SHOPMADE THREADING JIG • PERMANENT SEALS FOR VACUUM CHUCKS • CARVED FEET MADE SIMPLE

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

April 2013 vol 28, no 2 • woodturner.org

ORNAMENTAL TURNING

PLAGIARISM AND WOODTURNING

ANDY BARNUM PROFILE

Themed Exhibits
at AAW's Tampa Symposium

"Harmony"

The Professional Outreach Program's invitational exhibit "Harmony" will be on display February 28 through June 2 at AAW's Gallery of Wood Art in Saint Paul. From there, the exhibit will travel to the symposium in Tampa. Work will be available for sale before and during the symposium. Additional images can be viewed at galleryofwoodart.org.

Derek Weidman, *As Above, So Below,* 2013, Holly, redwood, acrylic paint, 5½" × 5" × 5½" (14cm × 13cm × 14cm)
Photo: Tib Shaw

Neil Turner, *At One With the Sea,* 2012, Sheoak, 6" × 6" × 6" (15cm)
Photo: Tib Shaw

James Thurman, *Layered Synergy 12-0930* (brooch), 2012, Thurmanite (epoxied-layered paper), Damascus steel, 2¾" × 2¼" × ½" (7cm × 6cm × 1cm)
Photo: Tib Shaw

Marilyn Campbell, *Flow Towards,* 2013, Purpleheart, padauk, resin, pigment, dye, 6" × 6" × 1¼" (15cm × 15cm × 3cm)

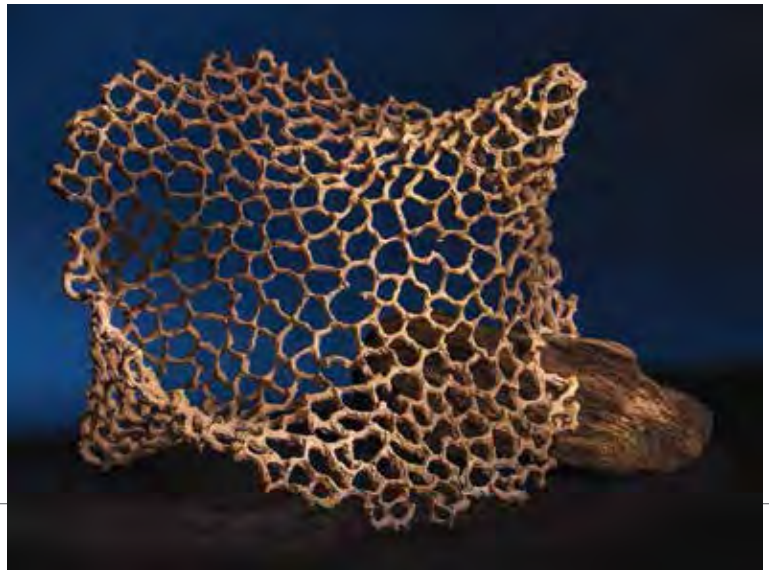
Gerrit Van Ness, *Pipe Dream*, 2012, Maple, koa, fiberglass, automotive paint, acrylic, 6" × 6" × 4¼" (15cm × 15cm × 11cm)
Photo: Tib Shaw

Vaughn Richmond, *Fluted Vase,* 2012, Huon pine, ebony, brass, 6" × 2⅝" × 2⅛" (15cm × 7cm × 5cm)
Photo: Tib Shaw

Hubert Landri, *Teapot Harmony,* 2012, Walnut, Damascus steel, 3½" × 7" × 2½" (9cm × 17cm × 6cm)

"Currents"

The theme for AAW's juried and invitational member exhibition at the Tampa symposium is "Currents." A catalog will be available from woodturner.org and photos of the exhibit can be viewed online starting in May at galleryofwoodart.org.



Ed Kelle and Mike Foster, *Riptide,* 2012, Maple, Long Island driftwood from Hurricane Sandy, 7" × 8" × 7" (18cm × 20cm × 18cm)
Photo: Ed Kelle

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

Executive Director Phil McDonald
Program Director Linda Ferber
Curator Tib Shaw

Yearly membership in the American Association of Woodturners is $53 USA, $58 Canada, and $68 overseas and includes a subscription to *American Woodturner*. Electronic-journal AAW membership, $43

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

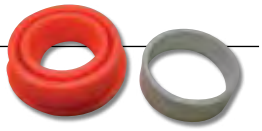
Printed in the USA by Quad/Graphics, Saint Cloud, MN

MIX Paper from responsible sources FSC® C084269

Inside This Issue

April 2013 vol 28, no 2

FEATURES



AMERICAN WOODTURNER

Journal of the American Association of Woodturners

ASSOCIATION NEWS

WOODTURNERS CHATTER

GALLERY

COVER

Cover – Bill Ooms, *Black Egg,* 2012, African blackwood, maple, bloodwood, clear acrylic base, 4" × 3" (102mm × 76mm)

Back Cover – Richard Morris, *New Orleans Tribute,* 2012, Sycamore, cherry, 17" (43cm) dia

woodturner.org

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

MEMBER SERVICES

For address changes or journals damaged or lost in the mail:
Contact the AAW office at inquiries@woodturner.org or call 651-484-9094 or 877-595-9094 (toll free).

Index to previous articles:
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763-497-1778
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betsy@pierreproductions.com

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 online at woodturner.org/resources/safety.htm. Following them will help you continue to enjoy woodturning.

From the Editor

When I demonstrate and teach, I freely share with students the techniques I have learned and developed over the years. Many of the techniques I use were shared with me by turners such as John Jordan, Michael Hosaluk, and Merryll Saylan. While the practice of sharing, learning, and adapting has been around for a long time, we must pause and ask, when does the line of intellectual or artistic property get crossed? Hats off to Jerry Bennett for offering answers to the many complicated questions about the issue of outright copying of artists' creations. He tackles the challenge with articulate writing that offers us much to consider.

Reappearing in the journal after many years of absence is Andy Barnum. I first met Andy in the early 1990s when I edited the journal. He shared his knowledge then and still does so as an instructor. Andy Barnum taught many woodturners how to make full-sized birdhouses—some still host feathered friends.

Dale Chase (a woodturner now deceased) inspired Bill Ooms. Read about the techniques Bill developed to create his own interpretation of the boxes Dale Chase so artfully made.

There are more highlights: Richard Morris walks us through the techniques for carving feet on bowls, Mike Peace unravels how to make a threading jig, and Jeff Kieserman offers a unique seal for vacuum chucks.

To all of you who share techniques and processes and present images of your unique creations for inspiration, thank you. Through the pages of this journal, woodturners are sharing with others. Our field is evolving almost exponentially as a result!

—Betty Scarpino

President's Letter

For many years, the AAW has purchased a commercial general liability policy underwritten by Travelers Insurance Company. Through this single "blanket liability" policy, the AAW was able to insure the national organization, our AAW members individually, and our chapters. This insurance is important because it offers protection if a suit is brought against us. The AAW has always been proud to offer this insurance as a core benefit of membership.

We recently acquired a new commercial general liability policy for 2013, which created some unanticipated changes for AAW chapters. Due in part to a steep increase in premium costs in 2012 (the 2011 premium of $11,000 increased to $24,000), we recently sought to obtain competitive bids for new coverage. While we were searching for new bids, Travelers also informed us that their blanket liability policy renewal would no longer extend coverage to our chapters. This ultimately created a major problem: Virtually every insurance carrier contacted by our agent declined to furnish a quote. Insurers were unwilling to accept the risk of underwriting a policy for us because our organizational relationship with our chapters is informal rather than formal, and because the AAW has limited practical ability to exert control over chapter activities.

After it became apparent we were not going to find replacement insurance in time, we renewed our current policy as a temporary measure. This created a situation in which we were temporarily unable to extend coverage to our chapters. We did not anticipate facing such extreme difficulty finding replacement insurance in what should otherwise have been a routine bidding process. We had as many as five agents simultaneously searching for an affordable replacement that would allow us to continue to extend liability insurance to our chapters.

Regrettably, we faced this situation without having in place a communications plan to give our chapters timely notice of the lapse in coverage. The loss of insurance, even temporarily, created a hardship for many of our chapters. Speaking on behalf of the full Board and the Executive Director, we deeply regret this and we apologize.

The good news: Early in February, we put together two new insurance programs. One is a replacement blanket liability policy that retains full coverage for the AAW nonprofit corporation, our members, and our chapters. The second is an optional general liability policy available for purchase by individual AAW chapters. While there are many similarities between these two alternatives, there are also some distinct differences. Each, however, is expensive and now requires chapters to pay all, or a share, toward the increased premium costs.

Insurance policies can be extremely complex and consist of a maze of endorsements, exclusions, and exceptions. We have published a fact sheet explaining in lay terms the insurance coverage available to our members and our chapters. I encourage you to consult the AAW website for the latest updates or call the national office for more information.

Dale Larson,
AAW Board President

AAW 27TH INTERNATIONAL SYMPOSIUM

TAMPA, FLORIDA • JUNE 28-30

Our international symposium is an excellent opportunity to watch world-class demonstrators share their techniques, to find out about the latest innovations in tools and materials and to be inspired by the Instant Gallery and other exhibits. Join us to experience in person the creative passion of woodturning while enjoying the company of others who share your interests.

HOTELS

When you make a reservation, mention that you are with the American Association of Woodturners.

Tampa Marriott Waterside Hotel and Marina
700 S Florida Avenue, Tampa, FL 33602
888-789-3090 or visit resweb.passkey.com/go/WOOD
$139 single/$139 double/$159 triple/$179 quad

Hotel Tampa (formerly Hyatt Regency)
211 North Tampa Street, Tampa, FL 33602
813-204-3000 or visit resweb.passkey.com/go/AmAssnWoodturnersAnnualSympos
$119 single/$119 double/$144 triple/$169 quad

Embassy Suites Tampa
513 S Florida Avenue, Tampa, FL 33602
813-769-8300 or visit embassysuites.hilton.com/en/es/groups/personalized/T/TPAE-SES-AAW-20130623/index.jhtml
Group Name: AAW 2013 Annual Symposium
Group Code: AAW
$139 single/$139 double/$149 triple/$159 quad

FEATURED DEMONSTRATORS

See the February journal for rotation titles. The latest symposium information can be found on AAW's website, woodturner.org.

NICK AGAR
TRENT BOSCH
DONALD DERRY
MARK GARDNER
CYNTHIA AND MICHAEL GIBSON
KEITH GOTSCHALL
PHIL IRONS
MICHAEL KEHS
GLENN LUCAS
MIKE MAHONEY
ANDRÉ MARTEL
MICHAEL MODE
TANIA RADDA
MARK SFIRRI
STEVE SINNER
HANS WEISSFLOG

AAW 27TH INTERNATIONAL SYMPOSIUM IN TAMPA

SELECTED DEMONSTRATORS

Eli Avisera
- Project for Youth

Marilyn Campbell
- Make a Bandsaw Inlay
- The Simple Inlay

Black Silk Gown, 2011, Lacewood, resin, pigment, walnut, dye, 9" × 5" × 2½" (23cm × 13cm × 6cm)

Warren Carpenter
- What's in the Crotch of the Tree?

Untitled, 2011, Mulberry crotch, 5" × 19" × 12" (13cm × 48cm × 30cm) dia

Nick Cook
- Projects for Young or New Turners

Leopold A. Frilot, Jr
- Embellishing Your Creations With Hand-Turned Metals
- Pen Turning 101: The Basics

Chocolate Sundae, 2010, Holly, blue mahoe, bloodwood, aluminum, 9" × 6" (23cm × 15cm)

Margaret Garrard
- Involuted Tree Decoration

Fisher 2, 2012, Sycamore, acrylic paint, 9" × 2½" (23cm × 6cm)

Ron Gerton
- Safety Doesn't Have to Be Learned the Hard Way

My Precious, Redwood burl, cast bronze, 3' × 29" × 18" (91cm × 74cm × 46cm)

Stephen Hogbin
- The Magic of the Cross Section

Bluewater Trivet, 2012, Ash, paint, 33" × 18" × 1½" (83cm × 46cm × 4cm)

Photo: Michael McLuhan

Keith Holt
- Sphering Around: Create a *Singing Sphere*

Buds, 2012, Holly, 3½" and 2½" (9cm and 6cm) dia

Ed Kelle
- The Image: Take Your Digital Photography to the Next Level

Skin Deep, 2009, Cherry, 4" × 13" (10cm × 33cm)

Keith Larrett

- Cast and Threaded Pewter Collar and Finial

Detail shot of pecan vessel showing pewter collar and leaves.

GET INSPIRED

BETH IRELAND

- Turning With Your Mind: Outside the Box

Abstract, 2007, Mahogany, maple, ebony

Photo: Jennifer Moller

ENHANCE YOUR CREATIVITY

JAMES MCCLURE

- Spherical Box and Beyond

Moving Targets, 2008, Cherry, MDF, milk paint, 16" × 16" (41cm × 41cm)

REFINE YOUR TECHNIQUE

Photo: Rudolph Lopez

PATRICK SIKES

▸ **Pen Turning: Beyond the Basics**

Handcrafted Wood and Resin Pens, 2012, (*l. to r.*) amboyna/maple burl, spalted apple wood, amboyna burl, puzzle inlay, curly English walnut with mother of pearl inlay, blue boxelder burl, Italian resin, pheasant feathers, black ash burl

PROFESSIONAL OUTREACH PROGRAM PANEL DISCUSSIONS

Panel discussions are open to all symposium attendees.

Make Your Work Distinctive: Ideas and Techniques
Robert Lyon, Moderator (M), David Ellsworth, Eli Avisera, Joey Richardson

Turning With Challenges
Andrea Sullivan, (M), Dennis DeVendra, Tony George, Adam Hood

Urban Forestry
Pete Richardson

Architectural Turning
Mark Supik, (M), Jerry Kermode, Albert LeCoff

Artist Showcase Digital Presentation
J. Paul Fennell, (M), Beth Ireland, John Mascoll

Turners Without Borders: Taking Turning to the World
Terry Martin, (M), John Jordan, Avelino Samuel, Su Jinling

How Culture or Surroundings Have Influenced the Work
Sharon Doughtie, Digital Presentation

Digital Presentations: Preparation and Delivery
Andi Wolfe, (M), Art Liestman, Tania Radda

How to POP Your Demonstration/How to Succeed as a Demonstrator
Jerry Kermode, (M), David Ellsworth, John Jordan

Woodturning: Past, Present, Future
Kevin Wallace, (M), David Ellsworth, Binh Pho

How to Value Your Work
Binh Pho, (M), David Ellsworth, Thomas Riley

Growing Through Collaboration
Kevin Wallace, (M), Joey Richardson, Harvey Fein, Steve Sinner

Surviving in the Marketplace
David Ellsworth, (M)

Collectors of Wood Art
Collecting Ain't What It Used to Be: The Evolving Wood Art Market
Steve Keeble, (M)

Instant Gallery Critique
Jeffery Bernstein
Michael Mode
Thomas Riley

PROFESSIONAL OUTREACH PROGRAM ARTIST SHOWCASE INVITED ARTISTS
John Mascoll
Beth Ireland

YOUTH CLASSES
Nick Cook
Andrew Glazebrook
John Kowalchuk
Joe Ruminski
Avelino Samuel

Art Liestman

▸ **Therming**
▸ **Lost Wood Process**

Teapod, 2011, Bigleaf maple burl, walnut, 3½" × 3¾" × 8½" (9cm × 10cm × 22cm)

Photo: Kenji Nagai

David Marks

▸ **Create Unique Patinas on Vessels**

Flying Fish, 2012, Bigleaf maple burl, silver leaf, patina, hand-polished lacquer finish, 10½" × 6" (27cm × 15cm)

Photo: Joe McDonald

Steven Marlow

▸ **Flat to Fabulous: Make a Bowl From a Single Flat Board, or How to Eat Popcorn Off of Scrap Wood**

Untitled form, 2008, Maple, acrylic paint, aniline dye, glitter glue, 10" dia × 2" (25cm × 5cm)

TRANSFORM RAW MATERIALS

WILLIE SIMMONS

▸ **Stools with Hand-Woven Seats**

Nest of Stools, 2005, Walnut, ¼" flat reed, 22" × 22" (56cm × 56cm)

AAW 27TH INTERNATIONAL SYMPOSIUM IN TAMPA

John Mascoll

- Featured Artist Demonstration

Untitled, Queen palm, Caribbean sea whip coral finial, 30" × 8" (76cm × 20cm)

Photo: Rudolph Lopez

Neil Turner

- Fundamentals of Natural-Edge Bowl Turning
- Get It Right: Shape, Balance, Proportion
- Embellishment: Simple Techniques to Set Your Work Apart

Spirit Dreaming, 2008, York gum, 7½" × 6" (19cm × 15cm)

Photo: Victor France

Bob Rosand

- Classic Christmas Ornaments/Acorn Birdhouse
- Turn a Lidded Box

Untitled, 2012, Maple, walnut, 6" × 2¼" (15cm × 6cm)

Keith Tompkins

- The Art of the Finial

Untitled, 2012, Cherry burl, rosewood, 8" × 5" (20cm × 13cm)

EXPLORE NEW METHODS

ALAN AND LAUREN ZENREICH

- Eccentric Jewelry: Turned Pendants

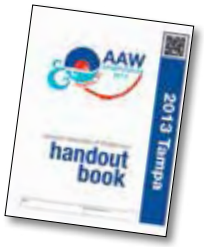
Untitled, 2013, Maple with archival ink, 2" (5cm) dia

ART GALLERY BOOTHS

Thomas Riley
Center for Art in Wood

FREE SYMPOSIUM HANDOUT BOOK

This comprehensive book features all of the demonstrators, shows images of their work, and contains valuable how-to information on topics covered in demonstrations. Buy an extra copy for $25 to share with your woodturning friends back home!



CRAFT ROOM

The activities in the symposium's bustling craft room are drawing more participation each year. We now have 10 rotations and expect 2013 to be interesting and diverse, with craft demonstrations in a variety of media. Bring your craft items to work on and to share. For questions, or if you would like to share your craft skills, contact linda@woodturner.org.

WOODTURNING TRADESHOW

Most of the major lathe manufacturers and specialty suppliers will be set up and ready to offer the latest in woodturning supplies and equipment. You won't see a larger woodturning tradeshow anywhere else! Ongoing demonstrations let you personally observe tools and machinery in action, so plan plenty of time to see it all. Visit woodturner.org for the latest list of vendors.

Airbrush-On-Wood
Amazon Exotic Hardwoods
Amerilife
Bark Studio
Binh Pho's Studio Wonders of Wood
Classic Wooden Watches
CPH International, Starbond
Craft Supplies USA
Curt Theobald Segmented Wood
High West Wood Products
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John Jordan Woodturning
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SB Tools
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The Sanding Glove
Thompson Lathe Tools, LLC
Trend Routing Technology
Trent Bosch Studios Inc.
Turningwood.com
Unique Mesquite
Vince's WoodNWonders
Woodturning Design Magazine
All American Crafts
WoodTurning Blanks 4 U
Woodworker's Emporium

There are a limited number of booths and tabletops still available at the symposium. Take advantage of this opportunity to showcase your company to the woodturning community! Contact AAW tradeshow management: Gail Olmsted, Complete Conference Coordinators, 630-416-3030, ext. 12 or gail@cccmeetings.com.

SPECIAL INTEREST NIGHT (SIN) FRIDAY 7:30 TO 9:00 P.M.

SIN sessions are hosted by groups of AAW members with a common interest they want to share with other symposium attendees. The AAW symposium committee provides a room with a microphone and digital projector; SIN group members plan and present their respective programs.

Recent years have featured book signings and Collectors of Wood Art meetings and hosted groups with diverse topics such as Jigs and Gadgets, Ornamental Turners, Pen Turners, Segmented Turners, Teaching Those With Special Needs, and Teaching Youth. If you would like to propose a session, contact Al Hockenbery at al@woodturner.org or Kurt Hertzog at kurth@woodturner.org.

YOUTH TURNING ROOM

Youth ages 10 to 18 are eligible to register for free hands-on instruction. Each registered participant must be accompanied by an adult who is registered for the symposium. Students will make a variety of projects.

On Sunday, twenty-five young turners will win a complete turning package, including a lathe, tools, and faceshield.

Classes are taught by the following volunteers: Nick Cook, Andrew Glazebrook, John Kowalchuk, Joe Ruminski, Avelino Samuel, along with twelve volunteer assistant instructors for each session.

We are pleased to announce these donations, which help make this program the huge success it has been.

- Walter-Meier Powermatic/JET: 25 JET mini lathes with stands
- Crown Tools: 25 sets of woodturning tools
- Woodcraft: 25 faceshields
- Vince's WoodNWonders: abrasives
- The Sanding Glove: glue
- Teknatool USA Inc., 25 chucks and safety centers

Photo: Andi Wolfe

EOG AUCTION FUNDRAISER

Saturday night's auction is our annual fundraiser for the Educational Opportunity Grants. 100% of the proceeds from the donated pieces go directly to members and chapters: Many members turn on lathes purchased by local chapters using EOG funds, and hundreds of AAW members have received individual grants from EOG funds. The total money awarded for 2014 will depend on this year's auction proceeds. Consider donating a piece to the auction and of course bid high and often! Your donation can be dropped off at the IG in Tampa, or if you are not attending, check AAW's website for a shipping address.

SYMPOSIUM VOLUNTEERS NEEDED!

The success of every symposium is due to the many individuals who volunteer for a variety of tasks before and during the event. Many volunteers in the Tampa area are already at work. If you are attending this year, please give a few hours to this vital effort. The greatest need is for demonstrator assistants, aides in the Youth Room, and help in the Instant Gallery. Even two hours of your time will be appreciated.

To volunteer, please contact the symposium volunteer coordinator, John Ellis, at NMWTwebman@aol.com. Those who volunteer early will have the best chance of being assigned to their preferred demonstrator and time slot. All volunteers receive a complimentary T-shirt that has the official symposium logo.

WOODTURNING EXHIBITS!

Instant Gallery

Not only is AAW's Instant Gallery the largest display of turned-wood objects shown under one roof, the work is interesting and varied. Bring up to three of your best pieces to exhibit.

While there, vote for your favorite Chapter Collaborative Challenge (C3) project entry and visit the special areas set aside for EOG auction items, award winners, and ReTurn to the Community project.

ReTurn to the Community

The theme for AAW's ReTurn to the Community project for the Tampa symposium is turned bowls; however, every type of object can be donated: lidded boxes, ornaments, spin tops, toys, platters, and pens. Bring your turned objects with you to the symposium and drop them off in the Instant Gallery! Buy something in return.

Total proceeds from the $25 sale of each item will be donated to programs of the Tampa Crossroads: Homeless Female Veterans and Veterans With Families Programs. With your help, AAW's connection with Tampa Crossroads will make a difference in the local community.

"Currents"

The AAW's juried and invitational member exhibition this year features work inspired by the theme *Currents*. Enjoy a voyage into the imaginations of our talented members! Catalog available for purchase.

"Harmony"

Each year, the Professional Outreach Program (POP) brings together a stellar international lineup of studio artists to interpret the title theme. This year the artwork will be available for sale online (starting April 15) and at the symposium. Sales help support POP awards, panels, and grants. Catalog available for purchase.

The public is welcome to tour all of these exhibits; registration is not necessary. Please encourage local friends to stop by, see what woodturners make, and perhaps purchase a bowl or two!

2012 Fundraising Campaign

We want to express our deep appreciation for the support shown by those who gave to the AAW during the 2012 fundraising campaign. Your donations will be used to fund general operations, Educational Opportunity Grants, and the AAW Technology Fund.

Your contributions matter immensely to us. We thank you for your personal expressions of support for the AAW and our nonprofit mission.
Dale Larson, President, AAW Board of Directors
Phil McDonald, AAW Executive Director

$0 – $99

Linda Ferber
Gene Morgan
Tib Shaw
Warnie Lore
Billy Porterfield
Ildefonso Chagas
Martha Connell
Charles Mak
Steven Henderson
Curt Nelson
Emil Eisenhardt
Michael Stoner
Menachem Bar-Nes
James Guertin
Alan Falk
Tommy Holmes
Bruce Impey
Bruce Alverson
Susanne Jensen
James Naylor
Jonathon Haigh
Gordon Brown
Coastal Bend Woodturners – Ira Barnett
Shaun Q McMahon
Michael Gadberry
George Gibson
Eugene W Laveroni Jr.
Steven Mitchell
Ambrose O'Halloran
Francis Bonneville
Woodturning Art Forms
Jim Solheim
Francis Roy
Robert Andrews
Ted Trauner
John Freeman
Edric Florence

$100 – $499

Herbert Cohens
Stephen Keeble
Mike Mahoney
A Ronald Lerner
John Houston
Matthew FitzGibbon
Dale Styles
Sherman Anderson
Owen McGratch
Richard Freeze
Stephen Doerr
Robert Galloway
David Gibson
John Giovale
Steven Ringer
David Meredith
David Crady
John Richardson
Thomas Hohl
Lloyd Beatty
Harry Hamilton
Paul Vondersaar
Dennis Fuge
Neil Feldstein
Ian Douglas Munro
Harvey Rich
Central Coast Woodturners – Bill Kandler
Chris Wolfe
Diana Williams
Frank & Elizabeth Amigo
Mark S Wood
Christina Rifkin
Chevron Humankind
Karl & Beth Jacobson
William Alsman
Kevin Searls
Glenn Williamson
Bryon Rosbrugh
Allen Brooks
Thomas Welmers
Wine Country Woodturners
Arthur Williamson
Charles Fultz
Deryl Duer
David Randall
Robert Sutter

$500 – $999

Pacific Northwest Woodturning Guild
Stephen & Kathy Weinroth
Jim Keller

$1000 and up

Gorst duPlessis
Allen & Sherry Hockenbery
John Hill
Malcolm Zander
Geoffrey Hartwig
Fred Goldstein
Norman Murray
Botho von Hampeln
Easy Wood Tools
Tom Wirsing
Dale Larson
William Loitz
Stan Wellborn
Richard & Elizabeth Hogue
Hap Gordon
Harvey Fein

Artists who contributed recognition gifts

Gorst duPlessis
Eli Avisera
J. Paul Fennell
Curt Theobald
John Jordan
Binh Pho
David Ellsworth
Dixie Biggs
Joey Richardson
Art Liestman
Graeme Priddle
Christian Burchard
Marilyn Campbell
Cynthia & Michael Gibson
Stephen Hatcher
Keith Holt
Michael Hosaluk
Steve Sinner

Powermatic Lathe Raffle!

1st Prize: 2013 Powermatic 3520B lathe, custom-painted blue

Winning ticket will be drawn at AAW's Tampa symposium banquet.

Call AAW for details:
877-595-9094

Ticket holders do not have to be present to win. Prize includes freight allowance. Proceeds support activities of the AAW and Florida local chapters. Must be 18 to purchase tickets or win prizes. Additional prizes can be found at woodturner.org.

AAW Board of Directors

Call for Nominees

The AAW offers much to its members and we are looking for a few good people who can contribute something in return. Do you have the time, energy, and ideas to be a part of the AAW operations, as well as a willingness to help make it a better organization? Be a part of moving the AAW forward—run for a position on the AAW Board!

The AAW elects a volunteer nine-member board to represent the membership and help plan the organization's future. If you have been a member in good standing for the past three years, you are eligible. The nominating committee will select the six best candidates. From these six, members will elect three candidates to serve a three-year term, beginning in January 2014.

For information on the duties of board members, call any current board member or visit the AAW website at woodturner.org/info/bod/ for details. ■

If you are interested in serving on the board, please email the following to the Executive Director (phil@woodturner.org), no later than May 1:

1. A statement of intent, including qualifications and reasons for applying.
2. Letters of recommendation from two individuals who can attest to your organizational and leadership abilities.
3. A high-resolution photograph of yourself.

The nominating committee will review application materials and conduct phone interviews in late May and early June. Candidates will be presented in the journal, ballots will be sent out in the fall, and election results will be announced in late 2013.

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 who donated this year's prizes, which include tuition scholarships, $100 certificates, sanding supplies, DVDs, chucks, grinding jigs, symposium registration, and lathes! Contact Linda Ferber if you would like to contribute a prize, linda@woodturner.org.

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 2013, 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.

2013 Donors

(Others may be added during the year.)

Anderson Ranch Arts Center, andersonranch.org

Arrowmont School of Arts and Crafts, arrowmont.org

Craft Supplies, woodturnerscatalog.com

David Ellsworth, ellsworthstudios.com

Easy Wood Tools, easywoodtools.com

Hunter Tool Systems, hunterwoodturningtool.com

John C. Campbell Folk School, folkschool.org

Mike Mahoney, bowlmakerinc.com

North Woods - Figured Woods, nwfiguredwoods.com

Oneway Manufacturing, oneway.ca

Tennessee Association of Woodturners symposium registration

Thompson Lathe Tools, thompsonlathetools.com

Totally Turning/Showcase Symposium, totallyturning.com

Trent Bosch, trentbosch.com

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

Woodturning Design magazine, woodturningdesign.com

Congratulations 2012 Grand-Prize Winner!

William Dick from Pennsylvania won the Powermatic 3520B lathe! He designated his local chapter Cumberland Valley Woodturners to be the recipients of the JET lathes. A huge thank-you to Walter Meier Powermatic/JET for donating the lathes! ■

Tips

Measure the thickness of bowl bottoms

Dick Powell's article on how to determine the thickness of a bowl's bottom in the June issue (vol 27, no 3) introduced a great idea: placing a spacer block, for measuring purposes, on the lathe ways between the headstock and the end of the chuck jaws. Based on this idea, I came up with a device that is even simpler to use. I constructed a sled for the ways on which I mounted a fixed-depth pointer that is the same length as the sled. When the pointer hits the bottom of the bowl, the distance between the sled and the spacer block under the chuck gives a visual indication of how thick the bottom is.

If you switch to another chuck, or replace the jaws with some that protrude farther, you will have to cut a new spacer block, but that is done in no time. Or even easier, you could embed a couple of magnets in your spacer block, which would allow you to adjust its position at will.

—Aage Rendalen, Virginia

Quick clean-up

Cleaning up after a woodturning session, especially if your shop is in your home, is good practice for health, safety, and household harmony. I bought a window squeegee to clean my windows a few years ago, but it sat in my shop for a few months.

I used a broom for clean-up. Even with my shop vacuum on, the dust from sweeping was not pleasant. Then the light turned on. I added a handle to the squeegee and now I can easily squeegee the wood chips into a pile and dustpan them into my collection basket. The squeegee is narrow enough to get under my vacuum pipes.

For woodturners who have a tendency to procrastinate on clean-up, try an industrial model, found at farm supply stores. They are wider and longer than most window squeegees.

—Dennis Ciesielski, Wisconsin

Arch punch for scraping spheres

John Kelsey's article (vol 27, no 5) mentions using a hole saw with the teeth ground off as a tool for scraping perfect spheres. I have made a couple and it turns out that hole saws may not be perfectly round, resulting in never achieving a perfect sphere. An easier solution is to purchase an arch punch, commonly used to cut out perfect circles in soft material like plastic, rubber or leather.

A 1" (25mm) punch can be purchased online for less than $20, with large and small sizes available. They are good steel, perfectly round, and can be used with no modification, although attaching a longer handle is useful.

Sharpening is accomplished by running the entire edge held flat, back and forth against a flat sharpening plate or stone. It then won't be useful as an arch punch anymore, but it will serve to sharpen the inner edge of the punch, which does the actual scraping on spheres.

In use, a 1" arch punch can scrape a sphere 1½" to 2½" (38mm to 64mm) in diameter, perfect for coffee scoops and canister spoons. Do not use a toolrest when scraping. Simply hold the entire cutting edge up against a rough-turned sphere and swing the tool back and forth in an arc, scraping away the high spots. This is a scraping tool and may not leave the best surface, but the wood will sand quickly and the result is a perfect sphere.

—David Staeheli, Alaska

Share your turning ideas!

If we publish your tip, we'll pay you $35. Email your tips along with relevant photos or illustrations to editorscarpino@gmail.com.

—Betty Scarpino, Editor

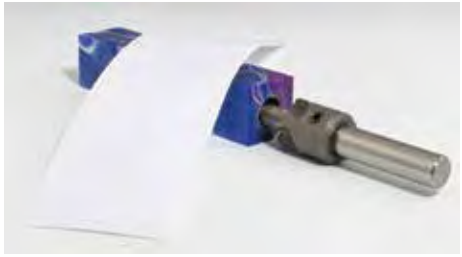
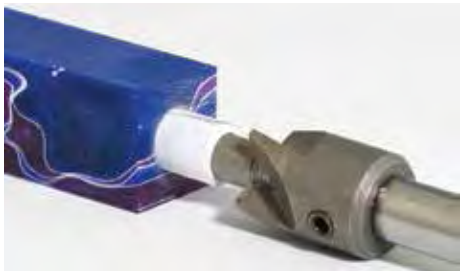
Flat surface on split logs

When working with green wood, sometimes I want to split a log instead of cutting it in half with a chainsaw. One of the disadvantages is that it leaves a rough, uneven surface, which can make bandsawing and mounting onto the lathe difficult. I flatten the surface of rough turning stock using a handheld power plane. It works well, is fast, and requires little effort. It also has the advantage of allowing me to easily see the grain to help in placing the turning within the wood.
—Jim Rinde, California



Sleeve for pen mill

Sometimes while turning a new pen kit, I don't have the proper pen mill and the shaft is too loose in the brass tube. Rather than spend a lot of time turning an adapter sleeve, I use computer printer paper. I cut a strip of the paper just wide enough to cover the mill shaft without covering the flute. Then I wrap it tightly around the mill shaft and slowly trim off the excess until it just fits inside the pen's brass tube. Quick fix and back to turning in a matter of minutes.
—Sig Mekosky, Washington

Solution to a sticky problem

Double-faced tape works well for holding small items onto the lathe in the faceplate mode; however, the tape occasionally leaves a mess on an otherwise finished turning. I discovered that a sprinkle of general-purpose flour (from the kitchen) on the side pressed to the tape minimizes the mess, yet adhesion is still adequate for careful turning. A saltshaker makes an excellent dispenser. After applying a light dusting of flour, shake off any excess and you are ready to go.
—James L. Pruitt, Arkansas

Protect turnings for shipping

Many of us have learned the hard way that wrapping a nicely finished piece in bubble wrap may result in a damaged finish—no one likes to see a bubble pattern in the finish of a vessel. In the past, I wrapped my pieces in tissue paper or large pieces of fabric before wrapping in bubble wrap, but the easiest method is to use an old pillowcase. Most woodturnings will fit into a pillowcase, which will protect the finish from packaging materials.
—Wes Jones, Georgia

Rubber band protects wood

To finish-turn the bottom of a small bowl, place the mouth of the bowl over the jaws of the chuck and move the tailstock to the bottom of the bowl for support. By placing a thick rubber band over the jaws of the chuck, the jaws will hold the bowl more securely and the rubber band will also prevent them from marking the inside of the bowl. I use a rubber band from the broccoli I purchase.
—Ed Otero, New Mexico

Are You Wearing the Right Faceshield? Andrew Chen

For woodturners, faceshields are important safety equipment, so much so the AAW requires demonstrators to wear one while demonstrating at the annual symposium. That is not the case everywhere. Last November, I was invited to do a demonstration at the Taiwan Association of Woodturners in Taipei, one of the newest AAW chapters. I was not able to bring a faceshield, and I requested one. I was disturbed when they handed me the "faceshield." Similar to the one in *Photo 1*, it had a thin, clear plastic shield reinforced with an aluminum rim—not the adequate protection I was used to. Fortunately, though, I was turning a goblet out of 2"- (5cm-) square wood and the flying debris would probably not cause the shield to fail. I thought this was a good opportunity to educate the audience, primarily consisting of new turners. It also made me wonder how many AAW members were cognizant of various types of faceshields.

Different types of shields

There are many different types of faceshields designed for various purposes. All turners probably know not to use a welder's faceshield or the type a dental hygienist wears, but do you know what kind of faceshield is good for your protection while turning? The type I used in Taiwan is a splash shield designed for chemical (liquid) splashes. Its thin plastic shield is not strong enough to protect, even from medium-sized flying wood objects. The aluminum rim merely supports the flimsy plastic to help hold its shape. The metal rim actually presents a greater hazard because if the plastic is shattered, or simply deflected by a flying object, the aluminum can be forced into your face, which is exactly what happened to a couple of members of our club a number of years ago—the aluminum ended up in their cheeks, causing severe lacerations and a trip to the emergency room. Even so, some stores that cater to woodturners and woodworkers carry this type of faceshield. If I had not known about the injuries suffered by my fellow turners, I might have bought one.

Correct faceshield

The correct type of faceshield woodturners should wear is the thick polycarbonate (PC) shield without the metal rim *(Photo 2)*. Testimony to that came from another member of our club who is known for turning large projects (20-plus inches [50cm] in diameter). The massive mesquite root balls he turns have defects and bark inclusions, and at last December's meeting, he reported that a large chunk of bark inclusion flew off a mesquite turning and broke his faceshield. Fortunately he came through unscathed physically—he was wearing a thick polycarbonate faceshield. The faceshield was a loss, but it did its job.

These thick PC faceshields are widely available for about $15. When purchasing a faceshield, make sure it is rated Z87+ *(Photo 2, insets)* as opposed to just Z87. Although it is an improper way of labeling, sometimes you will find Z87.1 instead of Z87+. These ANSI (American National Standards Institute) ratings are primarily designed for eye protection.

Although the standards were revised in 2010, standards for faceshields did not receive substantive revision from the 2003 guidelines, which basically stipulate that lenses will be divided into two protective levels, basic impact and high impact, as dictated by test criteria. Basic-impact lenses must pass a "drop ball" test: a 1"-diameter steel ball being dropped on the lens from 50 inches (127cm). High-impact lenses must pass a "high velocity" test where ¼" (6mm) steel balls are shot at different velocities. For faceshields, that's 300 ft/s (~205 mph, 329 km/h). Thus, the high-impact (Z87+) standard requires the faceshield to withstand more than five times the kinetic energy of the basic-impact standard (Z87) (4.41 joules vs. 0.84 joules).

A splashguard-type faceshield is not suitable for woodturning protection.

Powered air-purifying respirator

Instead of a simple faceshield, some turners prefer a powered air-purifying respirator (PAPR), such as the 3M Airstream *(Photo 3)* or Trend Airshield *(Photo 4, Pro model shown)*. In addition to protection from flying debris, these PAPRs provide lung protection by filtering out wood dust. A PAPR is my personal favorite because the filtered airstream also prevents condensation on my glasses and on the faceshield from my breath.

A word of caution: Although the Airstream and Airshield are rated high impact, the window (visor) on these faceshields is only about half as thick as the Z87+ non-PAPR faceshields (0.04" [1mm] to 0.045" [1.1mm] vs. 0.08" [2mm]). You can actually deflect the thin plastic window by applying moderate pressure with your finger. On the Airstream and the Airshield (original), this window is reinforced with a frame made of a type of plastic other than PC. The Airshield Pro has just a steel wire at the bottom for reinforcement. Knowing of possible failure of thinner shields with reinforcement, one should be leery of PAPRs.

Some faceshields, like the one shown in *Photo 5*, also have a thin visor mounted in a frame. Even though it has

This faceshield has a thick polycarbonate shield. Note the impact rating in the inset images, basic impact, Z87 (*upper left*) and high impact, Z87+ (*lower right*).

The 3M Airstream powered air-purifying respirator.

Photo: Paul Millo

The Trend Pro model powered air-purifying respirator. Note the ANSI Z87.1 label, inset image.

Even though this faceshield is rated Z87+, it may not offer as much impact protection as one with a thicker shield.

the Z87+ rating, it may not provide the same level of protection as the thick PC faceshields.

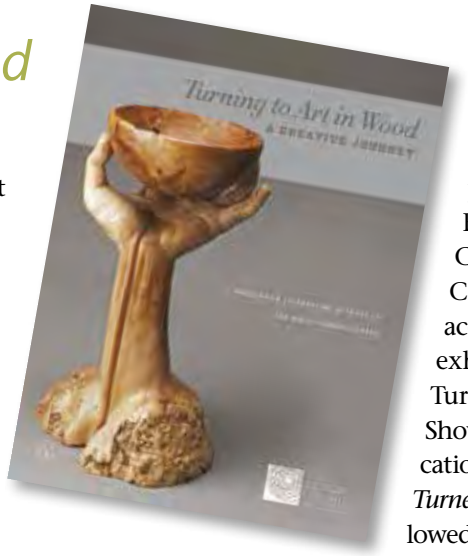
Faceshield standards caution

There are two disturbing facts about the Z87.1-2003 standard. First, it eliminated the previous requirement of a minimum thickness of 2mm (0.08") on the protective lenses. Second, in the United States, compliance with the standard is self-certified, based on test results generated by the manufacturer as part of its initial design and ongoing quality-control procedures. No independent certification is required. Therefore, although I wear a PAPR personally, I would caution their use.

This article is not an exhaustive review of all faceshields on the market—it simply points out the danger of using the wrong type of faceshield and provides basic information for selecting the proper woodturning faceshield. Faceshields provide some protection; however, consider them a last line of defense. A catastrophic explosion of a large turning could still overwhelm your faceshield. It is essential to practice the basic safety precaution of staying out of the line of fire (plane of rotation) as much as practicable. In addition, when you restart the lathe with a turning that has previously been chucked onto the lathe, recheck to make sure the chuck jaws still secure the wood, or check the screws if you use a faceplate. And, start at a lower speed when turning large, unstable wood. ■

Andrew (Andy) Chen has been turning wood for more than twenty years. He specializes in segmented turning. He is among very few turners who turn acrylic solid surface material, such as Corian. Andy co-founded the Brazos Valley Turners (bvturners.com) in Bryan/College Station, Texas, fifteen years ago and is the de facto president of the club.

Book Review: *Turning to Art in Wood*



This freshly assembled compendium celebrates the silver anniversary of the Wood Turning Center in Philadelphia and its rebirth as The Center for Art in Wood. (See Mark Sfirri's excellent overview of the occasion in *AW*, April 2012, vol 27, no 2.) The volume also documents and shares the title of the new center's inaugural show, which closed last spring just before book publication. The 108 works featured in the exhibition represent the hardback's visual core, followed by 1,000-plus thumbnail images and selective enlargements tracing the chronology of the center's permanent collection. Nine historical and critical essays offer sweeping views and colorful details that bring to life the center's passionate personalities and their impact on the larger field. A limited collector's edition (250 copies) in clamshell portfolio is also still available, featuring separate bound essays, loose display plates on high-quality paper, and an updatable collection archive.

Of course, the AAW recently published its own 25th anniversary album within a book market already brimming with new collection catalogs and craft histories. With this profusion of photo chronicles, the question inevitably arises: Do we really need another coffee-table tribute to the evolution of artistic woodturning?

I can think of at least three compelling reasons why we might. First, no other account can really do justice to the rise and reach of modern woodturning's *other* pillar. Without the prodigious groundwork of the center's cofounder and mainstay Albert LeCoff, the AAW might never have crystallized when it did and the inclusive, collaborative spirit of the emerging movement might have drifted into parochialism. Second, the exhibition photo gallery avoids a fixation on celebrities. As a result, a number of startling techniques and forms stand apart from what I would expect to encounter in such a volume. Finally, the show catalog focuses on groupings of works—often unrelated by maker or time period—rather than on single objects. The clusters make unlikely connections, offer different solutions to common problems, and perhaps tweak our artistic sense with a little provocation.

Irene Grafert, *Bowl With Green Resin Lip,* 2008, Wood, acrylic, 2" × 4½" × 3½" (5cm × 11cm × 9cm) Promised gift of Albert and Tina LeCoff

Timing and vision

Early in the book, Albert's autobiographical essay fills in the portrait of someone known today largely as a woodturning impresario and arts administrator. His roots, however, are anchored in the manual trade. Coming off a highflying career as a collegiate gymnast, he soon found himself apprenticed to an Israeli woodturner and, later, operating his own woodworking shop making turnings and furniture. Ever the networker, he connected quickly with influential figures like gallery owner Richard Kagan, pioneer turners Melvin and Mark Lindquist, and future *Fine Woodworking* editor John Kelsey. It was, in fact, Kelsey who casually broached the idea of a weekend woodturning workshop, which thanks to Albert, his twin Alan, and Palmer Sharpless ultimately culminated in nine far-reaching symposia at the George School between 1976 and 1980. A tenth symposium at the Bucks County Community College, with an accompanying exhibition, "The Turned Object Show" and publication, *A Gallery of Turned Objects*, followed. These events forever changed the trajectory of the craft. Meanwhile, Albert also opened his own gallery, started collecting, and drummed up enough support to found the Wood Turning Center in 1986, the same year he helped establish the AAW and served as its first vice president.

In the ensuing quarter century, the center went on to rack up an astonishing record of accomplishments. These included three World Turning Conferences and the seminal International Turning Exchanges. The center has also produced and/or participated in more than seventy-five exhibitions and publications, not to mention issuing an equal number of *Turning Points*, its own journal.

Casting call

In his commentary on the exhibition's featured works, guest curator Gerard Brown makes it clear from the outset he "was *not* interested in these objects as souvenirs or relics…from certain makers." Stocksdale, the Moulthrops, Ellsworth, Holzapfel, Stubbs, Dotson, and Cummings do put in an appearance or two, but half or more of the 108 color plates represent artists less commonly seen in the major catalogs, at least in the United States. The works of Jérôme Blanc, Jim Partridge, and Gord Peteran, for example, collectively outnumber those of all the woodturning icons noted above.

Some photos with unfamiliar credit lines display novel but subtle compositions, like

Irene Grafert's serene *Bowl With Green Resin Lip* trio, counterposed deftly opposite one of Hugh McKay's famous *Tripots*. Other pieces, including Roy Superior's wacky *Patent Model for the First Snowblower,* go all out for ingenious technical effect. Curator Brown displays his fondness for clever invention in his selection of Gord Peteran's *Two Bracelets* from "turned" pencil sharpener shavings and his lathe-drawn rosettes in graphite. Jérôme Blanc's red-and-black designs on paper also reflect startling adaption of the lathe for printmaking. All together, such cheekiness on the outskirts of wood-turning reflects a craft still dissatisfied with its traditional borders.

Top row, first image: **Gord Peteran,** *Two Bracelets*, 2002, Pencil Shavings, 5" (13cm) dia
Promised gift of Albert and Tina LeCoff

Top row, second, third image and second row: **Gord Peteran,** *Five Sounds,* 2002, Graphite on paper, 36" × 27" (91cm × 69cm)
Donated by the Artist

Third and fourth row: **Jérôme Blanc,** *Dance Final,* Untitled #4, *Premiere Dance,* Untitled #5, *Dance Souterraine,* 2009, Red and black ink on watercolor paper, 22½" × 30" (57cm × 76cm)

Chamber music

Most art catalogs present works as solo performances, even when historical context is provided through narrative or image sequence. In contrast, the center's ensembles frame each piece in relation to others—sometimes as a duo, sometimes a chorus. Thumbnail images conveniently appear alongside running commentary to tune in to "conversations" among exhibited pieces that might otherwise go unnoticed in the color plate sequence. Certain groupings seem unrelated until a common feature—e.g., treatment of vessel piercings, feet, or material—comes into focus to establish kinship or divergence.

In some cases, this thematic clustering works well, as in the vibrant assembly of paper "turnings"by Peteran and Blanc. Other thumbnail blocks—e.g., Frank Cummings and Max Krimmel (innovators in materials) lumped together with colorists Hap Sakwa and Merryll Saylan—do not display as much coherence, perhaps because they correspond to different sections of the text. In a few instances, the juxtapositions strike me as misplaced, as in the pairing of Garry Knox Bennett's *Pre-Turned Wood Object* with Stephen Hogbin's signature *Walnut Bowl of Walnut* under the banner "game changers." I suspect that Bennett's offhand gag here has in fact changed very few games around town and resides in the center's collection largely because of the maker's well-deserved reputation as a brilliant artist. Hogbin's dynamic recombinations, though, really did launch a generation of iconoclasts and a new way of seeing. ■

Garry Knox Bennett, *Pre-Turned Wood Object,* 2000, Wood, 11" × 14" × 9½" (28cm × 36cm × 24cm)
Donated by Glenn Adamson

Stephen Hogbin, *Walnut Bowl of Walnut,* 1981, Walnut, paint, 10¼" × 5¼" × 7¼" (26cm × 13cm × 18cm)
Promised gift of Albert and Tina LeCoff

Albert LeCoff and the cane set the ITOS artists made for him, at home, 1990.

David M. Fry writes and turns near Washington, D.C.

Turning to Art in Wood: A Creative Journey. The Center for Art in Wood, Schiffer Publishing Ltd: 2012, 284 pp. Hardcover, $59.99; Clam Shell Portfolio, 250 limited editions, $150, available from The Center for Art in Wood at centerforartinwood.org.

EOG Supports Workshop for Young Men

The Tennessee Association of Woodturners (TAW) used their 2012 EOG funds to support the woodturning workshops they developed with Narrow Gate Foundation in Williamsport at the Leatherwood Forge location. Narrow Gate is a Christian experience that gives young men the opportunity to discover who they are in a supportive atmosphere that includes living in a wilderness environment, participating in daily chores, completing work projects, and community service. The program builds teamwork and work disciplines by providing challenging adventures.

Phil Stoner, a board member at both TAW and Narrow Gate Foundation, asked TAW members if they would be interested in establishing a working relationship with Narrow Gate to help develop a woodworking shop. This vision became a reality after Tom Yount, a longtime TAW member, was diagnosed with cancer: Yount and his wife Jane donated his entire woodturning shop to Narrow Gate.

Members of the TAW assisted Narrow Gate in the design and construction of what has become a first-class woodworking shop. At an early meeting between TAW and Narrow Gate staff, TAW members helped determine additional turning equipment needed. We solicited funds from local businesses and, with an initial TAW-funded Community Outreach Grant, helped Narrow Gate finish the woodshop construction and purchase six Delta midi lathes. We developed a curriculum based on the AAW principles, and the woodturning workshops began.

EOG funds provided upgraded equipment, tools, and woodturning supplies. Eric Davis, a Narrow Gate staff member, developed a rotating series of workshops that include introduction to lathe safety, turning spindles, bowls, platters, and chalices, and sessions on sanding, tool sharpening, finishing, and surface embellishment. Each one-day workshop, led by a TAW member, includes instruction on safety, basics, and an overview of the project. Four to six students are in each session, with each student assigned to a lathe. Additional TAW volunteers help as the students' projects progress step by step to completion.

Woodturning classes at Narrow Gate are held on a rotating eight-week cycle. The program has evolved to include open-turning days where TAW members supervise and help students who want to increase their skills. We offer a wide range of woodturning projects designed to introduce students to the art and craft of woodturning.

The TAW and Narrow Gate Foundation are most grateful for the financial support of the AAW. ■

A Narrow Gate student sands a peppermill.

—Jeff Brockett

Narrow Gate students complete a platter class.

Narrow Gate students, staff, and TAW members with equipment purchased using EOG funds.

Calendar of Events

June issue deadline: April 15

Send information to editorscarpino@gmail.com

Canada

April 12–14, Binh Pho hands-on workshops and day-long demonstration, hosted by Fraser Valley Woodturners Guild. April 12 workshop and April 13 demonstration will be held at Bow River Specialty Woods, Chilliwack, B.C., April 14 workshop at Canadian Woodworker, Surrey, B.C. Contact Murray Sluys, murray.sluys@gmail.com.

France

June 17–23, AFTAB (French Association for Artistic Woodturning) collaboration seminar, held at the Escoulen Woodturning School in a small village in the south of France. Fifty artists will collaborate and all work will be auctioned. For additional information visit aftab-asso.com/html/collaboration2013.html. To register, contact Alain Mailland, aiguines2013@aftab-asso.com.

California

January 27–May 5, "Scratching the Surface: Contemporary Wood Sculpture," The Craft and Folk Art Museum, Los Angeles. This international exhibit includes sculpture by Christian Burchard, Todd Hoyer, William Hunter, Art Liestman, Pascal Oudet, George Peterson, Michael Peterson, Merryll Saylan, and Jack Slentz. For current program information, visit cafam.org.

May 7, A Day With Douglas Fisher, sponsored by the Sequoia Woodturners of Central California. For more information, email sequoiawoodturners@gmail.com.

Colorado

September 13–15, Rocky Mountain Woodturning Symposium, held at The Ranch, Larimer County Fairgrounds. For the latest information, visit rmwoodturningsymposium.com.

Florida

June 28–30, AAW's 27th international woodturning symposium, Tampa. For more information, visit woodturner.org.

Georgia

April 26–28, Southern States Woodturning Symposium, Clarence Brown Conference Center, Cartersville (new venue). Featured demonstrators are Keith Gotschall, Dick Sing, Al Stirt, and Jacques Vesery. For further information, visit southernstatessymposium.org or contact chair/registrar Marsha Barnes at 828-837-6532 or ml.barnes@bmemc.net.

September 20-22, Turning Southern Style XIX, at our new location, the Northwest Georgia Trade and Convention Center in Dalton. Demonstrators include Cindy Drozda, Stuart Mortimer, Jerry Kermode, David Nittmann, Nick Cook, and Kirk DeHeer. Our larger vendor area will feature discussions and demonstrations by Mike Hunter, Lyle Jamieson, John Jordan, JoHannes Michelsen, Tom Steyer, and Doug Thompson. Activities include a hands-on area, Instant Gallery and critique session, banquet and auction, and a spouse lounge and optional spouse outing. Information is available at gawoodturner.org.

Illinois

April 13, The Chicago Woodturners invite everyone to an all-day demonstration by Michael Hosaluk of Saskatchewan, Canada, $30 at the door. Hands-on classes offered April 14–16. For details visit chicagowoodturners.com.

Iowa

April 20, Demonstration with Trent Bosch, Woodsmith Store, Clive, sponsored by the Des Moines Woodturners. Nonmember fee is $60. To register, click on Downloadable Pages at dmwoodturner.wordpress.com or email Paul Miller at millerpem@gmail.com.

Massachusetts

April 7–September 15, "Across the Grain: Turned and Carved Wood, Fuller Craft Museum, Brockton. For more information, visit fullercraft.org.

Minnesota

February 28–June 30, "Around the Hus: Traditional Woodenware from Scandinavia."

February 28–June 2, "Harmony," 2013 Professional Outreach Program exhibit.

Ongoing is "Touch This!" featuring fascinating facts about wood and woodturning, as well as pieces you can touch. For more information, visit galleryofwoodart.org.

Montana

September 28–29, Yellowstone Woodturners Symposium, Billings. Demonstrator is Rex Burningham. For further information, call Dr. Van at 406-245-9945, or visit yellowstoneturners.org.

North Carolina

November 1–3, North Carolina Woodturning Symposium, Greensboro Coliseum Special Events Center. Featured demonstrators include Jimmy Clewes, Douglas J. Fisher, Bob Rosand, Avelino Samuel, Keith Tompkins, and Molly Winton. Seven regional demonstrators will also present. Visit northcarolinawoodturning.com for developing information.

Ohio

May 17–19, Northeastern Ohio Scrollsaw & Woodworking Picnic, Quirk Center, Cuyahoga Falls. The event features scrollsaw, carving, pyrography, and turning classes and demonstrations. Jason Swanson will demonstrate woodturning and offer a class. For more information, visit northeasternohioscrollers.yolasite.com.

October 11–13, Ohio Valley Woodturners Guild's Turning 2013 symposium, Cincinnati. Demonstrators include Ray Key, Christian Burchard, Steve Kennard, Glenn Lucas, Michael Hosaluk, and Nick Agar. For more information, visit ovwg.org.

Texas

August 23–25, Southwest Association of Turners (SWAT) Symposium, Texas Convention Center, Waco. Fifty-four rotations will feature lead turners Jimmy Clewes, Ashley Harwood, Marilyn Campbell, Brian McEvoy, J. Paul Fennell, and Dixie Biggs, plus regional demonstrators. Vendors, hands-on areas, Instant Gallery, and lunches are included. Beads of Courage boxes will be accepted for distribution to regional hospitals. For more information and to register early, visit SWATurners.org.

Utah

May 16–18, Utah Woodturning Symposium, Utah Valley University, Orem. With more than 90 demonstrations to choose from and a full schedule of special events, there is something for everyone. Interact with demonstrators, Nick Arnull, Mark Baker, Clinton Biggs, Steve Hagen, Mick Hanbury, Dennis Liggett, Andy Cole, Cynthia Gibson, J. Paul Fennell, Mark Supik, Mick Hanbury, David Drescher, Jerry Sambrook, Vic Wood, John Wessels, Dale Nish, Mike Mahoney, Kip Christensen, Alan Lacer, Mary Lacer, Tim Heil, Joe Herrmann, Kurt Hertzog, and Ken Wraight. For additional information, contact Susan Hendrix at utahwoodturningsymposium@gmail.com or visit utahwoodturning.com.

Virginia

May 17 and 18, Mid Atlantic Penturners Gathering, Woodcraft of Richmond. The event includes demonstrations, vendors, Instant Gallery, contests, pen and blank swaps, door prizes, and socializing. Free and open to the public. Follow us on Facebook at Mid Atlantic Penturners Gathering or for more information visit midatlanticpen.com.

Washington

May 4–31, Woodturning Show & Sale, Fred Oldfield Western Heritage & Art Center, Puyallup Fairgrounds. Woodturners from Washington, Oregon, Idaho, and Montana are invited to enter. For additional information visit fredoldfieldcenter.org.

July 27, Creativity in Woodturning symposium, Lacey. Featured demonstrator is John Jordan and local-guest demonstrator is Jack Wayne. The event will be followed by four days of hands-on classes with Jordan. For additional information, visit woodturnersofolympia.org or contact Al Price aprice44@aol.com.

William Hunter
James Renwick Alliance Master of the Medium 2013

The James Renwick Alliance will award five Masters of the Medium at their Spring Craft Weekend Awards Brunch, Sunday, April 7. Awards are given every odd year to recognize outstanding contributions to the community of that medium. This year's winner in the wood category is William Hunter from California.

William Hunter

Infinity's Allure, 2011, Primavera, 12" × 27" × 21" (30cm × 70cm × 53cm) (depending on configuration)

Photo: Alan Shaffer

Hunter was on founding boards of the AAW and The Center for Art in Wood, is an American Craft Council Fellow, and has a Lifetime Achievement award from the Collectors of Wood Art. He has lectured and participated in panels in order to further the understanding of wood art and to encourage expressive innovation of the medium. The depth of his work—1970-2005—was documented in the Long Beach Museum of Art's retrospective touring exhibition and book *Transforming Vision*. Hunter's works are included in numerous museum collections, exhibitions, journals, and books. Congratulations!

Remembering Jerry Glaser

It has been said that a true friend is someone who enriches your life in some manner. In the many years I knew him, my friend Jerry Glaser easily fell into that category. An engineer by profession, Jerry possessed an attribute that all good engineers have: an innate sense of curiosity. What ensued from Jerry's meeting with the renowned bowlmaker Bob Stocksdale in the late-1950s was his revolution in toolmaking that resonates to this day, to the benefit of every woodturner in the world. A lack of interest by manufacturers in his toolmaking led Jerry to create and market his own tools under the Toolmaster brand.

After meeting Jerry for the first time, I was left with the impression that I just met a friend I never realized I had: He was that nice a person. I will miss him greatly.

—J. Paul Fennell

Jerry Glaser was most known to turners because of the wonderful tools he developed, but he was also a pioneer in the turning revival, and a turner of considerable skill. He once showed me the first simple bowl he made in 1933, turned in walnut with a jam chuck, but he later went on to produce work that in its time was a benchmark for creativity.

Most importantly, Jerry should be remembered as a kind and generous gentleman. Turners from all over the world used to visit him at his home in Playa del Ray in California, where he welcomed them all and gave them as much time as they wanted. Jerry was a true Renaissance man, and his amazing library ranged across the whole spectrum of human knowledge, including rare first editions of 18th century French books on turning.

We may never see the likes of Jerry again. He will be sorely missed.

—Terry Martin

Jerry Glaser

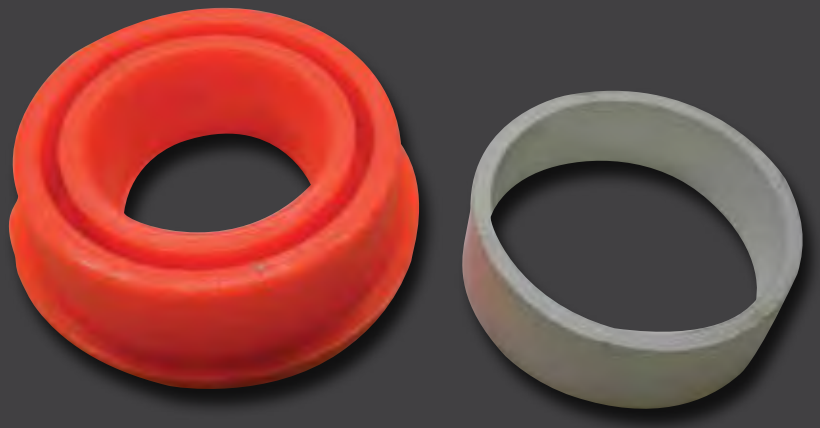
Photo: Courtesy of The Center for Art in Wood's Research Library

Jerry Glaser, *23 Bowl,* 1963, Teak, 6" × 11½" (15cm × 29cm)

Photo: Courtesy of The Center for Art in Wood's Research Library

Permanent Seals for Vacuum Chucks

Jeff Kieserman



Many of us have used PVC couplings, recessed and glued into medium-density fiberboard (MDF) for vacuum chucks. Funny foam, rubber PVC couplings, and other materials have been used as seals. I recently found a material that is easy to use for making first-rate, inexpensive, and reusable seals for these chucks. It's called Oogloo *(see sidebar Oogloo)*. After extensive use, the seals can be cleaned and, if necessary, repaired. Once the mold is produced, seals are easily made and reproduced. *Figures 1a and 1b* show the components and configuration of the mold.

Preparing the mold materials

The best material for the project seems to be ¾" MDF. Any faceplate that fits your lathe will work—there is no need to purchase an extra because the faceplate does not necessarily have to remain on the mold. The MDF sections of the mold start as 10" squares *(Photo 1)*. Prepare five squares for turning by roughly rounding them using a bandsaw. With the exception of the faceplate mounting, I used 1¼"-long screws in the assembly. Faceplates vary, so use the screws best suited to yours.

Note: Since taking photos for this article, I added an additional section of MDF, mounted onto the faceplate. I realized cutting the recess into the original faceplate-mounted section weakened it, and I wanted a solid base ▸

Oogloo

I found out about do-it-yourself Oogloo while exploring the website instructables.com. Oogloo is a mix of 100% clear silicone caulk (the one that gives off a vinegar-like odor), cornstarch, mineral spirits (optional), and oil-based paint (optional).

While curing, silicone caulk normally forms a skin on the outside, and completely cures overnight from the outside in. As I understand it, the curing is the result of moisture in the air slowly seeping in. Cornstarch is effective at absorbing moisture, so when cornstarch is mixed with the silicone, the silicone cures throughout at the same rate. The curing time, flexibility, and strength all depend on the amount of cornstarch added. A new box of cornstarch should be opened and given the opportunity to absorb some moisture before being added to the mix.

The optional mineral spirits is used to thin the mixture, and oil-based paint acts as a visual signal to indicate the ingredients are thoroughly mixed. Paint also colors the seal for its finished appearance. Add the paint sparingly because a little goes a long way.

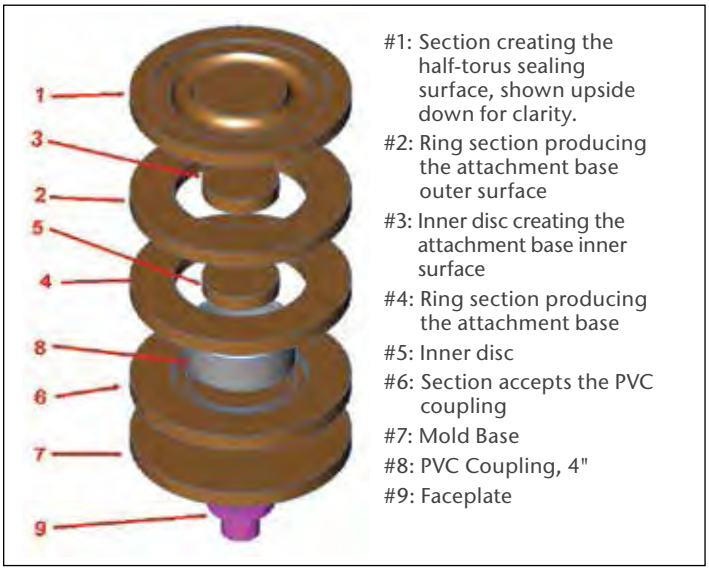
My mixer was some heavy twisted wire in a drill *(see photo)*. An ideal mixing container is a plastic food container with a rounded bottom edge.

The mixture I used was about 1 part cornstarch to 10 parts silicone by volume. The curing time was long (overnight), but this mixture afforded a longer working time. By using more cornstarch, the material can be handled and molded by hand to any shape within minutes, and the result is a harder material. Less cornstarch results in a longer curing time and a softer, stickier material.

The Oogloo can be formed over a jam chuck, which will provide protection for newly turned pieces, while also providing excellent anti-rotational holding power. Adding a lot of mineral spirits to the Oogloo will thin it enough for painting it onto a surface.

Don't be concerned about getting the process right the first time. A new, fresh mix of Oogloo will adhere to a partially or fully cured batch, so if you run out of material or time, or you just prefer adding it in steps, mix up a new batch and add it to the existing layers. The adherence property of Oogloo also allows for future repairs or even reconfiguring the seal. I discovered small imperfections in my casting and was easily able to coat the surface with a thin layer of pure silicone, making the surface even stickier. I also experimented by adding small beads around the surface, acting a bit like a series of concentric O-rings. Lightly pressing a small, pointed (not sharp) tool into the uncured silicone did the trick. This was helpful in some applications.

The wire mixer; its end curled into a spiral.



#1: Section creating the half-torus sealing surface, shown upside down for clarity.
#2: Ring section producing the attachment base outer surface
#3: Inner disc creating the attachment base inner surface
#4: Ring section producing the attachment base
#5: Inner disc
#6: Section accepts the PVC coupling
#7: Mold Base
#8: PVC Coupling, 4"
#9: Faceplate

Figure 1a. Mold components.

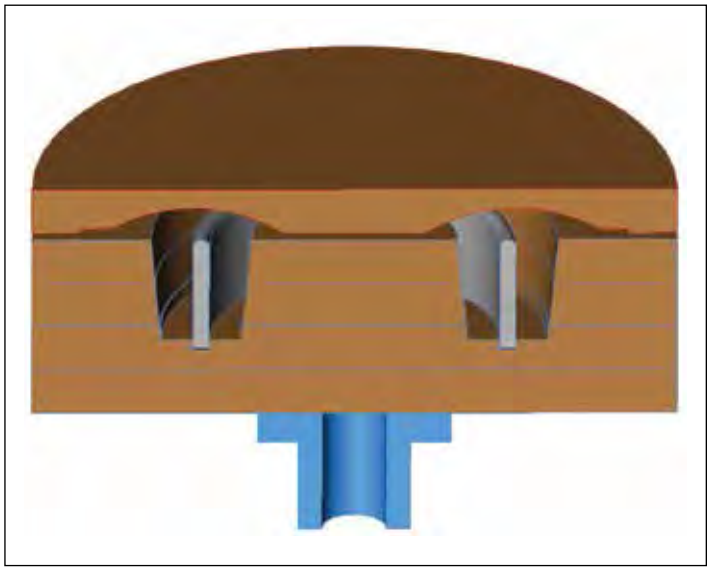


Figure 1b. Cut-away profile of the mold.

as a starting point. Other than making it round on the bandsaw, this base section is not turned (beyond finishing its outer surface with the rest of the mold), and it provides a more solid foundation for the mold. *The photos do not show this added feature.*

Assembly

Screw the first rough section of MDF onto the faceplate, and then add the second by screwing it to the first from the headstock side (*Photo 2*). Add the third, fourth, and fifth, screwing them individually into place toward the faceplate. The two directions, away from and toward the faceplate, will serve you later in disassembling the mold once the casting is cured. All screws should be drilled and countersunk approximately ⅜" in from what will be the finished outer 10" diameter.

I center-drilled each section while still in its rough form and then used the drill bit to align them as I screwed them in place (*Photo 3*). Of course, each section should be drilled offset from the previous section, spacing the screws of each away from the others.

Turning

Mount the assembly onto the lathe and turn the five-piece assembly to a 10" diameter. Once it is turned, mark the perimeter of the assembly with lines drawn at various angles for later use as assembly reference marks *(Photo 4)*.

This is also a good time to mark the face of the outermost section with a circle that indicates the outside diameter of the faceplate. This circle will be used for attaching it to the faceplate and turning this section later. It will allow you to accurately center the faceplate. Place a pencil on the toolrest, then rotate the assembly slowly to draw the circle. If you have the accessories for reverse chucking, a second faceplate mounted to the tailstock could also be attached at this point.

Building the mold

1. Disassemble the last three sections, leaving the first two on the faceplate attached to the lathe.
2. Turn a groove into the MDF approximately ⅜" deep to accept a 4" PVC coupling (part #8 in *Figure 1a*). Depending on the type and size of

Cut five discs from ¾" MDF (fifth disc not shown).

Attach a faceplate to the first section, then attach the second section from the headstock (faceplate) side.

A hole drilled in the center of each disc helps align the sections.

Once assembled discs are turned to size, draw several marks on the outside to aid future alignment.

Hints for filling the mold

Once the Oogloo is fully mixed, force it into the halves of the open mold, install the coupling, then flip the outermost section over. Screw and clamp it to the rest of the assembly. I used a second faceplate and reverse chucked it onto the lathe to help align the mold halves and add pressure. Once it's aligned, screw and/or clamp the entire assembly. I suggest you cover the ways of your lathe, but surprisingly, Oogloo is easy to remove from a lot of materials such as PVC.

Try to close the mold evenly, allowing any extra material to escape into the shallow recesses you cut. Still, some might ooze out of the mold, but it is easily trimmed.

The result is an easily removed, slick, silicone seal for a PVC vacuum chuck that seals amazingly and achieves tremendous holding power.

The coupling is installed into the second section's groove with a friction fit. (Some couplings have small nubs around their perimeter. These should be carefully sanded away.)

Cut two recesses, about ¼" deep. Cut one past the I.D., the other past the O.D. of the groove that holds the coupling. The recesses should each extend past the groove about ½". (Coupling installed for clarity.)

Figure 2. Cut-away profile of the groove and recesses.

your work, other coupling sizes can be used. (Of course, the rest of the dimensional information will have to be adjusted.) Cut the groove accurately for a friction fit—no adhesive should be used (*Photo 5*).

Test fit the coupling, remove it, and cut two recesses extending beyond the outside and inside diameters of the groove by approximately ½". The depth should be about ¼" *(Photo 6 and Figure 2)*. (In the photo, the PVC coupling is included for clarity only—turn the recesses with the coupling removed.)

3. Remove the first and second section assembly from the faceplate and mount the outermost section using the drawn circle to center the disc. Cut a half torus (*Figure 3*) approximately ⅜" deep, and for my purposes, 1¼" wide. The size and shape will depend on the type of work you do and your particular needs.

   Cut a shallow recess approximately ⅛" deep and 1" wide outside the half torus. This shallow recess is designed to accept excess material that might squeeze out when the mold assembly is screwed and clamped. (*Photo 7*)

   Note: The first and last sections are cut first as references for the center-section cuts.
4. Remove the outermost section from the faceplate and remount the first two. After measuring the outermost and innermost recess diameters, attach the third section, which will be used to produce parts, #4 and #5 in *Figure 1a*. Part #4 is a ring having an inside diameter that will match the premeasured outer recess diameter on the second section. Part #5 is a disc that will match the premeasured inner recess diameter. ▸

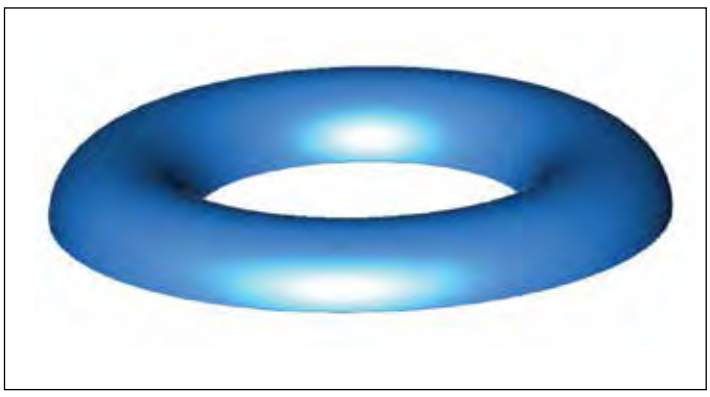


Figure 3. A half torus.

Figure 4. Cross-section of the seal.

The half torus and recess.

The third and fourth sections are complete.

This setup shows how to cut the length of the coupling. A reverse-chucking adapter is shown, but a live center will work.

I sprayed the completed mold with primer and lacquer, and sanded it for a smooth inner surface.

Mark these diameters as circles on the newly attached section. Be sure to add screws to what will become the inner disc, which will secure it to the second section; otherwise the newly cut disc will fall out once the next cut is complete.

Now cut between the two marked diameters. A parting tool works best for the job. Cut short of the markings. Once you have cut through to the lower section, remove the waste ring and refine your cuts toward the inner and outer edges of the now visible recesses in the second section. The disc should be tapered slightly inward; the ring slightly outward. The tapers will gradually increase the casting's wall thickness, adding to its strength.

Safety

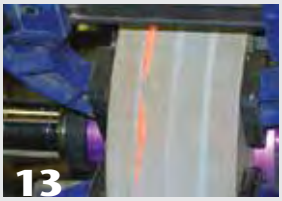
Provide adequate ventilation and always wear eye and lung protection. Dust and fumes present in this process can be toxic. Always follow AAW's safety guidelines, online at woodturner.org/resources/safety.htm.

These tapered cuts should be made with the dimensions of the half torus in mind. *Figure 4* shows the starting and ending points of the attachment base relative to the sealing surface.

5. Repeat this procedure with the fourth section producing parts #2 and #3. Once again, keep the dimensions of the half torus in mind. I prefer the torus overlapping each side of the seal's lower body. *Photo 8* shows the results. (Again, the PVC coupling has been installed for clarity.)
6. Now reinstall the PVC coupling and hold it in place with the tailstock. Steady the coupling by cutting a scrap of plywood to its approximate diameter, and then apply a small amount of pressure with the tailstock and a live center. Carefully cut the coupling to a length that will be flush with the surface of the fourth layer (*Photo 9*). Cut the coupling to a depth just shy of parting it, and then saw the rest by hand.

Tools and materials at the ready.

Each side of the mold is slightly overfilled with Oogloo. The coupling is then pressed into place (not shown).



The mold is filled, the coupling is installed, and the assembly is screwed and clamped. The excess squeeze-out is easily trimmed once the casting is removed.

Refining the surface

The cutting is complete and it's time to achieve a smooth inner surface for the mold. MDF doesn't sand well, but some sanding will help. I sprayed the two completed sections of the mold (PVC coupling removed) with several coats of oil-based primer, sanded, sprayed the surfaces with several coats of lacquer and then fine-sanded the lacquer. This finish-coat spray worked well for me, but you might have other ideas for what finishing products to use (*Photo 10*).

All inner surfaces, including the PVC, should now be coated with a very light coating of petroleum jelly, used as a release agent.

Pouring a casting

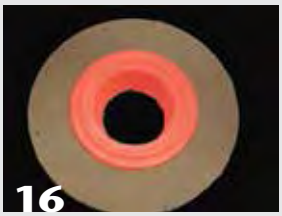
Gather all the materials and tools needed to pour the casting and place them at the ready (*Photo 11*).

In my first attempt, I filled the mold with the PVC coupling in place, which made the process difficult. On my second attempt, I filled the mold and then pressed the coupling into place. Without the interference of the coupling, the filling process was easier, and I had no need for the mineral spirits to thin the material (*Photo 12*).

Once the coupling is installed, assemble the two parts of the mold, aligning them using the previously marked outer surface, and then screw and clamp the mold (*Photo 13*). The Oogloo will cure quickly, but I allowed mine to cure overnight.


After removing the screws, carefully pry the mold apart.


The resulting half-torus seal face.


The third layer. The protrusion in the casting resulted from inserting the coupling after filling the mold.


The fourth layer. Although the casting is tapered, I easily removed it because of Oogloo's flexibility.


The casting removed, the half torus is shown.


The mounting base with the coupling still inside.


The squeeze-out is easily trimmed.


With the protrusion cut away, the coupling can be removed.


The finished product.

Once the Oogloo is cured, carefully disassemble the mold (*Photos 14, 15, 16, 17*).

There was a fine layer of Oogloo covering the bottom edge of the coupling because I had inserted it after filling the void. The Oogloo is easily trimmed (*Photos 18a, 18b, 19a, 19b*). Remove the coupling, and you're ready to go (*Photo 20*)! Now cut a new MDF disk appropriately sized to fit the coupling, and then turn a slightly oversized groove to accept the coupling and the epoxy that will permanently hold it in place *(Photo 21)*.

Once the epoxy is cured, you're ready to install the seal by simply slipping it over the coupling. No adhesive is used.

In a test of my first prototype, I pressed a small hollow form onto the chuck seal, which almost resulted in disaster. The chuck was so efficiently sealed, there was a tendency for everything to be drawn into the coupling. I cut more material from the mold, making the end product beefier, and as *Photo 24* shows, a small turning was not a problem.

I have no way of quantifying the holding power, but I was unable to pull the piece loose from the chuck without releasing the vacuum. Of course this amount of vacuum could collapse a thin-walled turning. Always consider the overall strength of your turning based on size, wall thickness and shape, and the power of your vacuum pump. Regulate the amount of vacuum accordingly. ■

Jeff Kieserman is a proud member of the AAW and DelVal Turners, Moorestown, New Jersey. Contact Kieserman through the Contact Us section of the club's website, delvalturners.com, or email him directly at jkck616@gmail.com. Your questions, comments, and suggestions are welcome.

The new seal in action


Cut a permanent MDF disk and epoxy a new coupling into a groove. This time, cut slightly larger to allow some space for the epoxy.


A hollow form ready for finishing.


A platter ready for finishing.


The overlapping half torus accepts many shapes and sizes.


Jeff Kieserman in his workshop.

Echo Lake

The Art of Collaboration

Ed Kelle

Keith Holt and Bill Sticker took advantage of the beautiful day to work outdoors.

It can be enjoyable and rewarding to step away from a routine of making the same form time and again, but how can woodturners discover new techniques, try different methods, or learn about alternative materials for turning and embellishing? A variety of activities are available that open up opportunities for creative expression: classes, demonstrations, symposiums. One of the most rewarding is the Echo Lake Collaboration in Pennsylvania, and for the last two years I have had the pleasure of participating.

Mark Sfirri, Dave Hardy, Bill Sticker, Joe Seltzer, John Mathews, and Bill Smith run this four-day event, held at Bucks County Community College (BCCC). Sfirri modeled Echo Lake on his experiences with Emma Lake, a long-running, successful collaboration in Canada, brainchild of Michael Hosaluk. Like Emma Lake, Echo Lake is a gathering of artists, local and international, skilled in a variety of mediums, all for the purpose of expanding creative opportunities while working together. Sfirri and members of the committee spend the entire year

There was always plenty of action in the metal shop.

Joe Seltzer, John Hallett, Dan Ostrov, and Michael Kehs work together on an inside-out turning that will house a clarinet.

Yes, even oars can be used to create art!

planning the event. A lot of thought goes into selecting attendees to achieve a successful mixture of skills—diversity among artists can lead to new directions for everyone.

There are no rules, and for the most part, there are no plans. People are free to create whatever they like and work with whomever they choose. The key is *participation*—hands-on activity, connecting with materials, and making. The only stipulation is that all works must be completed by early afternoon on the last day.

Introductory evening

On the evening before the collaboration begins, organizers host an introductory meet and greet, which includes showing images of artists' work. The resource tables already have begun to fill up with donated items brought to the event by participants. The jumble ranges from unfinished turnings, raw lumber, and alternative materials to whatever someone grabbed from their treasure trove at home. The more varied the better. This year, someone incorporated a collection of bottle caps into a sculpture. Attendees who have previously participated in Echo Lake are ahead of the game, scoping out the resource table and squirreling away components that catch their eye.

Facilities, faculty, resources

The buildings that host the event have studios and equipment in metalworking, glass, woodworking, printmaking, sculptural arts, and painting. The sky is the limit for what can be created with these resources and venturing outside of one's area of expertise is encouraged. Artists freely share ideas and techniques and spontaneous collaborations begin when sudden inspiration strikes. Often, it is as simple as saying, *I have an idea for this.*

Joe Seltzer—creator, collector, and long-time participant in Echo Lake—comments, *What about trying this?* ...and those words often influence the direction taken. Participants share perspectives and discuss approaches, and working together, a small group will develop a piece toward a specific goal. ▸

> **"Magic happens as artists enthusiastically share ideas, forge friendships, and create masterpieces.**

Sometimes an artist does not have the technical skills to complete what he or she envisions, and that is why the faculty at BCCC volunteers their time, to assist and educate. Attendees are exposed to new concepts, and faculty learns from attendees. John Mathews, Assistant Academic Dean of the Arts, enjoys the challenge of fabricating in the metal shop when an artist hands off a piece and describes how he or she would like to incorporate metal. The creative problem solving leads Mathews to ways of thinking that expand his personal style and techniques, which have in turn opened up new directions for his work.

During the busy academic year, Jon Burns, Adjunct Professor and Interim 3D Arts Department Chair, does not have much time to focus his own work. Burns views Echo Lake as a time to make art, meet new people, learn about recent technology, and try innovative processes. The days are frenzied and the nights long, but the faculty shares the same enthusiasm as attendees.

A broad range of resources help spark creativity: glass, Plexiglas, copper, saw blades, wire, slate, stone, musical instruments, trophies, engine parts, bones, electronics, oars, and even a rubber hose. Rearrange, plug it in, or play it wild! Open your mind—you will see everyday materials in an entirely different way. And, sometimes, when you are not actively looking, a certain item will catch your eye and spark an idea. Magic happens as artists enthusiastically share ideas, forge friendships, and create masterpieces.

ITE involvement

Residents of the International Turning Exchange (ITE) program (sponsored by The Center for Art in Wood) also participate in the collaboration. For 2012 ITE resident John Hallett from Australia, it was

(Top left)
Michael Kehs and Tom Buchner spin copper on a wood lathe.

(Top right)
Mark Sfirri watches Alphonse Mattia work on a print in the printmaking studio.

(Bottom left)
Dan Zobel set up shop outdoors to enjoy abundant light.

(Bottom right)
Ray Faunce soldered the copper dishes together, then added legs to this UFO.

a weekend of new experiences as he learned to experiment with found objects and work creatively with other makers.

In 2011, Beth Ireland also participated in both the ITE program and Echo Lake. In fact, Ireland's first few days of the ITE program were spent at the collaboration. She described it as the perfect way for the ITE group to start their eight-week residency, jumping right into work and having fun. Ireland noted that while the ITE program is focused more on an artist's personal agenda, the pace of Echo Lake created great energy with ideas coming together quickly while using alternative materials and supplies. With this year being her second year at Echo Lake, Ireland believes she has become more likely to seek outside help on personal works and is more open to the possibilities presented by utilizing nontraditional resource materials.

Banquet and auction

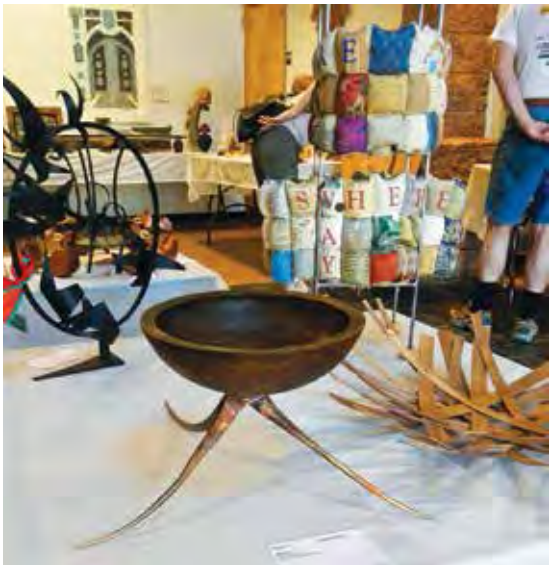
The final few hours of the last day are a flurry of activity as pieces are finished, photographed, and set up for display before the banquet auction. As I walked through the exhibition, I was amazed I had not seen some of the pieces before because I take time to roam from studio to studio to check out what others are working on. I guess, though, with almost eighty finished works, it is easy to miss a few.

The lively bidding started and I enjoyed seeing Joe Seltzer win a special piece, something created by collaboration and not likely to be repeated again. Seltzer's memories will include watching the work being made and participating in its creation. All the finished pieces are auctioned off, with proceeds going toward funding the annual event, as well as cash prizes to selected students at the college.

Artist and BCCC graduate Dan Zobel returns yearly to create as well as bid. As a recipient of a cash prize during his time as a student, Zobel was able to pay for a semester's wood and tools. Echo Lake allowed him to work on projects he would not or could not have made on his own. As a working artist now, he is more likely to ask others for input, an important legacy of this collaborative event.

Wouldn't it be fun to hold a collaborative event of your own? Collaborations can be as simple as inviting a few enthusiastic, open-minded people of various backgrounds to spend a day experimenting together. Consider inviting partners and other family members—they will bring new perspectives and ideas. It is all about participating together to have fun and create. Echo Lake had humble beginnings—you never know where something you start can lead! ■

Ed Kelle has been a painter, sculptor, photographer, designer, and now a woodturner. He currently works to incorporate all facets of his background experience into his pieces.



(Top) Derek Weidman examines the final cuts on his multiaxis puffin.

(Middle) There is no such thing as a one-artist-per-bench workspace at Echo Lake.

(Bottom) The pre-banquet viewing of the many pieces created during Echo Lake is a time to reflect on the event.

Shopmade Threading Jig

Screw the lids onto boxes, jars, and urns

Mike Peace

Boxes with screw-on lids
Boxes and jars like these can be fit with threaded lids using a shopmade lathe jig and a 60° rotary cutter. Most close-grained hardwoods can handle a 16 tpi thread *(left)* but coarse woods like oak *(right)* do better with a coarse 10 tpi thread.

Ever thought about adding threads to your lidded boxes, jars, or urns? Well-fitting threads can add pizzazz to many turning projects. And best of all, you can make a threading jig for a fraction of the cost of the commercial equivalent, and for even less than the $75 - $85 you would pay for a pair of hand-thread chasers.

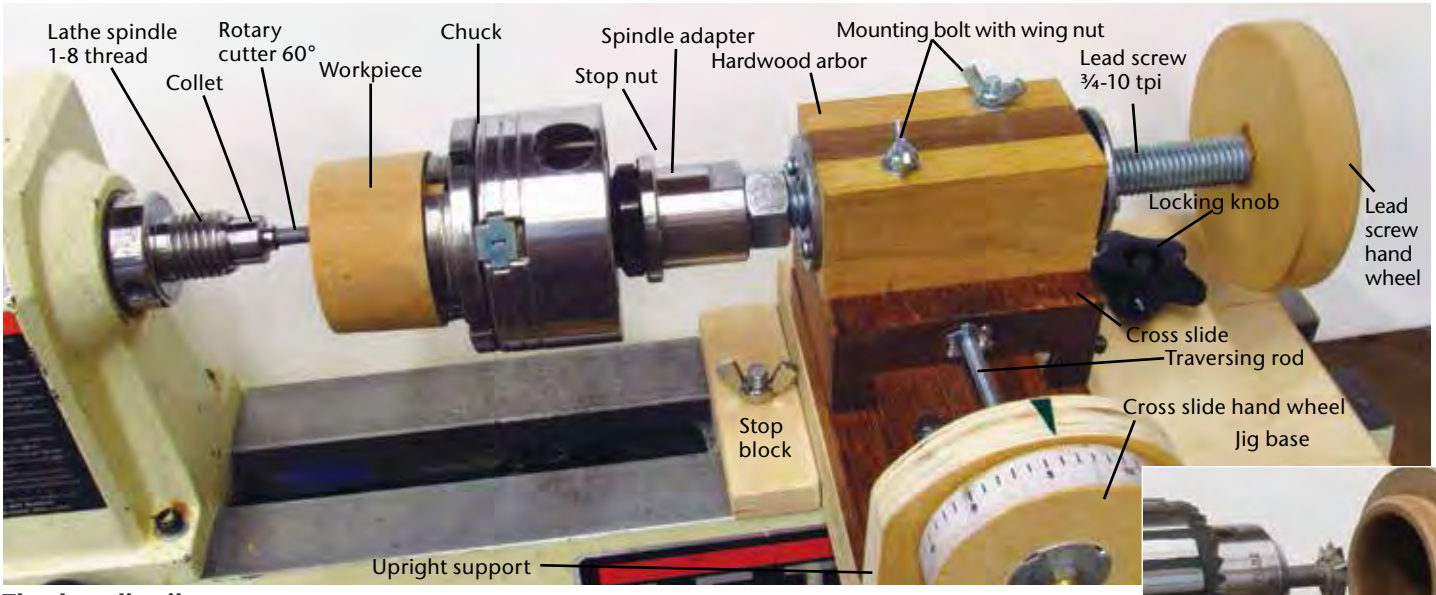
I made the threading jig shown here for my JET 1014 mini lathe using wood with readily available metal parts. This project does not require specialized metalworking skills, although fitting it to your lathe may require some tweaks. Most of the parts will be available locally; some items probably will need to be ordered online.

The thread is formed by a 60° rotary cutter mounted in a drill chuck or collet in the lathe headstock. To set up for threading, the operator transfers the chuck and workpiece from the lathe spindle to the jig's lead screw. The lead screw feeds through two nuts inside a hardwood arbor mounted on a shopmade cross slide. Turning the cross-slide handwheel moves the lead-screw assembly transversely to suit the diameter of the workpiece and whether you want inside or outside threads, and to set the thread depth. The operator turns the lead-screw handwheel to rotate the workpiece while feeding it to the spinning cutter. This compound motion enables the cutter to duplicate the pitch of the lead screw in the workpiece.

This jig features interchangeable hardwood arbors carrying different lead screws to cut threads of various pitches. It is versatile and can cut threads in diameters up to the swing of your lathe. Wood movement, of course, would prevent a 10" (25cm) threaded lid from fitting very long!

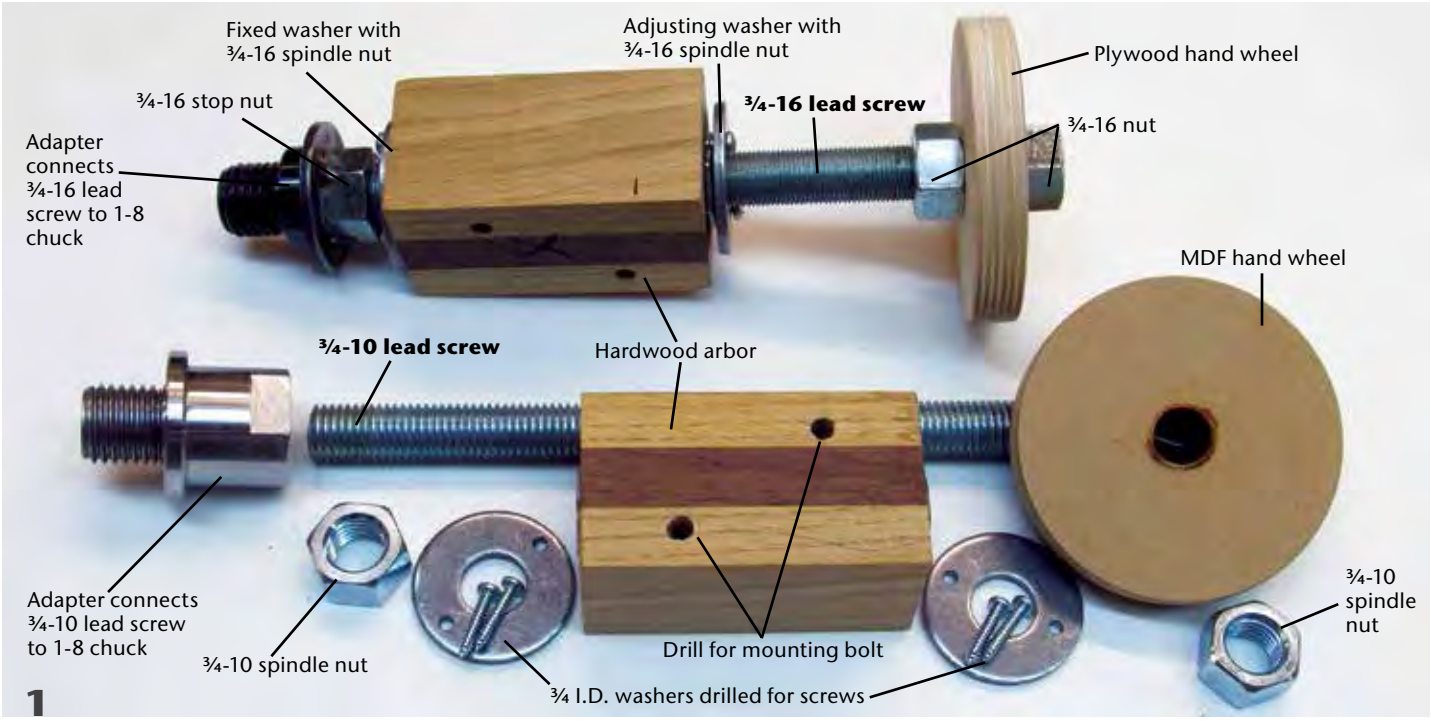
Lead-screw assembly

I made two lead screws, as shown in *Photo 1*. The assembled lead screw uses a threaded rod ¾"–16 tpi, 12" (10.5cm) long, to cut 16 tpi in the workpiece. I find this thread size suitable for most boxes. I was able to locate low-cost spindle adapters with female threads to match the threads on each rod. Both adapters match my 1"–8 tpi chuck and faceplate, and eliminate the bother and expense of machining. The unassembled parts pictured on the



The threading jig
The threading jig consists of a cross-slide mechanism (dark wood) mounted on a lathe platform, with the hardwood arbor and lead screw mounted on the cross slide. The lathe drives the 60° rotary thread-cutting bit. The operator transfers the chuck and workpiece to the lead screw. The apparatus rotates the workpiece while feeding it to the spinning cutter, thus duplicating the pitch of the lead screw. The jig can cut inside and outside threads on diameters up to the lathe capacity.

60° rotary cutter in Jacobs chuck



Lead screw assembly
The photo shows two lead screw assemblies, the top one for making 16-tpi threads, the lower one for 10 tpi. To make the assemblies interchangeable, use identical blocks for the arbors.

bottom include a threaded rod ¾"–10 tpi, 12" long, which should be readily available locally. The 10 tpi size is coarse and works for large lidded vessels such as burial urns, and also for woods that typically might not be a good candidate, like oak.

The lead screw is mounted in a hardwood arbor with a matching nut on each end. My arbor is glued up from kiln-dried oak and walnut but other similar hardwood should do fine. I made both arbors the same size with matching holes drilled for carriage bolts mounted in the cross-slide mechanism. This allows for swapping one lead screw assembly for another with a different thread.

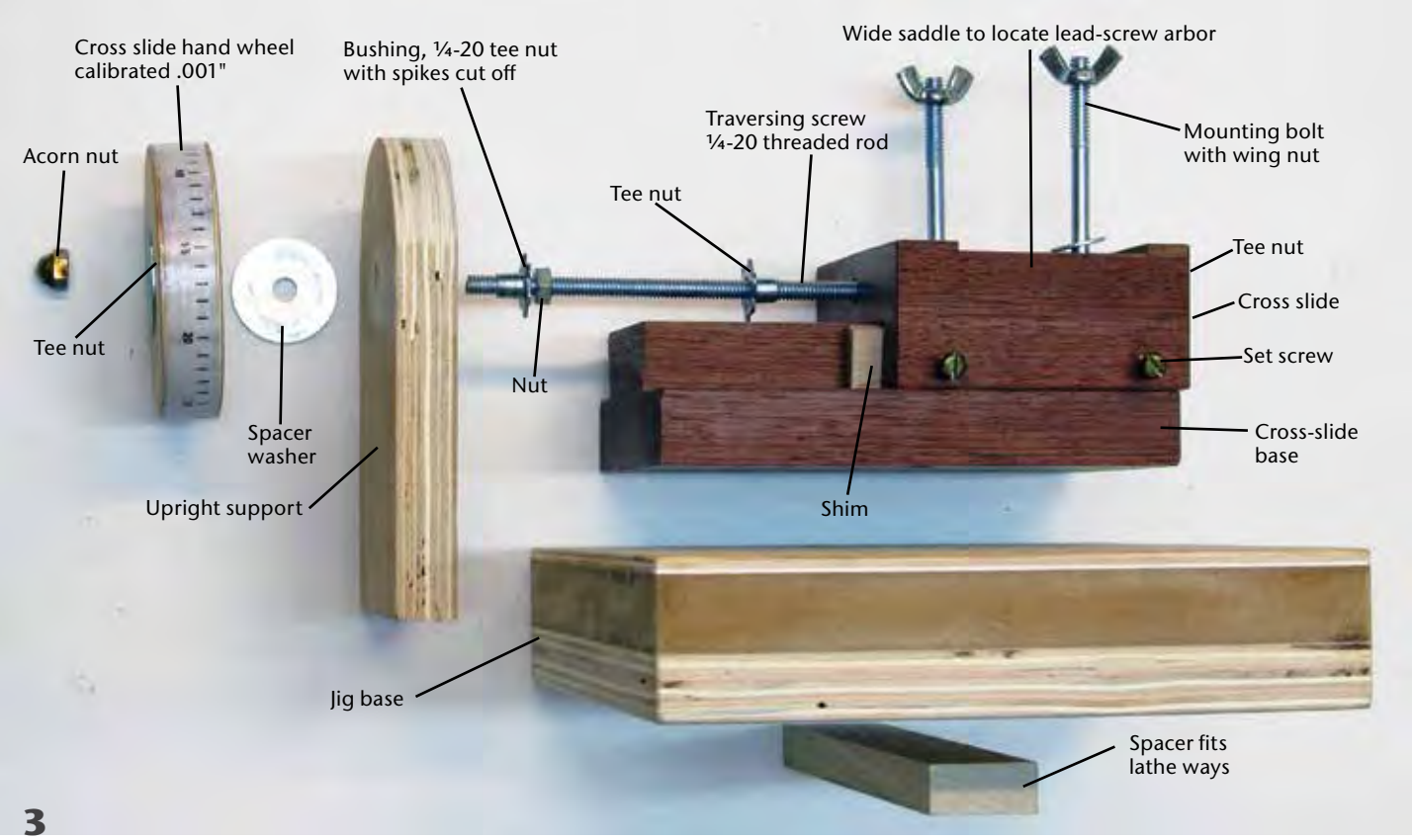
Using a Forstner bit on the drill press, I drilled a 1¼" (32mm) recess nut deep into each end of the arbor block. I then drilled the ¾" (19mm) through-hole. The front nut is press-fit into its 1¼" hole with a little epoxy to keep it from twisting. It is secured in place by a heavy washer, ¾" inside diameter (I.D.) and 2" (50mm) outside diameter (O.D.), that has a pair of holes drilled for screws into the wood arbor. Drill the holes near the outside of the washer with a little bit of wiggle room for the screws so you can tighten it down without it touching the threaded rod. Drill the washer for the back nut the same way, but don't epoxy the nut into the hole. Instead, use an epoxy for metal like JB Weld to glue the washer to the nut. If you have a welder, just tack-weld the washer to the nut. After the epoxy dries, push the nut into the rear hole, but leave the back of the nut with the washer protruding about ⅛" (3mm) proud of the hole. Tightening the two screws adjusts the back nut to take up any backlash.

The arbor fits into a ⅛" routed saddle on the cross slide. The saddle locates the arbor and keeps it from shifting in use.

I made one handwheel from a 4"-(10cm-) diameter circle of ¾" plywood and another of MDF for the second spindle assembly. This 4" size is easy to grasp and turn with one hand. Cut them on the bandsaw and true them up on the lathe. Secure the handwheel with a ¾" nut tightened on each side. I made one handle with a revolving crank but it seemed harder to turn smoothly than a simple handwheel.

The spindle adapter needs to be tightened to seat against a stop nut, the same way a chuck snubs against the machined shoulder on the lathe spindle. Since the nut is not a precision-machined part, the adapter might not run true, causing some run-out or wobble in the chuck or faceplate. A little run-out will not stop you from making acceptable threads. I had too much run-out on the 10 tpi rod, but wanted to avoid machining metal, so I made a wooden stop nut to backup the spindle adapter. I tapped a wood nut, and then screwed the wood nut on a mandrel made from a short length of threaded rod. By wrapping the rod with 14-gauge copper wire to prevent thread damage ▸

Wooden stop nut
To face off a wooden stop nut, thread it onto a mandrel from the same rod as the lead screw. Wrap the mandrel with copper wire to protect it from the chuck jaws.



Cross slide mechanism
The component view shows the arrangement of nuts and the tee-nut bushing on the traversing rod. Build the jig base so that the lead screw is at center height.

(Photo 2), I was able to mount it in the lathe chuck and face off the wood nut. The threads in the wood nut were so tight it didn't need any glue to prevent it from shifting.

Cross-slide mechanism

The cross-slide mechanism moves on a threaded rod the operator turns with a handwheel. The design must allow for smooth movement without any play.

Photo 3 shows all of the required parts. The ¼" all-thread traversing screw is readily available locally. The 20-tpi pitch makes it easy to calibrate the handwheel for the fine adjustments needed to cut threads of precise depth.

Note in *Photo 4*, the tee nut that goes into the upright support is a bushing. I used a rotary tool with a cut-off wheel to remove its spikes. The handwheel is secured by a tee nut and acorn nut on the end of the rod, with a nut snug against the bushing. This nut keeps the bushing secure on the traversing rod so it can turn with the rod.

There's a tee nut embedded in a ¾" recess on the front and the back of the cross slide, so the cross slide moves when you turn the handwheel. The ¼" fender washer between the handwheel and the upright support is a spacer to reduce friction between the wooden parts.

The cross-slide base and cross slide have matching dovetails done on a router table *(Photo 4)*. You could cut this dovetail on a tablesaw with the blade tilted if you prefer. To accommodate wear and seasonal wood movement, there's a maple shim in the dovetail between the cross slide and its base, on the back side only. It is secured with two brass flat-head machine screws. With a very hard wood for the cross slide, you can drill holes slightly undersize and allow the screws to cut their own threads. I had jatoba on hand, but oak or hard maple would work fine. Adjusting the setscrews against the maple shim will take out any play.

The rod is 20 tpi, so one revolution traverses the cross slide one thread width, 1/20", or 0.050" (1.27mm). I used a spreadsheet program to produce the paper strip around the handle. It is marked with 50 gradations for precise settings to 1/1000", or .001" (.025mm). The strip is glued down and sprayed with clear acrylic finish. I drew the triangle pointer on the support opposite the calibrated wheel. *Photo 5* shows what the calibrated handwheel looks like and how you can use a power drill with a nut driver to speed-turn the traversing rod.

The base

For my lathe, the base measures 7½" (190mm) long and 8½" (215mm) wide.

I used plywood and MDF to build it up so the lead screw center would exactly match the lathe spindle, so the rotary cutter would cut on center.

The carriage bolts that connect the cross-slide mechanism to the base have their heads recessed on top and nuts recessed below in order not to touch the lathe bed. With the lead screw centered on the lathe spindle, the cross-slide mechanism needs to be able to move toward the operator about 2" (50mm) to accommodate a 3" (76mm) box.

A wood spacer under the base fits snugly between the ways of my JET mini. Make sure the spacer orients the jig so the lead screw is parallel to the lathe bed, and then permanently fasten it with a couple of screws from below. The darker walnut stripe on the arbor just happened to help with alignment, as did some double-sided tape. I made a rectangular clamp block ¾" × 1" × 2¼" (19 × 25 × 57mm) so it would drop between the lathe ways and could then be turned 90° to clamp the jig. This allows mounting the jig without having to slide it on from the end of the ways. I fit a 5⁄16" (7.6mm) carriage bolt to this clamping block, long enough to protrude up through the wooden spacer and jig base. A plastic knob with a washer tightens the jig in place on the lathe ways.

I also made a stop block to place against the front of the jig and clamp to the lathe ways *(Photo 6)*. The stop allows me to slide the jig back out of the way when trial-fitting the threads and then realign it to the correct position. The stop uses an identical clamp block as the jig, but I used a wing nut because it takes less room than a plastic knob. When the jig was completed, I put on a couple of coats of polyurethane for protection.

The cutter

My rotary cutter is a 60° double-angle cutter made of high-speed steel *(Photo 7)*. It has a cutting diameter of ¾" on a ⅜" (9.5mm) shank. You can hold the cutter in a drill chuck with a Morse taper to fit your lathe spindle. On my short-bed lathe, the drill chuck projected out too far and limited the size box I could turn. So I bought a ⅜" collet to hold it in the headstock. To keep the cutter from coming loose, make a draw bar of threaded rod to fit your collet (probably ⅜"–16) or drill chuck (typically ¼"–20).

Sources for parts

Some of the parts are standard hardware items readily available from local hardware or home improvement stores. Others may need to be ordered from multiple vendors. Depending on the source you may have to buy ¾" nuts in packs of 25, and more threaded rod than you need.

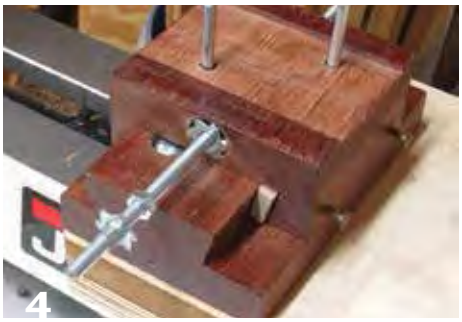
Vendors I've tried include Enco (use-enco.com), McMaster (mcmaster.com), Penn State Industries (pennstateind.com), and MSC (mscdirect.com). Penn State is the only source I found for the spindle adapters (part numbers LA1834 and LA341018). Enco, MSC Direct, and bestwoodtools.com all carry the 60° double-angle rotary cutter.

Consider getting together with a woodturning buddy to save costs on shipping and to minimize waste. It takes little more effort to make multiple jig parts. This might even be a fun group project for your chapter.

Using the jig

Detailed instruction on using a threading jig is outside the scope of this article, but here are a few tips:

- Calipers that measure in millimeters will be helpful.
- Make the tenon length equal to 3 or 4 threads and the recess equal to 5 or 6 threads.
- Make the tenon diameter equal to the inside diameter of the recess plus enough wood to form the mating thread:
  For 16 tpi thread, I.D. + 2 mm (.079")
  For 10 tpi thread, I.D. + 3 mm (.119") ▶



Wood shim
To take play out of the mechanism, turn the two setscrews against the maple shim that fits in the dovetail between the cross slide and its base.

Power drive
Speed the cross slide on its traverse with the aid of a nut driver on a power drill.

Stop block
The stop block clamped to the lathe ways, and the calibrated hand wheel on the cross slide, enable accurate repositioning after withdrawing the workpiece for trial fittings.

Rotary cutter
The head of this 60° rotary cutter, center right, is ¾" in diameter with ten teeth, on a ⅜" shank. It can be driven via a Jacobs chuck in the headstock, top, or a collet chuck, bottom. With either chuck, use all-thread rod to make a retaining draw bar.

A place to begin

You can get the feel of cutting threads with this simple setup. Mount the lead screw in an inexpensive X-Y drill-press vise bolted onto a lathe platform. This approach is quick and easy if you already have a suitable vise; if you're buying a vise, make sure it is not too tall for your lathe. The disadvantages include coping with the slop built into cheap vises, the setup's inability to tighten wobbly backlash out of the lead screw, and the difficulty of test-fitting and resuming the cut where you left off. Mike Peace's shopmade jig resolves all of these problems.

- Starting with the cutter just grazing the wood, adjust the cross slide to set the required thread depth:
  For 16 tpi, 0.035"
  For 10 tpi, 0.056"
- Lathe speed 2500 to 3000 RPM to minimize chatter.
- Keep your left hand on the lathe chuck to reduce vibration, keep a light chuck from unwinding when cutting male threads, and retard thread advance. This also keeps your left hand fixed, minimizing chances of getting it in the cutter!
- Advance the lead screw slowly.

You can find more details on making screw-top boxes in Bonnie Klein's article in the spring 1994 issue of *American Woodturner* (vol 9, no 1), and in Nick Cook's acorn box project (*AW*, vol 20, no 1). You can find these online in the Members' area at woodturner.org. Fred Holder has written an entire book on the topic, *Making Screw Threads in Wood*, and there are useful discussions in *Turning Boxes with Richard Raffan* and *Woodturning Techniques* by Mike Darlow. ■

Mike Peace is president of the Chattahoochee Woodturners and is active in two other woodturning chapters in the Atlanta area. He can be reached at mtpeace@bellsouth.net.

More twists and turns

Some commercial jigs, like the Baxter jig shown here, achieve great accuracy by using nicely machined metal parts. Other jigs use a dedicated router motor to drive the cutter, typically in an off-lathe setup. These may have transverse adjustments on the router instead of on the lead screw. Commercial jigs typically cost $350 and up; try eBay as well as these websites: bonnieklein.com, bestwoodtools.com, and ar-liberty.com.

At the other end of the technology spectrum, try hand-chasing, using very slow lathe speeds and a matched pair of tools. These toothed scrapers come in male/female pairs costing about $75—you need a different pair for each pitch of thread—and 16 tpi is a good place to start. Choose a hard, dense, and tight-grained wood such as dogwood, Osage orange, bradford pear, or mountain laurel. While it does take practice to build skill, many turners find that chasing threads by hand is very satisfying.

IT IS MINE, MINE, MINE!

Jerry Bennett

Making art is personal. It is not like decorating the bedroom. We give each creation a title, sign it, show it to friends, put it on the mantle, and take one last look before we go to bed. After all, what we make contains a small part of us within its fiber. We are creators and our work gives us a tremendous sense of accomplishment.

In the woodturning community, some of us enjoy making specific projects by following patterns in a book, or by taking classes with more experienced or professional turners. Others seek to create work that has not been done before, or to present something from a new perspective. Either way, woodturning is rewarding.

We value craftsmanship and creativity and can recognize specific artists through their signature work. Being craftspeople, we want to know how they do their work and we often attempt to duplicate pieces similar to those we admire and appreciate the most. That is how we learn. Every now and then, however, the question arises: *Is copying okay?* The answer: Sometimes it is and sometimes it is not.

There is a difference between the projects we all typically create and what we call *original* work. Artists invest years defining and refining their unique aesthetic sense and personal style through creating bodies of work. Much time and effort is devoted to developing a critical eye. Personal styles do not happen in a one-night inspiration session.

An original work holds more content than its mere making, so artists have a right to ask that others not copy and then offer those copies for sale. Doing so dilutes a market the artist may have spent years cultivating. I doubt that anyone would intentionally harm another artist's livelihood in this manner, but even so, explaining the impact of such action bears discussion. This is an obvious example where copying is not acceptable, but the issue can become a bit more complicated if we think of our work as unique or original, when it actually is not.

Learning by copying

The AAW is a terrific organization whose primary purpose is education. Members are afforded numerous opportunities through club meetings, symposiums, and special demonstrations to learn all we can about woodturning. We share in an environment of openness. As one's skills improve, it is natural to seek out and attempt to create more advanced projects. We learn by doing, and in that process we fashion our work after other works we have seen. Call it copying or duplicating—it is reasonable to assume it is okay to do so within this environment, because it is. The only time copying not acceptable is when a work is original or has original elements.

Basic shapes belong to all of us. They are in the public domain. I cannot think of any combination of shapes not in the public domain that can be done on the lathe by a student. However, there are offset and multiaxis methods that produce unique and original works that look more sculptural than a one-axis turning. These methods avail the artist of asymmetrical and freeform shapes. Derek Weidman and Keith Holt have pointed us in an exciting direction that gets more out of a lathe than I thought possible. Keith's and Derek's works are originals.

Students have a voracious appetite for learning. Unfortunately, there have been some confrontations about copying or failing to give credit. More than one new turner has been taken to task for this supposed egregious infraction. Most attacks were not justified. Are we to be concerned about every little project we do—not wanting to infringe on someone's art? On Internet forums, a few have passionately written articles and comments blasting a supposed infringer for either not crediting an inspiration source, or for downright plagiarism. I do not pretend to have all of the answers, but I can share what makes sense to me. To begin, we need to nail down some terminology.

Copy and concept

Webster's definition of *copy* and its legal definition are two different things. Does that surprise you? In the case of artwork, the legal definition is a little broader than Webster's. For instance, a piece that closely resembles an original work can be considered a copy. If a lay observer ▸

Derek Weidman, *River King,* Driftwood (boxelder), holly, purple heart, acrylic paint, 8" × 8" × 12" (20cm × 20cm × 30cm)

Keith Holt, *Mr Cellophane,* 2012, Holly, walnut, 4½" × 4½" × 4½" (11cm)

finds two works visually the same, it is considered a copy. Lay observers typically tend to observe a work in its entirety, rather than critically considering every detail or element of a work, and are therefore inclined to disregard those differences. If the lay observer recognizes a work as appropriated from a copyrighted original work, it is a copy. The courts place a higher value on the aesthetically unbiased layperson's opinion than they do on the expert's.

Not all copying results in infringement. Only the protectable and copyrightable original elements of a work can be considered. In our case, a hollow vessel of any kind is not original. But, if someone burns a unique design into the side of a vessel, that single element can be considered original.

You cannot claim or copyright an idea or concept. An idea or concept belongs to all of us. An oversimplified example of a concept would be a lidded box with a foot and finial. The foot maintains balance, the lid keeps the contents from falling out, and the finial is a handle with which to pick up the lid. Within this concept, many diverse works can be crafted—all having the potential of being unique. The painting, *The Bathers* was a concept explored by several artists. Even though the concept was the same, each artist's personality and treatment of the subject made each of their works unique. None is a copy of the other.

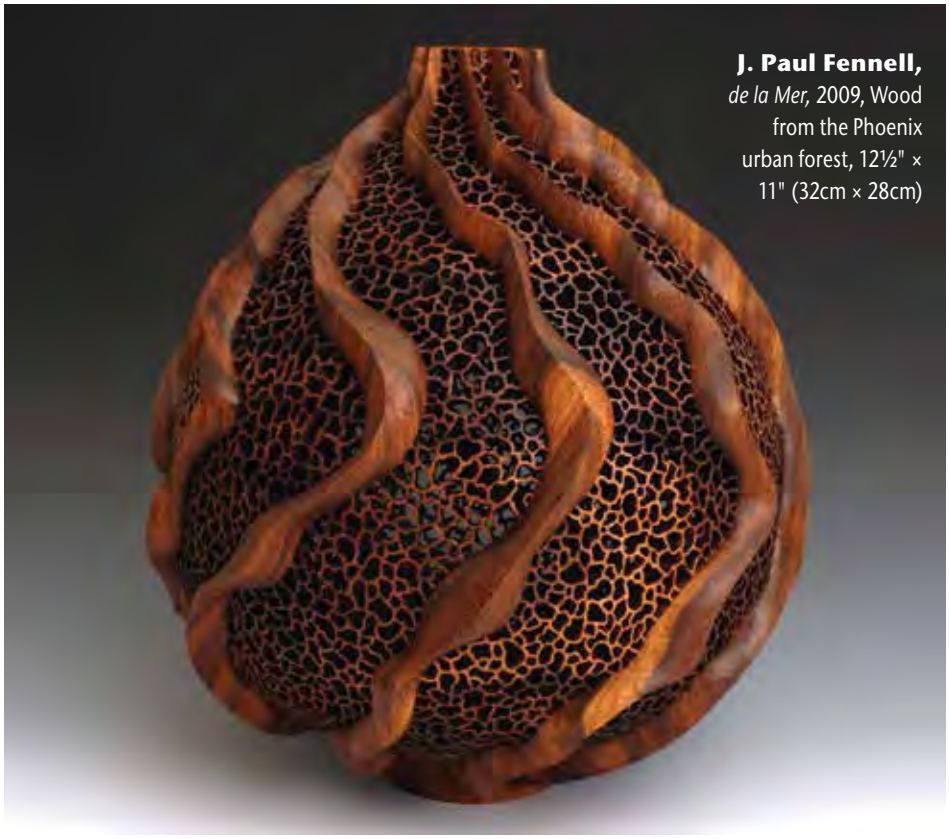
We differentiate between a concept and its implementation. An artwork is the tangible implementation of a concept or idea. One can only claim rights to the tangible result—the actual piece. Many unique works of art can be generated from a single idea or concept. J. Paul Fennell's use of overlain patterns with the vessel as a canvas is a concept. His masterful use of

JoHannes Michelsen, Untitled hat, 2012, Curly red maple, 7" × 14" × 16½" (18cm × 35cm × 42cm)

Malcolm Zander, *Black Lace Hat With Crimson Flower,* 2012, Bigleaf maple, madrone burl, compressed cherry, acrylic paints, 8" × 15½" × 27" (20cm × 39cm × 69cm)

the concept becomes the basis for much of his art. His unique application of subtle interplay between rhythmic patterns makes his work original.

All successful art has a concept as a basis. Much has been said of Jackson Pollock's paint-spattered canvases. His work is based upon a visual concept and is not just a bunch of spatter. He chose not only overlapping rhythmic patterns, but was a pioneer in the concept of an unplanned, in-the-moment approach to painting. If you have a chance, view some of his work. You will see overlapping rhythms that are deliberate. These rhythms speak directly to us aesthetically and are an implementation of the same concept found in J. Paul Fennell's work. The visual sensibility found in Pollock's and Fennell's art results from a studied exploration of a concept.



J. Paul Fennell, *de la Mer,* 2009, Wood from the Phoenix urban forest, 12½" × 11" (32cm × 28cm)

The original

If an artist has utilized a particular concept many times, we tend to attribute it solely to them. However, we can use the concept or idea also. Originality is derived from unique content, not from the concept.

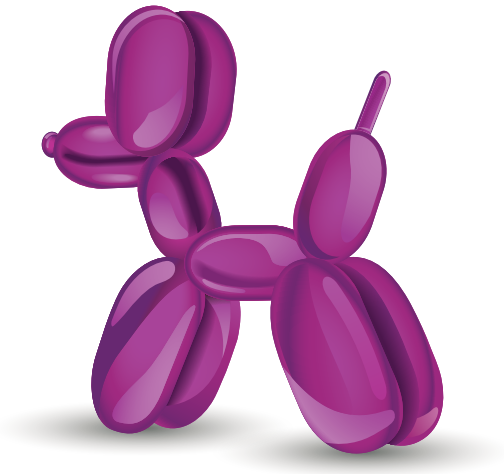
Presenting something in a new way or creating something that has not been done before is considered original. While being original is important, it is not everything. Making a lidded box with a foot and finial may not be considered original, but it can be just as rewarding. There seems to be a lot of cultural pressure on artists and crafts persons to make every creation an original, but in reality, unique designs are few and far between.

We routinely apply a street-version of *original* that is broader and more inclusive of what we all make. For instance, in the woodturning community we may think that the first turned wood hat was an original, but Stetson would likely disagree. The use of a particular material is not a basis for originality. Neither is size. A hat is a hat—large or small. If it were stainless steel and ten feet tall, it would still be a hat. Jeff Koons learned this lesson the hard way after filing suit against a gallery he believed had infringed on his copyright by selling bookends that included a balloon-dog figure. His famous *Balloon Dog* sculpture is based on a concept that is familiar to virtually every clown in America. He ultimately dropped his suit after much public pressure. There is an ongoing gap between that which is truly original and our perception of it. The real bar for being original is higher than one might think. Yes, you too can make a balloon dog or a hat if you want to!

Derivative

Anything that has been derived from an existing original work is referred to as derivative. A new original work can be derived from another work by having enough new elements to render the parent insignificant. Marcel Duchamp's painting of the Mona Lisa with a mustache was a derived work, yet considered original. Duchamp changed the dialogue with the viewer in a significant way with his derivation or "mutilation" as some might refer to it.

In pure woodturning, just about everything we do is derived from the past. The tools are better, but we are still making the same shapes found in antiquity. Perhaps the reason we pick up a woodburner or carving tools and use our turning as a canvas is that we want to be different. Learning new skills and acquiring new tools make achieving originality a distinct possibility. ▸



William Hunter, *Reciprocal Helix,* 1999, Cocobolo, 9" × 15" × 12" (23cm × 38cm × 30cm) Dimension and appearance vary by configuration.
Photo: Hap Sakwa

Virginia Dotson, *Spiral Vessel Pair,* 2001, Italian poplar plywood, graphite, 10" × 16" × 10" (25cm × 41cm × 25cm) (variable)

The law

Now that we have established some key definitions, we need to take a look at copyright law. I am not going to get into a legal discussion, but the law is a factor. Since the Berne Convention was adopted in the 1988 revision of the copyright law, all art works are born copyrighted. The actual copyright notice is optional. A work must, however, contain the artist's name and the date.

The copyright recognizes the value of a unique intellectual work and affords its creator the right to defend against copying. Note there are two key words here: *unique* and *defend*. You can claim a copyright but that does not make it unique or defensible. If you believe someone copying your masterpiece has injured you, it is up to you at your own expense to defend your claim and prove your work is unique, in court. The court will want to know how you are damaged—hurt feelings do not count. The copyright is not a moral canon. It was developed to give a head start to the maker of something original if they have the grit and money to defend it.

Before you can defend a claim in court, however, you must have registered your copyright with the copyright office. When you say to others, I am the producer of a totally unique work that has never been done before and I wish to restrict anyone from making a copy, you must be able to back it up. The copyright only gives you the ability to go on the offense to protect your intellectual property. The government will not do it for you. Just because you claim a copyright, does not mean it is valid. Remember, a great idea or a concept is not copyrightable, only the originality in the piece itself. We—myself included—tend to place otherworldly status on what we create. If someone chooses to duplicate one of our masterpieces, a little angst ensues. At some point we have to be realistic. It is unlikely we will go to court over an embellished vessel.

Our custom and dunking

Customs have evolved that have been loosely based on the law by which we can self-regulate copying and protect creativity—a code of behavior if you will. Most of the time it works out pretty well, but sometimes not. Education is the best path to respecting original works. I have found that if people know the boundaries, most will respect them.

Because we choose custom over the courthouse, we have the self-appointed art police. By channeling a distant power of discernment, they will strike down a perceived offender by publicly calling them out. Much of the time it is not because an artist copied a piece but utilized a concept loosely identified with another artist. Remember what I stated earlier: You cannot own a concept.

In an AAW Instant Gallery critique a few years ago, an artist presenting a spiral-form was roundly criticized for copying Virginia Dotson's spiral series. This was a public dunking: gurgle, gurgle. No matter that the artist's piece was not even remotely like Dotson's. No matter that William Hunter and many others use the spiral form in their work. The concept of a spiral does not in itself constitute the basis for a protection—it is a basic shape, merely a concept. The criticism was not justifiable.

I came across a how-to book on lidded boxes that had a full-page admonition at the beginning not to copy the examples in the book, as it would violate the writer's copyright. The examples had dimensions, for Pete's sake! You could put the Hope diamond on any of those boxes and they still would not be original. The admonition was not reasonable and not at all defensible by custom or court—shame on the publisher.

Not crediting inspiration is another popular infraction and for this seeming

Untitled, cir. 20th Century, Teak, 11½" × 2" (29cm × 5cm)
Label on the bottom: Handmade in Denmark AK

Albert and Tina LeCoff Collection

Photo: John Carlano
The Center for Art in Wood Research Library

Rude Osolnik, *Candlestick Set,* ca 1952, Walnut, brown felt, tallest 17¼" × 3¼" (43cm × 8cm)

Mobile Museum of Art

Candlesticks fashioned in the shops of Kenneth E. Molitor, Coos Bay, Oregon, ca 1960s, Myrtle, 6" × 2¾" (15cm × 7cm)

Photo: John Carlano
The Center for Art in Wood Research Library

infraction, inspiration police are quick to comment. On one of the woodturning forums, someone blasted a newbie for not giving credit to another turner for the inspiration in a newly posted work: a typical hollow form with some texturing in a random pattern and stained black—not unique by any measure. A hollow vessel with texture is a concept and there is nothing original about painting a hollow form black. The new guy was inspired not to come back. At some point we must get over ourselves. Most of the complaints about copying are merely instances of an artist making his or her version of a concept. There is no requirement for crediting an inspiration unless it is an obvious derivation or appropriation of an original work.

The late Rude Osolnik put his children through college by making candlesticks. His design utilized a basic concave shape. There has been much browbeating of anyone making candlesticks with a simple concave shape, similar to Rude's. Those who knew Rude and his family place a high value on the candlesticks he made. When they see a set, they are reminded of him. Out of respect, they seek to claim for Rude a copyrightable form. I understand. Even so, a simple curved shape—convex or concave—is in the public domain, as are all basic shapes. Candlesticks are not a factor in originality. Making hundreds of them does not enhance a claim. More significant is Mr. Osolnik's successfully educated children, thanks in part to those candlesticks. I respect that greatly.

Because we know the artists personally, we sometimes tend not to use a concept they use, even if it has been utilized in the past. Andi Wolfe, a talented wood artist, explored the use of leaves in her art. We tend to attribute any work in wood that contains leaves as a derivative of hers or Ron Fleming's, or, looking back further, Frank Sudol's early explorations with pierced leaves on bowls. We do this because we respect their talent. If you study other craft and art outside the woodturning community, you will find many examples using the leaf on, and as, a vessel.

Do we have the right to use leaves in our work? Of course we do—the use of leaves is a concept. Andi's piece, *Dylan's Song* is one of my favorites. Looking at it, I can hear the words: *The answer, my friend, is blowing in the wind.* This piece is an original. It contains form, technique, ▸

Frank Sudol, untitled, 2000, White oak, 8" × 4½" (20cm × 11cm)

Collection of Binh Pho

Ron Fleming, *Fern Basket,* 2003, Redwood burl, 14" × 9½" (35cm × 24cm)

Private Collection

and content that is attributable to Andi. Making an exact copy of *Dylan's Song* would be going beyond embracing the concept. Wouldn't you come out better by using the concept and doing your own original piece?

For what it is worth, putting a copy of someone's original work up for sale is not acceptable.

Trade secrets

Another issue that comes up occasionally is a student's use of techniques and methods that an instructor claims to be proprietary intellectual property. This is a no-brainer: Students have an uncontested right to use what they learn from a teacher or demonstrator. You cannot be punished, fined, or pilloried for what you have learned. You can use what you know in whichever manner you choose. It does not make any difference how you acquired the knowledge: analysis, deduction, disassembly, reverse engineering, observation, word of mouth, or any other legal means. It is reasonable for you to have the expectation of using everything you learn, without reservation. That is the essence of the law regarding trade secrets.

On the other side of the coin, woodturners can choose not to reveal trade secrets—special techniques and processes belong to each individual as long as he or she keeps them secret. Individual makers can use the special knowledge they own to make money, make art, or whatever. If a teacher or demonstrator shares a technique with others, it is no longer a trade secret. If you are proprietary about your methods and your whiz-bang techniques, do not reveal to others what you know.

Being creative

We all have the ability to be creative; we certainly were when we were kids. Betty Edwards, the author of *Drawing on the right side of the brain*, told her young daughter she was going to teach a class of adults how to draw. Her daughter exclaimed, "When did they forget?" Somewhere along the way we forget. By rediscovering and unleashing the abandon we once enjoyed as children, we

Jerry Bennett, *Rhapsody in Red,* 2008, Mahogany, ebony, maple, brass, steel, 67" × 38" × 31" (170cm × 97cm × 79cm)

Collection of Jerome and Deena Kaplan

Trotters...now *that* is an idea.

You know how sometimes you get an idea and it stays with you endlessly until you try it? Emulating the fluidity of glass with wood had been on my wish list for a long time. Seeing glass artist Randy Strong's piece on the back cover of an art magazine was just the push I needed. Randy's work emulates the fluid movement of the underwater vegetation he sees while scuba diving. I could visualize having that same fluidity in wood. The use of a simple internal armature was the answer. Sculptors have been using armatures for years, but figuring out how to make it work with wood was a challenge. *Rhapsody in Red* is a good example of the potential for this method.

Have you ever had an idea you did *not* pursue and much to your dismay, someone else did? I have. We can all think of a million reasons *not* to try something. The biggest reason for me: *No tool exists for that particular purpose.* Or, how about: *After I spend all of that time creating it, will it sell?* At the top of the list: *What were you thinking?* This one comes into play when someone else follows through on an idea that I let slide and he is now living in Malibu!

We all have wish lists, mine is thick as a book—not things to buy, but things to try. When I was a kid, my Mom would say, "Put 'trotters' under those wishes, son. Otherwise you will end up with an empty sack." There are many examples in the AAW of people putting trotters under their wishes. One recent example is Binh Pho's solo exhibit at the Mobile Museum of Art (January 2013) and the accompanying book, *Shadow of the Turning*. Having one's work showcased in a prestigious museum exhibition and documented in a book does not come about by merely wishing—Binh *earned* this show with hard work.

Woodturning as art is relatively new. Wood has not been seen as a permanent material and there are still valid reasons for that in the marketplace. In 2011, my wife Peggy and I attended the Houston Fine Art Fair. In the center of one gallery booth was a large wood sculpture that had a wide crack in the back, top to bottom. According to the gallery owner, it added considerably to the charm of the piece. This is how a lot of people see wood. We are changing that view. Through the AAW, artists, collectors, and galleries have been relentless in their efforts to promote woodturning as an art form and wood as a viable medium. There has been no sitting around wishing with these guys. Mom would be impressed.

Our woodturning repertoire is continually expanding. The creative use of techniques—offset methods, therming, segmenting, carving, pyrography, and lost-wood—has resulted in pieces that take one completely by surprise. Turners are the most curious and creative people I know. There is no shortage of wishes, and certainly no shortage of rolled-up sleeves. This is the most exciting time to be creating in wood. We have no boundaries and no shortage of enthusiasm. It is going to be really interesting to see what is coming down the road.

Trotters...now that is a *great* idea.

—Jerry Bennett

can tap into those skills again. It just takes a little practice and playfulness.

As our skills improve and our repertoire of techniques grows, we seek to get more out of our creative efforts. Instead of copying, why not find an idea or concept that ignites a fire within you and run with it? We may think a great work of art was created from a single moment of inspiration, but most often it results from an investment of time, not to mention trial and error.

You have already started this creative adventure by learning the techniques and methods of woodturning. Now do something absolutely outrageous! Rediscover the child within. Make a piece with an eyeball or arms—have a little fun. Have a *lot* of fun! Ignore all of the rules, and see what develops. You might find your voice. It is never too early or too late to develop your creative side.

Ron Fleming, *Echo,* 2009, Hackberry, 8" × 13" (20cm × 33cm)

Private Collection

Photo: Jerry Anthony Photography

Andi Wolfe, *Dylan's Song,* 2005, Maple, 15" (38cm) dia, 3" (8cm) deep. The leaves are carved on both sides. The wood weighed about 5 lb and after carving, it weighs just a few ounces.

David and Ruth Waterbury Collection

Finis

Copying is a necessary tool for getting good at our craft. Most of us make the same objects as everyone else: bowls, hollow forms, pens, and candlesticks. There is much satisfaction and enjoyment from doing so. Copy as appropriate, but respect your fellow woodturning artists' original work.

Being completely original is a lofty goal, and no one has to tell us when something is original—we immediately know it. If you yearn for a more creative experience, I encourage you to put your personality into your work. Make it uniquely yours. ■

Jerry Bennett has been an artist for most of his life. You would not know it by his career in business. He started woodturning in 2001 and has never looked back. His work is found in many collections and has been displayed in exhibitions across the country. No stranger to writing, he was a monthly columnist in two communications magazines. His turned art brings a fun presence that reflects his whimsical view of life.

Ornamental TURNING

PATTERNS CUT THROUGH Thin Layers

Bill Ooms

My fascination with thin layers started when I was introduced to the work of the late Dale Chase. I am told he was somewhat secretive about the equipment and techniques he used to create ornamental boxes. As a result, I have taken some time to recreate the techniques (or create new techniques) to make thin layers that can be cut through with an ornamental lathe, and then extend those techniques into new work of my own.

In my previous article (vol 28, no 1), I introduced the use of a mini metal lathe for wood. I will build on that foundation to show how to make multiple thin layers on the outside of a box, and then cut through those layers with a rose engine ornamental lathe. I assume the reader has taken the time to understand the basic techniques of using a metal lathe for turning wood, as well as a basic understanding of the use of a rose engine. If you do not have a rose engine, you could cut through the thin layers using appropriate cutters on a rotary tool (such as a Foredom).

Inspired by Dale Chase, 2011, African blackwood, bloodwood, boxwood, 1.8" × 2.5" (46mm × 64mm)

Mounting the work

The biggest challenge comes from transferring work between a regular lathe, a metal lathe, and an ornamental lathe. Regular chucks are not sufficiently accurate to transfer work among various machines—slight irregularities in the thickness or concentricity of the layers will be noticeable when the layers are cut through to create a pattern. Precision is the

1 Drill and tap a blank Morse taper arbor for a screw. Mount a scrap wood block onto the arbor.

2 An MT2 to MT3 adapter sleeve can be used if necessary, but may require inserting a screw into the end of the arbor to permit removing the sleeve with a tapered knockout bar.

3 The inner core of pink ivory and the outer layer of Katalox are mounted on MT2 arbors to enable moving from one lathe to another. Note the vent hole in the waste block on the lower piece.

goal in creating the layers and cutting the patterns.

The alignment error can be nearly eliminated by mounting work on a Morse taper arbor instead of using chucks. Morse tapers are more accurate and consistent among various machines. If your ornamental lathe does not have provision for a Morse taper, you may have to take your spindle to a reputable machine shop (or, if the lathe is new enough, contact the manufacturer). Otherwise, you will have to resort to a leveling chuck and align the work each time you move from one machine to another.

I use 2MT arbors (littlemachineshop.com #2394) and drill/tap a 1/4-20 hole in the end. Even though the ends of the arbors are supposed to be machinable, you may find you need a cobalt steel tap (mcmaster.com #2662A11). I attach scrap wood to the arbor with a recessed screw and square off the end on the metal lathe (*Photo 1*).

If your metal lathe uses a 3MT and your wood lathe uses 2MT (which is my situation), then use a 2MT-3MT adapter sleeve. Just be sure you have a way to remove the sleeve afterward—I had to put an extension screw in the end of my arbor so I could use a tapered bar to knock it out (*Photo 2*).

Whenever possible, use a drawbar to keep the arbor snug. If it is not possible to use a drawbar, lightly tap the arbor in place with a plastic or wood mallet. Keep the Morse tapers clean—it only takes a bit of sawdust to lose an accurate fit. I use a dowel with steel wool to clean the tapers in the spindles and blow out with an air hose. There are also Morse taper cleaning tools available commercially.

Starting materials

Start by rough turning the inner and outer layer on your regular lathe. Any contrasting woods can be used, but for this project I've chosen a central core of pink ivory, 2.5" (64mm) long and 1.875" (48mm) diameter, with an outer layer of katalox (Mexican ebony), 2.5" (64mm) long and 2.125" (54mm) diameter. The central layer will be maple veneer. The base and lid of the box are katalox (each piece .625" [16mm] thick and 2.125" diameter).

The outer layer will need a vent hole to let air out when the inner core is inserted into it (this will become more apparent later). Drill the vent hole in the scrap block all the way through to the recess for the mounting screw. Once this is done, you can square off one end of the cylinders and glue to the blocks on the MT2 arbors (I use five-minute epoxy). Note the vent hole shown in *Photo 3*.

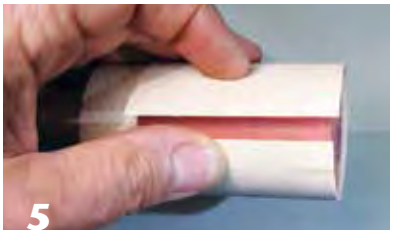
Inner core and central layer

With the metal lathe, turn the pink ivory, along with the scrap block to a diameter of 1.740" (44mm) (*Photo 4*). Set the dial on your cross-slide to zero and *do not change or remount anything until after turning down the central layer.*

Now, cut a piece of maple veneer that is about 2.6" (66mm) in the direction of the grain, and about 6" (152mm) wide. Use veneer softener so the veneer is pliable (you can do this in advance so it will be ready when you need it). Try wrapping the veneer around the cylinder and mark where you will need to make a cut so the ends just meet. It is better to make several small cuts to approach the final dimension (*Photo 5*). A guillotine-style paper cutter works well on the softened veneer.

After the size is right, apply PVA glue to the outside of the cylinder. Apply enough glue to make a good joint, but not so much to cause a lot of squeeze-out. Wrap the veneer around ▶

Make multiple cuts to reduce the outer diameter of the core.



Use softened maple veneer for the middle layer. Trim the size to give an exact fit around the core cylinder.

Glue the veneer onto the core cylinder and wrap with rubber bands (long strips cut from an inner tube work well).

When dry, soak with CA, give it a shot of accelerator, then trim down, leaving a very thin layer of the maple veneer.

Trim the excess off the end of the cylinder.

After drilling out the bulk of the outer wood, use a boring bar to match the dimension of the inner assembly. Note the small hole drilled through to allow air to escape when the pieces are assembled.

Only apply glue on the bottom inside of the outer wood, then assemble and clamp in the lathe until cured.

After parting off, turn the exterior, leaving a very thin layer of the outer Katalox wood.

Trim the excess off the end of the assembly, showing the thin layers around the inner core of pink ivory.

the cylinder, letting it extend a bit over the end of the cylinder, and wrap securely with rubber bands. I use a long strip cut from an old inner tube (*Photo 6*).

When dry, remove the rubber bands, soak the surface of the veneer with CA glue, and give it a shot of accelerator. Now we can turn the outside of the central layer. My veneer was 0.024" (.610mm) thick, so I am going to make the central layer 0.020" (.508mm) thick. Back off the cross-slide dial by 0.025" (.635mm) and make a cut to remove the excess glue (*Photo 7*), then make two shallow cuts until the outer diameter is 1.780" (45.2mm) (the original 1.740" (44.2mm) plus two times the 0.020" veneer). Finally, trim the end of the cylinder flat (*Photo 8*).

Alternate option: Rather than using veneer, you can put a layer of colored epoxy on the central core. I have used black TransTint dye to color five-minute epoxy and then turned it down to a thin layer, as thin as 0.006" (.152mm) to give a pleasing dark contrast between two lighter woods.

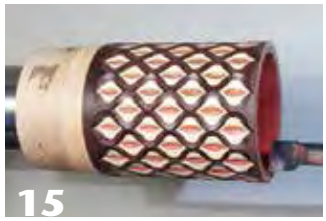
Outer layer

Square off the end of the katalox and note the overall length (mine was 2.40" [61mm]). Drill out the bulk of the inside with Forstner bits to a depth less than the overall length—I drilled mine 2.25" (57mm) deep. I do this in two passes: first with a 1.25" (32mm) bit and then with a 1.625" (41mm) bit. I do this on my regular lathe with the belt set to lowest speed so I have good torque at low rpm (370 rpm). Drill out a 0.25" (6mm) hole through the bottom so it goes all the way through the katalox. There should now be a clear path for air to escape from the inside of the cylinder through the vent hole provided earlier. Check with a blast of compressed air to make sure you have achieved a clear escape vent. Note the final depth of the hole for later cut-off. Mine was 2.25".

Using a boring bar, enlarge the interior of the cylinder to 1.780" (45.2mm) (*Photo 9*). Approach the final dimension with small cuts. If you experience chatter, try a slower rpm. Chatter can also be dampened by carefully placing the tip of your finger on the shank of the boring bar. Bevel the edge slightly with abrasive, blow out any sawdust, and check the fit of the inner cylinder.

On the rose engine, start to cut the pattern so it barely goes through the outer layer and apply CA glue with a cotton swab.

Cut the pattern with multiple passes, each going a bit deeper. Soak with CA glue after each pass.



Drill out the bulk of the inside of the box, then use a boring bar to cut to the final dimension.

Part off with the cut-off tool and catch the cylinder on your finger.

If necessary, make an additional pass with the boring bar taking off 0.001" (.025mm) and try again. In my case, I achieved a snug fit with an inner diameter of 1.784" (45mm). The goal is have as close a fit as possible, while still being able to insert the inner cylinder.

It is not possible to spread glue down the full length of the joint—the glue will bind up before fully inserting the two pieces. I sparingly apply five-minute epoxy on the bottom surface of the hole and up the side by only .125" (3mm). *Do not apply the glue to the cylinder.* Insert the inner cylinder while it is mounted in the tailstock to maintain straight alignment (*Photo 10*) and leave it clamped in the lathe until dry. The air escapes out of the vent hole.

When dry, apply CA glue around the joint to seep in. It will not flow all the way down the joint, but it will hold the edge secure during the next few steps. Mark the outside of the cylinder and cut it off to the left of the bottom of the hole—that is, cutting through the solid portion that remains of the katalox. The best option is to cut it by hand with the Morse taper arbor sticking out on the right side. It is *not* safe to part it off with a parting tool. Additionally, do not cut round stock on a bandsaw unless you have the proper equipment to hold cylinders and spheres securely.

Turn the outside diameter to 1.840" (46.7mm) (*Photo 11*), which will give an outer layer of 0.030" (.762mm) with the middle layer 0.020" (.508mm). Then cut off the end of the katalox to reveal all the layers (*Photo 12*). Apply some thin CA glue to seep into the joint and clean up the end again.

Cut the outside pattern

Plan your outside pattern so it comfortably fits on the length of the cylinder. For this project, I am using a Lotus rosette with twelve repeats. It is similar to the rosette available from Jon Magill for the MDF Rose Engine. It is important that the rosette amplitude matches the cut depth. In addition, the cut depth should just go through the two outer layers to reveal the inner core. In my case, I am cutting a total depth of 0.065" (1.65mm), so I will have a rosette with a 0.065" (1.65mm) peak-to-valley amplitude. Some rose engines have the ability to adjust the amplitude. If yours does not have this capability, you will have to make or purchase a rosette of suitable amplitude.

Do not cut the entire pattern to full depth at one time. I first cut to a depth of 0.035" (.889mm) to barely go through the outer layer. I then apply CA glue with a cotton swab so that it soaks into the joint that was not glued thoroughly (*Photo 13*). Spray with accelerator to cure.

Cut further to a depth of 0.055" (1.40mm) to go through the middle layer, then apply more CA glue. Follow that with a cut to a depth of 0.060" (1.52mm), more CA, then 0.064" (1.63mm), more CA, then a final cut of 0.065" (1.65mm). Note that the final pass takes off only a thousandth of an inch—this leaves a clean-cut surface that the CA has soaked into between layers (*Photo 14*).

Normally, I do not do anything further to a surface after cutting with the ornamental lathe; however, there will be small areas of uncut surface that have a coating of CA glue. The glue must be removed. Sanding is a poor choice—it will round over the crisp edges of the pattern. So, I use a negative-rake scraper to carefully turn away the glue on the un-patterned portion of the surface. Use a freshly sharpened tool and be gentle.

Hollow the body

I didn't hollow the body of the box until this point because I wanted a solid interior to make sure no distortion would occur. If you hollow out ▸

The base of the box has a tenon cut to match the inside of the cylinder and can be decorated with the rose engine.

On your regular lathe, turn a profile on the base and lid of the box while the lid is held in place securely with the tailstock.

Cut a recess in top of the lid, glue a disk of pink ivory, turn it to shape, and drill a shallow hole for the lid's center button.

Pattern the lid of the box being careful to align the pattern with the side of the box (note the blue tape).

the center earlier, you'll find some of the internal stress of the wood is relieved and the pattern will distort. When doing any thin-layered work, always keep as much wood as possible until the thin layers are cut.

Hollow the interior as before, using a 1.25" (32mm) and 1.5" (38mm) Forstner bit to a depth that just goes past the end of our pattern (2.3" [54mm] in my case). Use a boring bar to enlarge the diameter to 1.550" (39.4mm), which gives a side thickness of 0.145" (36.8mm), and will allow adequate thickness for threads inside the box (*Photo 15*). This is a good time to sand the inside.

In this design, I decided to thread the inside of the box and put male threads on the lid. If your ornamental lathe does not have the ability to make threads, use a threading jig or you can hand chase the threads.

Finally, cut off the cylinder with the cut-off blade at the edge of the cut pattern (*Photo 16*). Catch the cut cylinder by placing your finger inside it.

Base of the box

Rough out the base on the regular lathe and put a recess on the bottom for an expansion chuck. Then on the metal lathe, clean up the end and cut a tenon 0.12" (3.0mm) wide to match the inside diameter of the cylinder. Sand the face and cut an appropriate pattern on the surface (*Photo 17*) and apply finish. I used a coat of Renaissance wax, and it is easy to buff it at this stage.

Glue the cylinder to the base, being careful to align the inner pattern with the exterior pattern.

Top of the box

Rough out the top on a regular lathe and turn a tenon for the male threads. Hollow out a recess inside the lid—I hollowed mine out about .25" (6mm) deep and 1.25" (32mm) diameter—and sand the inside. Cut the threads on the tenon so the fit is a bit loose. The lid and the inner core of the body are dissimilar woods, so extra space is prudent to allow for expansion/contraction. When you twist the lid onto the box, it will not feel loose because the threads will pull everything snug.

On your regular lathe, turn a shape on the edge of the base and the lid (*Photo 18*) and sand. Note the use of the tailstock for added safety.

Mount just the lid with the expansion chuck inside the recess you previously cut in the lid. Then cut a recess in the top of the lid for an insert—I made the recess 1.55" (39mm) diameter and 0.10" (2.5mm) deep. For an insert on the top of the lid, I used pink ivory, cut to fit the diameter of the recess. Glue in the insert and shape the top. Drill a .375" (9.5mm) hole in the top for the center button (*Photo 19*). *Do not drill all the way through.*

Lacy Box, 2012, African blackwood, boxwood, katalox, maple, pink ivory, 2.9" × 2" (74mm × 51mm)

Plan the top pattern to complement the side pattern. I placed a small piece of blue masking tape on the side of the top so that I could align the top pattern with the side pattern (*Photo 20*).

I made the button from a .375"-diameter piece of African blackwood with a .25" (6mm) hole filled by a piece of boxwood. Glue in the button and turn the shape as desired. The final box is shown below.

A similar technique can be used to make thin layers in the inside of a cylindrical box and on the flat bottom of a box. The result resembles the work done by Dale Chase. The same techniques can be used to put multiple layers on the top surface of a box.

Creating thin layers on concave or convex surfaces requires more sophisticated techniques. After plain turning a curved surface, I digitize the curve and cut a matching piece with my computerized ornamental lathe. After gluing the matching pieces together, I can precisely cut off all but a thin layer of wood.

Cutting through thin layers can result in patterns similar to segmented work, but on a much smaller and more delicate scale. From a distance, the work might be mistaken for segmented work, but close examination will show the cut facets reflecting the light and giving the work a sense of depth. ■

Bill Ooms is a second-generation woodturner and learned basic woodworking from his father. As a young man, Bill's desire was to envision and create new things, which led to a career in engineering. In retirement, he has returned to his roots as a full-time woodworker. Recently, he has been working with rose engine and ornamental turning, which combine his woodturning skills with his math and engineering background. More of Bill's work can be seen at billooms.com and a profile of him appeared in Woodturning *magazine, November 2012, no 246. Bill and his wife Pam have their home and studio in Arizona.*

Ornamental TURNING

GALLERY

(Clockwise from top left)
The Eighth Note, 2012, African blackwood, holly, sterling silver, 6" × 6" (152mm)
AAW POP 2013 invitational exhibit "Harmony"
The head of the note is threaded and opens to reveal a triplet of small quarter notes made from sterling silver. The staff is made from wood and metal (painted black) on a base covered with printed parchment. The photo is a composite to show the note open.

Purple Bowl, 2012, Purpleheart, holly, 1" × 4.7" (25mm × 119mm)

Inspired by Dale Chase, 2012, African blackwood, 2.2" × 2.5" (56mm × 64mm)

Neapolitan Box, 2012, Katalox, maple, pink ivory, betel nut, 3.3" × 2.2" (84mm × 56mm)

Shawl Vase, 2012, Maple burl, black epoxy, bubinga, ebony, 4.5" × 2.7" (114mm × 69mm)

Pierced Vase, 2012, Maple burl, black epoxy, maple, ebony, 5" × 2.7" (127mm × 69mm)

Carved Feet Made Simple

Richard Morris

Would you like to add artistic flair to your woodturnings? Try carved feet! They may seem complicated to create, but the process is simple and can be applied to turned vessels, bowls, vases, and platters. I use power tools, air-powered grinders and sanders, and a few techniques that simplify the process.

Design and turn a bowl

Let your imagination begin the process by designing a bowl that will include feet. Turn the outside shape, just as you would with any other bowl, but stop just short of the foot area, leaving about ¾" to 1" (19 to 25mm) for the feet (*Photo 1*).

Shape the outside curve of the bowl's body so the line of the form will appear to flow through the feet area to the center of the bowl's bottom. For the feet to properly support the bowl, there needs to be a gap between the bottom of the bowl and the table, right at the center of the bottom. The outside rim—the wood where the feet will be made—will elevate the bowl beyond its bottom (*Figure 1*).

1

Turn a bowl and leave ¾" for the feet to be carved.

Figure 1.

Turn the inside to the desired wall thickness, and sand inside and out to 320 grit.

Diameter and shape of the bottom

The 14"- (35cm-) diameter bowl in the photos is screwed directly onto a 6" (15cm) faceplate with ample short screws. This size faceplate provides a guide to the diameter for the feet. I like the carved-feet-diameter-to-bowl-diameter ratio to be about one-third. For stability, I allow a bit more in diameter for carved feet than for a round bottom.

Finish shaping the outside of the foot area to your design and sand to 320 grit—it is easier to sand a solid ring than sanding three separate feet as the bowl rotates on the lathe. Remove the bowl from the lathe, but leave it attached to the faceplate.

Reverse turn the bottom

I have a centering jig tool to help locate the center of the bowl for reverse turning the bottom (*Photo 2*). (Centering tool available from geigerssolutions.com.)

Screw it into the faceplate or chuck. A bushing that comes with the tool accepts a drill bit. Drill a hole in the bottom of the bowl, approximately ⅜" (10mm) deep (*Photo 3*). Remove the tool from the faceplate and remove the faceplate from the bowl.

The tool comes with a pin—sized to the drill bit—that replaces the point in the tailstock's live center. Insert that pin into your tailstock live center. For the headstock, I use a wood disk with closed-cell sponge rubber glued onto it for a jam block (*Photo 4*). Mount the wood block into a four-jaw chuck and place the inside of the bowl against the rubber pad. Pull the tailstock up and align the pin in the live center with the hole in the bottom of the bowl. Snug the bowl to the rubber pad (*Photo 5*).

With the lathe's speed set low, turn the lathe on to see if the bowl is balanced. If it is not, turn the lathe off and adjust as necessary. Move the toolrest into position, and you are now ready to turn the bottom of the bowl and inside the ring for the feet. Turn the inside of the foot ring to match the profile of the bowl. For the bottom of the bowl, the curve should flow smoothly to the center. Remove enough wood to eliminate the screw holes and turn the remaining portion of the bottom up to the nub (*Photo 6*).

Sand the inside of the foot ring to 320. Again, it is easier to sand a solid ring than three individual feet while the bowl is rotating.

Lay out the location of the feet

In this project, I chose to carve three feet—three feet will always set without wobble, even when the wood expands or contracts, perhaps warping the form. A bowl with four feet is likely to rock on the feet when the wood moves. This does not, however, mean your design can't have as many feet as you want.

Carving the feet was done with a ¼" (6mm) air grinder and a 2" (50mm) spherical burr. The 2" diameter gives a ▶

The centering tool for reverse turning.

Drill the centering hole ⅜" deep.

Use a rubber pad glued onto a wood block for reverse turning.

The centering pin in the tailstock live center helps center the bowl and hold it onto the lathe.

Turn the inside of the ring for the feet.

Table and sled

The table has a 1" (25mm) post welded to a 4"- (100mm-) diameter ¼"- (6.4mm-) thick piece of plate steel. The post needs to fit your banjo. Screw a piece of ¾" (20mm) plywood to the plate steel. The plywood can be cut to the shape of the bowl.

For the sled, take a 3"- (75mm-) square piece of wood 6" (150mm) long. Drill a 2" (50mm) hole through the center, lengthwise. Cut the wood in half on the bandsaw and you will have two sleds.

Secure a ¼" (6mm) air grinder into the sled using straps. Strap the air-supply lever down so it is always open. Add a lever valve to the air grinder, which will also allow you to control the speed of the grinder and to turn the air grinder on and off. This way, you don't have to hold the air-supply lever down while holding the sled down.

Be careful—the carving burr is always rotating until the air supply valve is shut off.

Make a table and two sleds, one for an angle grinder and one for a pencil.

Mark the location of the feet on the ring.

The location and width of all three feet are marked.

Start carving in between the first two feet.

nice radius on the foot, but you can use a different diameter if it suits your design.

Carving the feet also requires a table and a sled for an air grinder and for a pencil (*see sidebar*). The air grinder and pencil will be used at different times, so simply adjust the height of the table so the centerline of the grinder (or the pencil point) aligns with the centerline of the lathe (*Photo 7*).

The indexing locking system on the lathe will be used. (If your lathe does not have an indexing system, they are available commercially.) My lathe has a 24-pin indexing system. That means a foot will be at every eight index positions.

Lock the indexing wheel in place. With the pencil taped to the sled and the pencil point at the centerline of the lathe, draw a line on the outside of the bowl. Also mark across the bottom of the foot ring (*Photo 8*). Pull the indexing pin and rotate the bowl to the next locking position—for this bowl, the #2 position. Mark the foot ring again, advance the indexing pin one more position, and mark the end location of the first foot. Advance the indexing wheel six positions, mark the foot ring, advance one position, mark, advance one more position, and mark the end of the second foot. Advance another six positions and mark the ring in the same manner for the third foot. The result will be nine marks, three marks will define the location of each of the three feet.

There will be raised areas left by the burr.

Carve off the ridges.

Rotate the bowl to line up the next area to be carved. Repeat with the third area.

Carve the feet

I carve the feet using a ¼" (6mm) air grinder (mounted in a sled) and 2" (50mm) sphere burrs (*Photo 9*). You will need a compressor with enough air supply to power the grinder, at least 10 CFM at 90 PSI. You can use less air, but it will take longer. Be careful to hold down the sled as you slide it back and forth on the table—the burr is rotating and will have a tendency to want to ride up out of the flute.

Position the bowl so the burr cuts between the marks for the feet. Lock the indexer in place so the bowl does not move during carving.

If the grinder's air hose rubs the table, the grinder sled may grab and remove wood where you don't want. Wrap the hose around your shoulders or hang it from the ceiling to keep it held up.

Turn the grinder on and slowly move it into the foot ring. You will quickly get a feel for how the grinder cuts the wood. Carve the foot ring down until the bottom of the cut nearly matches the curve of the bowl. *Leave enough wood for sanding!*

After the first cut, turn the grinder off and take a look (*Photo 10*). Visually, and

with your fingers, ensure the curve profile of the bowl is being maintained. If all looks and feels good, rotate the bowl two index positions and then carve away more wood. Rotate the bowl again until you carve to the next guideline. At this point you should have all of the wood roughed out between the first two feet.

You will notice several raised ridges in this area (*Photo 11*). Carve them away, to make sanding easier. Use the grinder in the sled or hold it freehand (*Photo 12*). Just be sure to leave enough wood for sanding—you can take more off, but you can't add any back.

Rotate the bowl and repeat all of the steps until the second area between the feet is roughed out. Do the same with the third and final area (*Photo 13*). Ensure all looks and feels okay before sanding.

Sanding

I sand the feet while the bowl is still on the lathe so I can lock the indexer to keep the bowl from rotating. I use a 3" (75mm) sanding disk, firm pad, with 120-grit disk to rough sand the feet (*Photo 14*). While sanding between the feet, maintain the profile curve of the bowl. Rotate the bowl and sand all three feet. After rough sanding, change the sanding pad to a soft pad, which allows the pad to conform to the shape of the foot (*Photo 15*). Sand in between all feet to 320 grit.

You will not be able to sand all the way to the bottom because the live center is still in contact with the bowl. Remove the table from the banjo and insert the toolrest. Unlock the indexer and turn the lathe on. Trim the nub at the center to as small as possible without breaking it. Clean up the remaining portion of the bottom, maintaining the curve profile (*Photo 16*).

Stop the lathe and remove the bowl. Place it onto a flat surface for removal of the nub. I use a piece of exercise mat to protect the edge of the bowl and to help keep it from sliding during carving. Use the grinder to carve the nub away (*Photo 17*), or carefully carve it away with a small chisel. Leave enough wood for sanding.

After the carving is complete, start sanding at 120 grit on a firm pad.

Finish sanding to 320 grit with a soft pad to conform to the shape of the bowl.

Trim the nub down by turning the wood away.

Carve the nub away.

Start sanding the bottom with 120 grit.

Finish sanding to 320 grit using a soft pad.

Sand the remaining portion of the bottom, starting with 120-grit disk on a firm 3" sanding pad (*Photo 18*). Sand until the bowl curve profile is achieved, and then change to the soft sanding pad (*Photo 19*). Finish sanding to 320 grit.

After inspecting the bowl for flaws, use the finish of your choice. I prefer Mohawk's precatalyzed lacquer satin finish, with the same brand sanding sealer applied first. This finish results in a durable, professional-quality look and is easy to work with. It hardens more than normal lacquer, yet it also dries fast, which helps eliminate much of the dust fallout. Buff with 0000 steel wool between coats.

Feet are a graceful addition to any bowl or platter, adding elegance to an otherwise plain utilitarian bowl. ■

Richard Morris has been working with wood for almost forty years, and woodturning for eight years. Richard regularly attends seminars and workshops and actively supports his local woodturning chapters in Florida. He can be contacted through his website, richardmorrisart.com.

ANDY BARNUM

CENTERED IN LIFE

Joe Larese

Barnum has some fun making shavings fly while Doug Watters watches.

Andy Barnum is arguably the most humble but knowledgeable woodturner I have ever met. In an era of instant Internet "experts" and easy self-promotion, he is content to take a quiet but steady approach to sharing his wealth of knowledge.

I visited him at the State University of New York (SUNY) Purchase campus where he teaches woodturning. Surrounded by a dozen lathes and wood of every description, Barnum was in his element, and I was pleasantly surprised when he grabbed a bowl gouge and made ribbons of wood fly. He expertly aimed the flute toward student Ted Shultz, who brushed off the shavings and shook his head in feigned annoyance. Shultz later confided how much he respects Barnum's teaching methods, "You can be a teenager who never cut a piece of wood or an old guy like me—Andy doesn't treat anyone differently. He tells everyone, *You can do it,* and then he shows them how."

Early career

Barnum has been involved in woodturning for the past thirty-four years and has been "showing how" for almost twenty. Of his early years, Barnum said, "At one time I was really hungry for success. My work was featured on the cover of *American Woodworker*, my first time out. I remember saying that I was so hungry for recognition I would have paid them for that privilege."

Following that success, the British magazine *Woodturning* showcased Barnum on its cover, his work was placed on the back cover of *American Woodturner*, and he was invited to do a museum show. Barnum had developed a unique method of using coopered and angled ring construction for full-sized birdhouses that allowed for turning the body and roof. He wrote about his techniques, and many woodturners copied his designs.

"I was so full of myself. But eventually I stopped and thought, *This is not what I want in life.* After reading *Centering in Pottery, Poetry, and the Person* by Mary Caroline Richards, Barnum realized that, "Life is about being yourself—discovering who you are and just being that person. It's not about the pot or the next bowl, but about being centered in life. Early on, it was important to me to have some recognition and success, but once that success came my way, that recognition became irrelevant—I realized I didn't need that sort of attention after all."

Early years

Barnum's father was a successful consultant and businessman and the family spent three years in Mexico when Barnum was a youngster. "We could have spent time at the country clubs, but we preferred to go to the *ranchitos* and play with the local kids and ride horses. One of my fondest memories is of an elderly woman who loved making tortillas and eggs for me. She saw how much I loved them and even then I realized she enjoyed bringing joy to other people." He noted that, "the poor people in Mexico are very poor," and when his family moved to Scarsdale, New York, the contrast was glaring. "That's when I rejected the notion that I had to become a stockbroker, lawyer, or a doctor. It wasn't for me."

He worked as a laborer, carpenter, and boat builder, and as a building maintenance manager for an airline in Alaska. "I've done tree work, land clearing, and of course I've split plenty of firewood—splitting firewood is a great way to understand how wood behaves."

When asked how he became involved in woodturning, Barnum replied, "Before I ever took up turning, I read an inspirational book titled *Zen in the Art of Archery*. It's about applying oneself, focusing, and improving. I was looking for a ▸

Barnum uses a pencil to mark guidelines as he helps Alan Ganek turn beads on a spindle during a woodturning class at SUNY.

Wustum Variation, Walnut, cedar, ebony, assorted woods, 14" × 6" (35cm × 15cm)

Made for an exhibit at the Wustum Museum of Fine Art.

Photo: Dennis and Iona Elliott

place to apply those concepts, discovered turning, and knew it was the perfect fit for me. Learning how to turn wood allowed me to start as the novice who knew absolutely nothing. I could make mistakes and gradually develop skills, learn, and enjoy the process. I still enjoy roughing out a bowl, making shavings. The process and the focus that is necessary are central—it's all about the process."

Demonstrating and teaching

In the early 1990s, Barnum started to demonstrate his woodturning techniques. "I was encouraged to teach by Dee Wagner, the heart and soul of the Brookfield Craft Center. Early on, I would tell her, *I'm a student, not a teacher.*" Chuckling, Barnum added, "But eventually she wore me down, and I started teaching.

"I had made all the mistakes, I understood the cause of each mistake, and it turns out I was fairly effective at teaching. Teaching has always been fun, and having fun is an important element of teaching. My aim is to create a nonjudgmental, noncritical atmosphere so that the students and I can focus on positive things. There is no need for anyone to feel bad about making a mistake."

His students confirm that supportive approach. Doug Watters is a very competent turner who has been taking the SUNY Purchase class for the past five years. When asked why he keeps coming back, Watters smiled, "To listen to Andy's world views and experience his sense of humor. Andy has that great balance of letting you learn by your mistakes and then delicately inserting himself when he sees that you're not going to learn on your own. He is always watching at a distance and shows up at the right time, when you really should be doing something different."

Lawrence Sonders, a doctor well known in Westchester County, admits to being a beginner. "Andy never seems to get ruffled and is always very positive," Sonders said. "After I tried a cut that he had just demonstrated, Andy told me, 'I knew you would do well, because you have the surgeon's touch.'" Despite those encouraging words, Sonders was having some difficulty, but Barnum was right there to help. Barnum told him to look toward the horizon of the wood as it is turning to get a better idea of how the form is shaping up. "Well, that did it," Sonders said. "Andy explained it perfectly and my turnings improved immediately."

Understanding wood and process

Understanding the material is key to Barnum's philosophy on woodturning and he begins with fresh-cut logs. Barnum's chainsaw is a regular companion, and the region of New York that he calls home provides an abundant variety of wood from storm damage, pruning, and development, which he harvests for himself and his students.

As part of the curriculum, Barnum will patiently explain the basics of safely bandsawing a bowl blank, and then turn to a discussion of the subtleties of how grain orientation affects the aesthetics of a hollow form. From abundant instruction, students learn about turning bowls, hollow forms, and a variety of other objects.

And since the process of turning is so important to him, knowledge of tools and how they cut is an area that Andy finds especially interesting. A self-described antique tool junkie, he has a wonderful collection of turning tools. "I might find an old

Aviary Abode, 1989, Pine, cherry, 20" × 9" (50cm × 23cm)

Made for the cover of *Woodturning* magazine.

Photo: Dennis and Iona Elliott

Untitled, 1986, Pine, fir, 26" × 9" (63cm × 23cm)

Collection of Albert and Tina LeCoff

Photo: Dennis and Iona Elliott

Portrait of Wren Cottage, 1991, Wormy ash, 10" × 6" (25cm × 15cm)

Private collection

Photo: Dennis and Iona Elliott

skew that has a funny shape on the end and the corners are ground back and I think, that person did that for a reason. It wasn't done because they were stupid." He hesitates and laughs, "Although occasionally some people were stupid."

The future

Barnum admits to being a bit restless, "I still have an attitude of being a student and not a teacher. I want to learn new approaches—then I can be more excited about sharing what I know." For now, Barnum has decided to continue teaching. He still enjoys giving bowl-turning classes at the Norwalk Woodcraft store, but he loves the rich environment of a college campus.

On the day of my visit, the weather was beautiful, and the woodturning class decided to eat lunch outside. The conversations began with recent turnings and tool finds, but soon the topics broaden. A student spotted Barnum and she stopped to talk with him about her master's project involving the construction of Puritan period furniture. I took the opportunity to ask his students if they plan on coming back next semester. Ted Shultz looked at me with a mild surprise and replied, "Of course we intend to come back!" ■

Joe Larese is a member of the Kaatskill Woodturners and the Nutmeg Woodturners League and is a turning instructor at the Brookfield Craft Center. He is a photojournalist by profession. His website is joelarese.com.

Andy Barnum is an early member of the AAW. He initiated and was the first president of the Nutmeg Woodturners League in Brookfield, Connecticut, and has written articles about woodturning for various publications including *American Woodturner* and *Fine Woodworking*. Barnum developed a method to determine the torque of various motors for a lathe product review.

MEMBERS' GALLERY

Bill Dean

Many of us hobbyist woodturners end up with bowls, platters, and vessels that we cannot sell. We give them away, and still they collect, so I began looking for a useful turned item that would sell. I need to stay busy; even at 92 years old, I have a lot of energy.

After I saw demonstrations by Mike Mahoney and Cliff Loundsberry, and with Nick Cook's splendid help, making urns hit my hot button. I showed several to a local funeral director: He was impressed—they were uniquely different from his present inventory. He gave me a book that lists all funeral homes with their phone numbers.

I decided to see what I could do with marketing urns. I got a website and sold a few that way, but then I started phoning and sending emails with pictures to funeral homes. Today, I have sold more than 1,100 urns to 280-plus funeral homes. I enjoy turning urns and funeral homes are buying an American product. I intend to continue this hobby I love as long as I am able.

Dick Webber

The classic forms of Greek pottery are still popular today. In particular, the use of flutes enhances graceful vessels. I added inlaid banding to this ewer, dyed the wood, and finished the inside and outside with pure Tung oil to be food safe. It can hold twenty-two fluid ounces.

To cut the eighteen flutes, I used a Flute Master tool, which took about ten minutes. I laminated the handle for strength and added ebony eyes to the snake form.

Untitled, 2012, Elm, 13½" × 4½" (34cm × 11cm)

Dan Burleson

The Missouri Humanities Council invited Best of Missouri Hands' woodworker and juried artist Dan Burleson to provide award pieces for the 2014 Missouri Humanities awards.

Burleson's work, which will be presented in 2014, utilizes Missouri's resources and inspirations. The wood bowls are handcrafted from Missouri hardwoods rescued from farmers or tree services. Burleson says, "The Best of Missouri Hands has opened many new doors for me in the last year. Being selected from many other fine artists to make awards for the Missouri Humanities Council is at the top of the list. The Humanities Council is a great organization that recognizes people who are making a difference. I hope my art will give recipients a small token of how much their hard work and dedication is appreciated." ■

Bison Rut, 2012, Maple, 20" × 2½" (50cm × 6cm)

Detail of pyrography.

Untitled, 2012, Curly maple, 12" × 2½" (20cm × 6cm)

This platter is similar to the awards Burleson will make for the Humanities Council.

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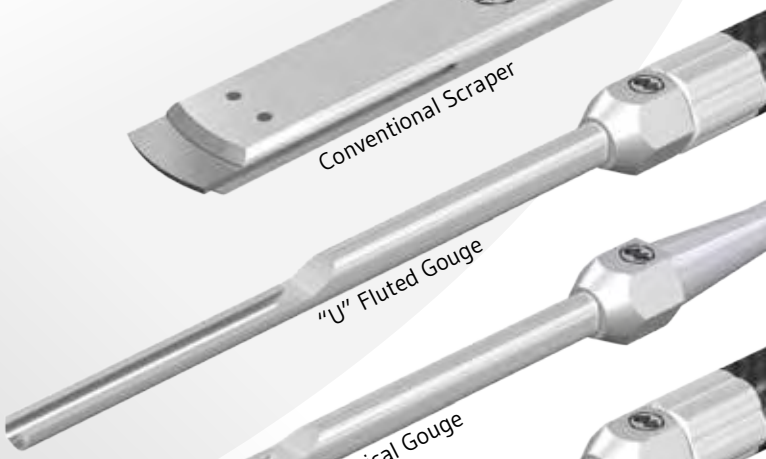

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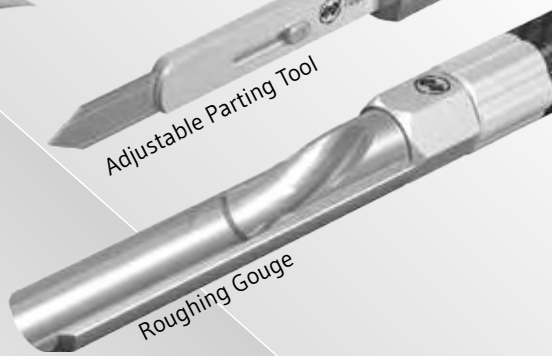

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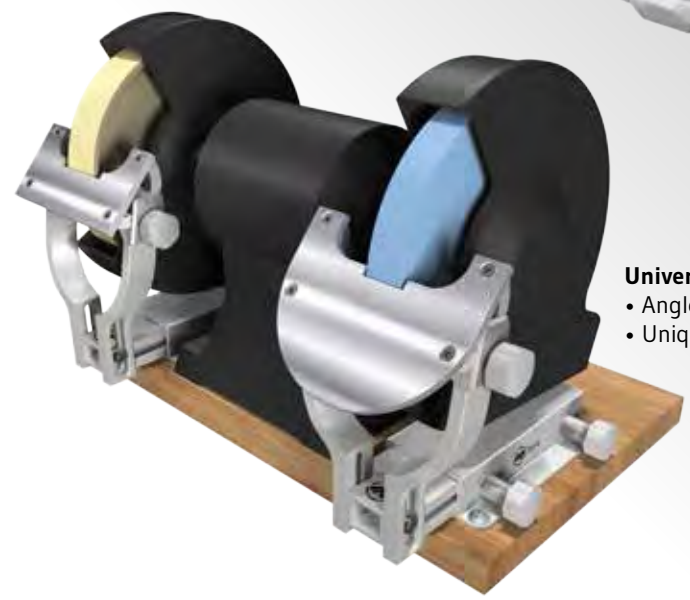

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RICHARD MORRIS

I am not musically inclined, but I always wished I could play the piano. The heritage of New Orleans fascinates me, and this hat plays tribute to the rebuilding and preserving of that city. The strips of sheet music are "Iko Iko," a much-loved New Orleans song.

I turned this full-size wearable sunhat to 3⁄32" (2.4mm) thin throughout, pierced holes, airbrushed the piano keys black and colored the horns with transparent paint, and bleached the keys white. The keyboard on the 14"- (36cm-) tall stand spirals to the top.

—Richard Morris

New Orleans Tribute, 2012, Sycamore, cherry, 17" (43cm) dia

NEW ORLEANS TRIBUTE

REGISTRATION FORM • PAGE 1

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