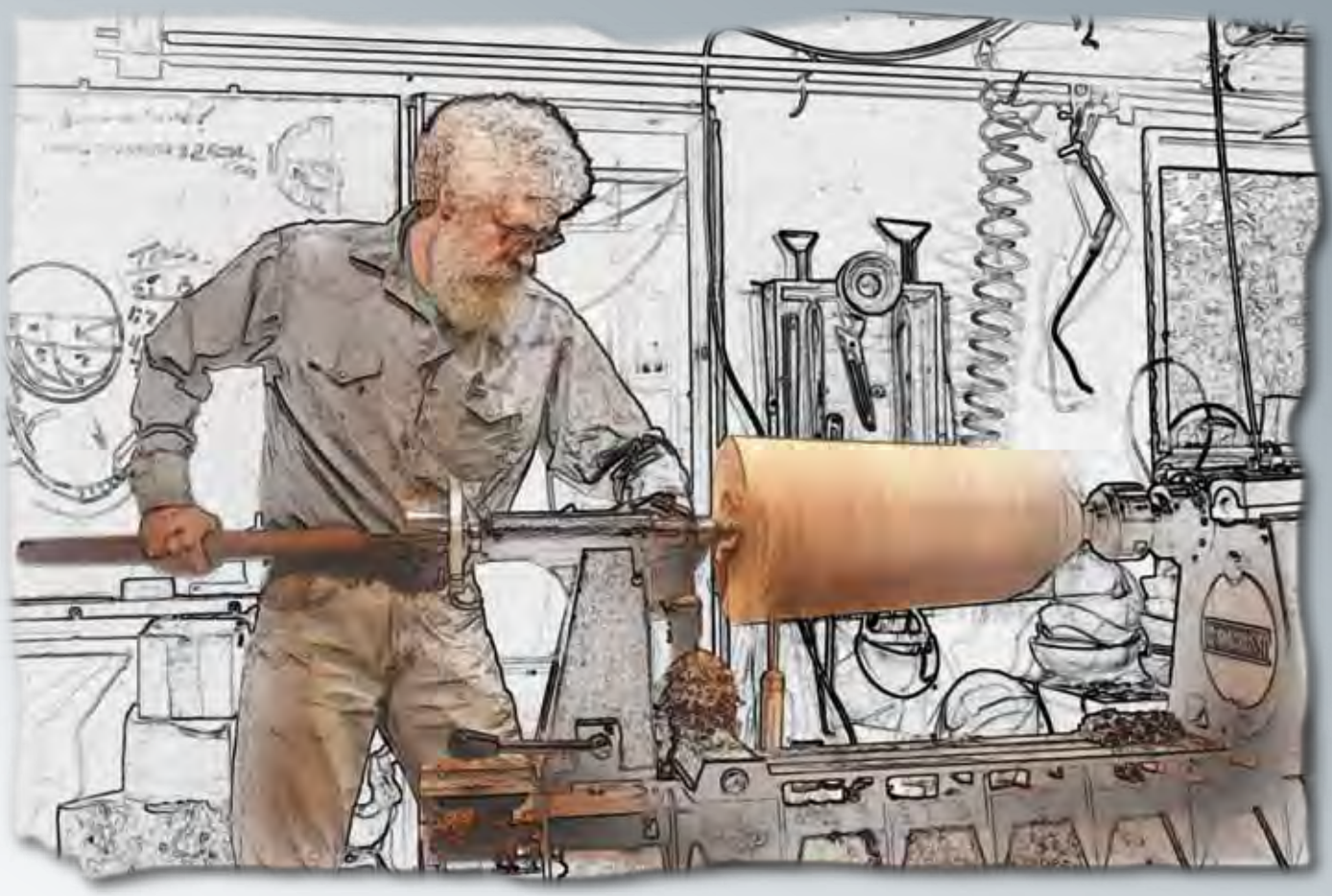
Drive Centers • Saltshakers • John Kelsey Profile

AMERICAN WOODTURNER

Journal of the American Association of Woodturners



Honoring David Ellsworth

John Hill, Honorary Lifetime Member

Segmenting Symposium Review

Chinese Balls

June 2011 vol 26, no 3
woodturner.org

Untitled, 2010, Boxelder, dye, 4" × 8" (10 cm × 20 cm)

The open wave gives this piece the bowl-within-a-bowl look.

Untitled, 2010, Walnut, 3" × 8" (8 cm × 20 cm)

Untitled, 2010, Tan oak, dye, 3" × 9" (8 cm × 23 cm)

The effect is to have the natural interior wood project through the exterior wall.

John Beaver

The first time I tried turning, I didn't have wood thick enough, so I glued up different woods into a pattern and turned a small vase. I had not heard of segmented turning before, but I loved the idea of combining construction techniques with turning; the challenges are technical and artistic. I am drawn to designs that contrast and complement and I love the how-did-you-do-that? factor. I have come to think of my work as design evolution because once I succeed with a concept, I look for ways to change and improve it.

I have always lived near or at the Pacific Ocean, and I wanted to share that experience through my woodturning. Coming up with the concept for *wave* was easy. Figuring out how to execute it was a challenge. I played with many ideas. My first attempts were based on feature rings in segmented turning, but I couldn't figure out how to transform the band into a successful wave.

I took a class at the Center for Furniture Craftsmanship with Mark Gardner titled "Beyond the Bowl." Even though Mark said my wave was already beyond the bowl, I wanted to take it further. From solid wood, Mark makes vessels with protruding handles, and I liked the idea of adding a third dimension. I challenged myself to make the wave three-dimensional. *Cherry Protruding Wave Bowl* was my first attempt.

Studying Greek pottery at the Getty Museum led to *Maple Recessed Wave Bowl* with a black interior and the wave recessed and black. I achieved a bowl-within-a-bowl effect, where you see through the wave revealing the walls of the bowl on the inside.

Untitled, 2010, Walnut, maple, 3½" × 7½" (9 cm × 19 cm)

For this set, the waves are created with the wood that was exchanged from one bowl to the other.

Open Wave Bowl, 2010, Cocobolo, 4" × 10" (10 cm × 25 cm)

This piece won first place and an industry award at the Orange County (CA) Fair Woodworking Exhibition.

Drunken Wavy Bowl, 2010, Walnut, maple, 3" × 5" (8 cm × 13 cm)

My Open Wave series is an evolution that came from the idea of a wave as it breaks into a tube. I wanted to be able to see through the wave into the bowl's interior.

Drunken Wavy Bowls have rounded bottoms. As they wobble, the wave adds to the drunken effect. The bowls sit on a slightly raised area so they also spin, which lets the wave twirl around, adding motion.

I like making bowls and open vases—the outside and the inside are visible. Wave bowls have a slightly closed rim, which forces a side view of the wave. ■

—John Beaver,
Pacific Palisades, CA
John's website is johnbeaver.net.

Untitled, 2009, Cherry, 3" × 8" (8 cm × 20 cm)

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

American Woodturner (ISSN 0895-9005) is published bimonthly by:
American Association of Woodturners
222 Landmark Center
75 5th St W
St. Paul, MN 55102-7704
office: 651-484-9094
toll free: 877-595-9094
fax: 651-484-1724

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

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 2011 vol 26, no 3

FEATURES

17 **Honoring David Ellsworth**
The AAW celebrates a life of achievement and contribution to the craft of woodturning with its Professional Outreach Program's Merit Award, by Terry Martin.

20 **John Hill – AAW's 2011 Honorary Lifetime Member**
Since 1992, John has enriched the woodturning craft and profession with talent, business savvy, and a variety of programs for AAW members, by Denise DeRose.

24 **How's Your Driving?**
Brian McEvoy reviews and compares the merits of a variety of drive center styles.

26 **Ornamental Turning – A Cricket Cage**
Bill Ooms adapts his lathe to perform delicate indexing operations as he creates a beautiful pierced box.

32 **Making a Chinese Ball**
Fred Holder describes the tools and techniques of turning the multiple concentric spheres of the intricate Chinese ball.

40 **Salturn, a Saltshaker**
Furniture maker and woodturner Keith Gotschall takes us through the steps of creating this uniquely styled shaker.

44 **Contemporary Segmented Woodturning**
Sharon Bierman reflects on the evolution and maturing of the craft of segmented turning evident at the 2nd Segmenting Symposium.

49 **They Came to Play at Emma 2010**
Artists from a wide variety of disciplines interwove their talents and expanded their creative horizons at Emma Unplugged 2010, by Leona Theis.

52 **John Kelsey: "everybody's info filter"**
Setting standards in the woodworking field for thirty-five years as writer, editor, mentor, and behind-the-scenes entrepreneur, John Kelsey is a key figure in the woodturning revival. By Terry Martin.

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

ASSOCIATION NEWS AND NOTES

4 From the Editor
Betty Scarpino

4 President's Letter
Tom Wirsing

5 Financial Statement

5 Woodturning Schools

6 Educational Opportunity Grant Program Awards $70,000

6 Revised Bylaws Vote

7 Star Chapters

7 New Local Chapters

7 Call for Demonstrators AAW Symposium 2012

8 Membership Doubles at Oklahoma City Local Chapter

9 Educational Opportunity Grant at Albemarle School

10 EOG Symposium Auction

WOODTURNERS CHATTER

12 Calendar of Events

13 Tips

16 Forum Contest Winners

16 Prize Drawing for AAW Members

GALLERY

1 John Beaver

58 Emerging Artists

ON THE COVER

Cover – David Ellsworth in his studio: a journey from AAW's early beginnings into the future of woodturning.

Back Cover – Keith Holt, *Emerging Artist,* 2011, Cherry, 5" × 9½" × 5½" (13 cm × 24 cm × 14 cm)

woodturner.org

EDITORIAL

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

Editorial Advisors Kip Christensen
Denise DeRose
John Giem
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 call 651-484-9094 or 877-595-9094 (toll free).

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 or 877-595-9094 (toll free). Back issues are also available in PDF format on CDs and online for AAW members at woodturner.org.

ADVERTISERS

For rates and specifications, please contact Associations Inc. at 515-280-7234 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* and online at woodturner.org. Following them will help you continue to enjoy woodturning.

From the Editor

Congratulations to John Hill, Honorary Lifetime Member, and to David Ellsworth, winner of the Professional Outreach Program's Merit Award! Both are highly deserving.

Last summer I attended the Emma Lake Collaborative event (written about on page 49). I found the theme of Unplugged especially conducive to my way of working and thinking. My career in woodworking began with learning how to use hand tools, and I generally work alone. At Emma Unplugged, the connection I made with other artists was uplifting and inspiring; it forced me outside of my usual aloneness. (If you look closely, you can find me in the background of one of the images.)

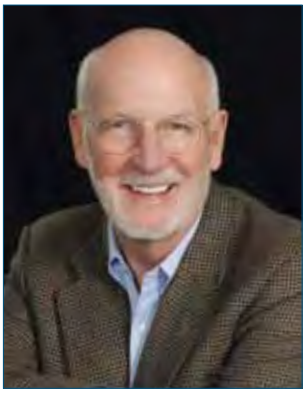
So I ask you all, What type of atmosphere is conducive to *your* way of working? Woodturning tends to be an individual activity, but what happens when we venture outside our shops (and comfort zones) to connect with other makers? Many local chapters provide the opportunity to work alongside fellow turners and with groups of students. The camaraderie is the glue that holds the group together, infusing excitement and energy into our lives.

Internet forums are also a great resource for connecting with turners anywhere. There are several, in addition to the AAW's. Search for these opportunities; you can learn a lot about techniques, meet new friends, and get feedback on the objects you make.

The back cover shows a turning made by Keith Holt, who writes, "The piece and its title were inspired by a weekend of fun and jokes with other turners." Imagine how your world could expand, too!

—Betty Scarpino

President's Letter



Regional Woodturning Symposiums

If you haven't attended a regional woodturning symposium, what are you waiting for? My wife Melinda and I attended three regional symposiums last year, and we thoroughly enjoyed all of them.

Our most memorable was the Irish Woodturners' Guild Seminar held at the Armagh City Hotel in County Armagh in Northern Ireland. Our flight to Ireland had a stopover in London, where we spent four days reacquainting ourselves with that grand city's many museums and historic buildings, shops, and restaurants. We had honeymooned in London, and it was nice to return.

Once in Dublin, we toured Trinity University, the Guinness Storehouse, and other points of historic interest. Glenn Lucas met us in Dublin. We met Clinton Biggs (Canada) at the Dublin Airport, and all of us drove to Armagh together. Along the way, we visited points of interest. The Irish countryside was green and beautiful.

The Irish Woodturners' Guild Seminar was quite an event. The demonstrator lineup included many excellent woodturners from Ireland, as well as several from England. Mike Mahoney (Utah, USA) was on the slate, as was Clinton Biggs. The event opened with a wonderful morning ceremony and closed with an evening gala banquet. The instant gallery included many beautiful woodturnings, and we browsed through the extensive tradeshow. Everyone had an absolutely wonderful time; the hospitality was exceptional.

Following the seminar, we took the train to Glenn Lucas's home in County Carlow, where Mike Mahoney taught a master class. We stayed in Glenn's home where his wife Cornelia and my wife cooked delicious meals and treats for us while we participated in Mike's class. Again, the Irish hospitality outdid itself.

As is always the case when we attend a regional symposium, we make new memories that we look back on fondly. We met interesting people, established some great new friendships, and watched excellent demonstrations. If you have not already done so, attend a regional symposium soon. I am sure you, too, will return home with your own fond memories.

With warm regards,

Tom

AAW Annual Financial Statement for 2010

Revenues and Expenses

Income

Annual Dues	$689,516
Grants & Contributions	260,138
Publications & Products	166,418
Symposium	366,535
Investment	28,441
Other Income	4,419
Total Income	**$1,515,467**

Expenses

Publications & Products	$556,257
Symposium	374,685
Gallery & Exhibitions	88,376
Scholarship Grants	103,873
Professional Outreach	79,606
Other Programs	22,403
Administrative	388,410
Fundraising & Member Development	50,839
Total Expenses	**$1,664,449**
Net Income	**$(148,982)**
Restricted Portion	(35,271)
Unrestricted Net Income	**$(184,253)**

Balance Sheet

(as of 12/31/10)

Assets

Checking & Savings	$542,280
Accounts Receivable	2,411
Inventory	101,456
Prepaid Expenses	104,328
Equip & Furniture-Net	39,174
Memorial Endowment	127,558
Osolnik Endowment	52,402
Permanent Collection	202,915
Total Assets	**$1,172,524**

Liabilities

Accounts Payable	$32,084
Accrued Expenses	26,967
Deferred Revenue	584,688
Total Liabilities	**$643,739**

Net Assets

Unrestricted	$(47,928)
Temporarily Restricted	332,027
Permanently Restricted	244,686
Total Net Assets	**$528,785**
Total Liabilities & Net Assets	**$1,172,524**

AAW 2010 Financial Statement Explanation

We completed our annual audit for FY 2010 and are pleased to report that membership and grant revenues were up from last year. The net loss was a result of: prepaid expenses (including deposits for future symposium sites), an increase in journal production from four issues to six issues per year, administration and transition expenses, and a change in accounting for AAW products.

We are on track with the budget for FY 2011 and expect to have a banner year.

— Warren Carpenter, 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/

Arkansas Craft School,
Mountain View, Arkansas,
arkansascraftschool.org

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

Crafts Supplies USA,
Provo, Utah,
woodturnerscatalog.com

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

Educational Opportunity Grant Program Awards $70,000

The Educational Opportunity Grant (EOG) committee completed the grant review process in March, reviewing 160 proposals from AAW local chapters and individual members. The committee granted funds to 74 of the applications. Funds are to be used for educational purposes.

The money for the EOG program is raised primarily from the EOG auction, which is held each year at the symposium banquet; no membership dues are used. This year's awards totaled more than $70,000.

Good luck to the recipients! The AAW looks forward to new proposals next year. To learn more about the EOG, visit the AAW website at woodturner.org/resources/eog/.

I extend sincere thanks to the committee for their work in completing the EOG process on time. Committee members are Binh Pho, Cassandra Speier, and Jean LeGwin.

—Kurt Hertzog, Chair, EOG Committee

AAW Local Chapters

Bay Area Woodturners Association, CA
Bell Wood Turners, FL
Bluegrass Area Woodturners, KY
Central Coast Woodturners of California, CA
Channel Islands Woodturners, CA
Coastal Bend Woodturners, TX
Dakota Woodturners, ND
Finger Lakes Woodturners Club, NY
Gateway Turners in West Wareham, MA
Golden Triangle Woodturners, TX
Gwinnett Woodworkers Association, GA
High Desert Woodworkers Association, CA
Hill Country Turners, TX
Hunt County Woodturners, TX
Lockport Woodworkers, NY
Long Island Woodturners Association, NY
Low Country Turners, GA
Maine Woodturners, ME
Michigan Association of Woodturners, MI
Mid Minnesota Association of Woodturners, MN
Milwaukee Area Woodturners, WI
Mohawk Valley Woodturners, NY
Montgomery County Woodturners, MD
North Alabama Woodturners, AL
Northwest Woodturners, OR
Northwood Turners, WI
Ohio Valley Woodturners Guild, OH
Pembroke Woodturners Guild, NY
Presque Isle Woodturners, PA
Smoky Mountain Woodturners, TN
Southern Utah Woodturners, UT
SPA Woodturning Artists' Guild, NY
Tuckessee Woodturners, TN
Up There Woodturners of Aroostook County, ME
Waxhaw Woodturners, NC
West Hawaii Woodturners, HI
Wilmington Area Woodturners Association, NC
Wisconsin Woodturners, WI
Woodchuck Turners of Northern Vermont, VT
Woodturners of Olympia, WA
Woodturners of Southwest Missouri, MO
Worland Wyoming Woodturners, WY

Individuals

Hill, Duane, WI
Ireland, Beth, MA
Jones, Jim, Alberta, Canada
Perry, Bruce L., CO
Paullus, Dennis, TN
Post, Thomas, ME
Sieloff, Ron, OH
Tunget, Tom, AZ
Vesery, Jacques, ME
Wallace, Rob, IA
Weidman, Derek, PA

Other

Brooks Secondary School, B.C.
Chief Sealth High School, WA
Christopher High School, CA
Community School of Davidson, NC
Eudora High School, KS
Good News Project, Inc., WI
Kennebunk High School, ME
Mascoma High School, NH
Moose Lake Community Schools, MN
Multnomah Arts Center, OR
The North Carolina Arboretum Society, NC
Northeastern Woodworkers Association, NY
Nova Scotia Centre for Craft and Design, Nova Scotia
Randolph County Development Authority, WV
Shaffer, Ryan (student), PA
Simmons Career Center, FL
Springville-Griffith Institute High School, NY
St. Paul's School, MD
Three Sisters Folk Art School, IL
Waverly Central High School, TN
Western Technical College, WI

Revised Bylaws for the AAW

The membership voted to adopt the revised AAW Bylaws with a vote count of 525 in favor to 137 not in favor. The revised Bylaws are in effect as of April 1, 2011. Members can find the revised Bylaws at woodturner.org.

The AAW sincerely thanks the volunteers who worked on the revisions and the members who voted.

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 enthusiastic thanks of the AAW.

New Star Chapters 2010

Genesee Valley Woodturners Guild –Henrietta, NY
Lancaster Area Woodturners – Strasburg, PA
Principally Pens, Online Virtual Chapter
SPA Woodturning Artists' Guild - Ballston SPA, NY

New Star Chapter 2011

Peace River Woodturners – Port Charlotte, FL ■

New Local AAW Chapters

Last year seventeen new local chapters were formed, and already in 2011 five 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 of Directors is Kurt Hertzog (kurt@woodturner.org).

New Chapters 2010

Council of Lakeland Area Woodturners, Greenwood, SC
Gateway Turners in West Wareham, Acushnet, MA
Golden Spike Woodturners Club, Ogden, UT
Grand River Woodturners Guild, Rockford, MI
Great Falls Turners, Great Falls, MT
Guild of Long Island Woodturners, Smithtown, NY
Mid Minnesota Association of Woodturners, St. Cloud, MN
Mid MO Woodturners, Jefferson City, MO
Northwest Washington Woodturners, Mt. Vernon, WA
Principally Pens, Online Virtual Chapter
South Suburban Chiselers/Illiana Woodturners, South Holland, IL
Southeast Indiana Woodturners, Holton, IN
Southern Maine Woodturners, Portland, ME
Southern Utah Woodturners, Enoch, UT
Southwest Association of Turners (SWAT), Center Point, TX
UB6 Woodturners, Oshkosh, WI
Up There Woodturners of Aroostoock County, Houlton, ME

New Chapters 2011

Ames Area Woodturners, Ames, IA
Bytown Woodturners, Ottawa, Ontario
Havelock District Wood Turners, Norwood, Ontario
Kenai Peninsula Woodturners, Kenai, AK
Rainy River Area Woodturners, International Falls, MN
Woodturners Association of Manitoba, Inc., Manitoba ■

Call for Demonstrators AAW Symposium 2012

Deadline: October 15, 2011

The AAW's 26th annual international symposium will be held at the San José Convention Center in downtown San José, California, June 8–10, 2012. Visit the AAW website (woodturner.org/sym/sym2012) 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 or 877-595-9094 (toll free). ■

Membership Doubles at Oklahoma City Local Chapter


The adult bowl-turning class proudly shows off the bowls they made.

Central Oklahoma Woodturners Association (COWA) membership has doubled—from approximately 60 to 115 members—in the last four years and it is still growing. Excellent meeting facilities with tiered, cushion seating, overhead projection and filming abilities, improved procedures for meetings, and the institution of new turning classes that now include youth have all contributed to this impressive growth.

Our chapter rewrote our bylaws and became a 501c3, and then we partnered with Oklahoma City Metro Technology (OKCMT) for a meeting space. We received EOG money that allowed us to purchase filming equipment and we also borrow some additional resources from OKCMT. All programs are projected live on three large screens, showing close-up details. We have the capability to make DVDs of demonstrations, which we add to our library. In return, we provide turning instruction to adult OKCMT students in their woodworking program.

Program changes

We changed the monthly bring-back and show-and-tell activities to an entire meeting devoted to this sharing. Most members wanted to show their work and, as the club grew, it became difficult to schedule all the activities during regular meetings, limiting time available for specific programs.

By dedicating an entire meeting to show and tell and bring-back, members now are able to spend as much time as needed to share joys, success, challenges, problems, wood types, and finishes. We encourage all members to participate; it helps develop camaraderie, particularly with newer members. Photos of each piece are posted on our website for others to enjoy.

To enhance the bring-back program, we asked the entire membership to donate a quality piece; we were rewarded with more than twenty-five donations. With this number returned every meeting, in addition to new donations, the program self-perpetuates, providing more than thirty pieces for the raffle, which we hold four times a year.

Turning classes

We obtained six JET 12-20 variable-speed lathes so that we could provide turning classes for our members. Our treasury purchased one; the others came through matching challenges within the membership. We now also own a large trailer to store the new and added equipment. The entire membership generously participated in the challenge.

Originally, classes were designed for new members and we offered them in a member's shop using our equipment. We realized, however, that intermediate-level turners also wanted structured instruction. We charged a reasonable fee for the classes in order to have buy-in from members. The classes consisted of four separate sessions, starting with basic tool handling and spindle turning, bowls, lidded boxes, and hollowing. They were offered every two weeks on a Saturday.

We are discussing additional projects for future classes, such as pepper-mills, cowboy hats, and ornaments. The overall objective is to teach tool handling and techniques to develop the skills needed to tackle projects independently. Skill levels increase in direct proportion to the amount of time spent in front of a lathe.

Several rotations were given, as demand was high. We secured an EOG to purchase six sets of turning tools and ultimately expanded classes to include youth sessions.

After a summer's rest for instructors, we partnered with Moore Norman Technology (MNT) to use their facilities. With their four lathes and our six, we were able to offer classes to the public with ten slots available. MNT included our classes in their class catalogs. They also collected a class fee, of which they returned a portion to COWA.

We usually have ten students enrolled in each class and have seven or eight COWA volunteers to help for each session. Comments written in the postclass student evaluations told us that COWA woodturning classes are one of the best-reviewed programs at MNT.

Students, including boys and girls from five high schools in the Moore–Norman area who participate in the MNT half-day woodworking program, recently completed a pen-turning class. Thirty-one students all completed a pen in the 2½ hour class. The look of accomplishment and pride on their faces made our efforts worthwhile.

Because of student demand for turning, a two-day bowl class is on the schedule. We will work with the students to prepare a simple segmented bowl blank, which we will turn over a two-day period. The students' enthusiasm is contagious!

We anticipate recruiting students from home-school groups, Boy and Girl Scout troops, and church organizations.

Conclusions

- Leadership enthusiasm creates member enthusiasm!
- Capitalizing on member strengths and giving credit to those who participate enhances camaraderie within the club. Having several volunteers makes the workload lighter.
- As is typical with group input and brainstorming, better ideas surface when everyone collaborates; a single leader/coordinator does not necessarily have all the good ideas. Our club is blessed with many who participate willingly.
- The class concept generates interest and enthusiasm for adults and youth. These efforts offer instruction to individuals and are also an excellent source for additional membership. To date, approximately 75 percent of the adults that enroll in the MNT classes have joined COWA. We encourage turners of all ages to continue with their interest in woodturning. Doing so will keep AAW clubs growing! ■

—Jim Clow, President, Central Oklahoma City Woodturning Association

Educational Opportunity Grant at Albemarle School

"Wow! Look what I made!" has an endearing quality when spoken by a fifteen-year-old who, two hours ago, barely knew what a lathe was or how to turn a pen. Several members of the Southern Piedmont Woodturners (SPW) of Concord, NC, had the good fortune to hear these words, many times.

In 2009, Jerry Measimer, President of SPW, contacted Mickey Cauble, a friend and industrial arts teacher at Albemarle Senior High School (ASHS). Jerry wanted to share turning skills with the students. The original plan was to get each student in the industrial arts program to complete AAW's Youth Turning Program. Mickey was interested but could not commit students to the required number of class hours, so SPW agreed to an abbreviated project. SPW brought in their mobile workshop: six mini lathes, and other equipment, purchased with funds from an AAW Educational Opportunity Grant (EOG), a Cabarrus County Arts Council Grant, and club funds.

In March 2010, ten members of SPW set up eleven mini lathes for a three-day workshop. Charles Farrar presented some history of turning. Jack Reyome talked about safety. Jerry reviewed the projects: a pen, a bowl, and a honey dipper. Other club members present were Ed Pfau, Roland Hege, Vern Cockayne, Bob Temple, Mark Steele, Scott Turner, and David Krimminger.

Mickey Cauble paired up the fifteen students with instructors. Shavings began to fly as students turned prepared pen blanks. At the end of the day, each student had successfully completed a pen and many had already started their second project. As they left class proudly showing off their newly turned pens we heard, "Wow! Look what I made!"

The second day, Steve Martin set up his spring-pole lathe to demonstrate "old timey" turning, and throughout the day students gave it a try. The turning projects for the second day were bowls, goblets, and honey dippers. All students successfully completed at least one more project and it became obvious that several students were trying to outdo each other by making additional projects.

By the end of the third day, many students helped each other, making it obvious that some had a knack for turning. Several asked about our club activities and how they might continue turning. We invited them to our meetings. As we packed up our lathes, we heard again, "Wow! Look what I made!"

The experience at Albemarle was so exciting and satisfying that Jerry confirmed plans to run a similar project at Concord Senior High School the following month; our experiences were similar. Instructor Mark Tucker invited us to lunch in the cafeteria, where we met other students, faculty and staff, and school principal, Mrs. Black. She and other staff were so impressed with the effect our project was having on the students that they invited us back for the following year. We convinced Mrs. Black to come to the workshop with us and she, too, took a turn at the lathe. Once again, as we packed up to leave, we heard that now familiar refrain, "Wow! Look what I made!"

I urge your club to become involved with teaching others, especially teenagers. The experience is rewarding and you will love hearing their reactions.

For more information on AAW's Youth Turning Program, visit woodturner.org. ■

—Stephen Martin

Educational Opportunity Grant Auction

Years ago when I was fairly new to the field of woodturning, I was at an AAW symposium and witnessed an amazing event at the Educational Opportunity Grant (EOG) auction. People were bidding on what had been written on a napkin! David Ellsworth had simply written, *I owe you a piece about six inches in diameter*, then signed it, *D.E.* I recall the high bid was around $4,000. All I could think was, "Wow! Four grand for some writing on a napkin."

The following year, I was tempted to put one of my creations in the auction, but I was concerned that no one would bid on my donation because I wasn't a well-known artist. Nevertheless, I donated one of my works and it brought in $250. I was tickled pink.

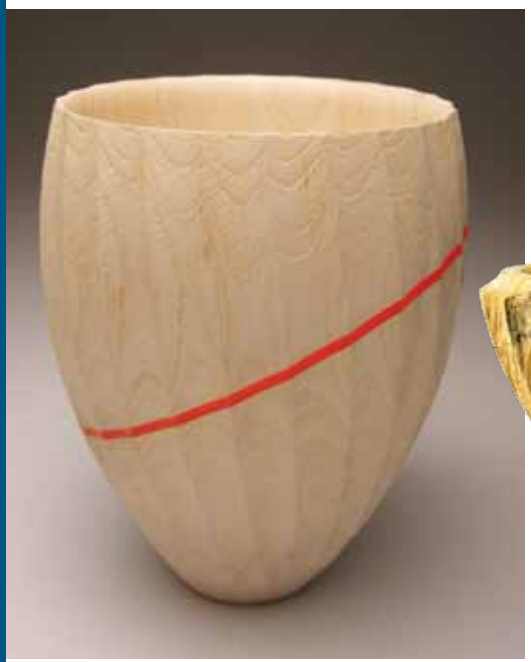
Each year the auction grows as more pieces are donated and the AAW often generates more money than the previous year. This is the beauty and the strength of the AAW and its members: It doesn't matter who we are or where we are with our skills, we all have a willingness to chip in and help the organization grow and prosper. That spirit has built and will continue to build a strong foundation for the AAW.

The EOG auction is one of the highlights of the symposium; all the donated pieces are auctioned either silently or live. This year the live auction promises to be the most successful one ever because many major collectors will join us to celebrate our 25th anniversary as the Collectors of Wood Art forum is being held in conjunction with the AAW symposium. This is a great opportunity to get exposure for your work. Donations of quality work and enthusiastic bidding allow us to achieve a successful auction.

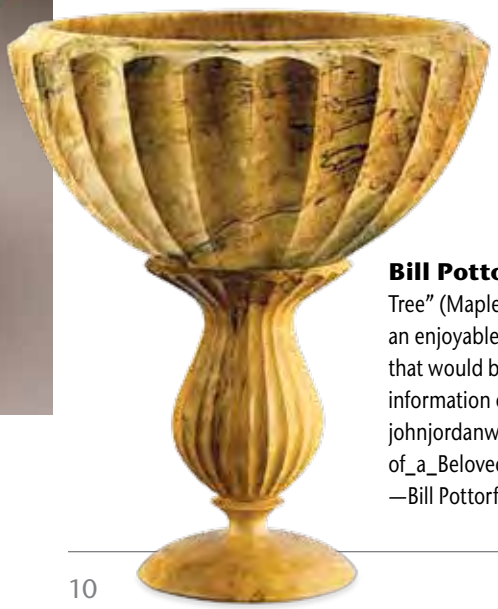
Many top turners and past demonstrators from all over the world will attend this event, joined by new demonstrators, many local to the Saint Paul area. To name a few who have already donated to the auction: David Ellsworth, Trent Bosch, Jacques Vesery, Tim Heil, John Jordan, John Wessels, Ray Key, Joey Richardson, Bill Pottorf, J Paul Fennell, and Michael Hosaluk.

Consider donating something to this year's EOG auction—it doesn't matter if you are a beginner or a professional—or bidding on a great piece of art. Tables in the Instant Gallery will be set up to accept your work and bidding sheets will be available. Best wishes and see you in Saint Paul!

—Binh Pho, EOG Auction Committee

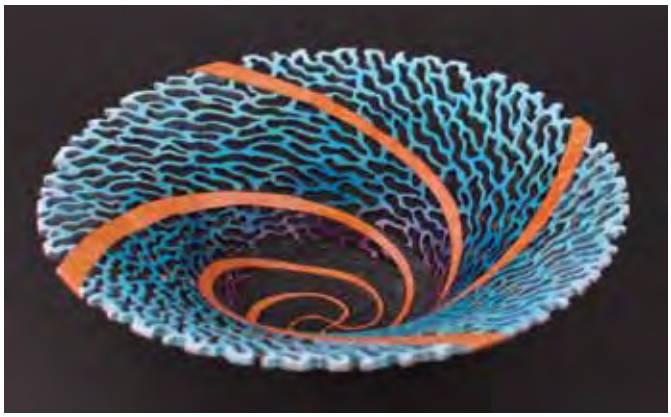


Jérôme Blanc, Untitled, 2010, Nettle tree, acrylic inlay, 6" × 3" (15 cm × 8 cm)



J Paul Fennell, *Carobian Landscape,* Carob, 2010, 7" × 7½" (18 cm × 19 cm)

Bill Pottorf, Compote, 2010, wood from Vicki Jordan's "Beloved Tree" (Maple), 7" × 6" (18 cm × 16 cm). Participating in this project was an enjoyable endeavor; I hope this compote provides the usefulness that would be worthy of representing the "Beloved Tree." For more information on the artists who are participating in Vicki's project, visit johnjordanwoodturning.com/John_Jordan_Woodturning/The_Voice_of_a_Beloved_Tree.html
—Bill Pottorf



Paul Petrie, *From Out of the Black and Into the Blue,* 2010, Birch, acrylic paint, 2" × 6" (5 cm × 15 cm)

Tim Heil, set of five turning tools, 2011, Ellsworth bowl gouge, curly maple handle; Lacer skew chisel, ebonized white oak handle; Cook parting tool, curly cherry handle; Raffan detail gouge, buckthorn handle; Key scraper, flaming birch handle. Each tool comes with a custom-made screwdriver, handle made from the same wood. All of the handles have unique ferrules.

Jacques Vesery, *Dark Seas Arising,* 2005, Cherry, acrylic paint, silver leaf, 2¼" × 4" (6 cm × 10 cm) (Representative of auction piece.)

Joey Richardson, *ONE,* 2011, Sycamore, acrylic paint, 6" × 4½" (15 cm × 11 cm) (Representative of auction piece.)

Mike Mahoney, *Nested Bowl Set,* 2009, Figured maple, 10" × 12" (25 cm × 30 cm)

Don Derry, *Ocean Deep,* 2007, Elm, pigment, dye, 18" × 9½" (46 cm × 24 cm)

Calendar of Events

August issue deadline: June 15
October issue deadline: August 15

Send information to editorscarpino@gmail.com

Australia
March, 2012 Turnfest!
For information, visit turnfest.com.au.

Ireland
October 14–16, Irish Woodturners' Guild National Seminar, County Kerry, southwest Ireland, Malton Hotel. Demonstrators include Dick Sing (USA), Bill Robinson and Gary Rance (UK), and Christien Van Bussel, Glenn Lucas, and Tom McCosh (Ireland). Easy access to the symposium location from Dublin. Local attractions include Killarney's 25,000 acre National Park, Ireland's highest mountain, Carrauntoohil, and Lakes of Killarney. For more details and updates, go to irishwoodturnersguild.com.

United Kingdom
August 12–14, AWGB Biennial International Seminar at Loughborough University. Featured demonstrators include Marilyn Campbell, Michael Mocho, Hans Weissflog, John Wessels, Yann Marot, Les Thorne, Paul Coker, Nick Arnull, Tobias Kaye, and Tracy Owen. Honored guest is Richard Raffan. Trade stands and gallery, all accommodations, restaurants, and bars are on the university campus. For information, contact Reg Hawthorne at reg.hawthorne@btinternet.com or visit woodturners.co.uk.

California
April 29 was this year's entry deadline for the Annual Design in Wood Exhibition, San Diego County Fair, Del Mar Fairgrounds, Del Mar, June 10–July 4. The competition is open to all woodworkers and includes several woodturning categories. Awards for 2011 total more than $21,000. Entries for next year's competition can be made online in mid-February at sdfair.com/index.php?fuseaction=exhibits.wood. To request a paper entry form, mail a self-addressed, stamped #10 envelope to Design in Wood Entry Office, San Diego County Fair, PO Box 685, Solana Beach, CA 92075.

Colorado
September 10, 11, Rocky Mountain Woodturning Symposium, Loveland. Demonstrators include David Ellsworth, Dixie Biggs, and Al Hockenbery. For more information, visit rmwoodturningsymposium.com or contact Allen Jensen at rajconst@aol.com or 970-663-1868.

Florida
February 3–5, 2012, Florida Woodturning Symposium, Lake Yale Convention Center. Featured demonstrators include Tim Yoder, Dick Sing, Mark St Leger, and Don Derry. Local demonstrators are Lee Sky, Nick Di Mona, Norm Rose, and Tim Rowe. Workshop leaders are Don Geiger, Ted Smith, Charlie Schrum, Kurt Hertzog, and Rudy Lopez. Mark your calendars now and check out our website for online registration after May 15 at floridawoodturningsymposium.com.

Georgia
September 16–18, Turning Southern Style XVII, Unicoi State Park Lodge in the mountains of north Georgia near Helen. Featured demonstrators include Ernie Newman, Andi Wolfe, and Cliff Lounsbury and several local turners. For information visit gawoodturner.org, call Harvey Meyer at 678-261-7722, or email symposium@gawoodturner.org.

Maine
July 15 deadline, Maine Wood 2012 Biennial, call for entries. Exhibition dates December 2, 2011–February 3, 2012, at the Center for Furniture Craftsmanship. This juried biennial showcases the breadth, creativity, and excellence of wood craftsmanship in Maine. There will be $2,250 awarded in prizes. More information is available at woodschool.org or by calling 207-594-5611.

Massachusetts
February 5–September 11, "Loom and Lathe: The Art of Kay Sekimachi and Bob Stocksdale," Fuller Craft Museum, Brockton. For more information, visit fullercraft.org.

Minnesota
March 1–June 19, "Roots: An Artist's Voice," AAW's Gallery of Wood Art, Landmark Center, Saint Paul. For more information, visit galleryofwoodart.org.

June 17–September 4, "Conversations with Wood: Selections from the Waterbury Collection," Minneapolis Institute of Arts, Minneapolis. This exhibit features more than 80 spectacular pieces of wood art collected by David and Ruth Waterbury, residents of Minneapolis. For more information, visit artsmia.org.

June 22–26, Collectors of Wood Art Forum (CWA), Saint Paul. Program includes panel discussions, slideshow and talk by Lynn Yamaguchi, presentation by Dr. Schmidt of the Minneapolis Institute of Arts, tours of collectors' homes, and an open house at the home of David and Ruth Waterbury to see their collection. Limited seating is available for a museum tour and dinner Thursday evening. For more information, contact Joe Seltzer, President of CWA, seltzer@lasalle.edu or 215-635-5157.

Montana
October 1–2, Yellowstone Woodturners Symposium, Career Center, Billings. Stuart Batty is the guest presenter and will demonstrate bowl-turning basics. For more information, visit yellowstoneturners.org or call Stan Lambert at 406-348-3499.

North Carolina
November 4–6, North Carolina Woodturning Symposium, Greensboro Coliseum Special Events Center. Featured demonstrators include Marilyn Campbell, Emmet Kane, Mike Mahoney, Pascal Oudet, Richard Raffan, and Les Thorne. They, along with regional demonstrators, will present 63 sessions (7 periods of 9 rotations). Visit northcarolinawoodturning.com for developing information.

Ohio
July 10–August 21, "National Treasures," exhibit at the Ohio Craft Museum, Columbus. For more information, visit ohiocraft.org or contact William Jewell at Jewell@historicalwoods.com.

September 30–October 2, "Turning 2011," 7th biennial symposium, sponsored by Ohio Valley Woodturners Guild. The event takes place in suburban Cincinnati and features Benoît Averly, Jimmy Clewes, Keith Holt, Richard Raffan, Avelino Samuel, Betty Scarpino, Al Stirt, and Kimberly Winkle, plus local guest demonstrators. There will be a trade show, auction, and lots of good food. Additional details can be found at ovwg.org or by contacting Bob Cochoy at 937-427-2555 or cochoys@sbcglobal.net.

Pennsylvania
March 4–July 23, "Exotic Woods, Metal Cutters and Dale Chase: Ornamental Turning from the Walter Balliet Collection," Wood Turning Center, 501 Vine St. For more information, visit woodturningcenter.org.

Tennessee
January 27–28, 2012, Tennessee Association of Woodturners 24th Annual Woodturning Symposium at the Radisson Hotel at Opryland in Nashville. Featured demonstrators include Al Stirt, Dale Larson, Mark Gardner, and Jennifer Shirley. View upcoming details on tnwoodturners.org or send an email to symposium@tnwoodturners.org or call 615-973-3336.

Texas
August 26–28, Southwest Association of Turners 20th Annual Symposium, Waco Convention Center. Featured demonstrators include Nick Arnull, Kip Christensen, Nick Cook, Douglas Fisher, Dave Hout, Alan Lacer, Robert Rosand, and Curt Theobald. For more information, visit swaturners.org.

Washington
July 23, "Creativity in Woodturning," 4th annual symposium, Komachin Middle School, Lacey. Demonstrators include Stephen Hatcher and Mike Mahoney. Two daylong workshops follow, Sunday and Monday, led by Mike Mahoney. For more information, visit woodturnersofolympia.org or call Al Price at 360-791-0396.

July 8–24, Camping and Turning Rendezvous, Ellensburg, Kittitas Valley Event Center, Rodeo Grounds, north RV lot. Join us for an unstructured camping and outdoor turning get-together. Bring your mini lathe and stay for as long as you wish. For more details email Julian Lee, julian.s@comcast.net or call 360-299-2900. Information about a companion carving event is available at cascadecarvers.com, click on Carving Academy. ■

Tips

Avoid damage from chuck jaws

I discovered a method for 4-jaw chucks to hold onto the foot of a bowl without leaving a mark on the wood.

I was fairly new at turning, and as a result, I turned myself into a corner, not able to remount a boxelder bowl to turn the inside without leaving chuck-jaw marks on its already finished foot. I was pleased with the shape of the bowl and did not want to change the design.

I started looking for a solution. Leather or heavy rubber wouldn't work. Semi-firm foam failed. Sandpaper scratched the surface. Finally, I looked into my box of electrical stuff and pulled out a coil of coaxial cable. The cable seemed firm enough, small enough in diameter, and just flexible and tacky enough to suggest that it might work. I cut off four inches and worked it into the jaws of the chuck, making certain that the ends came together in an open portion of the jaws, a spot where no part of the jaw metal would touch the ends of the cable. I did not want to mar the foot with the sharp ends of the cable. I tightened the jaws slightly and loosened them. No marks on the wood! I was giddy with success. I high fived myself and started to turn.

Everything worked superbly. The bowl stayed on center better than it does with the jaws directly clamped onto the wood. I think that is because of the tacky nature of the plastic cover of coaxial cable.

I have tried the coaxial-assisted chucking on other small bowls and am delighted with how it works. I have not yet tried this on large bowls but I think it will work beautifully.

— *Stan Blanchard, New York*

Editor's note: See *AW*, vol 25, no 6, "It's All in the Jaws," by Richard Raffan. Raffan explains how he designs bowls so that chuck jaws do not mar the wood.

Easy-access tool storage

A miter gauge grabber/holder is handy for storing various common tools that I use while I am turning. I attached the grabber with three strong magnets, which allows me to hang faceplate wrenches, Allen wrenches, and chuck keys within easy reach. An Internet search of *miter gauge grabber* will reveal several sources at about $13 each.

— *Loel Gnadt, Michigan*

Height of grinder

If you sharpen your lathe tools freehand and are having trouble keeping the correct bevel angle on your tools, try positioning the height of your grinder so that the center of the grinder wheel is the same height as the center of your lathe. That way, if you are cutting wood on the lathe or sharpening a tool, your hands will be at the same height and close to the same angle.

— *Dan Burleson, Missouri* ▸

Spindle lock

When I bought my Powermatic 3520B several years ago, I noticed there were three holes in the headstock. After some cover-to-cover reading of the manual, I found the description of the indexing holes. The indexing feature is useful if you desire to add embellishments at set intervals and/or for drawing longitudinal index lines, which are parallel to the rotational axis. Any of the three holes can be used to lock the spindle.

— *Jim Meizelis, Illinois*

Easiest of all spindle lock

What's with the magnets, scratch awls, and hitch pin for locking in the spindle lock on a Powermatic lathe (*AW* vol 25, nos 1, 2)? This has to be the easiest thing in the world to do, something Nick Cook shared with me. Just remove the bottom setscrew from the U channel and loosen the top setscrew. Push in the lock button and swing the channel to the right or left and it locks in the button. When finished, just swing it back and the button pops out.

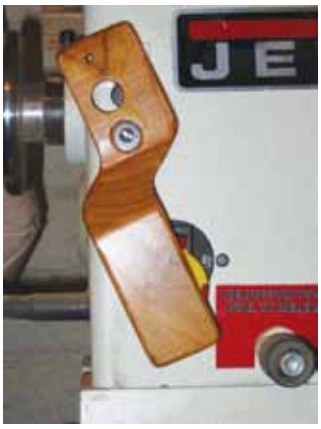
— *Dale Peterson, Wisconsin*

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

Another spindle-lock solution



After reading about various solutions to the spindle lock on JET lathes, here is my solution that frees up both hands. I have a JET 1442 lathe.

I removed the U-shaped metal guard and replaced it with an S-shaped piece of cherry. I used the original tapped holes to attach the piece of wood to the lathe. There are no loose parts to misplace and no parts dangling on a tether.

Not only does the pivoting arm hold the spindle-lock button depressed, it holds the power switch in the off position. I cannot turn on the power before releasing the spindle lock.

— *Frank Pickett, Arizona*

Toolrest spacers

The toolrest on my Stubby lathe needs adjustment to get it to the correct height. For most of my turning I need to adjust it ½" (13 mm) up from the bottom position. To make it easier to set up, I made spacers out of an old cutting board my wife "donated." It just happens to be ½" thick.

After clamping the board to the drill press table, I cut a 1" (25 mm) hole with a saw-tooth bit and then cut the ring loose with a circle cutter (sometimes called a fly cutter), set to cut a 2" (50 mm) disk. These spacers are ready to use with no sanding and are a loose press fit onto the toolrest post. When I install the toolrest with the spacer, the height is automatically correct, no guesswork involved. It took ten minutes to make the two spacers, and my setup will be much easier from now on. If your toolrest is a different diameter, drill the center hole accordingly.

— *David Christmas, Canada*

Chainsaw Safety

Put simply: Safety is important. Sometimes I wonder if we rely too much on safety equipment—the cushioning of the equipment can make us careless. There are more serious injuries in American football (even with all the protection!) than there are in rugby. (I played both sports in the 1950s in college, but as a quick lightweight I had a strong avoidance of taking a direct hit.)

It has been forty years since I did any serious chainsaw work, but I do use a small battery-powered, 10"-bar Craftsman. My 1960s-era 18" Homelite did not have a chain brake, and I did not wear any safety equipment. Foolish, yes, but I was young and felt indestructible. I cleared land, felled trees that were three feet in diameter, and laid them "on track," even against the lean. I don't say this as a boast, but merely to lead into my suggestions on chainsaw safety.

My primary rule is body position: Hold the saw so that no essential part of your body is in line with the chain. A chain can break, whip around, and injure the user. If you are holding the saw in line with your armpit, a broken chain will slash an artery. If, however, your wrist is slightly bent and your head is tilted to the side, damage would be limited to the outside of your forearm. Painful and damaging, but not life threatening. The same applies to kickbacks; the saw will kick back in the line of the cut. Keep your head out of that line.

My body position in the photo is somewhat awkward, but I'm not as flexible as I once was. Even so, the image illustrates the key points: My right elbow is tucked to my body, my stance is slightly to the side of the line of the cut, and my head is offset from the rotation of the chain. The mini chain I'm using is all I can handle these days, as is the size of the log, but the same principle kept me safe in an age when a "hard hat" was a "derby" and I used a big saw.

It is tempting to rely on safety equipment, and it is convenient to have your head over the cut to keep the cut on line. But it is better to pretend you have no safety equipment and to assume that Murphy's Law applies: Something will grab the chain, some time.

— Jon Murphy, New Jersey

Another use for wood shavings

When you turn lots of bowls you get lots of shavings. They are good for mulch, but they can also be used for holding a log while you cut it into a bowl blank. This method works especially well for odd-shaped pieces of wood or tree crotches. The shavings keep the round stable and safe while it is being cut.

Bury the piece to a depth of about one-half to three-quarters into the shavings and position it so you are cutting straight down. Make sure you have enough shavings below the piece you are cutting so the chainsaw teeth don't contact the ground. In addition, make sure there are no other pieces of wood in the shavings as this could cause a kickback.

After cutting the length round on the bandsaw, I bury the blanks in shavings until I am ready to turn them. It can take a few days to make it through a large batch and the wet shavings keep the turning blanks from drying out without having to paint them with sealer. Also, my dogs like the shavings for a bed.

— Dan Burleson, Missouri ▸

Log holder

Not being as mobile as I once was and having a 12"- (30 cm-) swing midi lathe located in a small shop, I needed a jig to precut turning blanks with my 10" (25 cm) chainsaw. I constructed a sawhorse made from 2 × 4s (5 cm × 10 cm) and a couple of bolts with wing nuts. To get an idea of scale, the log segment in the photo is 12" (30 cm) diameter.

The X forms are fixed, but the cross braces are routed with a slot to adjust the width. The cross braces are 2 × 4s, resawn into 1 × 4s (3 cm × 10 cm). The back cross brace is set low, near the bottom of the X so that I won't cut into it with the tip of the chainsaw.

How do I use this magnificent product of modern technology? Consider the log that is pictured. The width is set so that as the crosscut is made the halves will fall to the outside. Now I have two log segments. I want four bowl blanks, so I narrow the width of the frames, set the log on end, and split it down the middle with the chainsaw. I load the four bowl blanks into my little red wagon, release the wing nuts, close the X frames together (for storage), and clean up.

— Jon Murphy, New Jersey

Extending mega jaws

In order to increase the capacity of my Oneway mega jaws, I cut 1" × 10" (3 cm × 25 cm) hard maple strips and drilled mounting holes for both the strips and rubber buttons. I attached the buttons with wood screws. The bolts that came with the jaws hold the strips. I can now hold bowls up to 24" (60 cm) OD.

— Paul Kaplowitz, South Carolina

Forum Contest Winners

The challenge for the latest Forum contest was to explore the results of bleaching. The guidelines stated that it be "a predominantly turned piece that has some or all of it bleached. The focal point should be the bleached portion. Carving and piercing is allowed, but should be kept to a minimum."

Kurt Bird, forum moderator, designs and coordinates the contests. Binh Pho judged the March contest. To enter the next contest and view all the entries, visit the Forum section of the AAW website, woodturner.org.

Congratulations to the winners!
First place, Robert Manning
Second place, John Beaver
Third place, Jason Silva

Robert Manning, *Pearl Moon,* 2010, White oak, bleach, 4½" × 5¾" × 5½" (11 cm × 15 cm × 14 cm)

Prize Drawing for AAW Members

One of the many benefits of membership in the AAW is our monthly prize and year-end grand prize drawings. Thank you to the vendors that donated this year's prizes, which include tuition scholarships, $100 certificates, sanding supplies, DVDs, chucks, grinding jigs, and lathes!

When you patronize our vendors, please thank them for their support of the AAW. Visit our website at woodturner.org/org/mbrship/drawings_winners.htm to see each month's prizes and winners.

At the end of 2011, we will draw another name from our membership roster to give away a Powermatic 3520B lathe. That winner will name a local chapter to win either a JET 1642 or five JET mini-lathes. The Powermatic and JET lathes are donated by Walter Meier Powermatic/JET. Included is free shipping in the continental USA, or up to a $500 allowance for international winners.

2011 Donors

(Others may be added during the year.)

Anderson Ranch Arts Center
andersonranch.org

Arrowmont School of Arts and Crafts
arrowmont.org

Trent Bosch trentbosch.com

John C. Campbell Folk School
folkschool.org

Craft Supplies woodturnerscatalog.com

David Ellsworth ellsworthstudios.com

Hunter Tool Systems
hunterwoodturningtool.com

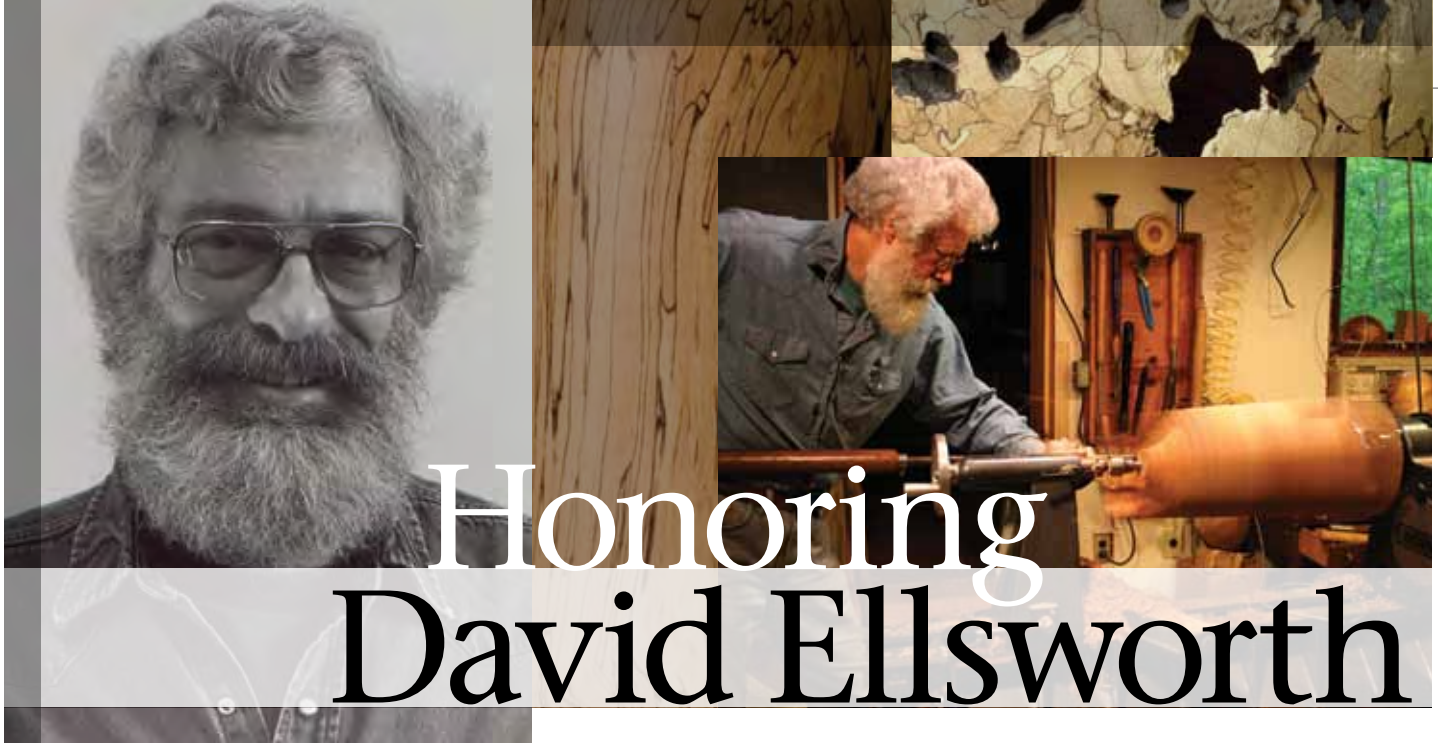
Mike Mahoney bowlmakerinc.com

Oneway Manufacturing oneway.ca

The Sanding Glove thesandingglove.com

Thompson Lathe Tools
thompsonlathetools.com

Walter Meier Inc. Powermatic/JET
powermatic.com and jettools.com



Honoring David Ellsworth

Terry Martin

The AAW Professional Outreach Program was established in 2004 to help raise the profile and participation of professional turners within the AAW. For many years most attention had understandably been given to the majority of members, mainly hobbyists, but several board members felt the importance to the AAW of its professional members was not being fully acknowledged. It was the professionals who were featured in most of the magazines, who did much of teaching and demonstrating at local chapters, and who were the primary drawcard at conferences. A committee of professional turners, educators, authors, administrators, and other influential stakeholders was formed.

David Ellsworth was selected to be the first Chairman and termed the group the *Professional Outreach Program (POP)*. John Hill was influential in this process and he envisaged professional turners and AAW local chapters communicating directly to arrange demonstrations. Chapter members would be able to observe the best turners in the world firsthand and, in turn, demonstrators could earn much needed income while traveling to new states and new countries. David Ellsworth described it as "a win-win for everyone."

David's first private studio, 1976, Boulder, Colorado

By 2007 the committee decided that POP needed to be more inclusive. The new mission statement meant that it wasn't even necessary to be a "professional" to be a POP member, just a member of the AAW. It focused on "... promoting a greater understanding of professionalism within the field of contemporary woodturning."

POP continues to be a great resource to members. The extensive POP database offers the entire membership direct access to professional turners. In addition, POP arranges a variety of activities at the annual AAW conferences, including panel discussions on subjects relating to professionalism, guest speakers, plus an annual themed exhibition and auction that supports the POP's Emerging Artist program. There is a POP news and information page in *American Woodturner* and the committee is responsible for Fellowship Grants and the Merit Award, which is awarded every other year. The Merit Award was created to recognize one artist's career achievements and the influence their artwork has had on other artists within the ▸

Beach Pot-Tall, 2004, Spalted English beech, 16" × 7" (41 cm × 18 cm)

Helmet, 1986, Redwood lace burl, 12" × 9" (30 cm × 23 cm)

woodturning field—which leads nicely to this year's recipient.

David Ellsworth is never far from the center of woodturning action and he is hard to miss: a tall presence with a prophetlike beard and a large, charismatic voice. He has been well known and respected for so long in the international woodturning world that he is, paradoxically, sometimes taken for granted. If you ask most turners what David's biggest contribution has been, they will tell you that it was his creation of the thin-walled hollow wooden vessel. True, it continues to be the most imitated form of turning and has been a benchmark for turning skill for decades, but I don't think this is his greatest achievement. He has distinguished himself by building an unassailably preeminent position in the turning world and then, most important, he uses that reputation and experience to promote his chosen field. Even more, David has been instrumental in guaranteeing that hobbyists and professionals alike have shared in the flood of creativity that has swept us all along for the past forty years.

David first began turning in 1958 as a 14-year-old in school woodshop. After studying sculpture at college he eventually worked as a production turner making small objects such as salt- and pepper-shakers, but his reputation started to grow in 1976 when he began making thin-walled hollow forms that broke all precedents. No one had ever thought such work could be done, let alone done so breathtakingly well. In the following years, against all odds, he single-handedly created a whole new genre of turning and inspired generations of turners.

David's turning career alone would justify the current award, but right from the start David was helping others to share in his dream. In 1974 he started the woodworking program at Anderson Ranch in Colorado and its woodturning program in 2002; he was a participant in Albert LeCoff's groundbreaking Philadelphia symposia in 1977 and 1979; attended worldwide conferences from 1979; has taught at Arrowmont every year since 1983; and he created his own school in 1990. To support his teaching, David has produced five tutorial videotapes and nearly fifty articles on woodturning and related topics, most recently his book *Ellsworth on Woodturning*. Thousands of turners have purchased his tools for hollow turning and his Ellsworth Signature gouge and sharpening jig.

David was co-founder of the AAW in 1986, was its first President, and the first to be awarded Honorary Lifetime Member. His devotion to the AAW has been extraordinary and he has always felt a particular responsibility toward it: "I've tried to encourage a balance between beginner-level turners and professionals. That also means constantly reminding people that the AAW is charged with the responsibility to represent all those who are interested in

Stratum Sphere, 2003, Spalted maple, 12" dia. (30 cm)

Salt-Pepper-Sugar Set, production items, Walnut, zebrawood, 2¼" (6 cm) (tallest)

woodturning, not just one particular faction." David has been a significant representative for the turning movement on the American Craft Council and has helped build a two-way bridge to the wider community of what he calls the "crafted arts."

Along with these personal contributions to a growing field, David has always had an unselfish interest in the work of others and has devoted considerable effort to introducing other artists to galleries, museums, and other opportunities. A visit to David's home to see his personal collection of other artists' work shows that he is prepared to make a significant investment in promising careers. It is a powerful statement of his values.

Jacques Vesery, a member of the POP committee, explains why they wanted to honor him: "When the committee established the Merit Awards, David was the chair. If that conflict of interest hadn't existed, I am sure he would have been the first choice. Once David retired, the entire committee chose him and it gives us all great pleasure to bestow this honor on him."

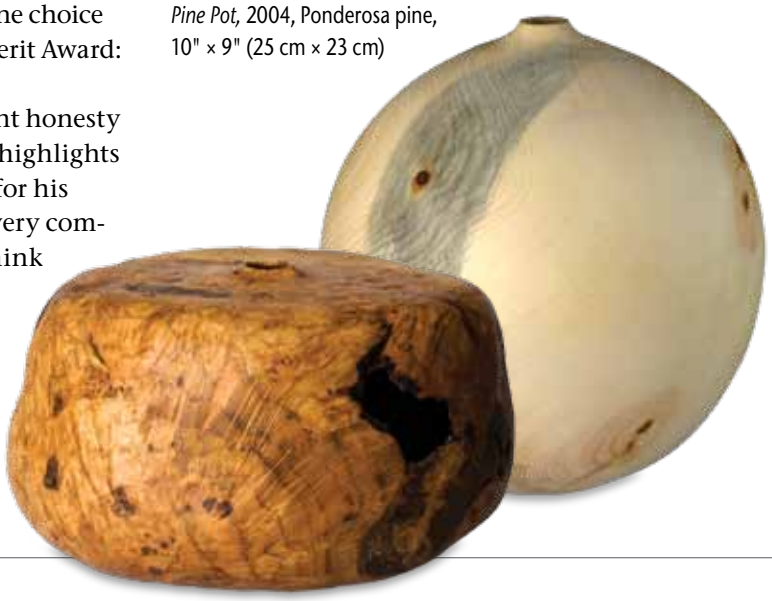
Trent Bosch was also on the committee and he agrees: "David has given so much to so many as teacher, mentor, philosopher, historian, and maker. He has contributed greatly to the open and sharing culture that exists within our field. There could only be one choice for the 25th Anniversary Merit Award: David Ellsworth."

In a moment of downright honesty that is typical of David, he highlights another important reason for his success: "I've always been very competitive and ambitious. I think this kept me going in the early days when my work was appreciated for being unusual, but when very little was selling. If it hadn't been for support from my friends and colleagues in the field, including many artists from other fields, it would have been easy to fall back and make what everyone else was making. Now, I'm particularly thrilled to be honored with the 2011 POP Merit Award, especially as it will be presented at our 25th Anniversary [Symposium]. To be the first member of any group, and then to see it bloom into the multidimensional service organization it has become, is truly a remarkable, once-in-a-lifetime experience." ■

Detail of inlay

Black Pot-Dawn, 2011, Ash, 6" × 8" (15 cm × 20 cm)

Untitled, 1988, Redwood lace burl, 37" × 10" (94 cm × 25 cm)



Pine Pot, 2004, Ponderosa pine, 10" × 9" (25 cm × 23 cm)

Oak Pot, 2006, Red oak burl, 4" × 8" (10 cm × 20 cm)

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.

John stands amidst part of his collection.

JohnHill *AAW's 2011 Honorary Lifetime*

Member Denise DeRose

"John Hill has more good ideas in his little finger than most people have in their whole lives. If you could clone him, we could all just go home," says Phil Brennion, past president of the American Association of Woodturners. The Board of Directors selected John Hill as AAW's 2011 Honorary Lifetime Member. Since John embraced woodturning in 1992, he has singlehandedly built, developed, and enriched the professional structures that benefit all woodturners, and in doing so, has elevated woodturning itself. John, a force of nature, is well deserving of this honor.

The organizational skills, business savvy, and drive that characterize John spring from his early life. Born in Dallas, Texas, to an artist and a shoe salesman, John set goals for himself and planned from an early age, setting aside money for college while still in junior high school. Alongside migrant workers, John worked his way through college, graduating from the University of Texas at Arlington with a degree in business and marketing. Shell Oil hired John in New Orleans to train new service station owners. Drafted by the Army in 1966, John rejected an offer to become an officer, joining personnel management instead. There, one day, he made a good suggestion to a General. The General pronounced John an efficiency expert, had him review the entire base for efficiency, and rewarded his good work with a desk job in Alaska, rather than a rifle in Vietnam.

After completing his tour of duty, John returned to Shell Oil, but soon quit to buy a service station and educate himself as a commercial real estate salesman. When the 1972 recession hit, John used his savings to enter the real estate business, becoming a certified investment member, his profession for fourteen years. In his style, John did well, lived conservatively, and invested his money. "I had enough to be comfortable. My friends were working hard and dying young. What's the point? I decided I would rather have more fun and less money." He retired when he was 44, moved to the mountains of North Carolina and bought a farm.

John and his wife, Patti Quinn Hill, a basket maker, set out to follow their interests. John reflects, "Everything, from that moment forward, has been constant volunteer and charity work."

One weekend, while following Patti around the Southern Highland Craft Fair, John saw turner Fred Metzger rough turning bowls. "There were shavings everywhere," John remembers, "and I spent a couple of hours standing there watching. When I left, I knew which lathe to buy, where to buy it, and where the woodturning clubs were." The nearest club was 90 miles away in Hickory. John joined and was soon on their board.

In 1999, John and seven other turners started a new chapter in Asheville. John, the founding president, quickly grew the Carolina Mountain Woodturners to more than 300 members. He set up the club as a nonprofit organization and traded the Southern Highland Craft Guild free woodturning demonstrations for use of the Folk Art Center. John served as club president for four years and has been on its board ever since. Today the club is the largest AAW chapter in the world and hosts eleven professional demonstrators every year, free to all turners and the public. The club's demonstrator program is funded by generous donations, with the additional monthly hands-on classes primarily funded by the endowment John set up. Angelo Iafrate recalls that John pronounced ▸

Getting things moving at Carolina Mountain Woodturners chapter meeting, January 2011.

John Hill and Jacques Vesery at the POP's Sphere exhibit auction.
Photo: Andi Wolfe

Asheville the "navel of the woodturning universe."

Describing himself as "not an artist but a solidly proficient turner," John demonstrated at Arrowmont School of Arts and Crafts and many AAW chapters. He helped Arrowmont secure equipment and recruit professional instructors, personally assisting more than twenty-five of them. David Willard, former Executive Director of Arrowmont says, "John gave his time and resources in numerous areas of the School, like no other individual. His generosity is quiet and unassuming, and he never seeks the recognition he deserves."

John's off-center candlestick and pierced candle, a gift for Jean-François Escoulen.

John also taught woodturning at the John C. Campbell Folk School in Brasstown, North Carolina, and the Appalachian Center for Crafts in Smithville, Tennessee.

He entered the national woodturning scene when he demonstrated at the AAW symposium in Charlotte, North Carolina, in 2000. Volunteering as an auction spotter, John assisted Willard Baxter in 2001 and 2002, and Willard subsequently asked John to take over as auctioneer. "How to follow Willard Baxter's energy at the auction was a real concern," said Phil Brennion. "But the first year that John came in, he set an all-time record." John has chaired the auction committee and conducted the auction every year since.

Dave Hout asked John if he would consider being nominated to run for the AAW Board. John told him, "I would be happy to be considered, happy to be nominated, happy to serve if elected, and if not elected, I would just be happy." John, at this time, was not closely associated with the AAW, yet he believed that the AAW could do more for individual members and chapters.

Elected to the AAW Board in 2003, John served until 2006. Phil Brennion recalls, "The first time I met John, I could see right then and there, 'now there was a handful.' Having John on the Board was like having the best racehorse there is. If you just let him get out of the stable and run, he would probably break a world record."

John worked hard to increase member and chapter benefits and communication. In fact, many of the benefits members now enjoy are the product of John's imagination. Among his many accomplishments, John envisioned and created the bulk email program to establish regular communications with the chapters, established the Chapters Best Practices subcommittee, and solicited suppliers to sell lathes at deep discount to chapters for teaching and demonstration purposes.

John brought professional turners to his home, collecting work from many of them. "Listening to them over wine, it became apparent to me that the AAW focused on hobbyists and offered little to professional turners," he said. John set about solving two significant problems for professional turners: insurance and marketing.

John solicited insurance litigation attorneys as volunteers, and became somewhat of an insurance expert himself, writing articles for the Journal with the help of insurance attorney, John Buso. John visualized and created the AAW Insurance

Advisory Committee, the professional liability and property insurance program for professional members, and the AAW medical insurance program, personally negotiating all of the contracts. John has also been instrumental in establishing The Emergency Relief fund to help AAW members all over the world who are victims of a major disaster.

John worked with the Board to create the Professional Outreach Program (POP) to promote woodturning as a legitimate art medium and to recognize accomplished woodturning professionals. John advanced the AAW as a collector's forum by creating the Online Sales Gallery. He also created the Wood Objects on Display (WOOD) Committee and personally arranged numerous exhibitions of turned-wood art at galleries and museums around the country. As a result of John's efforts, most of the major collectors of wood art are now AAW members.

John not only improved the present, he had visions for the future of woodturning when he created AAW's Youth Program, giving young people free symposium admission and soliciting donated lathes, chucks, and tools. "I called Bonnie Klein and asked her if she could give me the name of someone who works with small lathes and likes to work with kids," he recalls. "She started laughing and swallowed the hook."

I primarily collect work from people I know. When I turn the lights on every morning, it's like a giant party. I look and I see Binh and Graham. All my friends are there. Ultimately Patti and I want to donate the entire collection to a museum.

Again looking forward, John wrote the AAW investment policy and its gift policy. He established two AAW endowment funds and has served as trustee since their inception. John has also helped bring the AAW more fully to the Internet by encouraging the adoption of a membership category that reads the Journal online. Working with Jean LeGwin, John helped make available to all AAW members back issues of *American Woodturner* online.

John envisions the AAW becoming an international association of woodturners that "highly endorses all of the directions we are going." John explains, "We are not all artists. We are not all pen turners, and not all 'round and brown' bowl turners. We are all things woodturning without any exclusionary factions. We are at the birth of modern woodturning, on the very front end of it. I see tremendous opportunity."

Summarizing his philosophy, John says, "If you are walking along and see a big rock in the road, you are going to come up with an idea. 'Somebody ought to move that rock.' Just coming up with new ideas is not quite the same as putting your shoulder to the rock and moving it." John Hill has observed many rocks in the road of woodturning. Because he has moved so many of them himself, his selection as the 2011 AAW Honorary Lifetime Member is richly deserved. ■

Denise DeRose turns and writes in Oakland, California.

John and Patti enjoy the three-mile trail loop they built on their property.

John and Patti's home in Weaverville, NC.

How's Your Driving?

Brian McEvoy

Four-prong center

Two-prong center

Stubby screw-on center

Oneway Mfg. safe-drive center

As is the case with most wood-turning tools, devices for holding wood onto the lathe have evolved considerably, especially in the past fifteen years. Faceplates, chucks, and drive centers have all come a long way. Drive centers, as simple as they may seem, are varied and their use is often not fully understood. While I was going through my toolbox, pulling out different drive centers accumulated over the course of twenty-five years of turning, I had good and not so good memories of some of those tools. The innovators who have developed new and, in many cases, improved tools have made our lives easier and safer while working with the lathe. All drives work well in some situations. Variables such as timber hardness, size, and shape all come into play.

The *four-prong center* is the most common center and is supplied with most lathes. The adjustable center point makes it ideal for all timber densities. The four sharp prongs are designed to bite into the wood. Whether turning spindles or forming the outside of bowls, this type of drive center is effective with softer timbers. The four-prong center is a good all-around method of holding between-center work. The downside is that it will not penetrate into hard woods as deeply as you might like. As a result, light cuts will be necessary.

A *two-prong center* works well with natural-edge bowls. It will seat deeper into the wood than a four-prong center. Additionally, it allows for easier repositioning of the bowl blank. Two prongs offer half the holding power of four, however, so when aggressive cuts are made, it can quickly become a drill bit.

The heavy-duty 2" (50 mm) Stubby brand *screw-on center* screws onto the lathe spindle. It is ideal for starting medium or large bowls or mounting hollow forms between centers. The spurs can be removed for regrinding or replacement. The drive center can be used with two or four spurs. To suit either hard or soft timber, the center point is easily adjustable by loosening the setscrew and it can also be reground or replaced. The sheer size of this drive offers superior holding pressure. Because the spurs can be reground, this drive has a big advantage over conventional four-prong drives, in particular when working with hard woods.

Oneway Mfg.'s *safe-drive centers* are ideal for beginning turners when safety is the prime concern. The safe-drive center provides sufficient grip, depending on the amount of tailstock pressure applied. Designed

for nonaggressive turning, the beauty is that the workpiece will slip or stop if a catch occurs. The spring-loaded center point and circular design of the end prevents splitting the work piece. These drives work very well for their intended purpose, nonaggressive cuts; however, they do not provide enough holding pressure for most of my needs.

An *arbor-screw center* is ideal for holding small items such as bowls or boxes because the screw is ground to provide maximum holding power. The workpiece will require a pre-drilled hole. They work well when production turning a number of pieces—just drill all the center holes at once, and mounting and dismounting is quick and convenient. The bottoms of boxes can easily be finished without rechucking. These small screw arbors, however, have limited holding power in larger work.

Oneway brand's *screw drive centers* are designed for holding small items such as doorknobs. The #8 or #10 center screw can be changed to any length to suit the workpiece. Small parts can be drilled and held with the same screw size that will be used for installing the piece when it is finished. As with the arbor-screw center, these drives are ideal for completely finishing the piece while it is initially attached.

Mini drive centers are ideal for between-center turning of dried flowerpots, vases, or almost any small between-center project. Small is the key here, as the prongs are delicate and will break or bend if they are overworked.

Stebcenters are available in a number of different sizes and feature a serrated drive ring with a spring-loaded center point. By varying the tailstock pressure, the workpiece can be stopped for inspection while the lathe is still on. The circular head design prevents splitting by distributing the pressure evenly around the drive ring. Light pressure from the tailstock will still drive the work and in the event of a catch, the workpiece will stop rotating. The Stebcenter drive works great with all timbers that I have tried, including hardwoods such as cocobolo. The spring-loaded point makes finding the center a breeze because the point significantly protrudes, making it easy to position the tip directly into a center-punched hole. For small to medium spindle work they are ideal.

Similar to the Stebcenter but designed to be mounted in most four-jaw chucks, the *Stebdrive* eliminates the need to remove the chuck for between-center work.

The *Elio safe drive/faceplate* has three adjustable pins making this drive center versatile. It is ideal for large logs, natural-edge and regular bowls, or spindle work 2½" (65 mm) in diameter or larger. The three countersunk holes make it perfect for small faceplate work. Three adjustable pins allow for a firm grip with both hard and soft timbers, as well as with thick bark. This is the drive I use most frequently. It is, however, not designed for small-diameter between-center work.

Most of these drive centers are available through all woodturning tool supply retailers with the exception of Oneway Screw Drive (oneway.ca), the Stubby Screw-On Drive Center (stubbylatheusa.com), and Elio Safe Drive/Faceplate (onegoodturn.ca or langercraftworks.com). ■

Brian McEvoy is a professional woodturner from Canada, well known for the diversity of his artistic woodturnings. He teaches woodturning and generously shares his knowledge and techniques in presentations throughout the U.S., Canada, and Australia. He has also produced instructional DVDs. To learn more about Brian and view his work visit onegoodturn.ca.

Arbor screw center/chuck

Oneway Mfg. screw drive center

Mini drive centers

Stebcenter

Stebdrive

Elio safe drive/faceplate

Ornamental Turning

A Cricket Cage

Bill Ooms

Ornamental turning equipment does not have to be expensive. By using simple indexing techniques, you can make a pierced box with a pierced lid. Nearly all lathes have some means of indexing.

Most of the earliest ornamental lathes (including those made by Holtzapffel) utilized indexing. The rose engine concept came much later in development. My interest in pierced boxes (or cricket cages) began when I saw the lattice boxes of English ornamental turner Paul Fletcher. My work has evolved from there, along with inspiration from Josh Salesin's pierced boxes.

A Foredom handpiece is mounted on the compound tool-rest of a mini metal lathe.

Equipment

Although most lathes come with the ability to index twenty-four positions on the spindle, it may be necessary to make or buy an additional indexing wheel. For example, Iron Fire Innovations LLC (ironfirellc.com, item #892255000719 or alisam.com) produces an indexing wheel that can be adapted to most lathes through its wide range of indices.

You will also need a high-speed rotating cutter. Options include tools made by Dremel, Foredom, Mastercarver, or even an air-driven turbine. High rpm is important for a clean cut. Tools with a flexible shaft will separate the motor vibration from the work, but for the purpose of this project, that is not a big concern. I modified a Foredom handpiece so that it is driven by an overhead belt system. I use a 1/16" (1.6 mm) end-mill bit with two flutes made from solid carbide. This size is durable and the two flutes help to make the initial plunge cut.

You will need to mount the cutter handpiece to something rigid that can be moved with some amount of control. I recommend using a metal lathe (such as the mini Grizzly G8688 in *Photo 1*) and mounting the cutter handpiece to the compound feed or mounting a compound slide table (normally used on a drill press) onto the bed of your metal lathe. A basic compound slide table can cost as little as $90 (Enco #201-2826). For a bit more money, something with less backlash would be good.Adapt the compound slide table to fit onto the bed of your lathe and then mount the cutter handpiece to it. Usually, this involves using a T-nut in the bed of the carriage so that the handpiece can be moved to different positions. I use a quick-release tool post, because I use a lot of other cutters for different kinds of work. Construction details for how I mounted my Foredom handpiece can be found on my website, billooms.com, under Resources.

A compound rest and carriage have calibrated dials: The dial can be zeroed, allowing the cutter to be advanced into the work a specific amount with one crank, moved laterally with the other crank, and then returned to the zero position after the slot has been cut. With the cutter firmly held on the table of the compound or on the compound feed of the metal lathe, there is no danger of it grabbing the wood and making unwanted cuts. Repeat cuts that are identical in length can be made with this kind of arrangement.

I mount the cutter behind the lathe, and I work from the back of the lathe when I do the piercing. This arrangement keeps the cutter from getting in the way for plain turning.

There are many other options for cutters and compounds; creativity is required to adapt your lathe to a compound and a cutter. The expense, however, is not prohibitive.

Plan the work

There are times when I simply play with a new concept. When it comes to making a final piece, however, I plan my work. This is especially true when dealing with tight tolerances and thin walls. The box is made up of three pieces, all made from a single block of wood *(Figure 1)*. If you use wood that has a pronounced grain pattern, advance planning is required so that the grain—and the pattern—can be aligned.

Choose the wood

Select wood that is about 2¼" × 2¼" × 4" (57 mm × 57 mm × 100 mm) and has a grain that runs lengthwise. Select a hard, dense wood with close grain and little figure. I used bubinga, but other suitable woods include African blackwood, cocobolo, kingwood, purpleheart, or bloodwood. Woods with open pores are not suitable for this project. Softer woods do not have the strength. Hard maple would be marginal in strength.

Rough turn the block between centers to a cylinder 2¼" (57 mm) in diameter. Turn a tenon on one end to mount into a chuck *(Photo 2)*.

Form the base

With the cylinder mounted in a chuck, true its end. This end will become the bottom of the base. Cut a recess in the base that is 0.1" (2.5 mm) deep and about 1¼" (32 mm) in diameter. This recess will be used to hold the piece in the chuck later when turning the shape of the base. Add decoration on the bottom of the base now, if desired.

Sand the bottom surfaces, and part off the base 0.3" (7.6 mm) high *(Photo 3)*. Set it aside.

Main body of the box

True the end of the cylinder again, and turn the cylinder to a diameter of 2" (51 mm) for a length of 2¼" (57 mm). This will be the main body of the box, which will be pierced. Sand the outside of the cylinder now.

To hollow the cylinder, use Forstner bits. Start with a 1¼" (32 mm) bit and drill to a depth of 2¼" (57 mm), then drill a second time to enlarge the hole with a 1⅞" (48 mm) Forstner bit *(Photo 4)*. A lot of torque and slow rpm are required for ▸

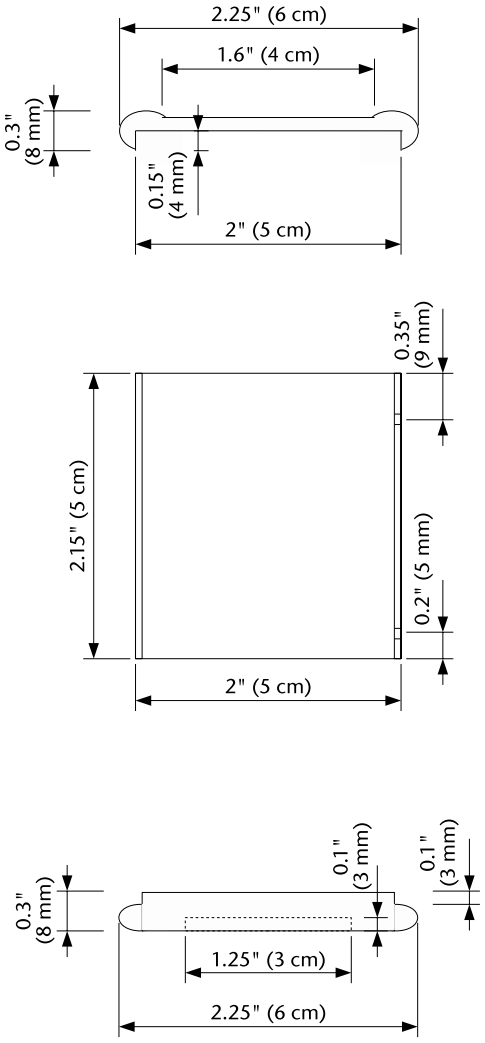


Figure 1. Overall plan and dimensions of the three sections that form the cricket cage.

Turn the block to 2.25" (57 mm) in diameter and turn a tenon on one end for mounting in a four-jaw chuck.

Clean up the cylinder's face and cut a recess 0.1" (2.5 mm) deep and 1.25" (32 mm) in diameter, part off the base, and set it aside.

Drill out the center with a 1⅞" (48 mm) Forstner bit.

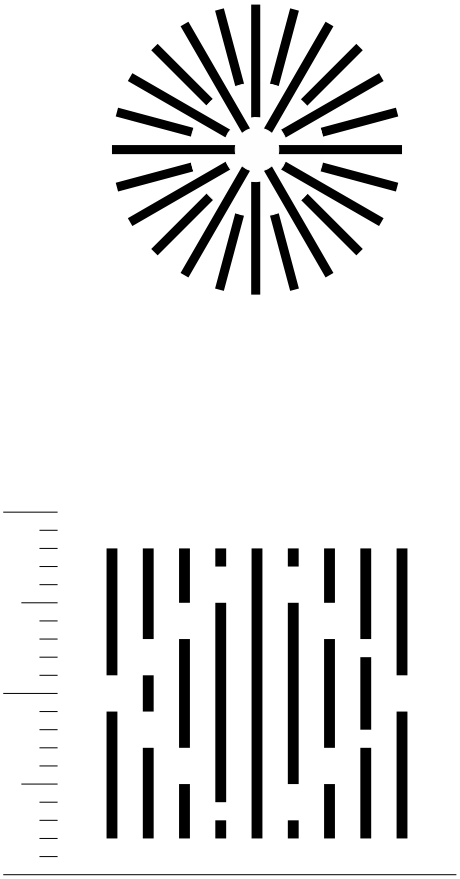


Figure 2. Side and top patterns. The side pattern is repeated six times. Each pierced column starts and stops on a multiple of 0.1" (2.5 mm).

this operation, so change the belts on your lathe to the lowest rpm to achieve the highest torque. The lathe speed should be no faster than 200 rpm. Make sure your drill chuck is secure in the tailstock so that it does not slip and that the drill bit is firmly fastened in the chuck.

My lathe's tailstock quill is 10 tpi, so if I make 22½ turns, starting from the end of the cylinder, I will have drilled to the desired depth. Use a steady feed—the shavings should come off like the thin shavings of chocolate. If the feed is too slow, too much heat will be generated. Be sure that the drill starts out straight, and avoid any wobble as the bit advances into the cylinder.

The center of the cylinder can be drilled out, leaving only 0.06" (1.5 mm) wall thickness. This works because the force is all on the solid section of the wood. Once the thin remaining portion is past the cutting edge of the Forstner bit, there is no stress on the walls. Gently sand the interior. With hardwoods, the shell is rigid because it is still firmly attached to the rest of the wood cylinder. At this point, the wall thickness is about 50 mils.

Pierce the pattern

There will be 48 columns of piercing around the perimeter of the box, which requires an index wheel that has 48 divisions. With a 2" (51 mm) outside diameter, that gives a circumference of approximately 6.28" (160 mm). With 48 pierced holes, each 1/16" (1.6 mm) wide, this leaves the material between the pierced columns about 0.068" (1.7 mm). The holes and the remaining wood are about equal.

I use the pattern shown in *Figure 2* and repeat it six times. The pattern starts with the center of the cutter 0.2" (5 mm) from the open end of the cylinder (which is the bottom of the box). The total pattern height is 1.6" (41 mm) and the gap in each column is 0.2" (5 mm) (center-to-center). All the cuts start and end on multiples of 0.1" (2.5 mm), which is convenient if you use a compound rest with dials that are 0.1" per turn (such as a Hardinge). Other compounds may have 0.04", 0.06", or 0.0625" per turn (or metric). Keep the numbers straight, or modify the pattern so that start and end points are even multiples of a turn.

I first make the cuts that are closest to the open end of the cylinder *(Photo 5)*. This will give the greatest support from the uncut portions of the cylinder. Then I make the cuts toward the middle portion, and finally do the cuts closest to the chuck. When making each cut, I advance the cutter in about 0.1" (2.5 mm) so that the end of the mill is all the way through the wood. Move the cutter the desired length and retract it, keeping the tip away from the surface. Next, rotate the spindle and change the index for the next cut. It may help to make a checklist with the index hole number marked on the list—it's easy to make a mistake counting. When finished, it should look something like *Photo 6*.

Pierce the cylinder using a 1/16" (1.6 mm) end mill and the cutter mounted on a compound or slide rest.

After piercing, clean-up work with fine sandpaper is necessary.

Clean-up work

Here's the bad news—all the fuzzes must be manually cleaned up. Time to listen to good music and employ extra lighting. I use 2X magnifiers for this operation. Start by scraping the edges

Turn a 0.1" (2.5 mm) tenon on the top of the base. This tenon will form a snug fit with the turned and pierced cylinder.

Add decoration to the inside surface of the base.

Glue the pierced cylinder to the base, and turn the edge of the base to form a pleasing curve.

of the cuts with a sharp knife (such as an Exacto blade) to remove big stringers. Then, fold a narrow strip of abrasive to utilize two sides of the strip, and sand into the interior of each slot. Slightly round over the cut edges. Abrasives in the range of 180 to 320 grit are optimum.

After cleaning up all the cut slots, it is time to gently part off the pierced cylinder. This is a delicate operation—you don't want to ruin the piece now! Sharpen a 1/16" (1.6 mm) parting tool. With a pencil, mark a line at a length of 2.15" (55 mm). The hollow portion of the cylinder is 2.25" (57 mm) deep, so you will be cutting through the thin wall of the cylinder. Run the lathe at a low speed (about 300-500 rpm works well). I hold the parting tool in my left hand, and with my right hand I insert my index finger into the cylinder to catch it when it comes off. Make your parting cut gentle and clean to end up with only a slight amount of wood remaining when the cylinder parts off. Clean up the nub with a sharp knife and sandpaper. Be gentle; the cylinder has no support and can easily be crushed.

Back to the base

Mount the base piece that was set aside earlier into the chuck with the jaws expanding into the recess on the bottom. Clean up the face and turn a tenon 0.1" (2.5 mm) deep and a little less than 2" (51 mm) diameter (to fit inside the pierced cylinder). As with any snug-fitting joint, remove only small amounts of material as you work toward the final dimension. A tight fit is not necessary because you want some room for glue in the joint. The cylinder should fit on the tenon easily without needing to press with force *(Photo 7)*.

Sand the top of the base. Add decorative elements at this point. I used a different cutter (with a 60° point) to make a simple indexed pattern *(Photo 8)*. You could also use a pointed chamfer mill with a 90° point to make a pattern.

This is a good time to put a coat of finish on the top surface of the base and the pierced cylinder. It is easier to apply finish before gluing the two pieces together. I like to use an oil finish, but any type of wipe-on finish is okay. Take the time to remove excess finish from the patterned areas to avoid weeping. I do not recommend spray-on finish; it is difficult to get a uniform layer on all the cut work—no sense in having faulty finish ruin the effect of the crisply cut pattern.

When the finish is dry, carefully sand the area to be glued (the outside of the tenon on the base and a narrow strip inside the bottom of the cylinder). I apply a light coat of wood glue (Titebond original) on the outside of the base tenon. This way, the squeeze-out goes toward the outside rather than the inside. ▸

The inside of the lid is recessed 0.15" (3.8 mm) at a diameter that will form a snug fit with the pierced cylinder.

Make a jam-fit chuck for the lid, then turn a recess 0.075" (1.9 mm) deep and to a diameter of 1.6" (41 mm).

When piercing the lid, go all the way through the top and into the jam chuck.

After all the cuts are made, clean up the rough edges with fine sandpaper.

Clean up any squeeze-out with a damp rag.

After the glue is dry, remount the base and carefully turn a bead around the perimeter. Although this could have been done earlier, I can now blend the formed bead into the cylinder's shape. I also added a small cove in the bottom *(Photo 9)*.

The top

There is enough of the original piece of wood left for the lid and a jam chuck to mount it. Clean up the face and make a recess that is 0.15" (3.8 mm) deep and about 2" (51 mm) in diameter. The actual diameter is determined by having a snug fit to the top of the pierced cylinder. Approach the final dimension with care. The goal is to have a snug fit without having to apply a lot of pressure to the delicate box. Sand the inside surface of the lid, then part it off at 0.3" (7.6 mm) *(Photo 10)*.

With the wood that remains in the chuck, make a jam-fit chuck for the lid. The goal is to have a sufficiently tight fit to hold the piece while turning, yet not so tight that the delicate lid breaks when removing it. I made the fit gently snug, then shimmed it with plastic food wrap, which is very thin, allowing for layers to be added to get just the right fit. When making the jam chuck, it is best to have the top surface of the jam chuck touch the inside surface of the lid. This will provide support when thinning the lid during the next step.

Turn the lid to a final thickness of 0.075" (1.9 mm) within the recessed area, 1.6" (41 mm) in diameter. This means removing 75 mils of material. Although there is support for the thin lid because the jam chuck contacts the inside of the lid, a gentle approach is necessary to avoid the lid flying off.

A small negative-rake angle scraper works well to get a smooth, flat cut on the top.

Finally, round off the corners of the lid and sand the top *(Photo 11)*.

Pierce the lid

Change the position of the cutter so that the drill is aligned along the axis of the lathe to make cuts perpendicular to the surface of the lid. The height of the cutter should be adjusted so that center of the cutter aligns with the center of the top. The pattern consists of 6 large cuts, 6 medium cuts, and 12 small cuts, as shown in *Figure 2*. There are 24 cuts, so use the same 48-hole index wheel. The large cuts start 0.12" (3 mm) from the center point and extend to the edge of the recessed area. The medium cuts start 0.24" (6 mm) from the center point, and the small cuts start 0.5" (12.7 mm) from the center point *(Photos 12, 13)*.

Gently pry the lid off the jam chuck (I use a knife edge to gently lift from each side). The lid is fragile. As with the pierced cylinder, there will be clean-up work.

Apply finish to all unfinished surfaces. Sign your name on the bottom (I use a vibrating engraver). Experiment with different patterns of your own design. You can use similar techniques for decorating bowls and goblets. Do not limit yourself to straight edges—with a bit of practice it's easy to make cuts that follow gently curved surfaces. ■

Bill Ooms is a second-generation woodturner who learned basic woodworking from his father. His first career was in engineering. He has now returned to his roots as a full-time woodworker, combining his technical background with rose engines and ornamental woodturning. Bill will demonstrate at the AAW symposium in Saint Paul this June. Visit Bill's website at billooms.com.

Gallery

Paul Fletcher, *Lattice Box,* 1990, Mopane, 3¾" × 2¾" (95 mm × 70 mm)

Josh Salesin, *Lattice Boxes,* 2008, Mopane, blackwood, and lignum vitae, all with European boxwood inserts, 2" × 2" (50 mm × 50 mm)

Jon Sauer, Untitled, 1991, African blackwood, Corian, 3½" × 1⅛" (90 mm × 30 mm)

Photo: Richard Sargent

Dewey Garrett, Untitled, 2010, African blackwood, 2⅓" × 1⅛" (60 mm × 30 mm)

Paul Fletcher, *Lattice Cage,* 1990, Ivory and African Blackwood, 4½" × 3" (115 mm × 75 mm)

Making a Chinese Ball

Five Concentric Spheres

Fred Holder

Crown Chinese ball tool set

A regular toolrest is used to illustrate how the metal part of the tool handle mates with the surface of the ball and how the cutter cuts into the ball to create a spherical groove at the level set for the tool.

My introduction to the Chinese ball occurred around 1990 when I purchased *Hand or Simple Turning* by John Jacob Holtzapffel. I was intrigued with the idea of making a ball within a ball within a ball; however, the tools to create this project were not yet available. Finally, in 1998, Crown Tools brought to market a set of Chinese ball tools, designed by David Springett. I immediately obtained a set. My dream of several years was about to become a reality.

A Chinese ball is a sphere that has twelve equally spaced taper-drilled holes through which tools are inserted to cut spherical slots at four levels. Each level is separated by a ⅛" (3 mm) space created by the cutter. At each level, the slots at each hole intersect the slots from five adjoining holes. Tapered plugs are inserted into each hole to replace the material removed with the drill. The plugs stabilize the inside while other cuts are being made. When all cuts have been made, the plugs are removed and the ball is shaken to remove shavings. Each of the five concentric balls is loose.

A Chinese ball looks better if a small tapered hole is drilled at the center of the triangle created by any three adjoining holes. These twenty auxiliary holes also serve as exits as material is removed at the point where the adjoining cuts intersect.

The set of tools *(Photo 1)* consisted of a handle to hold the cutter tools, four cutter tools, a tool to drill the tapered hole in the ball, and instructions, which I read. The tools would only drill the tapered holes and make the spherical cuts to separate the balls, so I had to make a chuck to hold the ball, wooden plugs to insert into the holes, and a concentric-circle template to set the depth of cut for the cutters before I could start turning. In David Springett's book, *Woodturning Wizardry*, he tells how to make the chuck he uses, so I built a chuck according to his instructions. I also made twelve tapered plugs and a set of concentric circles that were ⅛" (3 mm) wide and separated by ⅛" of white space. I was now ready.

Springett instructed to lay out the twelve primary holes and from those lay out the twenty auxiliary holes using the position of the twelve primary holes as a guide. He then said to drill all of the primary holes, which are tapered, and set the longest cutter for the smallest ball inside. The cutter was set with the concentric circle disk to just touch the ½"- (13 mm-) diameter circle in the center. The instructions further said to make the spherical cuts on each of the twelve holes and put a plug in each hole after cutting and to repeat this process with each of the other cutters. The total number of setups was twelve for the holes and twelve for each of the levels of cut. A mark was to be placed on each plug as a cut was finished in its hole.

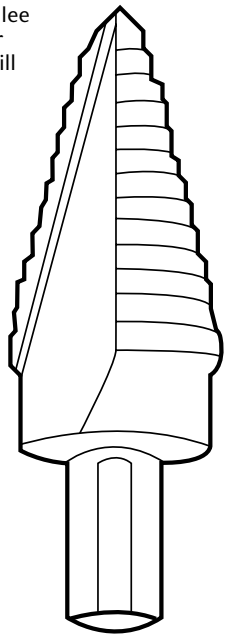


Figure 1. The Greenlee 34411 Kwik Stepper electrician's step drill bit has a geometry that is close to the desired hole size for the Chinese ball tools from Crown Tools.

The specially designed toolrest has toolrest posts to accommodate ⅝" (16 mm), ¾" (19 mm), and 1" (25 mm) tool post sizes (front, back, top views).

The author's first five-level Chinese ball

That meant that each hole had to be set up five times, for a total of sixty setups.

Nine hours later, I had only a few more cuts to make at the last level, when a portion of the outer shell simply fell out of the ball. At that point, perhaps I should have given up my quest, but I remained intrigued and challenged. I realized that the process would be simplified if I had a handle for each of the cutters so that I could drill the hole and make all four cuts while that hole was aligned with the axis of rotation of the lathe. I obtained three more handles and started again.

The handles to hold the cutters consist of a metal piece that holds the cutter and rides against the surface of the ball, plus a wooden handle for gripping. The metal portion of the handle rides against the ball to maintain the depth of cut *(Photo 2)*.

The balls below the first two layers kept breaking. Finally, after I had made about forty balls, with only the two outside levels, I managed to successfully make one with the first three levels intact. Using my rusty mathematics, I calculated the size that the hole should be at the outermost surface and the size the hole should be for the ½"- (13 mm-) diameter ball in the center. Those dimensions were ¾" (19 mm) and 0.28" (7 mm). One inch (25 mm) separated the two. I had a machinist make a tapered drill with those dimensions. I was still having trouble, though. I was losing about one-third of all that I started. I was frustrated.

Additional innovative solutions

I was also irritated with the chuck, which has four screws to loosen each time the ball had to be repositioned. So, I came up with a new chuck design using a 2" (50 mm) PVC compression fitting. (See sidebar for a description of how to make the chuck.) This design provided an easy-to-remove lid with a washer to press against the ball, which greatly simplified the setup of each position.

While in an electrical supply store, I spotted a tapered step drill bit used to drill holes in electrical boxes for ▸

The mold for casting wax plugs

Top and bottom views of the modified cutting edge of the Crown cutter: Grinding the ends pointed allows the turner to track the cutter into the spherical grooves.

The special and secondary toolrests provide a stable holding for the tool and are shown ready for making a cut. This combination works in a manner similar to a stabilized boring bar and removes much of the stress applied to the operator as cuts are made.

The Vermec sphere-making jig works well for accurately making spheres and also makes it easy to control the final diameter of the ball.

The Lindsay sphere-cutting jig works well and is made in the United States.

This ball has been laid out for the twelve primary holes (each circled) done in black pencil and the twenty auxiliary holes, which were laid out with blue pencil lines.

The author's handy compass-setting template has two arcs made from a single point. The 1.309" (or 1.31") (33 mm) arc is for laying out the twelve primary holes. The 13/16" (20.6 mm) arc is for laying out the twenty auxiliary holes.

different-size fittings. It measured 0.25" (6 mm) on the smallest step. One inch up it measured ¾" (19 mm) *(Figure 1)*. The Greenlee 34411 Kwik Stepper Electricians Step Drill was priced at $50, but it was worth trying.

I also designed a toolrest that I thought would help and had a machinist make one *(Photos 3a, 3b, 3c)*. I tried again with the new drill bit and the new toolrest. The next five attempts produced five-level balls (all that could be done with these tools). That first five-level ball went to the AAW symposium in 2001 and was sold to Mr. Rockler, founder of Rockler Woodworking and Hardware *(Photo 4)*.

Since that time, I have made more than two hundred Chinese balls. Not all turn out perfect, and some still explode, but most of them have five levels.

Recent innovations

I have made a number of changes since 2001, when I managed to make my first five-level ball. In 2006, when I was demonstrating for the Seattle Woodturners, one of the wooden plugs came out on the last cut. The ball exploded, providing a dramatic end to my demonstration! One of the fellows in the audience suggested that I make plugs from wax. I tried several types of wax with poor results and finally posted a question asking for help on a Google news group. Someone suggested the use of machining wax, so I ordered a quantity from MSC Industrial Supply. This wax worked very well!

To cast the plugs, I made a mold from two pieces of 1½" by ¾"- (38 mm by 19 mm-) thick pine that was long enough for twelve equally spaced ¾"-diameter holes. I put a hinge at one end and a clamp at the other end and drilled the holes with my tapered step drill bit. I melted the wax using a hot-air gun and cast the plugs *(Photo 5)*. The plugs fit the holes perfectly and work well. I still use this mold.

Another innovation was to grind the cutting tips of the cutters to a point like the cutters on the McNaughton Center Saver system. This makes the cutters track better into the previously cut spherical grooves of other holes and gives a much smoother finish on the inside balls *(Photos 6a, 6b)*.

The final innovation, recently adopted, is a secondary toolrest to support the handle of the tools and help keep it horizontal while cutting, thus

The #1 step drill used to drill the twenty auxiliary holes. The black mark represents the depth of cut.

To drill a satellite hole, center the ball in the chuck using the point of the step drill. The step drill is mounted in a Jacobs chuck.

Screw the cap onto the chuck. Drill the satellite hole to the depth marked on the step drill; in this case, 1" (25 mm).

Concentric circles template

The template consists of a set of concentric circles with the outer circle being a 2½"-diameter circle with a ⅛" width line. Leave a ⅛" wide white space and then draw a 2"-diameter circle with a ⅛"-wide line inside the 2½" circle. Next, draw a 1½"-diameter circle with a ⅛" line width, which is followed by a 1"-diameter circle with a ⅛" line width, followed by a ½"-diameter circle that is filled in solid black.

I wrote a postscript program that will draw the concentric circle I use. If you would like a copy of the program, email me at fred@morewoodturning.net.

removing much of the stress from my aging shoulders. It is made of MDF and has two rare earth magnets imbedded in the part that rests on the lathe bed to hold the toolrest in place *(Photo 7)*.

Now it is time to make a Chinese ball.

Make a Chinese ball

Turn a sphere

First, turn a 2½"- (64 mm-) diameter sphere that is as round as possible. There are a number of ways to do this, but I have found that a swinging jig similar to the Vermec jig works best *(Photo 8)*. (The Vermec jig is made in Australia, so postage adds to the price.) Fred Lindsay makes a jig that works well and is available in the United States (lindsaylathetools.com) *(Photo 9)*. Also, you can easily make a swinging jig out of plywood.

Lay out the pattern for holes

After the sphere is completed, lay out the holes on the surface of the sphere. With a compass setting of 1.31" (33 mm), place the compass point at an *endgrain* point to locate the north pole of the Chinese ball. The endgrain holes are the first drilled and cut because endgrain is the most fragile part of the ball. Scribe a circle on the surface. Pick a point on that circle and scribe another circle. At the points where the second circle cuts the original circle, scribe two more circles and then a third one to complete five circles around the ball. At each point of intersection of the circles below the first line, mark points and then draw circles around these points. Where the circles intersect is the location of the south pole. Any three adjoining holes on the sphere form an equilateral triangle. When the layout is completed, there will be twenty equilateral triangles laid out on the surface of the ball *(Photo 10)*.

I no longer find it necessary to make complete circles around each point for laying out the twelve primary holes. I simply swing arcs that will intersect.

I found it challenging to set the compass at 1.31" (33 mm) by taking the measurement from a ruler or scale, so when I finally achieved the correct length for the setting on the compass, I marked an arc on a piece of wood to make it easy to set the compass in the future. I did the same for the 13⁄16" (20.6 mm) dimension. I keep this piece of wood in my kit. The two lengths marked on the wood each have a center point and an arc, which results in an excellent compass-setting template *(Photo 11)*. The template works well to set the compass, particularly when demonstrating.

The center points of each of the twenty main triangles are the location points for the twenty auxiliary holes in the Chinese ball. These center locations are determined by circumscribing a circle with a radius of 13⁄16" around each of the twelve primary points laid out with the compass setting of 1.31" as described previously. The center points of the triangles are where the circles overlap. I recommend using a different-color pencil for this layout. *Photo 10* shows a ball laid out with the twelve primary points marked black and the twenty auxiliary holes laid out with blue. ▶

15

To drill the first hole, insert the electrician's step drill bit into the Jacobs chuck, then line up the point for the hole with the tip of the drill bit. (If needed, the cap can be tightened using an oil filter wrench wrapped around the lid and a steel rod in the chuck base.)

16

When the shoulder of the step drill comes in contact with the surface of the ball, you have drilled to the proper depth.

17

With the shoulder of the cutting tool positioned at the outer edge of the first ring (on the concentric circle template), set the length of the cutting tool by aligning the cutter so that it will cut on the outside edge of the center circle.

18

Position the special toolrest in front of the ball and chuck. The ball is ready for undercutting a spherical groove around each of the four holes (one for each level). The curve of the toolrest provides a surface for the operator's hand to ride against as the cuts are made. The double level keeps the tool from rotating in case of a catch.

Hold the tool as shown when making cuts. The left hand moves around the curved surface of the toolrest and the right hand presses the curved face of the metal part of the handle against the surface of the ball.

The angle of the handle illustrates how far the cutter should move toward the left (a traditional toolrest is used so that the position of the tool can be shown). The cutter should be moved toward the operator until the thin shank of the cutter makes contact with the side of the drilled hole. However, when using the step drill, the cut for the smallest ball cannot be made this far over because the smallest step of the drill is only 0.25" (6 mm) instead of the 0.28" (7 mm) geometrically required diameter. For the cut with the deepest cutter, the shaft will move from the far side of the hole to slightly over center point of the hole. At this point the shaft is touching the side of the hole, nearest to the operator.

Make a decorative cut around the drilled hole using a Sorby ⅛" (3 mm) beading tool.

If necessary, use masking tape to help hold the plugs in the holes.

Satellite holes

The instructions with the Crown Tools say to drill satellite holes before undercutting to form each of the balls. Although this may seem a bit tedious, it is necessary to ensure that the undercutting tool is able to separate each of the balls cleanly from the other balls, especially if the cutters are a bit short from wear. These satellite holes ensure that the separation is easily accomplished, according to the instructions given. I find it works just as well to do the drilling last because doing so eliminates possible catch points while undercutting the balls. For this article, however, I drilled the holes first as recommended by David Springett. (In fact, I seldom drill the satellite holes at all because they weaken the smaller balls and often cause breakage, but you might want to experiment to determine which method works best for you.)

To set up the ball for drilling the satellite holes, bring the first of the satellite points into the center of rotation using the point of the step drill or the revolving center in the tailstock to position it for drilling. If using individual drills, replace the center in the tailstock with a Jacobs chuck and drill each satellite hole with four different drills as follows:

1. For a ⅛"- (3 mm-) diameter hole that is drilled to a depth of ⅞" (22 mm), mark the ⅛" drill bit at ⅞". Use typist correction fluid—it shows up well and stays in place. Exert care with this drill bit; it is small and the hole is deep enough that the drill bit could load up, causing it to break. I recommend drilling in half way, backing the drill out, cleaning it, and then finish drilling.
2. For a 5⁄32"- (4 mm-) diameter hole, drill to a depth of 11⁄16" (17.5 mm).
3. For a ¼"- (6.4 mm-) diameter hole, drill to a depth of 13⁄32" (10.3 mm).
4. For a ⅜"- (9.5 mm-) diameter hole, drill to a depth of 5⁄32" (4 mm).

A machinist friend made a step drill bit that allows me to do the drilling operation in a single drilling for each of the twenty holes. I have also found that one of the small tapered step drills will do this job well. *Photo 12* shows the setting of depth using a small No 1 step drill, which was used to drill the satellite holes for this article. *Photos 13 and 14* show the setup and drilling on one of these holes.

Drill the first hole and undercut

If you are using an electrician's step drill bit (Greenlee 34411 Kwik Stepper), mount the bit into a Jacobs chuck that is mounted in the tailstock and use the point of this drill bit on the center point of the first endgrain hole to align the sphere in the chuck *(Photo 15)*. Once the sphere is locked into position, simply drill into the wood until the last step shoulder of the drill bit touches the surface of the sphere *(Photo 16)*. At this point the hole is ready for undercutting with the Crown tools. Each cutter has its own handle—I can therefore do the undercutting for each level while the ball is set in the position in which the hole was drilled, reducing time and improving accuracy.

Cut the smallest ball first. Put the #1 cutter onto one of the undercutting handles (mine came with this cutter installed on the handle). Compare the tool against the concentric-circle guide for accuracy. Loosen the two holding screws and align the cutter to cut on the outside edge of the center (darkened in) sphere of the concentric circle guide *(Photo 17)*. The cutter edges must be within the white ring. Tighten the screws and you are ready. Set up your other three cutters in handles and set them to cut in progressively higher white spaces.

Set the toolrest so that the cutter is cutting at the center of rotation of the work piece *(Photo 18)*. With the tool moved over so that the back side of the cutter is against the right side of the hole and the tool handle is level, push the tool in until the curved surface of the tool handle is riding on the outer surface of the ball *(Photo 19)*. (You must apply a little pressure while the tool cuts the top of the small ball to fit the shape of the tool.)

Pressing the tool hard against the surface of the ball, gently move the tool to the left to undercut until the left side of the cutter shaft reaches the left side of the hole *(Photo 20)*. Move the tool back to the right side and remove the tool from the hole. Assuming you have four handles, one for each cutter, repeat this operation with each of the cutters while this hole is still set up. Blow out the chips. I use a straw, but you could use compressed air. (Simply blowing into the hole might result in mouth full of chips.)

The finished ball looks classier when there is a decorative element around each hole. I use a ⅛" (3 mm) Sorby beading tool to make a bead around the holes before installing the plugs *(Photo 21)*.

Install one of the tapered wax plugs into this hole and turn off any excess plug flush with the contour of the ball's surface. If using wood plugs, moisten them before inserting so that they will grip the ball and won't come out while you are cutting the top of the plug flush to the surface. Moistening the wax plug sometimes helps hold it in place. If, however, the plugs are not staying in the holes, use a piece of masking tape over the plug and onto the surface *(Photo 22)*.

Repeat these operations for the other endgrain point and then for all of the other ten primary points. When you have finished with all twelve holes, there will be eleven holes with plugs, and one without. You can now remove all of the plugs and shake out the chips.

At this point, the Chinese ball is complete. It may, however, be necessary to do a bit of cleanup, depending on the type of wood used. I have used almost all species of wood, cast acrylic, alternative ivory, and even machining wax. Hardwoods, such as European boxwood, are the best. Holly works quite well. I have found that soaking the ball blanks in Turners Choice overnight makes them less likely to crack from overheating while cutting.

After the ball has been cleaned and sanded, I dip it in finishing oil, usually walnut oil, and hang it to drip dry. Tung oil is also a good choice, and results in a shiny finish.

I look forward to seeing many Chinese balls in the Instant Gallery of future AAW symposiums. Good luck! Please email me with questions at fred@more-woodturning.net or call 360-668-0976 (afternoon, Pacific time zone is best).

How to make the chuck

I made the chucks for holding the Chinese balls from 2" (50 mm) PVC compression couplings, which have a threaded section and cap on each end. Two chucks can be made from one coupling. I cut off one of the ends to make the housing for the ball chuck. I turn a recess into a block of hard scrap wood (I used elm) that will accept a Oneway chuck insert. After placing the insert into the recess of the threaded section, I then use two screws to help hold the insert into the recess.

With the insert mounted into the block of elm, I mount the insert onto the lathe spindle and turn the elm so that it fits inside the coupling housing. I then glue the elm into the coupling and insert a couple of screws through the side to help the glue hold. These screws must be inserted beyond the end of the chuck insert. With the piece still mounted on the lathe, I turn a hemispherical depression into the elm to accommodate a 2½" (64 mm) sphere. The base part of the chuck is essentially completed.

Next, I turn a piece of ¼" (6 mm) plywood to create a washer. Turn the outside diameter of the plywood washer so that it will fit inside the lid of the compression coupling. Place the plywood washer into the chuck and screw the lid in place. Next, turn a 2-¼" (57 mm) hole into the plywood to make it a washer to fit over a 2-½" ball. The sides of the hole on the underneath side of the plywood should be turned to accommodate the contour of a 2½" ball. This plywood washer is necessary for the lid to press the ball into the recess in the chuck base and will help keep pressure on the ball during the drilling and cutting operations.

I then drill a hole in the side of the cap to insert a piece of ⅜" (9.5 mm) dowel. This dowel will be used as a lever for tightening and loosening the cap.

Next, coat the spherical hollow with hot-melt glue, then use a round-nose scraper to spread the glue evenly on the surface of the spherical hollow. Or, to help make this surface conform to a sphere, insert a turned wood ball into the chuck with a piece of wax paper between the ball and the glue and apply pressure while the hot-melt glue is still pliable.

When I am ready to insert a sphere into the chuck, I turn on the lathe and sand the hot-melt glue lightly with 80-grit sandpaper. This slightly warms the glue surface and allows it to grip the sphere firmly. Caution: Do not warm the glue too much or you may find your sphere permanently attached to your chuck.

The chuck is upside down to show the Oneway chuck insert used to mount the chuck to the headstock spindle.

The chuck body is reversed to show the spherical recess that the ball fits into.

Fred Holder lives in Snohomish, WA, and has been turning wood since 1988. He has demonstrated extensively: two AAW symposiums, the Utah Woodturning Symposium, local Washington and Oregon woodturning clubs, and in England, Ireland, Wales, Scotland, Norway, Canada, New Zealand, and Australia. Fred has written several books on woodturning and edits and publishes More Woodturning *magazine.*

References

Holtzapffel, John Jacob. 1990. *Hand or Simple Turning: Principles and Practice*. Mineola, NY: Dover Publications, Inc.

Springett, David. 2005. *Woodturning Wizardry*. 2nd ed. East Petersburg, PA: Fox Chapel Publishing.

Chinese ball, completed

Gallery

Christian Delhon, France

Untitled, 2010, Ivory, sphere detail, 2⅓" (60 mm) dia.

Untitled, 2009, Cocobolo, boxwood, 3⅓" (85 mm) dia.

Untitled, 2005, Boxwood, elm, palisander santos, bone, 17¾" (450 mm) tall, largest sphere is 4" (100 mm) dia.

Untitled, 2000, Boxwood, ivory, 9⅞" × 3⅛" (250 mm × 80 mm)

Untitled, 2008, Ivory, African blackwood, 11⅞" (300 mm) tall, sphere is 2" (50 mm) dia.

Untitled, 2005, Cocobolo, boxwood, 2½" (65 mm) dia.

Claude Lethiecq, Montreal, Canada

Each of these one-of-a-kind creations is made from one solid sphere of boxwood or black walnut, entirely turned with nothing added or glued in, except for the finials and the rim in *Surprise*. Claude's exploration of the Chinese ball ranged from 1995 through 2005, and multiple attempts were required for successfully completing many of the Chinese balls.

Claude will be a presenter at the symposium in Saint Paul.

All photos taken by Andi Wolfe during the AAW symposium in Hartford, 2010.

Implosion, Walnut, boxwood, 5¼" (134 mm). Twelve-point star pointing inward, with a captive sphere in the middle.

Baker's Dozen, Boxwood, walnut, 5¼" (134 mm). Thirteen spheres are inside; one is (1¾") 45 mm and twelve are 1⅓" (42 mm) for a total of 5" (129 mm), inside diameter.

Genesis, Boxwood, walnut, 7¼" (183 mm). Twelve- and twenty-point stars sit inside a mother sphere with twelve smaller spheres interlocked onto it.

Supernova, Walnut, boxwood, 5⅓" (138 mm). A twelve-point star inside, and through a twenty-point star, detached.

Surprise, Boxwood, walnut, 5¼" (134 mm). A twelve-point star is inside of two concentric spheres, inside a bowl in dodecahedron.

Mysterium Cosmographicum, Walnut, 7¼" (183 mm). The five platonic solids, shown around the base, are also inside of each other, making up the Chinese ball.

Salturn, a Saltshaker

Keith Gotschall

I call this project a *salturn: sal* for salt and *turn* because it is turned. Years ago, I came across the idea made in ceramic and adapted the design for wood. I have been making and demonstrating salturns since 1999.

To use, the shaker is filled through the bottom hole and turned over; a vigorous shake up and down dispenses the contents out the same hole. The shaker can be passed around the table without spilling—a side-to-side motion will not dispense what's inside. There are no holes on top and the hole on the bottom is covered when the dispenser is sitting upright, so the ambient moisture is less likely to affect the contents.

The design of salturns is limitless, as long as the interior shape is followed. The size is optional as well, but I find that the dimensions discussed work well. A large container tends to be clumsy and takes up too much room on the table; too small and frequent refilling is required. The shaker I show is a basic design that illustrates the concept well, and it is a good starting point for a first attempt. The only specialty tool needed is a thin pointed spindle gouge for making the final cuts into the funnel, but even that cut can be simplified if necessary.

Wood selection

I suggest using fine-grained, kiln-dried wood. Begin with a blank that is approximately 3" (75 mm) square and 6" (150 mm) long. I recommend fine-grain wood to keep seasonings from possibly leaking out and perhaps there is less moisture exchange with close-grained wood. Dry wood is important so that salt will not absorb moisture from wet wood, which would lead to clumping; there is really no way to open this shaker up once it has been glued together.

Mount the wood

Mount the block and rough turn to a cylinder. Make a clean cut on the ends and turn a small tenon on each end. Using a four-jaw chuck, remount the cylinder onto the lathe and true it if necessary. Part the block roughly in half *(Photo 1)*, leaving about 3" (75 mm) in the chuck (the body of the shaker). Clean the end with a skew chisel, cutting to the middle. Make a bead at both ends and reduce the main diameter of the block by a ¼" (6 mm) *(Photo 2)*. This will be finish-turned later, but it helps to have a rough idea of wall thickness when you are in the hollowing stage.

Hollow the body

Hollowing the interior space can be accomplished with a back-hollowing cut, by scraping, or using a Forstner bit. I prefer employing the highly efficient back-hollowing technique. First, drill a hole that leaves about a ½" (13 mm) of wood at the bottom. Drill this hole with a ⅜" (10 mm) drill bit mounted in a Jacobs chuck *(Photo 3)*, or use a ⅜" spindle gouge if you are familiar with plunging a gouge directly into the wood to drill a hole.

To hollow the interior using the back-hollowing technique, position the tool-rest across the endgrain, hold your gouge with the bevel rubbing, flute closed at three o'clock. Enter the hole, and with bevel rubbing, drop the handle, bringing the top flute into contact with the wood, cutting ribbons of wood away. Open a shallow ⅜" (10 mm) deep hole about 1" (25 mm) in diameter *(Photo 4)*. Return to the middle and this time with the back of the tool rubbing make a cut to the top, going deeper in and peeling away toward the far wall as you drop the handle. Continue in, using the back

1 After turning to a cylinder, turn spigots on both ends, and part in half.

2 Clean up the endgrain and shape a bead at the bottom. Reduce the diameter of the body so that the bead will be raised.

of the tool as a mock bevel that rubs, cutting ribbons of wood rather than scraping dust *(Photo 5)*.

This is a technique that many turners have trouble with, so here are a couple of hints. First, you need to leave that initial 1" (25 mm) opening as you cut deeper. It provides a fulcrum for the tool, necessary for going in deeper and to counter the forces that might break the side of the shaker. Second, after those initial cuts, as you hollow out in more of a bell shape, the back of your gouge is acting like the bevel, bearing against the wood and keeping the tool from catching and jumping back. You are using the gouge to cut through fibers instead of scraping them; it is an efficient way of hollowing. If your tool is heating up or burning the wood at the opening, then you are turning at too high a speed and/or not quite cutting with the tool's edge. Correctly done, your gouge is cutting upside down.

When you have reached full depth, remove the outer fulcrum area with a couple of scraping cuts, using the lower wing of the spindle gouge or a scraper *(Photo 6)*. This should leave a hollowed interior that has a rounded bottom. Be careful not to remove too much wood.

The objective is to leave a smooth, parallel-sided cavity that has a concave bottom (which will become the top of the salturn). A square-sided cavity with a flat bottom will not work as well. There has to be a concavity for the salt to rise into when shaken. If you are having trouble getting that last little pip out of the center, try to come up from underneath with a round-nosed scraper, then cut to the left side *(Photo 7)*. With a freshly raised burr on your scraper, it should be easy to find the pip and feel it cut away. Leave the wall about ¼" to ⅜" (6 mm to 10 mm) thick. Don't make the walls too thin; this is a utility item, it should be sturdy without being too heavy.

Once you have a parallel-sided cavity with a concave bottom, cut a squared rebate in the open end *(Photo 8)*. Use a square-end scraper or a skew chisel on its side. A 3/16" (4.8 mm) square notch is about right. The rebate is for holding the funnel tightly, so it is an important step to make the rebate parallel sided. Use internal calipers to check, as you would to make a box lid *(Photo 9)*. If cut cleanly, the inside surfaces will not need to be sanded.

Mark the wood for jaw orientation (for accurate remounting later), remove it from the chuck, and set it aside.

Drill a hole that is ⅜" (10 mm) in diameter to help establish the inside cavity and make hollowing easier.

Open a hole to approximately 1" (25 mm) in diameter.

Enlarge and deepen the cavity using a back-hollowing cut. Rub the back of the gouge on the smaller opening. The flute should be at about three o'clock, with the top cutting edge engaging the wood between one and two o'clock.

Once depth is reached, use gouge to scrape off the 1" (25 mm) opening.

Forming the funnel

Mount the other piece parted off earlier. This will be the funnel section (the bottom of the salturn), and its length needs to end up about two-thirds the depth of the interior cavity of the body. If it is too long, then you won't be able to pour much salt into the shaker. Conversely, if it is too short, too much salt will get in and it will spill out of the hole.

Clean up the endgrain. Start to make the funnel shape, keeping an eye on the ▸

Use a round-nose scraper to smooth sides and to create a convex bottom. The sides of the lid should be parallel and roughly ⅜" (10 mm) thick.

Turn a rebate. Use a scraper or a skew chisel.

Use inside calipers to check that the notch is square sided. This is important, so take your time.

Shape the funnel. The tip should be approximately ⅜" (10 mm) in diameter.

Fit the body to the funnel.

Part off the funnel.

Remount body into the chuck and insert the funnel into the body. Make sure it is seated completely into the notch and that the fit is tight. Clean up the bottom.


A cutaway of the salturn.

length. A parabola shape, rather than a straight-sided cone, will hold slightly more salt inside and, it is an elegant shape *(Photo 10)*.

Fit the body of the shaker onto the funnel, just like a box lid is fitted *(Photo 11)*. Start with a rough idea of size, and cut a small incline. See if the bottom step fits. If not, cut the angled section down flat, and make another slight cone. As the body begins to fit, cut the flat to this size. Be careful; this fit is crucial and needs to be tight. Take your time. Keep in mind that you are getting the measurement from the outside of the rebate and not from the interior of the lid.

Shape the funnel into a smooth curve, leaving ⅜" (10 mm) diameter at the tip. The tip can be left square or slightly rounded. Resist the urge to make it concave; this will leave you with a shaker that will dispense salt too aggressively.

When the funnel is shaped and the base fits tightly to the body, if necessary, cut the height of the funnel to make sure its length is two-thirds the depth of the interior of the body. Part the funnel off from the waste, leaving a bit more length than needed to fill the rebate *(Photo 12)*. This extra length will be removed in the next stage.

Rechuck the body of the shaker, gripping the same tenon using the previously noted jaw orientation. Insert the funnel securely into the body, making sure it seats all the way down into the rebate. Clean off the end *(Photo 13)*. With the bevel rubbing on the exterior bottom bead, it will be easy to start cutting the funnel to make a flat bottom.

Start to hollow the inside of the funnel *(Photo 14)*. This is where the salt will be sifted into the interior cavity, so if the funnel is deep rather than shallow it will aid in filling and keep the salturn from feeling too heavy. But of course do not cut completely through the wall of the funnel.

When you have cut as far as you can with a traditional spindle gouge, use a small, acutely pointed spindle gouge to advance the interior of the funnel to a point *(Photo 15)*. When using this tool get the bevel rubbing and use the point to cut. Cutting to the exact center with this pointed tool is important; an off-center cut can leave a nib that is hard to remove. Once you have gone as far as possible with this tool, use a small drill bit to cut completely through the funnel tip. A ⅛" (3 mm) hole is usually sufficient for salt. I use a 9/64" (3.5 mm) or even 5/32" (3.9 mm) drill bit if I am making a peppershaker. Hold the bit in a Jacobs chuck *(Photo 16)*, or simply hold it with a pair of pliers. Either way, advance the bit carefully, clearing the waste often.

Turn funnel flush with bottom of shaker body, then start to curve the cut into the center.

A small sharply pointed spindle gouge will help turn the small opening into the funnel spout.

Drill a hole through the funnel spout.

Use a rubber-tipped air nozzle—a quick blast will unseat the funnel.

Rechuck the body of the shaker. Use either long chuck jaws or a jam-fit chuck. Shape the body, sand, and finish.

Glue in the funnel into the body.

Finish the bottom

Now that the hole is through the tip of the funnel, sand the bottom, and wax or finish as desired. I don't finish the inside; there's really no need to do so. On the outside I often use oil and wax, which can be applied on the lathe quickly. Upkeep is simple—the shakers live in my kitchen and it is easy to wipe on a little oil from time to time to keep the wood looking good.

With a rubber-tipped air nozzle give a short blast into the funnel, popping it out of the body *(Photo 17)*. Alternately, take a long screw and turn it into the funnel half a turn and use it to pull the funnel out. Be careful not to break the tip of the funnel!

Remount and finish the body

Remove the body and reverse chuck it onto the main cavity. If you don't have jaws that will accommodate the opening, use a piece of scrap wood to make a jam-fit chuck. Turn a tenon to fit into the opening in the body *(Photo 18)*. Turn the outside of the form, making whatever decoration you desire. Sand and finish.

Remove the body from the lathe and clean the inside of dust. Apply a small dab of glue and seat the funnel, taking care to match up the grain *(Photo 19)*.

Gluing the funnel in place is important, as my mother-in-law found out: The salt must have pulled moisture from the wood causing a poor fit, the bottom fell out, and salt piled onto her chair as she was setting the table...then, she sat on the funnel!

Fill the shaker by pouring salt into the funnel, and lightly shake the container to sift the salt down. When full, turn the shaker over to sit it upright. A quick shake, up and down, will dispense salt out the bottom. The salt, which is now resting between the funnel and the body of the shaker, rises to the top on the upswing. The particles crash into each other in the dome, and a small amount comes out the hole in the funnel on the downward motion. It works better than you might think.

Design potential

The shaker shown is basic: simple beads for decoration, simple shape overall. There is, however, vast opportunity for experimentation and self-expression. The mechanism that makes this piece work is the relationship between the funnel and the domed cavity. Though unwieldy, this concept could work if the shaker was the size of a bucket, or as small as a thimble.

Here are some considerations: How many shakes does it take before the shaker needs to be filled? How large is it on the table? How heavy can it be before it feels like a brick? How long a stroke does it take to get the salt to the top of the dome? Consider these questions while designing. The hole in the funnel can be changed for different needs, but be careful—too much seasoning expelled with each shake can ruin food. I would also be careful about making the container too tall. Although it might look neat to have a matched set of salturn and peppermill, if you have to shake the salturn more than a couple inches to make it work properly I doubt it would see much use.

Even so, I have made taller shakers. They have a longer funnel, making up the base of the shaker, but the funnel's tip protrudes into the domed cavity that all-important two-thirds of the way. This has proved a workable design. I have also made spherical objects, almost like river stones. They have a pleasant feel and are not heavy. I can imagine much more elaborate shakers, with pierced outer skins, or collaborations with other artists: a nut and bolt, an apple with a bite taken out, or a see-through shaker made of acrylic. Be inventive and see what you can create. ■

Keith Gotschall is a woodturner and furniture maker who lives in the mountains of Colorado. He demonstrates and teaches nationally. More information can be found by visiting his website, keithgotschall.com.


The river stones are finished with milk paint. Although they are shallow, they follow the same inside measurement ratios.

Contemporary *Segmented* Woodturning

Reflections on the 2nd Segmenting Symposium

(Above)
Dennis Keeling, *Polychromatic Bowl,* 2010, Plexiglas, birch plywood, 4" × 8" (10 cm × 20 cm), 18 pieces

Jerry Tackes, *Angles,* 2010, Mahogany, maple, dyed veneers, 5½" × 8" (14 cm × 20 cm), 184 pieces

(Above)
James Lynn, *Pac Man,* 2010, Zebrawood, mixed woods, 15" × 12" × 3" (38 cm × 30 cm × 8 cm), 75 pieces

Sharon Bierman

In the turning world, *segmenting* generally evokes visions of vessels influenced by Southwest Native American vessel forms. Such proved not to be the case, however, in Gatlinburg, TN, this past November. Arrowmont School of Arts and Crafts served as the site of the 2nd Segmenting Symposium, bringing together a vast array of worldwide talent and inspiration. It soon became apparent that segmenting had crossed a threshold into contemporary craft and art.

The Pi Beta Phi Sorority established Arrowmont School in 1912 (The Pi Beta Phi Settlement School, as it was originally named) to educate children of the mountain region. Today, Arrowmont attracts approximately 2,500 students annually, with shared goals of perfecting skills in clay, fiber, textiles, glass, metals, enamels, drawing, painting, printmaking, photography, wood, and more. Arrowmont, with its spacious classrooms and rich history, was an ideal setting for hosting the

Harvey Crouch, *Longhorns,* 2010, Mesquite, wenge, bloodwood, 4" × 39" (9 cm × 100 cm), 818 pieces, tubular construction

Ray Robertson, Assorted Duck Calls, 2005–2007, African blackwood, cherry, walnut, redheart, 6" × 1½" (15 cm × 3.8 cm), 70 to 1,117 pieces

(Below) **Bill Abendroth,** *Stairway to Heaven,* 2010, Poplar, spalted oak, paint, ebony, 11½" × 5" (29 cm × 13 cm), 109 pieces

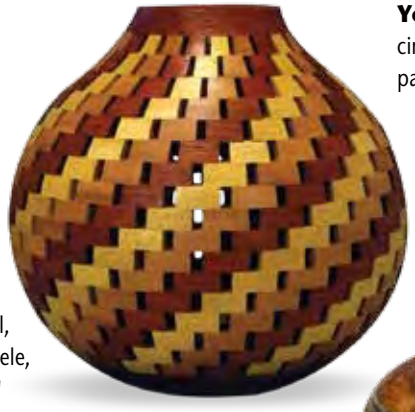
segmenting conference. As is true for the school, much has happened in the evolution of segmented woodturning.

- In the 17th and 18th centuries, early examples of what could loosely be termed *segmenting* included wooden drinking bowls, usually made from staves of contrasting woods held together by metal hoops or bound with willow.
- Articles about laminated turnings were published in England throughout the 20th century.
- In the early 1930s, Jacob Brubaker specialized in multicolored laminations termed *artwood*, using richly figured local woods and incorporating nonwood materials such as pewter and plastic in his turnings to provide color and pattern.
- Working in the 1940s, Thomas Nicosia constructed vessels from many pieces of contrasting woods ▸

Thomas Nicosia, *Standing Cup*, circa 1960, Purpleheart, rosewood, tulipwood, cocobolo, satinwood, ebony, mahogany, bubinga, poplar, limba, felt, 11⅛" × 7⅜" (28 cm × 19 cm)

Collection of Samuel M. Freeman II

Courtesy of Wood Turning Center Research Library



Yosh Sugiyama, untitled, circa 1993, Satinwood, peroba rosa, padauk, 5" × 4½" (13 cm × 11 cm)

(Below) **Bud Latven,** Untitled, 1985, Maple burl, walnut, bubinga, ash, sapele, holly, purpleheart, 5" × 8" (13 cm × 18 cm)

Jacob E. Brubaker, *Moon Container,* 1969, Walnut, Osage orange, pewter, Bakelite, 5" × 6½" (13 cm × 17 cm)

Collection of Lynn Sommer

Courtesy of Wood Turning Center Research Library

(Left to right) Robin Costelle, Al Miotke, and Ray Robertson were awarded the Excellence in Segmenting award, presented at the 2nd Segmenting Symposium, November 2010, held at Arrowmont School for Arts and Crafts, Gatlinburg, TN.

Del Sandberg, *As the World Turns,* 2010, Poplar, walnut, cherry, 14" × 9" (36 cm × 23 cm), 456 pieces

and used a metal lathe to turn small parts that he assembled with tongue-and-groove and rabbet joints. His use of high-gloss lacquer was uncommon at the time.

- Giles Gilson, an Honorary Lifetime Member of the AAW, took segmented turning in a different direction in the mid-1970s by telling stories through images. His technique involved tilting the table on a scroll saw or bandsaw, stacking two contrasting pieces of wood, and sawing them, thus resulting in one piece fitting into the other (*AW*, vol 24, no 2).
- For many years, the salad bowl industry made conical-shaped stack-laminated bowls from single flat boards. Turners such as Michael Shuler began to experiment and develop this technique to create artistic pieces.

Andy Chen, *Arca Acer,* 2008, Birdseye maple, cocobolo, mesquite, macassar ebony, 10" × 4½" (25 cm × 11 cm), 54 pieces

Virginia Dotson, *Dune Series #8,* 1991, Ash, wenge, walnut, 6" × 10¼" (15 cm × 26 cm)

(Below) **Ray Allen,** Untitled, 1995, Poison sumac, 6" × 10" (15 cm × 25 cm)

Wood Turning Center Permanent Collection

Donated by Neil and Susan Kaye

(Below) **Al Miotke,** *Erosion,* 2010, Pau rosa, maple, wenge, 6" × 9" (15 cm × 23 cm), 209 pieces

From the simple to the spectacular, segmenting supports a wide variety of skill levels and design finesse. Purchase a DVD of the 2nd Segmenting Symposium and watch segmentedwoodturners.org for details of future events. Segmentedwoodturners.org is a virtual online chapter of the American Association of Woodturners, with more than 600 members worldwide.

- The 1980s brought Bud Latven and Addie Draper, who rose to national prominence with their work featured on the cover of *Fine Woodworking* in 1985. They redefined the old technique of segmented woodturning, pushing the field in a new and exciting direction.
- Virginia Dotson added her own aesthetic of laminating wood and plywood to replicate the layered landscapes of the Southwest.
- Yosh Sugiyama is credited as being the first to experiment with open segmented work in the late 1980s.
- Lincoln Seitzman is known for pioneering the basketweave illusion that he developed for a competition at the Wood Turning Center in Philadelphia and for other innovations. It is fitting that Lincoln was recognized for his contributions to the field at the 1st Segmenting Symposium in November 2008 (*AW*, vol 24, no 2).

Ray Allen's legacy

There are other makers in the history of segmenting; however, Ray Allen is the person most commonly considered to have the largest influence in bringing segmented turning to the forefront. An incredibly talented and prolific artist, Ray Allen, to some extent, left the early pioneers forgotten. Ray began his segmented woodturning career in 1986, using the techniques devised by Latven and Draper. Unlike others, however, Ray's work led to the commonly accepted vision of segmenting as Southwestern-inspired vessels. And no wonder—during his twelve-year turning career, Ray produced hundreds of pieces.

Appropriately, the 2nd Segmenting Symposium chose to honor Ray's legacy at the Saturday night banquet, with a special appearance by Ray's surviving family members, including his great grandson who had been photographed as a young child standing next to Ray's largest piece, which measured approximately 36" by 48" (91 cm by 122 cm).

Symposium events

There was something for everyone in the lineup of demonstrators. Sessions ▸

Robin Costelle, *Autumn's Vessel,* 2010, Maple burl, walnut, ceramic leaves, 12" × 14" (30 cm × 36 cm), approximately 125 pieces

(Left) **Richard Sowa,** *Whisky Jug Cookie Jar,* 2010, Maple, walnut, boxelder, 10" × 6" (25 cm × 15 cm), 204 pieces

Denny Wetter, *Holds No Secrets,* 2010, Maple, walnut, 6½" × 14" (17 cm × 36 cm), 241 pieces

Carl Barton, *Many Trails,* 2010, Ebony, holly, 6" × 9½" (15 cm × 24 cm), 174 pieces

included scribbling and fluidity in wood, segmenting alternative materials, pen and spindle segmenting, designing projects, open segmenting, specialty tools, ribbon construction, designing feature rings, the anatomy of segmented patterns, gluing, using the club's forum, and photography.

Additional highlights of the symposium included Saturday night entertainment by Broadway's "Phantom of the Opera" star Jim Romick, with his segmenting-inspired adaptations of popular Broadway musicals. Known to others as a Broadway star, Jim is appreciated as a fellow turner and segmenter.

The star of the weekend, however, was the Instant Gallery, showcasing nearly 175 segmented pieces, representing skill levels from beginner to advanced. Items included imaginative creations such as freeform sculptures, longhorns, walking sticks, intricate eggs, an African drum, miniature birdhouses, lampshades, duck calls, and alternative materials. If the imagination could conceive of a turning, it could be executed by segmenting.

And it didn't stop there. These artists pushed the envelope and adorned their pieces with gilding, patination, inlay, piercing, dyes, airbrushing, ceramics, and lacquering. Indeed, these works no longer were your grandfather's bowls; segmented turning has evolved to join the contemporary craft movement.

Heading home

The symposium ended as quietly as it had begun. Cars, once again laden with their repacked segmented treasures, quietly pulled out of Arrowmont, heading home, with many turners eager to try new techniques, inspired by the weekend's events. During four days in Tennessee, approximately 120 segmenters converged to share camaraderie and knowledge; all left altered by the experience.

No one knows for sure what the future of segmenting will bring or from whom the next innovation will emerge. It is clear, however, that the world of segmented turning is evolving, has evolved. We are looking forward to the future with great anticipation. ■

Jamie Donaldson

I was surprised when Curt Theobald invited me to the 2nd Segmenting Symposium, because I've been a "chunk" turner rather than a "chip" turner for the past 24 years. Nonetheless, he requested that I demonstrate the "Phrugal Photo Studio," a program I developed from my experience as a professional photographer (now retired). The program is aimed at teaching turners how to better record and promote their work. Photographs are the visual language by which we turners often communicate. Here would be a new audience to which I could preach the gospel of taking better images!

I know several of the key figures in the new segmenting movement: Malcolm Tibbetts for his intensely constructed forms, Jerry Bennett for his delightfully imaginative freeform sculptures, and several others that score high on the how'd-he-do-that? scale.

As the Instant Gallery began to fill, it became obvious that an extraordinary event was unfolding. I have watched segmented design gradually evolve away from the Ray Allen era, when the two primary influences seemed to be Southwestern Native American-style pottery or beer steins without the handles.

Here now were examples of beautiful flowing forms, fair curves replacing awkward transitions, and masterfully constructed works of pure sculpture. I quickly realized that my impressions of segmenting were obsolete and that a new aesthetic was at play. This event was an awakening in the perception and production of the segmenting process, and proof was on display.

Sitting with others in the dining room at meal times, I overheard turning terminology foreign to my ears. Yet, as is characteristic of most turners, everyone eagerly shared knowledge, and these participants were the cream of the crop. Nothing beats the live learning experience, the direct person-to-person exchanges.

The weekend's event will be noted as a landmark in the evolution of segmented turning that future such gatherings will strive to measure up to. I came away with a newfound admiration for the process, products, and people who practice this art form.

Jamie Donaldson's turnings and his Phrugal Photo studio can be seen at jamiedonaldsonwoodturner.com.

The author thanks Albert LeCoff and Curt Theobald for their contributions to this article.

Photography by Sharon Bierman and Jamie Donaldson.

Sharon Bierman (dev-bureau.com) is a graphic designer and webmaster at The Ohio State University, known in the woodturning world for producing the Handout Books *for the 2009-2011 AAW Symposiums.*

They Came to Play at Emma 2010

"Unplugged" was the theme of the 2010 Emma Collaborative; artists were not allowed to use power equipment. The atmosphere was quite and relaxed. Ingenuity abounded. Need a hole in a piece of wood? Several options were available.

Leona Theis

"There's a hole in the sky where the toys tumble down. Play!" Those words were written by poet Carla Braidek at Emma Unplugged 2010, a gathering in the boreal forest in Saskatchewan that brought together one hundred artists from around the world. The Emma Lake Collaboration traces its origins to woodturning symposiums that began in Saskatoon in 1982. Over the years the event has expanded to include metalsmiths, painters, bookmakers, and artists who work with fabric, wire, clay, and stone. For the first time, six musicians and three writers were invited to join the visual artists. Carla's words are part of a collaborative piece created at this year's gathering. The words are stitched onto a kite-shaped stretch of canvas secured to an archway at one entrance to the grounds where the work—and the play—of the weeklong collaborative took place. The words capture the essence of Emma 2010.

Collaboration brings together not only a collection of artists, but also a collection of materials, allowing for play among their properties—rigidity, flexibility, weight, whimsy. This mixing of materials complements the play among the talents and sensibilities of the people who work together on a piece. On the first morning of the collaboration, Lise Bech, a basket maker from Scotland, held two thin lengths of willow bark and showed a ▸

Sorin Manesa-Burloiu drills a hole in a spoon carved by Zina Manesa-Burloiu and Del Stubbs. (Joe Fafard in the background.)

Graeme Priddle works on "A Boat" while serenaded by Jolene Higgins (with guitar) and Malika Sellami (playing spoons).

Emma Totem #2

group of onlookers how to twist the strips together to make a rope. Her hands moved in a quick rhythm, away from herself, toward herself, away, toward. "Listen to the feedback you are getting from your fingers." Over the following days, Lise's work was incorporated into a number of other creations. A length of cordage she twisted using locally gathered rushes found itself coiled around and around to fill a recess made for that purpose on one leg of a three-legged table. The coil came to an end a few centimeters above a carved deer's hoof at the foot. The base of the table had been cut from a piece of seasoned trembling aspen that branched three ways to form the legs. On another leg, a length of braided copper wire from the "found objects" pile laced its way up and down, like a long embroidery stitch, through holes in the wood. The same table also incorporated a copper plate, fir, iron, and carved soapstone.

I sat in the shade with a group of artists one afternoon as they talked about the way the materials themselves influence what gets made and how. Anita Rocamora held a pale stalk of young willow that was stripped of its bark. We contemplated its shape. "The branch has its own agenda," Anita said, thus putting words to the fact that we collaborate all the time with whatever materials we use: a branch has shape and movement; fabric has its own way of taking a dye; wood has its grain; words take unexpected turns; metal, as I learned from the smith I'd sat beside at lunch that day, will move in its own way. It isn't too much of a stretch to see collaboration with other makers as an extension of what is already happening between the maker and the material—leading, following, shifting as the project shifts. I lifted Anita's six apt words about the branch and its agenda, and they became the beginning of a poem. I folded the paper, hiding the first three words, and handed it to another writer, who wrote

Sorin Manesa-Burloiu carves a log.

Trent Watts, organizer of Emma Unplugged, helps Michael Hosaluk split a log.

Trent Watts splits another log while Russell Baldon looks on.

Harvey Fein perfects his skill with a spokeshave.

Michael Hosaluk adds a personal element to a totem. Michael created the concept of the Emma Lake Collaborative events.

Michael Mocho tries out a treadle lathe.

Solar Phases: Michael Hosaluk, Sorin Manesa-Burloiu, Greg Wilbur, Adrian Legge, 2010

Del Stubbs adds his touch to a totem while conversing with Ron Layport.

the middle of the poem. She, in turn, folded the paper to hide all but her own final three words. She passed it to a third writer, who ended the poem without knowing the beginning. The poem had its own agenda.

The Emma Collaboration is a place where one form of art will propel another in unexpected ways. Early in the week, Greg Simm, a musician from Nova Scotia, stood watching a blacksmith and noticed how the fall of the hammer beat out a three-four rhythm. The rhythm stayed with him, and later in the week he composed a waltz. Emma is also a place to explore, a place where an artist will leap from one medium to another. Tai Lake, who typically works with wood, took a lesson in the forge and crafted a flowing door-handle from a length of iron. Anita Rocamora, who typically works in ceramic, teamed up with Megan Broner, who typically works in fine metal. I saw them working together on a piece that incorporated stripped willow branches and leather. I arrived at Emma as a novelist—I would shut myself in a room for years at a time in order to produce a finished piece—and by the end of the week I was a practicing poet. Given favorable conditions, creativity will turn on a dime.

Now that the Emma 2010 Collaboration and the fundraising auction are over, I have new art in my house. One piece is called *Solar Phases*: Michael Hosaluk (Canada) turned the wooden bowl; Sorin Manesa-Burloiu (Romania) carved intricate patterns into the wood; Greg Wilbur (US) crafted a copper bowl that rests inside the wooden one; Adrian Legge (UK) forged a spiraling iron base. Another piece I brought home is called The *Emma Scepter*. It's a product of so many artists I can't identify all of their separate contributions in wood, metal, ink, soapstone, and carved detail. These are only two examples of the hundreds produced by those who came to play and work at Emma 2010. Additional images appear at the website, emmacollaboration.com. ■

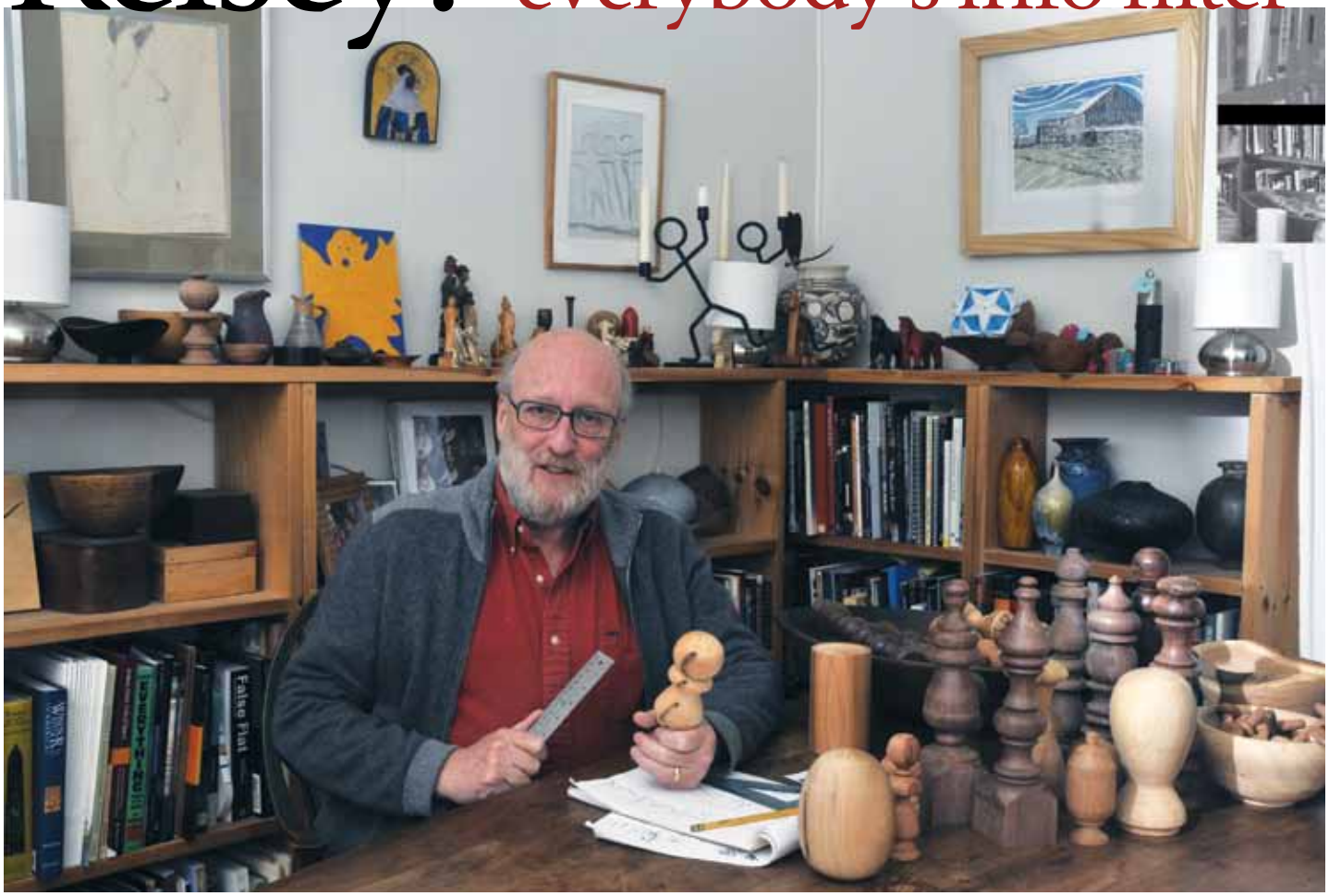
Michael Hosaluk drills a hole.

Sandra Dunn and Peter von Tiesenhausen, two metal-smiths, "drill" a hole.

All photos by Colin Wallace, integrityimages.ca

Leona Theis is a novelist who lives in Saskatoon, Canada. You can visit her website at leonatheis.com.

John Kelsey: "everybody's info filter"



John, photographed in his dining room, drawing turnings and thinking about shapes and details. The experience of producing AAW's 25th anniversary book reawakened his interest in turning, and as the clutter indicates, he's been experimenting with forms while relearning turning techniques.

Terry Martin

Twenty-five years ago when the AAW was starting out, print publications were the main way to find out what was happening in woodturning. Even today, when video and the Internet play a greater part, print is still authoritative. Although an editor leads the team of workers behind every publication, if the job is done well, readers may be unaware of his or her presence. Many people think that editors just correct grammar and few are aware of how important their work can be in setting a wider agenda. For example, one good article on a new technique can create a rush of permutations worldwide. Editing is not a passive profession, and a strong editor will search out topics and authors, set clear criteria for publication, stimulate discussion, challenge illustrators, and generally play a badgering but benevolent role.

In the small but influential discipline of wood-related journalism, nobody has had more influence than John Kelsey. For thirty-five years he has been setting the standard for the field as a writer, editor, mentor, and behind-the-scenes entrepreneur. John has been deeply involved in most of the woodworking disciplines, particularly furniture making, but he has also been an important driver of the

turning revolution, right back to the very roots of this revival.

Early influences

John was born in 1946 in Alberta, Canada, and moved as a small child to Vancouver. He was born into a creative family and he speaks of it with pride. "My grandfather could make anything. He knew carpentry and metalworking, and could fix machinery. I often saw him making stuff, including my mother's kick-wheel for pottery. She showed us kids how to quarry clay from a stream and process it into workable clay for making pottery, so I learned craft discipline at a young age and its structure stayed with me. A lot of my family and neighbors were like that—clever people with good hands and tidy workshops." John's father was "a printer-newspaperman-writer with a sharp and quick wit, always banging away on his old black Royal." This can-do childhood produced a rare straight flush of abilities for a career in wood journalism.

In 1958, when he was in middle school, John first tried turning. "I guess they thought the lathe was safe, because I was allowed to scrape four tapered legs for a coffee table. I showed my grandfather and he set me loose on his homemade lathe. I had already watched him turn a lazy Susan, vases, and an amazing hanging lamp glued up from hundreds of little square sticks of walnut and maple. What did I know about art? I thought it was fabulous."

There were other influences that helped develop John's love of wood. "From around age ten I belonged to a peculiarly British Columbian youth organization, Junior Forest Wardens, and we learned all the trees, toured tree lots and sawmills. It all led to camp adventures and summer jobs when I learned how to swing a hammer and saw a line, how to tote plywood, chainsaw downed timber, and clear land."

Roy Elm, Kelsey's granddad, photographed in the 1970s with the turnings he enjoyed making.

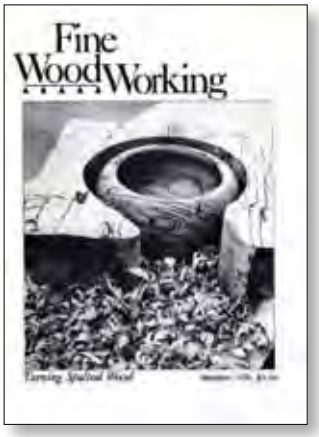
After finishing high school in 1963, John went to the University of British Columbia to pursue an interest in scientific journalism, but he was immediately drawn into student politics. "In the political climate of the time 'radical student' was the norm and 'journalism' was a thrice-weekly student-owned newspaper." Typically for the times, John's main educational experience was extracurricular. "The year I was editor-in-chief, I didn't attend a single class. I didn't graduate either."

By 1973 John was working as a newspaperman in Cleveland. "I'd had it with editing copy about Watergate and the Vietnam War, so I decided I would try to become a woodworker. I read about Stephen Hogbin and I drove to Toronto to seek him out. I found a skinny kid in a t-shirt who took me to the studio he shared in the downtown industrial slums. He showed me astounding work and confessed that he couldn't make a living at it. I found him inspirational, not only because of those early fragmental pieces, but for his passion to keep on going, against all odds."

In 1974 John enrolled in the woodworking/furniture design program at the School for American Crafts at Rochester Institute of Technology (RIT) in Rochester, New York. "They had lathes so I started fooling around. There was little turning instruction, but I had Frank Pain's book about cutting the wood in the way it wants to be cut. I didn't think much of the existing books, because you couldn't actually learn how to turn from them. The writers at that time named the parts and the tools, but they were simply unable to describe how to do the physical act of turning wood, which I found maddening."

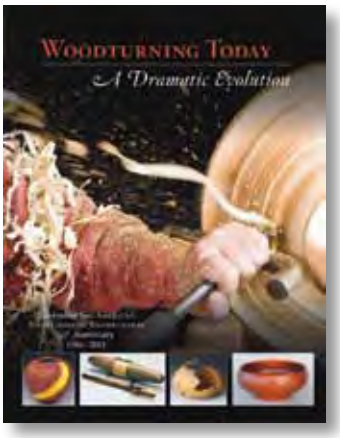
John had no idea of a career as a wood journalist then, because he was planning his own workshop future. "At Rochester I got as deeply into turning as I could and, given a design assignment, I'd probably solve it by turning. I turned bowls and plates, tables, stools, and sculptural forms. I thought I might make a career of it. One day Albert LeCoff came to visit and the instructors fobbed him off on me. While Albert was watching me turn a beechwood plate, the sharp rim sliced into my wrist like a saw blade. While I threw sawdust into the pools of blood, Albert began to rave about what fun we were having and how we had to get more woodturners together. I think Albert got the idea for the first symposiums right there. Later, I went with a gang of RIT students to the first two symposiums at George School. I tried to demonstrate the new deep-fluted gouges for bowl turning that I had just received from England and I no sooner got started ▸

Roy Elm's Lazy Susan nut bowl, circa 1955, turned on Roy's shopmade Shopsmith-style lathe.



Mark and Mel Lindquist introduced spalted maple to the world on the cover of *Fine Woodworking* in 1978. Kelsey says editing that magazine at that time was so much fun because everything was new and unexplored; there was so much remarkable talent to be coaxed into print.

David Ellsworth introduced his remarkable hollow turnings in *Fine Woodworking*, May 1979, astounding turners everywhere. The turnings were as light as eggshells blown empty through a tiny opening, and they continue to amaze today. Full circle: in 2007, 28 years later, Kelsey photographed Ellsworth at work for his book, *Ellsworth on Woodturning*.



Every AAW member should own a copy of *Woodturning Today: A Dramatic Evolution*, edited by John Kelsey, to celebrate the AAW's 25th anniversary. Order your copy through the AAW office and, if you come to the jubilee symposium in Saint Paul, Kelsey will autograph it for you.

than the blank flew off the lathe and bounced around the room."

Undeterred, John continued to explore the idea of making a living from turning. "I did a Christmas sale of turned plates and cereal bowls. I also made a number of doodads by cutting and combining turnings, a table with four integral stools, a jewelry box with turned case and drawers. I like to think that if I had pursued it from 1976 on, I could have made a living at it."

Kelsey is pictured here, turning sculpture parts on a large shopbuilt lathe in early 1976. The lathe was belt-driven and had a five-speed gearbox. By the end of 1976, Kelsey had forsaken a career as a woodworker for a career as a woodworking journalist.

Fine Woodworking

In the fall of 1975 John met Paul Roman, founder of *Fine Woodworking*. "He came through Rochester looking for stories, so I agreed to freelance. My early assignments included editing Stocksdale on exotic wood and Stirt on turning green. It was editorial work that really interested me, and my newspaper skills were a huge help."

John shelved opening his own studio when he accepted the job of managing editor for *Fine Woodworking* in 1976, a post he would hold till 1984. He was a passionate, energetic, experienced, and opinionated 30-year-old, and he took the job by storm. If John had been a predictable kind of editor, the magazine might have ended up like many of the other publications that have plagued the woodworking field—trite formulas that fail to explore and challenge.

John was always prepared to back his opinions with hard work, and in an often stormy relationship with Roman and other staff he pushed, cajoled, and manipulated to publish the stories he wanted.

Reflecting the majority interest of its readers, stories on wood and furniture dominated the pages of *FW*, but always with enough turning stories. "There was one in most issues," says John, "and we got positive letters and phone calls after each turning story, which encouraged us to do more. By around 1979 turners were lining up for a place. The absence of other turning literature meant we didn't have to worry about duplication. We were it, so everything we did was new."

John was so busy with the daily running of the magazine that he didn't have much of a grand plan. "I carried a mental map of the woodworking field, dotted with topics I wanted to cover, but marked with unknown terrain too. In the early days it was beating the bushes for material, but soon we were deluged and it became a selection process, such was the pent-up desire to talk about woody stuff. It was a personal affair, with my inbox, envelopes and carbons, three-by-five card schedules and paper lists, IBM Selectric, and primitive typesetting computers. Today, the blogger and forum moderator does the same things on a screen in live time. What is missing these days is any filter on the deluge. That was me in the role of *FW* editor: everybody's info filter."

John explains *FW's* strict policy on authorship, "We were a reader-written magazine. To get his work in, a maker had to be in an exhibition we covered, write a technical article, or be chosen for the back cover photo.

So when some kid sought coverage of his awesome work, I would press for a how-to story. It meant that makers who couldn't write had it tough—unless they were so compelling that we would assign staff to winkle it out of them. For example, I wanted to spread Hogbin's influence, so I rewrote his words to make them more accessible."

Of course, like any magazine, *FW* had housekeeping criteria that determined who was published. John's list is simple: "Were the photos any good? Could the author explain without too much coaching, and did he know what he was talking about? Did other adepts already know this, or was it something new? Was he an up-and-coming young artist who would work hard on his story in exchange for a mere whiff of notoriety?"

Mark Lindquist was one of these rising stars and Mark confirms John's description, "Kelsey had a drive that required us woodworkers to become writers and researchers if we were going to participate in the magazine. He was explicit and demanding, always holding us to high standards of writing and factual presentation. As difficult as it was, we were always proud of the outcome. It was a kick to be part of something that became so big."

John adds one revealing question to his list of housekeeping criteria. "Trumping all of the other considerations, did a story fit onto the map of what I wanted to know?" In effect, albeit unwittingly, John was helping establish the heroes around whom the new woodturning movement would coalesce. There is some chicken-and-egg about this. Did his personal interest in turning predispose him to featuring certain turning stories, or did *FW* simply continue with the practice because it made commercial sense? Probably both.

At first, John dismisses the idea that he helped create a movement. "The woodturners did that in response to broad cultural and historical forces. I was lucky enough to be positioned to play, and curious enough to want to know everything about the subject." When challenged, he steps back and reconsiders. "I suppose it was possible for me to encourage Albert to organize a symposium, then to attend it and write about it, without bothering to mention any role I might have had in creating it. I never thought of it as agenda-setting though."

Commentator Kevin Wallace has no doubt about John's influence. "*Fine Woodworking* inspired a new generation of woodworkers. In the late 1970s and early 1980s, studio wood art was largely produced by self-taught individuals working in isolation, so they were hungry to view work by other makers. Many of them received *Fine Woodworking* in the mail like a serialized woodworking bible. Kelsey's influence is immeasurable, as the individuals who were inspired went on to shape contemporary woodworking."

David Ellsworth agrees. "*Fine Woodworking* magazine became the most influential woodworking magazine ever. John was the editor of my first article on hollow turning in 1979. When we met, we hit it off immediately, because of his natural curiosity and desire to learn new things. John is a great friend and a great friend of the woodturning community."

John does admit that one story may have changed how people saw the field. "I suppose the story 'Beyond the Bowl' that I wrote on the 1981 'Turned Objects' show and conference was my single most sweeping exercise of influence. Up to then I had not read any attempt at critical assessment, so I tried to start it. We didn't have any commonly agreed history or language, no conceptual framework." John is right. It was a substantial review of a very significant show and many turners could still benefit from reading, or rereading it.

Take this: "...the bowl's beauty is its function, and I would give it a pedestal, but it is not the same as art. It is ▸

All-turned table with four stools, Rochester Institute of Technology, 1976, cherry, 39" (100 cm) dia. Kelsey still has the table, although the tippy stools are long gone, as is the lathe that was big enough to turn it.

Shells, 1975, Mahogany, 10" (25 cm) dia. Kelsey met Stephen Hogbin a few months before making this little sculpture, which is basically two bowls glued rim to rim. The screw holes are visible, but in 1976, who knew?

Kelsey recently returned to the lathe after being away from it for 35 years and rediscovered an interest in spindle turning. About a foot tall, these forms are made from walnut that he had been hoarding for decades. "I'm looking for complementary shapes and the spaces between," Kelsey says. "After I work out the visual language, maybe I'll make boxes, or peppermills."

proud craft, admirably good craft, and that's enough for a bowl."

Or this: "...once you add spalted wood to the tradition of turning burl, and if you can accept mere existence as function enough, you can turn (and find beauty in) any bit of wood, no matter how worm-eaten, bug-infested, rotten or scabrous."

Some of John's comments remind us that the new standards were still not universal. On Bruce Mitchell's best-of-show bowl he writes, "The turning is correctly thin and skillfully flawless: no screw holes, no torn grain, no sanding swirls."

Despite his reluctance to take personal credit, people started to notice John's influence, "I think it was when *FW* hit 100,000 circulation in fall 1978. Then, after the first woodturning conference in Provo and the Wood 1979 conference at Purchase, I was invited to show slides as the keynote speaker opening a major wood/furniture exhibition at Oakland Museum. I am sure it included Stocksdale and probably Glaser, Leo Doyle, and Prestini. It was a huge and enthusiastic crowd and it was my first taste of celebrity. I didn't like it and quit doing it because a good journalist doesn't step forward on his own account."

John believes that creative movements are more about people than the work itself. "The community is everything," he explains. "I put a lot of attention on reporting early efforts to organize meetings and clubs. *FW* published many lists of guilds and we went after stories about how guys got together and made clubs. When editors were on the road, we pushed them to attend club meetings, show slides, yack it up, look for stories. We encouraged people to organize, and helped turning become a diverse international community that has found purpose in whirling bits of wood."

John has strong insights into the personalities who were contributing in the early years. "Early on I was lucky enough to meet, among many others, Bob Stocksdale, Hap Sakwa, Mark and Mel Lindquist, Giles Gilson, and David Ellsworth. Bob Stocksdale was hugely generous with his time and a true inspiration to all those who were struggling to make a living. In 1978, Mark Lindquist still taught and sold salad bowls, but even then he knew he wanted the respect and the revenue accorded a successful artist. He went on to marry the chainsaw to the lathe and vaulted over the craft-art fence. David Ellsworth taught himself how to turn wooden eggshells, so improbable that you couldn't resist picking them up, and being amazed every time you did so. Ellsworth slowly raised the technical ante, and with it the prices he could get."

John likes to credit the other people he worked with at *FW*, particularly Rick Mastelli. "From 1978 Rick was my first lieutenant at *FW* and he also had an interest in turning, so we were a good team. Rick developed many stories and he has a good eye. Rick went on to edit *American Woodturner* from 1993 to 1998. Dick Burrows, another colleague at *FW*, was *AW* editor from 1998 to 2002."

Since *FW*

The eight years John worked at *FW* loom large for woodturners because of the timely influence on the turning revival, something that is equally true for the development of studio furniture. Since then, John has dipped in and out of the turning stream. "I've sat at the back of the room at various turning events, including when I worked in England from 1993 to 1994. Also, I have maintained contact with the turning world through my friendships with people like Ellsworth and Hogbin. My Cambium Press business sold books at the American Woodworker shows during the 1990s where there was a strong turning presence."

When John left *FW* he continued to stretch the boundaries of wood publishing. From 1985 through 1988 he was founding editor of *Threads* magazine and from 1988 through 1992 he was editorial director and publisher of woodworking books at The Taunton Press. In 1995 he founded Cambium Press and published books by David Pye, Stephen Hogbin, Ian Kirby, Robert W. Lang, Ken Horner, and James Krenov. John was editor of the five-volume Furniture Studio series published by The Furniture Society, and since 2008 he has served as editorial director at Fox Chapel Publishing. He is responsible for acquiring, developing, and publishing sixty new titles each year in the fields of woodworking, art and design, home repair, and craft. John has recently finished editing the AAW's 25th anniversary publication, *Woodturning Today: A Dramatic Evolution*. John's record reads like an encyclopedia of wood writing, but he says it would be very difficult to

produce a meaningful count. "There are publications I wrote, publications I edited, publications I shaped by acquiring and then bossing staff to complete. It's hundreds." So few fingers and so many pies...

Return to the lathe

John had to leave his woodworking career behind when publishing took over his life. He has, however, always maintained a workshop and a complete set of tools. "I've always cobbled together whatever furniture I need, mostly from pine boards. Now that retirement looms, I am enjoying puttering around in the workshop."

While I was working on this story, John sent a surprise message. "This past week I started turning again. It's not like riding a bicycle—I mean, the body remembers the moves, but not too accurately. I put in a half-dozen evenings before I could make the damn skew behave even a little bit. I've been turning cherry wood that a storm blew down. Along with my packed-away tools, I found some relics from 1976 and 1977. Despite all that has happened in between, my current experiments pretty much pick up where I left off thirty-plus years ago."

Looking back

John enjoys presenting the image of an irascible journalist, but after a glass of red wine he can be tempted down memory lane. He recalls an AAW banquet some years ago. "I found myself sitting with a tableful of old friends inside a vast hall with 1,500 turners. The wine flowed along with the conversation, but after a while I fell mute. I have to tell you I was astounded. It was as if the potluck spaghetti suppers we enjoyed in 1976 had not stopped. They just kept on going with more and more turners taking their seats at an infinitely expanding table."

John Kelsey is quick and intelligent, confronting and yet supportive. An editor has to deal with a wide range of potential contributors, from hopeful to hopeless, and from self-serving to self-conscious. Somewhere among those are the prize finds who need to be nurtured. It is impossible to be a friend to all and hard to resist the pressures people apply to achieve their own goals. Of all the editors I have worked with, John deals with it best. He is blunt and dismissive of time-wasters, but his radar is always on high alert. When John detects a potential story, his focus is searing, and he immediately and persuasively suggests a course of action that it is difficult to resist. Best of all, you are never left in doubt about where he stands on any subject, whether you like it or not. We need that kind of candor.

John admits that what he calls "roads not taken" still have their appeal. "I know that I have exchanged much of what I might have done as a woodworker for my writing and editing. In whimsical moments I wonder about that, but then I think that there are far fewer writers than makers, so I have probably done the right thing." Amen to that. ■

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.

After a career of creating and editing many how-to woodworking books and magazines, John is jaded about technical photography and the ceaseless quest for the perfect glue. The hammer is a gag but the outfit is not: the winter of 2011 in Pennsylvania was extremely cold and his garage shop is unheated.

Emerging Artists
Saint Paul Symposium

The Professional Outreach Program (POP) committee invited three artists, Barbara Dill, Robert Lyon, and Derek Weidman, to demonstrate their creative work at the Saint Paul symposium. This is the second year for the POP Emerging Artist (EA) program, which was enthusiastically received last year in Hartford.

Each artist will present his or her work in between regular rotations at the symposium. The EA program is designed for artists within the AAW membership who have the potential to be significant contributors to the woodturning field to have an opportunity for exposure at a national symposium. ■

Barbara Dill, *Flask and Pitcher,* 2011, Ambrosia maple, (Pitcher) 6½" × 2" × 1½" (15 cm × 5 cm × 4 cm), Flask, 7¼" × 3¼" × 2¼" (18 cm × 8 cm × 6 cm)

Turned between centers.

Derek Weidman, Mandrill, 2010, Boxelder, acrylic paint, 9" × 9" × 12" (23 cm × 23 cm × 30 cm)

Photo: Karl Seifert

Derek Weidman, *Among the Cairns,* 2010, Cherry, holly, ebony, maple, acrylic paint, 11" × 8" × 7" (28 cm × 20 cm × 18 cm)

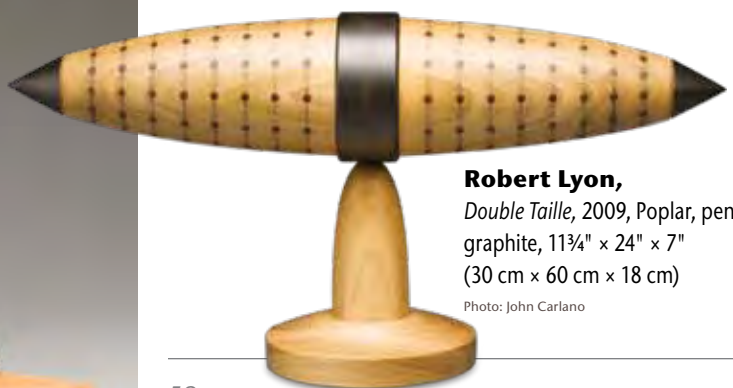
Photo: Karl Seifert

Barbara Dill, candleholders, 2009, Ash, bleach, 19" × 3¼" × 3¼" (48 cm × 8 cm × 8 cm)

Split turnings

Robert Lyon, *Grafted,* 2009, Fir tree, beech, steel, 33½" × 10½" (85 cm × 27 cm)

Photo: John Carlano



Robert Lyon, *Double Taille,* 2009, Poplar, pencils, graphite, 11¾" × 24" × 7" (30 cm × 60 cm × 18 cm)

Photo: John Carlano

ASHEVILLE SUMMER 2011 WOOD ART FOCAL POINT

July 1 – October 2

A Wood Collector's Home

Dixie Biggs, *Lucky Twist III*

GROVEWOOD GALLERY

grovewood.com 828.253.7651

Dixie BIGGS
Christian BURCHARD
Darrell COPELAND
Scott DEMING
Donald DERRY
Cindy DROZDA
Dan ESSIG
Ray FELTZ
Douglas FISHER
Stephen HATCHER
Alan HOLLAR
Jim McPHAIL
David NITTMANN
Binh PHO
Brent SKIDMORE
David TERPENING
Malcolm TIBBETTS
Curt THEOBALD
Helga WINTER

Hunt **CLARK**
Dustin **FARNSWORTH**
Gail **FREDELL**
Robyn **HORN**
Stoney **LAMAR**
Simon **LEVY**
Robert F. **LYON**
Philip **MOULTHROP**
Matt **MOULTHROP**
George **PETERSON**
Sylvie **ROSENTHAL**
Norm **SARTORIUS**
David **SENGEL**
Bob **TROTMAN**

Wood Moving Forward

July 1 - September 30

ABOVE: Bob Trotman, *Double Portrait of John*

BLUE SPIRAL 1

bluespiral1.com 828.251.0202

American Association of Woodturners

Health Insurance
Individuals & Families
Groups
Medicare Supplements & Part D
Health Savings Accounts
Dental & Vision

Long-Term Care Insurance
Home Health Care
Assisted Living
Nursing Home Care

SAVE UP TO 40%

Life Insurance
Term 5, 10, 20, 25, 30
Universal Life
Survivorship (2nd to Die)
Key Person
Executive Benefit Life

www.associationpros.com/assoc/aaw

ASSOCIATION Health PROGRAMS

Call Today! 1-888-450-3040

12721 Metcalf Ave Ste 100
OVERLAND PARK, KS 66213

STUART PASE, PRESIDENT
help@associationpros.com

Smart Buys on Fun to Turn Projects and All the Right Tools

When it's time to expand your creativity, Penn State Industries has you covered with a huge selection of project kits for everything from bottle stoppers to pen kits to pepper mills. Plus, find top quality tools such as Barracuda lathe chucks, Benjamin's Best™ turning tools, Turncrafter Commander™ midi lathes and more. Whether you're an experienced turner or just starting out, Penn State Industries is the place to turn for top quality woodturning supplies at great prices!

Call for your FREE DVD & Catalog Today!

It's easy and afordable to experience the fun, creativity and fulfillment of pen turning.

Our Catalog includes:
- Pen Making Starter Sets
- Pen Kits and Blanks
- Turning Project Kits
- Pen Turning Supplies
- Midi Lathes
- Lathe Accessories

Our DVD includes:
- Getting Started
- Drilling Pen Blanks
- Gluing/ Mounting Blanks
- Turning Blanks on the Lathe
- Sanding and Finishing
- Assembling Pen Parts

Penn State Industries
Top Quality, Great Price and Expert Advice!

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

advertisingindex

Amazon Exotic Hardwoods 64
866-339-9596 - amazonexotichardwoods.com

American Association of Woodturners 59
651-484-9094 - woodturner.org

Anderson Ranch Arts Center 72
970-923-3181 - andersonranch.org

Arizona Silhouette Inc. 68
928-329-9466 - arizonasilhouette.com

Arrowmont School of Arts and Crafts 71
865-436-5860 - arrowmont.org

Art Liestman 59
artliestman.com/t-shirts

Association Health Programs 63
888-450-3040 - associationpros.com/assoc/aaw

Bad Dogs Burl Source 62
413-213-0248 - burlsource.com

Bat Billets 67
batbillets.net

The Beall Tool Company 64
800-345-5880 - bealltool.com

The Berea Hardwoods Co. Inc. 66
877-736-5487 - bereahardwoods.com

Blue Spiral 1 63
828-251-0202 - bluespiral1.com

Carbide Wood Turning Tools 72
carbidewoodturningtools.com

Center for Furniture Craftsmanship 68
207-594-5611 - woodschool.org

Chucks Plus 59
210-490-3754 - chucksplus.com

CPH International, Starbond 62
213-382-7788 - starbond.com

Craft Supplies USA 61
800-551-8876 - woodturnerscatalog.com

Curt Theobald Segmented Wood 69
307-245-3310 - curttheobald.com

D-Way Tools Inc. 71
360-432-9509 - d-waytools.com

David Ellsworth 62
215-536-5298 - ellsworthstudios.com

Dayacom Industrial Co., Ltd. 70
dayacom.com.tw

Doctor's Woodshop, LLC. 69
doctorswoodshop.com

Foxy Woodz 67
719-686-9883 - foxywoodz.com

The Golden Nib 69
480-575-0729 - thegoldennib.com

Grovewood Gallery 63
828-253-7651 - grovewood.com

Harvey Fein 68
incising@harveyfein.net

Iron Fire Innovations 71
ironfirellc.com

John C. Campbell Folk School 60
800-FOLK-SCH - folkschool.org

John Jordan Woodturning 67
615-941-1247 - johnjordanwoodturning.com

Laguna Tools 66
800-234-1976 - lagunatools.com

Langer Craftworks 68
780-433-9614 - langercraftworks.com

Lindsay Lathe Tools 71
828-699-0694 - lindsaylathetools.com

Lyle Jamieson 71
231-947-2348 - lylejamieson.com

One Good Turn 68
780-476-7989 - onegoodturn.ca

Oneida Air Systems 59
800-732-4065 - oneida-air.com

Oneway Manufacturing 67
800-565-7288 - oneway.ca

Packard Woodworks, Inc. 61
800-683-8876 - packardwoodworks.com

Penn State Industries 65
800-377-7297 - pennstateind.com

Robust Tools, LLC 64/70
866-630-1122 - turnrobust.com

The Sanding Glove 60
800-995-9328 - thesandingglove.com

Sokolowski Studios 71
570-937-9400 - tedsokolowski.com

The Spin Doctor, LLC, Keith Clark 62
405-823-1518 - theokspindoctor.com

SS Niles Bottle Stoppers 69
717-486-5232 - torne-lignum.com

Stuart Batty Woodturning 73
woodturning.org

Stubby Lathe USA, Inc. 67
314-606-9366 - stubbylatheusa.com

Trent Bosch Woodturning Workshops 59
970-568-3299 - trentbosch.com

Woodchucker's Supplies 60
800-551-0192 - woodchuckers.com

Woodfinder 62
877-933-4637 - woodfinder.com

Woodturning Design Magazine 69
800-940-6591 - woodturningdesign.com

Woodworker's Emporium 62
800-779-7458 - woodworkersemporium.com

TURNING TECHNIQUE IN TO ART

Stuart Batty Woodturning

Dynamic and comprehensive teaching methods, purposefully engineered tools, and a better woodturning experience.

www.woodturning.org

Woodturning™

Multiaxis turning has been a fascinating part of the turning world for many years; artists are creating forms, lines, angles, and balances that seem beyond the scope of a lathe. These attributes of multiaxis turning have provided me with the palette to create my figurative work.

When crafting a piece, I start with a general idea (and may even have a sketch or drawing), but once on the lathe, the wood takes on a life of its own. The process of exploration is what makes creating these pieces so enjoyable. It is fascinating to see how the planes and angles combine to produce incredible surfaces and negative spaces.

Emerging Artist is a turning using the sphere jig that I have been exploring for a few years. This piece has more than 100 axes, done in sequential movements. It is 95 percent turned and shaped with rotary cutters on the lathe, with some carving. The piece and its title were inspired by a weekend of fun and jokes with other turners.
—Keith Holt

Keith Holt, *Emerging Artist,* 2011, Cherry, 5" × 9½" × 5½" (13 cm × 24 cm × 14 cm)

More of Keith's work can be seen on his website, kholtartwork.com.

Keith *Holt*