Phil's work is excellent and he gladly shares everything he has learned to help others. His advice at a supper in San Antonio was, "Keep trying, you're not the only turner who needs a sit-down lathe stand."

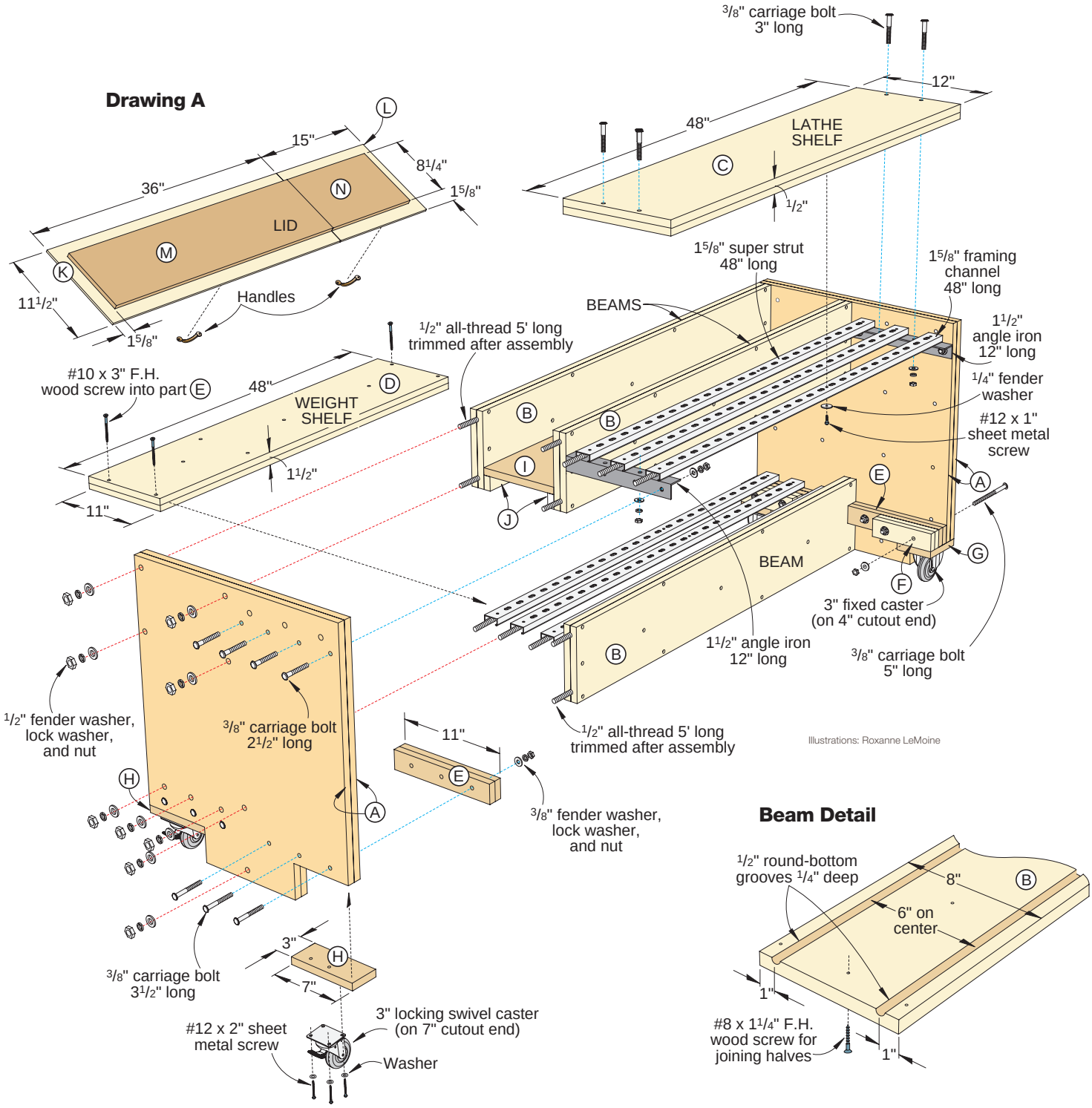
Phil encouraged me to apply for EOG help. I outlined a mission to develop a sit-down stand that met my design criteria:

- the operator could comfortably turn from a sitting position;
- the stand could be constructed of commonly available materials; and
- the stand could be built with hand power tools.

Cantilever idea

Knowing that I was facing one more major back surgery, I began in earnest to pick the brains of those who had more knowledge than me of ergonomics and tool design. Chapter members were especially helpful and offered many good suggestions.

While my EOG application was still under consideration, I happened to share a meal with someone who provided great insight, Danny



Harmon, who worked for a San Antonio company that built ergonomic tooling for auto manufacturers. He suggested using a cantilever design to extend the lathe over my legs. Using napkin engineering, Danny suggested loading up a shelf at the back of the stand with sandbags to control vibration and balance the lathe's weight.

Danny's suggestions sparked the design I finally adopted for this lathe stand. I estimate the cost of materials at about $250.

Laminated plywood stand

For strength, most pieces are constructed from laminated ¾" plywood. (I prefer the extra strength that 7- or 9-ply panels provide.)

With the **Cutting Diagram** and **Materials List** on *page 60* in hand, cut

the pieces from two 4×8' sheets of ¾" plywood. To minimize the amount of cutting in the shop with a circular saw and hardboard straightedge, have the ends, beams, lathe shelf, and weight shelf (A, B, C, D) cut at the lumberyard or home center.

To laminate the ends (A), lathe shelf (C), and weight shelf (D), use PVA glue (Titebond original or II are options) applied to both panels. Square up and clamp the corners. Then drive #8×1¼" flathead screws in rows spaced 12" apart.

After the glue dries, use a jigsaw to notch the ends for casters (**Drawing B**). Note the 7" notches for the swivel casters in the headstock end and the 4" notches for the fixed casters in the tailstock end.

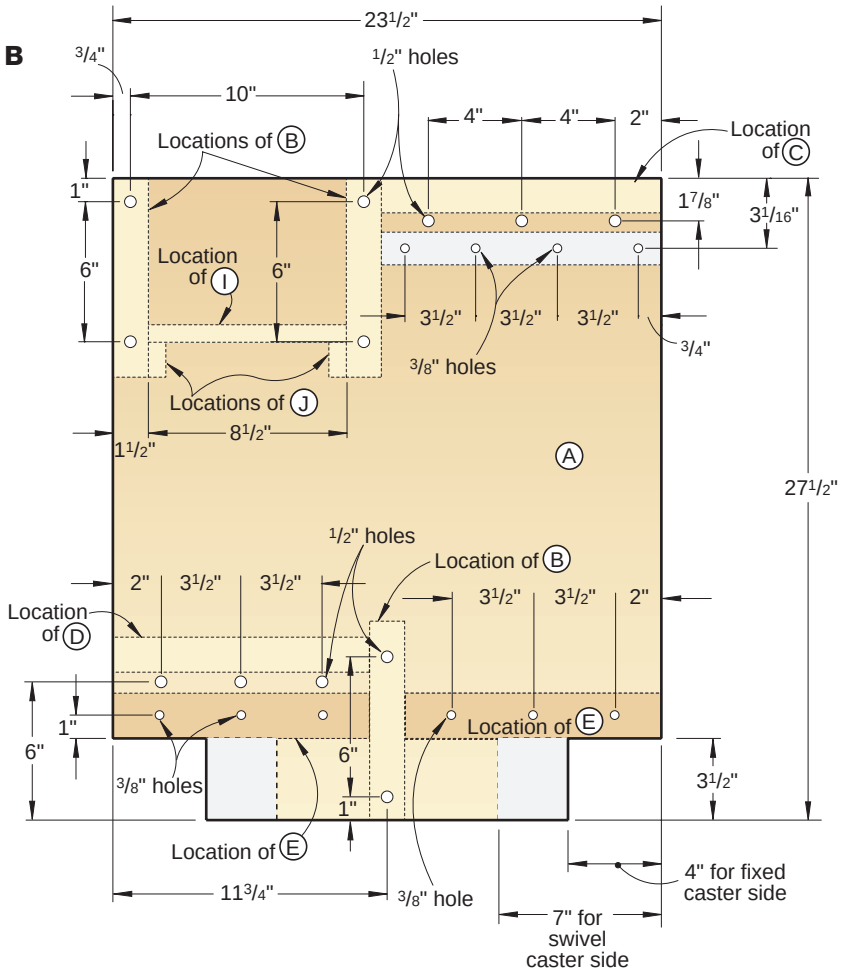
All-thread rod fortifies beams

To strengthen the beams (B), embed ½" all-thread in the laminations. To do this, mark a centerline on each beam lamination (**Beam Detail,** *page 57*). Chuck a ½" roundnose bit into a hand-held router. Position a 1×4" straightedge on the centerline, and clamp it in place. Rout a ¼"-deep groove, making two passes. Put the 1×4" straightedge on the other edge of the centerline and rout the second groove. Repeat these steps on all beam laminations.

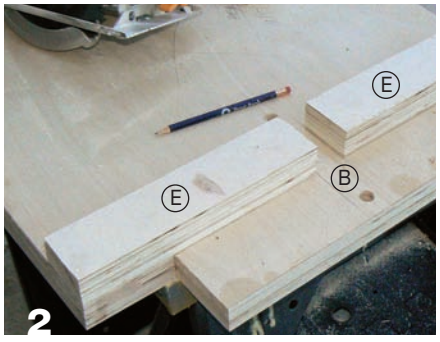
Thread two ½" nuts onto a rod, each nut 59" from an end. Then cut the rod into two 60" sections. Thread the nuts off the rod, straightening threads damaged by the hacksaw. Repeat for the remaining rods for a total of 12 rods.

Place a ½×60" rod in each groove with 6" of rod extending from each end. Dry-fit to check the flatness of each prepared lamination. Then butter each beam lamination with glue, align the corners, and clamp and screw the beams. After the glue dries, scrape off glue squeeze-out.

Drawing B



An attachment similar to the jig shown above helps drill ½" perpendicular holes.



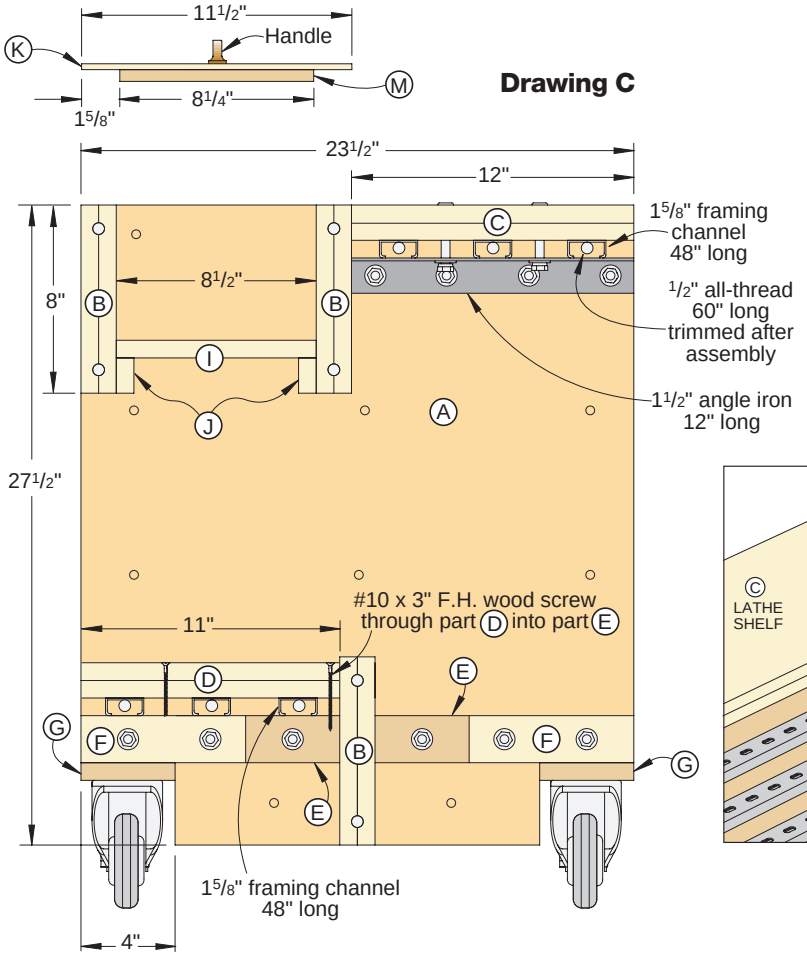
Lay out the caster supports (E) with a 1½" space for the beam (B).

Assemble end sections

For the three beams, lay out six ½" holes on each end (A) as shown in **Drawing B**. (If you're building more than one stand, a template may speed the process.) Use your hand-held drill to bore the holes. A guide like the one shown *above* will help you bore accurate holes (**Photo 1**). Bore the remaining holes in each end.

The ½" holes support three lengths of all-thread rod and metal framing channel (Superstrut and Unistrut are brands found in the electrical departments of home centers) that strengthen each shelf.

Install the caster supports (E and F), referring to **Drawings A** and **C** for placement. Glue and bolt the supports in place (**Photo 2**). Then



Angle iron, framing channel, and all-thread rod add rigidity to the stand.

attach the caster pads (G and H). Assemble the ends and beams and loosely fit a fender washer, lock washer, and nut on each end of the all-thread. After the five pieces are assembled, tighten the nuts.

Angle iron adds support

Drill four ⅜" holes through each 12"-long piece of 1½×1½" angle iron where dimensioned in **Drawing B**. Attach the angle irons and loosely fit the all-thread rods.

Draw lines end to end on the bottom of each shelf on the centerline of each all-thread, using the measurements in **Drawing B**. Lay each framing channel in place and use 4–#12×1" sheet metal screws and 4–¼" fender washers to attach each channel. Then turn the shelves over and place the laminated lathe and weight shelves in position. Bolt the lathe shelf to the angle iron and screw the weight shelf to the caster pads as dimensioned in **Drawing C**.

Loosen the nuts on each all-thread and move the unit around to make sure that it stabilizes into a position that will support the lathe and weights with minimal stress. Tighten all of the nuts (**Photo 3**) and cut off the excess all-thread rod, leaving about ¾" exposed beyond the nut. Grind the rough saw cuts smooth (I used a right-angle grinder).

Finish the details: caster pads and storage box

Flip the stand on its top and add the cleats (J) that will support the bottom (I) of the storage box. Install the casters. Turn the stand right side up and add the bottom (I) and build the lid (K, L, M, N).

Fitting the lathe and weight

Refer to your lathe owner's manual for a diagram giving location and dimensions to secure the lathe to the stand. (For my lathe, I drilled oversized ⅝" holes for ½" bolts, which provided flexible positioning.) Fender washers underneath the shelf spread the load, and lock washers provide a tight fit.

Install all of the lathe mounting bolts loosely and reposition the lathe to ensure it is seated without any stress. Then tighten the bolts. For secure mounting, tighten bolts opposite each other (as recommended for tightening lug nuts on a rim).

Loosen the nuts one turn on all of the all-thread beams and let the lathe run for a few minutes. Turn off the lathe and then tighten all the nuts.

Place four or six 50-pound sandbags on the weight shelf. My friend Danny recommends that the total sandbag weight should equal or exceed the weight of your lathe.

Improvement ideas

I noticed when moving the stand around the garage workshop that the bottom beam occasionally dragged on the door threshold when I moved it outside. Eventually, I will

move up that bottom beam and the weight shelf about 2" to provide more clearance. In addition, the greater clearance will make it easier to vacuum under the stand.

I have added a heavier door to the storage box behind the lathe. I place all the parts and tools for a hollowing system in the storage box.

I plan to build an 18×18" rolling stand that will hold my tools at my seated height. The cabinet will have magnetic strips on all four sides to hold various lengths of tools. I have also installed three lengths of ½" conduit along the back as a fixture for mounting lamps and a remote switch arm for the motor.

I just didn't realize how much it would improve my turning to be able to sit comfortably at the lathe.

San Antonio, Texas, resident Bob Thompson (thompo@sbcglobal.net) is a member of the Alamo Woodturners Association.

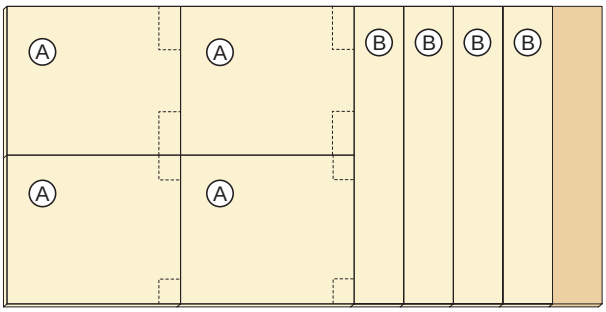
Customizing a Chair for Comfortable Turning

At an office-furniture store, I picked through 100 or more chairs to find a damaged pneumatic task chair with a good, solid base with a seat height adjusted from about 15"–22". I bought a tractor seat at Northern Tool (about $40).

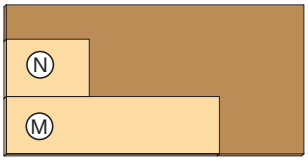
To elevate the seat, I laminated three pieces of ¾" plywood, cut to size, and drilled for ⅜" carriage bolts. I bolted the seat to the laminated block, and then bolted the block and seat to the pneumatic chair base.

These modifications raised the top seat height to about 25", which works great for turning. I found that lowering the seat is more comfortable while doing index work and sanding/finishing.

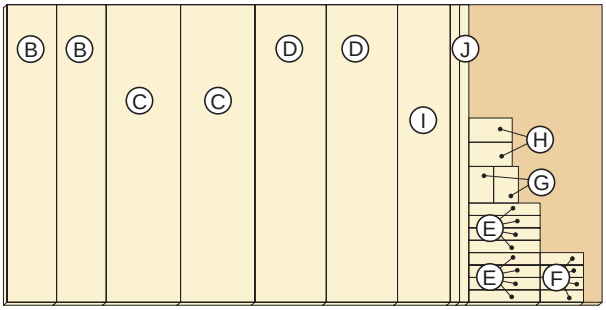
Cutting Diagram



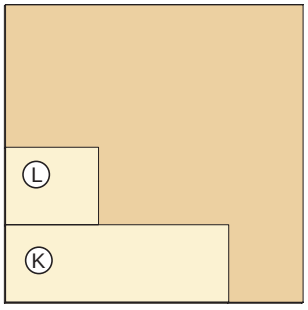
¾ x 48 x 96" Plywood



½ x 48 x 96" Medium-density fiberboard



¾ x 48 x 96" Plywood



¼ x 48 x 96" Plywood

Materials List

Part		FINISHED SIZE T	W	L	Matl.	Qty.
A	ends	1½"	23½"	27½"	LP	2
B	beams	1½"	8"	48"	LP	3
C	lathe shelf	1½"	12"	48"	LP	1
D	weight shelf	1½"	11"	48"	LP	1
E	caster supports	1½"	2"	11"	LP	8
F	fixed caster supports	1½"	2"	7"	LP	4
G	fixed caster pads	¾"	4½"	4"	P	2
H	swivel caster pads	¾"	3"	7"	P	2
I	bottom	¾"	8½"	48"	P	1
J	cleats	¾"	1½"	48"	P	2
K	large lid	¼"	11½"	36"	P	1
L	small lid	¼"	11½"	15"	P	1
M	large lid bottom	½"	8¼"	34⅜"	MDF	1
N	small lid bottom	½"	8¼"	13⅜"	MDF	1

Materials key: P-7 to 9-ply plywood, **LP**-laminated plywood, **MDF**-medium density fiberboard

Supplies: 1½x24" angle iron (cut into two equal pieces); 10'-long 1⅝" metal framing channel (3); ½x10' all-thread rod (6); ½" fender washers (24); ½" lock washers (24); ½" hex nuts (24); ⅜×3" carriage bolts (8); ⅜×3½" carriage bolts (8); ⅜×5" carriage bolts (4); ⅜" fender washers (16); ⅜" lock washers (16); ⅜" hex nuts (16); bolts, washers, and nuts to attach your lathe to the top shelf (specified in your owner's manual); 3" heavy-duty casters (2 fixed, 2 locking swivel); #12×1" sheet metal screws (24); #12×2" sheet metal screws (16); ¼" fender washers (30); drawer handles (2); 8×1¼" F.H. wood screws.

A Boom to Demos

By Jamie Donaldson

Many AAW chapters use miniature video cameras and monitors to improve the experience of watching woodturning demonstrations up close, but there always seem to be problems finding an optimal camera location. Oh, the distractions!

The ability to insert a mini camera into the action area without interference is a plus for all parties. That's the perfect role for a camera boom.

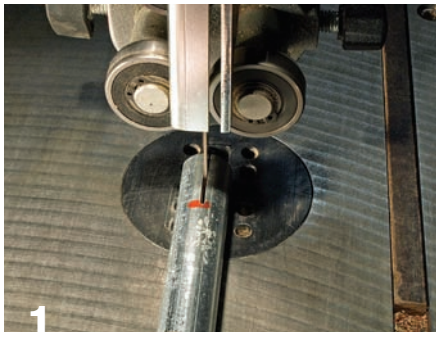
You've probably seen something like this in movies depicting Hollywood movie-making. The same device is ideal for AAW chapters to improve videos of woodturning demonstrations. This inexpensive 48" boom fills the bill.

Assemble a boom

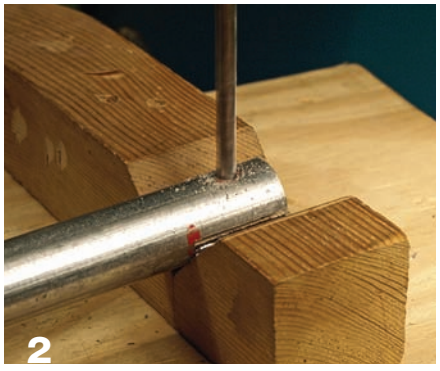
Turn a 1½"-long snug-fitting dowel plug and tap it flush into each end of the two 48" lengths of ½" electrical conduit. Then cut 1"-long slots into one end of each length. Cut the slots with either a handheld hacksaw with two blades installed (you will need a wider-than-normal kerf) or soon-to-be-retired 6 tpi bandsaw blade (**Photo 1**).

Drill 3⁄16" holes (sized to the bolts) 3⁄8" from the two ends and perpendicular to the slots (**Photo 2**). Assemble one end of the boom with an angle bracket, 3⁄16×1" bolts, and matching wing nuts. Assembling only one end now will facilitate the important alignment of the additional slot cuts in the next step.

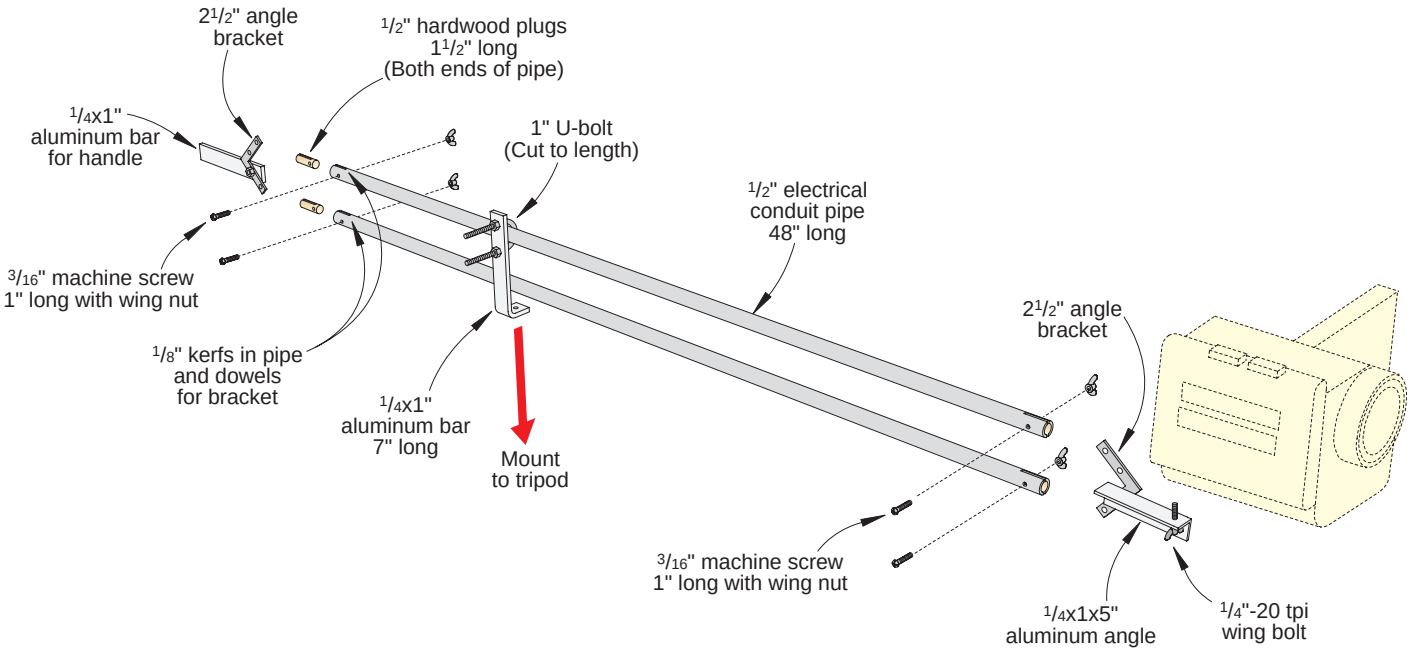
Repeat the slot-cutting and drilling steps at the other ends of the conduit, then assemble the second angle bracket with bolts and nuts.



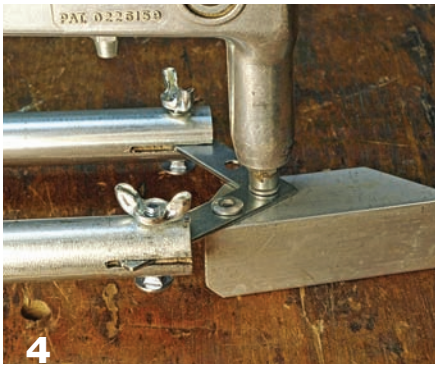
Cut 1"-long slots in the ½" conduit. A 6 tpi blade on its last legs will get the job done.



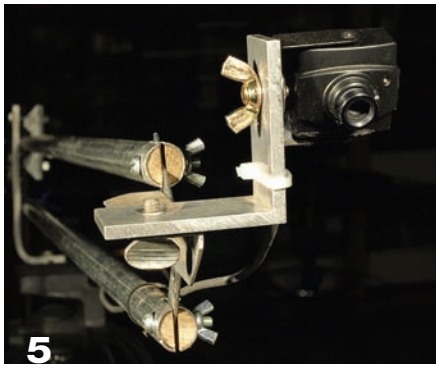
After properly supporting the conduit, drill 3⁄16" holes in the conduit.



A U-bolt secures the L-bracket to the top of the boom.



With 3/16" pop rivets, secure the camera-mount platform to the angle bracket.



If your chapter uses mini cameras, you'll need to improvise an extra bracket.

This will complete the parallelogram configuration of the boom.

Mark and bend a right angle at 5" from the end of the ¼×1×7" aluminum flat bar mount support. (I placed the bar in a vise and used a wooden mallet to form a sharp 90-degree angle.)

Drill two 3/16" holes in the longer leg of the aluminum mount piece to fit the legs of the U-bolt and a larger hole in the short leg to accept a ¼" bolt from the tripod mount (**Photo 3**). Clamp the upper boom conduit shaft with the U-bolt, cutting off any extra thread length if necessary. Most current tripods have a quick-release mount that bolts a plate to the boom mount base and facilitates ease of setup/tear down.

Before final assembly, drill a 3/16" hole in the boom-end corner bracket and add the camera mount as illustrated *above*. Drill matching holes in the camera mount platform and handle. Pop-rivet both in place with 3/16" rivets (**Photo 4**).

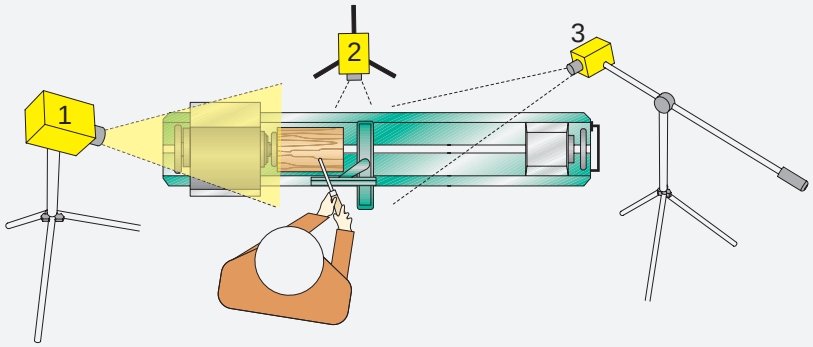
A ¼"-20 tpi wing bolt matches up well for securing most video cameras. **Photo 5** shows a bracket required for some mini cameras. Follow the same drilling and riveting steps to attach the handle.

Put your boom to use

After securing the boom on a sturdy tripod and mounting the camera, you can easily adjust the camera angle from the handle end of the boom. Place the tripod at the tailstock end of the lathe bed.

The combination of ease of adjustment and good placement of the tripod will keep you out of range for most turning demonstrations.

Tips for a Memorable Demo



For an audience of more than 25 woodturners, I recommend a three-camera video setup as the most versatile support for a turning demonstration. Mount Camera 1 on a tall stand and position it to shoot over the lathe headstock/handwheel. Aim the camera toward the tool rest.

Mount Camera 2 in front of the lathe at about tool-rest height and aimed toward the tool rest.

Mount Camera 3 on a tripod boom and operate from the tailstock end. Aim this camera toward the tool rest.

Another option is a video camera with a good zoom lens and mounted on a tripod. The operator can zero in on the turning action from beyond the audience's line of sight.

Camera operators should have turning experience in order to anticipate which camera selection on the three-way camera switcher will provide the best detailed view of the process. As recommended elsewhere in this article, pay constant attention to the on-screen image.

Ideally, the demonstrator and camera operator should coordinate their actions before and during the demo. Output equipment is usually a TV monitor or digital projector, and this is where the significant equipment expense is incurred.

Supplies: ½×48" electrical conduit (2); 1½"-long hardwood plugs cut from dowel or turned for tight fit in conduit (4); 2½" flat-angle brackets (2); 3⁄16×1" bolts and matching wing nuts (4); ¼×1×7" aluminum flat bar; U-bolt to fit over the conduit; ¼×1×5" aluminum bar stock; ⅛×1×4" aluminum right-angle bar stock; ¼"-20 tpi wing bolt. Assembly also requires 3⁄16" pop rivets.

Resources: From 123 CCTV Security Camera Surveillance Systems (123cctv.com): Sony ultra-mini camera #2445c; about $76 (3 recommended). Switcher #2704ns; about $50.

From B & H Foto & Electronics Corp. (bhphotovideo.com): Impact light stand #LS-6B; about $20 (2 recommended). Sunpak tripod #SU9002DX; about $45.

At the Richmond symposium, Jamie (JDonaldson14@aol.com) will demonstrate video techniques and lead the camera assistants in the demonstration rooms. Jamie, a retired professional photographer, frequently demonstrates "Phrugal Photography Techniques."

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. North
Baxter, TN 38544
jlucas@tntech.edu

Log-lifting gantry

I turn larger pieces of wood than I can lift onto my lathe. To mount the logs on my headstock, I built an inexpensive free-standing gantry for lifting and positioning. I built my entire gantry for less than $100.

Because my lathe sits beneath the garage door, I had to design a free-standing gantry. (Without this obstacle, attach the gantry directly to the ceiling or rafters.) I suggest installing two tracks (one on the front side and one on the back side of the lathe). To make a gantry (crossbar) attached with the track wheels, I used a 4×6" beam with a ring bolt in the center mounted directly above the centerline of the headstock. Attach a small 1-ton chain hoist to the ring. Secure the turning stock to the hoist with a ratchet tiedown strap. Move the gantry as needed for mounting and adjust the height with the hoist.

If you have ample ceiling height, you can get full three-direction lifting and motion by mounting a third piece of track to the crossbar and the hoist.

Bill Hale
Casa Grande, Arizona

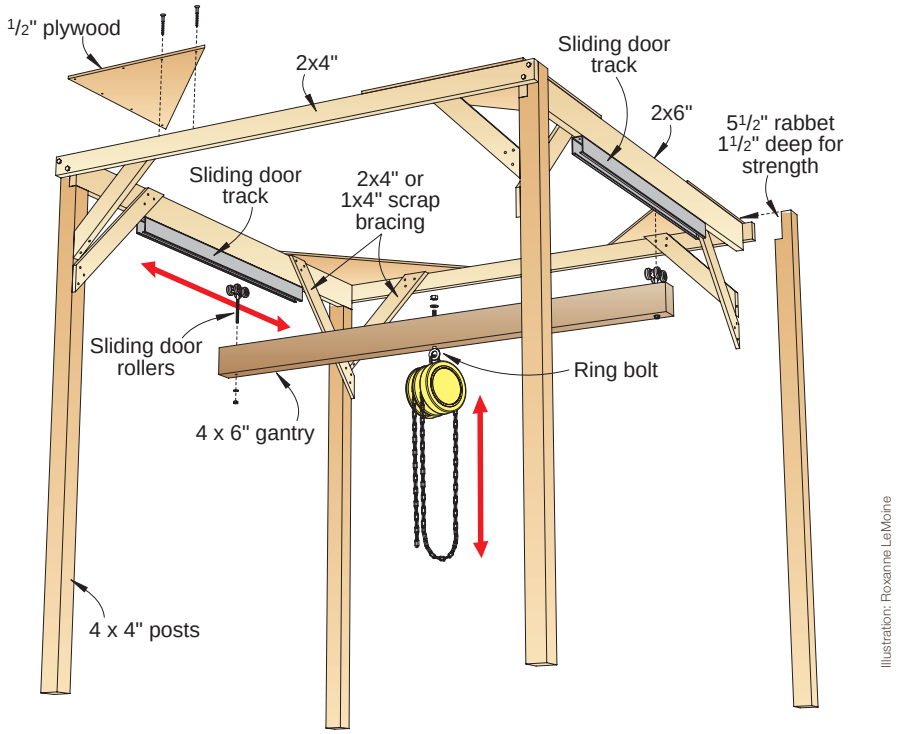


Illustration: Roxanne LeMoine

Have pant legs, will travel

When I pack turned pieces for travel to shows or to galleries, I've had good success using discarded pant legs and shirtsleeves to provide extra protection. Just cut a length of the leg or shirtsleeve long enough for the piece and fold over each end.

Cotton shirts and slacks are fine, but knit or terry cloth material (a little harder to find) is even better.

Earl Kennedy
Trinity, North Carolina

Bandsaw blade finishing aid

From a worn-out bandsaw blade, you can make an inexpensive and practical shop helper to support projects while the finish dries. The teeth of the blade leave no detectable marks on the bowl finish.

Cut the bandsaw blade into appropriate lengths, about 10" (25cm) works for me. Bend these lengths at their midpoint to form arms at about 45 degrees, as shown *above*.

One support easily props up a small turned piece. Larger turnings may require two or three "bandsaw-blade trivets" to support the piece.

John D. Williams
Kingston, Ontario, Canada

Make your own eyelets for small ornaments

With a wire-bending jig, you can make ornament eyelets in a jiffy.

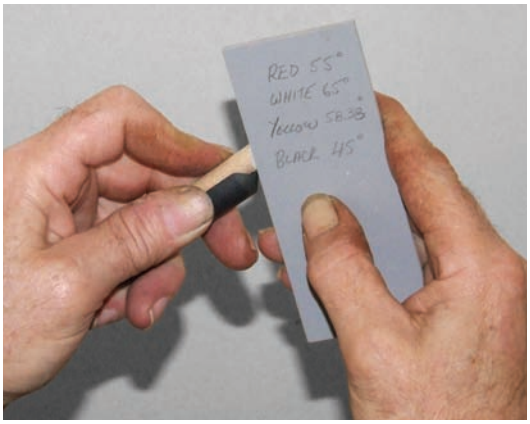
Cut a ¼×2" hardwood dowel and on one end cut back ½" and halfway through the dowel as shown at *left*. Then drill a 1/16" hole at about a 10-degree angle toward the uncut end. Use cyanoacrylate (CA) glue to adhere a wire brad in the hole.

To twist an eyelet, cut 22-gauge copper, brass, or green floral wire into 2" lengths. Chuck the dowel in a variable-speed drill. After bending the wire lengths in half, loop the wire over the brad. Hold the wire with pliers and run the drill at a slow speed for about 10 to 15 revolutions.

Remove the eyelet from the drill chuck and cut to the desired length.

Hugh Morgan
Random Lake, Wisconsin

Consistent fingernail grinds



When I profile my tools, I use the Sorby Fingernail Profile Jig. This allows me to try different angles for different gouges.

At first I had a problem resetting the grinding angles accurately for each gouge. To simplify this, I adapted the idea of a wooden angle block and used a length of dowel. By mounting the dowel in the jig, I can easily adjust the angle and change the grind as needed for different tasks.

When I change settings on the jig, this dowel system has the added benefit of accurate repeatability without measuring the gouge extension. I have a dowel marked for each style of gouge and grind. I painted the ends of the dowels different colors for different angles, as shown in the photo *above*.

The yellow dowel at 58.38 degrees came about as that matches the detent on my DeWalt miter saw—close enough to 60 degrees and easy for me to remember!

Trevor Wilkins
Powell River, British Columbia, Canada

Safer chainsaw cutting

Because I don't own a large bandsaw, it's a challenge for me to transform a log into a round bowl blank. I tried a chainsaw, but securing the wood looked like an accident waiting for a place to happen.

That led me to searching for a way to build a stand. Along the way I found floor flanges in the plumbing section of a hardware store. They look somewhat like faceplates with holes for screws and the center threaded for 1¼" OD pipe.

The result was a simple stand for holding wood steady while trimming the bowl blank. To make the stand, simply screw one floor flange to a solid base and thread a 6" length of pipe into it. Next, attach your bowl stock to the other floor flange and thread the second floor flange onto the top of the pipe.

Bruce Pankratz
Springbrook, Wisconsin

Calendar of Events

Photo: Tib Shaw/AAW Gallery

"Rose 'n' Wood" by Peg and Patrick Bookey of North Pole, Alaska. Part of *Rounding the Four Corners* exhibit at the AAW Gallery in St. Paul.

Fall Calendar deadline: July 1. Send information to carlvoss@mac.com.

California

del Mano Gallery, Los Angeles, *Turned & Sculptured Wood*, June 28–July 26. Information: delmano.com or 800-del-Mano.

Falkirk Cultural Center, San Rafael, *The Parlor of Earthly Delights*, June 13–Aug. 17. Presented by the Wine Country Woodturners and the Baulines Crafts Guild. Information: falkirkculturalcenter.org or 415-485-3328.

Colorado

10th Annual Rocky Mountain Woodturning Symposium, Sept. 13 and 14 at Loveland. Featured demonstrators include Stuart Batty, Keith Gotschall, and Mike Mahoney. Information: Allen Jensen at 970-663-1868 or rmwoodturningsymposium.com.

Georgia

Turning Southern Style XIV, Sept. 19–21 at the Unicoi State Park Lodge near Helen. Featured demonstrators include Jimmy Clewes, David Ellsworth, and Bonnie Klein. Information: gawoodturner.org or Harvey Meyer at him1951@bellsouth.net or 770-671-1080.

Illinois

Turn-On! Chicago 2008, July 25–27 in Mundelein. Featured demonstrators include David Ellsworth, Alan Lacer, Binh Pho, Dick Sing, Steve Sinner, Curt Theobald, and Jacques Vesery. Information: chicagowoodturners.com or Jan Shotola at 847-412-9781.

Michigan

It Grows on Trees-II, June 25–July 21, River Street Gallery in Manistee; Aug. 1–30 at the Huron Valley Council for the Arts in Highland; Sept. 4–27 at the Riverside Arts Center in Ypsilanti. All forms of woodworking by artists in areas affected by the Asian Emerald Ash Borer, an insect that kills 100 percent of the infected ash trees. Information: michiganwoodart@gtlakes.com or riversidearts.org/woodshow.htm.

Minnesota

AAW Gallery, St. Paul, *Rounding the Four Corners*, through Aug. 8. Pieces juried from regional exhibits in New York, Florida, Hawaii, and Alaska. Information: AAW Administrative Offices at 651-484-9094 or woodturner.org.

Nina Bliese Gallery, Minneapolis, *Solo Exhibit: Ben Carpenter*, through June 13. *New Masters of Woodturning*, June 15–Sept. 26. Information: ninabliesegallery.com.

Missouri

The Ornamental Turners International Biannual Symposium, Sept. 26–28 in St. Louis. Featured demonstrators include Fred Armbruster, John Edwards, John Ferreia, Bill Robertson, and Joshua Salesin. Information: ornamentalturners.org, Alan Bugbee at 860-658-4764, or steve@finetools.com.

Ohio

Wayne Center for the Arts, Wooster, *First Woodturning Competition*, July 11–Aug. 22. Featured artists include Dave Floyd, Hurshel Smith, and Joe Smith. Cosponsored by the North Coast and Buckeye AAW chapters. Information: Ray Muniak at 440-526-3602, bwwt.org, or ncwt.org.

Pennsylvania

The Wood Turning Center, Philadelphia, *Civilization as They Knew It: Work by Stephen Paulsen, 1963–2008*, through July 19. *Collaborations at the Echo Lake Conferences: The First Ten Years*, June 6–July 19. *allTURNatives: Form + Spirit*, July 25–Sept. 13. *Challenge VII: DysFUNctional*, Oct. 3–Jan. 17, 2009. Information: 213-923-8000 or woodturningcenter.org.

Tennessee

Tennessee Association of Woodturners 21st Annual Symposium, Jan. 23–24, 2009, at the Opryland Radisson Hotel in Nashville. Featured demonstrators include Jimmy Clewes, Cindy Drozda, Mike Mahoney, and Bob Rosand. Information: info@tnwoodturners.org or 615-300-0363.

Texas

Seventeenth Annual SouthWest Association of Turners (SWAT) Symposium, Oct. 17–19 in Waco. Featured demonstrators include Trent Bosch, Donald Derry, Matthew Hill, Art Liestman, Binh Pho, Mark St. Leger, and Betty Scarpino. Information: swaturners.org or Walter Tate at walter.tate@swaturners.org.

Let's Do Tea

"Spring Breeze" By Stephen Hatcher (stephenhatcher.com). Big leaf maple, Brazilian rosewood, and African ebony; 6¼×6¾×3½". Part of the *Hot Tea! 2008* exhibit at del Mano Gallery.

The teapot has been a centerpiece of people visiting and musing through countless societies for untold centuries. Beyond the functional, teapots are now also widely crafted and collected as objects of art.

I started this teapot by hollowing the interior cavity and the spout, and then gluing the maple halves together. The assembled piece is then turned on two axes to create the side, top, and bottom profiles. A little carving completes the spout and handle. Then I put the piece back on the lathe and I incised the body to create the lid. I added veneer trim to the lid, inlaid mineral crystal imagery of a tree in bloom, and added feet and a rosewood finial. The teapot is finished with metal acid dye accents and numerous coats of lacquer. —*Stephen Hatcher*