

American Woodturner

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Dedicated To Providing
Education, Information, and Organization
To Those Interested in Woodturning

PRESIDENT'S PAGE

Alan Lacer

Why has woodturning not gone the way of the cooper, the wheelwright, the joiner—once proud traditions and crafts now virtually never seen out of the historic closet? Changes claimed many professions that no longer had a place, while automation picked off many of the remaining ones. In a recent article in *Fine Woodworking* we heard (from one of the editors) “few areas of woodworking have undergone a more rapid and expansive development than woodturning.” Why is woodturning growing by leaps and bounds—not just in the U. S., but in Australia, New Zealand, Canada, Ireland, England, and of late conferences and associations on the mainland of Europe? Our last conference at Arrowmont was not the only conference in recent years that had to turn people away because of insufficient room. Thousands of new lathes are being sold each year in many countries and there is an incredible appetite for used lathes in many areas that I travel. And what about all the chucks, new tools, books, gadgets, wood suppliers, woodturning “schools”—somebody is buying all that stuff! It is certainly not due to a large growth of turning shops that specialize in porch columns, stair parts, pepper mills, or salad bowls—the majority of those kind of shops that have managed to survive do so with little or no hand turning (at least in the U.S.). Shopmade duplicating lathes have been in many shops for decades, while high-tech duplicating lathes are becoming more cost accessible. Nor is it due to an upsurge of teaching in the public schools, vo-tech centers, or art schools of the country (quite the opposite is happening). So what is going on?

To begin with, who are the turners of today? Most do not make a large percentage of their income from turning; many do supplement their incomes, but probably most simply enjoy the craft on its own merits. Several observations are obvious if you ever get around a group of turners: there are many baby-boomers and '60s folks who are looking for alternative careers or interests or at

least an alternative to passive recreation. The second large group is made up of individuals who have retired or are about to do so. These folks add a strong foundation and support system to the entire venture and they certainly bring genuine interest and enthusiasm for the craft that sees the field in its own right—not simply as a job. Many retired turners are from a time when training in woodworking was mandatory for boys in school and they often have strong memories of working on a lathe in shop class. Another group drawn to woodturning in increasing numbers is women and woodturning is certainly better for it. As a matter of fact, three of the most important roles in the AAW are now held by women: administrator, editor, and vice-president.

What a mix! I am still puzzled, though, by a couple of groups that are missing from the description above: minorities and individuals under thirty years in age. I must leave the answers to those observations to you as well as whether or not it is significant.

What is most intriguing to me is that this growth has been at many levels. Some years back when I did outdoor craft shows I usually found myself as the solo woodturner. Now it is more and more common to encounter either stiff competition to get into these shows or several turners displaying their goods. And we have watched turning in the last decade move from the humble nut bowl turned in a shop class to works being purchased as part of permanent collections in museums, to the establishment of major woodturning collections, and to exhibitions of turned objects. But most turning today does not end up in such exhibitions or even at craft shows—most are still being done for pleasure or as gifts—and the explosion here is no less significant as a contemporary crafts movement.

Whatever it is that is going on, it is obvious that it reaches far beyond what is happening in a single area or country; and it has been around long enough to not have the label “fad” affixed. The process and pleasure of cutting a piece of spinning wood must

hold the secret—all the books, chucks, schools, or even associations do not account for it. I know of few other tools in woodworking where the individual need not even own another major tool or machine to get a finished piece. We do not have to be picky over “kiln-dried wood” or wood free of defects (there are still wood suppliers who can't believe turners will pay more for a piece of rotted or gnarled wood than for a piece of kiln-dried, top-grade cherry or walnut). Also, the cost to get into the craft is low compared to many other areas of woodworking. Producing a piece relatively quickly must also be a factor in the interest in turning. That was the initial reason I was drawn to turning from woodcarving—I would work on a piece for days or weeks only to be dissatisfied. At times a piece can be completed in a matter of minutes on the lathe, so the payoff of one's labors can be much more immediate. It is a rather selfcontained field as well, in the sense that there is no need to learn about joinery, milling, or elaborate finishing techniques. And finally, turning can be an exploration of pure form—hard to do in furniture and cabinet making where construction dominates.

There are currently no signs that the surge of interest in turning is letting up. I still hear of more new lathes coming onto the market, books and videos being produced, and new tools being developed. The response to turning classes around the country is as strong as ever. Exhibitions at the local, regional, and national levels are currently being planned for 1992 and 1993. The American Craft Council is showing more interest in turning than ever before—a full story is planned for their publication, and their director will address our conference in Texas. We finally seem to be gaining some respectability with other major crafts—the communication lines are now open and events are being planned in cooperation with these groups. Rumbblings of an international woodturning event for 1993 are being heard. Wheresoever it is headed, it is certainly not a dull time to be a woodturner!

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Contents

- 2 Keep 'em Turning *by Bob Brown*
- 8 Reflections on the 1991 Goblet Show in Seattle
by Daniel Ackerman
- 12 A Drop of Wine Please *by James F. Poppell*
- 14 Orange Citrus Goblets *by Donald E. Wadsworth*
- 15 Whimsical Madrone Goblets *by Helga Winter*
- 16 Turning a Natural-Top, Thin-Stemmed Goblet
by Jack Rogers
- 18 A Focus on Hidden Talent *curated by Albert LeCoff*
- 20 Tiny Treasures From Australia *Warren Hielscher*
- 21 Goblet Drinking *by Rex Vaught*
- 22 Spalted Maple—Woodturner's "Friend" or "Foe"?
- 23 About Wood—Tulipwood *by Cas Grabowski*
- 24 Book and Video Reviews
- 25 Recent Articles
- 27 Editor's Comments
- 28 Tips for Turners
- 30 Local Chapter News
- 32 Wood & Tool Exchange
- 33 Calendar of Events

On the Cover

*Helga Winter turning
a madrone goblet*

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KEEP 'EM TURNING

Bob Brown

photos by Al Rumpf

When Al Rumpf exhibited his top collection at the Seattle Chapter's meeting, he turned a lot of heads. My mind spun with the dizzying display of color, shapes, and sizes. I had thought that tops were those egg-shaped things that boys wrapped a string around and threw at the ground. Not so! Al had peg tops, whip tops, tippe tops, spinners, game tops, hummers, gambling tops, ancient tops, and modern tops—tops from all over the world in every color of the rainbow.

The show also included a top spinning demonstration by Tommy Ray, a local professional top spinner (Yes, a few still remain. You older guys remember the Duncan Yo-Yo man, don't you?). Between Al and Tommy, it was a very memorable evening.

Al is a member of the Seattle Chapter of AAW, and he showed members over three hundred tops from twenty-nine countries. His largest is from Malay and weighs nine pounds (figure 1), and his smallest is a 1/2-inch high spinner (figure 2).

"Tops are fascinating," Al said. "It's hard to trace their origin, they seem to be known all over the world. Every climate and culture has some history of top spinning: the ancient ceramic top found in Egypt, the crude coconut shell-on-a-stick of jungle tribes, the spinning 'dreidel' of Jewish celebrations, the art form of the elaborate Japanese top, and the relatively modern tippe top."

Al has been collecting (and turning) tops since 1976 when an article on yo-yos in a Seattle newspaper caught his eye (yo-yos [figure 10] are considered tops along with other forms of spinning devices such as diablos [figure 13] and gyroscopes). The more he looked into the subject the more interested and involved he became.

As an avionics instructor for the Boeing Maintenance Training School, he had to teach about gyro compasses and attitude gyroscopes. And what better way to teach precession than spinning a top right in the class-



Figure 1. Malaysian tops. The large one weighs nine pounds. The sharp metal point on the smaller one is typical.



Figure 2. A collection of spinners from all over the world. The 2-1/2 inch miniatures in the foreground are from the United States. The little "mice" next to them are Japanese. The rest are from Europe.

room? Al's collection of foreign tops started when a student in a Baghdad class offered to swap the top Al used for one from Iraq. Now, as he travels all over the world teaching, he also looks for tops.

On a trip to Japan several years ago he searched out that country's foremost top collector and performer, Mr. Fujita in Nagoya City, to learn about and purchase Japanese tops. The top has been venerated in Japan for hundreds of years.

Many historians believe the top originated in Japan about two thousand years ago. This conflicts, however, with a painting depicting tops on a Greek vase from 600 BC, a time when there was no contact between the two cultures. Actually, the true origin of the top is lost in antiquity.

"Certainly Japan has raised top spinning to a high art," Al said, pointing to his collection. "This one (figure 3d) looks like a small seated person, but every part is a top. The



Figure 3. Japanese tops. Front row, L to R: a. supported top; b. double supported top; c. game playing top; d. "I'm a" top—each piece is a top. Back row, L to R: e. supported top with a swiveling handle; f. merry-go-round top; whistling top (the body is hollow and the slot in the side causes it to whistle).

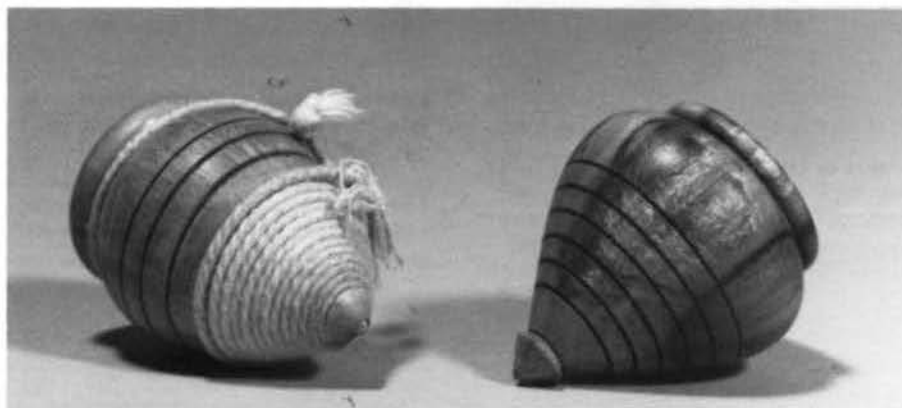


Figure 4. Peg tops. The string is anchored with one turn around the "hat" on top then brought down to the ledge near the point and wound upwards.

head is a tippe top and the body, the ears, and the legs are spinners. They also do fantastic decorations. Look at that one (photo on back cover). It's used in place of dice for gambling (put-and-take) or board games (Japanese Monopoly?). It's also used for fortune telling but I don't know how." He smiled at me with the light of a true collector in his eyes. "Aren't they fantastic?"

He is one of the small band of serious top collectors in the world and corresponds with collectors in this country as well as overseas. An English collector, Geoffrey Budworth, gave Al the background on the numerous tops he has from Germany, England, France, Switzerland, and other European countries.

"The Europeans aren't as fancy as the Japanese. The people went more

for throwing or peg tops (figure 4), whipping tops (figure 6), and spinners (figure 2)," Al explained. "Tops were very popular with adults as well as kids."

Peg tops are common here in the U.S. (figure 4). The string is wound around the top and the other end is fastened to a finger. As the top is thrown down, it unwinds from the string, and the decreasing radius of the windings causes it to spin very fast on the "peg" in the bottom. Commercial brands include the Monarch plastic top, the Duncan "Cyclone" top, and the Hummingbird "Wind Storm" top.

In Europe, whip tops are most popular. They are spun with a whip, usually a leather thong on the end of a stick. The top is started by wrapping the thong around it and throwing it along the ground. After that, the top is kept spinning by hitting it with the whip. The thong wraps around the top, often lifting it in the air and giving it a spin as it unwinds. Kids walk down the street keeping the top going all the way from home to school. Unfortunately, if the top is hit too hard, it can go flying through the air.

One time Al was teaching kids at his church how to use a whip top. A German woman watching the demonstration came over and shyly asked if she could try it. She zipped the top out with the expertise of a ten-year-old and started hopping it along the sidewalk. Like the Pied Piper, she led a band of excited and squealing children all the way around the church. At the end, her child threw her arms around her and said, "Oh Mommy. You're so good!" It made her day. She had played with a whip top in Germany as a child and had not lost a bit of skill.

"The only advice I'll give you on learning how to spin the whipping top," Al says with a laugh, "is to stay away from windows and glass panels."

Spinners are small tops spun using just a snap of the fingers. They come

in all sizes and shapes (figure 2). The only requirement is that they have a rod of some sort sticking up on them so they can be spun. A variation is the supported top (figures 3a & 3b). The rod is supported in a handle and the string wrapped around it. After pulling the string, the handle is removed leaving the top free. Hummers are tops of any kind that make noise when they spin. Wind-up spring devices, twisted metal rods, and all manner of levers and rods are used to make different tops spin.

The popularity of tops varies around the world. At present it is not a popular pastime in the United States (at least not here in the Pacific Northwest). A few short years ago, however, yo-yos were the rage. In other parts of the world, especially the Far East, tops are still hot items. Most top spinning is done by youngsters, but sometimes adults take over.

"In Malaysia men spin a heavy, flat top using a 12-foot rope," Al said. "The one I have (figure 1) weighs nine pounds and has a needle-sharp point. The top is thrown onto a bench where an assistant quickly scoops it up with a 'chokok,' a special tray, and sets it on a 'lopok,' a metal-topped stand, in the shade of a little bamboo hut. The object is to see whose top will 'sleep' (spin smoothly without wobbling) the longest. 'Why the little hut? Well, everybody sleeps in the shade, don't they?' Some tops sleep for over an hour.

In Tahsi, a village in northern Taiwan, the men also have top spinning contests. They use man-sized wood tops—up to three feet in diameter and weighing over 150 pounds—and spin them with fifty-foot ropes! The men actually throw the top to get it spinning then run away as fast as they can, pulling on the rope.

"I heard of one guy that is now using a one-hundred foot rope," Al said with a shake of his head. "I don't know how he does it. I haven't collected one of the Tahsi tops. Their weight is too far over the baggage allowance."



Figure 5. Tippee tops. All turned wood. The second one is propped up to show the hollowing. Note the separately turned peg and cover of the third one.



Figure 6. Old European tops. The four peg tops have an obvious peg in the bottom. The others are whip tops, two mushroom shapes and two blunt shapes.

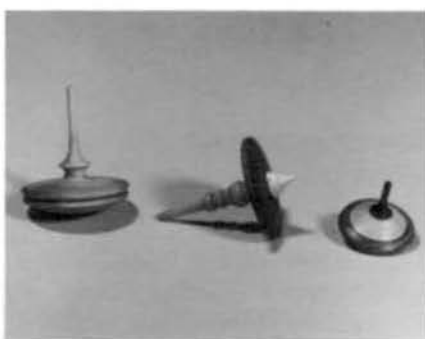


Figure 8. Three types of spinners. L to R: turned from one piece of wood; light dowel glued in a dark wood; three different woods.



Figure 7. Other materials. Front row, L to R: bone, ivory, brass, stone, palm nut. Back row, L to R: glass, decorated gourd, stick-in-a-coconut shell, plastic. The gourd is from China and decorated with a scrimshaw design of trees, woods, and a poem. A very loose translation of the poem is: "Me worry?"



Figure 9. Fancy spinners. Front, L to R: Jewish "Dreidel" game top; European "Teetotum" game top of ivory; German top, plastic handle and wood body; Rear, L to R: spinning clown; swinging lady; and a You-Name-It with movable arms, all three from Germany.



Figure 10. Yo-yos from around the world. Front row, L to R: Denmark, Denmark, and New Zealand. Back row, L to R: Peru, Peru, U.S.A. (Duncan), and Holland.



Figure 11. An ornamental display top from Japan, about four inches in diameter. This was never meant to be spun, just admired.



Figure 12. Display case of miniature Japanese tops from various prefectures (or states). Historically, each prefecture developed its own shaped top. Sort of a "state top."



Figure 13. A Diablo. From China, it is classified as a top. The Diablo was quite popular in the 1800s and is used today by Chinese acrobats. The picture on the box shows how it is played. The left one is bamboo, made in China, and whistles. The right is laminated oak, made by Al Rumpf, and is tricky to manage. I tried it.

In this country an intense top competition takes place among many top-level (pun intended) mathematics and physics professors. The contest: Who can best describe mathematically why a tippe top turns over. These scholars have employed high-powered computers to make math models, but to date none have completely covered all conditions.

A tippe top (figure 5) is a little round top that when spun upright will turn over and spin on the peg end. It will invert itself quickly or slowly depending on some of those imponderables in the high-powered math models. The tippe top is a rather modern invention, being patented in the U.S. about 1917.

"I have a copy of a paper on tippe tops from a physics journal," Al says, "that has a bibliography, mostly from the *American Journal of Physics*, of fifteen references on tippe tops and sixteen on ordinary tops." He laughed. "All that brainpower and yet I can turn one out in about 20 minutes."

"Tops can be made of anything. I have ones made of bone, ivory, glass, gourds, brass, nuts, and, of course, plastic (figure 7). But most tops are made of wood. It's the preferred material. Being a turner, that's all I use."

The secret of making any top according to Al, is to use wood of uniform density. "If it isn't uniform, the top will be off balance and wobble. This applies to all tops—spinners, peg tops, and tippe tops. You can use almost any wood, and laminated woods are beautiful. Just be sure your laminate is in balance, that is, don't glue a light-weight wood next to a heavy wood."

Tops for kids take an awful beating (figure 6), so use a common hardwood, like maple, oak, or ash, and don't bother with a slick finish—it will get knocked off in a short time. For display tops, the sky's the limit.

Turning a Peg Top (figure 4) see turning sequence photos

This is the typical throwing top, about 3 inches high and 2 inches in diameter. Spindle turn it using a jamb chuck or collet chuck. Turn the sloping part with a gentle convex curve, using about 2/3 to 3/4 of the total length of the top, leaving a little ledge about 3/8 of an inch up from the point to wind the string against. Cut several grooves on the slope to hold the string. Round over the top of the top and add a little cap at least 1/4-inch high on that end for a string anchor. Before you part it off, drill a 1/16-inch hole in the point, then drive a small brass escutcheon nail into the hole for a wear point. File the nail fair with wood, if necessary. Use any finish.

Making a Spinner (figure 8)

Spinners can be any shape you want as long as there is a peg or rod on top so you can spin it around with your fingers. You can start cutting it from the point end or from the peg. They can be turned from solid stock or glue-ups (scrap users). Glue a light-colored dowel through a disk of dark wood (or visa versa), hold the dowel in a Jacobs chuck, and turn as a unit. Another method is to cut the disks from laminates of colored woods or glue rings of different colored wood around a dowel (a challenging job of turning and fitting). The thinner you make the pegs and the flatter you make the disks, the better the top will spin.

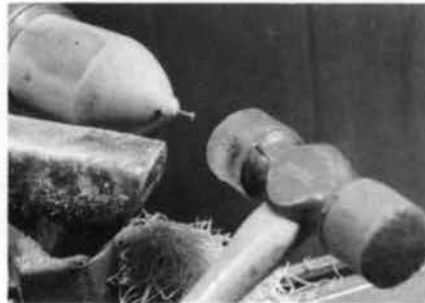
Spinners used in games have flats on their sides, like the Jewish "dreidel" or the Victorian "teetotums" (figure 9). (Numbered dice were "bad," but numbered tops were "innocent.") The side up when the top stops spinning is the one played. Spinners can be as small as 1/2-inch high (figure 2) or big enough to need two hands to spin. Let your imagination go.



1. Shaping the body of a peg top.



2. Turning the "ledge" for the string on the point end.



3. Inserting the brass nail.



4. Filing the nail round. This is important to get the top to spin smoothly.



5. Shaping the top with a cap for the string.



6. Sanding.



7. Cutting the string grooves.



8. Darkening the grooves using a steel wire. Do not use copper wire or you may burn your hands.



9. Parting off the finished top.



10. The fruit of his labors. Al Rumpf holding the top he just turned.

Making Tippe Tops (figure 5)

In contrast to the many different shapes of the spinner, the tippe top has an exact shape. It must be turned so that the center of gravity of the top is below the geometrical center of the spherical body. In other words, you turn the body as a sphere, then hollow out the inside about half way down, so the top is bottom heavy and stands straight up when not spinning. Make the peg so that it sticks up about half the diameter of the body. Either cut around the peg or hollow the bottom first, then glue the peg in later. Do not cut much past the center. After parting it off, sand the bottom to the same radius as the body, making sure there is no tip sticking out. Keep tippe tops under 1-1/2 inches in diameter—much bigger than that, they are hard to spin.

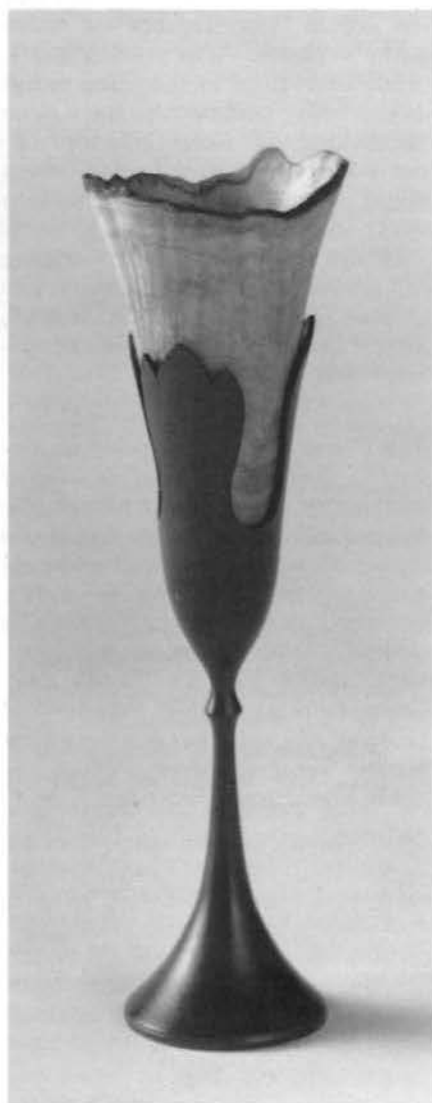
If you are interested in swapping top stories or pictures, Al would like to hear from you. Write: Al Rumpf, 3432 72nd Avenue S.E., Mercer Island, WA 98040. ☺

Bob Brown is a writer living in Bellevue, Washington and is also a member of the Seattle Chapter. He worked with Al ten years ago in the Boeing Maintenance School where Al introduced him to turning. Since then he spent two-and-a-half years in Bombay, India, for the Boeing Company and a year in Guangzhou, China, teaching English. Bob has had his lathe ten years but has only been turning seriously since joining the AAW about three years ago.

REFLECTIONS ON THE 1991 GOBLET SHOW IN SEATTLE

Daniel Ackerman

Photos by David McDonald



Dan Ackerman
Spalted maple, cocobolo
3 inches x 10 inches

According to *Webster's Collegiate Dictionary* a goblet is: "1. A type of cup without a handle; loosely, any wine cup. 2. A drinking glass with a foot and stem." By definition, then, a goblet is a vessel that offers a wide variety of design possibilities. This was apparent in the many goblet designs sent to the 1991 "Thrown, Turned & Blown! Goblets 1991" exhibition at the Northwest Gallery of Fine Woodworking in Seattle, Washington.

Located in a historic district of Seattle one block from the waterfront, the Northwest Gallery of Fine Woodworking is a cooperative woodworking gallery. The March and April show was their second annual goblet exhibition and was open to any woodturner who wanted to send goblets. This year two neighbors, the Fireworks Gallery for pottery and the Glasshouse Gallery for glass, joined the Northwest Gallery with shows at the same time.

The exhibition opened with a preview on the evening of March 6, complete with a wine and cheese reception at each gallery, hosted by Paul Thomas Winery. Many local artists attended and several hundred visitors enjoyed the evening.

For gallery owners and managers a show like this can be challenging as well as rewarding. These special shows could be juried, by invitation only, or open to all comers. Regardless of the ground rules, collectors, special interest purchasers, and the general public attend in droves.

Cheryl Peterson and her staff at the gallery did a masterful job of receiving, labeling, and displaying over 200 goblets. As you can see from the accompanying photos and related articles, the variety of entries were mind boggling. From the delicacies of Jack Roger's long, thin-stemmed goblets to Jim Hume's segmented urn-style goblets to Jim Berglund's winged goblet, it seemed like every shape, style, and wood was represented.

Based upon personal observation of the entries and upon reflection, I would like to comment on some con-

siderations about goblets and goblet design.

In designing a goblet like any other sculpture, all the elements have to blend together to result in a piece that "works." Looking closely at the different shapes, styles, and approaches to design, several things became apparent. If the separate elements were designed with an overall effect in mind, the resulting piece was pleasant to look at. In the goblets in which the separate elements were individually conceived were disjointed in appearance.

This consideration brings to mind questions of how best to design a truly beautiful goblet. While I developed lots of questions, very few concrete answers became obvious because no two turners will answer design questions and solve turning problems in exactly the same way. There are no exactly right or exactly wrong answers, only combinations that seem to fit or combinations that lack something. Here are the questions—I leave the answers to you.

There are three major elements of a goblet, the *cup*, the *stem*, and the *base*. First let us consider the cup portion. Should it be a natural edge or finished edge? If natural edge, should it retain the bark and/or cambium layer of wood? If a finished edge, what detail should the edge have to "finish" it? In the overall design, should the depth of the cup be deeper, the same depth, or shallower than the widest portion of the cup? Should the widest portion of the cup be at the lip or somewhere below the lip? Should the sides of the cup be decorated or plain, figured wood or contrasting color to the stem portion? What about textured turning? Since the cup portion is that part that will hold liquid, should it be liquid-tight or is it decorative only? If decorative only, could the design allow for holes in the cup, as in the collaborated design by Tom Rauschke and Kaaren Wiken?

The stem is a separate element. It lifts the cup while joining the base to the cup. Does the point of transition from the stem to the cup need a decorative element or is a smooth transition more fitting? The same question should be asked about the stem and base. How long should the stem be? How thick or thin? Should the same wood be used or would a contrasting wood look more dramatic? Does the main portion of the stem need any decoration such as beads, coves, or carving?

The base is an important element not to be ignored. It physically and visually supports the vessel and separates it from the surface on which it stands. Since it is probably the last element the eye sees, it should be a positive conclusion to the piece. Should it make a statement too? How well is it integrated with the overall design? Should it be larger, the same size, or smaller in diameter than the cup? Does it need beads or coves? The underside of the base should allow the goblet to set flat on a table. How concave should the underside of the base be?

Assuming that we have been able to pull all the design elements together and have designed the perfect goblet shape, what type of wood or other turning material should be used? Overall size, thickness of the elements, and anticipated use of the goblet should all be considered when selecting the type of material to use. Each turner will have to decide what color, grain pattern, density, strength, turning qualities, and finishing qualities are necessary for the design. Some of the woods represented in this show included hornbeam, koa, walnut, cocobolo, mimosa, locust, oak, maple, ebony, olive, Osage orange, and crabwood. The only consistent qualities among the woods were dense woods with strong fibers. In addition, some goblets were made from plastics, bone, and metal.

The size of the goblet also played an important role in wood selection and design. Small or miniature goblets would be overpowered with a very pronounced or colorful grain



pattern, however, larger pieces with wild grain patterns were stunning. A good example of small pieces of pleasing design and good wood selection were done by Betty Scarpino and Wilmer Senft. Betty's piece is about three inches tall, nicely executed, and well detailed and finished. She chose dogwood carefully for the effect she wanted. Wilmar's works, also in miniature form, obviously gave thought to the resulting effect when he chose cattle bone and rosewood for his pieces. They were only 1/4 inch to 1 1/2 inches tall.

The right finish on a piece of turning can be pleasing and work with the design, while the wrong finish can fight the design and visually ruin what was a well designed, well executed turning. The finish is what the viewer "feels" both with their hands and with their eyes. An example of a poor choice of finish was a goblet made from a highly figured piece of wood, finished with a very glossy finish. The goblet felt good to touch, but because there was so much glare from the glossy finish, the quality of

the wood and some of the design elements were lost in the resulting glare.

No matter how well a piece is turned and finished, it is not "finished" until it is signed. The show contained a number of ways to sign goblets: woodburning, permanent ink pens, metallic ink pens, and inscribers. Some turners also dated and/or numbered their pieces. Signing is important to the gallery, to the turner, and to the purchaser.

"Thrown, Turned & Blown! Goblets 1991" was a smashing success with many examples to "tweak" a woodturner's imagination. Entering next year's exhibit will be a challenge to look forward to. Watch for entry dates and information in the fall or winter issue of *American Woodturner*. ☺

GROWN IN THE WOODS?

Christopher J. Green

Let Nature be your Teacher, "The Tables Turned," Wordsworth

For many years I have had an affinity for artistic objects that relate directly to nature—objects that give the feeling that they could have been created by nature but were in fact creations of an artist's inspiration. This affinity carries over to the items I make. I strive to achieve a naturalistic feeling in my own creations and artistic endeavors.

I started turning goblets a year and a half ago. At first they were simple and conventional in appearance as I learned some of the design and turning aspects of the goblet form—the cup, the stem, and the base. Each of these parts needs to be considered separately as well as together when designing and producing goblets. I am now sufficiently versed with form and turning techniques to be well on my way toward producing goblets that give a feeling of having been found growing in a forest—if only a person knew where to look.

In arriving at each naturalistic form, I consider the attributes of the wood that I select because the wood's properties are preeminent in determining the end result. The same shape turned from a piece of kiln dried padauk as from a piece of green walnut will evoke two different feelings in the viewer. Aspects of the wood that are important are its dryness, whether or not it has its natural surface (bark), the pattern inherent in the wood from its growth or species, the coloration of the wood, its checking properties, and if its pith is solid or hollow.

In my naturalistic goblets, I use the natural edge of the log and/or retain the bark in some part of the piece. I usually use green wood since it can provide pleasing distortions and surface texture as it dries. I orient the goblet so that the grain runs from cup to base in order to provide strength in the stem and to accommodate tall, narrow goblet shapes.

The cork oak goblets in the photo are recent examples of my naturalistic forms. Cork oak provides an

intriguing bark (cork) that can be incorporated into the cup rim, a collar, and/or the base of a goblet. The radiating rays of the oak provide both pattern and texture. Cork oak is a compliant wood to turn green.

To turn a goblet without the bark, select a log section and mark where the center of the top of the cup will be (away from the pith so that the pith will not be within the narrow parts of the stem). Next, mark the center of the goblet base being sure to mark it away from the pith. Mark the depth of the cup so that it is within the heartwood of the log. Mount the log on the lathe between centers with the cup portion on the headstock. Carefully turn away the bark for the length of the cup to be sure that heartwood is present for the entire cup at a maximum diameter. If necessary, adjust the cup or base center to allow for any curvature of the log. Turn the base end of the log flat so that it can be glued to a scrap block.

Mount a hardwood scrap block to a screw center faceplate and true the face and edge. A scrap block is used because a log's end grain often does not have enough strength to hold a screw center throughout the entire turning process and also allows the work to be remounted if necessary. Glue the log to the mounting block with an aliphatic resin glue (yellow woodworker's glue). This gluing is critical since considerable leverage may develop when hollowing the cup's inside.

I turn the rest of the goblet on a bowl lathe, however, any lathe would work. A bowl lathe lets me have unobstructed, straight-on access to the cup end of the goblet and also lets me sand from the 'wrong' side of the lathe. Turn the inside and outside of the cup at the highest speed possible without lathe vibration. For a three-inch diameter log, that is about 2,500 rpm.

Turn the inside of the goblet cup first. This is end-grain turning. True the end of the log, even for pieces with a natural edge. Bore a hole down the center for a couple of inches us-

ing a bowl gouge pushed straight in. Use an appropriate sized bowl gouge to hollow the rest of the cup. When the cup has been roughed out to the depth of the bored hole, extend the hole to the final depth of the cup. Cut the final profile and surface with a gouge. You may need to finish the bottom with a round nosed scraper.

Sand the cup's inside. The surface of green cork oak will change as it dries. If wood distortion and texture is not desired, apply an initial coat of finish at this stage to slow down drying.

Next, rough shape the cup's outside with a bowl gouge cutting from the outside of the log toward the pith in successive passes, starting at the top of the cup. Do this rough shaping down the cup length to slightly farther than the bottom of the cup. After the wall thickness is about 1/4 inch, start taking finishing cuts using a bowl gouge. Start at the rim and finish cut a small section at a time, working towards the stem. Because the wood is green and could crack while drying, be sure to make the section of wood where the bottom of the cup and the top of the stem meet almost as thin as the cup walls.

Sand the outside to the final desired grit. I usually do this with the lathe direction reversed. I hold the sandpaper in my right hand and place the index finger of my left hand inside the cup (if needed). This way I can exert a little more force while sanding and not be overly concerned about snapping off the cup.

Some of my goblet designs include a collar at the base of the cup or farther down the stem. These cork oak collars retain a wide part of the bark and the wood between the bark and the stem, the web, must be turned thin to prevent checking. Thus, the web will be curved from either or both sides. Turn the collar with a spindle gouge. If there is a very convex curvature, I use a specially shaped hook scraper. First turn and finish the side of the web facing the cup before starting on the other side. This is in keeping with the over-



Christopher Green, cork oak goblets
Left 4 inches x 6 inches, right 4 inches x 12 inches

Photo by David McDonald

all approach of shaping and sanding each section of the goblet starting from the rim and working toward the base.

Again, turn the stem in stages. First rough it down to about one inch in diameter for the entire length (unless there will be a collar), using the same technique as for roughing out the cup. Keep your gouge sharp and do not remove an excessive amount of wood at one time. After thinned to about an inch, use a shearing action with a gouge (no bevel rubbing), cutting along the length of the stem from the base toward the cup with a pulling stroke. Do this until the stem is about 3/8-inch thick. Since I cut my logs about one to two inches longer than I expect to need, there often is some length left over. Determine the final design in terms of the length of the stem.

At this point, switch to a spindle gouge—it will give better control over

the cut—and reduce the lathe speed. Cut from the cup toward the base, removing only a small thickness of wood with each pass to achieve a clean cut. Finish cutting the stem to the desired thinness.

Next, turn the top of the base. Most scrap material will have been removed as the stem was roughed-out. The design of the base includes consideration of the wood coloration and patterning, whether or not to include the bark, and deciding on a shape that complements the cup, stem, and (any) collar. Finish turning the base's top and outer edge. Using a parting tool, define the thickness of the base at its outer edge, cutting to a depth that leaves a 3/4-inch connector attaching the goblet to the remainder of the log.

Finish sand the stem and base. Do this carefully since the stem is relatively thin. I reverse the lathe direction, hold the sandpaper in my right

hand and use my left hand as a steadyrest on the stem to prevent it from being snapped off. Be sure that the sandpaper does not get wrapped around the stem—a sure way to snap it off.

Thin the base to prevent checking. I usually curve the base slightly upward from the rim of the base to the stem. This results in a cone cut out of the bottom of the base. Leave about 3/16-inch connector so that the goblet can be put back on the lathe after drying for finishing. The lathe speed may have to be set fairly low due to the centrifugal force created by an out-of-balance cup and the resulting strain on the stem.

Remove, from the lathe and allow it to dry. Since cork oak wood rays are not the same density as the rest of the heartwood, drying is at different rates and forms a subtle but definite texture on the wood's surface. I find it best to dry the piece in a vertical position unless I want one side of the cup to be distorted more than the rest or unless I want more curvature in the stem.

After the goblet is dry, remount it on the lathe and apply finish by rotating the goblet by hand. After achieving the desired finish, part the goblet from the remaining wood by turning it at a very slow speed. Use a sharp parting tool. Any extra stub in the center of the bottom can be removed with handwork. I use a table-mounted disk sander to flatten the bottom if it becomes distorted in drying. Sign and finish the bottom.

For the past year and a half I have concentrated on turning goblets. They present significant challenges in the use of turning skills, in fully understanding the properties of different woods, and in achieving aesthetic designs. The cork oak goblets have been a challenge in all ways; and the final forms are a suitable reward and embodiment of the initial concept, "could this piece have been found growing in the woods?"

Christopher J. Green is a professional turner from Seattle, Washington.

A DROP OF WINE PLEASE

James F. Poppell

Turning miniature wine glasses has always been great fun. My first attempt at small-scale turning was with full-sized tools. With a one-inch skew, I managed to make a pretty good quarter-inch tall wine glass. After this I bought a set of Sorby miniature tools and made a few special ones from round concrete nails. To make these, turn a small tool handle, drive a concrete nail into the end, then grind the head of the nail to the profile of the inside shape of the glass. The tools need to be very sharp—the sharper the tool, the better the final surface will be because something so small should not be sanded. Sharpness of detail is often lost when sanding small objects. I sharpen on a fifteen-hundred-grit motorized water stone, then buff with a power strop and jeweler's rouge.

Select a wood that is very dense and straight-grained and split blanks so that the grain is running up and down. Cut out all knots. I use Osage orange—it grows locally so I have an ample supply. Also, it turns well, leaving a polish that needs no sanding.

Turn the blanks to about 3/4-inch diameter and 2-1/2 inches long with a 1/2-inch diameter by 3/4-inch long tenon to fit into a standard Jacobs drill chuck mounted in the headstock. Position your toolrest as close as possible to the wood because small tools flex very easily. I use a shop made angle iron toolrest as shown in the photos. A blank this size can yield several small glasses, so to keep from having to move the toolrest back and forth, I use an old turning trick. I use another tool for a toolrest to bore out the inside of the glass (turning photo 1).

Shape the inside of the glass first (this is more a matter of experience and guesswork than anything else). Use a toothpick to gauge the depth and transfer this to the outside, cutting in a "V" groove (photo 2). Thin down the top edge to the desired thinness, working the glass from rim to foot, adding small details along the way, always finishing a section before moving on. Be sure to leave

enough material to support the glass as you go. Use your finger to support the cup while you work in the stem (photo 3). Make the base slightly smaller than the maximum diameter of the cup, and undercut it somewhat so it will sit flat (photo 4). As you cut the glass loose, catch it carefully—if it lands in the shavings, you could lose it.

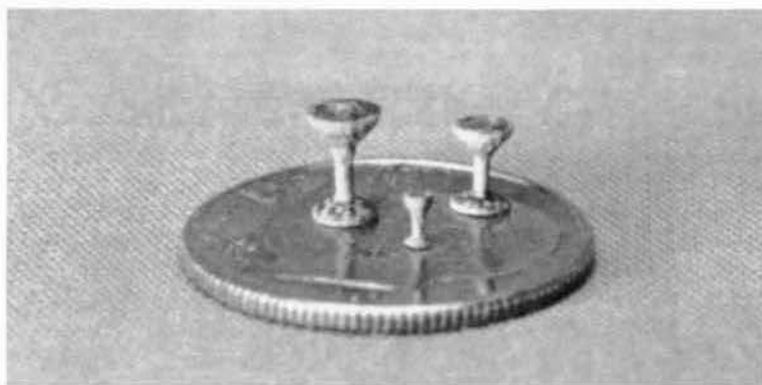
A nice thing about turning minia-

tures is that if you mess it up, you have not lost much. Also, it is a great way to use up some of those small scraps everyone has. I hope this will encourage you to try some small-scale turning. It really is a lot of fun. ☺

James Poppell is a professional woodturner from Belton, Texas.



Three glasses on a quarter.
Left to right, Osage orange, Osage with a ring, and Texas ebony.



Three Osage orange micro-minatures on a dime



Using a skew as a toolrest across the end for boring out the inside of the cup with a shopmade scraper.



Using a toothpick to transfer the inside depth to the outside.



Working on the stem with a 1/8-inch gouge and supporting the glass with my finger.



Undercutting the base and getting ready to catch the glass.

ORANGE CITRUS GOBLETS

Donald E. Wadsworth

I am an amateur woodturner who turns for relaxation and pleasure, and I derive particular pleasure from projects that can be completed in one evening. A goblet can easily be finished in an evening so this is a short satisfying project for almost anyone. Goblets come in many shapes and sizes and a nicely turned goblet is pleasing to the eye and to the touch.

Many woods will produce a nice goblet. Generally woods with a very fine, even grain will result in the most delicate goblets. I have turned goblets from as small as 3/16-inch in height to standard goblet size using woods such as tulip, cocobolo, ebony, holly, pink ivory, and orange citrus.

To me there is no better wood from which to produce a goblet than orange citrus, especially if a very delicate goblet with a translucent cup is desired. The grain is generally straight and very fine. It dries slowly with minimal shrinkage, turns easily and cleanly, and takes a very fine finish. The center pith is almost nonexistent. The wood is light to bright yellow and becomes a pleasing gray color if injured.

Here is a description of "how-to," derived from trial and error. Develop your own variations, but mainly have fun.

Chuck the wood between centers, and turn the piece round, close to the desired diameter of the finished cup and base. Use a parting tool to produce a cylinder approximately 2 inches longer than the goblet height. A general guide for a standard goblet size would be a height of 8 inches and a diameter of 2 to 3-1/2 inches. I make my blanks 10 inches long (2 inches for the chuck, 8 inches for the goblet).

Remove the cylinder from between centers and mount in a chuck. I use a Nova 4 jaw chuck, but any good chuck will do. Start cutting at the top and work to the base, finishing each section as you move down. Finishing each section sequentially is important especially if a thin stem is turned. First turn the inside of the

cup using a 1/4-inch bowl gouge and rounded scraper for the bottom. Sand the inside cup to 320 grit. Next, turn a plug 1-inch thick by 1/4-inch larger than the opening of the cup. Turn a rim that will just fit inside the cup of the goblet. Attached to a live tailstock, this plug will stabilize the piece as you turn the stem. (Not needed for miniature goblets.)

Next, turn the outside of the cup, checking the thickness frequently with calipers. Sand the outside of the cup, then taper the cup into the stem. Turn the stem in sections and taper it onto the base. Finish the top of the base. Undercut the bottom of the base with a parting tool to produce a concave base. Apply a finish before or after removing from the cylinder stock, and buff the goblet.



8-inch and 4-inch orange citrus goblets.

I generally turn a goblet, start-to-finish, without a break in time, but with this method and type of wood, I can leave the project sit for an hour or even overnight and generally not have problems.

Many citrus trees (orange or lemon) are removed yearly in the south to make room for new houses, so if you know someone who lives near a citrus orchard, ask them to send you a sample. I use limbs as small as one inch in diameter for turning miniature goblets.

Give it a try. Call or write your friends in the south to watch for disappearing orange or lemon groves, and if you get any extra, let me know. ☺

Donald Wadsworth lives in Richland, Washington.

*The goal of life is living in agreement
with nature*

—Greek Philosopher Zeno

WHIMSICAL MADRONE GOBLETS

Helga Winter

Several years ago I was inspired by a picture of Bob Street's translucent ash goblet, and I ventured to turn several functional goblets from seasoned cherry and walnut. I treated them with a nontoxic oil called Livos and also used walnut oil. Neither finish satisfied me for drinking out of. I gave up the idea of turning functional goblets as well as goblets all together until receiving an invitation to participate in the annual goblet show at the Northwest Gallery of Fine Woodworking.

In the meantime I had discovered madrone, a tree that grows along the west coast. Its instability when turned green causes thinly turned pieces to warp nicely. I experimented with turning goblets from small-diameter (3 1/2 inches) branches. I turned two of them and set them aside. What a wonderful surprise to find them the next morning all tipsy looking—they obviously had had a party!

I am back to turning goblets, only tipsy, whimsical ones now!

These madrone goblets are absolutely nonfunctional and are sanded down to 600 grit sandpaper and left unfinished. Madrone is usually slightly yellow in color. For variety I sometimes bleach my goblets with nonchlorine bleach.

In order to take full advantage of the warping effect of madrone, the goblet must be made thin and delicate. A good size is around 1 3/4 inches in diameter for the cup and base, and 4 inches tall, with the stem being 1/8 inch or slightly less in diameter. The wall thickness of the cup and base should be about 1/32 inch.

First, fasten a 3-inch faceplate to a 5-1/2 inch long branch. I use Scrulox. The faceplate does not have to be centered on the heart of the branch. If distortion of the stem is desired it is actually preferable to mount the faceplate off center. Turn the stock round with the tailstock in place. Remove the tailstock and turn the inside of the goblet cup. I use 1/4-inch and 1/8-inch gouges and shape the bowl free-form. Since each



goblet warps in its own way, I do not make them identical. When finished, I group them together in twos or threes with each group containing goblets of slightly different heights and shapes.

After sanding the inside of the cup with wet/dry sandpaper (the wood is green), shape the outside of the cup, following the curve of the inside. Do not use the tailstock, but have the rpm low enough so that there is not much vibration. Use a light close to the headstock to shine on the goblet when turning the outside of the cup so that you can get it evenly translucent. Sand down to 600 grit.

Next, form the stem. With a 1/8-inch gouge, carefully turn the stem to the desired diameter (1/8 inch or less), finishing about 1/2 inch of the stem at a time. After turning the stem to a pleasing length, turn the base to a diameter approximately the same size as the cup's diameter. After sanding the stem and top of the base very carefully, undercut the base with a miniature parting tool, following the shape of the top of the base. Cut the last 1/8 inch off with

a saw, then carefully carve out the nub that is left. Gently sand the underside of the base by hand.

The movement in the stem is not always predictable. Using a curved branch of 4 inches or better in diameter turned down to a 1 3/4-inch diameter goblet cup promises a nice bend in the stem.

I pack the goblets in 3-inch by 3-inch by 5-inch cardboard boxes, gently stuffed with recycled peanuts. Tissue paper or bubble wrap are too clumsy and damage can be done while unwrapping.

When I picture a goblet in my mind out of any material, I see it as a delicate object that brings me joy in handling as well as pleasure in viewing. Any goblet, functional or non-functional needs to portray elegance. It should be smooth all over and have pleasing curves. As a turner, I now enjoy the process of goblet making! ☺

Helga Winter is a professional woodturner who lives in Port Townsend, Washington. She has been turning since 1984 and sells her work through galleries and shows.

TURNING A NATURAL-TOP, THIN-STEMMED GOBLET

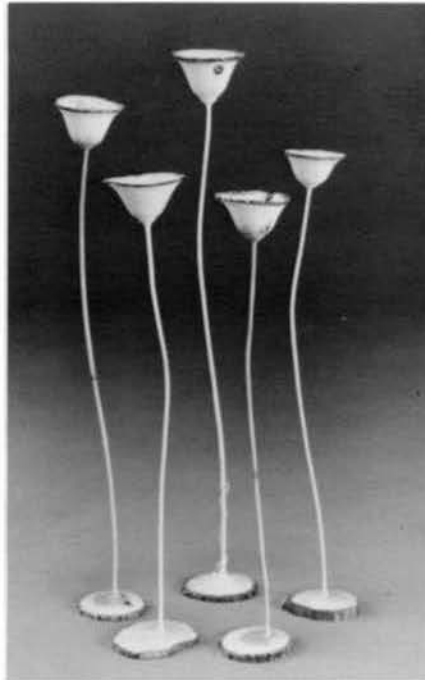
Jack Rogers

I was first introduced to thin-stemmed goblets while attending a woodturning workshop with Del Stubbs who, by the way, is the master of thin woodturning.

The first natural-top goblet I tried was, to say the least, on the crude side measuring 4 inches high by 2 inches in diameter with a stem diameter of 3/16 inch. Since then I have refined my technique. My goblets average from 7 inches to 9 inches high with the stem being between .050 inch and .060 inch in diameter.

The process starts by taking a fun trip to the woods to select the material. Look for sapplings or limbs from 1 to 1-1/2 inches in diameter. The wood that works the best for me is American hornbeam. It has a smooth, thin bark, is very close grained, and has essentially no pith. Dogwood is also a dense, close grained wood that works well, but it has coarse bark. Osage orange turns well and the contrast between the yellow-brown heartwood and the white sapwood is very pleasing. Persimmon and beech are also good except they have a rather large pith, as does Osage orange. When using wood that has a prominent pith center, it is essential to offset the piece between centers on the lathe so the pith will not pass through the stem. This offset makes what would normally have been a symmetrically round top into one that has one side of the top lip protruding. This increases the difficulty of turning the top edge since the tool will be coming in and out of contact with the wood.

After selecting the wood, bandsaw a section. If you have not tried this before, you may want to start with a short piece, no longer than four inches. Mark each end where the centers will go, making sure to offset just enough to keep the pith out of the stem. Mount the blank between centers. Since I use a 1-1/2-inch Jacobs chuck in the headstock to secure the piece for final turning, I first turn a tenon on the lefthand end, approximately 3/4-inch long by 1/2-inch in diameter.



Left to right, Osage orange, hornbeam, persimmon, Osage orange, hornbeam

Using a gouge and starting approximately 1/2 inch from each end, cut on an angle toward the center reducing the center diameter to approximately 5/8 inch. In this roughing out step, be sure to leave enough material on the lefthand end for the base and on the righthand end for the cup. The reason for reducing the center diameter is to accommodate a steadyrest that will support the outer end while turning. I designed my steadyrest to fit my Klein Design lathe that I use for final turning. I do the initial roughing out on a 12-inch Rockwell.

Secure the blank in the Jacobs chuck. Adjust the outer, unsupported end so that it runs true. Install the steadyrest and position the rollers approximately 1-1/2 inches from the outer end. Initially I turn the piece at about 2,000 rpm. Turn the outside of the cup using a very sharp gouge. I like to use a 3/16-inch gouge with a fingernail grind. During this step, do not reduce the base of the cup below 3/8 inch in

order to have adequate support while turning the inside of the goblet cup. Finish the outside at this time by sanding with 180, 320, and 400 grit.

The trickiest part in turning the inside of the cup is bringing the natural edge down to final thickness. The gouge must be supported very firmly on the toolrest with your fingers to prevent it from skating and ruining the natural-edge top. A light shining on the back side of the cup will aid in establishing the proper wall thickness. Finish turning and sanding the inside of the cup.

Return to the outside of the goblet and reduce the base of the cup to the stem diameter. Work about 1/4-inch of the stem at a time. After finishing about 1 inch of the stem, I attach a high-tech device for steadying the stem directly behind the cup. This device is made from a spring clothespin attached to an adjustable stand. Line the opening in the clothespin jaws with some soft fabric. At this time I usually drop the lathe speed to approximately 1,500 rpm to reduce some of the stress on the stem since the stem under the cup will probably have warped causing the cup to wobble. Continue turning the stem. When the steadyrest gets in the way, move it down 1-1/2 inches. Remove it for the final 2 inches of turning.

I usually make the base approximately 1/8-inch to 3/16-inch thick. While parting off the base, hold the stem just above the base very lightly with your thumb and index finger of your left hand braced against the toolrest. If all has been successful, sign the bottom, apply an oil finish, then step back and pat yourself on the back. ☺

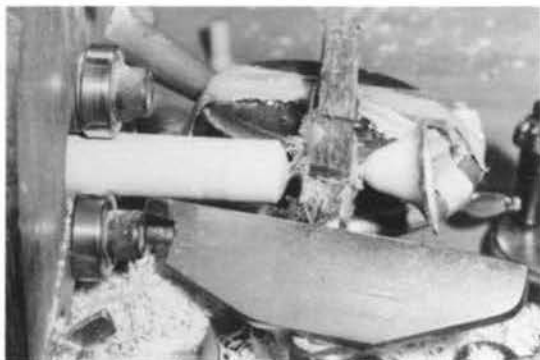
Jack Rogers retired from the U.S. Army Missile Command in December 1989. He started turning in 1980 with retirement in mind. Jack has work in several galleries and exhibits including "Thrown, Turned & Blown! Goblets 1991" and "International Lathe-Turned Objects Challenge IV."



Blank centered in a Jacobs chuck attached to a miniature lathe after having been roughed out on a larger lathe and steadyrest installed



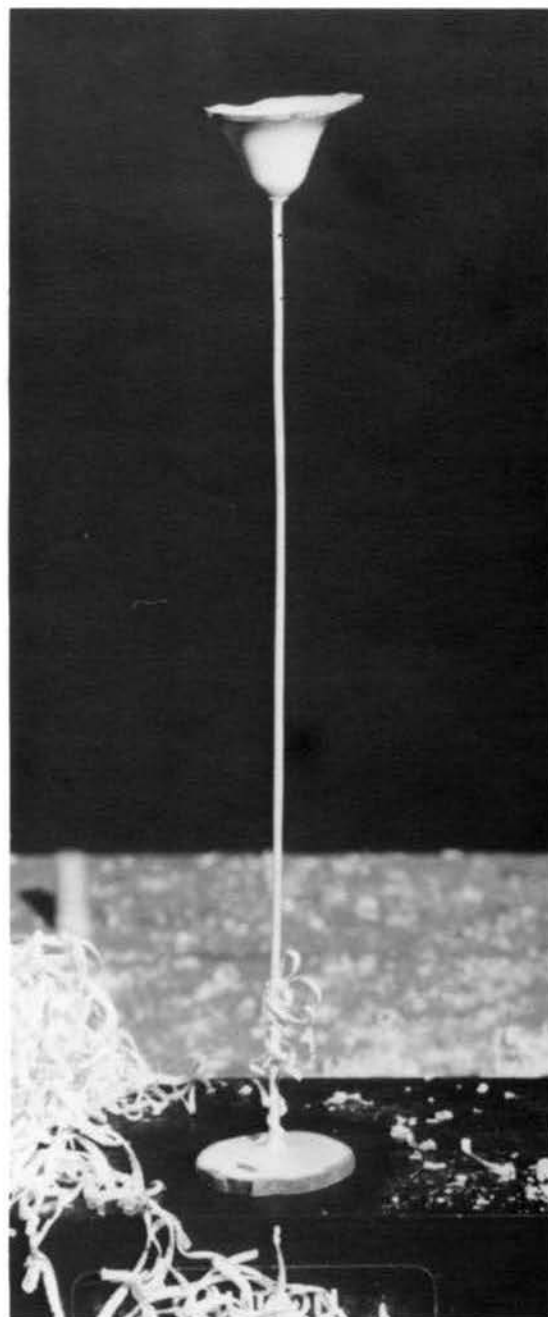
Outside and inside of the cup finished



Clothespin with cloth attached to the stem to steady it while turning the rest of the stem



Finished, ready to part off



And there 'tis!!
"Official" photo of finished natural-top, thin-stem goblet

A Focus on HIDDEN TALENT

Curated by Albert LeCoff

Ray Allen
565 4th Avenue
Yuma, Arizona 85364

After thirty-five years of construction, I still have a need to construct. Inspired by southwest and prehistoric art, I draw my own blueprints and construct in a different way. The need for self-satisfaction has become the driving force behind my projects. Construction and turning allow this satisfaction.



Vase
H. 9 inches x Diam. 10 inches,
1,087 pieces
Black ebony, purpleheart, holly, and
maple



Vase
H. 9 1/2 inches x Diam. 11 inches
Black ebony and curly maple

D. Lowell Zercher
HC 83, Box 1699
Eagle River, Alaska 99577

I am not a traditional turner, and the use of the lathe has been very pragmatic for me so far. As I develop my pieces and as I need a shape where the lathe will help, I turn to it. By using jigs and adaptations to my machinist's lathe, I produce shapes that are pure with as much expediency as possible. The lathe's endless possibilities and the fact that the process is so enjoyable makes the fabricating just that much more fun!



Gramod Clock
H. 76 inches x W. 18 inches x Diam.
18 inches
Quilted western maple, macassar
ebony, paint

Floating Jewel Table
H. 32 inches x W. 26 inches x Diam.
26 inches
Purpleheart, Australian lacewood,
and ebonized cherry

These pages are dedicated to those who make objects from the lathe. Photos are selected from the Wood Turning Center's archives. If you feel you are a *Hidden Talent*, send your 5" x 7" glossy b/w photos, resumé, and a personal statement to Albert LeCoff, HIDDEN TALENT, 42 W. Washington Lane, Philadelphia, PA 19144 U.S.A. Accepted photos will not be returned; nonpublished photos will be returned if a self-addressed stamped envelope is supplied.

TINY TREASURERS FROM AUSTRALIA

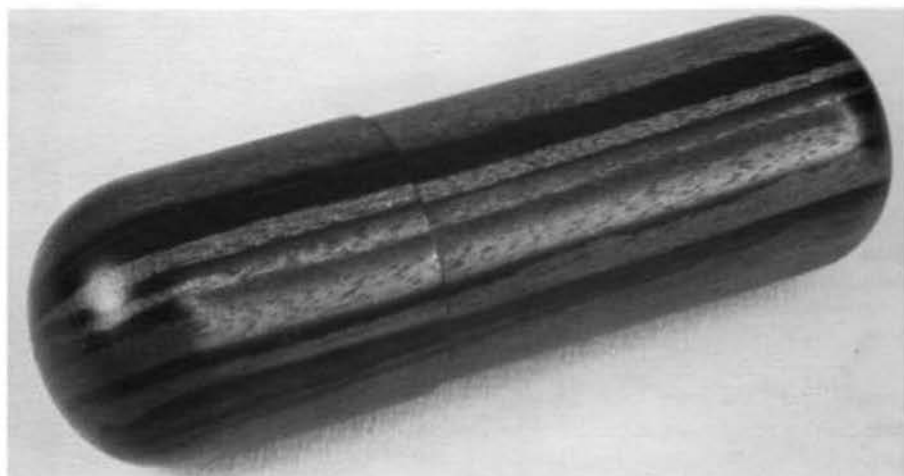
Betty J. Scarpino

An inherited love of woodworking, precision, accuracy, and detail, combined with exceptional woodturning skills, account for the variety and quality of Warren Hielscher's turned objects. Warren is from Maryborough, Queensland, and was exposed at an early age to woodworking by his father and grandfather. He has taught patternmaking, cabinet-making, carpentry and joinery, woodcarving, and woodturning.

Recently, Warren has been concentrating on making miniatures and, like Bonnie Klein in the United States, decided that he needed to design and build his own miniature lathe. That lathe will soon be marketed in the U.S.

Rex Vaught from Rockville, Indiana, introduced me to Warren through the story he tells about goblet drinking (see opposite page). I wanted to make Rex's story more complete so I wrote to Warren requesting photos of his work to include in the same issue with Rex's tale. As you can see from the photographs, Warren's miniatures are quite detailed for such small turnings.

Warren's talents are not limited to miniatures, as the photos on the next page illustrate. In addition to woodturning, Warren does wood carving, wood sculpture, and ornamental turning. ②

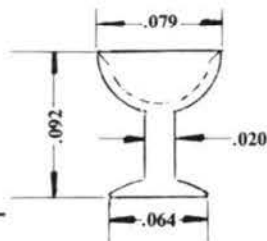


Miniature turning, macassar ebony, 1-inch diam. x 3-inches long. Capsuel size 000. The large capsuel contains 12 plastic capsuels of miniatures made from ebony. The objects range from a 1/8-inch high goblet to a 3/4-inch long lace bobbin.



Quail's egg mounted on ebony
1 3/4 inches high





GOBLET DRINKING

Rex Vaught

In 1988 I attended an International Wood Collector Society (IWCS) meeting in Melbourne, Australia. The meeting was held at the Meat Market, a renovated slaughter house/meat market. Now used as a convention center, it is very interesting with many of the meat hooks left in the huge wooden beams.

The exhibit of craft work by the Australian IWCS members included a 14-inch high by 11-inch diameter laminated vase made by Warren Hielscher of Maryborough, Queensland, Australia. I considered it the best piece of work in its class that I have ever seen (see photo below). The next evening I got a chance to see Warren demonstrate turning, however, he was turning miniature goblets. At least that is what I was told. I could only get as close as six feet away, there was so many people in the room.

Anyway, he presented a finished miniature goblet to me and it was

small—small enough that I gently held it in the palm of my hand and didn't breathe too close to it. After maybe fifteen minutes of watching Warren demonstrate on the lathe and holding my goblet in the palm of my hand, my elbow got tired. I very carefully placed the tiny goblet in the palm of my other hand. After more demonstrating, that elbow also got tired. The goblet was too small to put in any pocket, and my best thinking thought that the proper place for it would be in my pill box.

After more demonstrations and visiting, I went back to my motel room and went through the process of going to bed. Part of the process is shaking my pill box to see if I had taken the prescribed amount of pills. The pill box rattled, so I threw the contents into my mouth, sipped my water, and went to bed. I did notice a slight roughness in the back of my throat as I swallowed, but considered it for only a second.

The next morning, I counted out my daily prescription for my pill box and then thought—where is my goblet?! That day I told Warren what had happened and later on he presented me with two miniature goblets, along with quite a bit of noise.

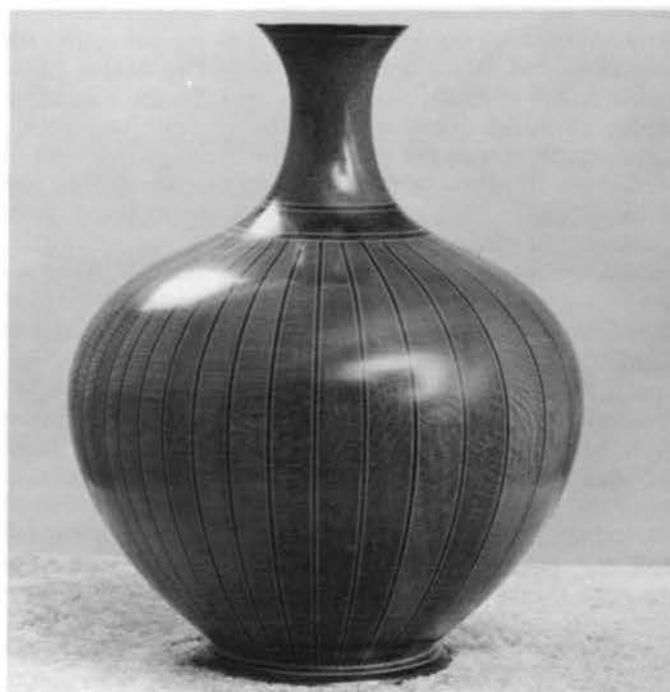
I got back to Indiana with the two goblets and gave them a proper home in a pink ivory lidded box made by Dale Chase. I have shown these two goblets to many people, but now there is only one. Maybe someone thought that they had inhaled a small bug.

I tried to measure the size of the remaining goblet with micrometers and a ten-power hand lense. I did not dare adjust the mikes by feel for fear of breaking the small goblet. See the diagram for the size I came up with.

Rex Vaught is an active member of the International Wood Collectors Society as well as the AAW. He lives in Rockville, Indiana.



Warren Hielscher, ZIPPERED VASE Queensland white beech with sally waddle zipper. 17 inches high x 17 inches wide x 7 inches. Two identical bowls zippered together to form a vase.



Warren Hielscher, LAMINATED URN North Queensland silky oak, yellow walnut, and red cedar. 18 inches high x 15 inches diam. This urn has 35 separate staves of varying sizes: 1/2-inch wide on one side, gradually increasing to 1 3/4 inches on the opposite side. Yellow walnut and red cedar strips enhance the joints.

SPALTED MAPLE—Woodturner's "Friend" or "Foe"?

Kenneth R. Goldspink

I decided to write this article in order to alert my woodturning friends everywhere of my personal experiences following my exposure to "spalted maple" in March 1987. I have read many turning articles and books that make reference to spalted maple as one of "nature's treasures" and valuable to woodturners as a turning material. I have *never* seen any "caution" or "potential danger to one's health" highlights in any written article published.

In March 1987, a woodturning friend and I were out searching for spalted maple when we came across a large log approximately 20-feet long and some 2-feet across. One slice at the end with the chainsaw revealed some highly figured spalt lines. We eagerly removed several sections and quartered them for ease of carrying.

One month later I was hospitalized with pneumonia (mico-plasma pneumonia). I spent two weeks in the hospital and was not able to return to work until the beginning of June. Any physical activity left me drained and exhausted, and I was unable to return to my normal 12-hour shift as senior chemical operator with Ontario Hydro. I was put on light duties, essentially in an office environment.

During the summer of 1987, I continued to experience respiratory problems, and that fall I was referred to a respiratory specialist in London, Ontario. Based upon a hunch he had, he called for special blood tests which revealed that I had been born with an immune system deficiency called "Alpha-One Antitripsum Deficiency," which explained the difficulty I had in getting over the pneumonia. I related my exposure to spalted maple to him but he dismissed this as just coincidental.

In March 1988, my friend and I returned to our log and removed more of it for conversion to bud vases and bowl blanks. Exactly one month later I was again hospitalized with pneumonia and was off work until June 1988, this time, more convinced than ever that my exposure to the

spalted maple was the cause. I brought a sample of the wood, sealed in a plastic bag, to the specialist. Lab staff identified some 13 different fungi in that 2-square-inch sample! They could not, however, make a positive identification of a specific fungus that might have caused my illness. By this time I had lost considerable time at work, had used up all my sick leave, and was placed on temporary long-term disability. I became very depressed with my situation, and in the fall of 1988 entered a sanitarium in Guelph, Ontario, suffering from severe depression.

The following spring I attempted to return to work on a re-hab program, working just four hours per day for five days. For awhile things went fine, then I began to be sick quite frequently. I no longer seemed to have any resistance to viruses and each infection affected my respiratory system causing long and frequent absences from work.

On Christmas Day 1989, I was rushed to the hospital, and this time the diagnosis was Influenza "A" Strain Pneumonia, resulting in another two-week stay. In April 1990, I spent a week in the hospital, then again in July 1990, several more days were spent there. I continued to attempt to work until finally in September 1990, my local doctor and the company doctor decided that I had to go on permanent long-term disability.

As can well be imagined, this whole experience has resulted in severe financial hardship. Prior to the first bout of pneumonia I was earning in excess of \$40,000 per year. Now I receive approximately \$2,000 per month, quite a substantial reduction in income! At the time of writing this article, I am just out of the hospital, having spent another two weeks there with pneumonia.

Last summer I was referred to a top immunologist in Toronto as my family doctor was concerned about my inability to fend off infections. I was told that due to the immune system deficiency there was nothing that

could be done medically and that I should accept my disability, which he called "Chronic Lung Airway Disease." He told me that from now on I could expect to be sicker than I wanted to be and to be hospitalized more than I would like to be, but that was the nature of my disability.

My primary concern when I saw this specialist was, "Do I have to give up woodworking, especially woodturning?" I was informed that if dust was triggering respiratory problems, then *yes*, I should. If it did not affect me, then *no*, as long as I took steps to protect myself.

I have since installed a dust collection system in my shop and more recently purchased a powered air respirator helmet made by Racal Airstream. This latter purchase has proven to be the best investment I have ever made, and I recommend it to any woodworker who has a family history of chest or respiratory infections. Yes, it is expensive, but what price does one place on one's health?

Internationally known woodturner, Richard Raffan, uses one, so if it is good enough for him, it is good enough for me. It has certainly allowed me to resume woodturning again without aggravating my health problem, by providing me suitable protection.

Just recently I took out a membership in the American Association of Woodturners. The Spring issue of *American Woodturner* contained a table of toxic woods. Under maple, I found C. Corticale mold—hypersensitivity to pneumonia! Am I convinced that my exposure to spalted maple in 1987 caused my problems? You bet I am! So woodturners everywhere: if you must work with spalted wood, please protect yourselves, as I would not wish my experience on anyone. ☺

Kenneth R. Goldspink lives in Kincardine, Ontario, Canada.

TULIPWOOD (*Dalbergia frutescens* var. *tomentosa*)

Tulipwood is a true rosewood (genus *Dalbergia*) which is distinctly different in appearance from its dark-colored cousins. The growth rings in the heartwood are marked by thin colored lines from 1/64- to 1/16-inch thick and ranging in color from pink to dark-red to reddish-purple. These lines tend to be a bit wavy which adds to their interest. Between the rings the wood is a warm creamy yellow that may have a pink tinge. This combination can give rise to interesting design possibilities. Tulipwood was a favorite species with the builders of elaborate furniture of the empire period in France.

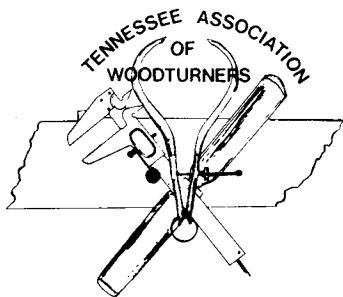
Tulipwood, like most rosewoods, is a hard, tight-grained, dense wood with a specific gravity of 0.92, which makes it just a bit lighter than water (sp.g. = 1.0). Along with its cousins,

it tends to split on drying and does have a tendency to splinter when worked. It is not excessively difficult to turn. It can be finished smoothly and takes a high polish. It gives off a typical rose-like fragrance when worked, which gives this group of woods its name. Be careful of the dust, however, as it can be irritating and sometimes can initiate an allergic response (see "Toxic Woods" in the March 1991 issue of *American Woodturner*).

Oil finishes should not be used on rosewoods because they tend to become gummy. I remember Bob Stocksdales saying that the best finish for a rosewood is no finish, but also admitting that it made him nervous to see a person with oily hands pick up such a piece. Mitch Talcove, of Tropical Exotic Hardwoods, recom-

mends a lacquer or preferably a wax finish for tulipwood. Regardless of finish, the color does tend to fade slowly over several years. This is a light-sensitive process and can be minimized by keeping objects made from tulipwood away from bright light.

The chief current source of supply is the state of Bahai in Brazil. The trees grow to moderate height and a maximum diameter of 18 inches. This wood is available as billets, milled lumber, or veneer. It currently sells for about \$5 a pound or \$20 to \$30 a boardfoot (a boardfoot of most rosewoods would weight about 6 pounds). Tulipwood has always been a rare wood and probably will be even more so in the future because Brazil recently put a high tariff on its export. ☺



FOURTH ANNUAL SYMPOSIUM

August 31 and September 1, 1991

This two-day event will be held at the Appalachian Center for Crafts, near Smithville, Tennessee, in the heart of the beautiful Appalachian region. The weekend's activities will provide opportunities to exchange ideas, meet old friends, and increase your knowledge of woodturning. Demonstrations and programs will be for beginners as well as for advanced turners.

Demonstrations are scheduled throughout the two days and feature a variety of woodturning talents. Demonstrators include the following people:

Dave Barbee, Nashville, Tennessee. Dave is an engineer as well as an outstanding weekend woodturner. He will demonstrate how he makes his elegant lidded boxes.

Frank Cummings III, Long Beach, California. Frank is a professional artist and art teacher. His will share his knowledge of artistic design to help us improve the quality of our products.

Dane Gambel, Franklin, Tennessee. Dane is a personnel manager and also an excellent weekend woodturner with a variety of skills and woodturning designs. Among other things, he will share with us his knowledge of finishes.

Giles Gilson, Schenectady, New York. Giles is a professional artist and woodturner. He brings to us elegant vessel forms as well as finishing techniques. Giles, we hope, will share with us his method of "making a better world."

John Jordan, Antioch, Tennessee.

John is a professional studio woodturner. He will demonstrate how he turns and carves his hollow vessels and discuss how carving relates to the overall design of his work.

Paul Pitts, Nashville, Tennessee. Paul is a professional studio woodcarver/woodturner. He has many methods of enhancing spindle and faceplate turnings. Paul will also demonstrate carving techniques. ☺

REGISTRATION FEE — \$85.00

Lunch will be provided both days. To register send check (payable to TAW) to the following address:

Tennessee Association of
Woodturners
5428 San Marcos Drive
Nashville, TN 37220
615/833-1201

BOOK AND VIDEO REVIEWS

Turning Projects by Richard Raffan. (Taunton Press, Inc., 1991, soft-cover, 176 pages, \$19.95.)

Turning Projects with Richard Raffan (Taunton Press, Inc. 1991, 90-minute video, VHS/Beta, \$39.95.)

Set Price: \$49.95 from the Taunton Press

Richard Raffan is one of the finest craftsmen and teachers of woodturning in our modern age. Over the past few years he has graced us with two marvelous texts and one video on the techniques and design of turned objects. Now we have the pleasure of seeing Raffan once again on video with an accompanying text, *Turning Projects*. In this 169-page text, Raffan presents 23 turning projects that encompass both center and faceplate work. The video captures 12 of the projects in a 90-minute format.

Raffan clearly explains in detail his thought process as he progresses through each project. He shows the reader and the viewer the possibilities of using various tools in assorted circumstances. Those of us who are afraid of the skew chisel Raffan puts at ease by employing the skew for much of his production-style work.

Raffan emphasizes in both media two key points that were and are crucial to his success in woodturning. The first key is "constant repetition." For Raffan it is "undoubtedly the only way to gain true competence. If you want to earn a living by turning wood, you will benefit from making hundreds of each project, as I did." The second is knowing how to cut the wood the way the wood wants to be cut. Throughout the book and video Raffan cautions the reader/viewer not to pressure the tools to cut, rather allow them to cut parallel to the axis or with the grain.

This is more than a collection of projects. Raffan shows how to design and proportion objects. Through simplistic projects even the novice can gain a world of confidence at a lathe. Raffan states in the introduction to the text, "turning a lump of wood spinning on a lathe can provide some of life's more satisfying and sensual experiences, as well as being just good plain fun." Raffan gives us a philo-

sophical and practical model to follow. Turning wood is a multitude of techniques. For many of us it is a recreational activity that should be fun, not frustrating. Raffan gives us the projects and the means to truly enjoy turning wood.

The text is outlined into four major sections. The first deals with centerwork projects such as rolling pins, mallets, spatulas, book ends, and very thin spindles. The second section covers endgrain projects such as beads, spheres, and tops. Section three deals with endgrain projects that require hollowing such as scoops, vases, pepper mills, and plant forms. Section four covers faceplate work such as boards, trivets, coasters, trays, mirrors, and hollow vessels.

Richard Raffan is one of those rare individuals who is both a craftsman and a master teacher who clearly communicates both his technique and love for woodturning. Anyone who is interested in woodturning should read *Turning Projects* and watch and listen to the comprehensive video, *Turning Projects with Richard Raffan*. It is a treat to have a craftsman who is so talented visit your living-room or shop.

—review by Warren E. Wyrostek,
Three W's Woodshop, Pinetta, Florida.

WOODTURNING, A Foundation Course by Keith Rowley. (Guild of Master Craftsman Publications, Ltd., 166 High Street, Lewes, East Sussex BN7 1XU, England, 1990, \$14.95.)

Keith Rowley is a professional woodturner, teacher, and demonstrator who has come in contact with enthusiastic novice woodturners for many years. His aim in writing this book is to provide a solid foundation for those who know little or nothing about woodturning. "If the beginner can lay solid foundations, he will be able to build on them with confidence and develop into a proficient woodturner" (p. 1). Keith Rowley has accomplished his goal.

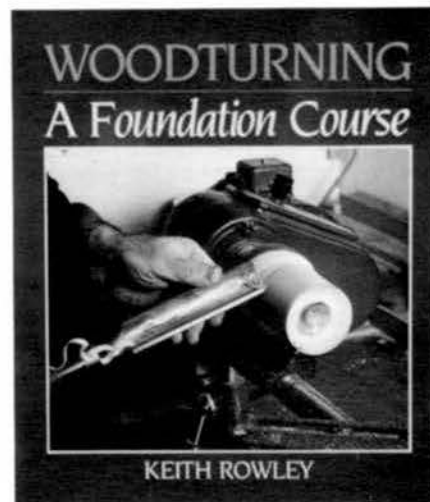
The book starts, as it should, with three basic chapters. The first one lists a few turning woods and their

characteristics as well as characteristics of wood in general. Chapter 2 is quite important as Rowley talks about lathes and their different parts. As with every chapter, this one is profusely illustrated. Chapter 3 gives information about woodturning tools and lists what tools a beginner should buy. Then comes a chapter on sharpening, followed by Chapter 5 "Laws of Woodturning." This chapter is well illustrated and will help many beginners avoid the pitfalls associated with learning to use tools properly. (It is also useful for turners who have not yet mastered some of the more difficult turning techniques.)

The middle chapters (6-10) deal with spindle turning, faceplate turning, copy turning, sanding and finishing, and boring and routing on the lathe. There is much information in these chapters that intermediate and advanced turners can learn. Rowley also provides projects to utilize different turning techniques. The final chapter (11) deals with safety. As suggested at the beginning of the book, this chapter should be read first (and reread along the way).

Keith Rowley's book is well written and contains good quality figures and illustrations. His love and enthusiasm for wood and woodturning is apparent—he wants everyone interested in woodturning to have as much fun as he does. The way to start is to learn the basics, then gain confidence with each new process learned. This book provides that foundation.

—review by Betty J. Scarpino



RECENT ARTICLES

Compiled by Betty J. Scarpino

Wood Identification: A Manual for the Non-Professional by John B. Sharp. (The University of Tennessee, Extension Forestry, Wildlife & Fisheries, P.O. Box 1071, Knoxville, TN 37901-1071, Publication PB 1389, 1990, softcover, \$7.00.)

John Sharp, an Extension Forester at the University of Tennessee, wrote this manual with beginners in mind. This black and white, soft-cover book provides information on general wood characteristics and how to use a hand lens to identify 35 of the more common commercial woods. It also contains a glossary of wood terms.

For each of the 35 woods identified, a magnified endgrain section is pictured along with a map of the tree's growing range. John Sharp outlines the major characteristics of each species, provides information about what each wood is often used for, discusses each tree's growing range, and gives examples of large trees. In particular, I found this anecdotal information enjoyable reading.

The manual is 106 pages long and well worth the \$7.00 for anyone who would like to start learning about common trees native to the United States.

—review by Betty J. Scarpino

SAFETY REMINDER

Woodturning can be dangerous. Keep safety in mind when trying new procedures, and use tools and machines in an appropriate and safe manner. Select wood that is appropriate for your woodturning skill. Always wear eye and face protection when working in your shop.

AND THE WINNER IS!

Congratulations to Alan Holmes of Manitoba, Canada, winner of the General Lathe! His ticket was drawn on April 6, 1991 at a CPA's office in St. Paul, Minnesota. (The ticket was drawn by a CPA.) Mary Redig, AAW Administrator, recorded the event. We hope to have photographs of the lathe being delivered for the September issue.

Listed below are titles and authors of recent articles from other publications that would be of interest to woodturners.

American Woodworker

April 1991, No. 19

"Turning Pepper Mills," Dale Nish;
"Deco Desk Clock: A '30s-Style Timepiece for Turners," Fiona Wilson

June 1991, No. 20

"Water-Based Finishes," Michael Camp; "Turning Pens," Dale Nish

The Crafts Report

Vol. 17, No. 182, May 1991

"To Use or Not to Use? Woodworkers Question the Use of Endangered Exotic Woods in Light of Rainforest Destruction," Randy Michael Signor; "Save the Rain Forests Through Education and Example," David Ellsworth.

Fine Woodworking

April 1991, No. 87

"Re:Turning; Works by Stephen Hogbin," Steve Loar.

June 1991, No. 88

"Bandsaw Blades," Mark Duginske; "Decorative Routing on the Lathe," Daniel Argon; "Precise setups for inlaying turned forms," Daniel Argon.

WOODTURNING (Great Britain)

Autumn 1990, First Issue

"James Prestini"; "The Lathe of the Ornamental Turner," Cecil Jordan; "Simply Good for Salads," Dave Regester; "Translucent Norfolk Island Pine Bowls," Ron Kent; "Copy Woodturning," Keith Rowley; "Richard Raffan"; "So You'd Like to Turn Professional," Reg Sherwin; "Lathe Chucking," Ernie Conover; "The Last Testament of a True Am-

ateur Woodturner," Frank Sherman; "Making a Square Edged Lidded Container," Vic Wood; "Once Upon a Sandbank," Ted Hunter; "Lathe Test Report," Keith Rowley.

Winter 1991, No. 2

"Beatrix Potter Table and Stools," Jim Kingshott; "Made on the Lathe" Ray Key reviews UK exhibition; "Turning Tauga," Ernie Conover; "Irish Woodturners' Seminar," Merryll Saylan; "Making a Box with a Threaded Lid," Bonnie Klein; "Stephen Hogbin"; "An Introduction to Petrified Baskets," Lincoln Seitzman; "American Association of Woodturners' 4th Annual Symposium," Dick Gerard; "Buxton Seminar," John Haywood; "Simply Good for Salads," Dave Regester; "Nordic Woodturning Seminar 1990," Anders Mattsson; "The Melbourne Timber and Working with Wood Show," Tom Darby; "The Association of Woodturners of Great Britain."

Woodwork

Spring 1991, No. 9

"Finishes, the Weather, and Solvents," Bob Flexner; "Shorts" contains a color photograph of AAW's totem at Arrowmont School of Arts and Crafts.

Summer 1991, No. 10

"Segmented Turning," Ray Allen; "A Microwave Recipe for Home-Cooked Maple," Doug Hayland; "Shorts" contains pictures of Yo-Yo's, including the world's largest yo-yo.

CONTRIBUTIONS TO *American Woodturner*

American Woodturner is a reader-written journal. The editor welcomes all articles relating to any phase of woodturning. Also welcome are good quality, black and white, glossy photographs. All submissions will be acknowledged. Manuscripts and photos that cannot be used will be returned. Please send your contributions to:

Betty J. Scarpino, Editor
American Woodturner
5613 Ralston Avenue
Indianapolis, IN 46220

EDITOR'S COMMENTS

I have heard this comment several times in recent years: "Ask a group of six (or ten or twelve) woodturners how they make something and you will get six (or ten or twelve) different answers." The six articles about goblets in this issue illustrate the truth of that statement. The end product for each turner is a goblet, but what a difference in each person's approach to the task! Not only do the goblets look different, but also each person has a slightly different way of making his or her goblet.

So, is Helga "right?" Or, is Jack's method of turning "the best way?" Or, perhaps Chris's solution is "the only way it should be done?" Woodturning in the last six years or so has exploded with new designs, methods, tools, and equipment. Because of

this, many beginning woodturners are confused. Just what is the "right" way to do something? My standard answer to this question seems evasive, but I tell people that they must decide for themselves what is "best." For instance, I thoroughly enjoy turning kiln-dried curly ash—Clead Christiansen would much rather burn it.

Read all six articles about goblets in this issue then go to your shop, and try the methods and designs that appeal to you. By doing this, you will discover what works for you, as well as what appeals to your design tastes. But do not stop there. It is one thing to copy someone else's designs in order to learn but another matter entirely to consider that work "yours." If you intend to show and

sell your work, it should be yours, not copies of other woodturners' unique creations.

Whenever you decide to try something new, learn as much as possible about how other woodturners make similar objects, try out several possibilities, then decide, through the experience you have gained, what is best for your particular turning skills and interests.

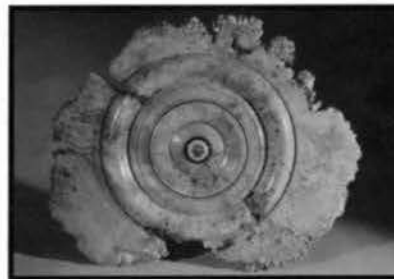
—Betty J. Scarpino, Editor
5613 Ralston Avenue
Indianapolis, IN 46220

TURNED WOOD '91

JUNE 1 - JULY 6

Los Angeles Gallery

Anthony Bryant	Robert Krauss
Rod Cronkite	Dan Kvitka
Virginia Dotson	Stoney Lamar
Dennis Elliott	Mark Lindquist
Glenn Elvig	Melvin Lindquist
J. Paul Fennell	Barry T. Macdonald
Ron Fleming	Johannes Michelsen
Clay Foster	Bruce Mitchell
Giles Gilson	Gael Montgomerie
Robyn Horn	Philip C. Moulthrop
Todd Hoyer	Stephen Paulsen
William Hunter	Michael Peterson
John Jordan	Dennis Stewart
Ron Kent	Alan Stirt



DENNIS ELLIOTT 27"W x 33"L x 2"D



RON FLEMING 12"H x 15"W

A Video Catalog is Available



ROBYN HORN 12 1/2"H x 12 1/2"W

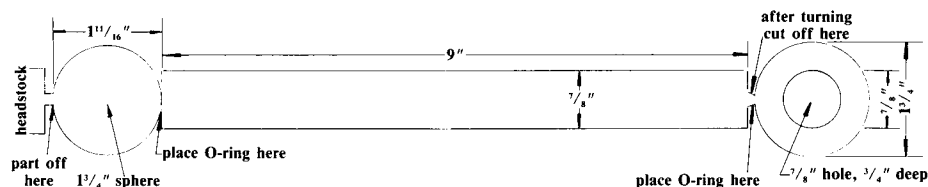


PHILIP C. MOULTHROP 9"H x 13" Dia.



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Vise Handle as a One-Piece Turning

A vise handle can be made as a one-piece turning on the lathe. It saves time by eliminating the need for chucking a second piece. It provides a beginner with an exercise in straight and convex turning using a skew. It gives the intermediate turner practice in sphere turning. For the advanced turner, this is a *novel* turning technique.

Select a piece of 2-x 2-x 14-inch hardwood, mount it between centers of a lathe, and turn it to a 1-3/4 inch diameter cylinder. Turn a sphere on each end, keeping the full 1-3/4-inch thickness. Turn the distance between the spheres to a 7/8-inch diameter cylinder (see drawing). After sanding, bore a 7/8-inch diameter hole, 3/4-inch deep in the center of the tailstock sphere. Next, part off that spherical knob as if you were parting off the remainder of a turned ball. Take the remaining piece off of the lathe and remove any small amount of stock attached to each sphere. As a finishing touch, slip one plumber o-ring onto each end of the handle to absorb shock. Put the handle in your vise and glue the loose sphere to the cylinder.

—Lyle Terrell, New Orleans,
Louisiana

I would like to share with others a "trick?" I learned while sifting through David Ellsworth's enviable woodturning library. I picked up a book by Ray Key in which he discusses dealing with cleanly cutting endgrain or other soft areas of a piece of wood. The solution was incredibly simple. Key would wet the area with oil then take a final cut or two. The result is a surface virtually free of endgrain tearout.

I have always been amazed that

more turners are not aware of this simple, yet effective technique. I routinely wet my turnings with a 50/50 mixture of sanding sealer and turpentine, let it soak into the wood, take a finishing cut, inspect the surface, and repeat the process if necessary. A flawless surface on woods such as buckeye burl is easily accomplished (assuming that you have sharp tools). It also works very well when you find yourself having to use a scraper. It is a little messy, but the end result is worth it.

—Robert Rosand, Bloomsburg,
Pennsylvania

I never could afford one of the hydrostatic variators that the "big boys" use (around \$2,000), so I got real excited when I read an article by J. Paul Fennell on using the Eaton Model 7 as a variable speed drive for the lathe. I purchased a rebuilt transmission from a friend who sells wheelhorse tractors and a machinist friend adapted it to my 24-inch bowl lathe. Even though the unit is small, we reasoned that it would receive far less abuse on my lathe than it would on a lawn tractor and should be adequate. The whole thing looked a bit strange, but did seem to work rather well.

While I have no doubt that the unit works well on a small lathe, I would suggest caution if you plan to adapt it to a larger lathe. The problem I have encountered with the Eaton 7 unit is in the bearings. The input and output shafts have only one bearing. The large expensive units have two. The single bearing setup allows excessive play in the shaft which causes premature bearing failure and makes a horrible racket. If you plan on using the transmission for something other than a light-duty lathe, you need to somehow support

the input and output shafts with an additional bearing (my solution), but you may also want to consider whether or not this relatively inexpensive unit is suited for heavier applications. Incidentally, I welcome any calls from those of you who may be considering using the Eaton 7. I will gladly share what I have learned.

—Robert Rosand, R.D. #1, Box 30,
Bloomsburg, PA 17815, 717-784-6158

Cleod Christiansen, the famous turner from Salt Lake City, Utah, had the answer. I had been trying to drill long holes in vertical grain dowels for converting stoppers into chimneys in wooden organ pipes. Invariably the bit wandered and came out the side. "Drill the hole first," he said, "then turn the blank into the desired diameter and wall thickness."

Mark the center of a piece of square stock and drill with a long bit. Take short strokes (about 1/8 inch at a time) at medium drill press speed. This will keep the bit from wandering and keep it cool. Half way through a 7-inch long blank, loosen the handscrew holding the blank on the drill press table and turn it around like the dials on a clock face to keep it as near center on each end as possible. For my needs, I drill diameters of 1/2 inch downward in sixteenths to 1/4 inch.

To prepare for turning the drilled blanks to a final diameter (for me, a wall thickness of 3/16 inch), attach a small block of cherry to a threaded live center and turn a cone. Put one end of the blank onto the cone. With the tailstock at a proper distance, drop the bored blanks onto the tailstock cone center and tighten with the tailstock wheel for a friction fit. The wood I use is poplar. Because of its medium density and relative hardness, I can take them from square to round with a skew using a shearing motion from left to right.

With a parting tool and calipers, cut and measure each end to just a tad thicker than final dimension desired. Take the piece out and carefully measure the wall thickness of

The number of local chapters continues to grow. Forty one local chapters belonged to the American Association of Woodturners at the end of February. We would like to recognize four new chapters and welcome them to our organization.

Georgia Association of Woodturners
Jim Rozelle, Pres. 404/428-7122
512 Pickett Road
Marietta, GA 30064

Mid-Cal Woodturners
Rick Johnson, Pres. 209/299-0658
520 W. Polson
Clovis, CA 93612

Northeastern Oklahoma Woodturners
Gary Blackburn, Pres. 918/743-6588
4916 S. Columbia Place
Tulsa, OK 74105

Olympic Peninsula Chapter AAW
Steven H. Blenk, Pres. 202/683-2626
148 B. McBride Road
Sequim, WA 98382

FEATURED CHAPTERS

This issue's feature is the story of an active local chapter. We are doing this because we want our chapters to receive the recognition due them, and because we want our new chapters (or ones that are having problems) to get some idea of what makes a chapter successful.

We plan to feature one chapter in each future journal. If your chapter would like to be included, please write to Bob Jarrett, page editor. As journal space permits, we will tell your story.

CHICAGO WOODTURNERS

Previously called the Woodturners of Northern Illinois, the Chicago Woodturners changed their name to better describe the area in which they meet. They have been a chapter since the beginning of AAW. John Zych is currently the president of the chapter, and there are approximately thirty members.

This club's outstanding newsletter serves many functions. It advertises the next meeting, publicizes the club, and communicates with the national

organization and officers. An executive council meeting two weeks before the regular meeting takes care of most business in order to allow more time at regular meetings for turning activities. A raffle is held during each meeting to create interest and to raise money.

The most popular club activity is the presentation and discussion of turned pieces. The club requires each member to bring a recently turned piece—most do. These are placed on a table with a white cloth and members are free to handle and examine the work. Each piece is then put on a lighted turntable during the members' gallery and the turner is asked to comment. Other members comment and question as they see fit.

The Chicago chapter recently completed a membership questionnaire. That document reveals that their oldest member is 73 years old, and that their youngest member is 40 with the average age being 52. The average amount of education is 16 years, and their turning experience ranges from zero to 55 years. The total years of experience is 332 years, and the average is 11 years.

Members of the club own 17 different types of lathes with 32 percent of the membership owning two or more lathes. Sixty percent of the members have had no formal training on the lathe. Most of the members favor bowl turning rather than spindle turning.

Some of the highlights of past activities included visits by Denver Ulery, a traveling library exhibit, a program on pricing work, a Richard Raffan demonstration, a Michael Hosaluk demonstration, a social affair, and many video presentations and demonstrations by local talent.

Chicago Woodturners is a lively group dedicated to their craft. They have contributed to the organization in many ways and their involvement will continue in the future. John Zych would like to see local work presented in the journal in order to show the range of work done by local chapters. This would also provide woodturners with photographic experience.

NCW 3rd Annual Symposium



Kip Christensen dazzles all with another beautiful lidded box.

The Northcoast Woodturners hosted their 3rd annual symposium on April 19, 20, and 21 in Akron, Ohio. Springboarding off their previously successful events, the NCW featured demonstrators Bonnie Klein, Kip Christensen, and Michael Hosaluk.

The symposium was held at Coventry High School which is a superb facility for this type of event, and by limiting the total number of attendees, the NCW was able to offer an intimate atmosphere at each demonstration. The weekend's activities started Friday evening with socializing, snacks, and a slide show. Saturday's events included demonstrations, lots of comradery, good food, and ended with their traditional auction that raises money for their yearly events. Sunday's demonstrations and activities ended early enough for out-of-town guests to head for home.

The Board of the Northcoast Woodturners are already discussing plans for their 4th annual regional symposium.

Steven Geiger, Treasurer,
Northcoast Woodturners.

American Association of Woodturners
667 Harriet Avenue
Shoreview, MN 55126
(address correction requested)

Second Class
Pending

Indianapolis, IN



A "Frowning Demon" or "Grumpy Grandpa." This wooden top from Japan is considered a fortune telling as well as a game top. The spinner runs in a little cup on top. When it stops it falls over and hooks as shown in the photo insert. The first four letters of the Japanese alphabet are written on the flat just above the face (like A, B, C, D). The letter the spinner stops over is the one used. Exactly how the information is used to tell a fortune is not known. The top is also used in gambling games like "Put-and-Take" or board games (Japanese Monopoly?). Top size is about six inches high. Story on page two.