AMERICAN WOODTURNER

Journal of the American Association of Woodturners

Shopmade Cup Centers

Things I Wish I Had Known

Robert Lyon

June 2010 vol 25, no 3
woodturner.org

Mark Lindquist
Honorary Lifetime Member

Acquisitions to AAW's Permanent Collection

Donations from the Collection of Jane and Arthur Mason

The Mason Collection spans some of the most critical periods of contemporary woodturning. Jane and Arthur were smitten with woodturned objects after viewing the Jacobson Collection at the Renwick Gallery in 1986. Their first acquisitions were pieces by David Lory and Fred Williamson.

The Mason Collection contains the early work of many well-known turning artists, such as James Prestini, Bob Stocksdale, Rude Osolnik, David Ellsworth, Bill Hunter, Michael Peterson, and Michelle Holzapfel. The sheer size and breadth of the collection is remarkable. At the high point they had approximately 900 pieces.

A partial listing of museums to which the Masons have donated objects include the Mint Museum of Craft + Design, the Renwick Gallery, Racine Art Museum, Yale University Art Gallery, the Art Institute of Chicago, the Minneapolis Institute of Arts, and now the AAW Permanent Collection. Their collection still contains around 600 pieces.

There is a very human and personal side to this collection. In 2009, I had the opportunity to visit the Masons to see and learn about their collection. I found there was a story behind the purchase of almost every piece.

The AAW Permanent Collection Committee would like to extend its grateful thanks to Jane and Arthur Mason for their generous donation. Their thoughtfulness will move and inspire woodturning artists and admirers for many years to come.

Frank Sudol The Turners' Exchange

The creation and organization of collections is usually thought of in terms of museums, patrons, collectors, and galleries. However, there are also unique collections that are assembled by the artists themselves. As artists travel and teach, they become friends with other woodturners and enjoy exchanging their creations. The late Frank Sudol was one of those artists who built a large and diverse collection of his friends' work over the course of his life.

The Sudol Collection not only embodies a powerful kinship with his fellow woodturning artists but also represents a body of work by well-known turners, collected over fifteen years.

In 2009, Lois Laycraft, Frank's partner, made a generous donation to the AAW Permanent Collection. In addition to the collected work of friends, two of Frank's own pieces were donated, including his first pierced vessel, which was pictured on the back cover of *AW*, December 1993. This pivotal piece led to a significant new body of work that gained Frank influence and recognition and inspired a new generation of artists.

Thank you, Lois, for your generous donation. Frank Sudol's collection will continue to reaffirm the strong bonds among artists, friends, and students. His legacy will live on through the AAW Permanent Collection. ■

— Mary Lacer, Executive Director, Member of Permanent Collection Committee

Photos: Tib Shaw

Rémi Verchot, untitled, not dated, unknown wood, 3" × 8½" (8cm × 22cm)

Donated by Lois Laycraft

Léon Lacoursière, untitled, 1997, Curly birch, 3" × 6½" (8cm × 17cm)

Donated by Lois Laycraft

Michael Lee, untitled, 1998, Koa, 3½" × 9" × 8" (9cm × 23cm × 20)

Donated by Lois Laycraft

Frank Sudol, untitled, 1994, Birch, 6½" × 3½" (17cm × 9cm)

Donated by Lois Laycraft

Vic Wood, untitled, not dated, Cocobolo, 2½" × 8" × 5½" (6cm × 20cm × 14cm)

Donated by Lois Laycraft

Don Comer, *Emergency Concept,* 1999 Ebony, silver, maple, 14" × 3" (36cm × 8cm)

Donated by Lois Laycraft

David Ellsworth, untitled, 2001, Ash, 11" × 6" (28cm × 15cm)

Donated by Lois Laycraft

Gene Pozzesi, *#895,* 1995, Gaboon ebony, 4½" × 3½" (11cm × 9cm)

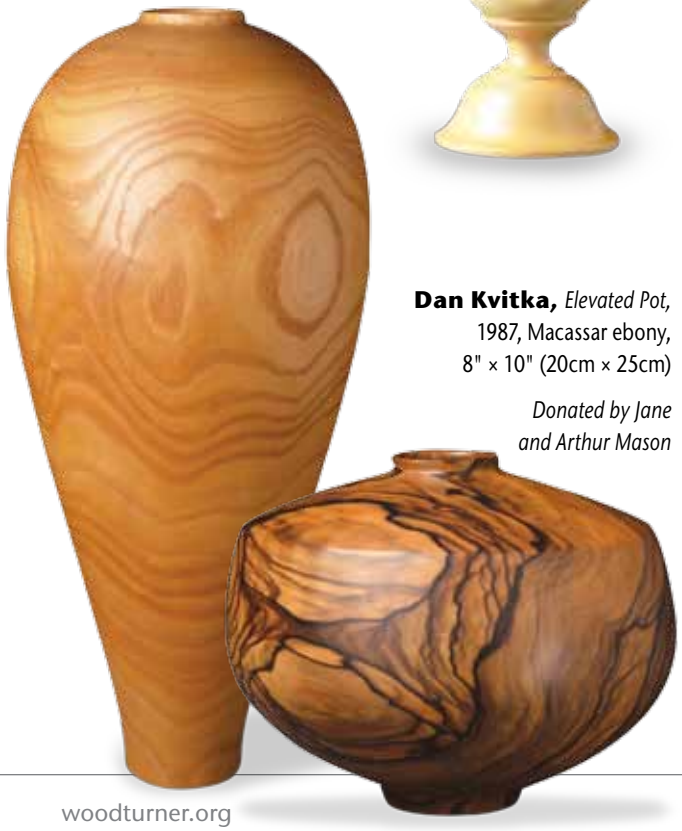
Donated by Jane and Arthur Mason

Michael Peterson, *Sierra Blanca,* 1987, Maple burl, 7" × 10½" (18cm × 27cm)

Donated by Jane and Arthur Mason

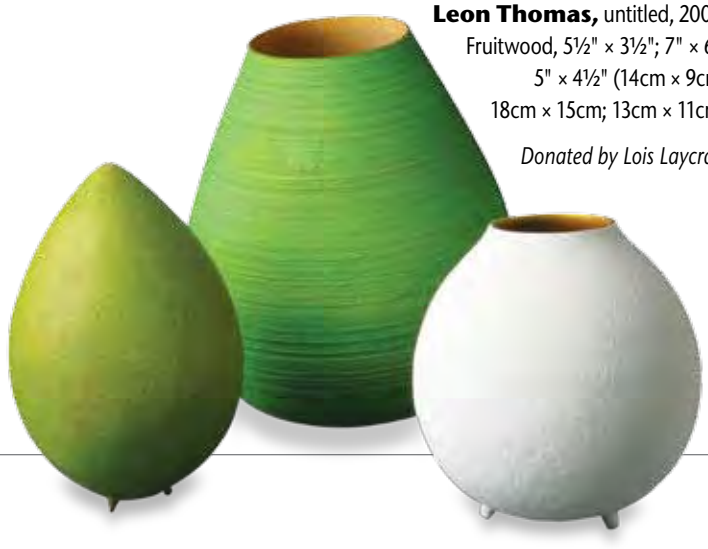
Alan Ritzman, untitled, 1988, Sumac, 15" × 6½" (38cm × 17cm)

Donated by Jane and Arthur Mason



Dan Kvitka, *Elevated Pot,* 1987, Macassar ebony, 8" × 10" (20cm × 25cm)

Donated by Jane and Arthur Mason



Leon Thomas, untitled, 2005, Fruitwood, 5½" × 3½"; 7" × 6"; 5" × 4½" (14cm × 9cm; 18cm × 15cm; 13cm × 11cm)

Donated by Lois Laycraft

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

American Woodturner (ISSN 0895-9005) is published quarterly by:
American Association of Woodturners
222 Landmark Center
75 5th St W
St. Paul, MN 55102-7704
office: 651-484-9094
fax: 651-484-1724

email: inquiries@woodturner.org
website: woodturner.org
gallery website: galleryofwoodart.org

Executive Director Mary Lacer
Office Administrator Linda Ferber
Gallery Coordinator Tib Shaw
Executive Assistant Caroline Lindval

Yearly membership in the American Association of Woodturners is $48 USA, $53 Canada, and $63 overseas and includes a subscription to *American Woodturner*. Electronic-journal AAW membership, $38

Send dues to:
American Association of Woodturners
222 Landmark Center
75 5th St W
St. Paul, MN 55102-7704 USA

Or join online at woodturner.org

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

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

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

Printed in the USA by
RR Donnelley, Long Prairie, MN

Inside This Issue

June 2010 vol 25, no 3

FEATURES

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

ASSOCIATION NEWS AND NOTES

WOODTURNERS CHATTER

GALLERY

ON THE COVERS

Cover – Mark Lindquist, *Totemic Triad* (totemic series sculptures), early 1990s, Collection of Bank of America, installed in Founders' Hall, Bank of America Corporate Headquarters, Charlotte, NC, photo by Mark Lindquist (story, page 42)

Back Cover – David Marks, *Alchemist's Vessel,* 2009, Maple, Gabon ebony, walrus tusk ivory, snakewood, Japan paint, 22 kt gold leaf, moss, shellac, mica powders, dye, lacquer, 20" × 7" (51cm × 18cm)

woodturner.org

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**
Linnea Stenberg
Art Director

Jaime Thompson
Production Management

EDITORIAL SUBMISSIONS

Please send article ideas to:
editorscarpino@gmail.com

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

MEMBER SERVICES

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

Index to previous articles:
Download a free complete *American Woodturner* index (PDF format) at woodturner.org/products/aw.

To order back issues:
Order past issues of *American Woodturner* at woodturner.org/products or call 651-484-9094. Back issues are also available in PDF format on CDs. For more information, see sources *above*.

ADVERTISERS

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

The 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 and other problems can build over years.

Take appropriate precautions when you turn. Safety guidelines are published in the AAW *Resource Directory*. Following them will help you continue to enjoy woodturning.

From the Editor

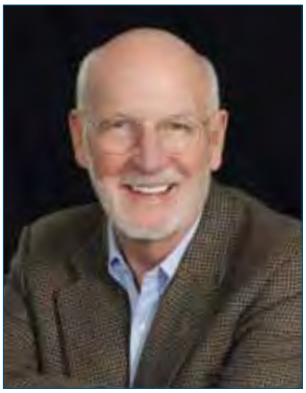
Congratulations to Mark Lindquist, recipient of AAW's Lifetime Achievement Award! The profile article, superbly written by Terry Martin, reveals Mark's early link to the AAW. I enjoyed discovering new things about Mark; he is a woodturning artist who has had a long and successful career from a relatively young age. I love the photograph on the cover!

I recently visited a local chapter in Wilmington, North Carolina. That group is working on their second chapter collaborative and also documenting the project and process with an article for the journal. I took great pleasure in seeing the earlier stages of the project, appreciated the enthusiasm of the woodturners as they worked and planned together, and clearly saw the growth of friendships among the members. Look for their article in the October issue of the journal, just in time for other local chapters to begin working on their own collaborative projects for next year's symposium.

Keep them coming! I appreciate the many positive emails AAW members have sent, expressing their satisfaction with the journal. I remain committed to expanding the content, introducing new authors, keeping the mix of articles inclusive of everyone's interests, reporting on AAW activities, and documenting events in the field of woodturning. The increase to six issues a year is flowing smoothly, and I even have a backlog of articles for future issues. There will be plenty of enjoyable reading in the years ahead. Thanks again for all your support.

—Betty Scarpino

President's Letter



AAW members are the most generous people on earth. There is nothing woodturners won't share about their woodturnings, from the artistic inspiration for a piece to the woodturning techniques used to turn, finish, mount, and display the object, to any of the thousand details that went into its creation.

This willingness to share is a characteristic that makes woodturners unique, and makes the craft of woodturning so much fun for all who participate. I have been a demonstrator for two chapters this year and look forward to doing more. I truly enjoy giving demonstrations; they are my way of giving something back.

The same characteristics that motivate woodturners to share also make them great people with whom to associate. Many of my closest friends are fellow woodturners whom I have met at AAW chapter events and regional and national symposia.

What makes woodturners this way? What makes us so excited about sharing with others? Creating a beautiful woodturning is an intensely personal and creative process. It takes a lot of thought, a lot of planning, and an extreme concentration on the process of turning, decorating, finishing, and presenting the object. It is intellectually stimulating. Good woodturners are bright, creative, artistic people. At the same time, much of woodturning is a singular pursuit. It is often impossible to communicate with others while creating our objects of art. First of all, working with wood is mostly noisy, dusty, and confining, which is not an easy environment in which to communicate. But there is an excitement that builds as we create. So, once we are given the opportunity to talk about what we are doing, or to demonstrate it before a rapt audience, we are excited to tell all about it.

The next time you have an opportunity to do a demonstration, or to tell a fellow woodturner about the work you are doing, and the inspiration for it, don't hold back! Reach out! You will enjoy sharing your ideas, and you will make a friend in the process. That's what makes woodturners and the AAW so great!

With warm regards,

Tom

Year-End Drawing for New Lathes!

A huge thank-you to Walter Meier Powermatic/JET, who will donate lathes for a drawing. A Powermatic 3520B lathe will go to one lucky person, just for being an AAW member. Additionally, a local chapter, named by the winner of the Powermatic, will win either a JET 1642 or five JET mini lathes, donated by Walter Meier Powermatic/JET. Included for all lathes is free shipping in the continental U.S. (or up to $500 shipping allowance for Canadian or international winners). Winners will be announced in the December issue of *AW*.

AAW Audited 2009 Financial Statement

Revenues and Expenses

Income

Annual Dues	$653,038
Grants & Contributions	291,397
Publications & Products	195,638
Symposium	339,341
Exhibitions	25,529
Investment	39,342
Other Income	5,053
Total Income	**$1,549,338**

Expenses

Publications & Products	$366,636
Symposium	376,847
Gallery & Exhibitions	112,588
Scholarship Grants	102,482
Professional Outreach	55,101
Other Programs	21,695
Administrative	262,007
Fundraising & Member Development	89,345
Total Expenses	**$1,386,701**
Net Income	**$162,637**
Restricted Portion	(126,432)
Unrestricted Net Income	**$36,205**

Balance Sheet

(as of 12/31/09)

Assets

Checking & Savings	$628,971
CDs	51,152
Accounts Receivable	12,627
Inventory	135,261
Prepaid Expenses	33,343
Equip &Furniture-Net	55,183
Memorial Endowment	112,919
Osolnik Endowment	47,165
Permanent Collection	198,365
Total Assets	**$1,274,986**

Liabilities

Accounts Payable	$30,248
Accrued Expenses	6,034
Deferred Revenue	560,937
Total Liabilities	**$597,219**

Net Assets

Unrestricted	$136,325
Temporarily Restricted	301,306
Permanently Restricted	240,136
Total Net Assets	**$677,767**
Total Liabilities & Net Assets	**$1,274,986**

AAW Audited 2009 Financial Statement Explanation

Members:
The AAW has completed our annual audit. I am pleased to report that due to the increased membership and a successful symposium in Albuquerque the AAW's 2009 net income is $36,305 for current operations. As we continue to grow and look forward to a successful symposium in Hartford, CT, we are projecting a continuing healthy financial position for 2010.

— Cassandra Speier, AAW Treasurer

Woodturning Schools

Check out these schools for their summer lineup of woodturning instructors and classes.

Anderson Ranch Arts Center,
Snowmass Village, Colorado,
970-923-3181 or andersonranch.org

Appalachian Center for Craft,
Smithville, Tennessee,
615-597-6803 or tntech.edu/craftcenter/

Arrowmont School of Arts and Crafts,
Gatlinburg, Tennessee,
865-436-5860 or arrowmont.org

Brookfield Craft Center,
Brookfield, Connecticut,
203-775-4526 or brookfieldcraftcenter.org

Canyon Studios,
Copper Canyon, Texas,
940-455-2344 or canyonstudios.org

Center for Furniture Craftsmanship,
Rockport, Maine,
207-594-5611 or woodschool.org

John C. Campbell Folk School,
Brasstown, North Carolina,
800-365-5724 or folkschool.org

Maine Woodturning School,
Damariscotta, Maine,
207-563-2345 or woodturningschool.org

Marc Adams School of Woodworking,
Franklin, Indiana,
317-535-4013 or marcadams.com

Peters Valley Craft Center,
Layton, New Jersey,
973-948-5200 or petersvalley.org

EOG Auction Hartford Symposium

Plans are under way for our annual world-class auction to raise money for the AAW's Educational Opportunity Grant (EOG) fund. As always, this is a team effort and requires the help of makers and buyers if we are to exceed the auction total from last year. Donations of quality work and enthusiastic bidding from buyers will allow us to realize our goal.

We expect many major collectors to participate in the auction this year, so artists will have an excellent opportunity for good exposure for their work. We are again publicizing donated items for preview on the AAW website at woodturner.org/sym/sym2010/auction/.

Bidders who cannot be present at the auction can submit a sealed maximum bid via the website. Using this sealed online bid, an AAW staff member will bid on behalf of the buyer during the auction, up to the stated limit.

Last year we set milestones with our EOG auction:

- The number of pieces offered exceeded all other auctions: 141 total (91 were posted on the Internet link, 50 were submitted at the symposium).
- The quality of the work donated was amazing!
- Gross proceeds reached $106,200, which was $40,000 more than the previous year.

Many top turners from all over the world are already signed up to participate in this event: David Ellsworth, Jacques Vesery, John Wessels, Bert Marsh, Joey Richardson, Malcolm Zander, Michael Hosaluk, and Jean François Escoulen. With our economy improving, there is no doubt that we will have another successful auction!

Get the word out to all collectors about the quality work in the auction. The more people who bid on the auction items, the more money that the AAW raises for granting purposes. See you in Hartford! ■

—Binh Pho

Alain Mailland, *Eureka Nineteen,* 2010, Pistachio, 7" × 4" (18cm × 10cm)

Jerry Kermode, modified calabash, 2010, Silver maple, walnut, 9" × 9¼" × 8" (23cm × 23cm × 20cm)

Malcolm Zander, *Flowermouse,* 2010, Maple, acrylic, glass fiber, sterling silver, 5" × 6" × 3¼" (13cm × 15cm × 8 cm)

Carole Floate, *Red Moon,* 2010, Maple, acrylic, 13½" × 8" × 2¾" (34cm × 20 × 7cm)

Joshua Salesin, *Cosmic Burst,* 2006, Osage orange, 4¾" × 7¾" (12cm × 20cm)

This bowl is featured on the cover of the new book, *Wood Art Today 2*.

Bert Marsh, vessel, 2006, Spalted beech, 6" × 7" (16cm × 18cm)

Andi Wolfe, "When I let go of what I am, I become what I might be." –Lao Tzu series, 2009, Redwood, 4" (10cm)

Keith Burns, untitled, 2010, Buckeye burl, blackwood, 7½" × 3½" (19cm × 9cm)

Joey Richardson, *MaD,* 2010, English sycamore, acrylic paint, 7" × 4½" (18cm × 11cm)

Michael Kehs, *Cave Vessel,* 2010, Boxelder, 4½" × 4⅛" (11cm × 10cm)

John Wessels, *Birth Again,* 2010, African railtie, red ivory wood, pewter, 9⅜" × 4" (24cm × 10cm)

John Jordan, vessel, 2010, Silver maple burl, 6" × 6" (15cm × 15cm)

A Grand Meeting Place

Since its inception twenty-one years ago, the Michigan Association of Woodturners has moved five times. Not only have the moves been expensive, each one was inconvenient. When the club received its latest facility termination notice in 2009, members had to scramble to implement emergency plans for quick action.

Most of us do not like change, but change can result in improvements. We needed a facility to house four lathes, a grinding station, club library, video and sound equipment, club store, and tables and chairs. The goal was to not have to tear down and set up for each meeting. We also wanted a place to house the club's mentoring classes.

After many brainstorming sessions, a plan came together, thanks to one of the club members who owned a large horse arena. The reality of having a long-term facility began looking better and better.

The biggest challenge was funding. The horse arena was 150' × 60' (46m × 18m) in size and had dirt floors. The club was to get a 40' × 60' (12m × 18m) section. In order to make our area usable, we would need to put up walls, pour a concrete floor, add radiant heating and ceilings, and install electrical wiring. It was going to take a tremendous amount of funds! Member dues were obviously not going to cover such a large cost.

Tom Mogford, club president, figured the improvements would cost about $15,000, not including labor costs. We devised a fundraising plan that included raffles and a 50/50 drawing at each meeting. We also offered lifetime memberships at $1,000 per member, which also included one year of AAW dues. Many members invested in the plan, which provided immediate cash to get the project started.

Club members provided hundreds of hours of labor for Saturday work sessions. Some members worked various days during the week. Donations of materials and skilled labor were also important contributions. It was amazing to see club members' extensive talents outside of woodturning; we have skilled electricians, framers, and painters who all offered their resources. Light fixtures, paint, and thousands of dollars in high-tech radiant heating were among the donations.

Weekly work sessions provided an opportunity for members to really get to know one another. What a great form of camaraderie! We had a wonderful time all working together.

After fourteen weeks, the club now has a first-class facility we are all proud of. This facility houses monthly meetings, demonstrations, and above all, a place for members to have hands-on access to lathes and equipment. As one member put it, "It doesn't get any better than this." ■

–Bob Roehrig

Before renovation

After renovation

Chapter Sage: Luna Ford

My first memory of the Gulf Coast Woodturners Association (GCWA) was attending a demonstration by Luna Ford on finishing in May 1991. I have continued to learn from Luna, as have many others in our local chapter.

Luna's love for woodworking started early; every time his father laid down his hammer, Luna picked it up. His first exposure to woodturning instruction was in high school woodshop class where he turned legs for a nightstand.

In 1987, Luna was introduced to faceplate work and turning green wood. The following year, he joined the GCWA four months after it was formed. His enthusiastic support of the club was evident; he was elected the club's second president.

Early on, Archie Harcoff and Paul Karback influenced Luna to develop skills for turning natural-edged bowls and hollow forms. Luna also credits Dale Nish and David Ellsworth for design inspiration.

As Luna became more proficient at woodturning, he began demonstrating for our club. I benefited from one of his early demonstrations on using a bowl gouge, which he followed up with hands-on guidance. Countless other club members have had similar experiences. As my interest turned to hollow forms, Luna again came forward to help me make my own hollowing tools.

Over the years, Luna has displayed his work in several galleries. Recently he amazed and challenged us with the creation of miniature goblets. It is obvious that Luna truly enjoys passing on his turning knowledge. He says his reward is learning from those he has taught. When asked what advice he would give to a beginner, Luna doesn't hesitate, "Get a green piece of wood, put it between centers and practice with every tool you have. Don't try to make anything, just turn wood away making shavings. When you have learned to use the tools, then start a project and have fun."

On February 20,1999, the GCWA presented Luna with the first annual Luna Ford Award, in recognition for his unending dedication to sharing his knowledge of woodturning skills with the club. *Unending dedication* is an apt description of Luna. *Unselfish* could also be added. Luna is one of GCWA's mentors and he is never too busy to help a member who has a question or needs help solving a problem. He is especially supportive of those who are just learning to turn.

Luna Ford at his lathe.

In January 2010, the GCWA awarded Luna a lifetime membership in the club, the only person to have been so honored. Luna, the past and present members of GCWA thank you from the bottom of our hearts; we have benefited greatly from your teaching and support. ■

— Jim Keller

Call for Demonstrators

AAW Symposium 2011
Deadline: October 15, 2010

The AAW's 25th annual symposium will be held at the Saint Paul RiverCentre in Saint Paul, Minnesota, June 24–26, 2011. This special symposium will feature ten AAW Honorary Lifetime Members as participants.

Visit the AAW website (woodturner.org/sym/sym2011/DemoApp/) for complete instructions on how to submit your application. For more information or assistance, contact the AAW office at inquiries@woodturner.org or call 651-484-9094. ■

— Dale Larson, Symposium Planning Committee

Online Journal for Visually Impaired

For the exclusive use of AAW members who are visually impaired, there is now special access to PDF versions of journal articles, which will enable those with special software to "hear" the journal and not need a sighted person to read it to them. The link for this benefit is woodturner.org/member/journal/journal2.asp. You must be logged in to the members' area of the AAW website for the link to work.

$70,200 Awarded to EOG Winners

The 2010 Educational Opportunity Grants (EOG) were awarded to 88 of 134 applicants. Grants ranged from $400 to $1,500 and all had an educational component. Requests included schools needing more tools, AAW chapters wishing to improve audio/visual capabilities, and individuals desiring to improve skills in order to pass along knowledge to fellow club members. Congratulations to all and thanks to all who submitted applications!

EOG committee members are Malcolm Tibbetts, chair; Kurt Hertzog; Jean LeGwin; and Cassandra Speier. The winners are (in alphabetical order):

4H Club at Oak Canyon Jr. High
Adirondack Woodturners Association
AFTAB (French Association for Art Woodturning)
Allen, Jacque
Angus, Rick
Association of Revolutionary Turners
Atlantic Shore Woodturners
Ault, Sally
Barnes, Thomas
Bay Area Woodturners Association
Blasic, William
Blue Ridge School
Britton, Ron
Buckeye Woodworkers & Turners
Bucks County Community College
Burlhouse Studio
Cape Atlantic Woodturners
Catoctin Area Turners
Central Indiana Woodturners
Central New England Woodturners
Central New York Woodturners
Central Ohio Woodturners
Central Oklahoma WT Association
Cerritos College
Chattahoochee Woodturners
Classic City
Courtright, Paul
Cumberland Valley Woodturners
Dakota Woodturners
Dallas Area Woodturners
Dalton Area Woodturners Guild
Delval Woodturners
E O Smith High School
East Texas Woodturners
Eastern Idaho Technical College
El Camino Community College
Falbo, Vince
Fraser Valley Woodturners Guild
Front Range Woodturners
Golden Isles Woodturners
Golden Spike Woodturners
Irving, Mark
Jackson Liberty High School
Kitchen, Gary
Libby, Winfield
Lincoln Academy
Loveland High School
Lynwood High School
Magnolia Woodturners
Matranga, Pat
Mid South Woodturners Guild
Mid Tennessee Woodturners
Montgomery Progressive 4H
Mountaineer Woodturners
Mt Diablo Adult Education Division
Nittany Valley Woodturners
North Coast Woodturners
Northeast Florida Woodturners
Olney Friends School
Oseychuk, Anders
Pembroke Woodturners Guild
Prescott Area Woodturners
Prescott, Ann
Prince Albert Woodturners Guild
Putnam, Charles R.
Raymond, Tom
Richard Northeast High School
Santana High School
Savannah River Woodturners
Schrader, Bob
Seattle Woodturners
Sebastopol Independent Charter School
Siouxland Woodturners
South Central PA Turners
South Coast WT Club
Southern Piedmont Woodturners
Sun Coast WT
Superiorland Woodturners
Sycamore Jr. High School
Toronto Woodturners Guild
Waicekauskas, Thomas
Weiser Middle School
Windy City WT
Wiregrass Woodturners
Woodturners of St. Louis
Woodturners of the Virginias
Worldwide Woodworking
Yellowstone Woodturners

Website Winner

Congratulations to Don Leydens, North Carolina, first-place winner of the February 2010 AAW website contest. James Gaydos was second-place winner, and Ann Herbst took third place. The contest theme was turned tool handles.

Alan Lacer judged the contest. Of Don's handle, Alan wrote, "Nice shape, especially the 'stepped design' that allows a firm grip when choking up on a tool. This also takes it beyond a production tool handle."

Check out the AAW Forum at woodturner.org for the next online contest. Have fun and good luck!

New Local AAW Chapters

Last year fifteen new local chapters of the AAW were formed, and already in 2010 four chapters have been created. Congratulations to all of you who now have local-chapter support near where you live! For more information on local chapters, including starting a local chapter, go to the AAW website, woodturner.org/community/chapters/. The local chapter representative on the AAW Board is Kurt Hertzog (kurt@woodturner.org).

2009
Blue Grass Woodturners, Lexington, KY
Catoctin Area Turners, Purcellville, VA
Chippewa Valley Woodturners Guild, Eau Claire, WI
Coachella Valley Woodturners, Palm Desert, CA
Dalton Area Woodturners Guild, Cohutta, GA
Golden Isles Woodturners, Brunswick, GA
High Desert Woodworkers Association, Apple Valley, CA
Kauai Woodturners, Lihue, HI
Lancaster Area Woodturners, Strasburg, PA
North Alabama Woodturners, Boaz, AL
River Valley Woodturners, Sallisaw, OK
Sandhills Woodturning Guild, Carthage, NC
Segmented Wood Turners, South Lake Tahoe, CA
Toronto Woodturners Guild, Toronto, Ontario, Canada
West Tennessee Woodturners, Cedar Grove, TN

2010
Golden Spike, Ogden, UT
Grand River Woodturners, Rockford, MI
Great Falls Turners, Great Falls, MT
Mid MO Woodturners, Jefferson City, MO ■

Peace River Woodturners

On the eve of the second anniversary of their formation, the fledgling Peace River Woodturners (PRW) participated in "ArtSensation" at the Charlotte Harbor Convention Center in Punta Gorda, FL, in November last year. Inside the convention center, PRW members presented the turned works of sixteen members to the amazement of visitors who were unaware that woodturners were active in their community. Outside the building, several members took shifts turning on a lathe supplied by Woodcraft of Ft. Myers, distributing the demonstration tops, vases, boxes, and weed pots to the delight of an appreciative audience.

"ArtSensation" is an annual opportunity for the community to be introduced to talented artists, writers, and cultural organizations, and to learn about local groups they can join. Our woodturners' booth was one of the crowd favorites; there were requests to purchase many of the items, even some that were listed for display only.

This was the first time for most of PRW members to display their work publicly and the first combined display our club has put together. It will definitely not be our last! ■

— Cheri Bauer, Vice President, Peace River Woodturners

Peace River Woodturners booth at the "ArtSensation" event.

Star Chapters

We are pleased to recognize five new Star Chapters. To be a Star Chapter, all of the members of the local chapter must also be members of the AAW. Each Star Chapter receives a five-video set of *Masters of Woodturning*, a plaque recognizing the Star status, a listing on the AAW website (woodturner.org/community/chapters), and a listing in the Resource Directory, as well as the grateful thanks of the AAW.

2009
Pueblo Woodturners Club, Pueblo West, CO
Space Coast Woodturners, Melbourne, FL

2010
Genesee Valley Woodturners Guild, Henrietta, NY
Lancaster Area Woodturners, East Petersburg, PA
Cumberland Valley Woodturners, Chambersburg, PA ■

POP News

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

Tucker Garrison, *Giant Pod of Transylvania,* 2009, Cherry, acrylic paint, 7" × 4" (18cm × 10cm)

Emerging Artist Program in Hartford

We are pleased to introduce a new event at the symposium, the Emerging Artist Program. Artists who have shown the potential to make a significant contribution to the woodturning field will be recognized and given the opportunity to showcase their development and work. The artists, selected by the POP committee, are:

-Nick Agar (UK)
-David Belser (USA)
-Tucker Garrison (USA)
-Pascal Oudet (France)

Each artist will give a two-hour demonstration within the Instant Gallery area at specified times. Attendees will be able to watch and communicate with the artists. A special table in the Instant Gallery will display the Emerging Artists' work.

Nick Agar, *Portal,* 2007, Jarrah burr, ebonizing lacquer, bronze paint, 23½" × 6" (60cm × 15cm)

David Belser, in collaboration with Harry and Wendy Besett, *Stage of Enchantment,* 2010, Bamboo, ash, glass, 5½" × 5½" × 4" (14cm × 14cm × 10cm)

Pascal Oudet, *Diabolo* (petite fleur), 2010, Oak, 6" × 4" × 3½" (15cm × 10cm × 9cm)

Instant Gallery Group Critiques

Have you ever attended the Instant Gallery Critique when there is public discussion about pieces while attendees listen with rapt attention? You may privately think, "Pick mine, please pick mine!" but your piece is not selected. Or perhaps you think, "Please don't pick mine!" and it is, and you are exposed in a manner not to your liking? Well, now you have an alternative to the public discussion.

During lunch on Friday and Saturday there will be Instant Gallery Group Critiques during which you can have your piece discussed by individuals who share similar interests in woodturning. There will be three tables both days, each with a different subject discussed. Up to fifteen people can bring one object to a table for an intimate, up-close discussion. Moderators will be present. Subjects and moderators are: hollow forms with David Ellsworth, surface treatment with Jacques Vesery, natural edge with Jerry Kermode, anything goes with Jim Keller, sculptural work with Betty Scarpino, and segmented work with Curt Theobald. Sign-up sheets can be found in the Instant Gallery.

POP Committee Welcomes Four New Members

We welcome David Nittmann, Curt Theobald, Kevin Wallace, and David

Willard, who were appointed to the committee in March. They come to us with diverse backgrounds and areas of expertise, which will broaden the scope and talent within the POP.

Looking for a Logo!

The Professional Outreach Program needs a logo and we would like your input. Designs must be received in a machine-readable format by June 14. Entries will be reviewed by the committee and their selection will be announced at the symposium banquet. The winner will receive a free symposium registration to be used at a future symposium. Please send entries to bcrocket@columbus.rr.com.

Calls for Symposium Topics, 2011

If there is a topic you would like to see presented at one of the POP rotations at next year's symposium in St. Paul, please send your suggestion to bcrocket@columbus.rr.com.

Final Selections for Residency in France

Graeme Priddle (New Zealand) and Michael Cullen (California) have been accepted to undertake a five-week residency (April 17 to May 24) in Bréville, France.

The residency requires that a woodturner and a carver live and collaborate together in Bréville and create sculptural work for the town. Priddle's and Cullen's proposal includes the possibility of taking some current designs forward but relies heavily on letting the people and the environment of Bréville and its surroundings influence the direction they take. Information about this residency was distributed through a POP email last year.

CWA Grants Awarded

The Visiting Artist Committee of the Collectors of Wood Art met in December and approved six grant requests. Congratulations to Craig Nutt, Linda VanGehuchten, Michael Hosaluk, Yuri Kobayashi, Kristina Madsen, and Katie Hudnall. For more information, visit collectorsofwoodart.org. ■

Graeme Priddle and Michael Cullen.

Graeme Priddle, exploration in color and texture.

Craft Room Activities Hartford Symposium

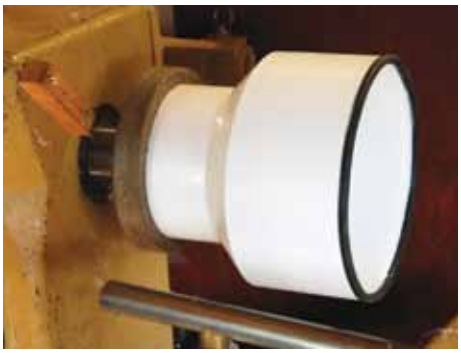
If you are attending the symposium and your spouse or partner is accompanying you, check out the Craft Room! Several activities will be offered so that everyone enjoys a fun time in Hartford. The Craft Room will be open the same hours as the symposium. Anyone can bring a current project to work on, share information, meet new friends, or learn a new craft. Eleven rotations will feature seven craft artists!

- **Sonia Barriger** (FL) will present beading and offer a hands-on class on beading.
- **Warren Blessing** (CT) is a longtime woodcarver and president of Connecticut Valley Woodcarving. He will demonstrate various forms of woodcarving.
- **Carol Ellis** (NM) will demonstrate machine knitting and weaving.
- **Katherine Kowalski** (WY) will make fiber arts tools, which will include information on how to communicate to a spouse or partner the desirable features in fiber arts tools such as crochet hooks. Katherine will also offer a workshop on free form crochet and knitting.
- **Anne Lund Lorch** (CT) will demonstrate stamping and calligraphy.
- **Polly Poulin** (CT) will offer a quilt trunk show. Polly is a master quilter and will talk about quilts through the ages.
- **Linda Stevenson** (CT) is a Master Cake Decorator and has been a Wilton Cake Decoration Instructor for thirty years. Linda will be demonstrating cake decorating and serving up the final results.

Join us to sample the activities! A happy, busy spouse or partner will get to enjoy all that the symposium will have to offer without having to accompany you on the many trips to the trade show for those must-have tools, wood, and turning supplies! ■

Tips

Plastic decking for vacuum chuck



I use threaded plastic decking planks and plastic pipe for my airtight vacuum chucks. Other turners have used MDF and then coated the threads with CA glue and coated the edges and flat surfaces with shellac or varnish in an attempt to achieve an airtight seal, with varying degrees of success. Plastic decking is already airtight and holds threads well, is durable, readily available (scraps at construction sites are usually free), and easily shaped with woodworking tools.

Mark out the blanks about ½" (13mm) oversized, cut them out with a bandsaw, drill a hole in the center, and tap with a wood tap the appropriate size for your lathe. Then screw the blank onto the lathe headstock, turn the blank round, and true up any wobble. Next, measure the inside of the piece of plastic pipe you are using for a chuck and carefully turn a friction fit rabbet on the edge of the blank. Use silicone adhesive sealant to glue the pipe to the blank. After the sealant has cured, true up the pipe on the lathe and glue ethylene plastic foam (used for packing) to the edge with 3M Super 77 spray adhesive. The thickness of the foam doesn't matter. I have used 1/16"–¼" (2mm–6mm) thick with equal success.

An alternate method is to mount the blanks between centers and turn a tenon for a four-jaw chuck. Mount into the four-jaw chuck, drill and tap on the lathe, and then screw onto the headstock threads. Proceed as for the first method.

– Doug Turner
Salt Lake City, UT

Clean and restore buffing wheels

My buffing wheels have more miles on them than a used taxicab. While I appreciate their durability and results, they do require regular maintenance.

To get started, take the spindle out of the buffing wheel. If you are restoring more than one wheel at a time, label the spindles so that each spindle goes back in its proper wheel. Place each buffing wheel in a sink full of warm water to which about a tablespoon of dishwasher detergent has been added. Soak for thirty minutes. Longer soaking may be required if the wheel is really gummy. When the buildup has softened somewhat, use a fingernail brush to scrub the outer edges that are dirty. The wheel will come clean rather easily when it has been properly soaked. I scrub around the edge from one direction, turn it over and go at it from the other direction.

Rinse thoroughly with warm water. I place the buffing wheel in the washing machine set to the spin cycle to get it as dry as possible, then put it in the clothes dryer for a few minutes. After that, I hang it up in the shop for about three days to make sure it is completely dry before remounting on the spindle.

It is important to make sure the wheels are completely dry *before* you remount them. If they are still damp, the spindle will rust, the rust will transfer to the cloth, the cloth gets ragged and ugly, and you will send me a grumpy email.

The wheels will need to be recharged with compound several times before they work efficiently again. I am always impressed with how much better my buffing wheels work after cleaning and restoration. They will be ready for another ten thousand miles!

– S. Gary Roberts
Austin, TX

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:

Betty Scarpino
American Woodturner
5246 Evanston Ave.
Indianapolis, IN 46220
editorscarpino@gmail.com

Large chuck jaws for reverse turning

I made large wooden jaws for my chuck to reverse turn bowls. Glue up three layers of MDF that are slightly larger than the size of the jaws needed. Cut the stack into four squares. Cut a small miter off of the inside corners to match the inner circle of the metal chuck jaws. Then, attach the jaws to the wood and mount them on the lathe. Put a 1" (25mm) dowel in the center and clamp it in place. There should be a gap between all the jaws. This will give plenty of adjustment to the jaws when finished.

Mark off the outside diameter and bandsaw it close to size. Mount the chuck back on the lathe and true up the outside. Then, turn some dovetail steps to accommodate different-sized bowls. Remove the dowel and you are ready to turn. The dovetails can be resized as needed. When the jaws become too small, simply build some more.

A cautionary note: MDF is somewhat fragile so make your dovetails at least ½" (13mm) thick. Also, breathing MDF dust is hazardous so wear a dust mask and use a good dust collection system.

– Jon Gibbs
Micheldever, Winchester, Hampshire UK

Lathe wheels

Our club is fortunate to have a permanent meeting space with a classroom. We do, however, need to move the lathes around. I discovered this solution at the AAW 2009 symposium trade show. I made a few small revisions, but credit for the concept goes to Gene Colley at Canyon Studios.

The wheels are trailer jacks, originally designed to mount to the tongue of a boat or utility trailer, and swing up when the trailer is in use. I discarded the pivot mechanism and bolted the jacks to a hardwood board, which in turn bolts to the cast iron legs of the lathe. For mobility, the wheels are cranked down just enough to raise the foot pads of the lathe clear of the floor. A few turns of the crank raises the wheels, and the lathe sits solidly on the floor.

The two wheels on the headstock end have been modified so they don't swivel, with a slot ground in the outer tube and a small bolt tapped into the inner tube. The wheel on the tailstock end is free to move.

Jacks are available from many sources, including Northern Tool and Harbor Freight. The jacks shown are 1500 lb (680kg) capacity, which is overkill. For our other lathes, we used 750 lb (340kg) jacks, at approximately $20 each. The only disadvantage is the crank protruding from the top of the jack, which can be a shin biter. The Chicago Woodturners engineering team is working on a solution for this. For $80 each, we have complete mobility and full stability for our classroom lathes.

– Paul Shotola, Chicago Woodturners ▸

Carrier for duplicating

I turn a lot of ornaments and other smaller items and sometimes copy a form I have previously turned, such as a finial on an ornament. If I can place the item I am copying in my line of sight, behind what I am turning, I can more easily duplicate it.

I made a removable holder to cradle the item being copied. The holder fits in the hole in the safety cage of my PM3520 Powermatic lathe. I used a length of wood approximately 12" × 1¼" square (30cm × 3cm) and turned a round tenon ¾" (19mm) in diameter and left the remainder of the wood flat. The tenon fits inside the hole of the safety cage.

For the cradle, I used a plastic tea (or lemonade) container, cutting away part of the bottle. The container is secured to the wood with a couple of screws and washers. Alternatively, a section of cardboard mailing tube or PVC pipe could be used. This holder also will work on a JET1642.

– *Mike Peace, Suwanee, GA*

Magnetic tools

I like to epoxy rare earth magnets to calipers. I can then attach them to my lathe to keep them from falling to the floor. Other nonmagnetic tools are good candidates for this as well. Ferrous metal tools will, of course, stick to the magnets and do not need epoxy.

– *William R. McWhirter*
Fortson, GA

Buttons for jumbo/Cole jaws

Sometimes when using my jumbo/Cole-type jaws to finish the bottom of a bowl, I find the standard buttons are not tall enough. Looking around for something else to use, I noticed synthetic wine corks and decided to try them. I drilled through them on my lathe, held in a set of small spigot jaws. I added some M6-1 × 50mm bolts and the new, longer buttons work super.

I have since discovered a commercial product similar to my idea, but mine uses something that would otherwise be thrown away, is fun to obtain (drink responsibly), and costs about $2. Also, they leave no black or other colored marks on the surface of the wood.

– *Don Orr*
Schenectady, NY

Center pin cutting jig

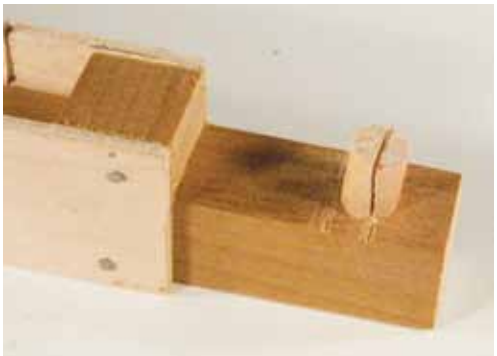
In *AW* (vol 24, no 2), John Giem wrote a very interesting article titled, "Transform Your Tape Measure." I decided I would like to make something similar, but I thought preparing the pins was somewhat fiddly and potentially dangerous if done on a bandsaw. I have developed a simple jig, a minimiter box, to prepare the needed pins. The fixture is made from a length of ¾" (19mm) hardwood and a couple of pieces of ⅛" (3mm) birch plywood.

I keep ⅜" (10mm) dowel stock on hand for several projects so I decided to make my pins from ⅜" (10mm) stock rather than the ¼" (6mm) dowel used in the article.

On one end of the hardwood, I drilled a ⅜" (10mm) hole, ⅛" (3mm) deep, which is the same depth hole made in the sides of the tape measure. I placed a stop at the end of the box and sawed a slot the correct length of the pin on the side of the box. I can simply cut the pin using a razor saw.

The pin is then pressed into the hole at the end of the fixture so that the pin is at the proper depth and will also be perpendicular to the fixture's surface, which is important in the assembly of the tape measure. Using the razor saw, I cut the slot in the pin to the surface of the fixture. When the pin is fitted into the side of the tape measure, the slot will be flush with the side so that the tape will fit the new case properly.

– *John Tarpley, Gatlinburg, TN*



Log processing platform

After numerous struggles with a chainsaw and wobbly, rolling logs, I designed a platform for processing logs that not only holds logs steady but has a drop-down feature that prevents the saw from sticking or hitting the ground or other wood.

As the saw passes through the middle of the log, the kerf behind the cut begins to close and frees the bar, allowing the cut to move to completion. The log remains in its original position, ready for removal or further processing. The platform can be used to make crosscuts as well as longitudinal slices.

A heavy base is essential, but that can be constructed from just about anything—a large piece of timber (as shown), a flattened log, or a weighted-down frame.

The 45°-cut two-by-fours (5cm × 10cm) are bolted to the base. I am using a 7" (18cm) gap between the four upper supports, and, for smaller limbs, a 4" (10cm) gap over to the two shorter supports. The height of the platform can be designed to your comfort level—my upper points are about 33" (84cm) from the ground.

A platform such as this will make chainsaw processing of logs quicker, easier, and safer.

– Emmett S. Manley, Jr.
Lakeland, TN

Nylon slide

I made a Jamieson hollowing system for my JET mini lathe. I didn't want metal-to-metal contact between my boring bar and rear toolrest. Keeping a piece of wax handy would be a lost cause. The solution was to attach a ¼" (6mm)-thick strip of nylon along the bottom of the backrest where the boring bar sets. The nylon sticks up above the metal about 1/32"–1/16" (.8mm–1.6mm) and allows the metal boring bar to glide as though it were on waxed metal.

I have considered tapering the nylon so the boring bar rides on a 1/16" (1.6mm) strip instead of ¼" (6mm).

The nylon is a white sheet I purchased at the Woodworking shows from one of the vendors. It comes in a variety of sizes and thicknesses. It is very slick. I also made a wooden Jameson system for my JET1642 and used a strip of the nylon on the wooden backrest. The boring bar glides on the nylon instead of rubbing on wood.

– Lynn Edwards,
Brooksville, FL

John Jordan, untitled, 2010, Silver maple, 9" × 9" (23cm × 23cm)

"Maple Medley" exhibit at the Hartford Symposium

Lincoln Seitzman, *Yokut Snake Basket Illusion,* 2001, Oak, paint, ink, 12" × 10" (30cm × 25cm)

Yokut Snake Basket Illusion is part of the WTC's "Magic Realism/Material Culture" exhibit.

Don Leman, *It Was Aphrodite's,* 2009, Curly maple, bloodwood, brass rings, 7¼" × 6½" (18cm × 17cm)

Don Leman is a member of the Segmented Woodturners chapter of the AAW.

Calendar of Events

October issue deadline: July 20
December issue deadline: September 20

Send information to editorscarpino@gmail.com

Saskatchewan, Canada

July 23–25, Saskatoon Twenty Ten Woodturning Symposium, SIAST Kelsey Campus, Saskatoon. Space is limited to the first 100 registrants. Featured demonstrators include Michael Hosaluk, Bonnie Klein, Kim Kelzer, Jean-François Escoulen, Mark Sfirri, Mary Thouin, Betty Scarpino and Léon Lacoursière. Del Stubbs will demonstrate in a special session with other woodturners. Contact Mel Genge, mgg@shaw.ca or call Saskatchewan Craft Council, 306-653-3616 or visit hubcitywoodturners.com

British Columbia, Canada

September 10–12, West Coast Roundup, Sheraton Guilford, Surrey, sponsored by the Greater Vancouver Woodturners Guild. Visit gvwg.ca for more information.

New Zealand

March 19–26, 2011, Artist CollaboratioNZ, McGregor's Bay, Whangarei Heads, Northland. This collaboration event is held every two years. National and international artists working together, followed by a public auction. For information, email info@collaborationz.co.nz.

Colorado

September 11–12, 12th Annual Rocky Mountain Woodturning Symposium, Larimer County Events Center, Loveland. Featured demonstrators are Trent Bosch, Bruce Hoover, Allen Jensen, David Marks, David Nittmann, and many more. For information contact Allen Jensen at 970-663-1868 or rajconst@aol.com or visit rmwoodturningsymposium.com.

Georgia

September 17–19, Turning Southern Style XVI, at the Unicoi State Park Lodge in the mountains of North Georgia near Helen. Featured demonstrators include J. Paul Fennell, Stephen Hatcher, and Alan Lacer. Also featuring Nick Cook, Johannes Michelsen, Peggy Schmid, and Dave Barriger. Information is available at gawoodturner.org or contact Harvey Meyer at 770-671-1080 or him1951@bellsouth.net.

Illinois

August 20–22, Turn-On! Chicago 2010, symposium, Mundelein, just north of Chicago. Demonstrators include Jimmy Clewes, Don Derry, Cindy Drozda, David Nittmann, Binh Pho, Dick Sing, and Malcolm Tibbetts. Events include hands-on pen turning, trade show, and banquet. For more information, visit chicagowoodturners.com.

Indiana

February 19–April 10, 2011, "Through the Woods, Around the Block: A Juried Exhibit of Turned Objects,"

Call for Entries

The American Bamboo Society seeks applications for their yearly competition. Possible categories are "celebrating bamboo's personality," "bamboo as a design motif," or "new and innovative work using bamboo." Prizes totaling $1,500 will be awarded. Deadline is July 1. Artists working in any field may apply. For details, visit americanbamboo.org.

Lubeznik Center for the Arts, Michigan City. Entry deadline is September 30, 2010. More information and a prospectus can be found at lubeznikcenter.org.

Maine

June 14–September 10, "New Work by Faculty," Messler Gallery, Center for Furniture Craftsmanship, Rockport. For more information, visit woodschool.org.

Minnesota

June 1–August 22, "Be Our Guest: A Progressive Invitational," and "Art from the Lathe: Selections from the AAW Permanent Collection," AAW Gallery, 222 Landmark Center, Saint Paul. For more information, visit galleryofwoodart.org.

North Carolina

August 15–20, International Wood Collectors Society (IWCS) Annual Meeting, Lifeway Ridgecrest Conference Center, near Asheville, NC. The program will include presentations, classes, demonstrations, and displays. Tours to the Biltmore Estate and the Folk Art Center will be offered. To register, email Robert and Patricia Dickherber, pdickherber@yahoo.com. For event information, contact Tom Kinney at thomaskinney@msn.com.

Pennsylvania

April 2–July 17, "Magic Realism/ Material Culture," showcasing eighteen artists' perceived notions of material. Organized by Robin Rice. Wood Turning Center, 501 Vine St., Philadelphia. For more information, visit woodturningcenter.org.

Tennessee

November 11–14, 2nd Segmenting Symposium, Arrowmont School of Arts and Crafts, Gatlinburg. Novice to accomplished segmenters worldwide will gather for three days devoted to all things segmenting: software programs for design, alternative materials, sculpture, open segmenting, transitional vessels, and more. Segmented Woodturners is a specialty, Internet-based chapter of the AAW. Featured demonstrators include Malcolm Tibbetts, Curt Theobald, William Smith, Andy Chen, Jamie Donaldson, Lloyd Johnson, Bill Kandler, Jim Rodgers, Kurt Hertzog, Jerry Bennett, and Dennis Daudelin. For more information and a symposium brochure, visit segmentedwoodturners.org.

Texas

August 27–29, Southwest Association of Turners Symposium, Waco. Lead demonstrators are Eli Avisera, Clay Foster, Mike Jackofsky, Alan Leland, Jennifer Shirley, and Molly Winton and fourteen regional demonstrators from AAW chapters in the Southwest. Activities include an Instant Gallery, a two-for-one raffle, more than twenty vendors selling equipment and supplies, and hands-on woodturning display areas. For more information and online registration, visit SWATurners.org or contact president@SWATurners.org.

Washington

July 24–27, 3rd Annual Creativity in Woodturning, Komachin Middle School, Lacey. Alan Lacer will be the featured woodturner for Saturday's symposium. Workshops are available July 25–27. For more information, visit woodturnersofolympia.org or contact Al Price at aprice44@aol.com.

Washington, D.C.

September 24–January 30, 2011, "A Revolution in Wood: The Bresler Collection," Renwick Gallery, Smithsonian American Art Museum. This exhibit celebrates the extraordinary recent gift of turned wood objects from collectors Fleur and Charles Bresler. For more information, visit americanart.si.edu/exhibitions/archive/2010/bresler/. ■

Historical Woods Exhibit

June 18–20, Hartford AAW Symposium, "National Treasures: History in the Making"

This unprecedented exhibit showcases the creations of internationally acclaimed wood artists. Each piece is an interpretation of America's history, through contemporary design, and is formed from one of our country's most treasured trees.

Artists were provided with wood whose roots were anchored in American history. From this wood, each artist created a distinctive object that highlighted his or her unique style, as well as referenced the historic site from which the wood was reclaimed.

"National Treasures" celebrates the events that formed our nation, influenced our way of life, and inspire our world today.

Be sure to see the wood-turned objects from this exhibit, which will be displayed as part of the Instant Gallery at the Hartford symposium.

For more information, visit historicalwoods.com.

Jacques Vesery, *A Fascination with Cherry Trees,* 2009, Cherry, horse chestnut, African blackwood, acrylic, 7" × 4" (18cm × 10cm)

The wood for this creation came primarily from George Washington's Virginia estate, Mount Vernon. The lidded vessel contains references to many aspects of our first President's life.

"National Treasures" exhibit in the Instant Gallery, Hartford symposium.

Mary McKinney, *Harmony,* 2008, Ebony, maple, paint, 3" × 6½" (8cm × 17cm)

Photo: Artist

"Regional Spotlight"

Tib Shaw

Anyone who has attended a local chapter meeting, regional woodturning event, or the national symposium knows that there is a great deal of unknown woodturning talent. By creating exhibits that put the spotlight on various regions, the AAW seeks to bring recognition and attention to the excellent work being created by our members.

This year's "Regional Spotlight" exhibit focused on work that was shown at the 2009 Ohio Valley Woodturners Guild and SouthWest Area Turners symposiums. Pieces were selected from the instant galleries by artists/demonstrators and then displayed at the AAW Gallery of Wood Art in St. Paul, January 12 through February 14, 2010.

The exhibit was strong in traditionally turned pieces, but also included examples of segmented, ornamental, and carved objects. One vessel by the late James Davis of Midland, Texas, combined segmented, ornamental, and off-center turning.

Wood grain and figure played a large part in the show. The beautiful woods used by Joseph Herrmann, Pete Kekel, Mike Pankion, and Larry Zarra were brought to life through unembellished classic forms, while Basil Kelsey highlighted vivid grain detail in his hackberry bowl through the subtle use of dye and a graphic edge embellishment. Chicago-area artist Carole Floate allows the strong grain in her sculptures to show through the surface design, adding depth and interest to her marbling technique.

Each piece stood firmly on its own, but for some, background information added to the story. Dave Kratzer drew from his experience as an aircraft mechanic, flight instructor, and charter pilot: the emotions of flight and the aerodynamic form of an airplane wing inspired his sculpture *Flying High*. Tom Farrell incorporated metal spinning and woodturning techniques. His handsome sterling silver and cherry bowl is a stunning and historically accurate example of a *mazer*, or medieval drinking bowl. For Larry Zarra, the natural blackened core within a tree felled by Hurricane Ike provided the design inspiration for *Secrets Revealed*.

Audience favorites included the mysterious *Whale & Ghosts* by Mike Pankion, a spalted maple platter that offered visitors plenty of opportunity to search for images in its whorled grain, and Anna Rachinsky's *Volcano/Etna I*, a dramatically formed boxelder vessel with shell and porcupine-needle accents. Another boxelder piece, Kelly Bresnahan's striking hollow vessel, generated praise for its deep color and impressive proportions.

Exhibits like "Regional Spotlight" and "Rounding the Four Corners," which featured work from New York, Florida, Alaska, and Hawaii in 2008, represent the excellent work being created by local chapter members. Jurors for "Regional Spotlight" were Stephen Hatcher, Bonnie Klein, Michael Mocho, and Jacques Vesery. The full exhibit is available for online viewing on the past exhibits page at galleryofwoodart.org.

Photos by Tib Shaw unless otherwise noted. ■

Basil Kelsey, untitled, Hackberry, dye, 5" × 13" (13cm × 33cm)

Robert Dickherber, *Random Bits & Pieces #3,*
Sycamore, cherry, purpleheart, maple, walnut, Osage orange,
4" × 10" (10cm × 25cm)

Dick Gerard, *Ghost Vessel,* Bigleaf maple,
bleach, 6½" × 10½" (17cm × 27cm)

Tom Farrell, *Mazer,*
Cherry, sterling silver,
4" × 9" (10cm × 23cm)

Gary Rock, *Tee Rouge Oak,* (Little Red Oak),
Red oak, 3¼" × 8" × 7" (8cm × 20cm × 18cm)

Keith Holm,
The Main Squeeze,
Texas ebony,
ebony sapwood,
23" × 4½"
(58cm × 11cm)

Anna Rachinsky, *Volcano/Etna I,* Boxelder, African blackwood,
hematite, dyed shells, porcupine quill, 10½" × 5¾" (27cm × 15cm)

Kelly Bresnahan, untitled,
Boxelder, 10" × 16" (25cm × 41cm) ▶

Charles Brooks, *Waves with Texture,* Mahogany, 3½" × 12" (9cm × 30cm)

Joe Herrmann, untitled, Spalted maple, 4" × 8" (10cm × 20cm)

Johnny & Marcia Tolly, *Bird's Eye View,* Maple, 4" × 10½" (10cm × 27cm)

Edwin Heuslein, *Vonnietrey,* Mimosa, bleach, 10" × 7" (25cm × 18cm)

Anna Rachinsky, untitled, Mulberry, turquoise, porcupine quills, 4¾" × 2" (12cm × 5cm)

Raymond Feltz, *Ribbon Egg,* Redheart, yellowheart, holly, 3½" × 2¾" (9cm × 7cm)

Dave Kratzer, *Flying High,* 2008, Osage orange, cherry, paint, 8" × 14" × 3½" (20cm × 36cm × 9cm)

Photo: Arn Ward

James Davis,
untitled, Maple, cocobolo,
4¼" × 9" (11cm × 23cm)

Carole Floate,
Fandango Dance of Baubles,
Poplar, maple, acrylic
paint, 15" × 12" × 2"
(38cm × 30cm × 5cm)

Pete Kekel,
untitled, Black ash burl,
4¼" × 3½" (11cm × 9cm)

Charles Brooks,
Granadillo Chardonnay,
Granadillo, 14½" × 3"
(37cm × 8cm)

Larry Zarra, *Secrets Revealed,*
Red oak, 6½" × 17" × 15"
(17cm × 43cm × 38cm)

Mike Pankion, *Whale & Ghosts,*
Spalted maple, ¾" × 13½" (2cm × 34cm)

Gorst Duplessis,
Rectangle Box with Triple Finial,
2009, Maple, African blackwood,
6½" × 3" × 2½"
(17cm × 8cm × 6cm)
Photo: Artist

A spindle blank or any wood mounted between centers can be safely turned using a shopmade cup center.

Shopmade Cup Centers

Matthew C. Lewis

There are many drive centers on the market, but none is as safe as the cup center for turning between centers. This article offers an inexpensive method to produce one in your shop and also discusses the safety benefits of cup centers.

The most common type of drive center, standard issue with modern wood lathes, is the four-prong spur drive. This center has four prongs that dig into the wood when pressure is applied to the blank between centers. There are several ways to secure the prongs into the wood: cut "X" score lines in the end of the blank with a saw; apply extreme pressure using the tailstock; or pound the drive center into the wood using a wooden mallet. Regardless of the method used, the center becomes securely embedded into the end of the wood. This can become a disadvantage when a severe catch occurs because something will likely get damaged—usually the work piece, perhaps the tool, occasionally the turner, and sometimes all three.

When a catch does occur, a cup center will simply slip in the wood—there are no prongs embedded in the wood to keep the blank rotating. For this reason, Myron Curtis often comments that Del Stubbs, one of the early pioneers of modern woodturning, recommended using a cup center when spindle turning. Because catches do happen and the forces involved are often negatively redirected, it is safest to stop the rotating wood quickly. This is most effectively accomplished using a cup center.

A cup center requires only a small hole in the blank for mounting. Just the center point inside of the cup, and the rim of the cup, contact the wood.

A unique feature of the shopmade cup center is the pin. The straight pin increases centering accuracy (particularly if it is used in conjunction with a live center containing the same type of pin) because a precise fitting-mounting hole can be drilled, eliminating wandering caused by softer wood fibers shifting under pressure from a punch, a hammered drive center, or tightened tailstock. Strength against radial turning forces is also increased because of the additional pin length.

Shopmade cup centers

Materials

The materials for fabricating a cup center are easily obtained from an industrial supply or machine tool vendor. The two components are a Morse taper (MT) drill chuck arbor with a Jacobs taper (JT) head and

Arbors are available in a variety of sizes, specific for any center-work requirement.

⅛" (3mm)-diameter drill rod. The arbors come in several different sizes (e.g., MT2/JT33). Select the size that best fits the requirements of the piece you are turning *(Photo 1)*.

Tools required

The tools needed to make a cup center are a center drill, a ⅛" (3mm) Cobalt drill bit (Cobalt is beneficial because of the hardness of the arbor) to create a pin-mounting hole in the center of the arbor, a heat source to anneal the steel, and a high-speed steel chisel for turning the cup into the face of the arbor.

Annealing the metal

Prior to fabricating, the arbor must be annealed. The annealing process requires a heat source such as a gas range or small propane torch. Annealing is accomplished by holding the arbor in locking pliers or a similar device while passing the entire arbor back and forth through a flame. Annealing is complete when the hardened steel of the arbor is turned medium to dark blue and allowed to air cool.

Fabrication

Figure 1 is a schematic of the cup center illustrating the pin placement, recess, and important measurements. The most convenient method to make the center is to drill and turn the arbor face while it is mounted in the headstock of the lathe. Use slower speeds, around 500 rpm or less.

Mount the annealed arbor into the lathe's headstock spindle. Drill a centering hole, suitable for aligning a ⅛" (3mm) drill bit, using a center drill. Next, drill a ⅛" (3mm)-diameter hole in the center of the arbor head, approximately ⅜" (10mm) deep. Finally, turn a slight recess into the head of the arbor, which is approximately 1/16" (1.6mm) deep *(Photo 2)*. Turning is done so that a very thin rim is left on the diameter of the arbor. A thin rim will reduce the surface area on the face that is in contact with the turning blank when the arbor is pressed against it and lightly dig into the wood enabling the center to better transfer torque to the blank.

To turn the recess into the arbor face, use a handheld square-nose chisel. A chisel that has been ground like the one in *Photo 3* will work well. This particular chisel has approximately a 10° back rake and 65°-bevel angle.

Variance in fit: A caution

Variance in drill bit and/or drill rod size will affect the fit of the drill rod in the mounting hole. An overly tight fit can result that prevents the rod from being inserted completely to the depth of the hole. A method to slightly relieve such a fit is to place the rod into a Jacobs chuck mounted in the headstock and, with the lathe running, wrap a piece of fine-grit sandpaper around the spinning rod until a small amount of material appears on the paper. Caution must be taken to remove material in small amounts and test the fit often so as not to overdo it.

Conversely, a slightly loose fit (slipping fit), without any noticeable wiggle, can also result. A small drop of semipermanent thread-locking or other adhesive will cure this problem.

Cut a piece of drill rod ⅝" (16mm) long and chamfer the tip designated as the internal end to around 45° using a belt sander prior to insertion into the arbor head. The external tip of the drill rod can be chamfered the same before or after mounting it in the arbor head. If chamfering before inserting, sand the rod tip with a belt sander at the same time as chamfering the internal end. If after, chamfer the tip using handheld abrasives with the arbor mounted in the headstock and the lathe running.

Remove the arbor from the headstock and drive the drill rod into the hole drilled in the arbor head by placing the pin against a hard surface and tapping the aft end of the arbor. Tap until the pin is seated into the hole and cannot be wiggled side to side.

The drill rod is not hardened so that if the pin breaks during use the rod can be drilled out prior to being replaced. ▸

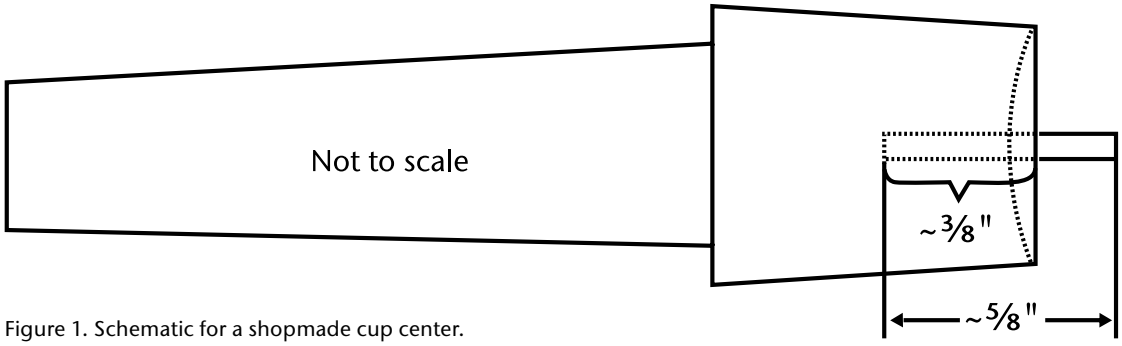


Figure 1. Schematic for a shopmade cup center.

Turn the recess using a square-nose metal-turning scraper. Run your lathe around 500 rpm or less.

A handheld metal-turning chisel does good work ground at this profile and angle.

If the pin hole is slightly oversized and the pin wiggles, flatten the pin toward the end using a hammer and anvil.

The shopmade cup center should look similar to those shown on page 24, ready for hours of enjoyable turning. Depending on the lathe, the aft end of the arbor may require slight grinding to round the corners so that the arbor will fully seat in the tapered spindle of the lathe's headstock.

Drill bit substitution

A #30 drill bit can be substituted if necessary for the ⅛" (3mm) drill bit. However, a deeper hole should be drilled and the small amount of excess space created by the slightly larger drill bit must be filled for the pin to fit securely. Drill the hole to an approximate depth of ¾" (19mm) and cut a pin approximately 1" (25mm) in length. To fill the excess space, slightly flatten a small amount of the end along the length of the pin that fits in the arbor using a hammer and anvil before driving the pin into the hole in the arbor head (*Photo 4*). This method can be used to achieve a secure fit and eliminate any wiggling of the pin in the hole as a result of a loose fit in a slightly oversized hole. It is important that the cup center's pin line up with the tailstock's live center.

Mount the cup center for use

Depending on the type of wood, drill a 7⁄64"–⅛" (2.8mm–3mm)-diameter hole in the end of a spindle blank and make it slightly deeper than the external pin length of the cup center. Slide the blank over the center pin, and then secure the opposite end of the blank as usual with an appropriate live center mounted in the tailstock. (Photo at the top of page 24 illustrates a shopmade cup center in use.)

Enjoy the safety and convenience of your new shopmade cup center! ■

Variety of sizes

There are many reasons for using a variety of cup center sizes when spindle turning. Three of particular note are spindle diameter, torque transfer, and production efficiency.

Smaller spindle-end diameters (e.g., furniture parts, stringed instrument endpins, and small balusters) may require more clearance to turn than a standard cup center can provide *(Photo A)*. You also risk splitting small pieces of wood if you use a larger center.

Excessive dig-in is avoided by distributing the end pressure over a larger surface area when the center-to-spindle diameter ratio is large. A larger rim diameter also improves torque transfer from the lathe to the wood *(Photo B)*.

A gain in time, accuracy, and stock conservation is made during production turning by sawing spindle blanks to a precise finished length prior to turning. This way the finished length is set and the risk of modifying it is eliminated because parting in on the spindle length to compensate for a center that interferes with the spindle diameter is avoided (provided the center pin hole is acceptable in the finished work).

Smaller arbors provide the clearance needed for small spindle diameters.

Larger arbors improve torque transfer for turning larger pieces.

Matt Lewis's boyhood interest in woodturning was rekindled in 2006 when he took lessons from his father-in-law, then watched Nick Cook demonstrate for the Cumberland Woodturners. Matt is primarily interested in tool making and turning architectural elements and other functional items. His friend, Myron W. Curtis, an accomplished and well-known professional architectural/production turner, provided technical input for this article. Photos are by Bill Tiernan.

Things I Wish I Had Known When I Was a Beginning Turner

Jim Echter

Every advanced woodturner was once a beginner. Some of us were lucky enough to enjoy lessons or had access to books and DVDs on woodturning topics. For many turners, however, woodturning is a self-taught endeavor. Based on my thirty years as a woodturner, I offer a list of tips and suggestions that I wish I had known when first starting to turn wood.

- **Good lighting is key to producing good work.** Purchase quality task lights and utilize full-spectrum (sunlight) fluorescent bulbs in overhead lighting. Sunlight bulbs help to distinguish colors and the surface condition of turned wood better.
- **Dust is your enemy.** It is simply bad for your health. Invest in a good dust collector and dust mask. *Wear* your dust mask.
- **Sharp tools are a must.** Purchase a grinding system to quickly touch up and sharpen tools. Keep your tools sharp; you have to sharpen them more often than you think is necessary. Some woods have high silica content and will dull tools in seconds. Clean cuts on wood will not happen with dull tools. Using dull tools results in more sanding. Purchase an 8" (20cm) -diameter, slow-speed grinder and a good-quality wheel, appropriate for use with turning tools. A fine oilstone and a 600-grit diamond slip are important for honing. ▸

Jim Echter turns a bowl in his shop.

CA glue is a woodturner's duct tape. Use it for repairing cracks, attaching HSS tool bits to handles, and gluing wet (or dry) turning blanks to waste blocks.

- **Learn to hone.** You don't have to hone all your woodturning tools, but some, like the skew, just work better when honed. Honing, once learned, is usually quicker than sharpening and removes less of that expensive tool steel. Many excellent DVDs are available on sharpening and honing—get one!
- **Cut sheets of abrasive paper into small pieces, use them once or twice and throw them out**. This provides 100% utilization of each full sheet. Also, using fresh sandpaper gives a better surface finish.
- **Cyanoacrylate (CA) glue is a woodturner's duct tape.** It can be used for gluing wet or dry turning blanks to waste blocks, repairing cracks, attaching HSS tool bits into handles, and for gluing a minor cut closed to stop the bleeding. Purchase quality glue, spray and aerosol accelerators, and a bottle of debonder. CA doesn't stick to wax paper, so having a roll of it to cover workbenches is a good idea. The fumes from CA, as it goes through its chemical reaction for curing, are extremely dangerous. Use an exhaust fan so that you do not inhale them.
- **Smooth your toolrests and soften the sharp edges from new turning tools.** If a toolrest is rusted, pitted, scratched, and/or nicked, tools cannot slide effortlessly across it. File the surface smooth, run some 600-grit sandpaper across it, and wax it. Remove the sharp corners and edges on turning chisels so they don't mess up the toolrests.
- **Remember your ABCs.** You must *anchor* the tool to the toolrest and rub the *bevel* before you start your *cut*, especially in spindle turning.
- **The pressure on the tool is *down* toward the floor and onto the toolrest.** Directing pressure the right way lets the wood come to the tool edge without pushing the tool into the work. Beginners tend to push the tool into the wood instead of holding the tool to the toolrest.
- **Turn small bowls first.** Many instructional DVDs play tricks with viewers' eyes: Bowls appear much larger when in reality they are often no larger than 6" (15cm) in diameter. Make a dozen little bowls to learn the basics before attempting something big.
- **It is okay to adjust the toolrest, but turn the lathe off first.** The toolrest provides the mechanical leverage needed for tool control. An expert turner will tweak the height of the toolrest as little as 1/16" (2mm) to provide better cuts. If you switch from a 5/8" (16mm) to a 3/8" (10mm) bowl gouge, adjust the height of the toolrest.
- **Round over the tips of calipers.** Calipers can be purchased inexpensively at garage sales and flea markets; however, they usually have been used for metal working so they have pointed or square tips. These tips will catch on the wood and cause the caliper to be thrown across the shop.

Use a file to smooth the nicks out of your toolrest. Sand the surface lightly and apply wax. Do this routinely and your turning will improve.

Why not tape your pocket closed?

Taping your pocket closed prevents it from filling up with shavings. This is true for pant pockets, too.

If your lathe is too short, raise its height using sturdy riser blocks. Buy a large dustpan and invest in a good-quality antifatigue mat.

Cut sheets of abrasive paper into small pieces or strips. Use them once or twice and throw them away.

Wear safety gear: respirator, ear protection, and eye protection. When turning large items, a faceshield is recommended. Wear a dust mask whenever you are in your shop and make use of a dust collector as well.

- **Don't invest in fancy, high-end, cryogenically cooled, powder-metal chisels.** They will not make you a better turner. Purchase HSS chisels at first. Use these tools to practice sharpening—why learn with expensive tools?
- **Join your local chapter of the AAW.** There are more than 350 chapters in the AAW, and many clubs hold sessions for beginners.
- **Take private lessons.** Two hours with an instructor will save you weeks of frustration. Or, spend a week at one of the many woodturning schools. Woodturning is fun! The sooner you learn the basics, the sooner the fun starts.
- **Learn to turn a spindle first.** I realize that beginners want to turn bowls; however, once you learn how to turn spindles, you will better understand how wood likes to be cut and will master tool usage and control. Mastering spindle turning makes transitioning to turning bowls much easier. A spindle turner can learn to turn bowls much quicker than a bowl turner can learn how to turn spindles.
- **Family and friends only need so many bowls.** Spindle turning provides many more opportunities to create useful items.
- **Find some FOG (found-on-ground) wood.** Small-diameter FOG branches are ideal for learning spindle turning. Be on the lookout for freshly trimmed trees. Green wood is a joy to practice with because it is less expensive and easy to cut.
- **Many woods are toxic.** Learn about wood toxicity and listen to your body. If you start to itch, wheeze, or your heart starts to race, stop turning that piece of rosewood, cedar, or cocobolo. Read about wood toxicity on the AAW website (woodturner.org).
- **Buy several pair of reader safety glasses.** My last pair cost $8 and I love them.
- **There really is something called the Dance of the Woodturner.** Move your body and your feet in order to effectively move your tools on the toolrest.
- **Tape your pockets closed using blue painter's tape.** It is easier than trying to remove all the chips and sawdust from inside a pocket. ▶

Round over the tips of calipers to avoid catches when measuring wood while it is spinning on the lathe.

Turn a lot of small bowls before progressing to larger ones. The AAW has many DVDs available on turning techniques, as well as project books for beginners.

- **The tannins in many woods, such as oak, react with the acids and oils in hands to turn them black.** Wash with a little lemon juice. The black will disappear.
- **Buy a big dustpan.** A big dustpan makes cleanup go faster.
- **Raise or lower the height of your lathe to achieve the correct height.** If the height is too low, your back will suffer. Here's how to measure for the correct height: Stand straight up and bend your arm so it is 90° to the floor. Measure the distance from the floor to your elbow. This is the minimum height the lathe spindle needs to be from the floor. For bowl turners, it can be 1"–2" (25mm–50mm) higher. Add risers to the lathe or build a riser to stand on to achieve the correct height. While you are at it, purchase antifatigue mats to stand on.
- **Take the time to warm up.** Begin by making a few practice cuts in scrap wood, especially if turning is a hobby and you took the summer off to play golf.
- **Stretch.** Many turners get into the "turning zone" when they are working, hovering over the lathe for long periods of time. Stop often, step away from the lathe, and stretch. Reach for the ceiling, bend over and touch the floor, twist at the waist, and/or hang from the ceiling to relax tense muscles.
- **Don't forget ear protection.** With lathes spinning, power sanders and dust collectors running, and air compressors kicking on, hearing protection is a must.
- **Listen for chainsaws in your neighborhood.** That sound means someone is trimming or removing a tree. Often it is an ornamental tree, which can yield unusual wood. Introduce yourself and ask for a couple of cutoffs. Remember to make something for the person as a thank-you.
- **The lathe is the inexpensive part of woodturning; accessories are expensive.** When the cost of chisels, chucks, calipers, a bandsaw, lighting, dust collectors, sharpening systems, air compressors, sanding systems, and finishes are factored in, the investment is significant. Select the spindle size of your first lathe so that chucks can be used on future lathes.

Join your local AAW chapter. Many members are willing to help beginners learn how to turn.

Woodturning is fun and addictive when you master the basics. I hope these tips help beginners avoid a few pitfalls. To add your tips to this list, email me! I will update the list on the AAW website to share with others. ■

Jim Echter lives near Rochester, NY. He is a professional turner who specializes in making tools for fiber artists, turning custom architectural pieces, and teaching all aspects of woodturning. Jim is the current President of the Finger Lakes Wood Turners Chapter of the AAW. Contact him at jim@truecreations.biz or visit his website at truecreations.biz.

The author demonstrates for a woodturning club.

Two-Tiered Tool Storage Unit

Ken Capie

Sometimes, one needs a unique storage unit to provide easy access to just the right tool. The design of this two-tiered unit ensures the safe storage of expensive lathe tools and allows room for additional turning accessories. Each tool is immediately recognizable.

Some of the necessary materials needed to make this unit might be found in your scrap bin, while others may need to be purchased. The tools required include a compass, bandsaw, drillpress, power drill, small drill bits, table saw, cut-off saw, nail gun, V block for drilling holes in the pipe, and assorted hand tools.

Please note that the thick lines shown in the photos are for illustration purposes only—actual lines should be thin and crisp.

Project overview

Five wood discs will be cut. The largest disc will form the base of the tool storage unit. The other four become paired discs that form the tops and bottoms of two different-diameter tiers.

Four pieces of ¾" (19mm) pine will be cut to size, notched, and attached together in pairs. These attached pairs are used to form the center structure that connects the two tiers.

The two tiers are assembled and attached to one another and then to the base. The unit can be painted.

PVC pipe is cut to size, shaped and predrilled, painted if desired, and then attached vertically to the perimeter of each tier.

A 12" (30cm) lazy Susan mechanism is attached to the underside of the base (optional).

Materials

The circular pieces should be a minimum of ¾" (19mm) thick. If plywood is used, it should be shop grade or better. (The PVC holders ▸

1 Cut two pairs of discs and mark each pair with lines so they can be aligned later in the process.

2 Pine pieces with slots are the center structure of the storage unit.

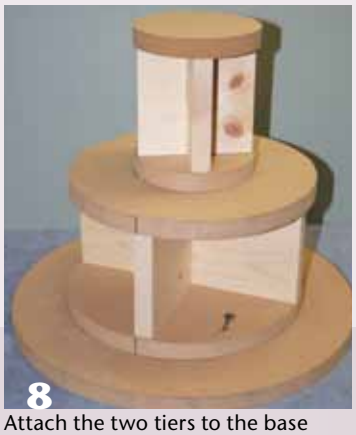
3 The assembled slotted pairs for the two tiers of the storage unit will be the same height, but different lengths.

4 Square the slotted pairs before gluing.

Make sure the ends of the center structure do not extend beyond the edges of the wood disc at any point.

Align the top and bottom discs of the bottom tier using a square. Doing so will help align the tool holders when they are screwed to the edges of the discs.

Line up the top tier on the circle drawn on the large tier and connect the two tiers using glue and screws. To ensure a tight fit, drill holes for the screws before inserting them.



Attach the two tiers to the base using glue and screws.

will be screwed to the edges of the circular pieces.)

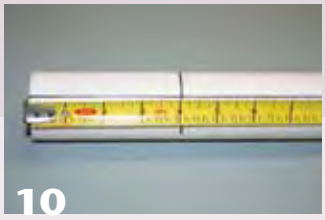
- *Base:*
  - One 15½" (39cm)-diameter disc
- *Tier one, top and bottom:*
  - Two 10½" (27cm)-diameter discs
- *Tier two, top and bottom:*
  - Two 5" (13cm)-diameter discs
- *Center structure, bottom:*
  - Two ¾" (19mm) pine, 10¼" × 4½" (26cm × 11cm)
- *Center structure, top:*
  - Two ¾" (19mm) pine, 4¾" × 4½" (12cm × 11cm)
- *Holders:*
  - Two or more 10' (30m) lengths of 1½" (38mm) schedule 40, PVC pipe (Each length when cut will yield approximately twenty tool holders.)
- *Bottom*:
  - One heavy duty 12" (30cm) lazy Susan mechanism (optional)
  - Drywall screws, 1" (25mm) and 1¼" (32mm) (for ¾" [19mm] material)
  - #3 finishing nails or nail-gun nails
- *Jig:*
  - One 3½" × 5" (9cm × 13cm), ¾" (19mm)-thick pine
  - Double-sided tape (optional)
  - Carpenters glue

Procedure

Unless a jig is used, cutting out duplicate-paired discs with a bandsaw, no matter how carefully done, will result in less than perfect pairs. To ensure matching pairs, stack the wood and cut each pair at the same time. After cutting, and before separating the pairs, mark the edge of both. The mark will allow you to line up the two discs evenly during the construction of the tiers. Even alignment will help line up the holders when screwed to the discs.

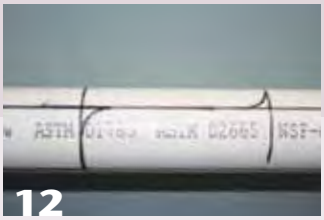
1. Using a compass, accurately draw a 15½" (39cm)-diameter circle on the wood. Use a nail or punch to mark the circle's center. Cut out this disc to form the base.
2. Stack the two pieces of wood for the larger paired disc. Using a compass, draw a 10½" (27cm) circle. Use a nail or a punch to mark the circle's center. Drive a finishing nail at the center through both pieces (or use double-sided tape) to hold the two pieces together for cutting.
3. Accurately cut the disc and mark the edge of both before separating them *(Photo 1)*.
4. Separate the discs.
5. Repeat steps 2 through 4, for the 5" (13cm) discs.
6. Sand the outside of each disc, being careful to leave the alignment marks in place. Make sure that the paired discs match by lining up the marks. It is critical that the paired discs match. Adjust as necessary.
7. With the pointed end of the compass in the center hole of the base, draw a circle 10⅝" (27cm) in diameter. This circle will be used for centering the larger tier onto the base.
8. Repeat the procedure on one of the 10½" (27cm) discs, drawing a 5⅛" (13cm) circle. This circle will be used for centering the smaller tier to the larger tier.
9. Cut the paired pieces of pine to size for the center structure: two 10½" (27cm) long; and two 4¾" (12cm) long. Both are 4½" (11cm) wide.
10. The next step requires slots to be cut at the center of each of the four pieces of pine, which will allow each pair to fit together. Find the center of each length of wood. Use a square and draw a bisecting line across the width of each board. Measure and mark ⅜" (9.5mm) on each side of the centerline. Use a square to extend these two lines down 2⅜" (6cm) from one edge and draw a third line across to connect them together. Cut out

Draw a centerline on the PVC pipe.



Measure and mark 4" (10cm) sections along the centerline, beginning at one end of the pipe.

Use the cardboard templates to create curved lines where the pipe will be cut.



Complete the pattern for the cut lines.

the penciled slot in each piece *(Photo 2)*.

11. After the slots are cut, fit pine pieces of similar length together as shown *(Photo 3)*. Place the joined pieces on a flat surface. The top and bottom edges should be even. Adjust if necessary.
12. Separate each pair, apply glue where they contact, refit them, and ensure that the pieces are perpendicular to each other and straight vertically *(Photo 4)*. Use a nail gun or small finishing nails to toenail the pieces to hold them in place. After toenailing, double check the position of the pieces and adjust as necessary.

There are now two separate, different-sized crosspieces that will connect and support the two tiers.

Assemble the tiers

1. The penciled circle must face outward. Add glue along the upper-edge surface of the larger crosspiece and set one of the 10½" (27cm) wood discs on top of it. Be sure the ends of the crosspiece do not extend beyond the edge of the wood disc at any point *(Photo 5)*. Adjust if necessary. Use a nail gun or finishing nails to hold it in place. Drill and countersink pilot holes. Using screws (one for each arm), secure the wood disc to the crosspiece.
2. Turn this tier over and add glue to the top surfaces of the crosspiece. Place the second wood disc on top; however, this time, use a square to align the marked edge of this disc with the marked edge of the attached disc *(Photo 6)*. It is critical that the top and bottom of each tier are aligned. Once aligned, attach as in step 1.
3. Repeat steps 1 and 2 with the smaller crosspiece and 5" (13cm) ▸

Multi-purpose jig

This handy jig will be used for marking where secondary lines should be placed and for holding the PVC pipe while cutting it on the bandsaw. It can also be used for holding the PVC sections while drilling holes.

Cut a 3½" × 5" (9cm × 13cm) piece of ¾" (19mm)-thick pine. Find the center of the 5" (13cm) length and use a square to draw a line from one edge to the other. Measure and mark 15/16" (24mm) on both sides of this line. Use a square to draw two lines parallel to the centerline at these marks *(Photo A)*. Measure 1⅞" (4.8cm) up from one edge and place a mark along the centerline. Using a square, draw a line across at this mark to meet both parallel lines. There is now an outlined 1⅞" (4.8cm) penciled square starting at one edge of the board *(Photo B)*.

Place one piece of pipe on a flat surface. Center the open end of the pipe on the face of the wood within the penciled square. Make sure both the pipe and the bottom edge of the wood are firmly resting on the flat surface. Use a pencil to outline the end of the pipe on the wood *(Photo C)*. Use a bandsaw to carefully cut out the disc by cutting to the pencil line. The object is to create an opening that fits snugly around the pipe. When the pipe is inserted through the opening, both the pipe and the bottom edge of the wood should rest evenly on a flat surface. Adjust as necessary. Measure 15/16" (24mm) from the bottom edge of both parallel lines on the wood and place a mark. These marks will be used to make sure the drilled holes are centered and therefore must be accurate *(Photo D)*. The jig is now complete.

Draw two parallel lines next to the centerline, each 15/16" (24mm) from the centerline.

Measure 1⅞" (4.8cm) from the bottom of the board and draw a horizontal line. This forms a box for the outline of the pipe.

Outline the outside of the pipe within the box.

Carefully cut out the hole for the pipe. Mark two lines on the jig, 15/16" (24mm) from the bottom. These secondary lines will be transferred to the PVC pipe sections.


13
Using the multi-purpose jig, mark secondary lines on each section of PVC pipe.


14
Extend secondary lines the length of each section of PVC pipe. The secondary lines become centerlines after the pipe is cut and are important for lining up the holes for screwing the holders to the tiers.


15
Reinsert the PVC pipe section into the multi-purpose jig and cut along the pattern.


16
The completed cut creates two tool holders.

discs. The two tiers are now complete and ready to be put together.

4. Position the larger-tier disc with the end containing the penciled circle on top. Add glue inside the penciled circle. Center the smaller tier within the penciled circle and tack in place. Drill and countersink pilot holes (one in each quadrant). Secure with screws *(Photo 7)*.
5. Attach the tiers to the base by centering and gluing the larger tier bottom within the penciled circle on the base and tack in place. Drill and countersink pilot holes (one in each quadrant) and secure with screws *(Photo 8)*.

The tier assembly is now complete and ready for painting if desired. Use any fast-drying gloss spray paint.

Prepare the PVC pipe

Each 10' (3m) length of 1½" (38mm) PVC pipe will yield approximately twenty tool holders. Use a minimum of two 10' (3m) lengths.


17
Along the secondary lines, mark each holder for the correct placement for drilling the screw holes.


18
For drilling the screw holes, place the pipe into the jig with the cut side down. The line on top is the secondary line.


19
Enlarge the bottom hole with a countersink so that access is allowed for a screwdriver. On the inside, countersink each hole.

1. Clamp a stop block in place at a distance of 11⅞" (30.2cm) to the left of the blade of a cutoff saw.
2. Firmly hold the pipe to the fence and complete the cuts.
3. Hold one cut piece against the edge of a straight ¾" (19mm) piece of wood, at least 12" (30cm) long, and using the wood as a straightedge, draw a line on the pipe extending from one end to the other *(Photo 9)*. This is the centerline for additional marking and cutting. Repeat for all pieces.
4. Mark the centerline 4" (10cm) from each end of the pipe. Extend each of these marks approximately 1½" (25mm) above and below the centerline. Repeat for all pieces of pipe *(Photo 10)*.
5. Using a 25-cent piece (23mm) make a circle on a piece of thin cardboard and cut it out. This cardboard disc will be used as a template to mark the curved ends of the centerline of each piece *(Photo 11)*.
6. Align the cardboard disc with the bottom left corner of the centerline and the 4" (10cm) line. Mark around the cardboard to form a curved line connecting the centerline with the 4" (10cm) line.
7. Repeat this procedure at the top right corner of the centerline and the other 4" (10cm) line. These marks form the pattern for the cutout lines on the tool holder pieces *(Photo 12)*.
8. Repeat steps 6 and 7 for each remaining piece of pipe.
9. This step requires the use of a bandsaw to cut each piece into two parts by following the lines drawn (see *Photo 16* for clarification). To ensure that the cuts in all the pieces are uniform, the centerline must be at 90° to the bandsaw table. This can be done by eye or more accurately with a simple jig. The jig will serve two

purposes: (1) to ensure the holder cuts are 90° to the bandsaw table, and (2) to allow the two attachment holes to be drilled centered in each piece .

Mark secondary lines and cut the PVC sections

1. Insert a section of pipe into the multi-purpose jig. Make sure the bottom edge of the jig (the edge closest to the hole) and the pipe are resting on a flat surface.
2. Align the centerline of the pipe with the centerline of the jig and hold or clamp it in place. Accurately mark each side of the pipe where it meets the two 15⁄16" (24mm) marks on the parallel lines. These will be referred to as the secondary lines *(Photo 13)*. The secondary lines become centerlines after the pipe is cut and will be used for centering the holes for screws.
3. Remove the pipe from the jig and, using a ¾" (19mm) piece of wood as a straight edge (as in step 3 in Prepare the PVC pipe), extend these two marks the full length of each pipe section *(Photo 14)*.
4. Repeat for each pipe section until all are marked.
5. Place a section of PVC pipe into the jig, place the assembly on the bandsaw table, align the original centerline with the centerline of the jig, and cut the pipe into two sections *(Photos 15, 16)*.

Screw each tool holder to the edge of the bottom and top of each tier.

This completes the cutting of the tool holders (pipe sections). The next steps will prepare the holders for attachment to the bottom and top of each tier. Since the tiers are both the same height, all holders will be treated identically.

Mark lines for placing screw holes

1. Stand one PVC tool holder on the base and against the large tier. Place two marks on the secondary line at the rear of the holder, one that lines up with the bottom of the tier at the center of its edge, the other with top of the tier at its center point *(Photo 17)*.
2. Repeat for all holders.

Drill holes for screws

Using the jig to support the PVC holders, turn the pipe with the cut section facing down *(Photo 18)*. Align the nearest secondary line with the centerline of the jig. Drill a ⅛" (3mm) hole at both marks. The bottom hole must be drilled through both sides of the pipe. After completing the drilling, enlarge all the front-facing bottom holes using a ½" (13mm) Forstner bit to allow access to screws on the back side. Countersink the ⅛" (3mm) holes on the inside of the PVC pipe *(Photo 19)*. The PVC holders are now ready for painting if desired.

Attach the tool holders to the tiers

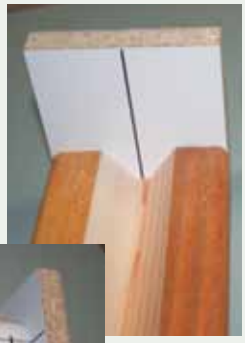
1. Starting with the top tier, you will now install a holder in place and adjust it to a 90° upright position. Use 1" (25mm) screws to secure it in place *(Photo 20)*.
2. Continue attaching the holders around the perimeter of the tier. Verify that each is at 90° prior to attachment.
3. Repeat this procedure for the lower tier.

The lazy Susan mechanism can now be attached to the underside of the base if desired. This completes the construction of the two-tiered lathe-tool storage unit. I hope this handy unit will help you organize your turning tools, keeping them safe for many years of enjoyment. ■

Kenneth Capie is a retired science and woodshop teacher. He served as the technical coordinator and was actively involved in curriculum development for the Menlo Park City School System in California. He has been tutored and mentored by Tom Arcoleo, master woodturner, for more than four years.

V-block holder for drilling

Since there are many PVC holders to drill, you may want to use a V-block to hold the sections. To do so, attach a piece of wood at one end of a V-block with a line drawn 90° from the center of the V. Make sure that the wood piece is tall enough to allow the line to extend beyond the diameter of the pipe. Hold the pipe in place with the cut section facing down and the secondary line aligned with the centerline on the wood piece. Drill the holes.



Place the tool holder into a V-block to hold it for drilling screw holes. The cut side is facing down and the secondary line is lined up with the vertical line on the jig.

Jim Proffitt

Dennis DeVendra

Roses and vase, 2009,
Holly, maple, birch,
4½" × 4½" (11cm × 11cm)

Jim Proffitt uses a wheelchair for mobility. Over time, he has developed his own methods for overcoming the challenges that his lack of mobility presents. It is my experience that we all face obstacles, but by analyzing the methods we use for overcoming those hindrances, we learn a little more about ourselves and, in Jim's case, discover a little more about woodturning.

Jim's interest in woodturning makes sense. He can trace his family back to 1708 when his forefather came to the United States from Scotland as a servant and made his living as a millwright. Other family members have also worked with wood. Jim's brother is a furniture maker.

Jim is not only a woodturner but he has also run heavy machinery, built a 7,000 square foot warehouse, done welding, and installed plumbing. He is an all around handyman.

Jim was born with spina bifida. The doctors didn't think he was going to leave the hospital, let alone survive. When it appeared that Jim would live, doctors performed experimental surgery to help correct the problem. Since that operation in 1953, Jim has continued to beat the odds, to live an active life. He can walk short distances, but primarily relies on a wheelchair for mobility.

When I interviewed Jim, it was difficult at first to focus on his challenges; he simply does not see the difficulties he faces as challenges. They are merely part of Jim's daily routine. The techniques that he uses are something he accepts as a part of his life. When a difficulty gets in his path, he figures out a method to do the task in a different way and moves on.

Obstacles to overcome

During my interview with Jim, I began to understand the woodturning challenges for a person who uses a wheelchair. Since I do not use a wheelchair, I had not considered the problems of how to approach a piece of turning stock when looking

straight at it instead of looking down, how to hold the tools, or how to move your body when cutting the wood. Yet Jim had tackled and resolved each of these issues.

Box, 2008, Cocobolo, 4¼" x 3" (11cm × 8cm)

Inspired by Robert Chapman

Platter, 2009, Poplar, 10" × ¼" (25cm × 6mm)

Getting started with turning

Jim's brother had a lathe, so Jim thought it would be interesting to try and make something with it. Without much instruction, he began turning pens, which he did for two or three years. After Jim's mother died in 1996, his brother bought him a new lathe. It was expected that Jim would continue making his pens; however, the lathe sat unused for several years.

Something motivated Jim to start turning again in 2001. He spent four to six hours a day, six days a week working with the lathe. He would read books or watch DVDs and try out what he had just learned. He was getting pretty good at turning various objects. Jim's family encouraged him to enter a contest at his local woodturning chapter in Richmond, Virginia. To Jim's surprise, he won first place in two categories: lidded boxes and faceplate turning. He also won overall best in show.

Because Jim had no formal training, he wanted confirmation that his techniques were correct. He attended a demonstration by Mark St. Leger at his local chapter. After returning home, Jim contacted Mark to schedule a private lesson. In the past, Jim had tried to get lessons but was told that he would not be able to turn. Mark did not have the same attitude.

To prepare for the lesson, Mark borrowed a wheelchair and tried his hand at turning while sitting so that he could get a better feel for a different approach. With the lathe at a traditional height, this meant that his arms would be doing the moving instead of his body.

Jim's lessons with Mark went very well. They completed a clamshell-box project so quickly that they moved on to a second project. Mark would demonstrate the cuts the way he normally would, and Jim would transfer those cuts using his own techniques. It turned out that Mark did not need to change the way he taught. These lessons built not only a new woodturning ▸

Jim Proffitt, in his wheelchair, turning a spindle on his regular-height lathe.

Roses and vase, 2009, Holly, maple, kingwood, 9" × 2¾" (23cm × 7cm)

experience for both of them but a lifelong friendship.

Using a lathe

Jim needed to figure out how he would position himself comfortably at the lathe. He knew he could acquire a special lathe that was lower for ease of use; however, he wanted to travel to shows and/or lessons where he would be faced with using a lathe that stood much higher. As a result, Jim decided to turn with a lathe that was not modified.

Holding tools

We woodturners have been taught to hold our tools close to our bodies and move our bodies and legs while making cuts. This was not possible for Jim to do while sitting in a wheelchair. The key, then, was to gain stability and control the cuts by using heavier tools to dampen the vibration. For faceplate work, Jim's preference is a 1" (25mm) or larger bowl gouge with its handle filled with birdshot, which weighs about 8 lb (3.6kg). After many hours of practice, Jim holds his tools away from his body for long periods of time. Coincidently, after my interview with Jim, I read an article suggesting the use of heavier tools for anyone who wants to reduce fatigue from vibration.

Turning techniques

When using a skew chisel on spindle stock, we should cut downhill to reduce tearout and avoid catches. For most of us, that means we move our bodies in order to move the gouge from right to left or left to right. Jim approached this challenge by just switching hands. He started this practice when turning pens. Again, Jim did not see this as a challenge or a problem; he simply saw it as a way to make the cut. During the lessons with Mark, Mark noted that many woodturners switch hands to make it easier to handle some cuts; Jim did this as a means to make the cuts possible.

As with any endeavor, the formula for success is a combination of desire and practice. Some would add aptitude. The strength of the desire often determines the potential for success. The harder we try, the better we become. In Jim's case, he had a slow start followed by a burst of desire that could not be diminished. Jim continues to progress. In 2008 at the AAW Symposium, Jim was a guest demonstrator. Currently, he is working on new ideas for future demonstrations and is enjoying the pleasure of turning. ■

"As with any endeavor, the formula for success is a combination of desire and practice."

Dennis DeVendra is blind and does woodturning. After his article appeared in AW *(vol 24, no 1), he has heard from many readers who have shared their own inspiring stories of overcoming challenges. He invites others to send him their stories. Please contact Dennis through his website, blindwoodturner.com.*

Information Vessel #1, 2008, Laminated book pages, 4" × 3¼" (102mm × 83mm)

Alternate view

Robert Lyon

From Wood to Paper, the Lathe, and Beyond

Gary Dickey

It's not unusual for Robert Lyon to think beyond the parameters of ordinary everyday uses of materials. For him to turn paper into wood, and then shape the resulting mass using the lathe, seems a normal progression of events. Robert's work is perpetually challenging notions of art and craft.

In Robert's words, "I have recently begun investigating materials that have a relationship to wood and can also be shaped on a lathe. In response to the urging of some of my colleagues, I have begun gluing pages from books into blocks, and have found that, like the trees they are made from, they can also be turned on a lathe. . . .What you see here is my first exploration into this nontraditional format. I am fascinated by the ability of laminated paper to machine much like wood, and also intrigued with the complex metaphors that are implied."

When he finished his first object turned from glued-up pages of a book and placed it in the instant gallery at a meeting of the Palmetto Woodturners (where he served two terms as president), one observer quipped, "There's a message in that piece—it's spelled out right there on the side." Even though words are clearly discernable in the finished material, that's about the only clue that the object is not made of wood. In fact, the coloring even seems to portray a clear division between heartwood and sapwood. The resemblance to wood of glued up pages from ▸

Lyon applies a coating of Tightbond glue to a page from a book.

When gluing sheets of paper together to form turning blocks, flatten the individual sheets using a roller. This process expels air pockets.

books, however, is simply because of the difference in colors of the paper.

Lyon began his almost four-decade art career as a ceramicist, yet he seems to have been continually moving toward wood as a medium, almost without realizing it. After earning his MFA in 1977 from the Tyler School of Art, Temple University, in Philadelphia, Lyon's diverse background took him from being a ceramics professor at Louisiana State University to his present sculpture professorship at the University of South Carolina, with numerous forays and detours. He has acquired a full gamut of artistic experiences, including ceramics, metals, glass, and wood.

Lyon has amassed a wealth of recognition and professional honors including a National Endowment for the Arts Visual Artists Fellowship in Sculpture, a Southeastern Artists Fellowship, and a number of artist-in-residencies at places such as the Kohler Company in Kohler, Wisconsin; The Banff Centre in Alberta, Canada; and Sculpture Space in Utica, New York. Last year he returned to Philadelphia as a resident fellow in the International Turning Exchange (ITE) organized by the Wood Turning Center.

Drawing from his knowledge of shape and form, primarily based in ceramics and glass, he tries not to let the material dictate the final form. "I look at what the materials can do, whether it is wood, paper, clay, tape, or combinations such as clay on wood, glue mixed with clay, paper mixed with glue, or even simple latex house paints mixed with clay over wood. I always try to challenge the material that I work with." For example, Lyon was invited to participate in a glass exhibition. He decided to make a series of four cylinders, each measuring 20" × 12" (51cm × 30cm). Deviating from the norm as usual, Lyon made each of them from clear Scotch tape wound around a wire armature. Once completed, the wire armature was removed and the tape cylinders were able to stand by themselves. "I ended up winding literally miles of tape before removing the armatures. The effect was one of spun glass. I made dozens of trips to the university supply store. At first I would buy a few rolls at a time, but they were soon used up, so I started buying tape by the case," he recalls. This soon aroused the suspicions of the store manager who, in exasperation asked, "Man, what in the world are you taping?" Lyon replied, "You wouldn't believe it, even if I told you."

Lyon's interest in architecture, especially the cylindrical forms of Italian architect Aldo Rossi, small granaries from the Ivory Coast, and the ancient towers of Iraq inspired him to make various circular forms. Looking for a practical method of working with these forms brought him to working with the lathe. It appears that the lathe has forced Lyon out of his comfort zone and has him working with and investigating a new vocabulary for form. He is becoming proficient at shifting course, but only to explore the new path his work is taking him.

While his influences come mainly from his earlier work in glass and ceramics, he is quick to point to a number of

Information Tool #1, 2008, Laminated book pages, 1½" × 7½" × 1½" (38mm × 191mm × 38mm)

woodturners who were instrumental in attracting him to wood as a medium. He has long admired the works of Stoney Lamar and Michael Hosaluk. "I tend to gravitate toward artists who like to break the rules," he noted.

His recent foray into turning laminated blocks of book pages arose from, as he says, "viewing common processes in reverse and simply asking myself 'what if I did it another way?' " This viewpoint usually presents interesting challenges that require innovative solutions. He began the current project by collecting old books to use for his turning blanks. With friends, colleagues, librarians, and others donating worn and outdated books, Lyon set about the task of constructing blocks that were suitable for turning. This involved brushing glue on each individual page until he built up hundreds of pages to develop the thicknesses required for a turning blank. The process of building the blanks took several months, as he applied ten pages a day in hopes that the laminations would dry between each application of glue.

These blocks of laminated pages are waiting their turn in the dryer.

The artist's dryer is a converted chest freezer. A 100-watt lightbulb on the inside helps maintain 155°. A hole in the top and two in the bottom allow airflow.

Once the thicknesses were appropriate, he set the blocks aside to dry. After three months of drying time, he put the first block on the lathe and began to rough out the shape. He quickly discovered that the glue had not dried. Back on the shelf for three more months drying time . . . still, the glue was wet.

He considered using a food dehydrator, but it was too small to accommodate the blanks. He needed something larger that would circulate warm air to dry the glue. He recalled an old welder's trick of keeping welding rods in a refrigerator with a lightbulb inside to keep them warm and moisture-free.

The solution came in the form of a chest freezer. He found that by putting a 100-watt lightbulb in the bottom of the freezer, he could raise the temperature inside to a steady 155°. By drilling two holes in the bottom of the freezer and one on the top, the heated air creates a natural draft, venting excess moisture. After another couple of months in the dryer, the blanks finally reached a moisture content of 6% and were ready for turning.

A natural draft occurs in the dryer, ensuring the release of moisture.

Laminated paper tends to tear more readily than solid wood; however, the biggest problem was dealing with small voids that existed in the glued-up paper blanks. These voids emphasized the need for very sharp tools. Lyon favors the Hunter tools with circular carbide replaceable inserts. But even with a normal bowl gouge he is able to cut fine shavings, yielding a smooth surface that requires minimal sanding.

There are layers and layers of metaphors inherent in using glued-up pages from books for turning into vessel forms. For instance the piece, *Information Vessel,* is suggestive of the idea that we humans are vessels of information. "We read books whose information resides within us, turning us into vessels of information," Lyon says. Terry Johnson, co-photo journalist from the 2009 ITE residency, pondered, "Imagine drinking water or coffee from a cup made from book pages glued together. Each gulp could be compared with the way information is consumed in a society, drunk and reeling from information overload." ■

Gary Dickey is the founding president of Palmetto Woodturners, the first AAW chapter in South Carolina, and is a former assistant editor of American Woodturner.

Mark Lindquist

Pioneer of the Unexpected

Terry Martin

Mark Lindquist at the age of 10, upstate New York Adirondacks, circa 1959.

Early turned bowl with purposeful imperfections, 1969–71, Spalted maple burl, 5¼" × 11¼" (13cm × 29cm)

AAW's 2010 Honorary Lifetime Member

The choice of Mark Lindquist as the 2010 recipient of the AAW Lifetime Membership award may surprise some members because Mark's history with the AAW is not as well known as it should be and his place in the wider history of woodturning has become blurred over time. Relatively few turners today have met Mark and even fewer know much about what he has been doing for the last thirty years. The occasion of this award is an appropriate time to remind people of the profound influence this intensely private man has had on the field of woodturning.

Mark is often seen as an enigma because he disappeared from the view of most turners during the 1980s. He briefly reappeared in 2001 at the Minneapolis launch of the exhibition "Woodturning in North America Since 1930" and gave a remarkable speech about the development of the woodturning field, then disappeared from the radar again. In 2008, he resurfaced again as the creative force behind the landmark "Icons" exhibition at SOFA, Chicago, sharing the limelight with other turning legends David Ellsworth, Giles Gilson, Gary Stevens, and Stoney Lamar. This 2010 award will, at the age of sixty-one, bring Mark back into the fold of the AAW for the first time in twenty-five years.

Beginnings

The foundation of Mark's lifetime of working in wood was his relationship with his father Mel, so this year's award is further acknowledgment of Mel Lindquist's impact on the field. Mel was the fifth person to be given a Lifetime Membership award (1994).

From his earliest years, Mark absorbed his father's know-how in metal technology, machining, and woodcraft. In later years, the powerful combination of these skills would be his mainstay. More important, he soaked up his father's sense of curiosity and willingness to try new ideas. Mel once said, "When Mark was two he was already quite interested in woodturning, so I'd sit him downstairs in my wood shop and he'd watch me." Mel also made a child-sized workbench where Mark could use real tools and work with scrap pieces of wood.

Mel was a fervent outdoorsman and shared his love of nature with his son. Mark remembers, "When I was young Mel taught me everything I could imagine about being in the woods, about forestry and wood lore, and about working with wood." His childhood was filled with woodsman adventures of a kind that no longer seem possible. With his father, Mark explored the woods, built log cabins, hefted enormous chainsaws, and learned the value of a hard day's work. Together they harvested wood for turning, and Mark was with Mel when he recognized the potential of spalted wood for turning.

Mark began turning around 1959 when he was only ten years old, the same year he started using chainsaws. Unlike the "old days," it is very rare these days to meet anyone who has been turning for fifty years. Mark's childhood was like an early and protracted apprenticeship and it forged his personality in a unique way. Mark recently revealed a deeply personal insight into the impact of his experiences with his father, "In many ways, I'm still following Mel from when I was a kid." This relationship was to have a deep and enduring influence on the development of the woodturning field in general, and on the AAW in particular.

Melvin Lindquist *(left)* and Mark Lindquist at American Craft Council (ACC) craft fair, circa 1979.

Early days

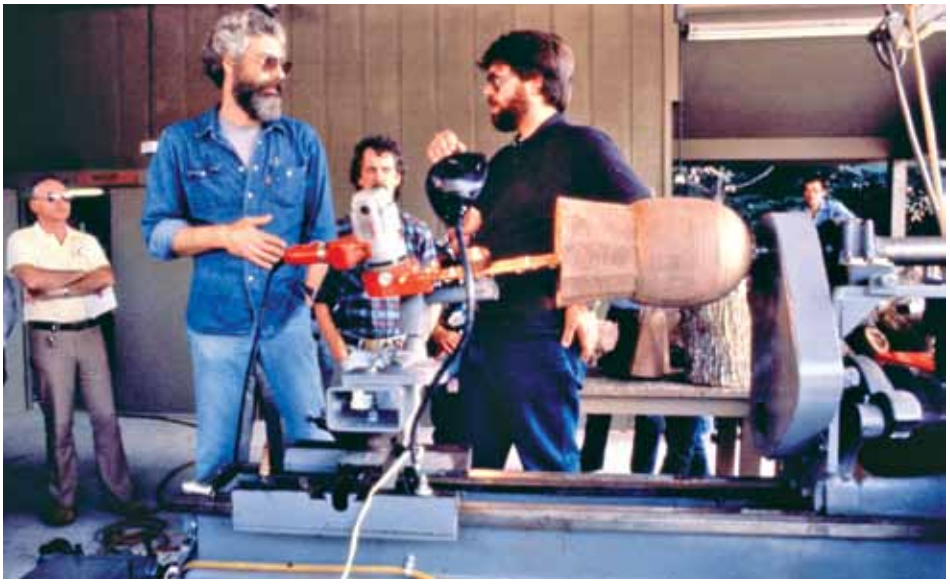
In 1971, when Mark graduated from his studies of art and sculpture at New England College in New Hampshire and finished training with a studio ▸

Lapping Wavelet Bowl, 1977, Elm burl, 6" × 8" (15cm × 20cm), turned and carved

Collection of the Metropolitan Museum of Art, NYC

Brancusi Cup, 1976, Spalted elm burl, cherry burl, soapstone, 8½" × 4" (22cm × 10cm)

Collection of the Metropolitan Museum of Art, NYC



David Ellsworth *(left)* and Mark Lindquist *(right)* during Mark's demonstration at the "Woodturning Vision and Concept" conference, Arrowmont School, 1986.

Unsung Bowl Ascending #3, 1982,
Spalted maple burl,
17" × 16½" (43cm × 42cm)

Collection of the Currier Museum
of Art, Manchester, NH

Nehushtan, 1982, Cherry burl,
14" × 14" (36cm × 36cm)

Collection of Robert A. Roth, Chicago
Photo: Paul Avis

potter, he and his now-retired father started working together as a team when they sold their turnings at craft fairs. The confident young Mark was overflowing with ideas and there was an unexpected reversal of roles. Instead of Mel teaching a willing son, Mark became Mel's mentor, sharing the aesthetic approach he had developed through his academic studies and his exposure to eastern ceramic ideals.

The approach that Mark and Mel brought to their turning is now commonplace, so it is hard to appreciate that when they first showed bowls and vases with natural edges, cracks, or other irregularities, many were shocked at their use of "flawed" materials. In 1972, visitors and exhibitors at the prestigious craft show in Rhinebeck, New York, were astounded by the Lindquists' offerings. Their nonfunctional vessels made from wood with arrested decay, holes, and bark inclusions created controversy. Some even asked if they were seconds. However, in the newly liberated atmosphere of the time when the object was seen as more important than the rules of craftsmanship, others were drawn to this idea. When Mark began promoting their work nationally as a serious art form, they helped trigger a new turning movement.

Mark guided his father through the process of becoming more professional in his woodcraft and presenting their work as art. In 1973, a time when craft shows were dominated by an atmosphere of rustic simplicity, the Lindquists shocked everyone with track lighting and gallery-standard displays. Then in 1974, they further surprised everyone by distributing catalogs, posters, and brochures, sometimes drawing criticism for being too commercial and self-promoting. The Lindquists' most significant move—one that has entered the folklore of the wood art community—was pricing their work as art, perhaps long before the market was ready for it. Today, when such professionalism is seen as a *minimum* standard of presentation for artists and craftspeople alike, and everything they introduced has been vindicated, it is hard to appreciate just how new these ideas seemed and the impact they had.

As the woodturning movement took off, the Lindquists became unexpected celebrities, taking part in exhibitions,

Evolutionary Bowl (Proto-Captive), 1982, Spalted maple, 18" × 18" (46cm × 46cm)

Collection of Mr. and Mrs. Richard Winneg, NH

Photo: Paul Avis

Photo: John McFadden/Lindquist Studios

Ichiboku Series Sculptures, Polychromed hardwoods, 49"–70" (124cm–178cm)

Private collections

museum shows, and symposiums. In 1978, the Metropolitan Museum of Art acquired two pieces each from Mel and Mark. In the same year, the Renwick Gallery of the Smithsonian Institution presented its first exhibition of woodturning, showing the work of Ed Moulthrop, Bob Stocksdale, and the two Lindquists. This was unprecedented acknowledgment, not only of woodturning but of the influence of Mark and his father on the field. At only twenty-nine years old, Mark was the driving force behind the acceptance of their work at such a venue.

Mark and the AAW

In the section of the AAW website dealing with the organization's history and its links with the Arrowmont School of Arts and Crafts, there is the following: "In 1985, the Arrowmont School of Arts and Crafts, in Gatlinburg, TN., was one of the few places in the country where it was possible to teach or study woodturning." This is true and the reason is that in 1980 Sandy Blain, director of Arrowmont, asked Mark Lindquist to establish a woodturning program at the school. Mark had been Head of Woodworking at the Craft Center in Worcester, Massachusetts (1978–1979), and his woodturning program at the Haystack Mountain School of Crafts was only a year old. Mark explains further, "Sandy agreed that Melvin and I would teach the course together. Interest was growing in woodturning, but it certainly hadn't 'arrived' yet." Typically, Mark didn't want to do things the way others always had, "I was intent upon creating a Studio Woodturning program similar to those offered in clay and glass, where the courses were focusing on contemporary approaches to craft, and not along traditional lines that had already been done, or that were a part of local heritage. ▶

Mark Lindquist with his patternmaker's lathe and his robot *ASTRO (assigned specific task robotic operative* [extreme right], designed and built by Mark Lindquist).

Melvin and Mark Lindquist installation, "The Art of The Turned Bowl," Renwick Gallery, Smithsonian American Art Museum, 1978.

Elements Gallery exhibition invitation—Mark Lindquist/Bob Stocksdale.

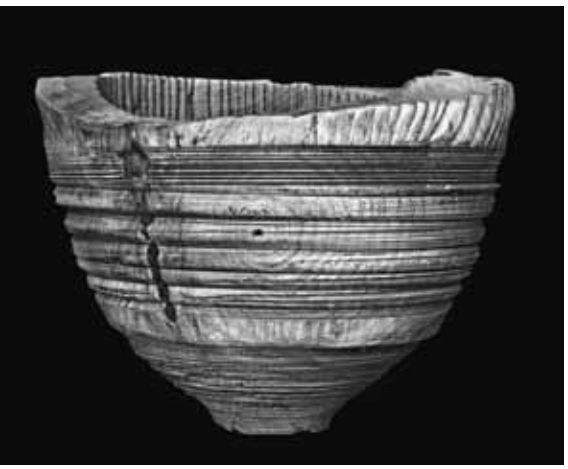
Dogmatism often prevented experimentation. Really, the idea of the course was to begin by introducing my and Mel's philosophy of woodturning and sculpture without dwelling in the past." A 1981 flyer for the program touts the Lindquists as "Self-employed woodworkers specializing in spalted woodturning." The *self-employed* is a hint to how people viewed such activity at the time. The idea that you could actually make money at such work was very attractive.

As the program evolved, Sandy and Mark agreed that they should find new instructors for the course and she asked for Mark's recommendations. "My first recommendations were David Ellsworth, Dale Nish, and Rude Osolnik, and I believe they all did teach there eventually. My last teaching session was in the spring of 1983 and it went very well. At that time, I suggested that Sandy consider holding a national woodturning conference and she thought it would be a great thing to do."

A life-changing experience

Soon afterward a major incident occurred that changed Mark's life and caused him to drop out of the woodturning scene for many years. In 1985, he was involved in a serious automobile accident that left him with major head injuries and multiple fractures. "I was scrambled for a long time after that," he says, "and I purposely backed away from many things. I did what I could under the circumstances, but even today I'm whacked from that accident."

Mark explains how this affected his involvement in the conference that resulted in the formation of the AAW: "I asked Sandy if she would contact David to work on the conference, and he graciously agreed to take over as co-organizer with Sandy. I stayed involved, but David was the one who pulled everything together. I focused on establishing an award to recognize



Ascending Bowl #3, 1981, Walnut, 8¼" × 11⅜" (21cm × 29cm)

Smithsonian American Art Museum

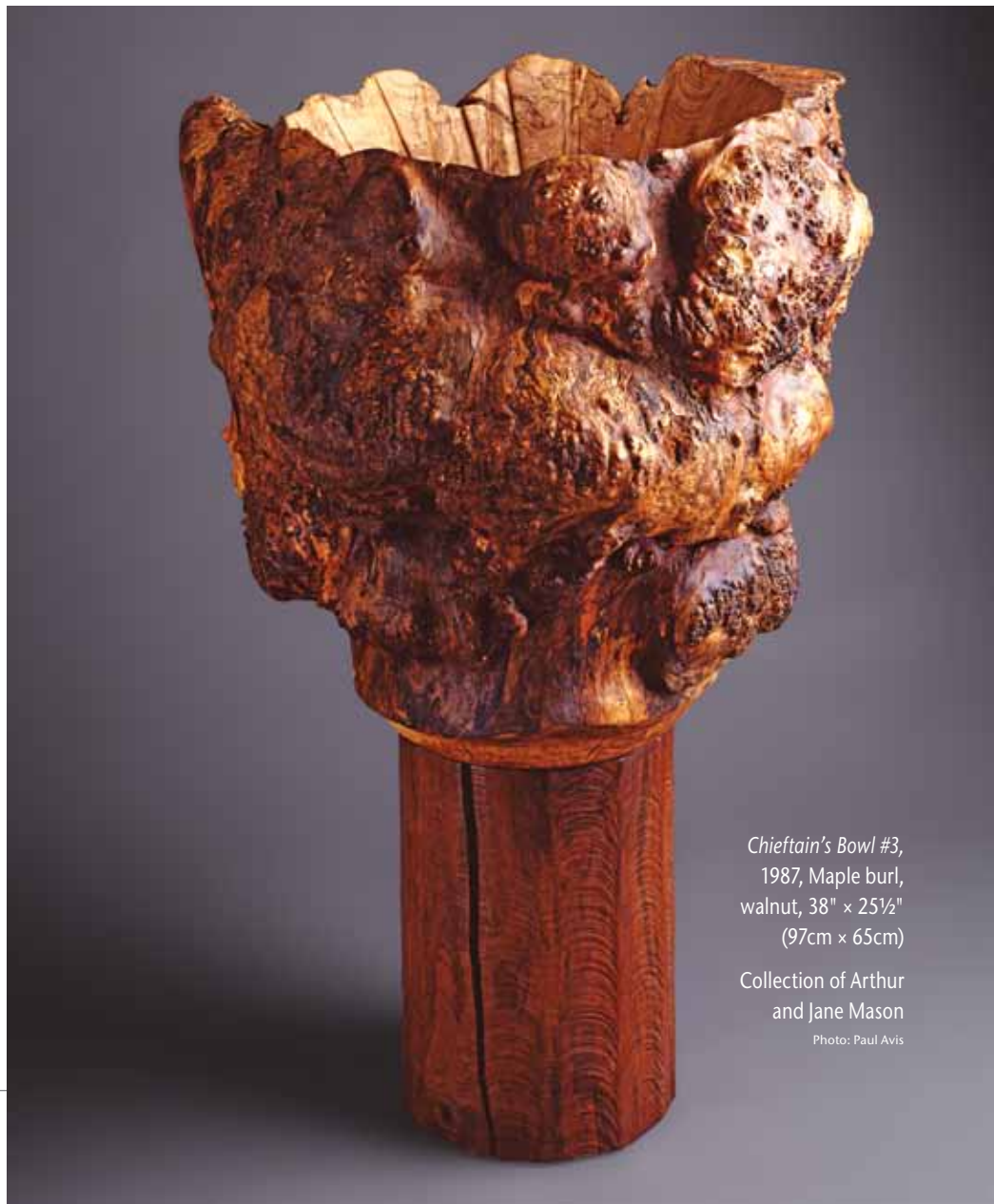
the pioneers of the movement, and participated with David and Michael Monroe in selecting the work for the 'Woodturning, Vision and Concept' exhibit. I also brought my patternmaker's lathe to Arrowmont and, for the first time, demonstrated my chainsaw lathe-turning techniques."

The conference, attended by 200 turners, became a model for the AAW. It consisted of a three-day symposium, the juried exhibit, and recognition of the pioneers. The flood of goodwill and enthusiasm that accompanied the event were catalysts for the establishment of the AAW. In April 1986, Mark remembers the excitement of that time, "When we all sat down to establish the initial board, I was on that first steering committee. I was still feeling the effects of my accident, so I didn't become a board member, but I continued to support the organization."

In 1984, Sandy Blain wrote to Mark, confirming his pervading influence at every stage of the early development of the field, "The woodturning program at Arrowmont was given impetus through your leadership. From a small ill-equipped studio to the new structural addition [which Mark designed] with heavy duty professional lathes, the current wood program includes six turning classes a year. Be assured that your name is mentioned in regard to our strong lathe program." In an early and timely recognition of Mark's wider accomplishments, she continued, "Your commitment to the arts and most significantly through your accomplishments in moving the wood-turned object from a craft to an art form are internationally significant. And, most recently, I do appreciate your assistance with the October 1985 national wood conference and exhibition. Knowing your willingness to serve as a consultant has made my position of facilitator much easier."

Disappearing from the radar

So why do we hear so little these days about Mark's early influence on the field? Perhaps it is because he did not consider himself to be part of a wood-turning movement, but simply an individual looking for new ways to express his vision and philosophy. By the early 1980s, when turned bowls that celebrated the natural beauty of burl and spalted wood had become mainstream, Mark was moving away from the work that had brought him early prominence. He began deliberately tearing into the grain of his turned bowls, producing texture and patterns that celebrated the internal nature of wood, rather than its surface beauty. People ▸



Chieftain's Bowl #3, 1987, Maple burl, walnut, 38" × 25½" (97cm × 65cm)

Collection of Arthur and Jane Mason

Photo: Paul Avis

Unmet Friend #5, Totemic Series Sculpture, 2008, Pecan, spalted pecan, English walnut, 78½" × 21½" × 19½" (200cm × 55cm × 50cm)
Photo: John McFadden/Mark Lindquist/Lindquist Studios

Windsoar Cloud Chair (Cumulous), 1978, Cherry burl, spalted maple, birdseye maple, ebony, padauk, 38" × 27" (97cm × 69cm)
Photo: Paul Avis

who had been shocked by his early work were now shocked by his towering cliff-like *Ascending* and *Unsung Bowls* that had surprising interior vortexes formed by chainsaw cuts.

Beginning in 1982, Mark created a series of *Captives*, in which the bowl is not released from the turning blank. The exterior of the tree, and the bowl's orientation within it, are retained. In 1983, he began creating monumental sculptures, stacking forms created using his rough-turning techniques. Later phases of his work include chainsaw-carved painted reliefs, nonturned Ichiboku sculptures, and a new Totemic series incorporating metal elements.

Perhaps the turning world isn't as aware of Mark's influence as it should be because he dropped out of the demonstrating and teaching scene in the mid-1980s. The focus of his own work had shifted to chainsaw-turning techniques, which he felt were too experimental, too dangerous, and too reliant on specialized equipment to share. Also, after his accident, Mark found it hard to work on the scale he wanted to, so he adapted robotics to the turning process and constantly refined his skills to create his own tool systems. He never felt the need to share these ideas with other turners, not only because he didn't want his techniques hijacked, but also because he was never interested in technique for its own sake. Mark was always focused on the end result.

However, Mark's absence from the educational and social events of the turning field did not mean that he had no influence. He continued to exhibit in museums and craft and art galleries. He stopped going to craft fairs because of the physical work it entailed, although he did participate in the New York ACE fair, and later in both SOFA New York and SOFA Chicago. His work is in all the great collections of woodturning, and he continues to be consulted by collectors, historians, and gallery owners interested in understanding the foundations of the woodturning movement.

Mark's achievements

Both during the early days of the turning revival, when Mark's contributions to the development of the movement were obvious, and since, Mark has achieved at a level that now, looking back, we can only marvel at. It isn't possible to discuss all of his achievements, but some highlights will give a sense of what he has done.

From as early as 1973, when he was only 24 years old, Mark was exhibiting in venues that would still be beyond the dreams of most wood artists. In 1978, the Renwick Gallery held the first woodturning exhibition and included the work of Ed Moulthrop, Bob Stocksdale, Mark, and his father. That same year, the Metropolitan Museum acquired Mark's *Brancusi Cup* and *Lapping Wavelet Bowl*.

In 1979, he exhibited with Bob Stocksdale at the Elements Gallery on Madison Avenue in New York City. That's thirty years ago! For a woodworker to be accepted in such a venue so long ago was a remarkable coup. Even more amazing, *The New York Times* reviewed the show and mentioned that Mark's work was priced up to $3,000. When we think of what that amount was worth then, and the prevailing attitude toward woodturning as a production process for making utilitarian objects, it is clear that Mark always aimed high and it seems he often achieved it.

By 1980, an article in *American Craft* mentioned that Mark's work was selling for up to $10,000. He had not long before refused an offer of $10,000 for his *Windsoar Cloud Chair* and had withdrawn the chair from public view. In 1981, even while he was establishing the turning program at Arrowmont, Mark continued to make inroads into the fine art world when the National Museum of American Art purchased his *Ascending Bowl #3*.

Mark's list of venues is a *Who's Who* of the gallery world: 1982, HumanArts Gallery, Dallas, TX; 1986, Les Ateliers d'Art de France, Paris, France; 1988, Mendelson Gallery, Washington Depot, CT; 1990, Franklin Parrasch Gallery, New York City, NY; 1992, Snyderman Gallery, Philadelphia, PA: 1993, Dorothy Weiss Gallery, San Francisco, CA; 1996, Maurine Littleton Gallery, Washington, DC, and many more. In a typical reaching-out to the wider art field, Mark exhibited with legendary glassmaker Dale Chihuly at the first SOFA event in Chicago in 1994. Most remarkably, a retrospective of his work was held at the Renwick Gallery of the Smithsonian Institution in Washington, DC, in 1996.

I saw a wonderful example of Mark's eccentric relationship with the wider turning field in 2000 when the Collectors of Wood Art held their annual conference in Charlotte, NC. The woodturning world seemed to descend on that city for the launch of the Mason Collection at the Mint Museum of Craft + Design. In the book that was published to celebrate this event, the very first photograph was of Mark's *Chieftain's Bowl*. It typifies much of what he was doing in this period and was only one of seven pieces by Mark in the collection, dating from 1981 to 1996. *Chieftain's Bowl* is a massive piece that retains the natural burl around its circumference, but it has been tooled by Mark's captive chainsaw to create recurring patterns around the base and interior. These are techniques that Mark pioneered and still uses today.

That Mark's work was collected so deeply by Arthur and Jane Mason is an acknowledgment of his early leadership as a fine-art turner.

However, on the same occasion, Mark's role outside of the woodturning movement was highlighted by something I stumbled across when I was strolling around the downtown area of Charlotte. I went into the impressive Bank of America headquarters and was stunned by what I saw. Standing outlined against the glass wall of the lofty lobby were three enormous pieces by Mark Lindquist. I spent a happy half hour walking around them, admiring the juxtaposition of the glassy space and the warm rounded wooden shapes.

At first I assumed the work was part of the events unfolding that weekend, but I soon learned that *Totemic Triad* had been commissioned by the bank in 1993. It was typical of Mark. His work was not only significantly represented in one of the most important turning exhibitions ever held, but he had already been the top turner on the block in Charlotte for many years. It seems that Mark was always there first. ▸

Photo: Paul Avis

Fluted Vessel, Ascending, with Rhythmic Motion, 1992, Cherry burl, 9" × 15" (23cm × 38cm)

White House Collection of American Crafts

Group of sculptures, 1984 – 2008.

Mark's influence

Mel once described his son as "a lot like the Tennessee mountain men—won't lead, won't follow, and can't be pushed." This may well explain Mark's determination not to be driven by the existing market or accepted norms. He was first among his peers to name his wooden sculptures and to create a series of themed work, something that has since become commonly accepted. Mark moved so quickly to the forefront that almost before he had started he left his chosen field behind, consciously moving on to purely sculptural work that was at odds with the newly developing studio woodturning. In this he was profoundly influenced by such sculptors as Brancusi and Noguchi.

Mark has also been strongly influenced by Japanese pottery, and by the aesthetic of avoiding attempted perfection, accepting all that appears in the work, whether intended or not. His work is characterized by robust disregard for the precision of traditional woodcraft. He has often rejected the perfect curve and sensuous line in favor of the apparently rude cut and severe ascetic form.

Mark agrees that his work didn't proceed as might have been expected, "I had to turn my back on what was traditionally expected of a woodturner." Despite the controversy that surrounded his stance, it is hard to overstate how influential it became. Ken Trapp, former curator-in-charge of the Renwick Gallery of the Smithsonian American Art Museum, says of Lindquist's career, "Through exhibiting, writing, and teaching, Lindquist was instrumental in bringing about the acceptance of the craft of woodturning as a serious art form, and inspired and nurtured the followers of this fledgling movement."

Mark could have taken the easy path, but a combination of strong ambition, genuine conviction, and a modicum of Lindquist cantankerousness drove him to seek the higher ground. Bountiful praise has been heaped upon him from many quarters. Perhaps his finest praise came from Robert Hobbs, who wrote, "With his new works Lindquist joins a small but important group of craftsmen turned sculptors that includes Robert Arneson, Howard Ben Tré, Wendell Castle, and Peter Voulkos. Like these artists, he takes the craftsman's concern for materials to the level of metaphor, and thus he creates art."


Photo: Terry Martin

Mark Lindquist, 2009.

Like so many successful artists, there is a hidden partner behind much of what Mark achieves. Mark and his wife, Kathy, were high school sweethearts. When they married in 1968, they began a long and devoted journey together. Kathy is a successful professional in her own right, working as an editor and writer, but she has supported Mark in almost every endeavor and is able to give us a unique insider's view. "It's always been a family thing," she says, "and he's always the creative force. First it was with his father. Mark's mother and I would get involved preparing for craft shows and then our two sons helped." When asked what it is like living with Mark, Kathy laughs, "He's like a terrier. He has a lot of focus and concentration and he never stops thinking. All kinds of exciting things happen because he always sees possibilities and never sees obstacles. You never know what's going to happen next."


Lindquist working at the lathe, 2007, Lindquist Studios, Quincy, FL.

Mark continues to create challenging work from the Lindquist Studios in Quincy, FL. It is a rambling 15,000 square-foot facility set in the middle of broad farmland. Mark refers to it as "the compound" and he takes particular delight in showing visitors around. He enjoys their growing amazement as they walk from building to building. There are two galleries and several studios for different disciplines, including woodturning, robotics, machine shop, and photography. He even has his own wheezing, clanking freight elevator that makes his description of the compound as "a New York City loft dropped into a hayfield" particularly apt. Mark stores timber in a vast tobacco barn, and on the top floor of the main building you can look across an array of partly finished Lindquist sculptures, covered in dust, quietly waiting for Mark to decide which one he will complete next.

Final thoughts

The woodturning movement owes more than most realize to the prodigious impact of Mark Lindquist's life work. When he did make the decision to separate himself from the studio craft revival, he missed out on the fame that would have been due to him in a movement that was looking for early prophets to elevate to stardom. Although it surprised the turning world that he set his sights so high, the long-term outcome has been recognition that he was right all along. Kathy has this to say, "I know he's thrilled. Being recognized by the AAW feels very good to him."

Mark offers these final thoughts, "Mel and I were always amazed that the AAW became such an incredible organization, an institution unto itself. We helped plant the seeds by establishing the woodturning program at Arrowmont, then working on the conference. Others have done an amazing job watering the seeds and growing the tree that the AAW has become since that early humble beginning. We all owe thanks for the hard work of so many people." ■

Terry Martin is a wood artist, writer, and curator who lives and works in Brisbane, Australia. He can be contacted at eltel@optusnet.com.au.

Influence and Inspiration

The Evolving Art of Woodturning

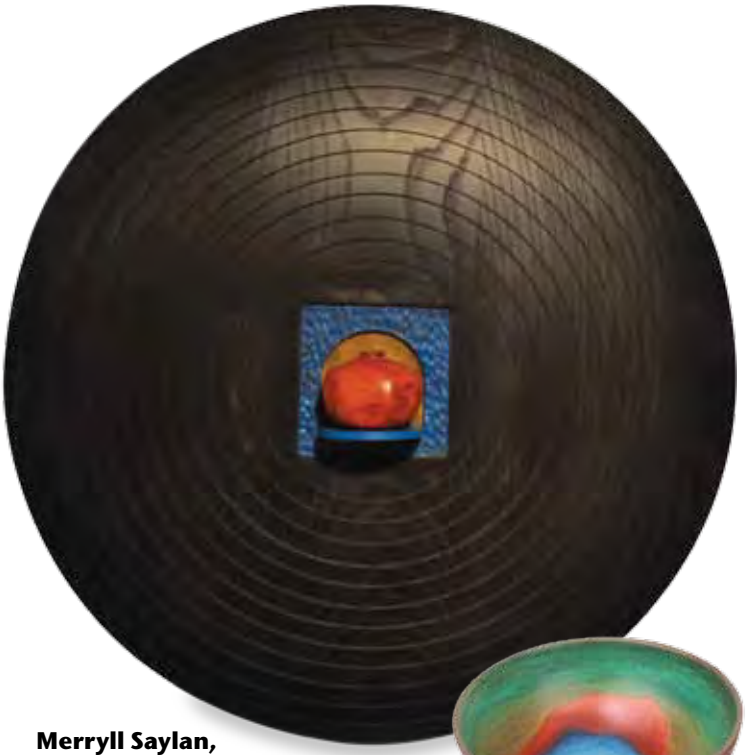
Kevin Wallace

Contemporary artistic woodturning is a field that has developed organically, through experience and experimentation in garage shops and studios scattered all over the world. Before the woodturning seminars organized by Albert LeCoff and the creation of the AAW, the craft of woodturning was dependent upon experiences in high school shop class, books by Dale Nish and Richard Raffan, and what woodturners could figure out through trial and error. Today, all manner of instruction exists, from symposia to DVDs, yet the field is lacking compared to college and university programs of other media, such as ceramics and glass. Artists who work in wood are still largely self-taught or self-guided in their creative endeavors.

The AAW's sponsored exhibit, "Influence and Inspiration: The Evolving Art of Woodturning" shown at Sculptural Objects and Functional Art (SOFA) in November 2009, addressed the nature of influence within the field of woodturning. By exhibiting the work of artists who serve as mentors alongside those who benefit from the experience, it was obvious how many ways influence and inspiration can manifest, as a mentor not only imparts knowledge of technique and aesthetics, but also philosophical approaches.

For the majority of professional woodturners today, teaching is an important component of their income. While most artists would rather sell enough work to support themselves, the selling of tools and teaching classes allows many to at least remain connected to the field. In turn, many new woodturners are directly mentored by taking classes with artists at such schools as Arrowmont School of Arts and Crafts or Anderson Ranch or through private instruction. The vast majority of woodturners are mentored indirectly, by viewing works in exhibits or in books. Often, new woodturners look to a particular artist to guide them through a phase of their development. A number of artists, from David Ellsworth to Binh Pho, have accepted the role and responsibilities of being a mentor. Growing organically from utilitarian traditions, distanced from the world of academia and traditional art instruction, artistic woodturning evolved as a unique approach to contemporary art.

"Ultimately, mentoring is a means of strengthening the gene pool in any discipline by providing encouragement and opportunity to someone where it might otherwise not be available," David Ellsworth explains. "This could include a simple smile of encouragement, taking a class, even sponsoring a hands-on apprenticeship or an academic career. That being



Merryll Saylan, *A Land of Vines & Figs & Pomegranates* (Don Quixote), 2004 and 2009, Polychromed ash, maple, 26" × 5" (66cm × 13cm)

Adrien Segal, *Quiet Purpose, Ebullient, and Fruition,* 2009, Walnut, colored pencil, 1½" × 3⅛"; 1½" × 4"; and 1½" × 3⅛" (4cm × 8cm; 4cm × 10cm; 4cm × 8cm)

said, mentoring is more than just means and opportunity. It also involves a sense of history, for this is how we give our youth a foundation, a sense of placement that encourages them to seek their own identity beyond that of their mentor."

"I joined the AAW in 1993 and I have had many teachers and mentors," Binh Pho says. "My journey has led me to become a mentor and teacher myself. Teaching techniques and 'how to' is easy. Students with average skills, hard work, and practice will be able to produce good work. But mentoring a student and helping them find their own voice is not easy. That transformation requires imagination, passion, and openness to experimenting."

Richard Raffan, untitled, 1992, Myrtle, 4¼" × 10¾" × 9¾" (11cm × 27cm × 25cm)

Collection of David and Ruth Waterbury

Photo: Tib Shaw

Benoît Averly, untitled, 2009, Maple, 16½" × 17" × 3" (42cm × 44cm × 8cm)

Richard Raffan and Benoît Averly

"Influence and Inspiration: The Evolving Art of Woodturning" explored the ways woodturners are mentored by exhibiting the work of emerging artists alongside those who have taught and inspired them. Despite a clear delineation of which artists were mentored by which woodturners, the influence wasn't always obvious in viewing the exhibition. This was particularly true in viewing the work of Benoît Averly alongside his mentor Richard Raffan. Yet, for Averly, meeting Raffan in 2004 was an important part of his development as an artist. Although his work is often sculptural and carved, he frequently refers to Raffan's work when it comes to design and proportions.

"The simple yet strong shapes of his pieces first appealed to me," Averly says. "The courses I took with him, as well as being his assistant, taught me how to be comfortable with the tools and showed me that there was no proper technique, that if something worked it was the right technique, and he also made me discover that less can sometimes mean more."

Frank Sudol, Ribbon series, 1997, White birch, dye, fabric paint, 7" × 4" (18cm × 10cm)

Binh Pho, *Diminishing Fifth,* 2009, Maple burl, boxelder, acrylic, dye, gold leaf, 34" × 33" × 4" (86cm × 84cm × 10cm)

Joey Richardson, *Kismet,* 2009, Beech, sycamore, air-brushed acrylic, 6" × 6" (15cm × 15cm)

Frank Sudol, Binh Pho, and Joey Richardson

In some cases, the influence of a mentor is quite obvious. This was most true when looking at the work of Joey Richardson, her mentor Binh Pho, and Pho's mentor, Frank Sudol. Early in his career, Pho utilized wormholes to ▸

Curt Theobald, *Family*, 2009, Laminated birch, pernambuco, gold leaf, 10½" × 5" × 3½" (27cm × 13cm × 9cm)

Ray Allen, Segmented vessel, 1995, Fiddleback maple, walnut, ebony, purpleheart, dyed veneer, 6" × 8" (15cm × 20cm)

explore negative space and represent the unknown and mysterious. This concept was transformed through the piercing techniques he learned from the late Frank Sudol. "The two most important things that I learned from Frank were being true to myself as an artist, and opening up the work through piercing," Pho says. "This brought a whole new direction to my work. Building on my experience in drawing and painting, I started to focus on surface treatment and embellishment, using Asian motifs to tell stories, share feelings, and present inspiring scenes and cultural influences on the piece."

Taking Binh Pho out of the equation, one can see a relationship between Richardson and Sudol's work. Line, color, form, the use of light-colored wood, and piercing techniques are in both works. Yet, it was working with Binh Pho that was vital to Richardson's development as an artist. Studying woodturning in England, Richardson found that woodturning was not readily accepted as an approach to contemporary art. In 2005, she received the Worshipful Company of Turners of London Bursary Award to study wood art abroad. This grant gave her the opportunity to travel to the United States and study with Binh Pho.

"I had been inspired by his pioneering work for many years, and particularly influenced by his use of color and negative space, and by the sheer fact his work is art and not traditional or utilitarian," Richardson explains. "Binh taught me to refine my traditional methods by combining new, exciting innovative techniques: piercing, color, and texture. More importantly, he taught me the importance of creating from my inner self. He showed me how to add my story and put my heart into my pieces, thus transforming my craft into art, and giving me the confidence to be free and spontaneous with my work."

"Dreams, memories, and passion are now incorporated into all of my work," Richardson continues. "I feel excited and fulfilled as each unique piece comes alive under my hands, allowing the viewer to see into the life of each piece as it tells its own story. Binh continues to inspire and encourage me as my work has been exhibited at major exhibitions in both England and America. I now pass my enthusiasm and knowledge on to others in the UK. The Bursary Award has turned my dreams into reality and reality into dreams."

Merryll Saylan and Adrien Segal

Adrien Segal first came across Merryll Saylan's work in a History of Furniture course she took during her undergraduate years. "After learning about many well-known and influential woodworkers and furniture makers from recent history, I asked the instructor if there were any recognized women in the field," she says. "The instructor brought in a magazine article about Merryll, and the opportunity to work directly with her arose shortly after. Merryll has influenced my artistic practice in unseen ways. Beyond teaching technique or aesthetics, she has set very high standards for the next generation of woodworkers. As a mentor, she is an incredible source of encouragement and creative support. As an artist, she is adventurous yet focused, always pushing the boundaries of what color and texture on wood can do. Not only is she an inspiring and successful artist, she is a wonderful friend."

Ray Allen and Curt Theobald

The influence of Ray Allen was apparent in Curt Theobald's early segmented work, in his exploration of form and design, as well as the quality of workmanship. Over the last several years, Theobald has found his own voice, while the importance of form and precision makes clear Allen's impact. "The influence that Ray Allen had on my work was not through the typical student-mentor relationship," says Theobald. "I never worked or studied with Ray. I had a few opportunities to speak with him, yet he didn't offer much insight about segmented turning. That just wasn't Ray's style. He did offer a point-blank critique of one of my early pieces that pushed me to improve my techniques. His biggest influence on me was that I was impressed with the quality of his work and wanted to improve the quality of the work I was then creating. My inner drive for improvement continues to keep me focused in my career as a segmented woodturner.

"The goal of my piece in the exhibition is to show how deeply a family can be joined with one another," Theobald

says. "The interlocking boxes represent how interdependent we are as a family unit. Each family member is a separate person, but our lives interlock with each other and shape our futures. The Chinese character inside is 'family.' This piece is one of an ongoing series depicting our family's adoption of our Chinese daughter."

David Ellsworth and Jason Schneider

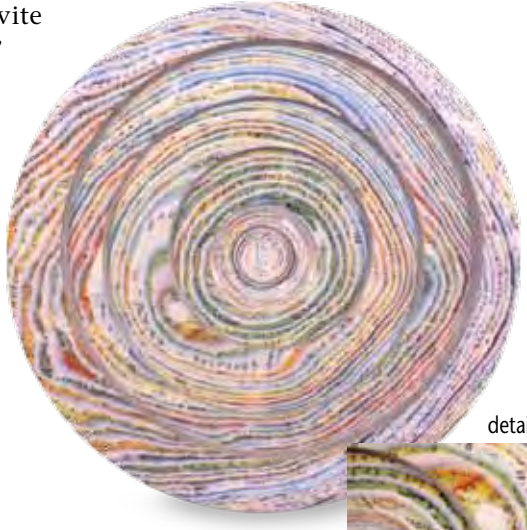
In 2005, Jason Schneider became the studio manager of the wood department at the Anderson Ranch Arts Center in Snowmass Village, Colorado. "I've had the great fortune of working with some of the best woodturners in the field," Schneider says. "At times I would find myself conflicted with the techniques and particular tool profiles that each of these woodturners used. It was when I assisted David Ellsworth's master class that it all made sense to me. It was not just the tools or grind that he used; it was how he used his body while he turned, the shifting of weight and connectedness of all the body parts. This was magic! Since that class, David has been my go-to for anything turning."

"I enjoy creating furniture with subtle hints that invite viewers to explore," Schneider says of the work that led to *Exquisite Cardboard*. "In my current body of work, that feature is the unsophisticated material used: corrugated cardboard. At first glance, the color of the cardboard disguises itself as a solid wood material. Further investigation will display a rich undulating texture of stacked corrugated flutes. My exploration into the use and function of this low-status and commonly overlooked material is what drives me. Creating furniture, sculpture, and two-dimensional artwork with corrugated cardboard is an exciting challenge that often results in a surprisingly elegant, and sometimes whimsical, surface and form." Initially, Schneider's *Exquisite Cardboard* seems to have little in common with David Ellsworth's work. However, there is a fullness to the form and a quiet aesthetic that is very much in line with Ellsworth's wood pots. ▸

David Ellsworth, *Low Ovid,* 2009, Spalted sugar maple, 8" × 11¼" × 12¼" (20cm × 28cm × 31cm)

Jason Schneider, *Exquisite Cardboard,* 2009, Corrugated cardboard, plaster, 7" × 14½" (18cm × 36cm)

Keith Lemley, *Synapse,* 2004, Rainbow poplar, steel, keyboard keys, 49" × 13" × 9" (124cm × 13cm × 23cm)



detail

James Thurman, *Tectonic Plate 03-1222D,* 2003, Recycled paper, epoxy resin, 8½" × 2" (22cm × 5cm)

Hans Weissflog, *Triangle Rocking Bowl,* 2008, Cocobolo, 4¾" × 5⅛" × 6¼" (12cm × 13cm × 16cm)

Jakob Weissflog, *Curve Box,* 2008, Amboyna burl, Masur birch, African blackwood, 2" × 3⅛" × 9½" (5cm × 8cm × 24cm)

Jakob Weissflog, *Pointed Side Box,* 2008, Masur birch, cocobolo, 3⅛" × 2⅛" × 1⅞" (8cm × 5.4cm × 4.8cm)

James Thurman and Keith Lemley

James Thurman's *Tectonic Plate* is a successful piece on many levels, including the presentation, which features the book with a large circular void, showing where the material was removed. While in and of itself the plate is almost pedestrian, oddly this is part of the work's power, as it comes to life in close inspection revealing the source material.

Time spent working alongside James Thurman has had a lasting impact on the work of Keith Lemley. "As James Thurman's studio assistant, I became involved in his process and it has filtered into my own," Lemley says. "Using everyday materials in new ways, as well as thorough self-analysis, have become staples of my artistic practice and of my teaching."

Hans Weissflog and Jakob Weissflog

As the son of a leading woodturner, Jakob Weissflog was exposed to woodturning at an early age. He began spending a lot of time in his father's workshop at the age of eleven. Germany has a formal apprentice system, which makes it a very different experience from most post-industrial educational systems in the modern world. Hans Weissflog had studied under a master woodturner as an apprentice and, when the time came, Jakob did so as well—as his father's apprentice.

"I was able to watch him develop his designs and turn his pieces," Jakob says of the time spent in his father's studio. "I became very interested in making these things. Over the years I came to appreciate the beauty of the wood and developed my skills in woodturning. After an apprenticeship in my father's shop I started creating my own designs."

Although Jakob has learned many of his father's techniques and has assisted him in the studio, his own work is considerably different. Hans Weissflog first came into prominence as a maker of "boxes"—though his small spherical works had little in common with the traditional box form. Jakob similarly creates small "boxes," yet his lidded forms suggest architecture or modernist sculpture in miniature.

Artistic woodturning has developed considerably over the last few decades, with new approaches explored every year. It is a truly international phenomenon, allowing a woodturner in a small town in the United States to be inspired, and even take a class with, an artist from France or Australia. The cultural influences and art studies that have formed independent artists in one part of the world are repeatedly taken, translated, and utilized in creating new work in a different region, from woodturners from dissimilar backgrounds.

The potential future of the field of woodturning is to be found in the very title, "Influence and Inspiration: The Evolving Art of Woodturning." The future is in the hands of the artists who influence and inspire; those who are drawn to the field of artistic woodturning are part of the evolution of the field. The exhibition celebrated the spirit of the artists who have taken on the role of mentors and of the generation who will carry on this compelling work. ■

Kevin Wallace is the Director of the Beatrice Wood Center for the Arts in Ojai, California. He has authored and co-authored a number of books on woodturning.

Members' Gallery

George Watkins' boxes

I first became interested in working with acrylic and cast polyester resin as alternatives to wood when I was struggling to find suitable decorative woods to make threaded boxes. I had seen acrylic pens but I had never seen acrylic or polyester resin in sizes large enough for a box. That all changed when I was at a craft fair and saw a good friend, John Berkeley (johnberkeley.co.uk), with acrylic and cast polyester resin boxes on display. He'd become sensitive to certain wood dust and was now using these materials as alternatives. I was impressed with the range of vibrant colors and the hand-chased threaded lids. I bought several blanks of acrylic and cast polyester resin from him and began experimenting.

Clear box, 2010, Acrylic, 2" × 2" (5cm × 5cm)

The material is supplied in rods and is normally 6" (15cm) long by 2" (5cm) in diameter, although certain colors are available in 2½" (6cm) diameter. It's best if acrylic and polyester resin are stored in a warm environment; they can be slightly brittle otherwise.

The majority of the turning process is similar to working with a dense wood such as lignum vitae or African blackwood. Negative-rake scrapers work well for cutting and shaping a box—they leave a fine finish.

The finishing process for acrylics and resins is the primary difference when compared to working with wood. These materials need to be sanded to a finer grit. I normally start at 320 grit and work my way through to 2000 grit, then I use a mild cutting paste/polish to achieve a scratch-free surface.

Clear acrylic is great fun to turn. The tool can be seen inside the box as it cuts and the internal form takes shape right before my eyes! When acrylic is cut, it turns cloudy (kind of like smoked glass). It becomes more transparent when sanded and is translucent after polishing with cutting paste. ■

George Watkins lives in the United Kingdom. To see his work, visit fromthetree.co.uk

Rainbow box, 2010, Cast polyester resin, 2½" × 2" (6cm × 5cm)

Black and pink box, 2010, Cast polyester resin, 2¼" × 2" (6cm × 5cm)

Eric Deckert, Plant Stand, 2009, Mahogany, 38" × 14" (97cm × 36cm)

I was inspired to create *Treasure From the Earth* when I found an apple tree root burl on the base of an apple tree, uprooted by a windstorm. Having made such a rare find, I wanted to create a vessel that would do justice to this prize – surely a treasure from the earth. ■

Glenn McCullough

6" × 12" (15cm × 30cm)

My wife, Karen, is a contemporary jewelry designer doing cold metal jewelry. We collaborated on this necklace and earring set: her metalwork of sterling silver and my beads from tulipwood and a medallion turned from tulipwood. I am also taking lessons on cold metal jewelry and am currently experimenting on how to incorporate that into bowls. ■

Tony Marsh, Florida

Necklace and Earrings, 2009, Sterling silver, tulipwood, padauk, center medallion is 2½" (6cm) diameter, bead chain is 17" (43cm) long.

I designed and completed this project over a summer's hiatus from the Thames Valley Woodturners Guild in London, Ontario. Our challenge was to create a plant stand that contained both spindle and faceplate turnings.

My plant stand is made from mahogany and stands about 38" (97cm) tall. It consists of 18 turnings. I received first place in our guild competition.

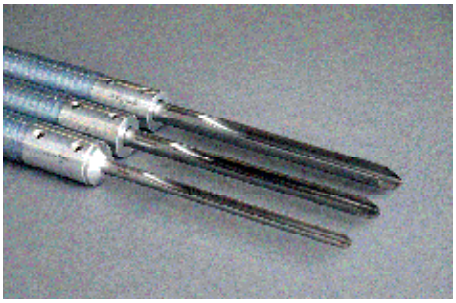
This project was a challenge for me because it had components and techniques that I had not tackled before:

- cutting the three main turnings and gluing up the intersections
- constructing the staved ring and turning it to prepare for carving the cusps
- hand-cut sliding dovetails to connect the legs to the base
- composite tabletop made from three pie-shaped wedges joined in the center, then turned to produce the profile on top and at the side

I am pleased with the result, particularly since it is my own design. ■

Eric Deckert, Thames Valley Woodturners Guild, London, Ontario, Canada

SIMPLY THE FINEST LATHE TOOLS AVAILABLE

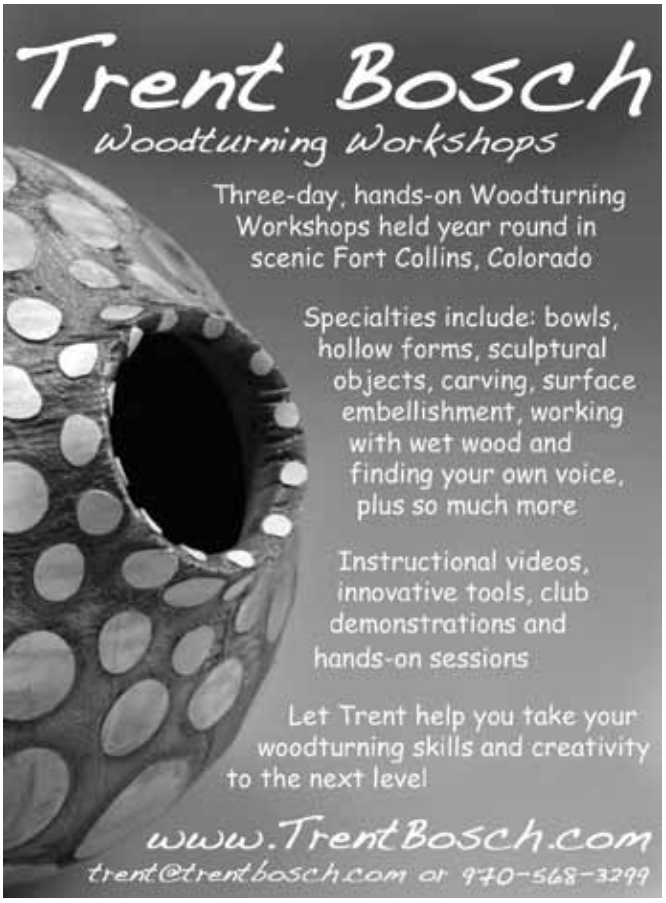


D-WAY TOOLS INC.

Bowl & Spindle Gouges, Beading Tools, Hollowing Tools and Aluminum Handles.

Made from superior M42 Cobalt High Speed Steel, state of the art heat treating. Certified 67 HRC. Hand polished flutes. Shipped sharp. For more information visit us at our web site.

(www.d-waytools.com)
To order, call Dave Schweitzer
360-432-9509
Proudly Made In The USA



Arizona Silhouette Inc.

660 East 18th Place, Suite B Yuma, AZ 85365
Internet sales only
our business location does not allow for walkup retail sales.
928-329-9466 Mountain Standard Time

"We are THE source for Eye Candy!" ®

Resin Impregnated (stabilized)	Specialty Bottle Stopper
Pen & Bottle Stopper Blocks	3D & EPR Bottle Stopper Blocks
Renaissance Wax	EPR Bottle Kaleidoscope Blocks
Crushed Turquoise & Coral Stone	Micro-Mesh and
Stainless Steel Bottle Stoppers	Micro-Gloss Abrasives
Norseman Drill Bits	Instructional Videos
EPR and 'Bucks' Pen Blanks	Acrylic Bottle Stopper Blocks
Cyanacrolate Glue (CA Glue)	Adjustable Pen Mandrels
Specialty Pen & Stopper Tooling	Buffing Arbors and Supplies

www.arizonasilhouette.com
Shop on-line 24 hours a day, 7 days a week
Check out our weekly on-line specials!

We proudly support all of our men and women, past & present, who have and are serving in the Armed Forces of the United States!

advertisingindex

March Winners

Congratulations to the following winners for the drawing in March!

John Frick, Gilmanton, NH
A Teknatool Nova G3 chuck with No. 2 jaws and insert, provided by Craft Supplies USA, woodturnerscatalog.com

Alton Reynolds, Seguin, TX
$100 gift certificate toward abrasives supplies from The Sanding Glove, thesandingglove.com

Frank Wu, Roanoke, VA
A portable carving stand plus a three-DVD set, *Decorative Utility Bowls, Sculpting Wood: Beyond the Lathe,* and *Vessels of Illusion,* provided by Trent Bosch, trentbosch.com

Dennis Pasenau, Calgary, AB, Canada
$100 gift certificate from Hunter Tool Systems, hunterwoodturningtool.com

Roger Wolff, Larkspur, CO
A five-DVD set, *From the Tree to the Table, Bowl Basics, Mike Mahoney on the McNaughton Center Saver, Hollow Forms and Urns with Mike Mahoney,* and *Making Heirlooms,* provided by Mike Mahoney, bowlmakerinc.com

Richard Thelen, Eau Claire, WI
$100 gift certificate from Thompson lathe tools, thompsonlathetools.com

AAW's Membership Prize Drawing

The end-of-the-month drawing for prizes has expanded. All current members of the AAW are automatically entered into the drawing.

When you patronize our supporters, please thank them for their support of the AAW. Watch for new prizes to be added to the list in future issues of *AW.*

April prizes
A five-DVD set, *Open Bowls, Shop Stuff, Hollow Turning, Tools for Hollow Turning,* and *Signature Gouge/Sharpening Jig,* provided by David Ellsworth, ellsworthstudios.com

$100 gift certificate from Thompson lathe tools, thompsonlathetools.com

A 16 oz. bottle of walnut oil and an 8 oz. container of wax from Mike Mahoney, bowlmakerinc.com

$100 gift certificate from Hunter Tool Systems, hunterwoodturningtool.com

A Teknatool Nova G3 chuck with No. 2 jaws and insert, provided by Craft Supplies USA, woodturnerscatalog.com

$100 gift certificate provided by D-Way Tools, d-waytools.com

1/3HP vacuum pump with filter, vacuum gauge, integral bleed valve, and integral switch from Stubby Lathe USA, stubbylatheusa.com

May prizes
$100 gift certificate toward abrasives supplies from The Sanding Glove, thesandingglove.com

A Teknatool Nova G3 chuck with No. 2 jaws and insert, provided by Craft Supplies USA, woodturnerscatalog.com

$100 gift certificate from Thompson Lathe Tools, thompsonlathetools.com

A three-DVD set, *Decorative Utility Bowls, Sculpting Wood: Beyond the Lathe,* and *Vessels of Illusion*, provided by Trent Bosch, trentbosch.com

A five-DVD set, *From the Tree to the Table, Bowl Basics, Mike Mahoney on the McNaughton Center Saver, Hollow Forms and Urns with Mike Mahoney*, and *Making Heirlooms*, provided by Mike Mahoney, bowlmakerinc.com

$100 gift certificate from Hunter Tool Systems, hunterwoodturningtool.com

$100 gift certificate provided by D-Way Tools, d-waytools.com

1/3HP vacuum pump with filter, vacuum gauge, integral bleed valve, and integral switch from Stubby Lathe USA, stubbylatheusa.com

June prizes
$100 gift certificate from Thompson lathe tools, thompsonlathetools.com

A 16 oz. bottle of walnut oil and an 8 oz. container of wax from Mike Mahoney, bowlmakerinc.com

$100 gift certificate from Hunter Tool Systems, hunterwoodturningtool.com

$100 gift certificate provided by D-Way Tools, d-waytools.com

July prizes
$100 gift certificate provided by D-Way Tools, d-waytools.com

A five-DVD set, *From the Tree to the Table, Bowl Basics, Mike Mahoney on the McNaughton Center Saver, Hollow Forms and Urns with Mike Mahoney,* and *Making Heirlooms*, provided by Mike Mahoney, bowlmakerinc.com

$100 gift certificate from Hunter Tool Systems, hunterwoodturningtool.com

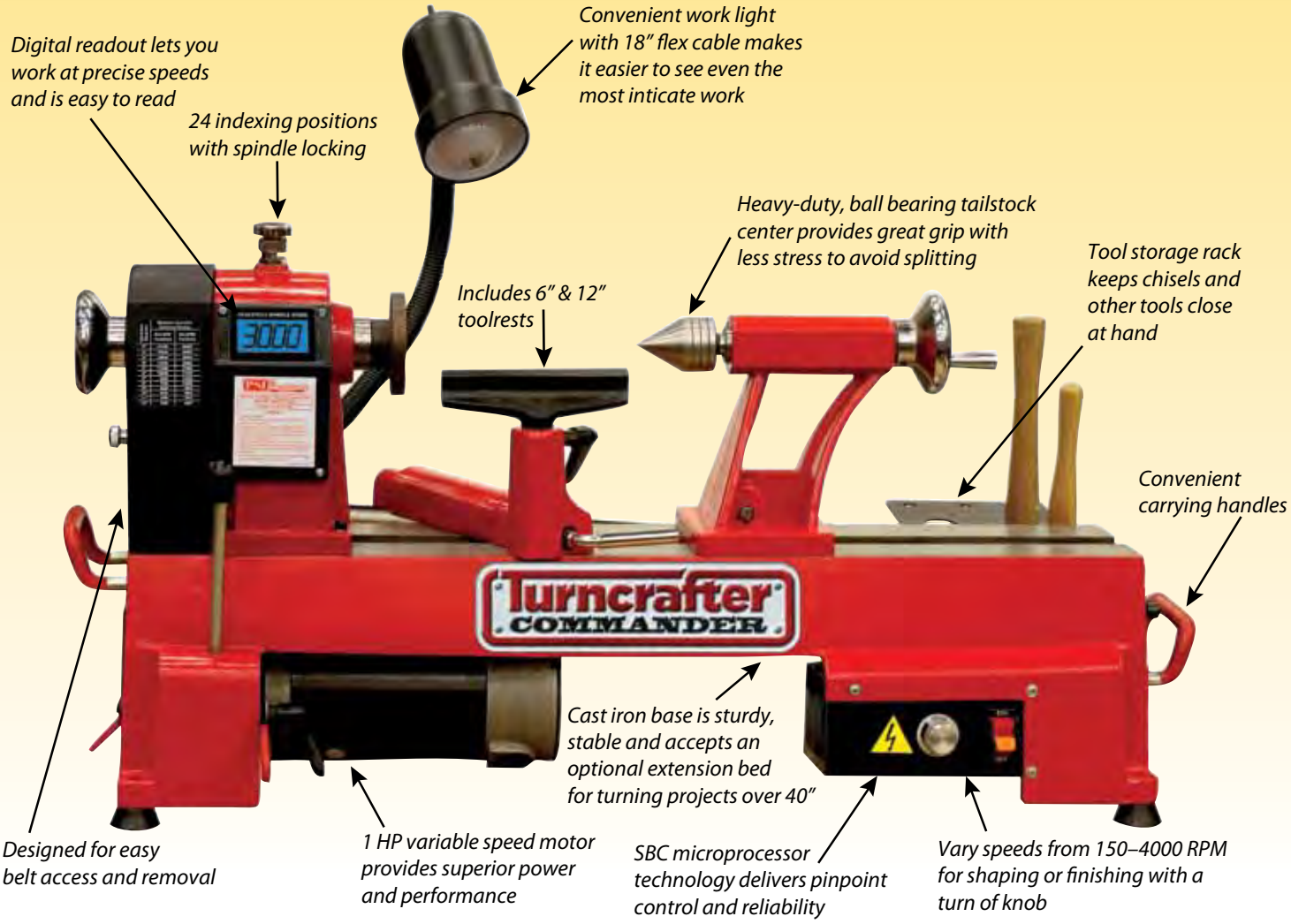
$100 gift certificate from Thompson lathe tools, thompsonlathetools.com

A three-DVD set, *Decorative Utility Bowls, Sculpting Wood: Beyond the Lathe,* and *Vessels of Illusion,* provided by Trent Bosch, trentbosch.com

$100 gift certificate toward abrasives supplies from The Sanding Glove, thesandingglove.com

Introducing the new 12" VS Turncrafter Commander

More Power! More Features! More Capacity! More Fun!



Turncrafter Commander™ 12" Swing Variable Speed Lathe

The most advanced, powerful and easy to use lathe in it's class. Powered by a 1HP high performance induction motor and a SBC microprocessor. Includes a heavy-duty live tailstock center and two toolrests (6" & 12"), a drive center and safety goggles. Optional extension bed increases turning length to over 40". Call or go online to get yours today!

COMING SPRING 2010 Turncrafter Commander 10" Series including both multi-speed and variable speed models

QUICK SPECS:
- 1HP, 110V variable speed motor
- Two pulley steps: (Ranges 150-1900 RPM and 300-4000 RPM)
- Headstock: 1" x 8tpi, #2 Morse Taper
- 18" between centers
- 4" faceplate
- 12" swing over bed
- Footprint: 31" long x 9-1/2" wide
- Weight: 106 lbs.

Turncrafter Commander 12" VS Lathe *(shown above)*
#TCLC12VS **$399.95** *(UPS $50)*

Extension Bed extends 12" Commander lathe capacity
#TCLC12XB **$79.95** *(UPS $15)*

SAVE $20 when you purchase the Commander 12" lathe and extension bed together
#TCLC12WB **$459.90** *(UPS $65)*

Penn State Industries

1-800-377-7297 www.pennstateind.com

• Turning Tools • Chucks • Pen Kits • Projects • and more

Top Quality, Great Prices and Expert Advice!

David Marks' *Alchemist's Vessel*

David Marks, *Alchemist's Vessel,* 2009, Maple, Gabon ebony, walrus tusk ivory, snakewood, Japan paint, 22 kt gold leaf, moss, shellac, mica powders, dye, lacquer, 20" × 7" (51cm × 18cm)

After touring the King Tut exhibit more than thirty years ago, I have been intrigued with ancient Egyptian artifacts, especially vessel forms. In 2009, I traveled through India and visited a number of museums where I saw some amazing vessels. I was particularly enamored of several of the bases that were made from metal and used to support tall vessels.

For the AAW's "Maple Medley" exhibit, I wanted to create my own version of a tall vessel with a lid. The challenge was how to stand it up, given its tapered foot. Inspired by the bases I saw in India, I decided to support the vessel with a three-legged stand, made out of wood, and turned on the lathe. I used Gabon ebony for its exquisite jet-black color. The legs are bentwood lamination for strength. I turned the pins from walrus tusk ivory. At the top of the vessel, the turned rim is joined to the body with a mortise and tenon. The ebony lid has a friction fit.

The process for creating the surface of the vessel was intricate, complex, and multilayered. It's as though an alchemist was involved in the transformation.

–David Marks

David will be a demonstrator at the AAW symposium in Hartford. Many of the techniques he used on this vessel will be part of his presentation. In addition, this vessel will be part of "Maple Medley: An Acer Showcase," one of three exciting exhibits on display at the conference.