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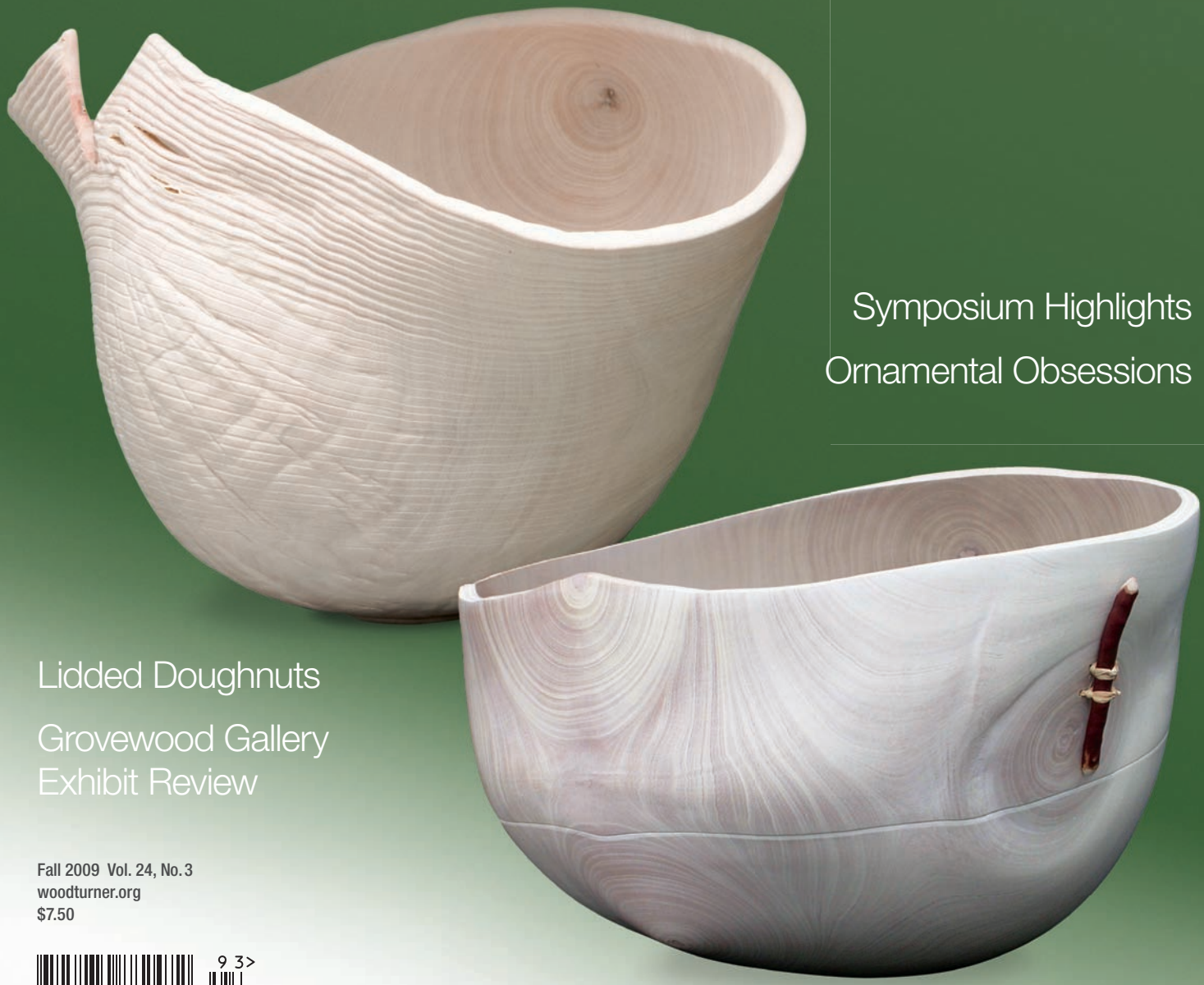
American Woodturner

The Journal of the American Association of Woodturners



Symposium Highlights

Ornamental Obsessions

Lidded Doughnuts

Grovewood Gallery Exhibit Review

Fall 2009 Vol. 24, No. 3
woodturner.org
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Spirit of the Southwest

Spirit of the Southwest, which premiered at the AAW symposium in Albuquerque, presents diverse interpretations of the Southwestern United States. Artists drew inspiration from the desert ecosystem, the awe-inspiring landscape, and the rich history and cultural heritage of the area.

Juried by woodturners Curt Theobald, Trent Bosch, and Phil Brennion and by New Mexico photographic artist Dean Barkey, the exhibit showcases the distinctive creative and technical approaches of our membership. The jurors acknowledged the challenge of trying to evoke the essence of such an astonishing place in a single exhibit, let alone a single piece. "Collectively, we desired a show that had a suggestion of the theme, yet would speak to the diversity of the Southwest—certainly not an easy task," stated Theobald, "We believe this is a strong grouping of works that evokes the spirit of the region."

Juror Trent Bosch noted, "Just the experience of looking within yourself to create objects for a themed exhibit helps a person grow as a woodturning artist. Everyone who entered a piece should feel like a winner."

A 48-page, full-color catalog ($15 plus shipping) is available on the AAW website (www.woodturner.org). ■

Jim McLain, *Chaco Passages,* 2009,
Alligator juniper, stone, art markers, 13" × 10" dia.

Chaco Canyon was the center of civilization in the Southwest from about 900AD to 1200AD. The repeating windows and doors found in several of the ruins of Chaco Canyon have been repeated for centuries in other structures. The carved bricks on Chaco Passages capture the construction details found in the walls of structures in the region.

Mike Jackofsky,
Southwest Transition,
2009, Madrone burl,
milk paint, 8" × 9" dia.

This hollow vessel was inspired by Southwest and Mexican pottery. I decided to keep it simple and leave much of the madrone showing.

Gary Miller, *Acoma Dream,* 2009,
Norway maple, lacquer, acrylic gesso, leather, 3" × 8" dia.

The decorative style was inspired by the work of a well-known Acoma artist, Dorothy Torivio. My piece is not intended to be a reproduction, but rather a rendition in the "spirit" of the Southwest art.

Other venues

AAW Gallery of Wood Art, St. Paul, MN
(www.galleryofwoodart.org)
Sept. 14–Dec. 21, 2009

The Visual Arts Gallery, Sante Fe Community College, NM
(www.sfccnm.edu/gallery)
Feb. 4–March 8, 2010

Linda McMaster, *Sand Dance,* 2009, Maple, paint, 2¾" × 6¼" × 9"

The spirit of the Southwest is illustrated in the play among sun, wind, and sand, creating a sense of movement and texture. This work was inspired by sand dunes.

Jack Shelton,
Short Sale, 2009, Mesquite, 8" × 10" dia.

Montezuma National Monument is a 700-year-old cliff dwelling once inhabited by 300 Sinogau natives. If it was for sale today, the sign could read: Short Sale, rustic hi-rise condo with beautiful valley view.

Todd Hoyer, Untitled, 2007-2009, Locust, wire, 10" × 5" dia.

Wood in the Southwest desert doesn't rot, it ages with exposure to the elements. Wind sculpts the surface, sun cracks the wood, and rain creates the silvered patina. This piece was turned and allowed to weather two years. The rusted wire seals the vessel, having been filled with the passage of time.

Virginia Dotson,
Landscape and Petroglyph, 2009,
Okume plywood, acrylic paint, 3½" × 14" dia.

The common histories of humans and landscape throughout the Southwest are depicted in this piece.

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

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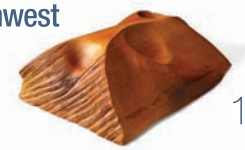
American Woodturner

The Journal of the American Association of Woodturners

ASSOCIATION NEWS AND NOTES



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EDITORIAL

Editor Betty Scarpino
5246 Evanston Avenue
Indianapolis, IN 46220
317-254-1374
editorscarpino@gmail.com

Editorial Advisors Kip Christensen
Denise DeRose
Stan Wellborn
Malcolm Zander

Journal Production **Albarella Design**
Sharon Bachmeier, *Art Director*
Jaime Thompson, *Production Management*

EDITORIAL SUBMISSIONS

Please send article ideas to:
editorscarpino@gmail.com

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For rates and specifications, please contact Associations Inc. at 515-280-7313 or email 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.

From the Editor

I bought a new ¼" bench chisel to replace the one that's been missing for several months. That well-loved chisel won't be missed as much as I'd thought, now that I'll be transforming my new tool into a designer object, thanks to Tim Heil's article on bench chisel handles. I'm going to use the best wood available.

Years ago, I learned a valuable lesson from a demonstrator in Indianapolis. As he sorted through the wood we'd collected for his demonstration, he selected only what he considered the best pieces, remarking, "life is too short to turn crappy wood." As I thought about his comment in relation to the philosophy I then had of saving the best wood for when I became really good at turning, I quickly realized that my thought process was backward because I would forever be using the least desirable wood, right down to the last two pieces.

Now, I select the best wood available from my stash. This way, for the rest of my life, even until I use the last piece, I will have used only the best.

I labored through my first reading of Russ Fairfield's article on invisible clips for pens, not because of the writing, but because I had never made a pen—they always looked too difficult. Russ's writing is clear, well organized, and easily understood, so I now know the basics of pen making. *And*, I might even try making a pen with some really great wood someday soon.

– Betty Scarpino

President's Letter

I'm writing this letter soon after returning from the Albuquerque symposium and a week's trip throughout the picturesque Southwest. By all accounts, the symposium was very successful—it was particularly pleasing to me to meet and talk with so many AAW members and woodturning friends there.

There were almost 1,300 attendees at the Albuquerque 2009 symposium. Ask someone who attended the symposium to see their 158-page *Handout Book*, which is packed with program details and demonstration information, diagrams, and pictures, all in color. This book provides a whole new level of information for those who attended because it's something they can keep and refer to in the future. This book, like so much of the symposium and other areas of the AAW, was made possible by volunteers. A special and hearty thanks to all who contribute to the AAW and help make our organization and program the success it is.

In the interest of providing more information and content in the *American Woodturner*, your AAW Board of Directors has decided to increase the number of journal issues per year from four to six. This means you will be receiving the *American Woodturner*, starting in 2010, every other month instead of each quarter. While the per journal page count will be slightly smaller, the overall number of pages for the year will be quite a bit higher. We are shooting for a 28% content increase. This will provide additional woodturning coverage and greater value to our membership.

At its recent meeting, the AAW Board agonized over how to deal with increasing AAW operating costs and the additional cost of producing two more journals per year. Raising the annual membership fee was considered and debated. In recognition of the current economic environment and the number of members on fixed incomes, the decision was reached to raise the basic membership fee by only $3. This may not be enough to cover next year's higher expenses, but the Board is taking on the challenge of trying to make it work. We hope you understand the need to raise the membership fee and that you realize the amount is nominal.

In this economic period, times are no doubt difficult for many and your Board of Directors understands that. We are doing everything possible to keep our costs and your dues down, while at the same time providing a quality program with more and better benefits for all our members.

Bill

Bill Haskell
bill@woodturner.org

Renew your membership

Your AAW renewal form and a return envelope are attached to the cover of this journal, however, current members can renew online at www.woodturner.org. New member? Visit our website for joining.

Please check the renewal date and information on the mailing label. If there are corrections to your email or address call 651-484-9094, or e-mail inquiries@woodturner.org.

Included in this issue is your ballot and ***separate*** envelope for the 2010 Board of Directors. It is time to cast your vote for your representation on the AAW Board. We value your participation and partnership in this election process.

AAW's Liability Insurance

The AAW has taken the burden of shopping for and acquiring liability insurance off our shoulders and supplied all its chapters and members with a liability insurance policy through Travelers, a well-respected company.

The Liability Coverage part of the policy is thirty-two pages long. Each year, Certificates of Liability Insurance are produced for each chapter of the AAW identifying the chapter as an additional insured under the policy that provides both Commercial General Liability and Tenant Legal Liability. The certificate is a one-page ACORD form that is usually acceptable to an organization or public or private facility that allows a chapter to use facilities for meetings and events.

Although the policy contains the usual definitions and exclusions that one would anticipate in an insurance policy of any kind, it includes an endorsement that expands the scope of its coverage to all AAW members. The precise language of the endorsement adds to the definition of an insured: "any of your members, but only with respect to that member's liability for your activities, or activities performed by that member on your behalf." To put this in plain language, each chapter and each AAW member is covered as an insured, under the policy, so long as he or she is performing chapter-approved activities. Members are not covered for their own private activities. Note that chapter members who are not AAW members are neither covered nor protected by the policy. For residents of the United States, Puerto Rico, Guam, and Canada, the activities can be anywhere in the world. For members whose residence is outside the United States, Puerto Rico, Guam, and Canada, the activities covered are limited to those activities in the United States, Puerto Rico, Guam, and Canada.

Whenever a member or group of members is conducting an activity other than a normal chapter meeting (e.g., a demonstration in a mall), it is a good idea to keep meticulous records of all correspondence, confirming that the event is a chapter-sponsored activity. If the landlord of a mall or the owner of your meeting place asks for a certificate of insurance, you would give them a copy of the Certificate of Liability Insurance that is regularly produced for each chapter of the AAW identifying the chapter as an additional insured. If a landlord requires that they be named for a specific event, contact the AAW office and give them the exact name that the landlord wishes to have added. Provide the address of the event and the dates covered.

The AAW policy has two parts. The first is the Commercial General Liability, which insures and protects the chapters and AAW members in the event that a person is hurt or killed as a result of the actions of a chapter or AAW member. The limits of this liability are $1,000,000 per occurrence and $2,000,000 aggregate total per year. The second part is Tenant Legal Liability, which is liability coverage for damage to property you are using for your meetings whether leased or donated. The coverage applies only to the number of square feet you use and only if you are legally liable for a fire, for instance. The limit of this coverage is $100,000. There is no deductible. In addition, the policy provides $5,000 for incidental medical and is paid without determining liability, so as to discourage lawsuits. The policy does not insure for personal injury, which is injury other than bodily injury and includes libel, slander, etc.

Members have asked myriad hypothetical questions. The Travelers agent reminds us that each situation presents unique circumstances and that the answers he provides merely give us a general overview of the coverage. Needless to say, the language of the policy is controlling.

We have received a number of questions about mini-symposiums. If they are functions sponsored by the chapter, they are covered. If they are put on by a separate organization, they are not. Likewise, we have had questions about hands-on workshops. It makes no difference: If it is a demonstration or a hands-on event and it is a chapter function, it is covered.

The AAW Liability policy has been reviewed by the AAW Insurance Advisory Committee, which has concluded and has advised the Board of Directors that our policy is appropriate for our organization.

We have never had a claim on our policy. This fact alone serves as a strong reminder of the importance of exercising the highest safety practices during association activities. An appreciation of the risks involved in woodturning and a few steps taken to protect members as well as spectators combine to provide the best insurance against injury.

This liability insurance is furnished as a service to the members of the AAW and to its chapters. If each chapter had to negotiate its own insurance policy, the time and cost would be substantial. Though not required, many chapters make contributions of one dollar per member to the AAW to help defer the cost of the premium for this valuable policy. ■

John Hill and John Buso contributed to this article. Contact John Hill at johnhill6@verizon.net if you have questions.

Candidates for the Board

Warren Carpenter, *Seneca, SC*

I have been in business since 1975 and have formed and been the president of my own companies. I have been responsible for the total management, marketing, personnel, financing, and budgeting of several successful businesses, including a construction business and an art gallery.

In 2004, I was awarded the "Order of the Palmetto," the highest award given by the Governor of South Carolina, for contributions made to the building industry and to the arts community. Also in 2004, I was inducted into the SC Housing Hall of Fame for making lasting contributions to housing in South Carolina. I have served as president of both my local and state Home Builder's Associations and have served on the boards of directors and numerous committees of each.

These experiences and skills, in business and with associations, are assets I will bring to the Board of the AAW.

Eleven years ago I took up woodturning. My life now revolves around it! I still get a rush from making chips fly and exposing the natural beauty of wood, whether I'm teaching at Arrowmont or in my studio or demonstrating for woodturners or the general public. I have become an accomplished professional woodturner, showing my work in galleries throughout the South.

I have served 8 years on the board of directors, 3 years as President and 5 as Treasurer of my local AAW chapter, Carolina Mountain Woodturners. I am also a trustee for the CMW Educational Endowment. I have demonstrated vision and shown my ability to lead. I created the "Turning Learning Center" for CMW where classes in woodturning are taught on an ongoing basis to ten students at a time.

I will come to the table with an open mind. I understand the need to work closely with other Board members to create the consensus needed to move an idea and our organization forward while working to bring vision and exciting programming to our members. I ask for your support.

Michael "Mike" Cunningham, *Cape May Court House, NJ*

The leadership of the AAW should be guided by the principles of balance and inclusiveness and the journal should reflect that. When visiting various AAW chapters and woodturning events, a common complaint I hear is that our journal and the focus of the AAW have departed from a broad, inclusive spectrum to a narrow view that doesn't always include them. I believe that all members should be served equally by the organization. This is a basic tenet of our bylaws. I believe that this is integral to a healthy future and necessary to ensure the growth of our association. We must strive to serve all: the studio turner, who has introduced our craft to the art world; the advanced turner, who shares a wealth of knowledge; the intermediate turner, who makes up the largest segment of our membership and is perhaps our soul and lifeblood; and finally, the beginning turner who is our future.

As a member of the Board of Directors, I will work to ensure that balance, equal representation, and inclusion are watchwords of our association.

During a 30-year career in law enforcement, I developed organizational and operational skills, the ability to listen to everyone, and a dogged determination to bring a successful resolution to all challenges. I understand, value, and have always practice teamwork, but also have the courage to be my own man and stand for what I believe in. I have served in various leadership capacities in several chapters including the presidency of two, and have planned, organized, and conducted numerous activities.

I ask for your support. In return, I promise to listen, respond, and work hard, doing my best to ensure that our association has balance and inclusiveness as well as a bright and exciting future.

John Ellis, *Placitas, NM*

I've come to fully appreciate the value of AAW in our community and in the world of woodturning and art. My initial exposure had been through symposiums and the *American Woodturner*. As President of New Mexico Woodturners, I've seen how the AAW is a lifeline for local chapters. It's a huge resource and force in woodturning, requiring dedication and effort to bring it to this enviable point. Just think, 25 years ago we were just a dream.

Recently, I had the privilege of working closely with the AAW as Affiliate and Volunteer Coordinator for this year's symposium. I know and appreciate what each Board and staff member contributes to its success and growth. I'm enthusiastic about AAW's potential and my involvement as a Board of Directors member.

My woodturning background is both long and short. I recall turning experiences in junior high school, when educational systems still valued creative arts as essential to a balanced education. Renewing my involvement in woodturning 8 years ago, I realized that a dedication to creative arts education still exists in parts of our society and AAW is central to this movement. Its expansion will require vigorous personal support from all of us.

My work experience is practicing architecture for over 30 years, and later teaching and consulting in the field of leadership and management, working with large national businesses to smaller community organizations. I have specialties in strategic planning, management, and interpersonal skills, helping people develop their key strengths for over 15 years.

Bringing my architectural background, my involvement in creative arts, and my dedication to education and the growth of community organizations, I offer my full and energetic support to the AAW as a member of the Board and I ask for your vote.

Kurt Hertzog, *Henrietta, NY*

As an avid woodturner for more than 10 years, I have looked at the AAW through eyes ranging from a woodturning wannabe to a teaching and demonstrating professional. Through these years, I've helped form two AAW chapters, am currently a member in four chapters, and have served in each chapter office. Today, I am seeking a seat on the AAW's Board of Directors.

Currently, I see the AAW at a peculiar crossroads. While it has enjoyed tremendous growth in the past years, the penetration into the woodturning community remains small. The goods and services provided are very expansive yet many woodturners question the value of the AAW to themselves. Divisiveness on direction, publications, personnel, and other issues are taking valuable time and resources away from the primary goal of providing quality, timely, cost-effective support to every member and chapter of the association.

The transition from a small group of woodturning friends to the "business" of serving thousands on many continents has been a rough one. It is my belief that there needs to be a renewed focus on the customer, each dues-paying member from hobbyist to professional. The value proposition needs to be re-examined so there shouldn't be the question of "why don't more chapter members join or renew." There should be so much value it would be foolish not to belong to the AAW.

What is working well and providing value should be continued and improved. What isn't, should be re-evaluated, repaired, re-directed, or scrapped. One hundred percent of the effort should be on value to the member: you!

My years in industry, managing departments, meeting budgets and timetables, satisfying the customer, and resolving issues when they weren't satisfied, would be of value to the AAW. I ask for your support and vote.

More candidates on next page ▶

Pope A. Lawrence, *Merced, CA*

I bring to the AAW more than 30 years of experience working with wood both as art and as a functional medium. I would approach AAW's Board with the same dedication and responsibility that I have demonstrated on the boards I previously served on.

From 1972–1988, I have operated my own furniture and design businesses and worked at millwork, cabinet, and pattern shops in Virginia, New Mexico, and Arkansas. From 1975–1976, I interned in a furniture factory in Sweden.

After more than 15 years in furniture and design, I changed careers to information technology and worked at companies and universities culminating in service as the director of Telecommunications and Network Services at the University of Vermont.

After moving to California in 2001, I have been actively involved in the Merced County Arts Council as a Board member. I served two terms as President and am completing my second term as Treasurer.

As I built my woodwork businesses, I always managed to have a lathe available. While employed in IT, I returned to woodturning as a means of achieving something tangible while working in a mostly intangible field.

I have been a member of AAW since 2001 and attended four symposiums.

I am building a reputation in California's Central Valley as a woodturner who makes a wide range of vessels and bowls using mostly regional woods. My work appears in collections in Hawaii, California, and New York.

I bring some unique qualifications that I believe will contribute to furthering AAW's mission of outreach, education, and the art and craft of woodturning. My formal education focused on Arts and Crafts and photography (BA in Art, New Mexico Highlands; Professional Photography, Rochester Institute of Technology).

Jean LeGwin, *Wilmington, NC*

While serving on the Board for the past two and a half years, I have faced many challenges and have had the pleasure of working with a very dedicated group of people, each committed to serving the membership and improving the organization.

I have had the honor to serve as secretary on the Executive Committee, to chair the Publications Committee, and to be a member of the Exhibition, EOG, and Video committees. This committee work has given me a broad experience with AAW activities.

As Publications chair, I spearheaded reorganization of the journal workflow with the goal of providing the membership with six issues a year instead of four. Increasing the journal's publication frequency has been my first priority and it will become a reality in 2010. There is still much work to be done, and I would like to continue with the implementation.

Production of a book commemorating the AAW's 25th anniversary, being celebrated in St. Paul in 2011, is another project I'm working on. This is an extended project that I am dedicated to and would like to see through its completion.

During my term I have also prepared over 340 articles from *American Woodturner* for web access, and they should soon be available. I developed the symposium Demonstrator's Handout Book that was available at the Richmond symposium last year. A new four-color edition was included with every registration at the Albuquerque symposium this year.

Having owned a design and print production business for 30 years has proven to be a useful background for my work on Board projects. I am committed to the sharing and distribution of information about our craft. I have a passion for woodturning in its many forms, and I would consider it a privilege to continue working for the membership as an AAW Board member. ■

Call for demonstrators

The application deadline for demonstrating at the AAW's 2010 symposium is October 15. The symposium will be held at the Connecticut Convention Center in Hartford, CT, June 18–20. Visit the AAW website (www.woodturner.org) for complete instructions on how to submit your application and photos using our FTP site. For more information or assistance, contact the AAW office at inquiries@woodturner.org or call 651-484-9094. ■

Chapter Collaborative Challenge 2010

For the 2010 American Association of Woodturners 24th annual symposium in Hartford, CT, the chapters and membership committee will again sponsor a chapter collaborative challenge.

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

Rules

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

Each chapter must specify in which category they would like their piece to be judged. Choose from one of the following:

- Artistic
- Mechanical/Technical
- Fantasy

Four prizes will be awarded as follows:

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

The pieces will be displayed during the symposium in an area near the Instant Gallery. During the symposium, attendees will be invited to select, by ballot, their choice for Best in Show and their favorite piece in each of the three categories. Votes will be tallied prior to the annual banquet and Educational Opportunity Grants (EOG) auction, during which the winners will be recognized.

In addition, the chapter's name will be engraved on the Collaborative Challenge perpetual plaque, which lists the winners since the 1998 Akron symposium. The plaque resides in the AAW offices in St. Paul. All entries will receive a certificate of participation.

Collaborative Challenge pieces may be donated to the EOG auction. If a chapter so chooses, a silent-auction bid sheet will be placed beside the piece. A minimum bid may be indicated on this bid sheet. The highest silent-auction bid will be the opening bid at the live auction. If there is no silent-auction bidding, that piece will not be offered at the live auction and the chapter will retain its entry. If a chapter's piece is sold, the chapter will receive 50% of the selling price. Each donated entry must be accompanied by a box and packing materials for shipment to its new home. Shipping the work to the buyer is the joint responsibility of the chapter and the buyer. ■

- Standard packages can be up to 108" (270 cm) in length or up to 165" (419 cm) in length and girth combined.
- The packages can be up to 150 pounds (70 kg).

UPS package size is determined by adding the length (the longest side of the package) and the girth (2x width + 2x height). Details of this measurement can be found at www.ups.com/content/us/en/resources/prepare/weight_size.html.

2009 Local Chapter Newsletter and Website Winners

AAW Board members Jean LeGwin and Dale Larson judged the AAW's Best Chapter Newsletter competition. After much deliberation and consideration, they chose the following winners:
First Place: Chicago Woodturners, Paul Shotola, Editor (www.chicagowoodturners.com)
Second Place: Montgomery County Woodturners (Maryland), Bert Bleckwenn, Editor (www.montgomerycountywoodturners.org)
Third Place: Greater Vancouver Woodturners Guild (British Columbia), Allan Cusworth, Editor and Barry Wilkinson, Publisher (www.gvwg.ca)

A volunteer from each local chapter helped in the evaluation of AAW's Best Chapter Website competition. The winners are:
First Place: Montgomery County Woodturners, Bert Bleckwenn, Webmaster
Second Place: West Bay Woodturner Society (California), Terry Gannon, Webmaster (www.westbaywoodturner.com)
Third Place: Woodturners of the Virginias, Jeff Fleisher, Webmaster (www.woodturnersofthevirginias.org) ■

Lighten the Load Guest Editorial

David Ellsworth

Photo: John Carlano

Mark Sfirri, *Rejects from the Bat Factory: 10th Anniversary Edition,* 2002,
Ash, poplar, paint, 38" × 24" × 6"
(Permanent collection, Yale University Art Gallery)

Back in 1991, Glenn Elvig made a wonderful sculpture—*Wait a Minute Dad*—for the Wood Turning Center's "Challenge IV" show. In 1985, Skip Johnson made a lovely wooden light fixture that hangs on the wall in our home right above a bank of four light switches. In 1993, Mark Sfirri began a very successful series—Rejects from the Bat Factory—numerous versions of which are part of most private woodturning collections and a number of prominent museum collections. Each of these objects came from the lathe, has strong sculptural content, and shares one common element: humor.

Glenn Elvig, *Wait a Minute Dad,* 1991, Laguered mahogany, steel saw, 36" × 20" × 56" (Wood Turning Center Museum Collection)

Photo: John Carlano

I remember my mother saying, "Laugh longer, live longer." Now, I'm not sure there's much statistical data to support that theory, but it wouldn't surprise me if it were true. I'll let you know. Possibly it could also be stated, "Laugh longer, live happier." I like that, too. I would accept either. My point is that as we look around the woodturning world today, we don't see much humor being expressed in the work being made, so it's like a breath of fresh air when objects like these appear.

So what gives? Are we so overwhelmed with the world's negative politics that we've allowed ourselves to succumb to a life of doom and gloom? Are people still consumed with nightly television news, knowing all they're going to get is more of the horrors of the day? Can we listen to any radio commentator hawk an ideology without them first having to put someone else down before making their own righteous pitch? And worse, my favorite section of our local newspaper—the comics—has been stuck waaaaaay in the back between Dear Abby and the classified ads. How low can you go? Maybe it's a media conspiracy!

C.R. "Skip" Johnson, *Cherry Light,* 1985, Cherry, 12" × 5" × 5"

And, oh yes, how could I forget the newest mode of modern-day motor mouth madness, the infamous chatroom: avenues of attitudes, anyone's fifteen-seconds-of-fame platform for the dissemination of discontent and disinformation the likes of which only Rodney Dangerfield could love. I know, I know, I'm stuck somewhere between geezerhood and all the great gizmos of the day. I just hope we haven't forgotten that today's woodturners are still part of a huge supportive family, that we remain ambassadors to our craft, and that there's still truth to the ideas that "woodturners always share what they know" and "I never met a woodturner I didn't like."

Now I'm not so naïve as to forecast an ever-happy horizon when we're obviously struggling through difficult economic times and there are tough projections down the road. But I also feel that a lot of the "can't do this," "don't like that" attitudes I'm hearing can be replaced with constructive and forward thinking approaches regarding the methods we use and the objects we make. Turning on a lathe is both a creative process and a centering process. So whether we're making a honey dipper or a piece of sculpture, these processes are centered directly on us. They come from us; they are us. They are the productive moments in life that brightens the brain and lightens our load. ■

23rd Annual AAW National Symposium

Albuquerque • June 26-28, 2009

Bill Haskell recognizes the contributions of Sharon Bierman for the design and compilation the this year's handout book.

Photo: Ed Davidson

David Ellsworth presents Merryll Saylan with this year's POP Merit Award.

Merryll delights at the award made by Mark Sfirri.

The AAW wishes to thank all of our local volunteers who helped with preparations for the annual symposium in Albuquerque June 25–28. The team included several hundred volunteers who worked tirelessly to prepare for the symposium. We particularly wish to thank:

- John Ellis, the AAW's symposium liaison in Albuquerque, who recruited several hundred volunteers and organized all local activities.
- Ron Phillips, who headed the equipment committee that gathered and organized hundreds of tools and special equipment for the demonstrators. Ron also organized the demonstrator assistants' committee.
- Tom Cour, who was instrumental in organizing displays for the Instant Gallery, arranged for the Native American music, and provided wood for the youth turning center.
- Ray Berry, who provided local organization for the youth turning center.

Past president Phil Brennion gives his thanks for the contribution AAW members have made in his recovery.

- Larry Johnson, who helped organize volunteer registration and assisted with equipment used in the demonstration rooms.
- Dan Shipman, who managed the demonstrator room assistants.
- Gale Greenwood, who was a great help in organizing and distributing special equipment for the demonstration rooms.
- Jim Preston, who organized much of the local publicity campaign for the symposium.
- Carol Ellis and Charlene Greenwood, who organized and managed the spouse craft room.

We couldn't have done it without you!

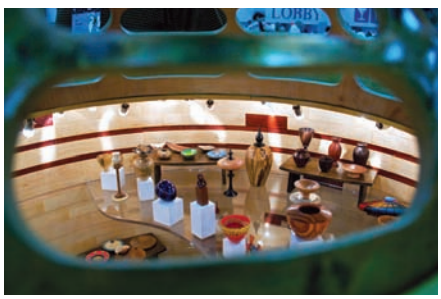
– Tom Wirsing, Chair
Symposium Planning Committee

Albuquerque Symposium Instant Gallery

Kinetic turnings by Bob Rollings (Joel Rakower in the background).

Split Form by Keith Holt in the Instant Gallery.

Woodturner's Museum of Art, winner of best of show and best artistic categories for the Chapter Collaborative Challenge, Dallas Area Woodturners.



Room with a view, detail of the inside of *Woodturner's Museum of Art*.

(Left) Wall plaque made from cocobolo and African blackwood by Gorst Duplessis, displayed in the Instant Gallery.

(Middle Left) A bowl of touchables by Anthony Harris in the Instant Gallery. He had a sign that read, "Please touch."

Toys donated to Holland's Rose for the ReTurn to the Community project.

More on next page ▶

Photo: Ed Davidson

Jean-François Escoulen, resident artist for 2009.

Jimmy Clewes piles up the shavings while demonstrating at the Choice Woods booth.

Photo: Terry Martin

Attendees had the opportunity to watch upclose this year's resident artist, Jean-François Escoulen.

John Wessels of South Africa, demonstrating sheet and cast pewter techniques in turning.

Pay no attention to that man behind the plexiglass in the Woodworker's Supply booth, but check out that crane!

A close examination of the NSK Presto high-speed carver at the Treeline booth in the trade show.

Unless otherwise noted, images from the symposium were taken by Andi Wolfe.

Youth Program at the Albuquerque Symposium

The 2009 Youth Turning Workshops were extremely successful. Sixty-one participants, ages 10–17, took advantage of eight different rotations taught by five different instructors. The lucky participants listed below were the recipients of one of the 25 complete turning stations, which were made possible through the generosity of the sponsoring companies. We thank these companies for their support!


Photo: Ed Davidson

Bonnie Klein demonstrates in the youth turning room.


Photo: Andi Wolfe

Youth turning in action.

Turning Station Recipients

Summer Belote, *10*
Greg Biehn, *13*
Kailee Bosch, *12*
Adia Brod, *10*
Haley Brown, *15*
Daniel Calixto, *11*
Ian Crocker, *12*
Kiersten Dearborn, *17*
Manon Deletraz, *15*
Monique Gonzales, *12*
Jarrod Greenwood, *12*
Brady Hash, *13*
Sarah & Justin McLain, *15, 12*
Jake McCullough, *15*
Jay Miller, *14*
Riley Oglesby, *15*
Liam O'Grady, *12*
Josh & Zachary Passmore, *13, 15*
Amanda Reynolds, *10*
Ricky Robertson, *14*
James Sandison, *16*
Kit Sinclair, *11*
Kegan Smith, *11*
Justin Varner
Leigh Ann Vogelbein, *16* ■


Photo: Ed Davidson

Youth turners and the assistants who helped in the youth turning room gather at the banquet.

Albuquerque Symposium

Instant Gallery Awards

Detail

Jérôme Blanc, *Osmose,* 2009, Maple, black oxide, stainless steel cable, 24" × 4" × 4"

AAW Permanent Collection Awards

Jérôme Blanc, *Osmose*

Bill Luce, *Skeleton Tube*

Pascal Oudet, *Big Egg*

Bill Luce, *Skeleton Tube,* 2009, Douglas fir, 16½" × 4½" × 4½"

AAW Excellence Awards

Sharon Doughtie, *Nurture*

Charles Faucher, *Torus*

Michael Hosaluk, *Rawhide*

Douglas Jones & Kim Kvlan-Jones, Untitled box

Jack Slentz, *Crossroads*

Andi Wolfe, *When I let go of what I am, I become what I might be. Lao Tzu, No. 5*

Pascal Oudet, *Big Egg,* 2009, Oak, 9 cm × 12 cm

AAW Collegian Awards

Derek Weidman, *Pan*

AAW Youth Awards

Eric Johnson

Troy Jambers

Call for Entries

"Maple Medley: An *Acer* Showcase" International Exhibition, Hartford, CT

Stephen Hatcher, *Moonlit Pine,* 2009, Bigleaf maple, mineral crystal inlay, metal acid dye accents, 18¾" × 1¾"

"Maple Medley: An *Acer* Showcase" is the title and theme for AAW's 2010 juried exhibit, which will premier at the 24th annual AAW symposium in Hartford, CT. We invite all AAW members to apply for this new exhibition.

Anything made of the many varieties of maple *(Acer)* wood is eligible for entry. Create something that will showcase the strength, quality, or character of maple as a material. Above all, be creative and imaginative.

Acer is a genus of trees or shrubs commonly known as maple. There are approximately 125 species of *Acer* to choose from. A little searching on the Internet will reveal their names, most of which are native to Asia.

The show will open in June at the Hartford symposium site, and the exhibit will be on display for the duration of the conference. Efforts are being made to have the show travel in the Hartford area before heading to the AAW Gallery in Landmark Center, St. Paul, MN. Other venues are being sought as well.

Application Information

This juried exhibition is open to AAW members of all ages, in any country. Up to three (3) pieces may be submitted for consideration per person, although only one piece per person will be selected. Application forms can be found on the AAW website (www.woodturner.org).

The work should have been made within the last two years and out of any variety of maple. We are looking for pieces that involve turned wooden elements, which may be textured, carved, and/or colored.

Accepted Works

The following criteria will be applied to all submissions. Work that does not meet these criteria will not be considered for acceptance:

- The piece must in some way reflect the exhibit theme and title, "Maple Medley: An *Acer* Showcase."
- Work must be predominately made using a species of the *Acer* genus.
- A significant portion of the work must be lathe-turned.
- All work must be for sale.
- The size of a piece—the sum of its circumference or girth (2x width + 2x height) plus its length—may not exceed 108" (270 cm).

The exhibition committee reserves the right to reject pieces that do not match the submitted digital images or do not adequately meet the criteria.

Deadlines and Fees

A completed application form and digital images of the piece(s) must be submitted on a CD. Entry packets must be postmarked by February 8, 2010. The CD will not be returned. A $25 nonrefundable entry fee must accompany the application. Acceptance notification will be mailed no later than April 30, 2010.

Shipping Information

Initial shipping and insurance costs for accepted work is the responsibility of the turner. Specific shipping information for selected works will accompany the jury notifications to chosen participants. The AAW will pay for the return shipping and insurance.

Sales

A 30% commission will be charged on sales made during any of the exhibition venues. All sold work will remain with the show until the exhibit concludes. ■

A Special Gift

With the earrnings from the AAW Memorial Endowment Trust, we are able to offer woodturning education on a continuous basis for individual AAW members and local chapters. The AAW is made up of countless generous members and chapters. Some give of their time and energy and some give financially. Recently, members of the Inland Woodturners of Riverside County, California, donated $500 to be invested in the AAW Memorial Endowment Trust (thank you!). They believe in woodturning education and want their gift to help extend our outreach for many years to come.

Help grow the Trust by making a tax-deductible gift to the Endowment either through a personal donation, a bequest in your will, or a chapter donation. For more information, contact John Hill, Trustee for the AAW Memorial Endowment Trust, at johnhill6@verizon.net. The generosity of our members is what makes the AAW great. ■

Critiques at Local Chapter Meetings

David Ellsworth

I am frequently asked about critiques, by students in workshops, by phone, by email, and virtually every time I visit and work with groups of turners in AAW local chapters. They ask, "how do we conduct a critique during club meetings?"

Of equal frequency are the problems that surround the question: Finding someone within the group who has a reasonably controlled ego and who can conduct a meaningful critique without offending friends and fellow club members; overcoming the risk some members feel when bringing work to the meetings in the face of a critique; recognizing that many club members are simply turning to enjoy the process and to attending club meetings.

Two questions come to mind: Why is there an increase in the frequency of this question and why do we need critiques in local chapter meetings?

The answer to the first question is obvious: Our field is growing and maturing and more people are making better quality work. There is a growing need for direction and perspective. Some woodturners want assurances that they are moving in positive directions with their work. And, let's face it: People are vain. We like to show our best stuff and get some encouragement for our efforts. And why not? Everyone needs a few strokes along the road.

The answer to the question of why we need critiques is a bit more complex. Any learning opportunity presumes that we are opening ourselves up to new experiences rather than remaining secure with what we already know. Can we assume that club meetings provide these experiences as a learning opportunity? I certainly hope so, including the fact that these meetings are also social events, an important component within any society. Can we also assume that club meetings provide a safe space for learning to occur? Again, I would hope so, but I know from experience this may not always be the case. It is not easy to have one member of a group query other members of the group without raising a few hackles in the process.

Any field within the crafted arts or the fine arts is established and supported by the work produced by the members of that field. When the quality of work begins to grow and mature as we see today in the woodturning field, there needs to be a way for people to grow beyond their current knowledge base, not just in technical skills, but also in skills of the creative self.

Each of us is a creative being. Our presence on this planet confirms that. There is plenty of proof that we don't need a degree in art to become an artist: look at the people who make up the history of art or consider the work being shown today in *American Woodturner*, at the AAW symposium Instant Gallery, and objects produced by members of local chapters. How has this work evolved from a turner's first clunky bowl to their current work? This evolution happens by making ourselves available to learning opportunities where growth and encouragement become the foundation of creative explorations.

The process of critique is one of those learning opportunities. It can confirm ideas that the maker has already explored, provide input and perspective that the maker might not have considered, and become a source of incentive for new directions.

How, then, do we create an interest in having critiques in our local club meetings?

First, we need to recognize that it would be a rare group that has a member with the skills necessary for a critique or experience with constructive criticism and the language that goes with it. A visiting professional turner might have those skills, as well as the interest to involve club members in a dialogue about their work. Those of us who conduct critiques can't be expected to know the maker's motivation or intent, so a dialogue is necessary. And finally, a thoughtful critic is curious about what is in front of him or her. Creating critical dialogue is an excellent way for the critic to learn, along with the makers of the objects being discussed.

Here are three solutions. In advance of bringing a demonstrator to a club meeting, ask the members if they would like the demonstrator to critique their work, then ask the demonstrator if he or she has the skills of critique and enjoys the process. A second solution is a simple show-and-tell, which can be an effective way to create a dialogue among club members about objects they've made, especially when emphasizing influences, problems encountered, and how solutions came about. While this is not a formal critique, it is a viable form of communication and can lead to development and growth.

And finally, purchase some of the twelve Instant Gallery critique videos from past AAW symposiums. Reserve a time at your club meetings to watch these CDs. They are inspirational and are also a great resource for developing design ideas and seeing new techniques. Be sure to leave time for discussion, because it is a great opportunity to share thoughts about the work that was reviewed and an opportunity to critique the critic's interpretations of those objects. ■

David Ellsworth has been a studio woodturner for 35 years and is a Lifetime Member of the AAW.

Tennessee Association of Woodturners

Jeff Brockett

Great recipes for whisky and country music are deeply rooted traditions in Tennessee. With that in mind, the members of the Tennessee Association of Woodturners knew early on that they wanted to prepare the perfect mixture for a successful 21st annual symposium.

The Foundation for this event was in 1987 when eleven woodturners met in the living room of Charles Alvis and formed the Tennessee Association of Woodturners (TAW). Charles, a former president of the AAW, was a driving force in creating our early symposium efforts. A key ingredient was to pick the ideal weekend. After years of experimenting with different dates, we determined that the weekend in January between the last NFL playoff game and the Super Bowl would generate the largest turnout. It worked.

Four equal parts of outstanding demonstrators were added to the mix to hold the symposium batter together. Attendees wanted to see a combination that included chips flying, wood flaming, elegant finial shaping, color applying, and functional vessel creating. We wanted demonstrators who could not only turn, but who would also engage the audience. Who better than Jimmy Clewes, Cindy Drozda, Mike Mahoney, and Bob Rosand to provide the perfect flavors everyone was looking for?

Jimmy Clewes presented his humor and turning skills with an incredible variety of oriental boxes, colored pieces, goblets, and a natural-edged endgrain vase. Cindy Drozda taught techniques for finial boxes, a finial-star lidded box, bowls, and a banksia seedpod mushroom box. Mike Mahoney, man of banter and skill, showed us how he makes some of his signature pieces, like the natural-edge nested bowls using the McNaughton bowl saver, burial urns with threaded lids, platters, and then he shared tips on cutting clean to sand less. Last, but only because these demonstrators are presented in alphabetical order, was Bob Rosand. He turned ornaments, lidded boxes, and what he called hodgepodge (odds and ends, ring holders, oil lamps). He made them ever so effortlessly while sharing many useful tips.

A mixture of vendors was included to spice things up. Woodturners love tools and wood! Craig Jackson of Easy Wood Tools was a first-time vendor. Tool vendors Thompson Lathe Tools, John Jordan Woodturning Tools, and Woodcraft of Nashville each provided something different. HS Woods and Big Monk Lumber sold the eye candy—special wood to turn. SS Niles Bottle Stoppers provided corks for everyone's high spirits.

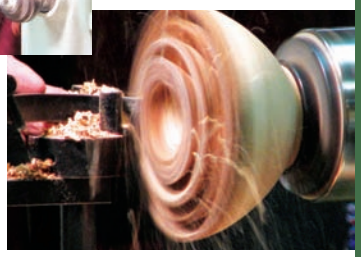
Attendees were encouraged to blend pieces together for the instant gallery. At 120 pieces strong, the instant gallery gave everyone an opportunity to let their work be seen and admired. The People's Choice category drew an additional 42 items. Jimmy Greenwood, Gainesboro, TN, won the People's Choice award of $100 for his boxelder hollow form.

A roundtable discussion with the demonstrators was held Friday night. Demonstrators showed slides of their work and explained in detail what stimulated their artistic juices. The audience asked questions about techniques and processes.

A surprise of the night was Cassandra Speier, newly elected AAW board member. She talked to the group about the benefits of joining the AAW. Most were unaware of the new health insurance benefit.

The icing on the symposium cake was the banquet and auction. Symposium attendees, demonstrators, and vendors donated 70 pieces to be auctioned, with an additional 50 items given as door prizes. The TAW uses the proceeds to further its mission to encourage others and to foster the art and craft of woodturning. Proceeds also fund TAW scholarships, community arts donations to traditional woodturning schools, and go toward acquiring turning equipment and library items for club members' use.

Cindy Drozda turning a finial.



Mike Mahoney coring a bowl.

The auction brought in $12,500 with the top piece going for an impressive $850. In addition, donations were received for the Tom Greek Memorial Fund. Tom was an active club member who recently passed away. From these proceeds, three scholarships of $750 each will be awarded to club members in Tom's memory.

The successful symposium was created with many key ingredients that were blended perfectly by the chefs. We had a dedicated and hard-working group of club volunteers with a talented symposium chairman, Brian Clarry, who heads up the planning for the 2010 event.

Planning for the 2010 symposium—January 29–30 at the Radisson Opryland Hotel, Nashville, TN—is well underway. Save the date and join us! For more information, please consult our website, www.tnwoodturners.org. ■

Turning Kids Around

Tale of an EOG Grant

Albert Tingley

JYC bowls.

In 2005, I applied for an Educational Opportunity Grant (EOG) to fund a woodturning program at the Johnson Youth Center (JYC) in Juneau, Alaska. The JYC houses juveniles who are experiencing difficulties in their lives. An article from *American Woodturner* ("'Mr Sam's' Turning Class," vol 19 no 4) provided me with inspiration to undertake this effort locally as well as some real-world ideas for its management.

I consider myself an intermediate turner with visions of grandeur (a wannabe retired biologist and woodturner-as-second-profession-kind-of-guy). I'm a fisheries biologist for the Alaska Department of Fish and Game, but I have a long history in the woodshop. In 1994, I took a workshop from Richard Raffan. I bought the Woodfast lathe I used during that workshop, built a shed to put it in, and started making shavings as time permitted. Marriage and four kids later, I'm still turning, just not enough. You don't have to be a master turner to start an initiative like this. Just stick to the things you are good at.

Misspent youth

I had difficulties in my own life that resulted in my early departure from the public school system. My desire to take shop classes was a major influence that helped me correct the problems I had created for myself. With the support of my family, I was able to overcome my demons and attend high school. It was time for shop classes.

Fast forward to 2005 in Juneau, Alaska, and the Johnson Youth Center. The opportunities for shop or any other hands-on classes are limited. Knowing that woodworking provided me with the outlet to improve my situation, I approached the teacher and staff to get their thoughts on offering a woodturning class (and all the concerns or potential hazards that goes along with it). They welcomed me with open arms.

JYC workbench.

The purpose of the grant

The true benefit from this grant is providing young men with an appropriate adult male role model. On the surface that may not sound like much, but these kids have not had the same opportunities as youths whose families are doing well. Some have no active father figure in their life; some struggle academically because of learning impairments; some have little sense of self-worth. By volunteering my time and talents, I show them that I think they are worthwhile.

This isn't a project for the everyday woodturner. Working with kids is a challenge in itself. Working with troubled kids compounds that challenge. The kids at the JYC are there for a reason, but that is not my concern—it's just not relevant to my purpose. I want to offer them an activity that involves more than a keyboard or picture tube.

Working in a locked facility can be intimidating for the uninitiated. However, I have gone into the local adult prison here for years to referee basketball and play softball so I was familiar with the sound of that metal door closing behind me.

Getting started

After approval from the JYC, I applied for and received the EOG grant. I used the money to purchase equipment for the project. Like all woodturners, I enjoyed the thrill of buying new tools! I quickly burned through the $1,000, and fortunately, a grant such as the EOG provides a strong base from which to approach other sources for funds. The Rotary Club of Juneau provided $450 and the teacher at JYC was able to provide limited funding for project materials.

The teacher, treatment director, and I decided the preferred location for

JYC finished bowls.

JYC tops.

setting up the lathes was the multipurpose room (read cafeteria/gym/auditorium). Initially, the lathes were set up on folding tables until I was able to build a workbench. I have recently enclosed the shelf on the workbench to serve as a storage area for the lathes.

Teaching

I taught the basic woodworking class at the local university for several years and obtained a teaching certificate while completing my graduate degree in fisheries biology, so I had teaching experience prior to this project. I understood the notion that a person quickly finds out how well they know a subject when attempting to teach it. I made sure my instruction was project-orientated and I picked projects well within my comfort zone: a top and a small bowl. But before making projects, the boys have to pass a written test on the parts of the lathe before they are allowed to actually start turning.

Pen day

Recently, Bob Winter, a fellow member of the Tongass Turners, joined me for a pen-making day at the JYC. It was early December so the timing was good for the boys to make something to send home. Bob, Ken Vaughan, and I had prepared the blanks prior to our session. We kept the three lathes humming and all of the boys who were eligible to participate were able to complete a pen. The boys spent the rest of the day showing off their pens to the staff. It was a highly successful day.

So far I have had fifty-seven boys go through the woodturning program. They have each completed a top and a bowl. The program has been well received by the kids and the JYC staff and administration. There have been no problems during the sessions and only one boy decided to be nonresponsive, electing not to finish. It would be nice to give the boys more turning opportunities, but time, both theirs and mine, is limited. And frankly, it is good to see most of them leave the facility before their turn comes up again. This project proves that a lot can be accomplished with minimal overhead and a little determination.

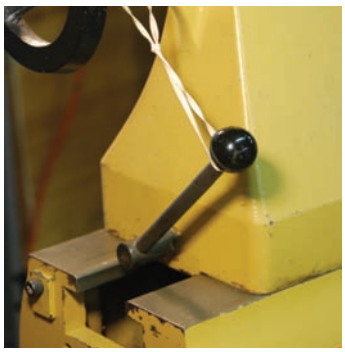
JYC pens.

My thanks go to the EOG Committee, members of the AAW, and the Rotary Club of Juneau for providing me with the funding and to my boss for allowing me the time to make this opportunity happen. I wish I could show you the boys' faces, but I can tell you that there are some great smiles in this adventure. ■

Albert Tingley lives in Juneau, Alaska and can be contacted at al.tingley@alaska.gov.

Tips

Tailstock in neutral position.



Tailstock in locked position.

Powermatic tailstock

If you are a PM3520 owner, you've probably noticed that the tailstock locking lever is generally activated, keeping you from freely sliding the tailstock without the necessity of using two hands. To keep the lever in a neutral position, use a large rubber band looped over the hand wheel and fastened to the tailstock locking lever. This makes moving the tailstock easier since the rubber band will keep the lever lifted up without you having to hold it up when you slide the tailstock.

– Michael Peace, Suwanee, GA

Blank balancing technique while on the lathe

If you turn your lathe on at the lowest speed and it is shaking excessively because of an unbalanced piece of wood, you can dismount the rough blank and try to balance the blank by removing wood using a bandsaw, hatchet, or chisel. This is time-consuming and not very accurate. An inexpensive electric hand plane (about $30 at HF) will quickly remove high spots and balance the blank enough to proceed with turning. When you think the blank is balanced, turn the headstock hand wheel and let go. The heavy spot on the blank consistently rolls to the bottom indicating more wood needs to be removed.

– Doug Turner, Salt Lake City, UT

Got a Great Idea?

Share your turning ideas! If we publish your tip, we'll pay you $35. Send your tips along with relevant photos or illustrations and your name and mailing address to:

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

Easy-to-build dust collector

I found that when using a small vacuum system it is important for all connections to be kept short in order to maintain enough air movement to collect dust. I did not want to use a flex hose since this type of hose is known to reduce airflow.

I took a length of 4" PVC pipe and brought it just short of where a bowl would normally be mounted. I did not glue any of my connections in order to make it easier to reposition or to point the pipe upward to get it out of the way. I also attached a 4" swivel fitting I bought at Wood Craft, which enables me to adjust the airflow to any angle.

The pipe is connected to the garage door with tie wraps to make it simple to remove when I need to open the door.

– Dave Gelnett, Highland Village, TX

Jewelry boxes

I turn small boxes and glue leftover pieces of costume jewelry to the tops. The jewelry can be obtained from most thrift stores for less than a dollar.

– Paul G. Beneteau,
Windsor, Ontario, Canada

Brake drum forge

For forging thick metal, a propane or Mapp gas torch sometimes won't produce enough heat. If you would like an inexpensive forge to try forging some of your own tool designs, stop at your local auto service station that does brake repairs and ask for a brake drum that is worn too thin to refurbish. Dig a small hole outside, away from flammable material (on bare ground), large enough to hold the brake drum. Dig a shallow trench and bury a metal pipe under the center hole of the brake drum and attach the other end to the blower of your shop vacuum. Place a coarse screen in the brake drum bottom and fill with coal or barbecue briquettes. Be certain the coals are fully extinguished before leaving unattended.

– Doug Turner, Salt Lake City, UT

Methods to hold objects for spraying

I have tried various methods of holding turned pieces for spraying. Most have resulted in a dropped piece at one time or another. This is the best method I have found to date. Buy a set of barbecue tongs and cut the ends off, leaving just the curved tips. Tongs are springy and are easy to insert and remove from the opening to hold objects securely.

– William McWhirter, Forston, GA

Sand sanding

For hollow forms, I have started sanding the inside with fine-grade sand. (I got this idea from watching a rock tumbler.) I fill up the vessel a little over halfway so that there is plenty of coverage, but enough movement of the sand to get the job done. I turn on the lathe at a slow speed (mine goes down to 100 rpm). I usually start the lathe late in the day and let it run all night (15 or 16 hours). When I get up in the morning, the sanding is done. I have only sanded a few pieces like this, but the results are very good.

– Al Miller, Tujunga, CA

Squeeze tubes for finish

I occasionally use jell varnish to finish small turnings. Unfortunately, it often dries up in the can before being used. Reusable squeeze tubes, intended to hold foodstuffs such as peanut butter and jelly for campers and hikers, work quite well. These can be squeezed each time they are used to eliminate the air, like squeezing a toothpaste tube. Each tube will hold a half-pint can of varnish, which does not dry up in the tube if the air is evacuated after each use.

– William McWhirter, Forston, GA

Lathe accessory storage

I needed a more convenient way to store frequently used tools on my lathe. I made a box and shelf that I fastened to the tailstock end of the lathe to hold sandpaper and tools required when using the tailstock, such as the drill chuck key. On the headstock end of my lathe, I made a box and shelf to hold a screw drive, spur centers, and spare parts.

– Ronald P. Durr, Ambler, PA ■

Eli Avisera, *A Master's Course in Woodturning*

Dennis J. Gooding

Eli Avisera is a teacher. Although best known to most of us as a woodturning artist and demonstrator, he has been teaching woodturning, furniture making, and woodcarving in his Wood Craft Center in Jerusalem for over 20 years. The *Master's Course* is the beneficiary of that experience. It is designed to teach, not merely demonstrate, woodturning skills.

The *Master's Course* is a large work, nearly 30 hours long (20 DVDs), encompassing many topics and projects. However, as Yogi Berra might have said, "It is a trilogy in three parts." These parts are available separately as the Beginner Level, the Intermediate Level, and the Advanced Level. In a way, the whole is larger than the sum of its parts. As a bonus, Eli takes us on several visits and scenic tours in and around Jerusalem, including visits to family and friends, a craft show, and a trip to the Dead Sea. We also get to visit his home and view his personal collection of masterpieces.

The Beginner Level starts with a description of the turning tools and tool grinds that Eli uses and recommends. A common theme is the use of grinds that yield a narrow working, or primary, bevel. The narrow working bevel is achieved by grinding a secondary bevel at a shallower angle behind the working bevel. This secondary bevel provides relief for the working bevel, but plays no role in the cutting action. His skews, parting tools, and beading tools use a convex grind rather than the usual flat or concave grind. After showing how to produce each of these grinds, he executes four turning projects: an ornate candlestick, a small bowl, a box, and a goblet. In all of these, he emphasizes the basics of correct tool usage.

In the Intermediate Level, Eli completes nine projects including a matching pair of laminated maple and ebony candlesticks, a large platter, a trembleur, and a near-perfect sphere. In these projects, he adds to his arsenal the chatter tool, the termite tool, and hook tools, and shows how to use and sharpen each.

The Advanced Level begins with a demonstration of how to fabricate laminated turning stock in his signature star pattern using a table saw and table router. Then, he uses this stock in three of the projects in this series: a pair of candlesticks patterned after a design by Rude Osolnik, a long-stemmed goblet box with finial, and a segmented box. Other projects include an inlaid bowl, a hollow form with piercing, and a segmented bowl made of plywood and ebony that is textured to simulate a laid stone structure.

In all of these projects, he emphasizes the use of sharp tools, proper attention to grain orientation, careful tool work, and the use of shear scraping to minimize the need for sanding. His own tool control is impeccable.

The *Master's Course* is produced by Karl Tickle, head of the U.K. firm, KTMP. Karl serves as cameraman, prompter, and sometimes tourist after the shooting is done. His camera work is very good, and the clarity of the close-up shots is exceptional. Eli has a good command of English, but occasionally finds himself at a loss for just the right word or the correct pronunciation. Karl is the voice behind the camera that supplies the needed word. **Example:**

Eli: (holding up a wrench)
winge, winch?

Karl: Spanner!

They make a great team and I enjoyed the show very much. Reaching the end of the series was like seeing the end of a favorite TV series.

At the time of this writing, KTMP seems to be the sole distributor of these videos. Their website is www.ktmp.co.uk. They also have additional information on some of the turning projects that can be downloaded.

Eli Avisera's signature tools used in the video are being manufactured by Hamlet Craft Tools. As of this writing, there is no retail source for the tools in the United States. The videos give enough information to replicate most of the grinds. KTMP is considering the possibility of presenting detailed pictures of these tools on its website.

Shalom! ■

Catalog Award

Congratulations to the Wood Turning Center, Philadelphia, PA, for being awarded second prize in the 2009 AAM Museum Publications Design Competition for their exhibition catalogue, *Challenge VII: dysFUNctional*. The center was judged within the category of institutions with budgets less than $750,000. According to the AAM website, the competition, which acknowledges excellence in the graphic design of museum publications, is the only national, juried event involving publications produced by museums of all kinds and sizes. The AAM will be displaying all first- and second-place winners at their annual meeting and MuseumExpo™ in April. ■

Calendar of Events

Winter Calendar Deadline: September 30

Send information to editorscarpino@gmail.com

Connecticut

June 18–20, 2010, the AAW's 24th annual symposium, Connecticut Convention Center, Hartford. Demonstrator application deadline is October 15. For more information, go to www.woodturner.org.

Maine

September 11–November 27, "Boxes and Their Makers," at the Center for Furniture Craftsmanship's Messler Gallery, Rockport. This exhibit explores the reasons why artisans choose to make objects by hand. Thirty-two makers from around the world are showcased with boxes that go beyond the traditional form and function in unusual and unexpected ways. For more information, visit www.woodschool.org/gallery.

North Carolina

October 23–25, Greensboro, NC Woodturning Symposium will be held at the Greensboro Coliseum Special Events Center. It will feature 63 rotations by international, national, and local demonstrators. The list includes Allan Batty, Stuart Batty, Jimmy Clewes, John Jordan, Ray Key, Stuart Mortimer, David Datwyler, Mark Gardner, and Nick Cook. For more information, www.northcarolinawoodturning.com.

Ohio

October 16–18, "Turning 2009" biennial symposium of the Ohio Valley Woodturners Guild. This 6th annual symposium features turners David Ellsworth, Jean-François Escoulen, Bonnie Klein, Alan Lacer, Jon Magill, Stuart Mortimer, Jennifer Shirley, and Jacques Vesery, plus other local guest demonstrators. For more information, go to www.ovwg.org or contact Pete Kekel at 859-525-4092, pkekl@fuse.net.

September 25–November 22, "Far Side of Function: Contemporary Wood Sculpture," at The Dairy Barn Arts Center in Athens. Michael Stadler, curator. Approximately 60 works by 25 wood artists. Opening reception, September 25, 5 PM. For more information, visit www.dairybarn.org.

Mark Sfirri, *Milk Bottles*, 2005, Poplar and paint, 11", 9", and 7" high

"Although these multi-axis turned milk bottles are an older work, it seemed to make sense to send them to an exhibition site called The Dairy Barn. An unanticipated good fit."

– Mark Sfirri

Tennessee

October 16, 2009–January 2, 2010, "Women in Wood," at Arrowmont School of Arts and Crafts, Gatlinburg. Exhibit facilitated by the AAW's WOOD exhibition committee. Opening night and lecture: October 17, 7:00 PM. For more information, visit www.arrowmont.org.

January 29–30, 2010, "22nd Annual Symposium," at Opryland in Nashville. Featured demonstrators include Trent Bosch, Frank Penta, Tania Radda, and Mark St. Leger. For more information, contact info@tnwoodturners.org or 615-300-0363.

Texas

October 16–18, 18th annual South West Association of Turners Symposium (SWAT) will be held in Wichita Falls. Lead demonstrators include Stuart Batty, Jimmy Clewes, Jamie Donaldson, Steven Hatcher, Mike Mahoney, and Michael Mocho, plus fourteen regional demonstrators. Symposium includes an instant gallery and critique, raffle, over twenty vendors, and hands-on woodturning display areas. For more information, visit www.SWATurners.org. ■

Polly Stone

(Right) Bill Siler

(Below) Dennis Paullus

Mid-South Bowl Project

Joan Kelly

"Japanese Bowls: A Western Perspective" premiered at the 2007 AAW Symposium in Portland, OR. Dennis Paullus, a member of the Mid-South Woodturners Guild and an accomplished woodturner, attended the exhibit. In his usual humorous approach to life, Dennis thought, "Since they didn't invite me to participate in the project, we'll just have our own!"

(Above) John Ginski

Bill Shaw

(Left) Matt Garner

(Above) Emmett Manley

(Left) Tate Thomas

(Left) Cassandra Speier
(Below) Bob Speier

All photos: Keith Burns

Joan Kelly

And so we did. Dennis announced the idea at our guild's annual Octoberfest meeting in 2007 and he made sure that there would be enough blanks for any member to participate in the exhibit we titled, "Mid-South Perspective: A Collection of Japanese Rice Bowls Turned by Members of the Mid-South Woodturners Guild."

The blanks, each measuring about 5" × 6 ½", were allowed time to dry and then were offered at the March meeting with the only stipulation that the wood be returned as a finished bowl within three months. Club members became excited about the challenge to create turnings that might take them on a different creative journey. For some members, this was their first bowl; for others, it was a chance to experiment with a new design or embellishment. Studying the magnificent results at the AAW's "A Western Perspective" provided extra inspiration.

As members submitted their finished projects, enthusiasm grew. From the 40 bowl blanks originally handed out, 29 finished bowls materialized by the June 2008 deadline.

Following a public display of the bowls at the regional Delta Fair in the fall, the bowls were offered at a live auction at the club's annual holiday brunch. The auction was lively, and as might be expected, many of the bowls were bought by the families of their makers. We raised about $650 for our educational fund. These funds are used to bring in professional turners for demonstrations, without additional costs to guild members. We also offer free attendance for youth.

Keith Burns, a club member who not only is an exceptionally skilled turning artist, but is also an expert photographer and computer guru, managed production of a catalog,

(Upper Left) Glen Alexander
(Right) Rick Gillespie
(Left) Larry Sefton

"Since they didn't invite me to participate in the project, we'll just have our own!"

—Dennis Paullus

Mid-South Perspective: A Collection of Japanese Rice Bowls Turned by Members of the Mid-South Woodturners Guild. The book debuted with fanfare and signings at the holiday brunch. Dennis now has his work in a catalog!

"Japanese Bowls: A Mid-South Perspective" was such a success that the guild plans to promote a similar project this year, offering birdseye maple squares as the blank. This will provide a starting point for the next creative venture for members who are new and members who have decades of experience; for those who have multi-thousand dollar lathes and those who have minis; for folks who work from their left brain and folks who work from the right. We expect the results to be stunning. ■

Lidded Doughnuts

Neil Scobie

Red gum lidded doughnut.

This lidded doughnut project is a natural follow up to the article I wrote last year on making a doughnut form (*AW*, vol 23, no 3). Basically, lidded doughnuts are round boxes with a lid that show off beautiful wood grain or serve as the basis for decorative additions. They are easy to make and no expensive equipment is required, beyond a small scroll chuck, a spindle gouge, and a parting tool. If you own a set of bowl jaws, they come in handy but are not absolutely necessary.

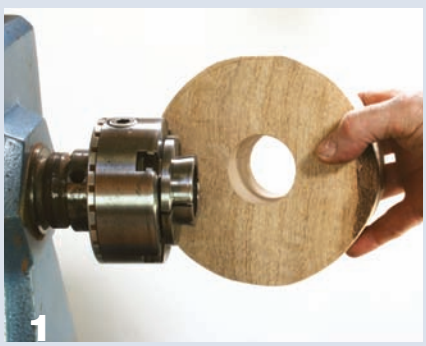
Timber selection

It's generally best to make lidded boxes turned on endgrain, so there will be less warping; however, I have chosen to make the lidded doughnut out of cross-grain timber for two reasons: (1) nicer grain orientation is possible, and (2) finding dry endgrain timber as large as 6" (150 mm) diameter is not easy. When using cross-grain timber, it is important to select a stable species that is preferably quarter sawn so there will be less movement of the wood.

The species I have chosen are all Australian timbers with the aforementioned characteristics. The red cedar is quarter sawn and is very stable for furniture, turning, and carving applications. Its rich color does not need more than an application of finish to bring out the natural beauty of the wood. The white beech is flat sawn, and it is one of Australia's most stable timbers. I chose beech for this project because I wanted to sandblast it after turning. After sandblasting, I finished it with white oil, giving it a washed-up-on-the-beach look.

Queensland maple is also very stable and good to work with. My blank of wood was almost quarter sawn. Because the grain pattern is plain, I chose to burn designs on the finished piece.

Most of the hardwoods in North America would be suitable for this project, but make sure the wood is well seasoned. Walnut and maple are ideal. The diameter you choose to make the doughnut is not important, but around 6" (150 mm) diameter by 2½" (62 mm) thick is ideal. The process and techniques that follow are for cross-grained timber, not endgrain.



Attach the turning blank to the lathe using a scroll chuck, jaws in expansion mode.

Turn the outside of the lidded doughnut form from the tailstock side first. Reposition the toolrest to turn the headstock side of the form.

Process for making the lidded doughnut

Turning the outside profile

I outline two methods for making a lidded doughnut. The first requires a 2" (50 mm) diameter sawtooth or Forstner drill bit to drill a hole completely through the blank of wood. This hole will allow you to hold the wood in the jaws of a small scroll chuck, expansion mode, to turn the outside shape.

The second method, if you do not have a large-diameter drill bit, is to mount the blank onto your lathe, between centers, to accomplish the initial turning of the outside shape.

Using the first method, drill a 2" hole completely through your turning blank. Use a drillpress. Attach the wood to the lathe by holding it in a scroll chuck *(Photo 1)*. Turn the outside profile using a ⅜" or ½" spindle gouge *(Photo 2)*.

Once you have turned the tailstock side of the profile, place the toolrest behind the blank and turn the headstock side of the wood *(Photo 3)*. Keep looking at the entire profile to make sure the form is round.

When the form is shaped to your satisfaction, the next step is to part the doughnut into two sections. With the toolrest parallel to the bed of the lathe, use a parting tool to cut into the center of the blank in order to separate it into two halves. It is a good idea to create a channel that is one-and-a-half to two widths the size of the parting tool for safety *(Photo 4)*. Stop before you cut all the way through to the drilled hole. Saw off the last little bit to completely separate the two halves. There is no need to sand the outside at this stage.

Turning the inside

Leave the first half of the form attached to the chuck so that you can turn the inside shape of the doughnut *(Photo 5)*. ▶


3


4

(3) **The lidded doughnut form is complete and ready to be parted into two sections.**

(4) **The positions of the toolrest and spindle gouge are shown for turning the form from the headstock side of the lathe. The form has been parted almost into two sections and is ready to be sawn in half.**


5


6

(5) **Turn the inside of the first half with a spindle gouge or use your favorite bowl gouge.**

(6) **The first half of the doughnut is finished and is ready to be removed from the scroll chuck. Rebates are cut and the inside is fully sanded.**


7

Use a vernier caliper to measure and then transfer the rebate sizes from the first side of the doughnut form to the other side.


8

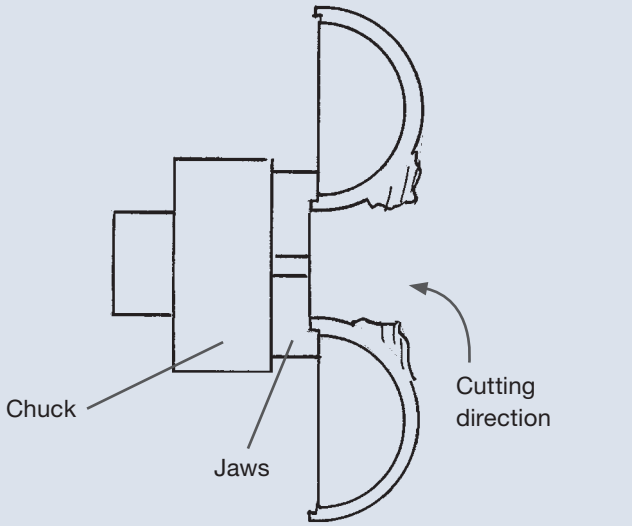
Both halves are now finished on the inside and are ready for final turning and finishing on the outside.


9

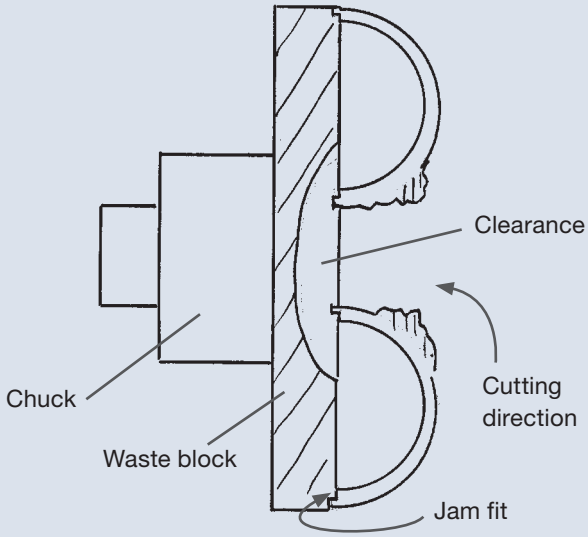
Both halves of the form are taped together after the joint area is sanded so that you can safely turn and finish the inside of the doughnut.


10

Turn the remaining part of the last half. You can hold the wood in bowl jaws as shown or make a jam-fit chuck from scrap wood to hold the form.



1 **Holding the inner spigot in chuck jaws.**



2 **Holding spigot in a jam fit.**

I have left a wall thickness of about ⅛" to 3⁄16" (3 to 5 mm). Now cut the rebates on the inside and outside of this half. Use a parting tool, or a skew chisel positioned on its side (which is what I prefer to use), to cut the rebates. The depth of the rebate is ⅛" (3 mm). The inside of the doughnut, including the rebates, should now be fully sanded *(Photo 6)*.

Turning the second half

Remove the first half of the doughnut from the chuck and replace it with the second half.

Cut the rebates to match the first half. To do this, measure the diameters of both halves using calipers *(Photo 7)*. Draw the lines for the rebates onto the wood with a pencil while the blank is spinning, then cut back to the lines. I refer to the process as "sneaking up on it," taking light cuts and checking regularly, fitting the first half to the second half. These doughnuts are different from normal lidded boxes in that you have to fit the inside *and* the outside rebates together.

Once you have a firm fit, hollow out the inside of the second side repeating the process that you followed on the first half. Sand the second side. Both halves are now finished on the inside and the rebates are cut so that there is a firm fit *(Photo 8)*.

Press fit the first half onto the rebates that you just created and true up the outside surface around the joint. Sand this area before placing a run of masking tape around the joint. The masking tape is used to hold the top and bottom together, just to be on the safe side, while turning and sanding the doughnut hole *(Photo 9)*. Now turn and sand the doughnut hole, cleaning up the drilled hole where it was held in the chuck. It's a good idea to turn past the joint so that you know how much to take off when cutting from the other side.

At this stage, you should have the first half (tailstock side) fully sanded and the outside and inside of the second half (headstock side) sanded with only the section remaining in the chuck to finish. Before removing from the chuck, however, cut a bit of wood away from the rebates to make the joints fit a bit looser, to your particular liking. The fit I like is such that only one hand is needed to remove the lid, yet the lid remains correctly positioned on the bottom.

The last process is to turn away the part that was held in the chuck, and there are a number of methods you can use. If you have bowl jaws, use them to hold the outside section and turn and sand the waste away *(Photo 10)*. A second method is to hold the inner rebate in the jaws of the chuck *(Diagram 1)*, but if you use this method, be careful not to tighten the chuck too much and only take light cuts with the gouge. This way, you don't place too much stress on the thin rebate. Another method is to turn a waste block and jam fit the inner or outer rebate onto a spigot (tenon) *(Diagram 2)*.

Decoration

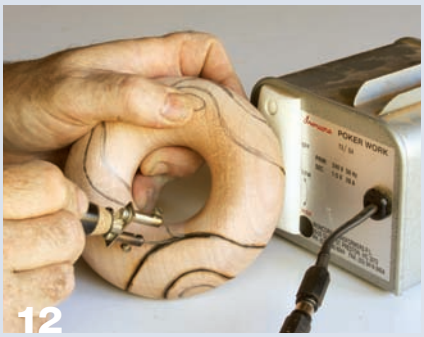
As with most projects, there is an endless list of decorative techniques that you can use. I show two methods here. The first is sandblasting and applying white oil for the white beech doughnut to give it a weath-


11

(11) **Draw your design with a pencil, like the one on this Queensland maple doughnut. It is now ready for burning.**

(12) **Burn the outlines using a knife-shaped tip in the burning pen.**

(13) **Stipple the inside of the design, using a rounded wire tip.**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13

ered, washed-up-on-the-beach look. I used Livos Kunos oil with a white tint, but you can mix your own oil by simply adding oil-based artists' white paint to your normal oil finish. I use this to keep lighter colored timbers lighter and to stop the process of yellowing that many woods undergo.

I used a second decorative technique with the Queensland maple doughnut. First, I drew a pattern with a soft pencil *(Photo 11)*. With a knife-shaped wire inserted into a wood-burning pen, I burned the outline of the penciled-in shapes *(Photo 12)*. I changed that pyrography tip for one with a narrow, rounded tip to stipple-burn inside the outlines *(Photo 13)*.

Because the red cedar doughnut has a rich color, I thought any decoration would overpower the natural beauty of the wood, so I left it natural.

Finishing

All of these doughnuts have been finished with four coats of nontoxic, clear oil. ■

I hope you find the lidded doughnut fun to make. It doesn't require much wood and the turning methods are simple. The biggest challenge is to pay attention to the fit of the rebates.

Neil Scobie (www.neilandlizscobie.com) is an American Woodturner *contributing editor. He lives in Lower Bucca, New South Wales, Australia.*

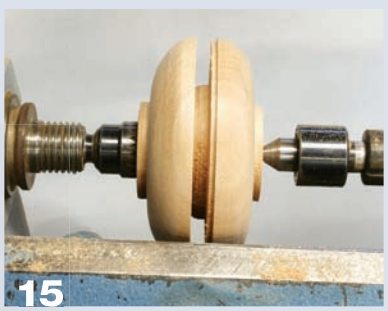
Queensland maple lidded doughnut.

Between centers method

If you do not have a 2" (50 mm) sawtooth drill bit or Forstner bit, you can just as easily make the project by mounting the turning blank between centers and turning from both the tailstock and headstock sides *(Photo 14)*. The turning process is much the same as a hole drilled through the blank, except that you will have to turn a spigot (tenon) on each side. Once the spigots are turned, part the two halves as described in the first method *(Photo 15)*. Attach one of the halves to your scroll chuck, compression mode, and follow the same procedure described in the first method to turn the inside sections and rebates in order to fit the two sections together.


14

An alternate method of preparing the turning blank for attaching to a scroll chuck is to mount the blank between the lathe's centers and turn a spigot (tenon) on both sides. Each spigot will be attached to the scroll chuck, compression mode.


15

The lidded doughnut form is ready to be sawn in half and is attached to a scroll chuck. Turn the hole on the inside of the doughnut for each half when it is attached to the scroll chuck.

Black and white ivory.

Spalted birch with a unique ferrule and bolster.

Improved Bench Chisels

Tim Heil

I use bench chisels every day. They work very well to "pare off" the nibs after I part off my work from the lathe. I'm a woodturner and, because my chisels deserve more than plastic handles, I replace them with wood handles.

The tools for this project are basic: a spindle-roughing gouge or skew chisel to turn the basic cylinder shape, a spindle gouge for shaping, and a skew chisel for the finishing cuts. A parting tool completes the tool list.

Purchase Stanley brand chisels from your local hardware store. That brand works best because the tang is round and easy to fit into a drilled hole. To remove the handles, place the chisel in boiling water to soften the glue. Clamp the chisel in a vice and use vice grips to twist off the handle.

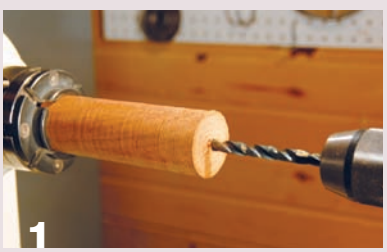
I separate the plastic handle from the steel chisel by placing the handled chisel in boiling water. The hot water softens the glue and makes it easy to separate the two.

For the handles, most hardwoods work well. My favorites are ash, cocobolo, and buckthorn. I start with a 6" long piece of stock that is at least 1½" thick. After turning the wood to a cylinder, I drill a hole ⅜" in diameter and 4" deep. This can be done on the lathe *(Photo 1)*. This hole will accept the chisel tang on one end and the bolster on the other. The remaining length of wood will be turned away.

Mount the cylinder in a scroll chuck with the hole end toward the tailstock. Turn a shallow impression to house the bolster head. The bolster protects the butt of the chisel when it is struck with a mallet. I make the bolster from a 3"-long × ⅜"-diameter carriage bolt *(Photo 2)*.

Now it's time to part off the handle *(Photo 3)*. The scrap of wood left in the chuck will become a jam-fit chuck by turning a small knob on the end to accept the shallow impression on the butt end of the handle *(Photo 4)*. Hold the bolster end of the handle in the chuck and support the chisel end with the live center on your tailstock.

The next step is to turn the tenon for attaching the ferrule *(Photo 5)*. The ferrule protects the endgrain from splitting and adds style and heft to the handle. A basic ferrule can be made from 1" outside diameter (OD), copper plumbing pipe, cut to length. A good length is about ⅜", so turn your tenon to fit that size. The fit should be loose enough to allow for gluing yet tight enough to protect the endgrain. Test fit the ferrule. You can leave it in place until it's time for assembly.



1

By inserting a Jacobs chuck in the tailstock, the lathe becomes a drill press. Drill a hole that will accept the bolster on one end and the chisel on the other.

2

A carriage bolt becomes the bolster on the butt end of the chisel.

A spindle gouge or bowl gouge works well to shape the handle *(Photo 6)*. I stop the lathe often during this step so that I can fit the handle to the feel of my hand. I'm also looking for a pleasing design line. I like to make my finishing cut with a sharp skew chisel to minimize sanding and help retain a crisp design *(Photos 7 and 8)*.

Assembly

I use E 6000 glue to attach the ferrule to the wood. E 6000 glue dries flexible, allowing the wood to move seasonally yet still hold the ferrule in place.

To measure the exact length for the carriage bolt, place the tang of the chisel fully inside the handle, insert a dowel into the other end, mark the dowel, and transfer that length to the bolt. When the bolster is inserted, it should just touch the end of the tang of the chisel. Cut the bolt, test the fit, and grind off any excess to achieve a perfect fit. This solid connection gives the tool a "sure" feeling.

One of two methods works well to secure the carriage bolt and chisel shaft to the handle. You can glue the two parts together using two-part epoxy. Or, wrap blue painters' tape around the carriage bolt or chisel tang. This acts as a shim. Test for a tight fit, then drive the bolt or shaft into the handle with a dead-blow hammer. I don't use E 6000 glue for this process because it takes 72 hours to dry.

Time and use are often the best finish for a handle. Natural hand oils lend beautifully to the character of the wood. Or you may want to use walnut or tung oil. Both are excellent finishes, easily repaired by adding more oil.

The most important thing about a well-crafted handle is how it feels. The more "at home" it feels in my hand, the better it is when used. ■

Tim Heil has been a member of the Minnesota Woodturners since 2001. He can be reached at tim@heiltruckbrokerage.com.

Part off a 4" length of the cylinder for the chisel handle.

Turn a knob on the remaining stock to be used as a jam-fit chuck. After parting off the handle, I rotate it 180° and place the bolster opening onto the knob. Support the other end of the handle with a live center in the tailstock.

Turn a tenon on the handle for the ferrule and measure the diameter using outside calipers. I turn this tenon so that the ferrule fits loosely, leaving space for glue between the ferrule and the wood.

It's important to explore different handle shapes. My goal is to have a handle that looks and feels handmade.

I don't want to compromise the shape of my handle by sanding, so I make my final cuts with a skew chisel.

I look for a way to make each handle unique. Three delicate grooves add charm to this handle.

Cocobolo burl and buckthorn.

Robust Sea Urchin Shell Ornaments

David Lutrick

The article by Bob Rosand in the Fall 2007 issue of *American Woodturner* (*AW* vol 22 no 3) introduced turners to the exquisite beauty and detail of sea urchin shells. I have made over fifty such ornaments, and along the way I have figured out how to make them less fragile. The modifications strengthen the ornaments by adding internal rigid foam and eliminating the glue joints between the shell, icicle, and finial.

First modification

The first modification is to inject aerosol foam insulation into the shells prior to beginning the construction. The foam insulation adds significant strength to the shells, but insignificant weight. I can now handle the shells during construction as if they were made of wood. I have even dropped several completed ornaments from bench-top height to the floor without damage.

The aerosol foam insulation is the type sold for filling voids in walls. Sold in home improvement stores, it is made by Dow, DAP, and Owens Corning, among others. Choose one that has good dimensional stability, because some of the foams are sensitive to changes in relative humidity and temperature. Make sure the can comes with an extension tube or straw. Several cautions are worth noting. The foam is *extremely* sticky. Once dry, it can only be removed mechanically by picking or scraping off the residue. This applies to your hands as well as to the shells, so you might want to wear nitrile gloves. The foam is soluble in acetone before it cures, so keep a supply of acetone and a brush handy. After use, flush the straw and the top nozzle of the can with acetone before the foam solidifies.

If the top of the shell has an open hole, seal it by applying painter's tape on the outside of the hole or by placing a disk of tissue paper on the inside before injecting the foam into the bottom hole.

The foam expands slowly to about twice the wet volume before solidifying in approximately two hours. The correct amount of foam is difficult to control, because the amount released when pressing the aerosol can valve is somewhat unpredictable. Photo 1 shows that using too much foam to fill a shell will result in a plume of excess foam; however, the excess can easily be removed by twisting it off or cutting it with a fine-toothed hobby saw after it is dry.

Excess foam can be removed by twisting it off or cutting it with a fine-toothed hobby saw.

The expanding foam can split very fragile or thin shells, common for the purple and pink varieties, even if the foam can vent freely from the bottom hole in the shell. The splits will be along natural weak points in the shells, which may be hard to see.

Once the foam is dry and any excess is removed, proceed with the ornament construction.

Second modification

The second modification is to use a connecting center dowel between the icicle and the finial rather than gluing these pieces to the shell itself or making a close-fitting insert.

First, use a conical, spherical, or tapered grinding stone, about 1" in diameter, to form a smooth, beveled recess around the natural hole in the bottom of the shell *(Photos 2 and 3)*. This recess will be used to accept a matching-beveled base on the icicle. Just press the rotating stone, mounted into a power hand drill, into the hole far enough so that any irregular edges or shell spikes are ground away. The foam will be removed as well, but it provides some strength to the shell during the grinding. I have experienced very little chipping while grinding the beveled hole. If the shell has a large hole in the top, as is common with the Sputnik variety, you may want to grind a recess for the finial base around that hole too.

The second step is to make the icicle. The icicle base needs to be turned to match the ground-out hole in the bottom of the shell. For some shell varieties, such as the Sputnik and pink sea urchin, you will probably need to turn a relatively large, beveled flange on the icicle base to cover the hole. On green and purple shells, a smaller, spherical base can be used.

Drill a hole for the connecting dowel in the icicle about ¼" deep, just enough to get a good glue joint. You can do this step on the lathe or drill before mounting the wood on the lathe. You may use ¼"- or 3⁄16"-diameter dowels, so drill your hole accordingly. Photo 4 shows how the icicle, finial, and dowel are connected to the body of the sea urchin.

Construct the finial with a center hole to accept the dowel and design its base to match the top of the shell. On varieties that have a small top hole in a convex surface, undercut the base around the dowel hole. On varieties that have a larger hole, turn a beveled base to fit snugly into the top hole.

Complete the icicle and finial by sanding, polishing, and buffing, as desired.

Hanging the ornament

I use monofilament fishing line to hang the ornaments. This requires a third step, drilling a small-diameter hole through the finial in the axial direction. I do that on the lathe immediately after the dowel hole is drilled in the finial. The small-diameter drill bit tends to wander off the centerline, so take care or the hole will not be centered in the finial.

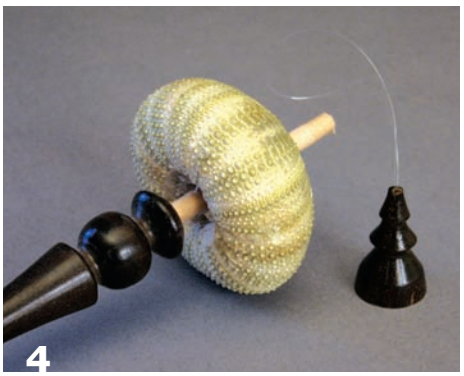
When the foam-filled shell, icicle, and finial are completed, glue a dowel in the icicle base that is long enough to go through the shell plus at least ½". To make a hole in the foam, use a rat-tail file. If the shell you are using does not have a hole in the top, you will need to file through the shell as well. Make the hole just big enough for the dowel. Insert the dowel, seating the icicle base in the beveled, bottom hole.

Carefully estimate the dowel length to ensure a snug fit between the shell and the finial. There should be enough dowel inserted into the finial hole for a good glue joint. If a beveled flange is also used for the top hole, both flanges should fit snugly inside their shell holes. If you will be using a monofilament hanger, make a loop of line and tie a small glass bead on the line before knotting it before gluing the assembly together. Place this on the inside of the finial. The bead and knot will jam in the finial hole and prevent the line from pulling out.

Dry fit the finial, with line inserted, on the dowel and adjust the length of the dowel if necessary. With the line loop in the finial and threaded through the top, glue the finial onto the dowel, pushing it down snugly on the shell.

With this construction, the weight of the ornament, icicle, and finial is borne primarily by the joined wooden components rather than the shell. The use of a grinding stone to bevel the holes, as well as turning a matching flange, eliminates the need to cut close-tolerance inserts and holes for glue joints.

To ship completed ornaments successfully, use a 3"-diameter cardboard mailing tube, cut to adequate length. Wrap the ornament in small-bubble, bubble wrap and place it in the mailing tube. The combination is light enough that even using postal letter rates is economical. ■



The icicle, finial, and dowel are connected to each other, through the body of the sea urchin.

Use a grinding stone to form a smooth, beveled recess around the natural hole in the bottom of the shell.

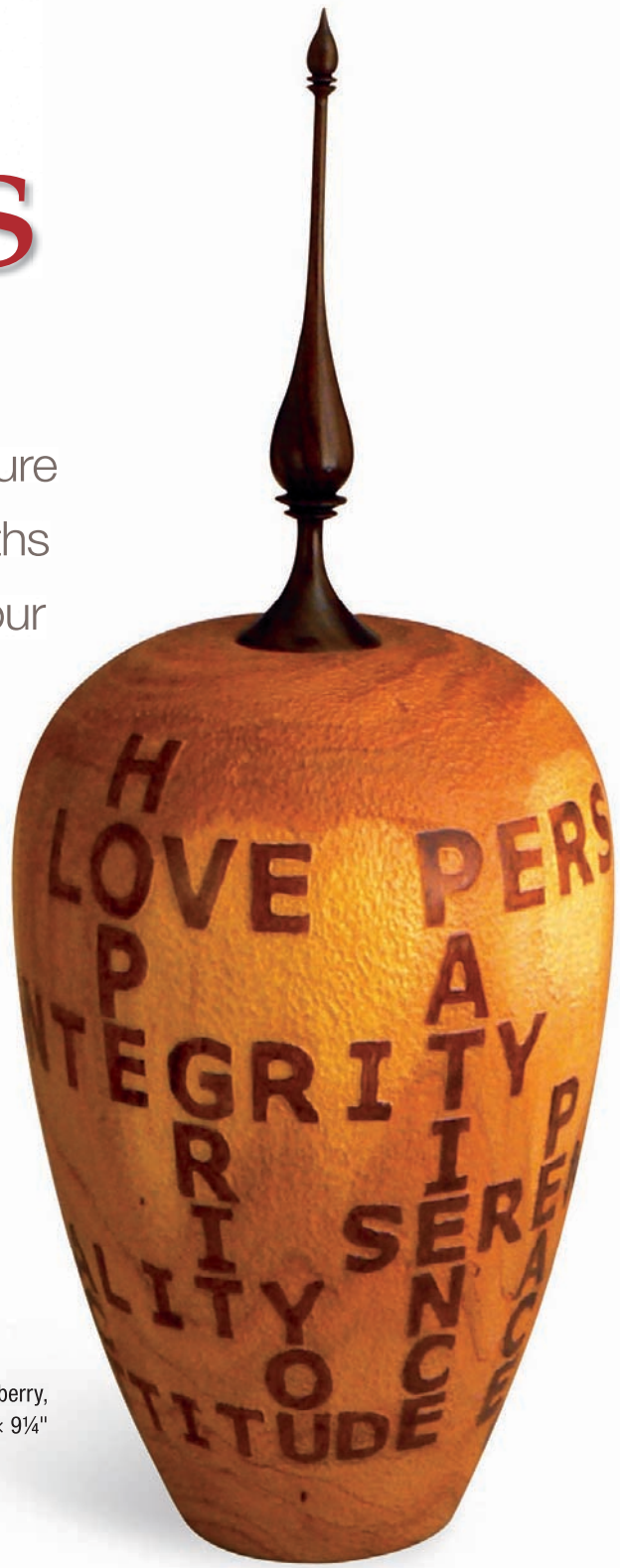
This recess will be used to accept a matching-beveled base on the icicle.

David Lutrick lives in Issaquah, WA. He can be contacted at lutrick2@comcast.net.

Words for Our Times

Wes Jones

The art we create often reflects our culture and our human condition. Several months ago, as I was reflecting on the state of our economy, I began to think about the personal values and traits that help us survive these difficult times. Hope, love, joy, and peace came to mind. I had carved these words on the rim of a bowl a few years ago and received favorable feedback. I decided to develop this concept further.



Words for Our Times III, 2009, Chinaberry, E. Indian rosewood finial, 22½" × 9¼"

Some of the personal character traits that help people survive adversity are perseverance, patience, integrity, optimism, trust, serenity, and action. Applied to artwork, these words become symbols that have meaning and evoke emotions.

From my initial bowl, I have developed a series I call "Words for Our Times." Unlike the bowl I made several years ago, I wanted the carved words to stand out. To accomplish this, I did relief carving around each letter so that they would stand proud.

Techniques and materials

I used Prismacolor art markers to color the words for emphasis and contrast. These markers are alcohol-based and come in a variety of colors. Each marker has a fine and a broad tip that makes them easy to use.

I discovered that the shape of a hollow form offers a challenge because the circumference of the piece decreases as it tapers from the top to the bottom. The letters need to change in size, shape, and spacing, depending on their position on the piece.

When texturing large areas on a hollow vessel, it is important to maintain uniformity across the entire surface. Otherwise, the eye will be drawn to variations in the background, rather than to the intended design elements.

Turn a band on a bowl

Photo 1 shows a honey locust bowl that has a raised band, just below the rim. The band is 1¼" wide and 3⁄16" higher than the surrounding surface. This band is where the words will be placed, allowing them to stand out on the surface. Sand the outside and inside surfaces of the bowl, ending with 400 grit abrasive.

Lettering the surface

I printed out the words on paper, which I will lightly glue to the surface of a bowl. Experiment with different fonts and sizes to get the look you want. I found that 122-point type was the best fit for this raised band. Photo 2 shows the words printed in Arial bold and Verdana bold. Both of these fonts are block letters and are easy to carve around.

"If you want to carve words on your woodturnings, there are many possibilities. The key is to choose words or other design elements that have meaning and will resonate emotionally."

The raised band on the bowl follows the curvature of the surface and is slightly smaller in diameter at the bottom than at the top. The paper will have to curve slightly to follow the band. Photo 3 shows the process of drawing vertical guidelines in pencil on the band so that letters can be placed straight.

Photo 4 shows the words with additional cuts between each of the letters. This allows me to slightly curve the paper. Leaving the letters attached to each other at the bottom makes it easy to maintain the proper separation. If you need more extreme curvature, you can use a program like Word Art to manipulate the words.

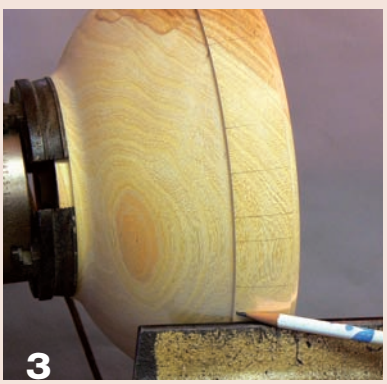
When pasting the words on the bowl, use the vertical pencil lines to ▸

1

Honey locust bowl is turned with a raised band for applying letters.

2

Names are printed in Arial bold and Verdana bold.

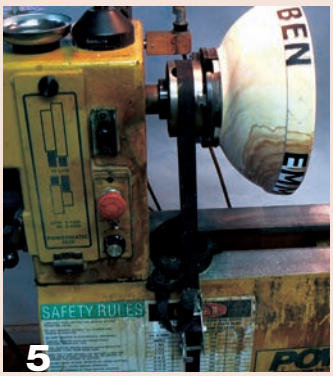


3

Draw vertical guidelines around the band to aid in placing the letters.

4

Make additional cuts between letters. These cuts make it easier to place the letters on a curved surface.



5

A band clamp is placed around the chuck and the lathe bed to stabilize the workpiece while doing the carving.

6

Carve around the outline of each letter and design element, such as the diamonds.

7

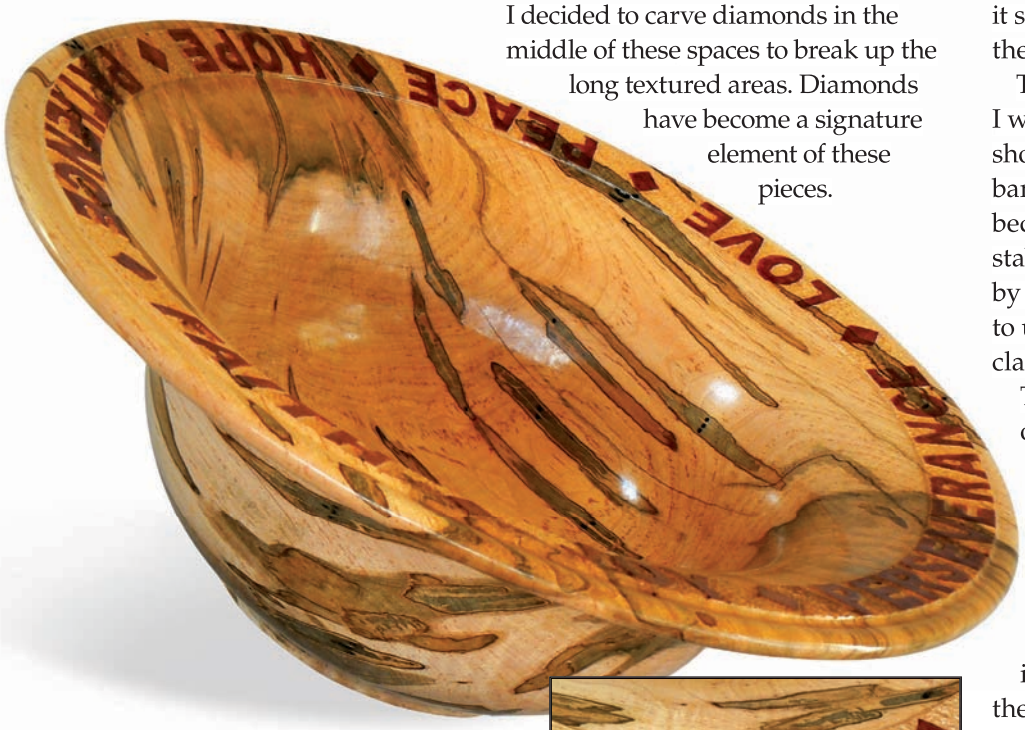
A micro motor carver is easy to control and works well for carving between the letters.

8

For more aggressive carving, a Dremel tool with a 3⁄16"-diameter spherical burr is used.

position each letter. If you measure the length of your words and the circumference of the raised band, you can plan how much space to leave between words. I used watered down white glue to attach the printed letters, which is just sticky enough to keep the letters in place when carving.

On this project, I ended up with about 4" of space between each word. I decided to carve diamonds in the middle of these spaces to break up the long textured areas. Diamonds have become a signature element of these pieces.



Words for Our Times II, 2009, Red maple with ambrosia beetle markings, 6½" × 17"

Detail of *Words for Our Times II*

Carving the letters

I did the carving on this bowl with it held in the chuck on the lathe. In the past, I have used a multiposition work holder or held the work in my lap, but it seemed simpler to leave this piece on the lathe.

To keep the bowl from moving while I was carving, I used a band clamp as shown in Photo 5. By tightening the band clamp around the chuck and the bed of the lathe, the workpiece was stabilized, yet could be rotated easily by hand. For safety, you may want to unplug your lathe while the band clamp is attached.

The first step is to carve the outline of each letter and the diamonds as shown in Photo 6. I like to carve down about half the depth of the raised band to provide a nice relief. I used a ⅛"-diameter spherical burr for the outlining.

Don't try to carve the whole depth in one pass. Take light cuts and keep the tool moving to avoid burn marks.

Using a shopmade 1"-diameter sanding arbor, sand the paper off of each letter.

3M brand radial bristle discs are excellent for removing the fuzzy fibers from the carved areas.

Highlight the raised letters using a Prismacolor marker.

I used a micro motor carver (*Photo 7*), recently purchased from Wood Carvers Supply (www.woodcarverssupply.com). I have used flexshaft machines and Dremel tools in the past, but for detail carving, the micro motor is ideal. In addition to the ⅛" burr, I used 1/16"- and 3/32"-diameter burrs in the tight, inside corners of the letters.

I switched to a Dremel tool (*Photo 8*) with a 3/16"-diameter spherical burr to texture the open areas between the words. The heavier weight of this tool allowed me to remove material faster.

Sanding and finishing

After the carving was complete, I sanded off the paper letters as shown in Photo 9. I made a homemade 1"-diameter sanding arbor to use with the micro motor machine. The sanding could have been done by hand, but care must be taken to avoid rounding over the edges of the letters.

Photo 10 shows 3M brand radial bristle discs being used to remove the fuzzy fibers from the carved area. These handy little sanding discs are available in various grits from The Sanding Glove (www.thesandingglove.com).

After finishing the bottom of the bowl, I highlighted the words with a dark brown Prismacolor marker (*Photo 11*), then applied two coats of heat-treated walnut oil for a durable, low luster finish.

If you want to carve words on your woodturnings, there are many possibilities. The key is to choose words or other design elements that have meaning and will resonate emotionally. The bowl shown for this project is a salad bowl for my niece that will have the names of all her family members relief carved on it. ■

Wes Jones lives in Lawrenceville, GA, and has been a woodturner for over 35 years. He is a frequent demonstrator at woodturning chapters and has taught a number of woodturning courses at the John C. Campbell Folk School. He will be a demonstrator at the Turning Southern Style symposium this September.

Wes has been an officer in three AAW chapters in the Atlanta area, including serving as President of the Georgia Association of Woodturners. He is the current president of the Chattahoochee Woodturners in Gainesville, GA.

Honey locust salad bowl, 2009, 4½" × 11¾"

Baguette, 2009, Fiddleback maple with wenge dividers and end caps, 3" × 12" × 3"

Considering the Purse

Denise DeRose

Most woodturners are men. This is no surprise to anyone in the field and probably provides an explanation for why woodturning and purses have, until now, been on separate and nonconverging tracks. I started to consider the two topics together after seeing a woman carrying a wooden bandsaw box as a small purse. After all, purses are vessels. Why not turn a purse from wood? The possibilities seemed, and are, endless.

After much experimentation and numerous purses, I have learned that there are many considerations to making a successful handbag from wood.

Form and function

Although it would be nice if my purses were put in a shadowbox and displayed as art, I have to assume that they will be used, and used hard. The consideration of use leads to several conclusions as to size, shape, and weight. A wooden purse has to be big enough so that you can get your hand into it easily. It should also be big enough, at a minimum, to carry keys, a wallet, and a cell phone. The shape depends on the kind of purse being made. Clutches should be small enough to be carried easily in a hand, and oval shapes are better than round ones. Shoulder bags should be flattened discs or other shapes that will nestle easily against a body. Fully round vessel shapes protrude too much, are awkward to carry, and bang into things. Handbags should have a handle that can be easily gripped.

Thin-walled vessels are often considered the mark of a good woodturner, but the same cannot be said for purse making. A purse's wall must be thick enough to support the necessary hardware and screws, but not so thick as to make the bag unnecessarily heavy.

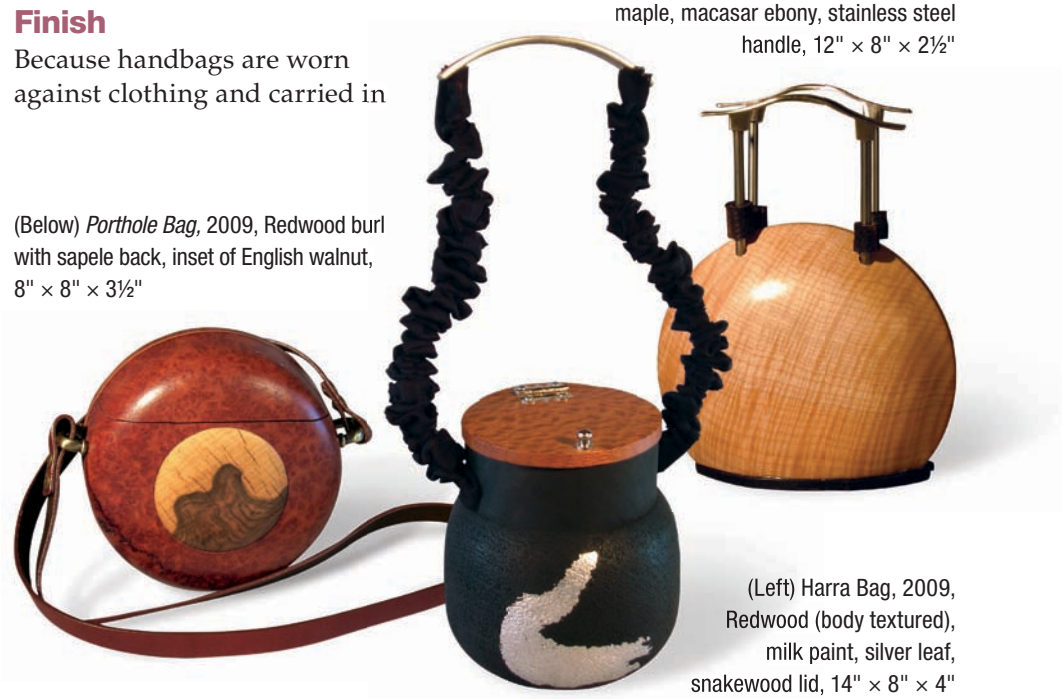
Finish

Because handbags are worn against clothing and carried in all kinds of weather, the finish must be water safe and colorfast with no potential for bleeding or rubbing off. Handbags will get banged around, so the finish must also be durable and renewable. For this reason, I prefer polymerized tung oil with a paste wax that can be renewed by the owner.

Texturing the wood is a good option for purses so that dings and scrapes will not be readily visible, but any tex-

(Below Right) *Pagoda Bag*, 2009, Fiddleback maple, macasar ebony, stainless steel handle, 12" × 8" × 2½"

(Below) *Porthole Bag*, 2009, Redwood burl with sapele back, inset of English walnut, 8" × 8" × 3½"



(Left) Harra Bag, 2009, Redwood (body textured), milk paint, silver leaf, snakewood lid, 14" × 8" × 4"

turing must be smooth so that it will not snag clothing or pick up lint.

Hardware

Good hardware for purses is hard to find. Although many low-price hinges are available, hinges used on purses must be sturdy, but not clunky. Additionally, there should be no square corners that will catch on clothing. I always round the corners of hinges by filing them. Also, after installation, I touch up the screw heads with a file to ensure there are no rough edges. Woodworkers seem to have a penchant for brass hinges; however, fashion more frequently calls for nickel or stainless steel. See the sidebar for good sources for suitable hinges.

Glues

When a glue joint is necessary in a handbag, it must be carefully considered. I have found that CA glue is notorious for lacking side-to-side shear strength. Because purses get dropped, yellow glue is a better choice. Additionally, when I make a purse with a glue joint, I frequently use decorative biscuits made of contrasting woods across the glue line to strengthen the joint and to hold the two pieces together. When attaching a decorative element, I drill the element and the purse to connect the two with a short brass peg and use flexible CA glue or epoxy to attach it firmly.

Leather and lining

I hate to admit it, but after making purses for a good while, this woodworker had to buy a sewing machine. Without a lining, cell phones, keys, and lipstick clatter around noisily inside a purse. Having considered and rejected Suede-Tex as a solution, I resorted to fabric or suede linings and pockets in most of my bags. Linings should be glued into the purse interior with a fine-grade spray adhesive or Barge glue and also affixed with screws and grommets.

Additionally, there are universally accepted principles governing the desirable length of purse straps. Consultation on this point may be a good way to involve a wife/girlfriend in your woodturning hobby/obsession.

Planning ahead, otherwise known as design

When a handbag idea lodges itself in my brain, I am anxious to execute it immediately. Too frequently, I am left at the end thinking, "How the heck am I going to attach this, now that I have glued that?" Planning ahead in handbag design is crucial to avoid inconvenient and vexing assembly problems. Failing this, handbag making provides opportunities for creative tool making. I now have several handmade, right-angle, thumb-driven screwdrivers that will reach into impossible nooks.

It ain't no salad bowl

Making a handbag isn't like making a salad bowl or even a hollow vessel. In general, you will spend more time doing it than you can imagine, and more time off the lathe than on. There are good reasons why purses are usually made of fabric or leather, and in the course of making a wooden one, you will likely discover most of them. Good luck! ■

Denise DeRose lives and pursues purse making in Oakland, CA. Visit her website at www.denisederose.com.

(Below) *Deco Bag*, 2008, Spalted poplar with zebrawood base and handle, tortoiseshell notion, 6" × 6" × 2½"

(Below) *Uptown Bag*, 2009, Bleached ash with wenge inset, patent leather top and strap, 8" × 11" × 4"

(Left) *Clamshell Bag*, 2008, Maple, claret fabric dye, hammered copper and snakewood handles and trim, 13" × 11" × 3"

Purse hardware sources

Ohio Travel Bag
800-800-1941
www.ohiotravelbag.com

UMX-Universal Mercantile Exchange, Inc.
800-755-6608
www.umei.com

S. Axelrod Co. (minimum order $100)
212-594-3022
www.axelrodco.com

Lee Valley Tools Ltd.
Lee Valley Hardware
800-871-8158
www.leevalley.com/hardware

The Invisible Clip

Russ Fairfield

The finished pen, a Baron with closed ends and an invisible clip.

Closing the end of kit pens has become a popular modification, and it has become relatively easy with the availability of the various special mandrels. The closed-end pen and the mandrels for making them are described in "Sterling Instrument," by Richard Kleinhenz (*AW*, vol 21, no 4). Closing the cap is also made easier *if* we ignore the clip and leave it in the bag with all of the other unused parts. Mandrels for turning both ends of the popular pens are available from www.arizonasilhouette.com.

Making a pen with an invisible clip allows us to make a one-piece, closed-end cap without leaving the clip in the parts bag, and the result is a pen that has the look of a classic 1950s fountain pen. Also, the weight of the cap is reduced by about half when we throw away the heavy metal in the kit finial.

The shape of the clips, left to right: flat washer, large ring, small ring, and the hybrid which is a large ring on its parent kit, but becomes a small ring when used on a larger kit.

The clip isn't really invisible. It is the attachment that is invisible from the outside of the pen. Some prefer to call this a "recessed clip," but I started using "invisible" about six years ago when I first began making this modification to a pen kit. Either way, pens look great with the clips invisible.

The steps are simple: make a closed-end cap, cut a slot in the cap, modify the kit clip to fit into the slot, and hold the clip in place with a plug that is inserted from the open end of the cap. This article will guide you through these steps.

Selecting the kit

Most kits can be modified with an invisible clip, even the Slimline and similar pens. It is also possible to move most of the clips from pen to pen. The clip and pen combinations pictured show some of the various clips I have used and some of the pens I have used them on. The El Grande kit has one of the easiest clips to make invisible while the Slimline is the most difficult because of its smaller diameter. I am using the Baron kit from Berea Hardwoods (www.bereahardwoods.com) for this article. The same kit is sold as the Navigator by Woodcraft (www.woodcraft.com).

Choosing the clip

Pictured are three shapes of clip attachments: flat washer, large ring, and small ring. A fourth, the hybrid, is a large ring on its parent kit, but becomes a small ring when used on a larger pen.

Flat washer

This attachment is a large, flat washer with a small hole in the middle. The washer is usually the same diameter as the outside diameter (OD) of the pen barrel at the cap finial. This attachment is used on Ameroclassic and Perfect Fit kits and their variations, and the only difference between them is the width of the stem that attaches the clip to the washer.

Large ring

The clip attachment is a large, thin ring that is the same OD as the pen barrel at the cap finial. The Baron is an example of this attachment. Other kits, including the Slimline, use this same type of clip, with the only difference being the diameter.

Small ring

This clip is similar to the large ring, except that the OD of the ring is smaller than that of OD of the pen barrel at the cap finial. The El Grande and all of its variations use this attachment.

Clips that have a large ring when used on the parent kit can become a small ring when used on a pen from a larger kit. In this case, use a Slimline clip with a larger Baron pen.

(Left) **Clip and pen combinations, left to right: A stock Baron clip and finial, a closed-end Baron with the kit clip, the Baron with an Ameroclassic clip, the Baron with a Perfect-Fit Convertible clip, the El Grande with the kit clip, and the Berea StreamLine with the kit clip.**

Modifying the washer clips

The flat-washer clip from the Ameroclassic and Perfect Fit are the easiest clips to modify and install in pens. I also believe it to be the strongest clip. These are the clips I started with, and I still acquire them whenever I can.

The washer is simply reshaped to form a tab *(Photo 1)* that is inserted into the slot cut in the cap. The hole in the washer is retained to lock the clip in place. I reshape the washer using my grinder *(Photo 2)*, but a file could accomplish the task, only more slowly. Be careful to not hit any of the plating that will be on the outside of the pen. Keep the clip cool by dipping it in cold water because the heat can peel off the plating. Always hold the washer in the trailing position to keep the wheel from grabbing it.

A similar tab can be added to any clip by removing the entire attachment ring, either large or small, and silver soldering a tab to the remaining stub after the ring has been removed. This clip will be only as strong as the silver solder joint. A solder with a high silver content is best, but I have made these with soft silver solder, and they are holding well with limited use. I would not, however, sell a pen with a clip that was attached with soft silver solder. I have also experimented with a shop-made spot welder to make this joint.

Modifying the rings

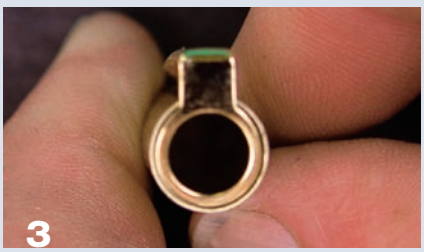
The ring attachment has to fit *inside* of the drilled hole in the cap. I use the inside of the brass tube as a gauge. If the ring attachment will fit inside of the cap tube, it will fit inside of the drilled hole *(Photo 3)*.

Modifying the washer clips

Left pair is the clip attachment for the Ameroclassic pen kit and its modification. The right pair is the Berea Perfect-Fit Convertible and a similar modification.

Grinding the flat washer. Keep it cool, and always hold it in the trailing position as shown. Make sure your toolrest is as close as possible to the rotating wheel.

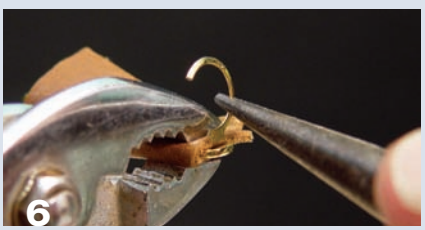
Modifying the rings



Using the brass tube as a sizing gauge, the ring must fit inside of the tube, as the El Grande shown here with the Baron cap tube.

If the ring fits inside the cap tube, the only modification is to remove a section of the ring so it may be threaded to the inside of the cap, as with this El Grande clip in a Baron cap tube.

If the ring is larger than the tube, it has to be clipped and reshaped until it fits as shown here with the Baron clip in a Baron cap tube.



Bend the large ring after removing a 90° section. Use two pairs of pliers and hold the clip in a piece of leather to prevent damage to the plating.

If the ring is already smaller than the inside of the tube, the only modification is to remove a 90° section of the ring so it can be threaded into a slot in the barrel *(Photo 4)*. Some large clip rings will become a small ring when they are used with a larger-diameter pen.

If the ring is too large to fit inside the cap tube, it will have to be reduced in size. First, cut a section out of the large ring. Then, bend the ring to form a smaller diameter that will fit *inside* of the brass tube *(Photo 5)*. I use two pairs of pliers to do this; conventional pliers hold the clip, and needle-nose pliers bend the ring. Hold the clip with a piece of leather to prevent damage to the plating *(Photo 6)*. The Slimline clip ring can be bent to fit inside the 7 mm cap tube, but it will be more difficult because of its smaller size.

Almost any clip can be used with any kit by using one of the three modifications. The only stipulation is if the ▸

washer or ring can be modified so it can be threaded through a slot in the cap, and then captured in place.

Drilling the cap

Any of the various methods of holding the cap so it can be turned with a closed end can be used. It doesn't matter whether you use an expansion mandrel, a modified 7 mm mandrel and bushings, an o-ring mandrel, or if the cap is turned between centers. What *does* matter is that the drilled hole in the cap be *flat* on the bottom because the clip will be clamped in place against the bottom of the hole. It must also be deep enough so that the tip of the pen doesn't hit bottom when the cap is screwed on.

There are several ways to get a flat bottom in the drilled hole; however, the bottom will already be flat enough if a brad-point drill bit is used.

A better option is to use a bottoming drill. To make a bottoming drill, first grind the tip of a standard twist drill to a square end. Then, grind no more than 2 or 3 degrees of relief behind the cutting edges *(See photo)*.

The cap blank is drilled with a 29/64" or 15/32" drill bit to achieve a square bottom. Use either a pilot point drill bit, or grind a bottoming drill.

Yet another option is a pilot-point drill bit *(See photo)*. It leaves a flat-bottom hole with a smaller hole beyond that. I use the pilot-point drill bit and drill the pilot hole out to a diameter of 7/32", but no deeper than 1/8" to accept the threaded end of a standard 7 mm mandrel for turning the pen. This method for holding the pen for turning is described on page 31 of the previously mentioned article in *AW*.

The depth of the hole should be the depth of the brass tube, *plus* enough to accommodate the clip and a plug to hold it in place, *plus* whatever length was removed from the center band. I recommend a hole that is 1/4" deeper than the length of the brass tube for the first pen. Then, add any additional depth to compensate for any length that is eliminated at the center band.

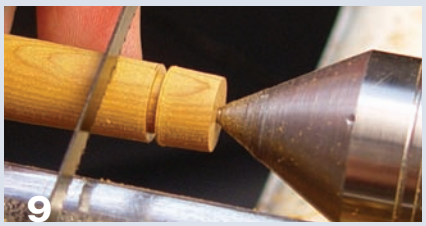
Removing rings from the center

Turning the cap

Put the drilled blank on the mandrel and turn to shape. Shown is a blank screw onto a standard 7 mm mandrel that is held in a collet chuck. The tailstock center is just there for additional support, and is not required to drive the blank.

Cutting the slot

Mark the location of the clip slot and the end of the pen.

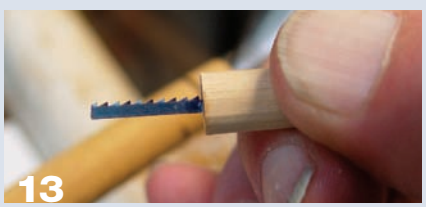


Locate the slot for the clip with a small saw that leaves a 1/32" kerf.

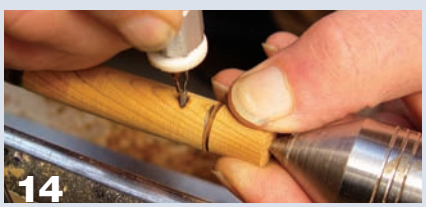
Start the slot with a sharp dental pick.

An alternative method is to start the slot with a Dremel tool and a small 1/32" or 3/64" milling cutter or drill.

Continue cutting the slot with a small saw blade held in a piece of dowel.



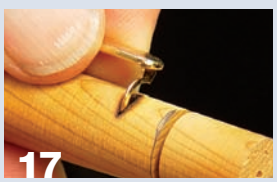
This slot-cutting tool is a piece of a coping saw blade, about 1/32" wide.



The pyrographic alternative is quicker and more accurate.

The slotting tool is a Detail-Master No. 2D calligraphy pen.

The burned area around the slot can be turned and sanded off.



Fit the clip into the pen.

band will allow the fitting to be pushed farther into the brass tube – that could be enough to interfere with closing the cap on a fountain pen by jamming the tip into the bottom of the cap, so watch for that. For the Baron kit with a brass tube that is 2 13⁄16" long, I drill the hole to 3⅛" deep if the center band is stock, and to 3¼" deep if the two loose rings aren't used at the center band. This will ensure that the fountain pen tip will have clearance in the bottom of the cap. Save trying to make a shorter cap until you have made a couple pens.

I drill the cap with a 29⁄64"-diameter drill bit because I like the brass tube to have a tighter fit. Sometimes, however, the fit is too tight, and it is necessary to sand out the inside of the hole with a piece of sandpaper wrapped around the end of a dowel. Use a 15⁄32" drill bit for a loose-fitting tube. I use CA glue for the tubes. Don't worry if the glue freezes before the tube is all the way in. It isn't necessary to use the whole length of the brass tube because we aren't going to be pressing anything into the other end. One inch of brass tube inside the cap is plenty. Cut off the excess tube, trim the end, remove the burr from inside the tube, and the cap is ready to turn.

Turning the cap

The only caution when turning the cap is that it be left slightly oversized, so the surface can be cleaned up after making the slot. Other than that, there is no difference from turning any other closed-end cap *(Photo 7)*.

Cutting the slot

Measure the actual depth of the hole in the cap, and transfer this dimension to the outside of the cap *(Photo 8)*. Also locate the top of the cap. Allow ¼" between the top of the cap and the bottom of the hole. You can do this with a pencil mark on a stick of wood, but I recommend using a dial caliper since some degree of precision is helpful. The dial caliper I use is plastic because it won't damage the pen. The dial is graduated in both 1⁄64" and 0.010" increments and that is close enough. I always make a cut with a parting tool so I will know where the top of the cap is.

Make a start for the slot with a thin 1⁄32" hacksaw blade *(Photo 9)*. The best slot will be flush with the bottom of the hole with no overlap. It's better to fudge a little than have to make a wider slot in order to get the clip into the cap. The length of the cut doesn't matter, so long as it isn't longer than the width of the clip.

The next step is to pull the blank back so the end of the mandrel isn't under the slot, and then punch a hole through the cap. This can be done from scratch with a dental pick *(Photo 10)*, or with a 1⁄32" milling cutter in a Dremel tool *(Photo 11)*. A small drill bit, no larger than 3⁄64", will do the same thing, but it will be harder to control and cannot make a sideways cut.

I make the slot only long enough that I can poke a small scroll saw blade through it *(Photo 12)*. After that, the slot is lengthened by any means possible to where either the tab or the modified ring can be threaded through it. A dedicated tool can be made from a piece of a scroll saw blade that is 1⁄32" wide, glued into small hole drilled into the end of a dowel *(Photo 13)*.

An optional, and sometimes easier, way to make the slot is to burn through the cap *(Photo 14)*. I use a wide, flat Detail Master No. 2D calligraphic burning tip *(Photo 15)* and a Detail Master controller. When burning the slot, you do not want to char the wood too much or melt a huge hole in a piece of plastic. It *is* possible to make the slot without doing either. That means burning the slot, and then removing the burning tip as fast as possible. A little charring is inevitable on the wood surface *(Photo 16)*, but that can be turned and sanded away. Any remaining discoloration will add an accent around the clip. The setting for plastic is more critical because the goal is to melt through the plastic without blowing out a larger area. Either way, make the slot and immediately remove the burning tip.

I start with a 7 setting on my controller for wood and a 5 or 6 setting for plastics, and always make several test slots whenever I am using a new wood or plastic material. Once the initial slot has been burned, the temperature is reduced to lengthen the slot.

Check the fit and make any adjustments in the clip at the same time the slot is being cut. Usually, I have to cut a wider opening in the ring. ▸

Turning and finishing the pen

Finish turning the cap to whatever shape you choose.

Sand and finish the cap.

Making a plug

The plug that will hold the clip in place is ready to place in the hole.

However we choose to cut the slot, it will take some amount of time and frustration to achieve a good fit with the clip *(Photo 17)*. Cussing helps.

Turning and finishing the pen

The pen is now turned, sanded, and finished *(Photos 18 and 19)*. Do not wet sand the pen, because the water can get into the wood around the slot and get under the finish. This can cause a blush under the finish, or the finish will come loose from the wood.

Making a plug

Turn a small length of wood to a diameter that will be a close fit inside of the cap. A piece of dowel or pen blank works fine. Drill a ⅛"-diameter hole (or anything close) through the center and part off a plug that is about 3⁄16" in length *(Photo 20)*.

Assembling the pen

Clean out the slot to remove any finishing materials. Do lots of fitting and trial runs to make sure the clip fits and lies square with the pen. Be satisfied with the fit before gluing it in place. Now is the time to do any final bending because it will be too late after the glue dries.

Slip the clip into place and put a large drop of epoxy down inside of the tube. *Do not* use CA glue here. The fumes from the CA will eat the plating off of a fountain-pen point and leave a white ash in the feed, and it will continue to do so for months afterward. No amount of accelerator or waiting will prevent this.

My choice of glue is the Quick Cure-5 by System Three. This epoxy is available from Craft Supplies (www.woodturnerscatalog.com) or any Woodcraft retail store. It is a true five-minute epoxy with a short transition time and a fast cure after the five minutes are up. It is also the least sensitive to variations in mixture of any two-part, five-minute epoxy I have used. It is never rubbery and never brittle when a reasonable amount of care is used when mixing. The longer working time allows for a thorough mixing, which is important for an epoxy.

Keeping the epoxy off the inside of the pen tube isn't difficult. I use another tube that fits inside of the tube in the cap, and then drop the epoxy down through that using either a thin screwdriver *(Photo 21)* or a soda straw. Using the soda straw is simple – scoop the uncured epoxy up inside of the straw, drop it down inside of the tube, and then blow on the other end of the straw to make sure all of the epoxy is out. Don't use too much epoxy – just enough to cover the bottom of the hole and the clip.

Remove the smaller gluing tube. Then drop the plug down inside the tube. Don't put any epoxy on the plug, because glue will get on the inside of the barrel. Push the plug down with a dowel. The hole in the plug will allow the excess epoxy to come up inside the barrel rather than being squeezed out through the slot. Here is where you will discover how much epoxy is really needed on your next pen cap.

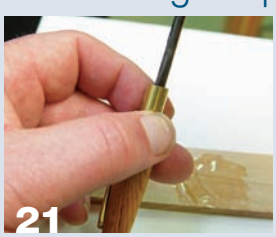
Hold the plug in place with the dowel or a piece of brass tubing until the glue starts to cure. You will know when this happens because the clip will stay in place by itself without clamping. Remove the dowel, make any last-minute adjustments in positioning the clip, clean up the inside of the tube with a cotton swab dipped in isopropyl rubbing alcohol, wipe off any epoxy that got on the outside of the cap with the same alcohol, and set it aside to cure.

I place the pen into a hole drilled into a short piece of 2" × 4" lumber. A ¾"-diameter hole is large enough that I can push a piece of foam rubber into the hole with the cap. The foam rubber will act as a clamp to hold the clip in place *(Photo 22)*.

The cap is finished. Push in the threaded center band and threaded sleeve *(Photo 23)*. Make sure that the end of the cap is protected with a piece of leather to prevent damage to the finish or wood when using the pen press.

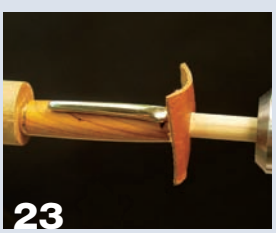
Now make the other end of the closed-end pen. Screw on the cap and you will have what I call a "Collector's Pen." ■

Assembling the pen



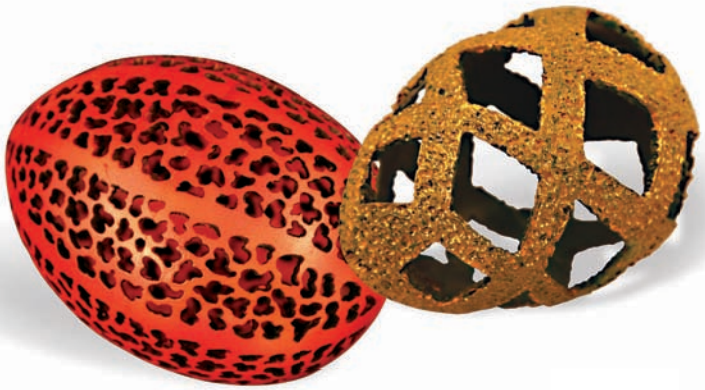
Mix and drop 5-minute epoxy glue into the bottom of the hole. Use a smaller brass tube to keep the glue off of the cap tube. DO NOT use CA glue.

Hold the cap inverted until the glue has had at least 30 minutes to set.



Push the center-band and threaded sleeve into the cap. The leather prevents damage to the finish. The cap is finished. Now make the other end of the pen.

Russ Fairfield is a retired engineer who lives in Post Falls, ID. He is an active member of the Inland Northwest Woodturners and the newly formed INW Pen Turners Association; he teaches woodturning classes at the Woodcraft store in Spokane, WA. He has traveled extensively demonstrating at local clubs and regional symposiums. For more information, visit www.woodturner-russ.com.



Pierced and Colored Eggs

Patricia Spero and Gabor Lacko

The two of us started making decorated eggs about two years ago. We were interested in the Russian Imperial Easter Eggs, which Fabergé made for Tsar Alexander III, and decided to use them as the basis for our designs. Because the Russian eggs are lavishly decorated in a style too elaborate for wooden eggs, we simplified the effect and used only piercing and coloring.

Turning the egg

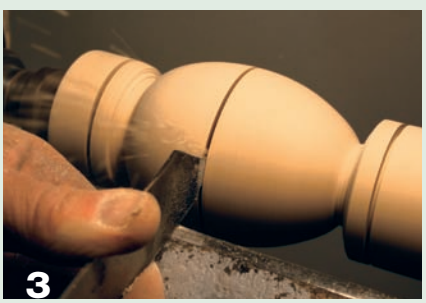
First, turn a cylinder of a relatively straight-grained wood, mounting the wood between centers of your lathe. You can use sycamore, maple, or anything similar. The egg for this article was made of boxwood and is 4" long by 2½" diameter.

Sketch onto the cylinder the shape of the egg *(Photo 1)*. Draw this egg shape slightly elongated (by about ¼"), because when you cut the egg in half, it will be shorter by the thickness of the parting tool as well as slightly shorter from the cut you will make for joining the two halves. Leave enough timber at either end to form spigots, making sure the diameter of the spigots will fit your chuck *(Photo 2)*. With a thin parting tool, make a slight cut to indicate where the spigots will be and also where you will cut the egg in half *(Photo 3)*. Transfer the cylinder into a chuck.

If you are using a chuck with a larger-diameter body than the one in these photos, you will want to increase the length of the spigots in order to allow enough clearance for parting the end of the egg from the cylinder. For increased holding power for hollowing endgrain wood, turn a shoulder on your cylinder that will rest on the jaws of the chuck. ▸

Sketch onto the cylinder an elongated shape of an egg.

Turn the egg shape and leave spigots on each end to mount into a chuck. If your chuck has a large body, you will want to use the entire length of the spigots.



Use a parting tool to make a slight cut, indicating where the egg will be parted in half.

With the cylinder mounted in the chuck, part off the first spigot.

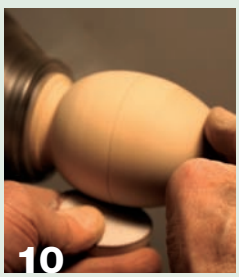
Part off the wood from the second spigot.

Part the egg in half.

Hollow out the first half-egg.

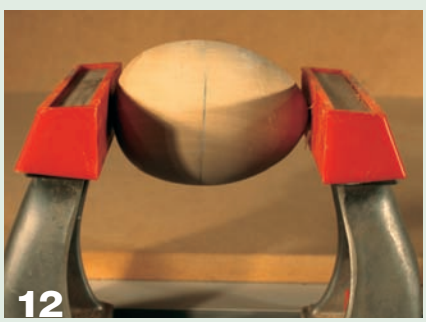
Check the thickness of the wall using a caliper. Make sure the thickness is uniform throughout the egg.

Using calipers, check the thickness of the bottom of the egg. Make sure to account for the thickness of the spigot.



With one half still in the chuck, fit the second half to it, holding it in place with one hand. Sand the body of the egg where the two halves meet.

Paint the inside of the egg. Any form of paint can be used, but in this photo, an airbrush is shown.



Glue the two halves of the egg together.

Cutting and hollowing the egg

With the cylinder mounted in the chuck, part off the excess wood on each end to form shorter spigots *(Photos 4, 5)*. Now that the spigots are of a length to turn the ends of the egg easily, it is time to finish parting the egg into two halves *(Photo 6)*. The half-egg left in the chuck is ready for hollowing *(Photo 7)*. At this stage, it is critical that the half-egg runs true, otherwise the wall thickness will not be even.

Aim for about 1/16" wall thickness and maintain this uniformly right down to the bottom of the egg, continuously checking it with a caliper *(Photo 8)*. There are a variety of tools to use for hollowing a small endgrain object. Ring tools and hook tools are perfect for this type of job and are used by cutting upward from the center to the edge of the object. A small spindle gouge works well, if used in the same manner, cutting from the middle toward the outside. If you use a bowl gouge, remember that you are cutting endgrain and the cutting direction is opposite of that for side grain-oriented wood. For those adept with a scraper, use a 3/8" or smaller round-nose scraper, again moving from the center to the edge.

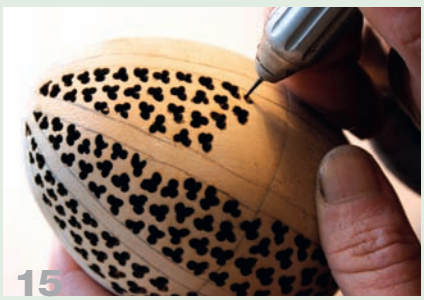
When hollowing near the spigot, the inside has to be turned first. Finish turning the half-egg by shaping the outside near the bottom with a small skew chisel, a parting tool, or small spindle gouge. Judge the thickness of the bottom of the egg with calipers, but remember to take into account the thickness of the spigot *(Photo 9)*. When this is done, repeat the hollowing process with the other half.

You will need to form a lip on both halves where the two halves meet (on the inside of one and on the outside of the other) about 1/8" long and about a 1/32" thick. Make sure you have a good fit. You can use the tip of a skew chisel for cutting this lip.

With one half still in the chuck and the other half fitted to it and supported by your hand, sand the two halves together

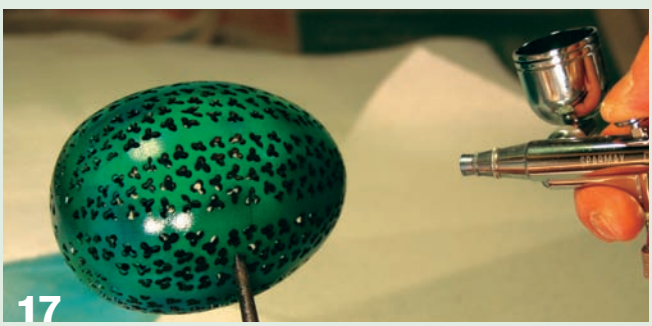
Use four rubber bands to divide the egg into eight sections. Draw along the edges of the rubber bands using a soft pencil.

When the rubber bands are removed, the egg will be divided into eight sections.



Pierce the walls of the egg with a NKS Presto handpiece or similar dental drill with a fine cutting burr.

Graduate the size of the design elements, larger in the center of the egg and progressively smaller toward the ends.



Hold the egg on a thin skewer so that you can easily move it around to blend the colors.

to obtain a nice finish at the joint *(Photo 10)*. Part off the remaining half from the chuck and your egg is ready for the next steps.

Painting the inside

Before the egg is glued together, paint the inside *(Photo 11)*. This ensures that when the egg is pierced, the color will show through rather than bare wood. Now glue it together with slow acting glue and clamp it into position until it is set *(Photo 12)*.

Drawing the design

For this design, the egg needs to be divided into eight sections. The easiest way to accomplish this is to use four rubber bands, overlapping at each end and leaving eight equal sections along the length of the egg *(Photo 13)*. With a soft pencil, draw along both edges of each band. When you remove the rubber bands you will have defined the areas you want to pierce *(Photo 14)*.

Piercing the egg

Pierce the egg between the elastic band lines using a NKS Presto handpiece or similar dental drill with a very fine cutting burr *(Photo 15)*. Keep to the same cutout design all over the egg, because mixing different shapes could make it look messy. Use a cloverleaf shape like mine or a crescent shape or something you design yourself. Graduate the size of the elements in the design, so that they are larger at the center of the egg and progressively smaller as the space narrows toward the ends of the egg *(Photo 16)*.

Painting the egg

Use an airbrush to paint the egg in order to achieve an even effect. Three colors make a good mix, and use transparent airbrush paints, so that the grain of the wood will show through. We have used turquoise, green, and yellow. Red, orange, and yellow is a good combination as is purple, blue, and turquoise. Hold the egg on a thin skewer *(Photo 17)* so that you can easily move it around to let the colors blend. When the paint is dry, spray the egg with several coats of glossy varnish. ■

Patricia Spero and Gabor Lacko live in Chigwell, Essex, England. To learn more about Patricia and Gabor's work, visit www.gaborandpatricia.com.

Walnut drop-leaf table, 2006, English walnut, 10" × 12" × 7"

"Doc" Thode

Master of Miniature Furniture

Kip Christensen

Paul "Doc" Thode turned 90 years old in July 2009. He has been turning wood for 80 of those 90 years. How did a young boy, living in Denver, Colorado in the early 1900s, become interested in turning and making English furniture classics of the eighteenth century? It's an involved story. To begin with, Paul's father had his own small shop in the basement as well as a few woodworking machines and a good assortment of hand tools. Paul was always experimenting with something in the shop.

At ten years old, Paul spent many hours making model airplanes, long before the days of plastic models sold in boxes. He made do with whatever materials and tools he could find. Often the wood was balsa, spruce, or pine. Tissue paper covered airplane wings. One of Paul's first recollections of turning was when he turned a pair of candle holders out of alabaster. The fine dust was carried through the heating system and dispensed throughout the home. His mother made sure that was the last of his alabaster turning in her home.

Paul's mother's interest in and involvement with antiques influenced Paul's creative direction. Although Paul remembers his mother saying she wouldn't have antiques in her home, she eventually owned nothing *but* antiques. For many years, she earned money by holding rummage sales and selling antiques on commission, finally losing her business at age 83. During her time in the antique furniture business, she acquired a few antique dolls. Using his mother's antique furniture as models, Paul began making scale-model chairs and other furniture for displaying the dolls. He decided that a scale of one-third best matched the size of the dolls, which measured between 16" and 22" tall.

"...I do this because I enjoy it. I like it. I refuse to be put under the gun. If somebody wants to order something that has to be a certain way or by a certain time, to heck with it, I won't do it..."

—Doc Thode

Photo: Lee Carter

Doc Thode with one of the highboys he made in 1983. He used tiger maple and poplar, 23" × 14" × 7".

Paul earned his living as a general practitioner, and while he hasn't practiced medicine for over 20 years, the name "Doc" remains. Since his retirement, a good share of his spare time is spent making reduced-scale furniture. "I don't care about sports, I don't care about watching TV, good gosh, what

Continuous-arm Windsor chair, 1992,
Hard maple, Eastern white pine, hickory, red oak, 13" × 8" × 6"

a waste of time," he says. About the many pieces of scale-model furniture he has made, he comments, "I like to think I'm preserving a bit of history that I think is worth preserving."

Doc prefers furniture from the early 1700s to about 1820. He is amazed by the profound influence this furniture, made in the United Kingdom during this period, has had on the history of furniture in the United States.

Doc's interest in furniture of this period was sparked by what he discovered when he bought a second-hand chest of drawers, stripped the paint off, and found rich cherry wood. Someone asked him what color he was going to paint it. This sounded like heresy to him; it is not in his nature to paint or even color wood unless needed to make the piece authentic, such as applying milk paint to a Windsor chair.

In addition to making scale furniture, Doc has made full-size reproductions. He has several of these in his home and uses them daily. Although he has made fourteen full-size grandfather clocks, he prefers production work in one-third scale.

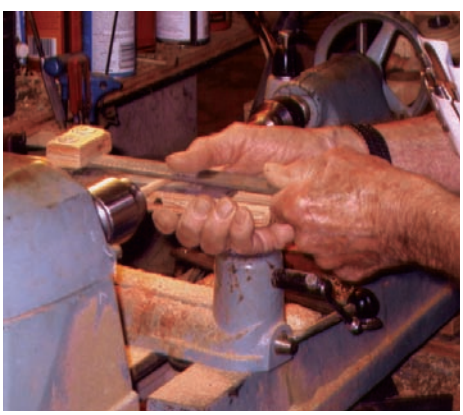
For the most part, Doc sticks with woods, joinery, and dimensions that are authentic to the period of furniture he is replicating. For example, on the continuous-arm Windsor chair, the seat is made of Eastern white pine because it is easy to carve; the spindles that form the base are turned from maple because it is strong; oak is used for the arm because of its superior bending qualities; and the spindles that support the back are turned from hickory because of its strength and ability to flex, which provides comfortable back support.

The techniques he uses are generally traditional as well, although he strays from them occasionally if he has developed better methods. Traditionally, dry woods were used for the chair seats and green wood for everything else; however, Doc usually uses kiln-dried wood for everything except the parts that will be bent. To cut the dovetail joints he uses small Exacto razor saws and small chisels he made out of triangular files, which allow him to work in small, tight places. Traditionally, little or no adhesives were used, but Doc secures his joinery with glue. He also uses standard drill bits rather than tapered bits. The finish he uses generally consists of two coats of Watco-brand oil, which avoids a plastic or artificial look.

Much of the furniture Doc makes requires using the lathe. Windsor chairs are his favorite and each style requires that he turn spindles of varying lengths and diameters. Doc first turns the wood to round, then uses a template to mark off the critical distances. The final shape and diameter, he turns by eye.

Assembly jig for continuous-arm Windsor chair.

Several of his pieces, such as the Shaker swivel chair, have specialty hardware that Doc makes himself. As far as he is aware, this hardware is not available commercially. He has a small metal lathe he uses to produce the turned metal components. Aluminum is used in place of the ▸



Photos: Lee Carter

Doc "turning" a small spindle with a hinged rasp, one of his unconventional turning techniques.

One of Doc's many bending jigs.

traditional cast iron. He likes the way the aluminum machines and the fact that it doesn't rust. The aluminum also sets itself apart from other metal parts that he often makes from brass.

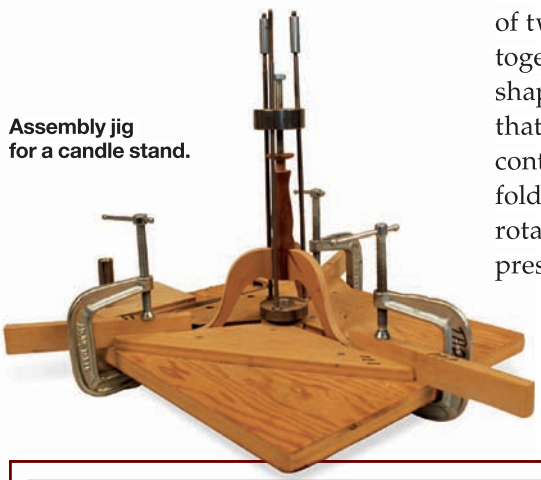
Doc also uses bent parts in several of his pieces and he has developed the necessary bending forms to produce consistent results. For bending the arm of a chair, Doc uses a stainless steel bending strap with end blocks on each end. During the bending process, the wood is forced to compress rather than stretch. Since wood will compress up to around 20 percent but only stretch about 2 percent, the use of a bending strap and end blocks greatly reduces the possibility of the wood failing while being bent.

Writing-arm Windsor chair, 2001, Soft maple, curly hard maple, Eastern white pine, hickory, white oak, 15" × 12" × 19"

Doc Thode is a master of designing jigs and fixtures used for accurate and quick reproduction of components and for aligning and holding parts during assembly. He claims he has as much fun making jigs as he does making the furniture. He has also developed some unorthodox but effective "turning" techniques. A good example of this is his use of two wood rasps, hinged together at one end and used for final shaping of the long, thin spindles that form the back support on a continuous-arm Windsor chair. He folds the rasps over the wood while it rotates on the lathe and applies equal pressure from each side to remove the material necessary to create the delicate tapered spindles.

Doc has, however, resisted the temptation to cut drawer dovetails using a router and dovetail guide. He cuts each dovetail by hand. When asked which piece of furniture he has made the greatest number of, Doc guesses it would be the chest of drawers. He has made over 140, each with four drawers, all with hand-cut dovetail joints both front and back. Half blind dovetails join the drawer front to the sides, and through-dovetails join the drawer sides to the backs. Referring to these he says, "that means I've cut a few dovetails in my time."

Doc often works from drawings taken from antique furniture as well as measurements from actual pieces. One of the best sources of drawings with traditional dimensions comes from the work of John Kassay. John's books have received wide acclaim for the detailed illustrations which he hand drew. Doc owns a few copies of full-scale drawings made by John. They are remarkable in detail and accuracy (*The Book of American Windsor Furniture: Styles and Technologies*, 1998).



Assembly jig for a candle stand.

I became closely associated with Doc Thode in 1989 when I was living in LaPorte, Colorado, and working toward my doctorate at Colorado State University. Doc was a guest presenter in classes at CSU demonstrating his techniques for bending, turning, and designing and using jigs for mass production. For years I have had an interest in Windsor furniture (I have made two full-size continuous-arm Windsor chairs) and Doc provided me with detailed drawings and helped with various processes and techniques. My wife Kim and I have collected several of Doc's pieces.

Doc has donated numerous miniature furniture pieces to woodturning auctions to raise money for youth scholarships. At the 2009 Utah Woodturning Symposium (UWS), Doc Thode was awarded special recognition for his decades of contribution to woodturning and his support of the UWS. He has presented at the AAW, Utah, and Rocky Mountain Woodturning Symposiums.

—Kip Christensen

Windsor highchair, 2007,
Hard maple, Eastern white pine, hickory,
red oak, 14" × 5" × 6"

When asked about his thoughts regarding contemporary furniture, particularly chairs, Doc responds with one word, "stinks." Then referring to the Windsor chair, he asks "Do you know of any other wooden chairs, 250 years old, that you can still sit in and be comfortable?"

Doc can't tell you how much time each piece of furniture takes to make because he usually makes them in batches of a half dozen to a dozen and has never kept track of the time involved. When asked if he thinks he can make the one-third–scale furniture faster than it would take to make full-scale furniture, he guesses that full-size furniture would take somewhat longer, but not a lot.

An interest in making models and reduced-scale furniture contributed to Doc's busy and productive life. He has seen a lot and lived life to the fullest. Doc is somewhat of a front-porch philosopher who has developed decided opinions and doesn't mind sharing them. He does things his way without any particular desire for praise and without offering apologies.

Doc Thode has made and sold many hundreds of carefully detailed pieces of scale-model furniture. He is driven by the satisfaction he finds in the process of making, not in the selling, "I'm not interested in marketing in any way shape or form. I do this because I enjoy it. I like it. I refuse to be put under the gun. If somebody wants to order something that has to be a certain way or by a certain time, to heck with it, I won't do it. I'm not interested in that. I'm not interested in making a living of this. If I were doing it for a living, I would have totally different viewpoints with it, but I'm not. When I sell something it's just icing on the cake."

At age 90 and going strong, Doc Thode is still enjoying both the icing and the cake. ■

Assembly jig number two for Windsor highchair.

Shaker sewing table with two drawers, 1991, Cherry, 10" × 6" × 5"

Kip Christensen is a Professor of Technology and Engineering Education at Brigham Young University in Provo, UT. He is well known for his turnings, demonstrations, and teaching.

Photo credits: Images of miniatures by Kip Christensen and Don Dafoe, Jr. Unless otherwise noted, images are by unknown photographers.

Over the Edge

Prichard Art Gallery, Moscow, Idaho

Ted Gaty

About three quarters of the way up the state of Idaho, not far from the Canadian border, lies the town of Moscow, population 18,500. Moscow is the home of the Prichard Art Gallery, an outreach facility of the University of Idaho's College of Art and Architecture. Far from any major population center, it's not easy to find unless you are looking for it. Yet the Prichard Art Gallery has been host to two excellent woodturning exhibitions since 2006 (www.uiweb.uidaho.edu/galleries/index.html).

In 2006, the gallery hosted "Woodturning on the Edge," an exhibition facilitated by director Roger Rowley and curated by woodturners Jim Christiansen and Gerritt Van Ness. In the words of the curators, they were "mainly concerned about assembling work from a group of turners who had established a record of significant new ideas." The hope was that exhibition viewers would get a sense of the evolution of woodturning from a craft concerned with making utilitarian goods to its current state as a vital and viable art form.

In 2008, the Prichard Art Gallery sponsored, "Over the Edge: Woodturning into Sculpture," once again facilitated by Rowley and curated by Christiansen and Van Ness. This time, the curators were "primarily interested in providing a forum for established turners to step out of their typical mode of working to provide entirely new ideas or to stretch themselves to change their work in significant ways." According to the curators, however, a number of the artists submitted pieces that were examples of work they had been making for quite some time. Admittedly, it is not easy making new forms, especially if the old ones have been good to an artist.

Thirty-nine artists contributed pieces to the exhibition, which was a great success in terms of participation. The exhibit included a large enough body of work to show the public an array of wood art that pushed the envelope in both technical innovation and design.

The following impressions, observations, and reactions to the artists' works were made from a catalog of the pieces and from a CD of the exhibition and gallery space provided to me by Roger Rowley. The pieces I chose for review, both favorable and unfa-

vorable, were those I felt were good examples of the exhibit's theme: well-known artists working in wood who were pushing and stretching the art form. Of course, it would have been preferable to have written the review by actually having attended the exhibition, but this isn't always possible, and the exhibition was of such quality that it deserves to be highlighted, even if after the fact.

Bud Latven had made several similar forms in his Torsion series. He wondered what the form would look like if translated into a material other than wood. Bud states, "The Bronze series is a study in the translation and experience of form from one medium to another. The result is a stunning reinterpretation of form from one medium to another."

Ben Carpenter's flowing, free-form piece entitled *Ka* evolved from his woodturning roots. "I am a woodturner," Ben states. However, he did not use a lathe in the creation of *Ka*. The piece began as a 100-pound block of koa. Ben slowly carved it, taking more than an entire year to finish. To highlight the inside/outside contrast, Ben burned the concave surfaces, leaving the graceful outside curves in the naturally figured koa.

Two artists, Bill Luce and Michael Brolly, used a sandblaster, not just for surface texture, but to carve their pieces, leaving the initial form intact but eliminating the wood between the structural elements of the form. The play of light on the resulting wooden skeleton then becomes an integral part of the piece.

Bill Luce, *Portal Skeleton Bowl,* 2008,
Douglas fir, 5½" × 6¾" dia.

Photo: John Carlano

Michael Brolly, *Waiting for a Title,* 2008,
Wood and bronze, 11" × 16½" × 16½"

Bill Luce took one of his elegant, simple bowl forms and blasted away the wood to reveal what he called *Portal Skeleton Bowl*. In doing so, he retains the form of the bowl, but exposes the ribs and the connecting transverse elements that tie one of the portals to the other. We can now see through the piece, and light can play on the remaining elements creating shadows that either darken or highlight different parts of the form.

Using the same sandblasting technique, Michael Brolly went one step further in utilizing light and shadow. He suspended his simple, sandblasted vortex above the flat surface on which the piece is placed. The light now shining down through the shape creates beautiful, enchanting reflections upon the surface below.

William Moore's piece, *Twist*, is an exploration of the sculptural potential of turned forms recombined. "I have been using multiaxis turnings to examine how I might combine several forms together to create asymmetrical and strongly dynamic compositions of form. My hope was to create a strong ▸

Bud Latven, *Inversion 3,* 2001,
Bronze, stainless steel, 16" × 11" × 16"

Photo: Cody Powell

Ben Carpenter, *Ka,* 2008,
Koa, 13" × 25" × 21"

William Moore, *Twist,* 2008,
Madrone burl, copper, 16" × 27" × 14½"

Photo: Dan Kvitka

sense of gesture and movement," William says. I think he succeeded.

One of the characteristics of art is the way a person's feelings are conveyed through the medium in which they choose to work. Several of the artists chose to do just that.

Art Liestman, known for his beautifully colored puzzle pieces, chose an entirely new form for this submission. The highly textured columnar shapes, tilted slightly inward at the top, had the feeling of a memorial. Indeed, the work represented Art's feelings after the death of a beloved pet. Chris, one of the volunteers who conducted tours of the exhibition, enjoyed watching people's reactions to this piece. In his words, "Frequently I could observe body language that seemed to show that it elicited some sort of understanding of [the artist's] intent."

Photo: Kenji Nagai

Art Liestman, *Remnants,* 2008,
Big leaf maple, each piece 19⅞" × 4" × 4"

Remembrance, submitted by Andi Wolfe, was likewise created in response to loss. Andi, known for her two-dimensional leaf forms, extended her range into three dimensions with this work. The falling ginkgo leaves were made from wood salvaged from two ginkgo trees that used to stand outside her office. She commented, "These trees were over 100 years old and as tall as the four-story building. My office was on the top floor of the building, facing the courtyard and the beautiful ginkgo trees. I loved the autumn when the gingko leaves turned golden yellow. It was so beautiful."

In a distinctly different mood of remembrance, David Nittmann used one of his basket forms as a canvas on which to express his gratitude to the three J's, Janis Joplin, Jim Morrison, and Jimi Hendrix. Nittmann notes, "The three J's went over the edge during my formative years. I was in my mid twenties, a young adult past what most would consider my 'formative' years, yet the impact of these times influenced the evolution of my life. Janis, Jim, and Jimi inspired me to break on thru and go 'Over the Edge.'"

David is known for his basket forms on which he paints beautiful and complementary geometric designs. They work wonderfully because his geo-

David Nittmann, *The Three J's,* 2008,
European pear, white top eucalyptus burl, archival ink, acrylic, 15" dia. × 9"

Photo: Tim Benko

metrically patterned wood complements the geometry of his designs. In *The Three J's*, I felt he gave us a mixed metaphor. He painted onto one of his geometric forms an abstract expression of his breakthrough. Perhaps if he had let go of the geometric pattern and matched the medium to the message by painting his feelings on canvas, I could have felt more clearly his expression of appreciation for the three J's.

One of the most ambitious pieces in the exhibition was *Young Ludwig: Dreaming of the Fifth* by Steve Loar. It was ambitious in two ways. One was to make a piece consisting of so many parts coalesce into a harmonious vision. Second was to portray what one of music's great geniuses might have been thinking while dreaming about one of the greatest symphonies to be composed. In viewing this work, I personally didn't get it. The whole never added up to more than a

Cindy Drozda, *Seeds of Change,* 2008, Amboyna burl and African blackwood, diamonds, 14k gold leaf, 20½" × 4½" dia.

Photo: Tim Benko

sum of its parts. It seemed idiosyncratic and cerebral and it was difficult for me to feel the artist's intention for each part in relation to the whole. Beethoven's *Fifth Symphony*, on the other hand, has one of the most famous simple four-note openings in music, an opening that is uncomplicated and goes straight to the heart. Although the *Fifth Symphony* has many parts, nonetheless, it remains emotionally accessible and uncomplicated throughout.

Seeds of Change, submitted by Cindy Drozda, was created as a response to physical changes taking place in her own life. Cindy's vessels, with their exquisite finials and beautiful forms, highlight the color and beauty of the exotic wood surfaces she makes them from. This piece is not about surface however, but about interior space. We are forced to look inside, as she has been. It has a surprise: underneath the lid is a small blackwood bowl. The bowl's interior is gilded with 24k gold leaf and contains two 4pt diamonds. These represent "life's hidden treasures," says Cindy.

By placing the vessel form inside a protective armature of wood, Michelle Holzapfel's piece, *Maple, Walnut, and Gold* creates a sense of value for the vessel and even a sense of mystery. It could be a water jug placed in a hollow of a tree or a favored form lovingly protected by the encircling arms. It has an organic feel with the warmth and tactile nature of the wood enhancing the feeling of the piece.

Whatever name we want to call it—woodturning, lathe-art, wood sculpture—it's all being blended into a dynamic new genre for those of us who love to work with wood. The pieces in this exhibition wonderfully demonstrate how some of the current masters of woodturning are leading us into this next era.

Will there be a third exhibition? Rowley says, "perhaps, in a few years." There is a possibility of another collaboration between him, Christiansen, and Van Ness. What would the theme be? Invitations would be sent to an international group of wood artists to submit their latest pieces. The title would be, "Around the Edge: Woodturning into Sculpture."

If this exhibition does take place, and I hope it does, I think I'll get out my map of Idaho, fill my car up with gas, and head with great expectations to Moscow, Idaho. ■

For a copy of the catalog, contact Roger Rowley at rrowley@uidaho.edu.

(Left) **Michelle Holzapfel,** *Maple, Walnut and Gold,* 2008, Maple, walnut, and gold leaf, 24" × 15" × 8½"

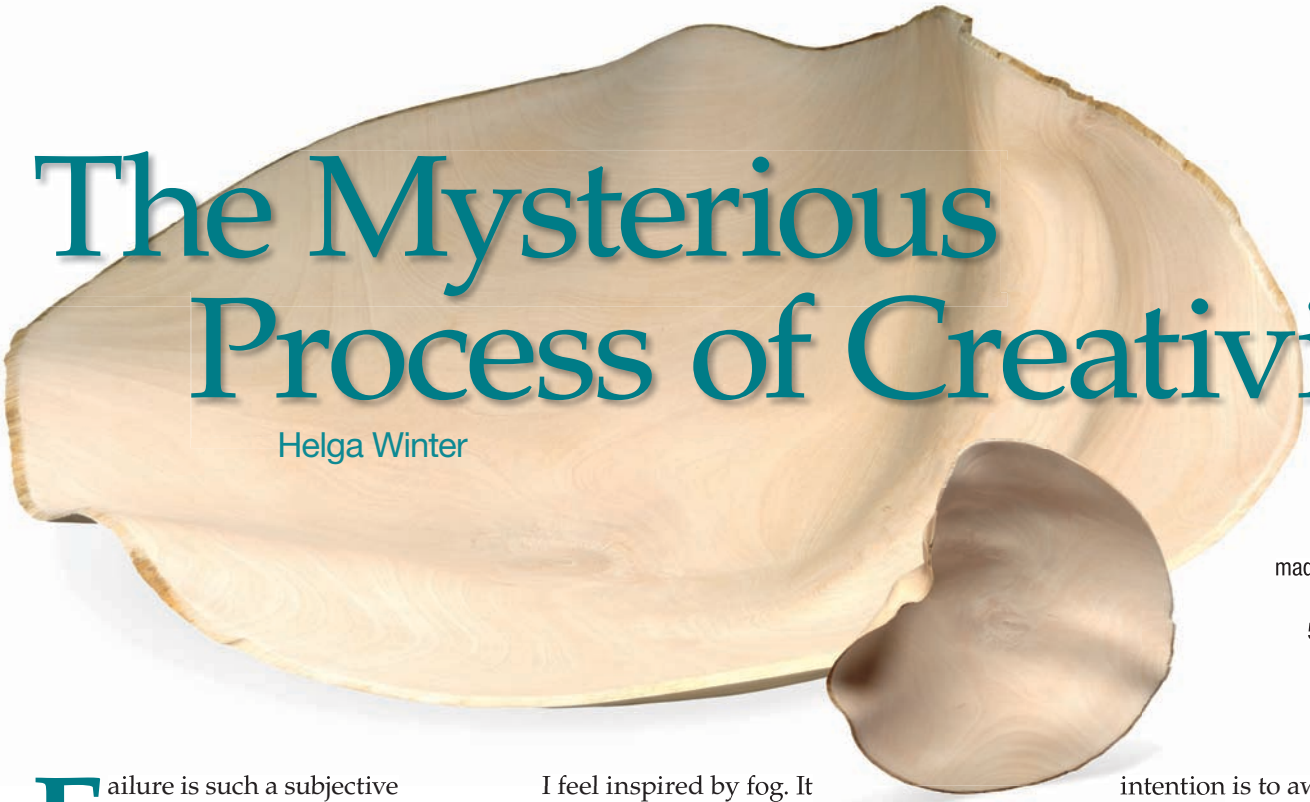
(Right) **Steve Loar with Stoney Lamar,** *Young Ludwig: Dreaming of the Fifth,* 1993-2008, Cherry, walnut, redwood lace burls, box elder, oak, curly willow, purchased marble-top table, mixed media, a faux marbled table base: Kim Conover-Loar, 80" × 18" × 18"

Photo: Roy Engelbrecht

Ted Gaty is a retired schoolteacher from Salem, Oregon. He began his woodturning career, like many others, making bowls and candleholders. His work has evolved into creating multimedia abstract wall hangings and art pieces that utilize turned wood forms. He sells his work on the juried art and craft fair circuit in the Pacific Northwest.

The Mysterious Process of Creativity

Helga Winter



2009, Bleached madrone crotch with chainsaw edge, 5½" × 15" × 14"

Failure is such a subjective concept! Many now-famous artists were considered failures during their lifetimes. What makes us have success versus failure? We can't measure art, but we respond to it and recognize it. What dictates our responses? Can we be freed by failure? Can we let our views shift? Do I create work that is dictated by the market or do I listen to what inspires, what comes from within? A piece takes on a different "air" when it enters a gallery. I can look at work at the end of the day and feel satisfied, only to ask myself the next morning what I might have seen last night. The person holding a work can transfer it. Failure is a fickle word.

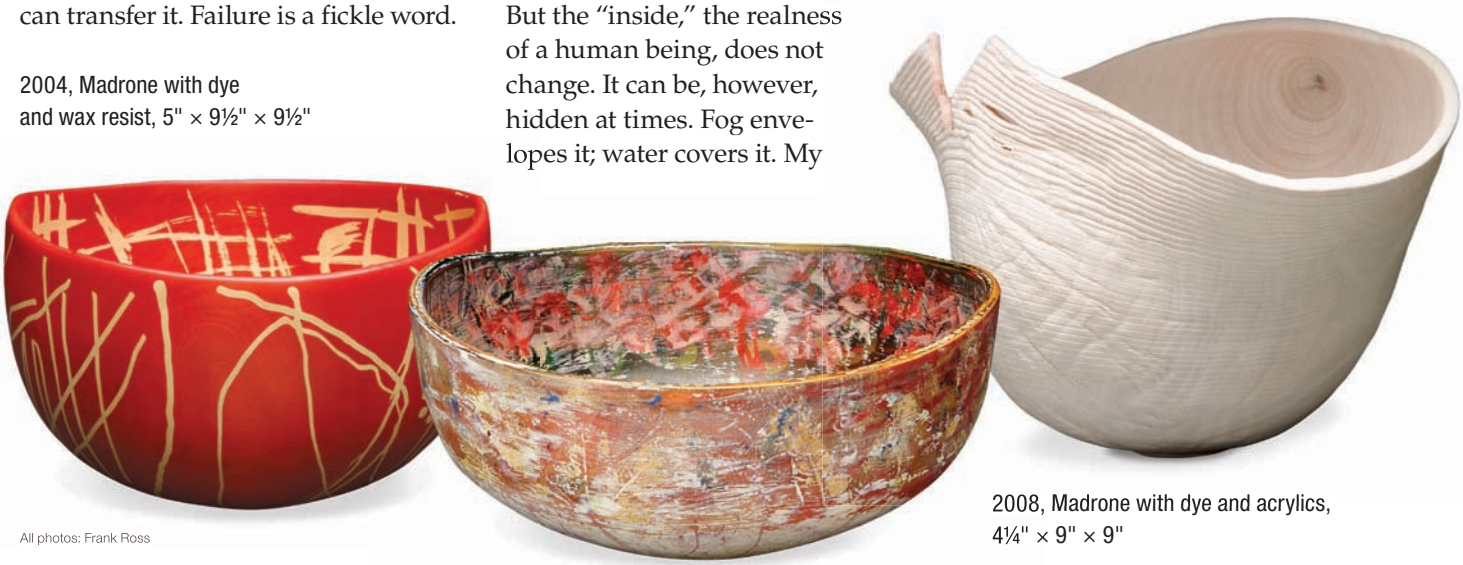
I feel inspired by fog. It softens everything. It makes me believe that the world is very small. It makes landmarks disappear. Low tide is inspiring. Walking on the bottom of the ocean gives me a thrill. It reveals a surface otherwise invisible: the tide pools with their sea life, the patterns in the sand made by water and animals. Both experiences are nature induced. Fog and low tide change perceptions; they tease, they play with what is there, what is not.

We dress to keep warm, to be flashy, demure, shy, or flamboyant. We may coordinate dress and makeup with our mood—and the mood may change. But the "inside," the realness of a human being, does not change. It can be, however, hidden at times. Fog envelopes it; water covers it. My intention is to awaken the interest of uncovering what is underneath, of laying free, exposing what is waiting to be uncovered.

I attempt to echo this intention with my surface applications. I cover, I take away, cover some more, and continue until the piece says finished. The essence of the wood is different from, say, clay or paper. I choose wood because I get to look inside the tree. I get to undress it to see its essence. Nobody will see the intensity of the color in a

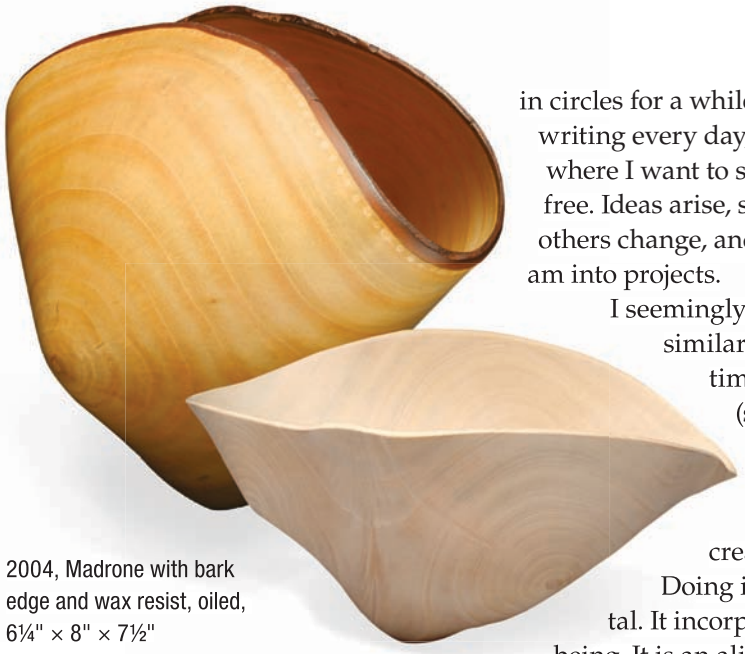
2005, Bleached madrone root burl, 7" × 9½" × 8½"

2004, Madrone with dye and wax resist, 5" × 9½" × 9½"



All photos: Frank Ross

2008, Madrone with dye and acrylics, 4¼" × 9" × 9"



2004, Madrone with bark edge and wax resist, oiled, 6¼" × 8" × 7½"

2006, Bleached madrone crotch, 6¾" × 7" × 6½"

freshly cut wood but the cutter. My molecules line up around wood, even when I use the chainsaw. I like working with wet wood because of the sensual feeling I experience when I'm sprayed head to toe while turning a green piece of wood. The smell is more intense. The sound the wood makes while being turned is pleasant to the ears.

The new shape green wood takes as it dries after being turned lets me be a collaborator with the tree. I utilize recycled wood because that is the way I have always worked. It is natural to me. The cracks and holes can evoke empathetic feelings—life does not let us solve every problem. How we deal with problems is more important than fixing them.

When I am stuck, and I get stuck sometimes, I start rearranging the house, pull contents out of closets, look at everything, throw away, donate, regroup, and sigh with relief. Simultaneously, the same movements take place in my creative mind. These patterns stimulate my thoughts. And what of connecting the heart with the brain? The second step is to move into the studio and, after walking around in circles for a while or possibly writing every day, I home in on where I want to start and I am free. Ideas arise, some get tossed, others change, and before long, I am into projects.

I seemingly go through similar motions every time I have a break (show, holiday, or illness) to get myself back into the creative process. Doing is very elemental. It incorporates my total being. It is an alive activity of touching, looking, and experiencing. It is my priming activity. I work intuitively, as if I am a tool as well. Control in my work is not significant. I don't welcome it. I let the vessel or spheroid, turned from wet wood, reshape itself by drying it very slowly. If a crack occurs, I figure out a way to incorporate it. I work on several pieces at once and often the solution for one piece comes while working on another. Working this way I not only draw on knowledge but on intuition as well. I can bypass judgments and fear and just *do*. I've acknowledged my anxiety while running in circles, while rearranging. When I work I am contemplative, I arrive, I can settle in.

More anxiety appears when the work is put up for sale. My intuitive self is exposed for the entire world to see and that causes fear. Anxiety has its pertinent part in creating!

Failure is only failure because I label it as such. While I work alone, I do like to show work to my husband or friends and let them emote about it. They see a different piece and I can look with different eyes and without changing anything, the perceived "failure" on my part can turn itself around.

Creativity is in all of us. The problem is the unleashing, the removal of the stopping blocks. Creativity is felt inside; it needs to be coaxed, and it needs to overcome fear, self-doubt. We can welcome the feeling of unease around our work as it nudges us deeper into the unknown, deepens our talent, skills, and potential. Mindfulness is a delightful side-effect of not feeling safe, anxious, or in pain. We can look at our life as art. Everything we do can be celebrated. The disliked parts embraced, taken as a challenge. Examine your expectations, reduce them. When I am in the process of making, I have arrived. All else falls away for a moment or two. The finished piece is not the goal; it's the nitty-gritty steps and the way we deal with them on the way to the finished piece that becomes the creative process. That, is life. ■

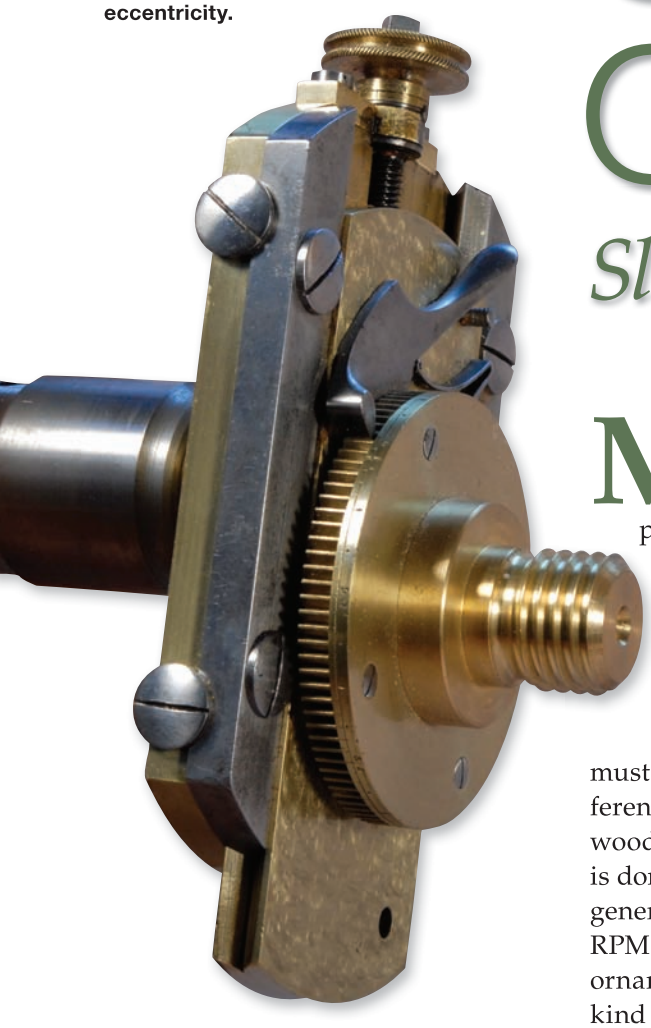
Helga Winter is a woodturner from Port Townsend, WA. She was instrumental in founding the Tennessee Association of Woodturners in 1987, and took her first workshop with David Ellsworth and Rude Osolnik at Berea College in 1982.

2004, Madrone spheroid with dye and India ink, 8¼" × 5¼" × 5¼"

Ornamental Obsessions

Slightly Eccentric

Jon Magill



Antique eccentric chuck mounted on lathe spindle and set to about 1" of eccentricity.

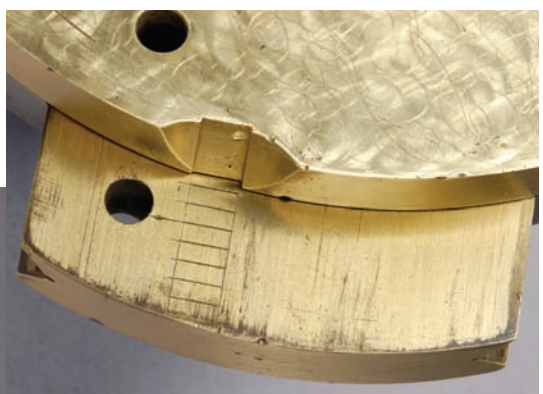
Many woodturners, when looking at ornamental turning (OT) work, will ponder, "How did they do that?" The answer often lies in the myriad of specialized equipment that has been invented and perfected over the centuries.

When studying OT pieces, one must be aware of the two main differences between OT and regular woodturning. First, the cutting in OT is done with a rotating cutter that is generally spinning at a few thousand RPM. Second, the workpiece on an ornamental lathe, depending on the kind of work being done, is either fixed or is rotating very slowly, at usually less than 10 RPM.

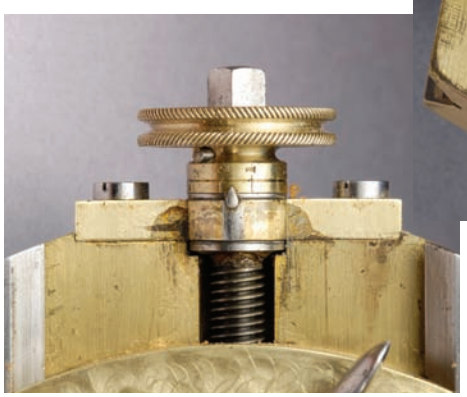
Given these two variables, historical ornamental turners, inventors, and toolmakers went to great lengths to devise some of the most esoteric pieces of apparatus ever conceived, simply to decorate various surfaces of a workpiece. There were two options for gadgets that preoccupied most of the OT inventors: devising new cutters to cut in a different way, and inventing new chucks that would allow orienting the workpiece in some specific way.

In the Spring 2008 issue of *American Woodturner* (*AW* vol 23, no 1), I briefly explored the range of cutting frames—the rotating tools in their various incarnations—that allow cutting in a variety of orientations and patterns. These cutting frames are presented to the work at different angles, and often with profiled cutters in an assortment of shapes, to produce a countless number of potential patterns.

Any well-equipped OT setup, or "kit" as the British refer to it, would consist of many different chucks. A dizzying array of ingenious chucks has been invented to enable decoration on any surface of a workpiece. By using these chucks, the woodturner can position the workpiece relative to the spindle-axis of the lathe. Most of these chucks appear ungainly or



(Detail below) The adjusting knob at the top of the chuck has a small scale for fine adjustments.



(Detail above) The eccentricity scale is engraved on the back at the bottom of the chuck. Two holes allow a tapered pin to be inserted, locking the eccentric chuck in its centered position.

dangerous to a normal woodturner; however, the workpiece on an OT lathe is either fixed at an indexed position, or rotating less than 10 RPM. That means that an OT chuck can be wildly out of balance compared to one designed to work on a conventional woodturning lathe turning at hundreds or thousands of RPM.

The simplest OT chuck is the *spiral chuck*, which merely adds an indexing feature at the nose of the spindle. Historically, its main use was in conjunction with the spiral apparatus to enable cutting additional spiral patterns, indexed around the workpiece. Most other chucks have incorporated this useful feature on their own fronts, thereby decreasing the overhang that would result if the spiral chuck was simply screwed on to the front another chuck.

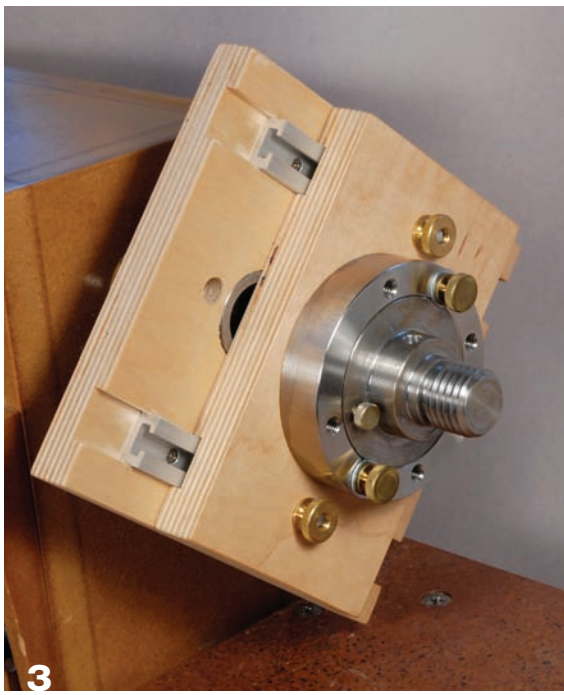
Single-stage geometric chuck from the Victorian era of OT.

Pawl and detent style of indexing on the eccentric chuck. This one has 96 divisions, typical of most antique eccentric chucks.

The next chuck in terms of complexity, and the one that most people start with, is the *eccentric chuck*. Chucks closely related to the eccentric chuck include the rectilinear and double eccentric chucks. These all allow the workpiece to be offset from the (axial) line of the spindle. They all have a provision on their noses to allow indexing the workpiece around as a spiral chuck would *(See photos on page 62).*

The next level complexity builds on the eccentric chuck, but is designed to hold the workpiece 90° to the spindle's axis. Picture adding a perpendicular platform to the front of the eccentric chuck, like a shelf, and moving the indexing part of the nose to that platform. With the chuck at the bottom of its revolution, the workpiece is now held as though it was placed on the shelf. In their simplest form, these are called *dome chucks* because their orientation enables cutting a dome shape on the workpiece. The mounting stage on a dome chuck can often be tipped out or down (known as *dumping*), which is, in fact, simply the incorporation of yet another chuck known as an *oblique chuck*, mounted to the front of the eccentric slide of the dome chuck.

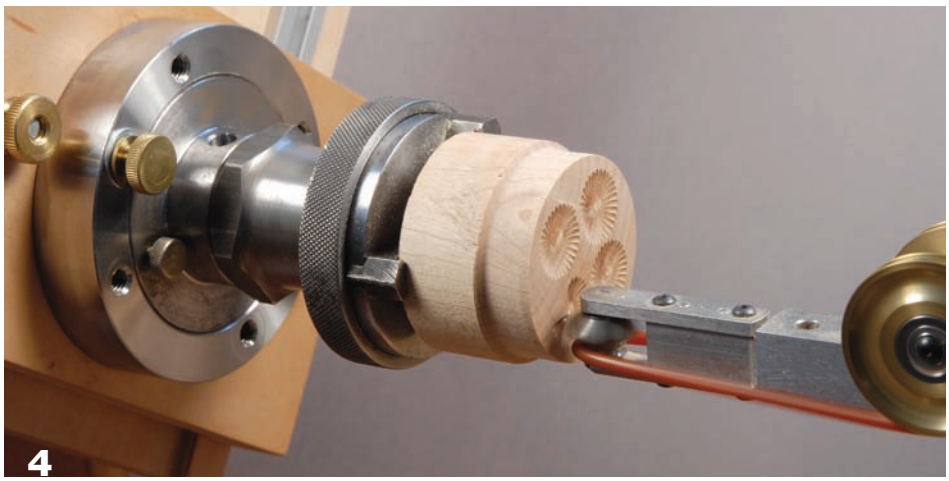
Complexity of design continues to increase with very specialized oval chucks to allow oval, or more correctly, elliptical work. That complexity escalates until finally the most complex of all chucks, the *geometric chuck*. A well-equipped, multistage geometric chuck enables the creation of a mind-numbing number of looped patterns akin to those produced by a child's Spirograph. In the Victorian era, patterns created with multistage geometric chucks were considered so difficult to reproduce that they were used for printing security papers, such as bank notes *(Photo 1)*.



This shopmade eccentric chuck looks ungainly to most woodturners but works fine turning at 2 RPM.

Rather than give a detailed survey of all the chucks ever invented, let's take a closer look at what can be done with the most common chuck to start with in OT—one that you can build—the eccentric chuck. The eccentric chuck, as its name implies, allows the workpiece to be moved off-center from the normal axis of the lathe's spindle. This is usually accomplished using a pair of parallel slides that let the front plate of the chuck to be offset relative to the back plate, which attaches to the lathe's spindle. On the front plate is mounted some sort of an indexing mechanism. Historically, there were two approaches to indexing, either a click plate with a pawl and detents that enabled discrete indexing, typically 96 divisions, or a tangent screw, similar to a worm and gear that allows infinite adjustment (*Photo 2*).

Generally speaking, most Victorian-era eccentric chucks allow an offset up to about 1½". Modern and shopmade variants can be made to whatever size is appropriate for the task at hand. ▸

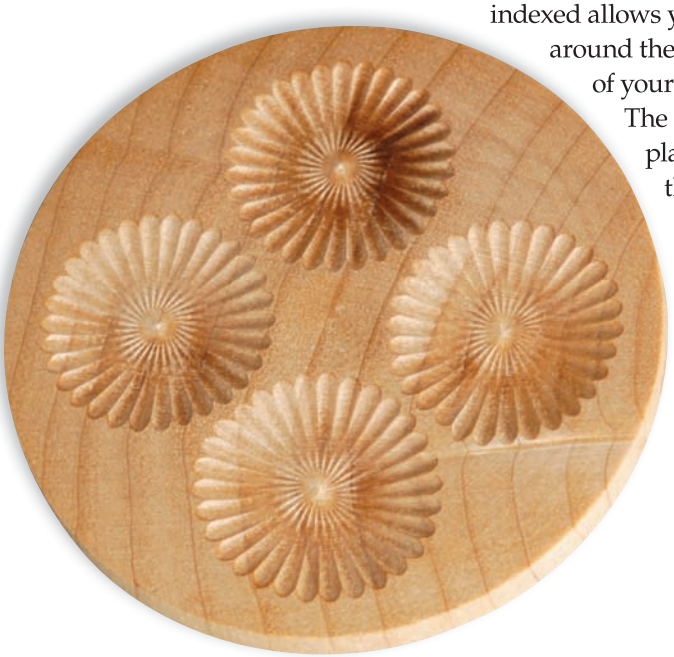


Indexed to the fourth position, cutting the final pattern on this simple eccentric design.

A shopmade chuck can be constructed out of almost any material from MDF or plywood to brass or steel. A back plate, with an attached faceplate or spindle adapter mounted, allows attachment to the lathe. The front plate requires some method for sliding or pivoting on the back plate to allow the eccentric offset that lets the chuck work its magic. The shopmade chuck pictured uses a pair of dado slots, just wide enough to capture a t-track. The t-track is screwed to the back plate. Hex-head bolts ride in the t-track, pass through the front plate and are clamped down with brass thumbnuts.

There are many ways to accomplish the front indexing, and the chuck pictured is obviously not the easiest one to make. The threaded spindle nose is held captive in a circular recess by the two brass thumbscrews, while a spring-loaded plunger pin engages in detents behind. A simpler version can be made with a disc of MDF with a 1"-8 bolt tapped through its center and mounted on a central pin allowing it to rotate. Thumbscrews around the edge can lock the disc in the desired positions. Although 96 divisions were typical on a Victorian chuck, you can get by with far fewer. Twenty-four is a versatile choice *(Photo 3)*.

Having a chuck that can be offset and indexed allows you to create patterns around the new center of rotation of your workpiece *(Photo 4)*. The eccentricity of the front plate determines where that center is, and the indexing determines how many times around that center a pattern will be cut. The distance of the cutting tool from the rotational center dictates where the pattern is cut into the workpiece. These three variables will let you explore thousands of patterns *(Below left)*. One last thing to experiment with is the shape of the workpiece itself. Simply doming the workpiece before moving it to the eccentric chuck will lead to a delightful shell pattern *(Photo 5)*. ■



Typical type of pattern that can be cut on a flat surface using an eccentric chuck.

Jon Magill (jon@magill.com) is an ornamental turner who lives in Clinton, WA. He is a member of the Seattle chapter of the AAW and Ornamental Turners International, an AAW chapter dedicated to ornamental turning.

A pleasant variant appears just by cutting on a convex surface, a perfect example of the surprising versatility of the eccentric chuck.

Turning to the Future

Woodturning in the 21st Century

Charlotte Vestal Wainwright

The recent juried exhibition, "Turning to the Future: A Fresh Look at Wood Art" at the Grovewood Gallery in Asheville, North Carolina, coincided with the annual Collectors of Wood Art forum held there in April. This exhibition, along with an invitational of wood artists shown at the Blue Spiral 1 art gallery (also in Asheville), brought together at least sixty artists whose work explored and revealed many approaches to wood. Turned wood has ridden the crest of craft since the mid-twentieth century along with studio furniture and wood sculpture.

Joey Richardson,
I Knew I Should Have Been a Vegetarian,
Sycamore, acrylic, 8" × 10" × 9"

Joey Richardson,
Cloud Number Five, Sycamore, holly, acrylic, 6" × 6" × 6"

Craft's broad audience probably does not think of these distinctions among ways of working in wood but collectors, curators, and artists have their expectations and preferences constantly challenged by makers whose work relentlessly pushes against successes of the past. Those expectations and preferences, paired with artists' relentless move forward, create a robust artistic climate of evaluation and discussion. There is some certainty in technical skill but no one would suggest that it is the only criterion for significant work. It was reassuring, therefore, that the two shows in Asheville demonstrated a vitality that was a conflation of the wonderfully predictable and uniquely inventive possibilities of wood. The work demonstrated that woodturning, as a way of making art, like wood sculpture and studio furniture, is a field without limits. Turning today now exhibits many of the attitudes and practices current in all contemporary media.

"Turning to the Future" is a gorgeous exhibition that originated with an AAW committee, Woodturned Objects On Display (WOOD), chaired by Pete Kekel. The committee's purpose is to facilitate exhibitions in significant venues as a facet of AAW's outreach and education goals. An independent jury: Arthur Mason (CWA/collector), Gretchen Keyworth (Fuller Craft Museum), Annie Carlino (Director of Craft + Design, Mint ▸

Pat Kramer,
Ebony Drift,
Norfolk Island pine, 6½" × 15" dia.

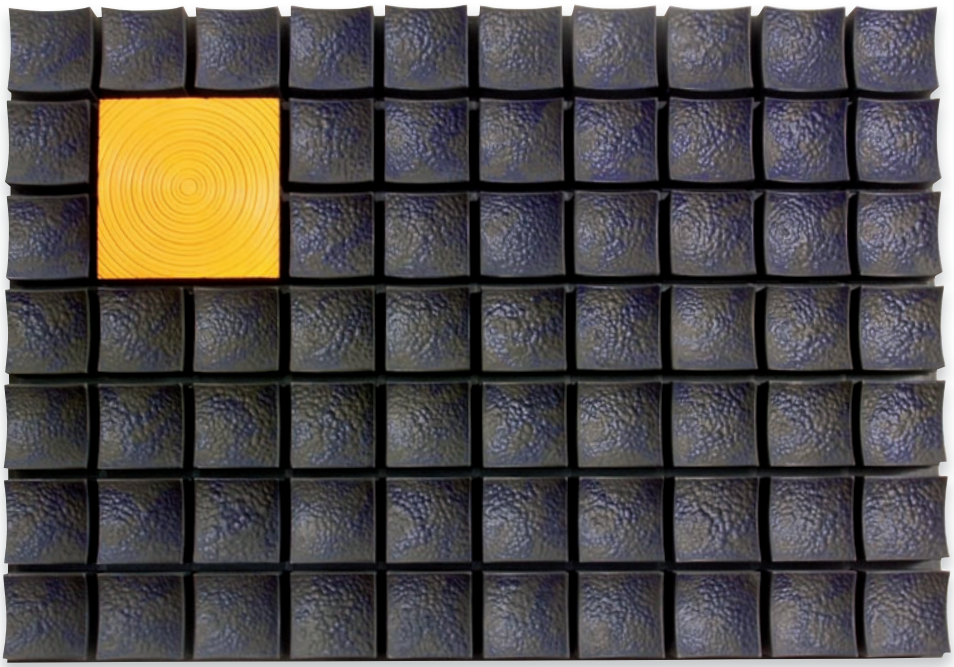
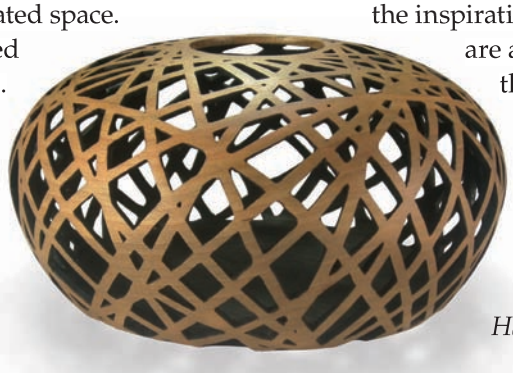


Photo: Jim McPhail

Darrell Copeland,
Harvest Moon, Maple, acrylic, MDF,
19" × 2¾" × 27"

Museum of Art), Brent Skidmore (UNCA, Director of Craft Campus), and Sherry Masters (Grovewood Gallery) chose the work to be included in the exhibition from artists who submitted images. The thirty-eight pieces represent nearly as many vigorous hybrids whose creators successfully link turning, carving, painting, and a variety of other techniques.

The exhibition's first impression—that color rules—is derived from the prominence given to the two pieces by Binh Pho, which are nearly centered on the gallery's long wall. *Autumn Night*, a tall, elaborately decorated cylinder with surfaces that are punctuated by openings and lattice, is alive with stylized forms channeled from waves and other sea associations. *Flight of Fantasy* is a wall piece that presents two smaller vessels in a defined and decorated space. Surfaces are covered with stylized birds. In both works, intense color contrasts with repetitive form. Adjacent to these pieces are two similarly intricate works by Joey Richardson: *I Knew I Should Have Been a Vegetarian* and *Cloud Number Five*. The first and larger piece evokes a lacy Victorian embroidery with its almost transparent layering of cutout petal shapes and soft colors. The smaller pierced and painted piece, a dark form inside a light one, might be another flower or bud ready to be a pendant or the decoration for a hat. *Ebony Drift*, a large, lobed black bowl by Pat Kramer is redolent of an air of Tiffany glass and art nouveau decoration. Nearly symmetrical leaves seem almost glasslike and the glowing translucent ovals foster a sense of soft texture and imply transparency. The influence of Eastern art, the arts and crafts movement, and a remembrance as well as the inspiration of past things are all present in these pieces.

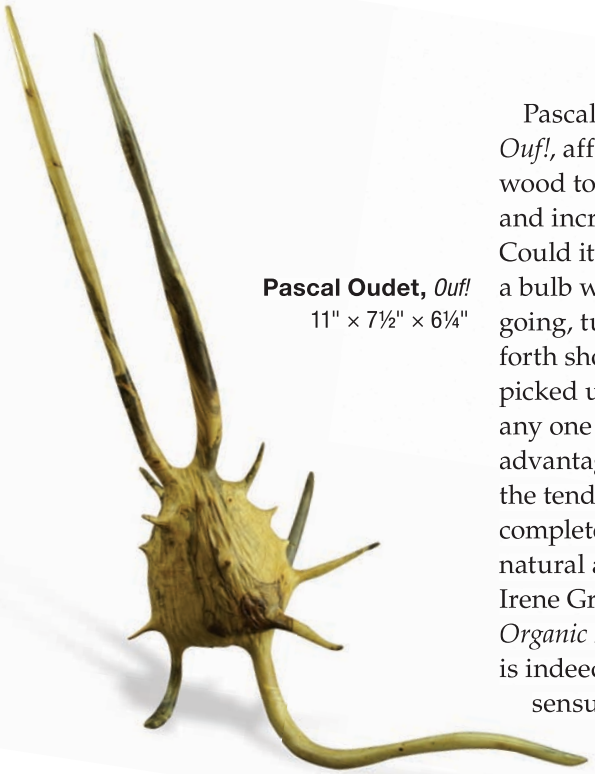


Tucker Garrison,
Bird's Nest, Cherry, lacquer, India ink,
3½" × 7½" dia.

The seduction of textiles appears to have inspired Darrell Copeland's *Harvest Moon*, a wall hung "banner" of individual black burnished squares accented by the careful placement of one large yellow-orange square. This rising moon makes the most of a reflective surface and careful repetition while the quiet rigidity of the piece suggests contemplation and mourning. Tucker Garrison's *Bird's Nest* also brings to mind fibers. Artists working in wood have often made the most of woven elements, using the appearance of twining and interweaving to suggest a lively texture, space, and volume. The smooth elegance of this surface contradicts what is more typically seen in nature, giving the piece an added dimension.

Steve Sinner's *Off Track* is an extension of his graphic vessels. This pierced and precise form uses trans-

Steve Sinner,
Off Track, Maple, 8½" × 4⅞" dia.



Pascal Oudet, *Ouf!*
11" × 7½" × 6¼"

parency and precision to suggest the natural order that is completely disrupted by the surface decoration. Conceptually, this is a very strong piece that is also visually exciting.

John Jordan's *Walnut Vessel* and *Silver Maple Burl Vessel* are also turned and each emphasizes the deeply dense life found in the surface, texture, and color of wood. Jordan's vessels have always paralleled the elegant classicism found in ceramics and hard stone carving. These soft pieces are another hybrid—natural, swirling, and tactile forms filled with a quiet energy and life.

Irene Grafert,
Organic Pleasure Series,
Ash, textile dye, epoxy, 2" × 7" dia.

Pascal Oudet's modest sculpture, *Ouf!*, affirms the characteristic of wood to appear both manipulated and incredibly accidental and natural. Could it be a subatomic particle or a bulb with roots? Was it coming or going, turning or stopping to put forth shoots? This piece longed to be picked up, turned over, and placed in any one of several positions to take advantage of the energy bursting from the tendrils and spikes. The form was completely at one with its function—natural and surprising and akin to Irene Grafert's twin and triplet bowls, *Organic Pleasures Series*. Grafert's work is indeed pleasurable, with softly sensuous shapes and physicality that are heightened by the intensely colored borders she applies.

Aspen Grove, by Paul Stafford, puts a landscape on a vase, a very old and honorable tradition. Dewey Garrett's *City in the Burl* plays with a miniaturized landscape that recalls Charles Simmons' brick buildings that used to appear regularly on curbs and window ledges in New York City.

There is even a teapot, *Helga*, by Arthur Liestman which, to this collector of ceramics, is a charming sculpture. The question of use—a concern that is always lurking in the heart of a material so long associated with functions of every kind and purpose—could be raised. Such an exhibition reminds its viewers of wood's long and venerable history. Great work in wood is not an invention of the twentieth century but it has been given yet another unique and complex vocabulary which, like speech, is always re-creating itself. ■

Paul Stafford, *Aspen Grove,*
Wood, acrylic, 10" × 5" dia.

Charlotte Vestal Wainwright lives in Durham, NC. She recently retired from her position as the Director of the Gregg Museum of Art & Design, Raleigh, NC. For the Grovewood Gallery, visit www.grovewood.com.

Jim McPhail's photos of the entire exhibit provided the author with a visual reminder of the pieces, which made writing the review possible. Thank you, Jim.

Arthur Liestman, *Helga,*
Big leaf maple burl, ebony,
4⅞" × 3¼" × 7¼"

Fruit de Mer

Terry Scott

Fruit de Mer, 2008, Black walnut, 460 mm × 320 mm wide, (~18 1/10" × 12 5/8") the pearl is 55 mm diameter (~2 1/8")

Many woodturners have that special piece of wood put aside because we think we don't have the skills or vision to realize its full potential. *Fruit de Mer* came to be the day my head and heart came together.

I presumed the timber to be black walnut, but I'm still not sure. I do know that I've moved that chunk of wood around my workshop dozens of times wondering what to make with it. It was special.

I remember the words of wisdom from a distinguished Maori woodcarver, turner, and good friend, George Flavell, "Terry, in Maori mythology we believe even though a piece of wood has been cut down there still remains a living thing inside. It is up to you to find what lies within, release it, and give it life again."

During Christmas at our holiday home, I was sitting on the rocks with my children collecting and eating rock oysters. A particularly large Pacific oyster the shape of a small clamshell caught my eye. When I removed the upper shell the inside was beautiful and became the inspiration for *Fruit de Mer*. The pearl-like lustre of the underside fascinated me.

After the holidays, I went into my workshop and tripped over this piece of wood, yet again. When I looked at it, I knew what I had to do, so I set to work. With no hesitation I mounted the piece on a faceplate and started to turn a spigot. As I turned, the swirls and eddies I saw at the beach were revealed in the grain. After turning, I used the lathe's index to mark out a series of reference points to guide my carving.

My first love is the lathe, so I use it in preference to carving whenever possible. I hollowed the inside using three centers. I have found it is quicker to cut away the waste on the lathe rather than remove it by carving.

I turned the pearl from a piece of olive tree from Auckland's Cornwall Park, planted by the Father of Auckland, Sir John Logan Campbell well over a hundred years ago. The park overlooks our harbor, and I had a strong sense a piece of this tree was meant to be part of *Fruit de Mer,* linking the land to the sea.

The pearl is bleached and airbrushed with a pearlescent finish. The clamshell is fitted with dowels and attached to the mallee burl. The burl has seven or eight colors airbrushed onto the surface to give it the effect of shimmering coral.

My work reflects many of my own experiences and, to a degree, my personality. When finished I feel as though I leave some of myself in a piece. ■

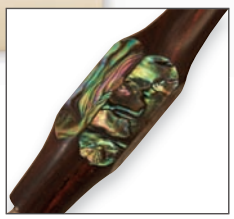
Terry Scott lives in New Zealand. He is internationally known for his work, demonstrating, and teaching. For more information, visit www.timberly.co.nz.

Photos: Gordon Pembridge

Members Gallery

Glenn McCullough, *The Yong,*
22k gold nib and Swarovsky crystal,
Amboyna burl, yellow dyed boxelder,
acrylic, guitar pick material

Detail



Kurt Hertzog,
Dip pen, rosewood, abalone

Lou Metcalf,
Pen, wood and acrylic

Lou Metcalf, Pen, holly and acrylic

Lou Metcalf,
Pen, prystal

John Ferrell,
Modified cigar pen, thuya burl

Bill Tilson (1945 - 2009) was active in the Gulf Coast Woodturners (Houston), the BVT in College Station, TX, the AAW, and the World of Woodturners. He will be fondly remembered for his enthusiasm for woodturning and his positive outlook on life. He will be sincerely missed by his many friends.

In Memory of Bill Tilson

Members Gallery

Bill Tilson, *Lone Flower on the Mesa,* 2009, Birdseye maple, cherry, black palm, copper, turned, bent, carved, formed, dyed, and assembled, 10" × 6½" dia.

Lone Flower is Bill's piece from AAW's "Spirit of the Southwest" exhibit.

This piece represents the hard times and aloneness when trying to survive in the often harsh Southwest. Desert flowers that survive are strong, beautiful, and graceful when they bloom.

Father Sky Mother Earth

With uplifted arms, male and female "Katsina" dance and pray for rich harvest. Katsina rotates between (father) sky and (mother) earth as the water (rain and cloud). Father Sky Mother Earth *is from AAW's "Spirit of the Southwest" exhibit.*

Satoshi Fujinuma, Japan,
Father Sky Mother Earth,
2009, Maple, turned and carved,
5" × 2" × 5½"

I made a journey to the Southwest United States three years ago and visited some pueblos. The idea for my piece came from this journey. I also refer to the book, Voice of Mother Earth: Art of the Puebloan Peoples of the American Southwest *by Arthur Beale, James D'Angelo, Marcia Keegan, Hsien Hsien Lei, Linda Foss Nichols and Chie Nishio to learn about the beliefs and customs of the pueblo people. It is important for me to experience another country and another culture.*