

American Woodturner

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CHICAGO TOUR DE FORCE



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

WOODTURNERS CELEBRATE AND SHARE AT AKRON

Our Symposium in Akron had all the characteristics of a family gathered for a Thanksgiving dinner ...young, old, novice, experienced ...sharing enthusiasm and knowledge, meeting new friends, greeting old ones...joined by a common interest in woodturning. The sharing is what makes the Symposiums special. Woodturners form a unique group where young turners learn from the old, and the old learn from the new, yet when they talk—all ideas are equal.

The success of the Symposium is in large part due to the dynamic reception of these attendees... but behind-the-scenes efforts are what make these interactions possible. The AAW Board and the Conference Committee began the planning even before the last Symposium and our Conference Coordinators, Butch and Pat Titus, did an outstanding job carrying out the plans and coordinating all the work to be done. And that "work" was done by the individual members of our AAW Chapters and the many, many volunteers listed below. These volunteers set up before the Symposium, ran the Instant Gallery, manned the "front desk" and the sales area, assisted the demonstrators, and helped clean up afterwards. As a result of the volunteers' work, every aspect of the Symposium was enjoyable for everyone. There was overwhelming agreement that the demonstrators' presentations were informative, fun, and the main attraction of the Symposium. Smiles, cheers and

clapping at the end of rotations made that clear to all of the demonstrators. Comments on the evaluation forms indicated that attendees not only wanted demonstrations to cover the techniques and the basics of woodturning for bowls, vessels and spindles, but also want design, surface treatment, constructive critiques, and display and sales information covered. Your comments allow the Board to improve future Symposiums so we encourage you to contact the Administrator with ideas and suggestions.

"Inspiring" and "breath-taking" were common responses to the works of beginners and professionals alike displayed in the Instant Gallery. Many wished Christian Burchard and Fleur Bresler's insightful and humorous critique could have lasted longer. The Chapters Exhibit, the largest to date, was equally impressive.

Special thanks and appreciation are given to the individuals and companies who donated items for the Silent Auction and the door prizes. The exceptional pieces donated by many turners and AAW Chapters, combined with the delightful talents of Willard Baxter as auctioneer, raised over \$23,000 for AAW Educational Opportunity Grants.

S. Gary Roberts from Texas was awarded Honorary Lifetime Membership in the AAW at the Banquet. This honor is conferred on persons who have made extraordinary contributions to the advancement of woodturning. Gary helped create

the AAW 12 years ago and has worked with numerous groups to form new local chapters. An inspiring teacher, he has always encouraged and supported young people, both as turners and as individuals. The other Honorary Lifetime Members are David Ellsworth, Ed 'Bud' Jacobson, Melvin Lindquist, Ed Moulthrop, Dale Nish, Rude Osolnik. Palmer Sharpless, Al Stirt and Bob Stocksdaile.

To help include those whose schedules or finances did not allow them to attend the Symposium in Akron, three video tapes are available showing the demonstrations, the Instant Gallery, and an overall view of the Symposium activities. Contact our Administrator for ordering information. For long range planners, the 13th Annual Symposium will be in Tacoma, WA, June 18-20, 1999. Some of the demonstrators already scheduled are Bob Flexner, OK; Ernie Newman; Australia; Michael Peterson, WA; Bert Marsh, England; and Don Weber, CA.

Not to be overlooked is a special thanks to Phil Pratt. Phil is a long-time dedicated teacher, demonstrator, writer and enthusiast for woodturning. Phil retired from the AAW Board this May to pursue a more active role in video productions, including woodturning videos. Phil's talents and contributions to the AAW Board and the AAW are very much appreciated and we wish him well.

—David Wahl, President

American Association of Woodturners

THANKS TO THE 1998 SYMPOSIUM VOLUNTEERS

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Jack Brown	Diane Hinman	Joe Mamone	Susan Rosand	Michigan Ass'n of Woodturners, MI	
				Mountaineer Woodturners, WV	

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A Note about your Safety

An accident at the lathe can happen with blinding suddenness; respiratory problems can build over years. Take appropriate precautions when you turn. Safety guidelines are published in the AAW Resource Directory. Following them will help ensure that you can continue to enjoy woodturning.



Submissions to American Woodturner are encouraged. Please contact the editor with articles or proposals.

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On the cover: An old-fashioned high wheeler led the skills parade for the Chapter Collaborative competition at the annual AAW Symposium last June in Akron. Read how the Chicago Turners managed such a complex group project, Page 16. For more on the symposium, which featured demonstrators like Texas turner Jerry Fant, left, read about a member's first Symposium, Page 4; a report on demonstrator assistants, Page 9; a look at the Instant Gallery critique, Page 12. COVER PHOTO: Courtesy Chicago Woodturners.

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Gary Roberts Accepts AAW Lifetime Award

June 13, 1998 will forever remain a special day to me. At the 12th National Symposium banquet Charles Alvis asked me to join him on the stage for a joke about Texas. As it turned out the purpose was to surprise me with the presentation of the AAW's most honored award.

My emotions prevented my response at that moment. Now I would like to take this opportunity to do just that.

Originally, the AAW concept was one of openly sharing our skills, the results of which were intended to be mutually beneficial. Little did we know how those seeds would grow. At the start, there were several highly skilled turners, but a tree does not grow from the top down. An ever broadening base of enthusiastic turners from diverse backgrounds began to join.

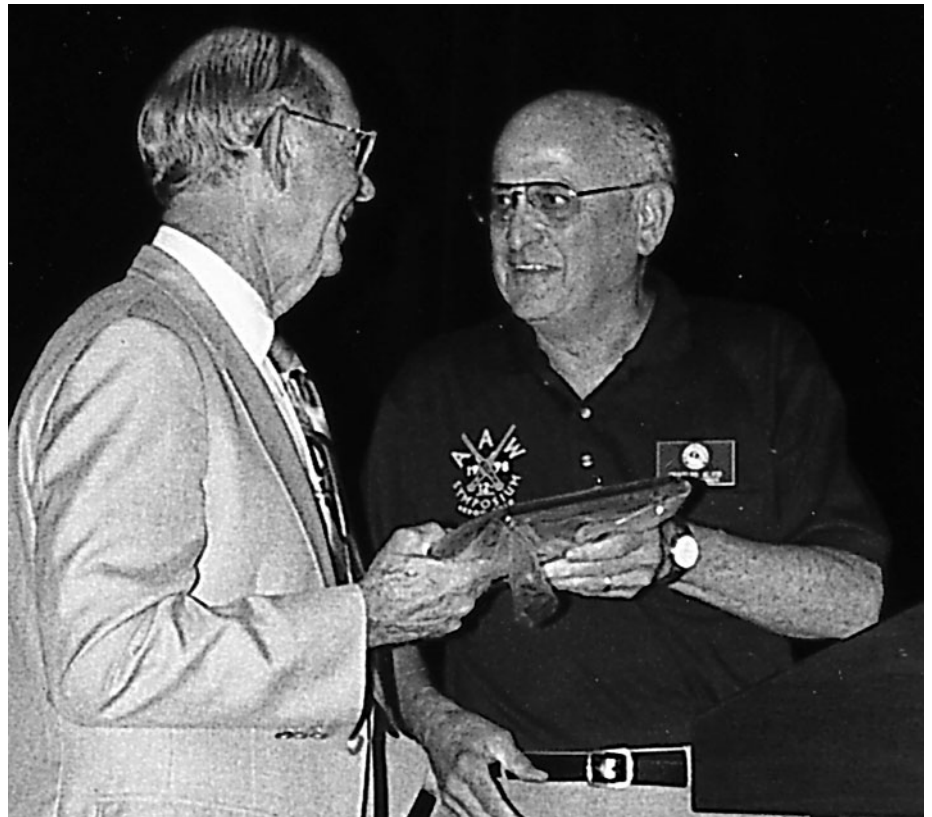
Encouraging the formation of affiliated chapters to expand local educational opportunities enabled the association's root system to reach into every corner of the nation and beyond.

The diversity of these turners provided the needed cross section of experienced volunteers necessary to operate a national organization.

Our seedling grew into a rather awkward sapling that stubbornly weathered the winds of change. Ever gaining strength, the AAW resisted pressures to change the direction of growth.

Our organization now stands straight and strong with a base of over 7,000 members and 119 chapters. The organization's canopy has extended branches out to many other countries who continue to add their strength to our skills.

During this time I have been blessed to have even a part of the enthusiasm and excitement that



Gary Roberts of Austin, TX, accepts the AAW Honorary Lifetime Membership award from outgoing president Charles Alvis at the 1998 Akron Symposium

nurtured this sustaining growth.

Although our association is still young in years, we have already established an integrity level that provides a distinct graining pattern for all our future generations of woodturners to follow.

From the bottom of my heart, I wish to thank every member and every chapter, past, present and future, for the privilege of belonging to their association.

I am truly honored.

—S. Gary Roberts, Austin, TX.

Friends, Memories At Akron

Another symposium has come and gone and I sit here trying to put on paper the many things that were part of the experience. It is hard to know where to start. So I guess I will go back to Turning Ten. This was the first for Trent and me. As members of one of the host chapters we were

part of the team helping in the organization of this anniversary event. There was a lot of work to be done before, during and after, BUT it was fun at the same time. We got to know and make friends with the AAW board members, Mary, Eunice and members of the other host chapters. Then during the event more friends were made from all over the world.

If I were to make a list of memorable events for Akron:

First: would be meeting these friends and the making of many more.

Second: would be talking to our fellow turners in the lobby, over breakfast at the local restaurant, and between rotations. The rotations are always informative and each one gives us a new outlook, but the "just talking" will often produce a tip that will make us respond "why didn't I

think of that."

Third: seeing the work of those everyday turners (the ones that don't make the published area) and talking to these peers about problems and solutions we have all faced. The sharing among woodturners still amazes me. As a whole crafters are a very secretive bunch. When doing craft shows, we find that if there are two or more woodturners present you will find them off to the side sharing their work and methods with each other and the public-- not so with other crafters.

Fourth: and last our experiences as presenters. This was the first time giving a demo to people who knew what we should be doing and it is a SCARY thing. We do demos at craft shows and to school groups so we had an idea of what to expect (we thought). We were nervous and felt like we kept repeating ourselves but hope it was clear enough for the idea to come across. Those who said later that you couldn't find us or need more information, feel free to call, write, phone or visit.

Looking forward to Symposium 2000 and another "family" reunion.

—Betty Bell

McNaughton Responds

While I appreciate your inclusion of Mike Mahoney's review of the Kel McNaughton System in your Spring 1998 issue. I would observe that the system is in fact sold with a four page Users Guide. Copies are available from the company.

Also the system depicted in the picture accompanying the review

AAW AREA CODE CHANGE

As of July 12, the AAW office in Shoreview, MN, has a new area code. The new code is 651. Please update your Resource directories -- Mary Lacer, AAW administrator

Emma Lake Relief Fund Established To Help Turners Injured In Auto Crash

Donations are being sought to help four members of the AAW family injured in a car crash after the "Breaking Barriers" Conference last August at Emma Lake in northern Saskatchewan, Canada.

Injured were Michael Peterson and his wife Jean of Lopez Island, WA; David Sengel of Boone, NC, and Steve Loar of Warsaw, NY. Sengel will require extensive hospital treatment after being airlifted back to the U.S. The other three have been released from the hospital. To send a card or letter to Sengel, write C/O Bill Sengel, 6908 Park Terrace Dr., Alexandria, VA. 22307.

If you'd like to make a contribution to help with expenses incurred as a result of the accident, send a check payable to The Emma Lake Relief Fund, in care of Mark Sfirri, 1669 Pineville Rd, New Hope, PA, 18938. Sfirri is a member of the committee formed in an effort to help the victims. The other members are Robyn Horn, Fleur Bresler and Michael Hosaluk.

For additional information, call Sfirri at 215-794-8125.

shows the original post. The new post is a considerable improvement allowing as it does for the use of both large and miniature blades as well as the original standard size blades, plus a two pin gate for support with the long range Kel McNaughton shear scraper. The New System is available in the U.S.A. from Craft Supplies, Woodcraft Supplies, The Cutting Edge and Packard Woodworks.

—Kel McNaughton

Thanks from Nichols Co.

We would like to take this opportunity to thank all the woodturners that were in Provo in May, and those at the Symposium in Akron, that took the time to stop and give us their thoughts and suggestions on the new lathe we have developed for people who can not work standing up for long periods.

This machine has been in the development stages for over five years, but now we have put together a "prototype" so we can see if we are headed in the right direction. We have found the wood turning community to be helpful with their suggestions and observations. That was the main purpose of taking this machine to these gatherings.

Now we are trying to get the word out that this machine is available for those that can not stand for a long period - that there is an option other than giving up turning altogether. This started out to be for the physically challenged - in wheelchairs, and has come to be more versatile than that.

Thank you to all those that "kicked a tire" and took the time to give us their ideas and comments.

—John and Ruth Nichols

Pathways report

The PATHWAYS exhibition at Cleveland State University is believed to have attracted the largest visitor attendance of any exhibit held at the school. It is estimated that approximately 800 individuals attended the energy-filled opening on June 11th and that somewhere between 50 and 70 people enjoyed the show daily.

On the last day, groups of 10 or more arrived for a final look; and although the gallery closed at 4:00 p.m., a few visitors stayed a half hour afterward. Everyone seemed pleased with the entire event.

I want to take this opportunity as exhibition curator to thank all those

SYMPOSIUM HIGHLIGHTS

who helped in so many ways to ensure a successful program. Each volunteer was thankfully provided a complimentary copy of the catalog. PATHWAYS exhibitors also received a complimentary catalog and a limited edition PATHWAYS t-shirt for their valued participation. The catalog has already been recognized as one of substantial quality; it establishes a standard for future exhibitions. Copies can still be obtained by contacting me directly. The PATHWAYS exhibition committee is now planning to mail free copies to important museums and libraries globally. We would welcome any recommendations. We are also preparing a PATHWAYS web site which will provide an additional year of worldwide exposure for woodturning, for the exhibit, and for the individual artists.

PATHWAYS as a concept was designed to encompass and encourage diversity. Starting with the limitation of 240 total entries, the jury endeavored to select a well-rounded show that represents a broad cross section of current directions. A direct response was a positive attendance record and numerous sales. Turnings sold from a very reasonable \$55.00 to \$3500.00. Percentages received from the sales will be utilized to partially reimburse sponsoring organizations. We thank them for their encouragement and support.

New PATHWAYS are now being explored. But at the moment, my lathe is calling; it misses me. Thank you all!

PS---PATHWAYS now has its own website: www.pathways98.org

The site includes the entire PATHWAYS exhibition, and will soon include other turnings by the artists included in this exhibition.

—Gene Kangas, Curator

A review of the Pathways show is on Page 22.

BEST SHOW, BEST TURNERS

Highly charged anticipation permeated the room. Hundreds of turners picked up their registration for the 12th Annual Symposium. Texas accents, Southern, Mid-Atlantic, New England and Mid-Western accents could be heard all around---a whole country of woodturners concentrated in one spot!

This was my first symposium. How was I going to take it all in? I knew I would meet new friends and for the first time be able to attach faces to the voices I had spoken to many times on the telephone when ordering my lathe, asking for information from the AAW staff, buying wood or tools and other supplies. I would also see people previously known only by e-mail, either through my own correspondence, or as a cyberspace onlooker at others' discussions. Then there were the stars, those turners who would be demonstrating and whose work I had admired in photographs or videotapes.

Several of us from local Bay Area Chapters attended. At the end of the very long days, we would have leisurely dinners together, discuss what we had each seen and share the new ideas we had acquired.

Having arrived late Wednesday, we had until 3:00 Thursday to rest up and see the Chapters Exhibit in the Library before registering. All Chapters could be proud of the work they chose to represent themselves. The exhibit demonstrated the huge pool of talented turners in the United States. If there is one predominant factor in the Chapters Exhibit, Pathways Exhibit and the Instant Gallery, it is innovation.

After registration we took advantage of the buses AAW provided to take us to Cleveland State University Art Gallery in Cleveland to see the Pathways Exhibition. The best turners from all over the world were rep-

resented---Japan, Germany, Canada, England, Australia and the USA. There was a fine representation from California, including Bay Area Woodturners' Association member Glenn Krueg. Most, but not all, were turners whose names are familiar to us all. However, all of their work pushed the limits of our imagination. The majority of the pieces combined turning with other art forms such as carving, innovative coloring techniques, sculpture, woodworking, and patinas formed with gold and silver leaf to which chemicals had been applied. If one's mind had been confined by the symmetry produced by the lathe, it was definitely expanded by Pathways Exhibit. Pathways has a web site where all can view the works.

Friday morning after an introduction to and a welcome from the Board of Directors and staff of AAW and a show of hands from those who had attended all 12 symposia, the symposium got underway full tilt with two hour demonstrations being presented four times daily. For each of the four demonstration periods there were 14 choices! Even with the possibility of attending 11 demonstrations over the three day period, we could not see all that we wanted.

How could we choose among Richard Raffan making boxes or bowls, Todd Hoyer turning crotches or discussing burls, J. Paul Fennel demonstrating using fiber optics in hollow turning to judge wall thickness, Trent Bosch turning a vessel within a vessel or demonstrating surface techniques, Ron Fleming showing carving and air brush techniques, Judy Ditmer turning earrings, Pat Matranga discussing marketing, Sigi Angerer doing inside out turning, Jerry Fant turning hollow vessels with voids, Christian Burchard turning spheres, and a host of others to tempt us with their unique and special skills? All of the

THE DELIGHTS OF MY FIRST SYMPOSIUM

demonstrations were well conceived and prepared. Many distributed informative handouts. We were able to see different manufacturers' lathes in use as well as different tools, chucks and other accessories. We heard different preferences and experiences. Most demonstrators allowed video taping and pictures as long as it did not distract from their demonstration or interfere with participants' view.

With demonstrations packing the day from nine to five, it was difficult to see the trade show. Yet we managed to squeeze a portion of it in each day during lunch hour. If anyone expected it to be like a wood-working show, they were in for a great and wonderful surprise. The whole show was devoted to turning. Various lathes were demonstrated. All our favorite woodturning catalogue vendors were there with their wares. And there was wood, wood and more wood. We could select from among many blanks, rather than having them selected for us by the mail order supplier. Wood ranged from all types of exotic wood to American hardwoods such as Maple, Dogwood burl and Madrone. There were burls, plainer blanks of all sizes, spalted woods and just about anything a turner could want. One vendor had told us by telephone before the symposium, "Bring an empty duffel bag. You can load it with wood and check it with your other baggage to ship home."

Saturday night was the banquet and auction of donated turnings. Generally banquets seem like events where there is mediocre food and dull speeches. Not this one! Somehow the catering staff managed to serve more than 1000 people a hot tasty dinner while we were entertained with a spell-binding auction with plenty of exciting bidding and the opportunity to see the donated objects projected on an enormous



Don Olsen of Vail, N.C., hollows a tall vessel with a lance-like tool at the Akron Symposium.

screen over the stage. Clay Foster presented each object and a spirited auctioneer pushed the bidding ever upward while AAW spotters in orange caps circulated the audience so no bid was lost.

The Instant Gallery was spectacular, and, again, innovation was the ever present theme. Many of the pieces combined carving and other skills with turning. Numerous surface and coloring techniques were presented. There was delicate spindle work such as a tiny Torah scroll opened and mounted on a burl next to massive vessels shaped like sea shells. It sparked the imagination, and we could not help but think how we might pick up on various themes and put our own signature on them. On Sunday morning, Christian Burchard and turning collector, Fleur Bresler, critiqued many of the pieces. They, too, were struck by the creativity and the variety of expression. The collector noted that even among such diversity and innovation, there was still always room for the classical expression of simple lines.

When five o'clock Sunday afternoon came, the last demonstration ended and the trade show closed. Tired as we were, we felt we had had a magical and inspiring experience. We were sad and sorry to say good-bye to those who had shared the experience with us, but we were also looking forward to getting home behind our own lathes and trying out what we had learned and producing some of our new ideas.
--Marion H. Trentman, Danville, CA.

More of Akron98

Demonstration assistants get the best seat in the house, page 9

How Chicago won the Collaborative challenge contest, Page 16

Christian Burchard and Fleur Bresler critique the Instant Gallery, Page 12

The Pathways show, page, Page 22

Demo Assistants: Symposium From The Best Seat In House

As soon as I put the Demo Assistants schedule on the Bulletin Board at Akron. I knew it was obsolete. Some volunteers would cancel or be late. And last minute volunteers would want to work. After all, being an assistant is a good deal -- you get the best seat in the house at the demonstrations and you get to hang out with some top-notch turners. Plus, I knew I could bet on Murphy's Law. Not one minute passed before I got my magic marker and started changing the chart I had carefully made with the help of my son John.

As president of the Turners Anonymous, the Pittsburgh chapter of the AAW, I was assigned to coordinate the Demo Assistants at Akron.

The first few months of the assignment were relaxed. I knew we needed to fill approximately 150 rotations which meant about 50 volunteers to help with three demos each.

Local AAW chapter representatives and individual members called or wrote to volunteer. AAW headquarters also recruited a few. Volunteers were asked what type of demo they would like to assist: bowls, spindles, boxes, design, and so on.

I also tried to accommodate the demonstrators who requested a particular assistant. I couldn't guarantee anything, but I tried to be accommodating. The volunteer preferences helped me make the initial assignments. Early sign-ups had a better chance of getting what they wanted.

Surprisingly, there were all sorts of requests: not everyone wanted to assist the big name turners. There were requests to assist pen turners and to assist in the beginning turner workshops. No one requested the photography demos, which were among the most crowded.

On June 2nd, I received the rotation schedule from AAW, then the real work started, first to fill special requests from demonstrators and, where possible, from volunteers, then



Linda VanGehuchten and Don Gasler adjust video equipment for Christian Burchard during demonstration at the Akron Symposium.

to fill in the field. The work can get a bit busy, so family members are invaluable in checking schedules. More than one pair of eyes is needed.

After coordinating the room assistants and talking with several volunteers, like Dave Moores, Michael Hofsetter and others whose names escape me at the moment, I have suggestions that might make it easier for scheduling assistants at the next national symposium or local event.

- Determine several areas of interest for early volunteers and foreign languages spoken, if any.

- Find out if demonstrators need translators.

We needed a French translator for the lecture given by Daniel Guilloux: we were fortunate that French Canadian Andre Martel in the trade fair was willing to help.

And for Swiss turner Sigi Angerer, Gerard Christmann from Germany provided timely linguistic intervention.

- Identify demonstrators who don't need assistants. This frees up volun-

teers for other assignments.

- Schedule only two rotations per volunteer.

- Leave open rotations on schedule board so people can sign up as they register for the symposium.

- Meet with volunteers the night before the symposium, rather than on opening day. It's less hectic and most volunteers are probably in town hanging around the night before.

My first schedule assigned three rotations per volunteer, but we ended up with enough volunteers to reduce the number to two. This rescheduling was not trouble free.

One volunteer was incensed that we took a rotation from him. How dare we? Thank goodness the new volunteer could fill in elsewhere.

I cannot stress enough that being a demo assistant is having the best seat in the room. Anybody who has been one knows this. The free T-shirt is another nice perk.

Linda VanGehuchten, Sarver, PA

Spongy Kool-Aid

When sharpening a gouge that has been fastened into a sharpening jig, I face the problem of cooling the edge after a few passes on the grindstone. My solution is to use a wet sponge to cool the edge and I also use a light spray of oil on the grinding jigs metal part to prevent rusting.

—Charles Brownold, Davis, CA

Gobletto Vibratto

I was getting vibration and therefore a rough surface from a goblet I was turning. The piece, 8-in. long, was securely mounted to a face-plate. I was not able to get a clean cut on the inside of the upper lip, even by supporting the piece with my free hand. I tried wetting the wood, liberally...The chisel cut smoothly, before it could warp I wet sanded to a near finished surface.

—Will Kissel, Yankton SD

Shady Deal

Large wood chips generated by the roughing down process are especially messy because of their long distance flight paths. My answer to this problem is three carefully positioned window shades, one at each end of the lathe and one at my back. They are attached to the ceiling and are pulled down to about knee level during the dirty work. The clean up area has now been greatly reduced, and since the shades retract they are not a bother when they are not in use. Ordinary inexpensive shades work very well; used shades of all sorts are available at yard sales. The heavier gauge plastic or wood shades will work best.

—Kenneth H Evans, Valley Falls, NY

Whiteboards v Blackboards

Something every shop needs is a "whiteboard" and a few colored dry erase markers. Just a little de-

Farewells.....

As you read this, Mark Krick of the Bucks Woodturners will be taking over as the turning tips page editor. Mark has been a long-time friend, is a fine turner and will be an excellent tips editor. I hope that you will all give Mark the same support that you have given me over the past few years and continue to support this column. Mark can be contacted at (215-348-0272, via snail mail at; 169 Mechanic Street, Doylestown, Pa. 18901 or via the net at mgkrickswoodturning@erols.com.)

I also need to thank all of you who have sent tips to me over the years. This column is nothing without the participation of the membership. Thank you one and all and keep sending in those tips! Bob Rosand

voted wall space is all that is needed to do quick but temporary design work. Whiteboards are hardboard or masonite with a non-stick white surface.(melamine) Erasing is done—with a clean cloth or dedicated eraser. It is dust-less unlike conventional chalkboards, and there are no erasers to clap.

—Kenneth H Evans, Valley Falls NY

—Editors Note:

Kenneth Evans correctly pointed out to me that conventional blackboards are being replaced by whiteboards in schools, though usually not at the teachers request. As a teacher I like the firm "feel" of chalk, much better than the slippery feel of dry erase markers. Chalk is dusty to be sure, but dry erase markers, well, stink... So choose for yourself, having the design area is the most important part. Also consider flip charts and stands, they require no wall space and can be positioned very close to your machine or demonstration area. The markers give better "feel" on the relatively coarse paper surface and good ideas can be kept and referred to as the need arises.

—Mark Krick, Editor

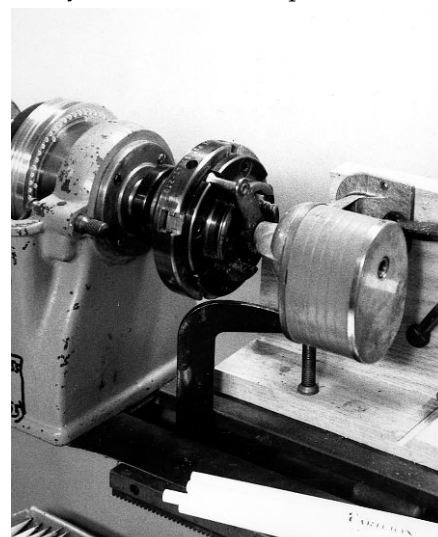
Eat Your Heart Out Tim Allen!

Bob Vaughan has beaten Tim to this important lathe accessory! The Binford Electric Pencil Sharpener Deluxe 2000. I empathize with you

Bob, standard electric pencil sharpeners would be a lot better if they just had a little more power...

—Mark Krick, editor

My wife needed 300 pencils for



an event where she works. Their electric sharpener wasn't very good... With a few C-Clamps and a 4 Jaw scroll chuck a standard manual sharpener can have more power!

—Bob Vaughan, Roanoke VA

Parting is such sweet... paring?

Kitchen knives of practically any size can be transformed into fine bladed parting tools. At flea markets and garage sales they can be found cheap. (.50-\$1) I find ones with good handles and use it upside down. The blades are tapered, use the thin side up. Cut off to 4"-6" in length. I use them for boxes up to

...And Hellos

I will be editing the Tips section of the journal for as long as the Editor will have me. I am new at editing and I will appreciate any helpful hints and suggestions. I have been a part-time turner and demonstrator for about ten years, and I have served the Bucks Woodturners as Vice President for nearly eight years. I do hand turning, small scale turning, ornamental turning, metal turning, and woodworking in my basement shop. It's crowded... I teach high school "shop", metals, B & W photography, and my favorite, Jewelry! We do a great deal of (machinable) wax turning for rings. These are then cast in sterling silver or bronze using the lost wax process. I have a future article forthcoming on wax working and the lost wax process. I have a great deal of interest in materials working of all sorts, not just wood.

Please send other useful shop tips as well, many turners got their starts as a general outgrowth of woodworking, and our membership harbors a great untapped wealth of experience in both worlds. Please send stuff of all sorts if it has worked for you it may be just the thing for someone else, please don't keep it a secret. — Thanks, Mark G. Krick

5" diameter. Many different sizes are possible, small paring knives are handy for mini-work.

—Michael Hosaluk, Saskatoon SK
Canada

Air filtration systems

In the last few issues of the American Woodturner, there have

been a number of articles on air filtration systems. I have no doubts that the controversy over what constitutes adequate filtration will continue, but if you are thinking about building your own air filtration system, there is a filter on the market that maybe worth looking in to. Allergy Free offers a filter that is ad-

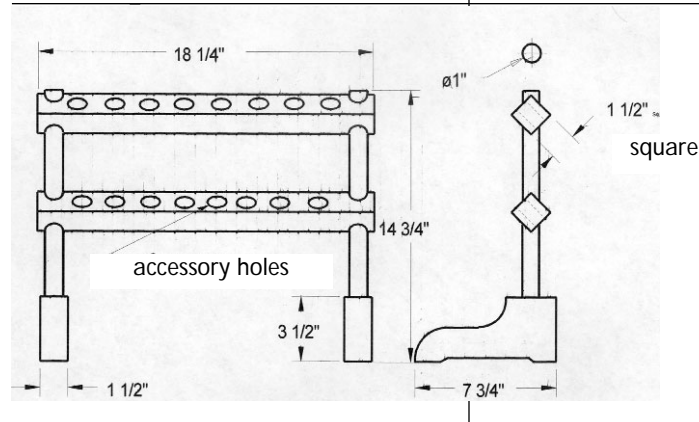
vertised as washable, permanent and removes dust and pollen from the air. How effective it would be in a shop environment I can't say but I plan on trying the filters in my filtration unit when I run out of my filtration paper. I'll let you know how they work. Allergy Free can be contacted at 1-800-586-3585.

—Bob Rosand, Bloomsburg, PA

Shrink Wrap vacuum

Some time ago on a visit to Georgia, Nick Cook showed me his vacuum system and I was hooked. Unfortunately, some of my pieces have areas of bark inclusion which doesn't allow for a good vacuum. For most turnings, the solution was incredibly simple. I wrap the piece in shrink wrap, place it back in the chuck, turn on the vacuum and in nine out of ten pieces, I have adequate vacuum to complete the piece. I purchase my shrink wrap from my local building and supply.

—Bob Rosand, Boomsburg, PA.



Space Saver

It is amazing how many widgets and gadgets we woodturners collect and even use sometimes. The problem is shelf space is at a premium. This rack keeps my #2 morse centers visible and handy. Drill $\frac{11}{16}$ " through holes for #2 Morse tapers; $\frac{15}{32}$ " for #1 Morse tapers. In addition there is a lot of room underneath for more stuff.

—Bob Vaughan, Roanoke VA



SYMPOSIUM 1998

Akron Sparkles with Talent and Fellowship

DICK BURROWS

If you ever start thinking that your neighbors are right--woodturning is too much money, too much dust, too much work, go to an AAW annual symposium, like the one recently held in Akron.

The Symposium is the universe of turning in a single gulp: turners who use a lathe the way Picasso did a brush; those who turn so many salad bowls or balusters in a year that it doesn't seem possible; hobbyists who just like to putter, students, collectors, tool junkies, and "significant others" who have to put up with us all.

Throw in a festive, almost carnival atmosphere, entirely too much going on at one time, hundreds of turnings to look at, mix with people who understand your passion, and you'll begin to sense what contemporary turning is all about, at least if you can find a meditative moment to process the sounds, images and questions.

My reflective moments didn't find space until the long, solitary drive home.

I picked up a bunch of techniques I



The world needs more humor, said Fleur Bresler, citing works like this music box figure by S. Gary Roberts, Austin, TX.



Fleur Bresler, an art collector, and Christian Burchard, a turner, critiqued many of the works in the Instant Gallery created by the more than 960 turners attending the annual AAW symposium.

wanted to try on my lathe, but I also had a nagging companion --- maybe a wee little turner's conscience -- that was riding back with me, whispering -- "personality in the work", "explore", "push boundaries." And these felt like thoughts of liberation, not of confinement, something new for me.

Most of the time I have come back from seminars and similar events with a list of things to steal for fun and profit. Never gave any of it a second thought.

For a while I assumed it was just the novelty, a glow from being with nearly 1,000 turners at once. Maybe I was a little out of date. I hadn't been to an annual symposium since Lexington, year and years ago.

Lexington for me is a remembrance of dinners with friends, some of them now gone and many swiped, blindly followed ideas, mostly from Nick Cook and Vic Wood, as I recall.

Even though I try to be honorable, remembering those I stole from, I may

have it all wrong. I don't remember there being very many demonstrations in those days or of the crowds being very big either.

That seemed all wrong, especially in Akron. Nearly 40 demonstrators going at it all day long. Many rotations standing room only. Participants checking and rechecking rotation schedules trying to see it all.

Standing room only

Even the critique was packed. The large, sunny atrium with tables extending from the center like spokes was filled with people and cameras trying to follow Christian Burchard, a professional turner from Oregon, and Fleur Bresler, a Maryland art collector with an extensive collection of turnings, as they moved from table to table, looking for pieces that had attracted them.

As I was being jostled about, looking for a spot where I could hear better and take a few pictures, I realized



The centerpiece of the annual symposium was more than 600 works submitted by participants for the Instant Gallery, set up in the bright airy lobby of the John S. Knight Center. Photo by Larry Mart

that maybe my mind was the thing that had been jostled around most. I'm not a fan of critiques in general, because they often seem to say more about the person giving the critique than about the turned work itself.

Looking for the bright spark

Christian began by explaining what he looks for when he examines a piece. What attracts him is a work that creates sparks, inviting him in, leading his eye around the piece, causing his imagination to take flight.

"There are so many ways of looking at a work that it's not a question of good or bad. Rather it's "what grabs you, not really an intellectual explanation of why," which he said would deal more with form, textures and other things like that.

Fleur, even though she looks at things with a collector's eye, said she uses somewhat the same criteria. I found that surprising. I'm not sure what I had expected a collector to say, but often her comments made me think that she was, or could have been, a pretty good artist or artisan.

She also said she doesn't look at the work from the point of view of how it is made, but "what I see, What strikes me? More of a gut feeling!" And, all aspects of the piece must belong together and feel right together, both when you look at it and when you finally pick it up.

Plus, she admitted to a fondness for humor. "The world is very short on humor. I'm drawn to a piece if it looks as if it would be fun to live with." This sense of wit was apparent throughout, especially when she seemed lost in the crowd, next to the much taller Christian holding pieces up. "In my next life I'm going to come back tall," she said.

Christian also did his stint with a show-stopping one liner, when he began expounding poetically about some of the anatomical wonders of a turned torso where Lyle Jamieson had exaggerated the figure's hips and buttocks. "I'm starting to get excited," dead panned Christian. He tried to hurl a retraction against the wave of laughter he created, but his remark should haunt him for many other turning critiques to come.

He was much more serious when he talked about the lathe, which he termed "the first step on a journey."

In past years when he walked around similar instant galleries, he said he could often see who the maker of individual pieces had taken a workshop with. Now he found more and more work where the artists were making the work their own.

"There are still influences there, and there is nothing wrong with that, but more and more turners are trying to make the work their own."

Fleur and Christian had studied the Instant Gallery in advance and selected the pieces they wanted to talk about. As they moved from piece to piece, the crowd flowed around them, so it was often hard to see or hear everything that was going on. But thoughts kept coming through.

Christian put texturing in a creative light as a path of exploration, perhaps a way to learn about yourself, perhaps about the nature of light and shadow, perhaps about form, perhaps about the nature of wood. It



Turner Jerry Fant of Wimberley, TX, answers questions during his demonstration on hollow vessels. At left are the lights and video camera that made it possible for attendees to see right up to the cutting edge most of the time.

sounded like a wonderful trip, but he warned it can be perilous. "I know how hard it is to take those chances," said Burchard, now speaking as a maker more than a critic.

"In the beginning turning is easy. Techniques can be mastered," he said. But if you ever want it to be really special, personal, satisfying, he admonished, you must take chances.

He must have sensed that some of us were planning on breaking all the rules, so he added some tempering

advice. In relation to textures, for example, he added "If you start doing a lot of surface decoration, make sure you don't overdo it."

And, never to be forgotten is "a beautiful simple line. My eye wants to follow along. If there is a lot of energy in it, it's a pleasure. There is tension put into it."

And, "just because you can do something (a particular technique), doesn't mean you have to."

As Christian was talking about how some pieces are meant to be quiet, exercises in well drawn lines, Fleur stressed that great things are created with tiny details. And these details aren't just a matter of being fastidious or finicky: it's about the maker -- the maker's eye decides how the line should go, how it breaks and twists and relates to the whole.

The wood itself must have its say in the conversation, but it must not be al-

lowed to take over. Like technique, it has to be used with thought and restraint.

"When dealing with highly figured wood, it's not easy to take the gift of wood, then take your technique and have it work in harmony," Christian said.

Letting the wood speak

"How much will you put on the material and how much will you let the material speak to you."

"Flow is hard to achieve in wood. In turning everything goes round. There's a danger of losing the grain," said Christian.

The collector agreed. Fleur stressed balance. You don't want technique and idea to be in conflict with the material itself.

"If you work long enough, personality shows through. Even a simple mushroom," Christian said, citing a mushroom turned by Richard Montague from a branch. "It sings. He incorporated what the material was in the mushroom top."

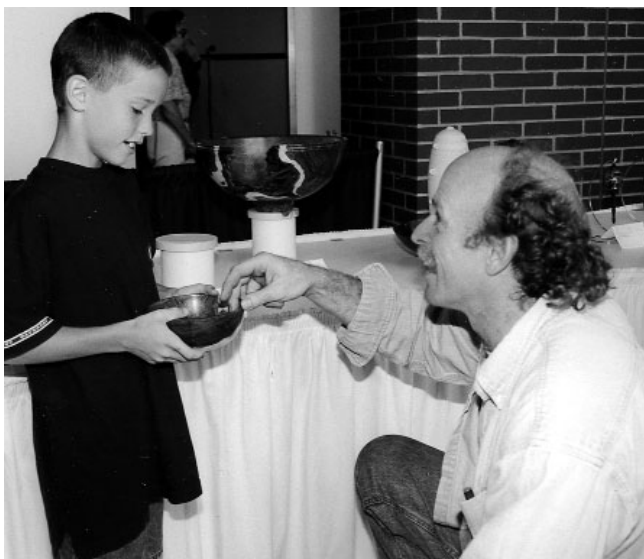
Throughout, Christian stressed his favorite work gives "my imagination some space. I like surprises." They seemed delighted when they looked at one piece and Christian saw waves: Fleur saw teardrops. "The wood has space to breathe."

Turners need that space, too. "If you limit yourself to a certain shape and certain technique, after a while you've done it all, done it totally. You have to take a chance, go to new depths. If you do any thinking, you're not going to have the same feeling as you previously did."

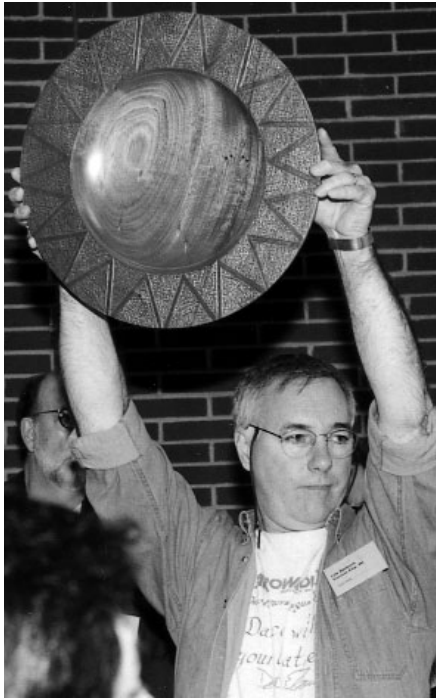
To help turners on their explorations, Fleur suggested "Don't just look at wood. Look at other crafts. Lots of crafts have the same concerns."

"If you just look at woodturning, it can be very inbred. You don't bring in anything new," added Christian.

Another design hint came from Burchard. When a turning doesn't



Chase Roberts, age 8, of Arlington, TX, gets advice on his Instant Gallery exhibit from Christian Burchard. Photo by Larry Mart



Lyle Jamieson holds up a Pat Matranga platter so the crowd can see it during the critique, which stressed the important of placing turnings on an appropriate platform — a wall, table or pedestal — so their best features can be seen easily.

work, turn it around, turn it upside down. See what happens. Take a piece of paper, play with it. Check how the weight is distributed?

Also, don't forget the arsenal you have at your command Everything

does not have to be turned -- it can be sawn, sandblasted, bleached, burnt, cut open to show lightness.

Experiment with color, although that can be a challenge, too. Fleur pointed out that from an artist's point of view, black and white are especially hard to work with because they can be dead.

Dreams and mastery

Of course, all the dreams of great work would be naught, if not for the mastery of skills. The nearly forty demonstrators meant there was something to see and learn every day, whether you were a beginner or an accomplished professional. Many of the sessions I attended were standing room only. The demonstrators so proficient that the transition between technique and art seemed effortless.

Johannes Rieber stressed the turners should "train, train, train." Let the tools teach. "Don't always be thinking of making new things. Sometimes it's fun to try new positions; learn to manage your tools properly." Rieber also does great work, and it was apparent the tools don't get in the way of his imagination..

Jerry Fant, broke a piece during his demonstration, just as he was



A classroom in a gallery. Turners intently studied all the pieces in the Instant Gallery during the entire three-day show.

warning about making tenons too thin. I felt people were relieved that someone so good makes mistakes, then impressed when he rechucked everything and figured out how to turn a good piece out of it

Trent Bosch also stressed excellent technique, as well as making turning reflect you own experiences and your sense of fun. When he's thinning vessel walls, he listens a lot -- "the wood talks to me." The goal is to get a thickness that feels right-- what he called a quarter inch, plus or minus an eighth.

Comments on collecting by Jane and Arthur Mason and Fleur Bresler topped off my musings. They said collectors collect because they have to -- it's as much an obsession as turning. And the obsession isn't just acquiring; it's sharing and educating -- a vibrant partnership between artist, collector, gallery, and institutions like schools and museums.

We all have to work together to make the objects we create speak about why they are important to us.

Dick Burrows is Editor of American Woodturner.



More than 90 pieces from AAW members were displayed in several areas on two floors of the Akron Public library, right across the street from the convention center where the symposium was held.

COLLABORATIVE CHALLENGE

Chicago's Turn de Force

MARIE AND DAN ANDERSON

THE WINTER, 1997 ISSUE OF *American Woodturner* became the messenger. Through it the AAW challenged each chapter to produce a "collaborative project" for the 12th Annual AAW Symposium in Akron.

The challenge stipulated that at least six members of a chapter must participate. Could the chapters get six members to participate? When asked, only 30 of the 119 chapters believed they could. In the end, only the 11 chapters listed on this page sent work to Akron.

Many AAW members at the symposium said they had never even heard about the challenge. They were disappointed that their chapters had not participated. They missed a lot. This one project created an aura of unity between AAW members and we are not talking just about the participants. It was great to see the 11 different projects. It was wonderful that three of the pieces were donated to the auction. It was amazing to see how much money these donations raised for the educational fund. The competition and camaraderie, spirit of sharing, and pride in workmanship were priceless side effects!

How DID Chicago do that?

How did Chicago Woodturners get 31 people to participate in the collaborative challenge? I believe the key was a project that everyone could get excited about. The project offered tasks for turners at all skill levels, from beginner to professional, and that appealed to one and all.

The "High Wheel Bicycle" idea came to Marie as we were driving to a chapter meeting. Someone had painted a High Wheel bicycle on a garage door. As we passed that garage, I knew this was our project. There would be enough pieces to

include many members. The pieces would/could be simple enough that even someone who didn't know how to turn, or own their personal lathe or had VERY LIMITED time available could still participate. I proposed it at the January 1998 meeting. The comment was made, "we are a bowl turning club, not a spindle turning club." Yes, but! "How many people can you get involved in a bowl turning project?" So, after several other ideas were presented, the "High Wheel Bicycle" was overwhelmingly approved. The problem was we needed a plan: there was no way my chicken scratch on a dinner napkin could be translated into anything! Luckily, one of our members, architect Jim Deal volunteered to come up with the design. Jim's original design was a full-size, rideable bike (that was before I read all the rules for the challenge). One of the rules stated that the project must fit into a 3' cube, so Jim reduced the size. At the February meeting Jim had a basic design which we approved. Now we needed someone to coordinate the project and put it together. Bill Hochmuth and Dick Sing volunteered and we circulated a sign up sheet for members to participate. We were thrilled to sign up 24 members that night. (The other six were recruited along the way!)

Five people attended the first meeting of the "Rough Rider Bicycle

Builders," as Bill Hochmuth had nicknamed the project: Designer Jim Deal, Co-coordinators Dick Sing and Bill Hochmuth and Dan and Marie Anderson.

Rough Rider Builders

During this meeting, we determined what pieces were needed and tentatively decided who would do what: spokes, frame pieces, front and rear fork, handle bars, connectors and the all important seat. We discussed woods to use, whether to use one species or several and finishes. We decided that a collaborative project needed input from each participant. So, Bill Hochmuth wrote to each participant, stating which piece each would be turning, along with dimensions such as length, and tenon diameter. After that, they were free to do anything they wanted with whatever wood they choose: each person's imagination was the only limitation. They had about six weeks to finish their part by the April meeting.

We didn't want any other clubs knowing about our project, which added to the fun but, left the newsletter out of the communication loop. Before the April meeting, Bill Hochmuth called everyone to remind them to bring their pieces. Amazingly, the pile of pieces grew as more and more people showed up at the meeting. Just about everyone had brought his or her

AAW Chapters In The 1998 Collaborative Challenge

Alabama Woodturners
Arizona Woodturners
Big Island Woodturners
Capital Area Woodturners
Chicago Woodturners
Gulf Coast Woodturners

Nor-Cal Woodturners
Ohio Valley Woodturners
Sequoia Woodturners
Tidewater Turners of Virginia
Woodturners of North Texas

piece! By the time the meeting started, everyone was talking about the bike. The excitement grew as the pile did! Our project, although still in pieces, was coming together! We knew it would be special, a project that would WOW the AAW.

The Fun Part-Construction!

Although most of the pieces looked great, looks can be deceiving! At that first meeting, Dick Sing suggested that everyone leave the waste wood and centers on their pieces. He feared that with so many people participating, something could go wrong. But with the centers still on, he or Bill could simply chuck up a piece and 'tweak' it to fit into position. This turned out to be a lifesaver. All but one piece needed 'tweaking' for design changes or wrong-size tenons. The best-laid plans need talented coordinators!

Bill scheduled the initial assembly. With several members present, it was decided which spokes would be used in the wheels. Each 'spoke turner' had been asked to make a spoke for both the front and the rear wheels. That way we were sure to be able to finish the wheels. Everyone who participated had at least one piece in the final project. The assembled bike made its debut at the May meeting.

Pride shone from everyone's face that evening. Members who had not participated were disappointed that they hadn't, but everyone was proud of our bike! Several visitors came to the meeting because they had heard about the bike and wanted to see it themselves. They were not disappointed! The enthusiasm was contagious. We were all convinced we would win at least one of the categories at the symposium!

The Chicago Woodturners May Newsletter presented the 'Rough Rider in living color to everyone! The E-mail and phone messages



Jerome and Deena Kaplan of Bethesda, MD, pick up the Rough Rider in Akron. started arriving. Our secret was out!

The Bidding Starts

We had agreed in April to donate the 'Rough Rider' to the AAW's Auction to benefit the Education Fund. At the June meeting we decided the club would buy 'our baby' back if the bidding didn't get over \$500.00. One member quipped, "I'll start the bidding at \$500.00 myself!" No problem.

Although we believed we had a good project, we were totally unprepared for the enthusiasm and appreciation "Rough Rider" provoked at the symposium. The \$3,000 selling price at the auction was the icing on the cake after "Rough Rider" made a clean sweep of all categories: Best Use of Materials, Most Challenging, Most Creative and Best Technical Execution.

Thanks to Jerome and Deena Kaplan of Bethesda Maryland, who purchased the prize-winning entry. The Chicago Woodturners would like to say a special thanks to: Jim Deal for his wonderful design, and

Dick Sing & Bill Hochmuth, Project Coordinators, without whose efforts this project would not have come together, as well as the rest of the 31 members who participated.

We also thank all the other participating chapters for their efforts and a wonderful competition. AND, even though I'm sure my fellow chapter members would rather I didn't, I'd like to throw the gauntlet down to the entire membership for another competition next year (a little competition is a good thing). I'd like at least half the chapters to enter a collaborative piece. Better still, donate them to the Educational Fund auction.

(Details on Collaborative Challenge '99 are in the front Insert of the magazine - Editor)

Next year, Tacoma, WA, could be your turn. Just remember, Chicago won't go quietly!

Dan Anderson is president of Chicago Woodturners and Marie Anderson is editor of the Chicago Woodturners chapter newsletter.

TURNED ORNAMENTS

Getting in the Groove for Christmas

JIM BLISS

I ENJOY MAKING ORNAMENTS BECAUSE OF the creative challenges they pose and the joy they bring to recipients. The pieces shown in this article utilize all of the basic woodturning techniques and can be successfully completed by turners of all skill levels. However, assembling the slotting machine to do the distinctive flutes might require special assistance, but I'll walk you through the process.

Each ornament is made from a single piece of wood, to ensure uniformity of grain and color throughout the piece. Basically, I true up a cylinder, cross cut it into two parts, hollow each part, then glue the two piece together. The whole assembly is then rechucked on the lathe, so the finials and lower icicle can be shaped and the flutes cut

Mounting the blank

Mount a 2 1/4 x 8 in. blank between centers and turn a cylinder. At each end cut a tenon to fit whatever type of chuck you prefer. I use a 4 jaw chuck, and so I leave about a 1/2 in. tenon on each end of the blank. About 1/3 of the length from the end chosen as the top put a pencil mark, then band saw or part through the mark. Choosing which end will be the top is pretty subjective. Pick the orientation that



Since precision is not crucial, the author uses his index finger as a depth gauge. Most days it's easier to find than a ruler, he says.

looks best to your eye.

Note that the pieces have to be cut to two different lengths to accommodate the shapes of the top and bottom. The longer piece is needed to accommodate the long, slender icicle on many of the ornaments.

Hollowing the blank

Mount one piece in the chuck. In the photos here I started with the shorter top section. With a spindle gouge true up the end. Remove as little wood as possible, to ensure

that the grain pattern pretty much will be retained when the two sections are reassembled. Hollow the piece with a small bowl gouge, leaving the wall at the opening about 3/16-in. thick. I hollow to an egg shape because of the finished design of my ornaments.

Not having to be exact, I use my index finger as a depth gauge, as shown above. My finger is easier to find than a ruler most days.

Before removing the hollowed out piece, take a compass and measure the inside diameter, below



Set calipers from the turned top section, then transfer the measurement to bottom, so you can turn a lip to fit both pieces together.

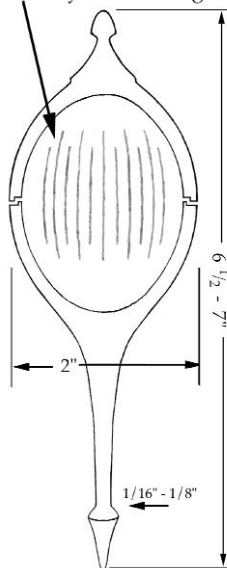


left. Remove this piece and mount the other one. True-up the end and transfer the compass measurement onto the end of the piece (bottom left, middle photo). With a parting tool cut the tenon about $\frac{1}{8}$ of an inch wide, close to the compass mark (bottom left, right photo). Test fit the two pieces.

Sneak up on the fit by making small, slow cuts. The final fit cannot be too loose nor too tight because the pieces will be glued. Once the fit is good, hollow the piece.

As you remove material keep in mind your final design and the "finger" depth. Leave the tenon about $\frac{1}{16}$ of an inch thick. When you are satisfied with the fit and hollowing, join the two pieces and align the grain. Make a reference mark across the two pieces. Remove

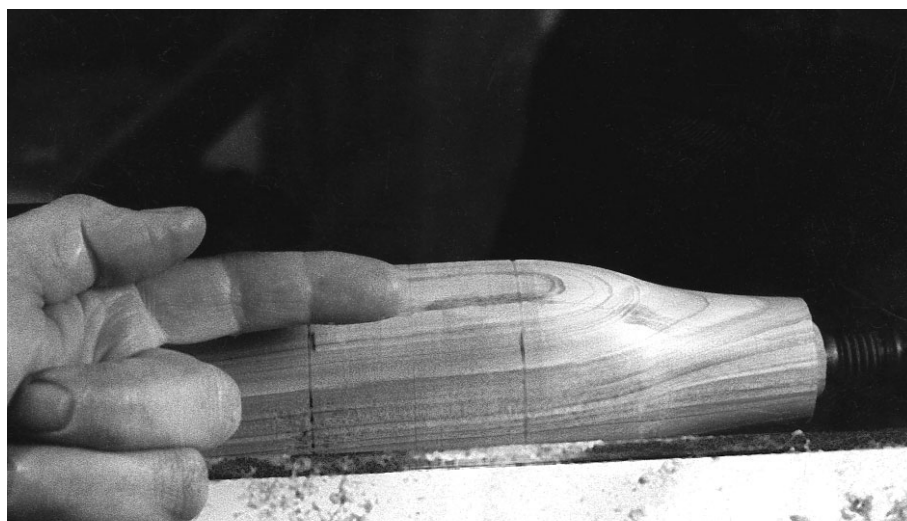
Adjust depth of cut to vary the slot length



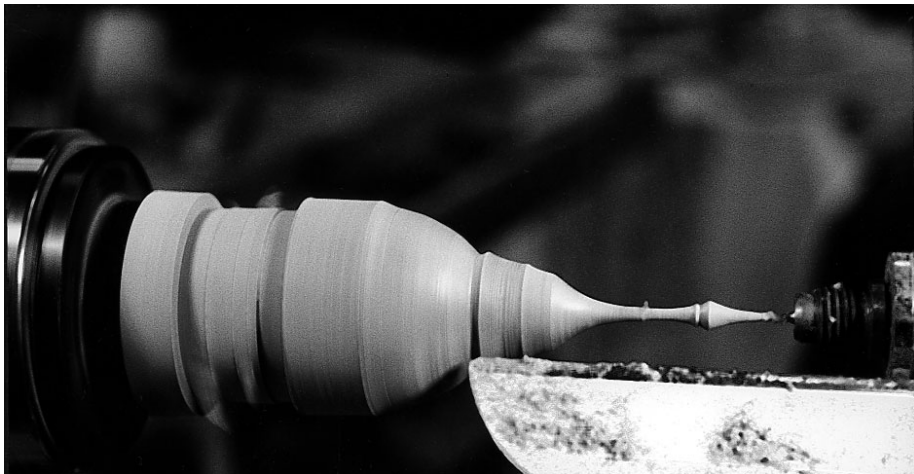
the piece from the lathe, glue the pieces together, aligning the reference marks. I use white glue. After the glue dries, mount the top in the chuck and bring the tail stock up for support.

Using a pencil, mark the glue line and the finger depth

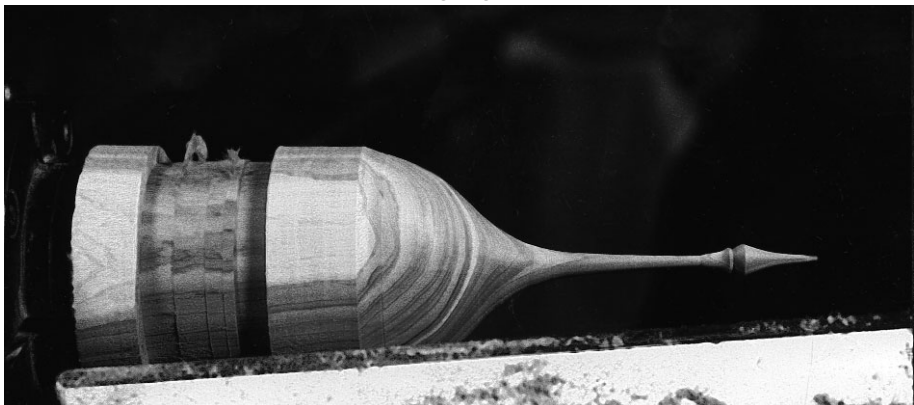
of the hollow. With a spindle gouge shape the globe. Remember the piece is hollow and only about $\frac{1}{4}$ of an inch thick and getting thinner. This is not a time for a catch. At the top (finial) and the bottom (icicle) leave ample wood for later blending into the globe. Stop here we will be



Again, a finger gauge is an efficient way to gauge how to shape the globe in relation to the glue joint.



Use a gouge or skew to shape the globe. The author says his students generally feel most comfortable with the spindle gouge.



The lower section begins to take shape. As you rough out the top, work the whole length to develop pleasing proportions.



Aim for icicles that are slender with beads and coves. Sand as you go, else you risk breaking the piece later.

back later.

Shaping the icicle

Forming the slender icicle is an excellent exercise for small spindle work. With a spindle gouge or skew, whichever you are comfortable with, (ok, the spindle gouge) work the diameter down. Keep the tool sharp and work towards the globe. As the icicle gets thinner support it with your finger.

As you shape the piece, keep in mind the globe, finial and icicle must be proportioned properly. You do not want heavy, thick, short, chunky icicles. Icicles that are slender with beads, coves and maybe even a bell shape work best for me, as shown in the sequence at left.

Sand the icicle as you go. Sanding after you are finished could cause the icicle to break. Now blend the globe into the icicle working large to small. Remember to keep your ornament balanced and do not forget the piece is hollow. Although the ornament is thicker here "stuff happens." Be careful.

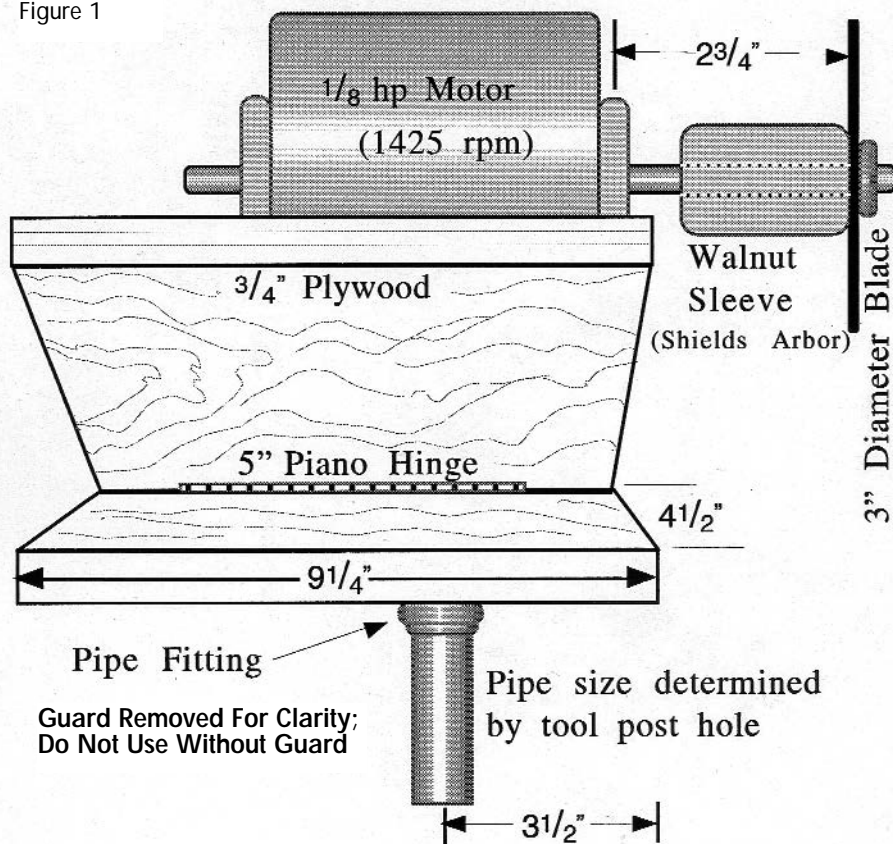
Shaping the Finial

Remove just enough material for clearance before the slots are cut. The extra material is needed for support during the slotting procedure. Round over the globe working toward the finished shape. Sand the globe to the finished grit. With a skew point, cut a shallow groove at the glue joint and second groove next to it. This hides the glue joint and adds a decorative touch, as shown in the bottom photo, left. Sand the grooves lightly.

Cutting the Slots

I have made a cutting fixture from a small 1/8 hp, 1100 r.p.m.

Figure 1



Use the lathe's index head to locate the slots. Keep back as you work, so hands and other body parts are never near the cutting surface.

electric motor. The blades are 3 inches in diameter. Even though the blade is small, you should be very careful in setting up your slot cutter and mount some type of shield to protect yourself. A plexiglass shield and hood attached to the motor is good. You'll have to customize the set-up to fit your lathe and motor.

As you can see in Figure 1, my fixture is mounted in the tool rest post with the blade centered over the ornament. The index in the lathe headstock is set (locked) and the blade is lowered to the desired depth. The blade is then raised and the piece is rotated, indexed and locked again. This step-by-step procedure is repeated until slotting is completed. Lightly sand the globe and clean the fuzz from the slots.

Shape the finial going from large to small. Keep a sharp tool, go lightly, and don't lose it now.

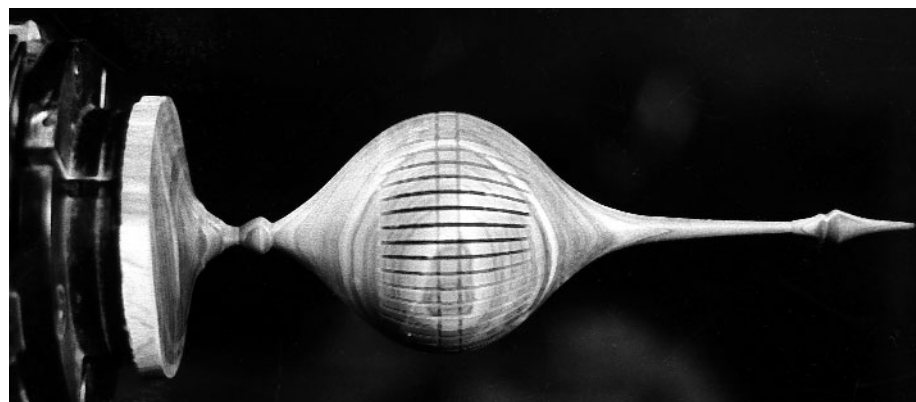
Remember there is no support at the other end. When the finial suits you, lightly sand the freshly tooled area. Support the piece in your hand, part it off and sand the tip.

Ornaments made from cedar are generally left unfinished to retain the aroma. Ornaments made from other woods are finished with oil or wax. To hang the ornament, I drill a

small hole to accept a brass eye screw or to glue a thread.

Now you have a beautiful and unique wooden ornament that can be enjoyed by your family and friends for years.

Jim Bliss is a woodturner in Kennett, MO.



No time for a catch. Support the piece with your fingers and work carefully.

PATHWAYS TO DIVERSITY

A review from two points of view

DAVID ELLSWORTH

Editors Note: I have long admired the thoughtfulness and experience--both as a scholar and practitioner-- that David Ellsworth brought to his critiques of turning, so I thought he would be a good person to look at a show as diversified as Pathways. He suggested another interesting tack--to include the viewpoint of an amateur turner, and he nominated his friend Dick Tuttle. Here are their separate assessments of the show which opened during the AAW Symposium. We begin with David.

PART OF THE EXCITEMENT IN ATTENDING this exhibition was the opportunity to view new works by familiar faces sharing equal space with those made by turners who are relatively new to the field. Clearly, the challenge in reviewing the work is trying to translate the flavor of the exhibition to those who were not present.

The criteria I set for myself was to



Nikki's Lurid Past Comes Calling, Steve Loar, with Mark Sfirri



Michael Brolly's *www.jewel@space.re.*: attracted a lot of attention at the opening of the Pathways show.

try to enter with an empty head and let it fill with the energy of the images before me, then trust my instincts in response to that work. With time and closer observation, I began to ask a few logical questions, including: Was there anything fresh, that I'd not seen before? Anything really hot? Any emerging themes or trends? Were people actually challenging themselves, or simply flaunting old standards (including technique) and playing it safe? Most of all; What might I learn from this experience?

These modest efforts in pre-planning were fully rewarded, especially since the first piece I encountered was the rear(end) view of "Princess" by Lyle Jamieson. This lovely form is well described in Jamieson's own statement in the catalog that included terms like emotion, beauty, and the process of breathing life, into the form as a part of the creative process. I would add that the selection of the material and the object's scale were a complement to the warmth and lyri-

cism of the torso form, and that the difficulties of bringing gesture, to a mechanically turned object were achieved through careful observation and a lot of hand work.

Equally successful as a sculptural figure, albeit from a slightly different perspective, was Michael Brolly's "www.jewel@space.re:." With humor fully planted in his front pocket, Brolly challenged the viewer with a life-sized, cerebral fantasy figure that was only partially disguised as a jewelry "chest." The title provided a delightful connection to contemporary themes mixed with images that were solidly rooted in the past; including any number of references from the fantastic characters out of Star Trek, Star Wars, Disney's Fantasia, and even Buck Rogers. Moreover, who could resist the provocative dilemma Brolly has presented us with...

*To fondle the breasts of this elegant chest
and expose the jewels we hope to see...*

*Alas, and short of one's wildest dreams,
what in the future might these images be...?*

On a more serious note, I was pleased to see the high percentage of turners who explored off-the-lathe carving techniques and the use of color as a means of expanding the palate of their creative statements; so much so that one could almost have sub-titled the exhibition: "...after the lathe." For example:

There was an obvious strength in the basic form of Dewey Garrett's "Red Palm #5", for it reads equally well in black and white as it does in color (see photo). But with the addition of red aniline dye, the form suddenly leaps out at the viewer like no other piece in the show. A more powerful statement could have been made only if, as Dick Tuttle said to me, "...he'd made a series of them in all the primary colors." I agree. By contrast, Steve Loar's approach to the use



Dewey Garrett, Red Palm #5. Palm, Aniline dye



Pathways catalog grouping--Betty Scarpino, Blue egg (resting inside a Peter Hromek maple bowl); Robyn Horn, Millstone; Jim Christiansen, Africa Speaks, center; Bert Marsh, Burr maple vase, foreground; John Jordan, Vessel.

of color on "Nikki's Lurid Past Comes Calling" was totally different. Here, in an object reminiscent of a movie poster from the 1940s, the color was bold and "bawdacious", yet complementary to the object's narrative theme. Unlike "Red Palm", Nikki's Past not only Calls for the color: its success as a sculpture depends on it.

Robyn Horn took a minimalist approach to carving in "Millstone", with the application of subtle but deliberate surface textures that were laid like



Hugh McKay, Morata, black madrone burl, catinite

a drape over the body of the form. As well, three very thin and carefully positioned saw cuts moved through the form establishing a link to the opposing sides. If properly lit from behind (it was not), these openings would appear as rays of pure white light floating on the surface of the rotted redwood root. The resulting visual tension was thrilling.

Peter Lowe and Michael Lee showed distinctively different, yet exquisitely executed carving styles that related perfectly to their respective choices of imagery: Lowe's "Regeneration Series - Mirebelia" was a tall, elegant, clean lined, pierced vessel; Lee's "Ammonite Pod", a low, sea form. Other contrasts in carving styles could be seen in Hugh McKay's



Michael Lee, Ammonite Pod, Kingwood

"Morata" and Jim Christiansen's "Africa Speaks": "Morata" is a massively thick-walled vessel complemented with beautifully shaped and finely finished elements that simultaneously grow out of the form as they circumvented it. Christiansen chose strong African imagery in a lidded jar, then gave us a flair for the contemporary by suspending the vessel between two legs with connecting leather thongs. Each piece was augmented with implanted stones, and each turner's approach to carving and finishing related directly to their respective interpretations of the objects. In fact, in "Africa Speaks", you could almost "hear" the sound of the tool sliding through the wood.

Another delightful object was Marilyn Campbell's "Black Lily". While her basic shapes have strong refer-



Lyle Jamieson, Princess Black cherry

ences to the early work of Virginia Dotson, she has moved a step beyond by juxtaposing form-within-form without loosing the purity of the bowl form. As well, her skillful use of epoxy illustrates a painter's desire to transpose images from nature literally into the medium of wood. The result was a fluid, symphonic surface that complemented the forms themselves. This was one of those "surprises" I eluded to, where as strong as the work currently is, the full potential of these images is yet to be realized.

Two pieces stood out in the category of thematic or "concept, sculptures: Betty Scarpino's "Blue Egg Bowl", and Gene Kangas's "Rattle Ball Drop Leaf." Blue Egg presented a logical transition using primary elements on the theme of eggs within bowls, each relating to the other through a combination of natural wood plus painted and incised surfaces. The transition came with the third element where she reversed the scale and placed the bowl within the egg. While this concept was rather beat to death in the '60's academic art mills, Scarpino's approach was direct and well conceived.

Kangas' "Rattle Ball Drop Leaf" conveyed a metaphoric theme of furniture as sculpture, where the table's dropped leaf becomes the third leg of the table. He then went a step further by introducing three textured and painted spheres, the scale of which dominated the surface and transposed the table into a non-functional object. The balls also challenged our cognitive references regarding any round object placed on a flat surface.

What's interesting about these two pieces is that, unlike the literalism of bowls and boxes, art of Concept, invites a measure of subjective interaction with its audience. "What if...", as a measure of kinetic potential, one leg were made shorter so that the balls interacted with an inclined plane? "What if...", as primary elements of



Peter Lowe, Regeneration series--Mirebelia, Sheoak

the work, two of the balls were of different scale, or positioned closer together to create visual tension between them? "What if..." the piece were displayed on a low pedestal instead of on the floor, so it could read as a true sculpture instead of a table? My purpose, here, is not to diminish the object with my own ideas or personal bias. Instead, it is to illustrate that the primary intent of conceptual art is not to answer questions, but to ask them. And in that regard, this is a very successful object.

The late James Prestini would have loved the pieces presented by Bert Marsh and Richard Hooper. Each reminds us that in the rattle and clatter

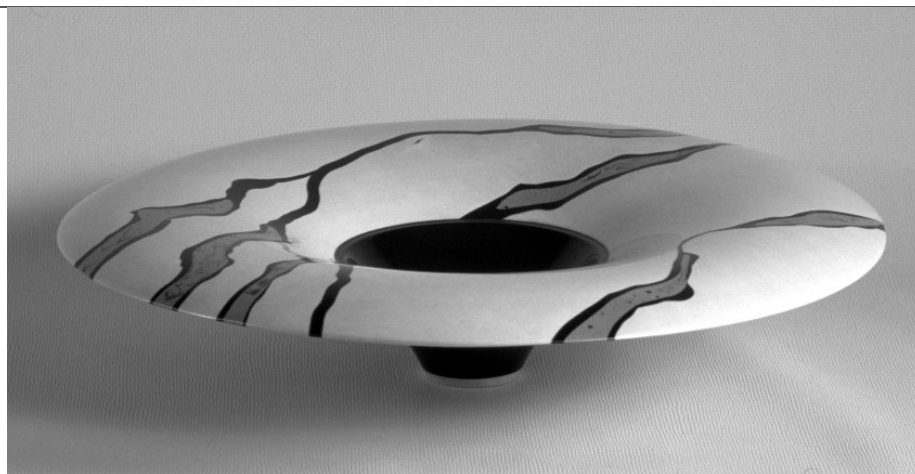
Photo Credits

All photos are by the artists whose work is shown, except for the group photo, which is by Mort Tucker

Photography, and the Steve Loar/Mark Sfirri piece, which is by Nancy Stewart.

of what we wish to consider as "new", the foundations of good design will forever remain rooted in what he called "pure forms". Marsh's bowls are of a "proper" scale, pure and elegant without being sweet. And Hooper's sculptures are the epitome of singular statements drawing power through their simplicity and monumentality of scale. Of all the works presented in the exhibition, I found myself returning to these forms time and time again.

If I could select a single word to describe this exhibition it would be "potential." The breadth of styles and design approaches that exemplifies contemporary turning today was certainly evident in the works present. And if more people had applied, the "potential" for an exhibition of stronger dimension would have been



Marilyn Campbell, Black Lily, Holly, ebony, pigmented epoxy

realized because the jurors would have had a broader palate to choose from. Secondly, no object is static or time bound. Each has evolved from a multiplicity of influences, and each has the "potential" to influence works in the future. The excitement comes from not being able to predict exactly

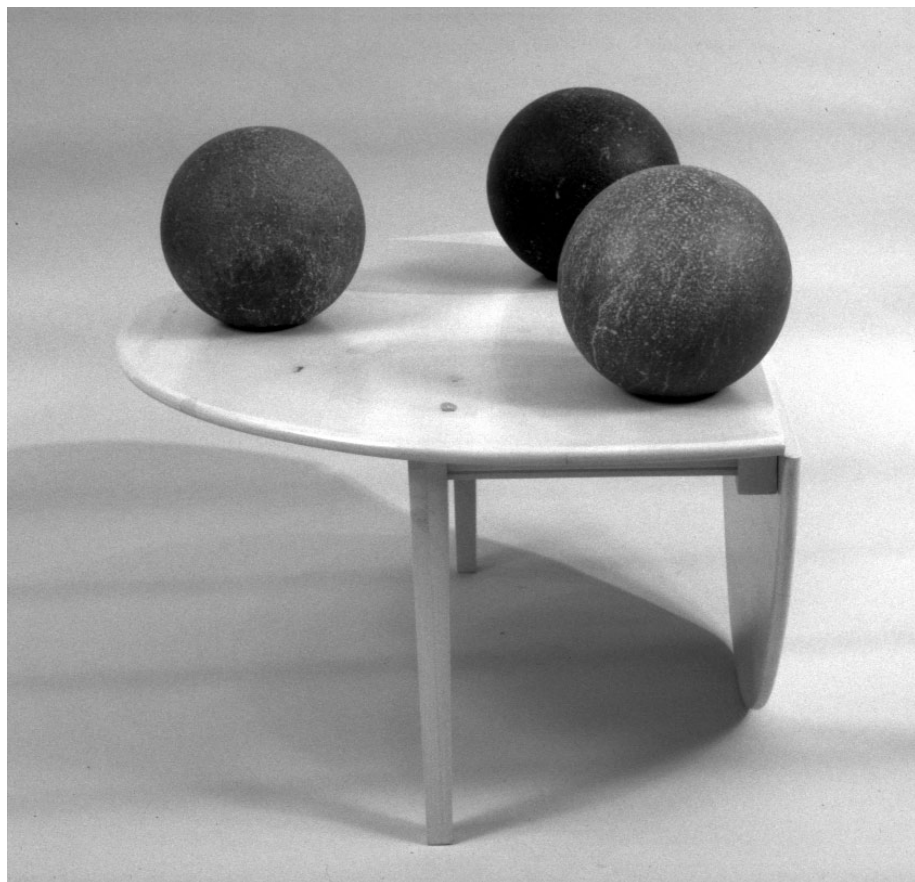
what form, or how long, this growth will take.

And what did I learn? That the boundaries of what can be produced on the lathe continue to be limited only by the mind of the maker...that color is "in"...that there is a renewed interest in finding the "self" in self-expression...and that bleaching box elder is a fad that needs to go away! Oh, yes...that there are a gaggle of new turners who are currently devouring ideas like candy, sharpening their teeth along with their tools, and they're laying in wait for the next opportunity to pounce on the scene with their latest and greatest creations! Tacoma...Washington...June...18-20...1999: "Make it so!"

I would like to add my personal thanks to Henry Lawley, Betty Scarpino, Alan Stirt, Steven Loar, Gene Kangas, Mort Tucker, and everyone else who had a hand in making this exhibition and the marvelous catalog possible. D.E. .

David Ellsworth is a professional turner, teacher and writer, as well as former President of the AAW.

American Woodturner would like to thank Thad Badowski of Solon, OH, one of the many who worked on the Pathways show, then helped us obtain images to go with David Ellsworth's and Richard Tuttle's articles.



Gene Kangas, Rattle Ball Drop Leaf, Painted basswood and holly

ANOTHER VIEW

RICHARD E TUTTLE

When I was asked to review the Pathways Exhibit at the June symposium, my immediate reaction was wonder "Why in the world anyone would ask for my opinion about a show I was too timid to enter?"

Do you recall how you felt before the first demo you gave to your club? While still wondering about the editor's sanity, it began to dawn on me that he was actually asking for an opinion from someone who might have a perspective similar to most of the turners in the AAW: someone who struggles with design and execution; someone who is not sure that his work is acceptable to his fellow club members, let alone to the more famous and admired turners among us.

There are a couple of negatives that I need to express about the venue and installation. I am aware of and appreciate the hard work and commitment that went into this show by everyone involved. I was not pleased that the exhibit was a 45-minute drive from Akron. The building containing the installation gave no clue to what show was inside. I heard the museum had the greatest attendance at an opening ever. (Probably because there were at least five bus loads of us turners and our guests.) The gallery is only open Monday through Friday. I bet a lot of people missed their chance to go. There were no outside signs or banners. There was no excitement. No banners. No signs of any consequence. I was disappointed. This was supposed to be a special event. It didn't feel special to me.

Once inside, it didn't get much better. The installation did not give the

work or the viewing public its due. You couldn't walk around many of the pieces. The pieces against the wall were so high one couldn't look inside them. I'm of average height (5' 10") but I couldn't see inside any of Dewey Garrett's work. I couldn't see the back of Robyn Horn's sculpture. I felt "shortchanged." My perception was that the lighting seemed very uneven. Some work was lighted extremely well while some seemed to sit alone in the dark.

Enough, now it's time for me to get to the fun stuff.

Ah, Mr. Garrett. Your textured



Mark Allen Blaustein, *Celestial Spice*.

palm work jumped off the wall in spite of it all. Red Palm #5 is exquisitely rich and seems to glow. The shape is pure and seems to fill itself with color. The texture is exactly as it should be. The sandblasted surface serves to broaden the hue of the reds. The impact of this work commanded all of my attention and served as the opening blast of aerial salutes on the

Fourth of July for me. I heard there was color around the opening of Spirit Home. I couldn't get high enough to see it, even standing on my toes. There was a case containing several small works. But, the work was only small in size. In importance, it ranked near the top. The diminutive sugar maple vessel by David Ellsworth entitled *Sunrise Setting* was riveting. One would swear the top and bottom were joined with glue and made from two different sections of wood. David has a way of capturing what the wood has to offer and no glue was required. The spalt lines appeared to be the delicate work of a pen artist who had placed them just so. The shape is classic Ellsworth and the utilization of the wood is masterful. He is always raising the bar a tad more for the rest of us.

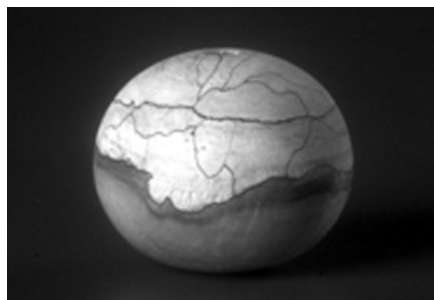
Jack Vesery's Maple piece entitled *In The Night Garden* deserves to be seen by everyone in the turning field. I found it to be awe-inspiring. The tiny leaf detail painstakingly carved into the surface set it apart from the commonplace. One might expect carving on such a small work to be too much, only a distraction from the beauty of the shape. Instead, an excellent turning became a work of art. Flower Form I by Frank Amigo is an excellent carved bowl. The carving is extremely well executed and the form and choice of wood fit the piece. Sometimes carved bowls take on a feeling that says, "keep your hands stuffed in your pockets." This one



Jacques Vesery, *In the Night Garden*.



Frank Amigo, *Flower Form I*.



David Ellsworth, *Sunrise Setting*.



Alfred Sills, Coastal Rhythms.

says, "touch me." I like that. There is a delightful bowl by Trent Watts. Just An Udder Bowl plays with the obvious implications of the title and even includes appropriate black and white color reminiscent of genuine Holstein. Fun and simple. Alfred Sills makes a strong statement of form and texture with Coastal Rhythms. While redwood burl generally doesn't require augmentation to attract a viewer's attention, the sandblasted surface on the outside of the bowl amplifies the grain patterns. Combined with the flowing shape, it gives the piece a permanence that will survive as the wood inevitably fades with time. Mark Allen Blaustein says he hopes Celestial Spice "speaks for itself." It does. To me, the Wenge sections acted as a docking port for the returning space vehicle. Or, is it leaving? Is the container empty or full? A mysterious secret executed with technical mastery. I'm glad it was in a case. I wanted to explore it. I can't begin to tell you that I agree with Richard Hooper's statement that Earth Bar is "a study of formal relationships between linear and surface elements to achieve harmony." It might be. It is a deceptively simple work with immense visual power that I found pleasant to view. I wonder what it



Richard Hooper, Earth Bar.

would look like if it could be executed as an outdoor public sculpture? Marilyn Campbell's Black Lily didn't strike me as black at all! (I know. She called it that just to throw me off!) The rim was so strong an element that I barely noticed the bowl portion from which I presume the piece derived its title. The ribbons of color served to magnify the impact of the rim. I think the piece would have worked as well without them, which speaks to the quality of the form. Millstone, by Robyn Horn is a work that goes beyond turning. I found this sculpture to be quietly suggestive in spite of its size. She states "The millstone is a strong, solid and weathered form which emits an image of the Old World, a feeling of hard work and the struggle to survive." The coarse texture of and the voids in the wood, the incised intersecting patterns and the chainsawn piercing of the work serve to convey the feeling of which she speaks. Suffering from ravages of use. I wanted to see the back of the work.

In Betty Scarpino's Blue Egg Bowl one finds a wonderful exploration of the ambiguous title. There is the natural bowl with a blue painted egg (a blue egg bowl.) There is a painted and textured blue bowl with a group of eggs that are not painted (a blue egg bowl.) And finally, an egg painted blue with a bowl turned into it (a blue egg bowl.) Fun and simple, as are most good things it seems. For instance, Mike Lee's Ammonite Pod is pure form and texture. A flight of fancy based on reality that he could capture from a fleeting image in his imagination. A home for what sort of creature? So many times we never bring such images to life. Fun and simple.

While we are exploring fancy and having fun, there is Michael



Trent Watts, Saskatchewan, Canada, Just an Udder Bowl.

Brolly's incredible creature from only he knows where. Flawless execution and full of surprise, one is left with feelings of wonder. How can one comprehend the hours of work, the incredibly complex conceptualization process? The end result however, looks so simple. As I smile with Michael I shake my head in amazement. I've been following Lyle Jamieson on his quest for ultimate hollow forms in previous Journal articles. He has done a marvelous job on Princess. He has captured the torso musculature with amazing reality and as one moves around her it would be difficult not to notice the flow of the grain in the wood and how it seems to work with the various parts of the body. Masterful turning to be sure, but the work doesn't boast of the turning or the hollowing. It is quietly elegant and one wants to linger with her. It is time well spent. I tend to be drawn to aboriginal and "earthy" work and that is an apt description for Jim Christiansen's Africa Speaks. The shape is well executed and the carving is primitive and humanized. The combination of materials works to identify the piece with its origin as interpreted by Christiansen. The method of supporting the piece, which could not stand without it is innovative and very pleasing. It is a believably primitive solution.

I think the show was worth seeing and well represents the state of turning today within the AAW. I've found that turning is a constant learning experience. Trying to describe why I was attracted to certain works was a similar experience -- I learned a lot.

Richard E. Tuttle is a turner living in Schwenksville, PA.

BOWLS FROM SCRAP

A little wood, a bit of skill and a decorative rim

Robert Rosand

ONE THING ALL WOODWORKERS share is a fascination with wood. I like everything about it: the heft and warmth, the color and figure, the unpredictability. My favorite species? Anything with burl.

Favorites aside, though, I just hate to waste any wood. Consequently my shop often seems cluttered with lots of little pieces which some woodworkers might consider scrap or kindling. The more I looked at my pile of treasures, the more I became convinced that each of them had the potential to make a nice little bowl. Maybe even a nice little holiday gift, especially if I added a decorative rim to the basic turning. The rim not only adds a nice design feature, it makes the finished piece slightly larger, so nobody suspects it was originally a scrap.

The first thing I do when turning these bowls is to select my stock. This is pretty subjective. I often just pick the block that strikes my fancy on any particular day. Occasionally I might be taken with a little piece that would make a nice rim and I'll pick another larger block that compliments the color and/or texture of the inlay. I think the key to the whole process is to have fun. Relax. After all you don't have a lot of money tied up in the venture.

After I've selected the block that will be the main part of my bowl, I glue it to a waste block. Depending on your equipment, you can size the block to be held in your three-jaw-chuck, combination chuck or screwed to a faceplate.



Beauty from the ordinary: In some shops the blocks that formed these bowls would have ended up in the fireplace.

Once the block is mounted on the lathe, I true up the sides of the blank and also the face that will become the top of the bowl. I also turn a little depression in what will be the interior, leaving a flat area about 1/2" wide at the top of the blank, which will be joined with the rim. I do this so that I can glue my contrasting rim on and only have to worry about getting a good fit on a minimal contact area. Both the rim of the bowl and the rim of the contrasting piece are sanded flat on a belt sander before I apply glue and pull everything together with clamps. To ensure a good joint, don't scrimp on the clamps. It's not necessary to join the

entire surface, since the interior section of both the rim and the bowl will be turned away. The little recess under the inlay also allows me to use a parting tool to remove the interior, waste section of the contrasting rim. If the center piece I remove is large enough, I will use it on another bowl.

Once back on the lathe, I

true up the piece again and then begin to refine the exterior shape. I try to avoid cutting into the waste block so that I have enough mass at the bottom of the bowl to turn the interior without having problems with chatter. Once I have the exterior shape to where I want it, I make a series of very fine "V" grooves with a modified 3/16" spindle gouge. This gouge is simply ground to a very sharp "point or diamond shape". When I cut these lines, I usually wear an Optivisor. The magnification of the Optivisor allows me to make my "V" cuts without having any of the lines overlap. If one "V" groove cuts into another, you will get a ragged cut and will probably have to recut the entire piece and cut the "V" grooves again. Another helpful tip prior to cutting the grooves is to wet the entire turning with a 50/50 mixture of sanding sealer and turpentine, let it soak in a second or two and then make your cuts. Don't let the sealer and turpentine dry before cutting. The wetting action of the mixture is what makes it cut smoother. This can be especially valuable when the wood has been in your shop for a while and has really dried out. So remember to cut the grooves while



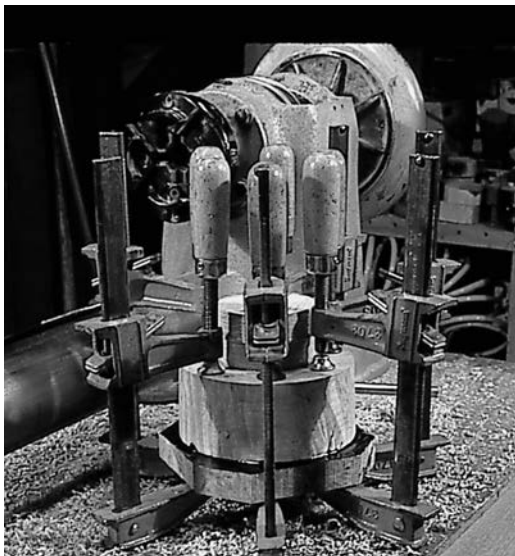
Contrasting rim block adds beauty, and depth.



Mount the main part of the bowl on the lathe and true up the sides and top.



Turn a slight depression in the top, leaving a half inch wide band for gluing on the rim.



To ensure a good bond between the two pieces, don't be skimpy with clamps.



After cutting out the center of the rim with a parting tool, the author refines the interior of the bowl.



A small spindle gouge is ground to a very fine sharp point or diamond shape for texturing the outside of the bowl.

the piece is wet.

At this point, I turn the interior of the bowl until the walls are about 3/16" thick, using my small bowl gouge and yes, on occasion resorting to my trusty back

up, the roundnose scraper.

I always shoot for a consistent wall thickness, but do allow the piece to thicken up a bit towards the bottom so I can turn a concave bottom.



Avoid overlapping the decorative grooves or you'll get a ragged cut.

Once the interior of the bowl is removed, I can refine the bottom of the bowl a bit more and also reduce the diameter of the waste block. I cut as many of the "V" grooves as I can prior to parting the



Turn the interior of the bowl until the walls are about three-sixteenths of an inch thick, using a small bowl gouge or roundnose scraper.



The author power sands the interior of the bowl before removing it from the lathe.



Hold the bowl gently as you cut through the waste block holding it on the lathe.



Friction fit the bowl in a scrap wood pine block to finish the bottom.

piece from the lathe. At this point, you will also want to sand the interior of the bowl and the rim. Generally, I sand with 150 up to about 220 grit with hand held sandpaper and then drop down to about 180 grit and sand to 600 with a pneumatic sander.

In order to finish the bottom of the bowl you will need to friction fit it in a waste block. For this purpose, I have a glued up block of white pine that is screwed to an old faceplate. To friction fit each piece, I true up the pine block and cut a rabbet the size of the diameter of the bowl and press fit it in. Of course, that's easier said than done. If the fit is too loose, you may have to resort to a bit of tissue paper or paper towel, or you may have to recut the rabbet. The nice thing about using pine for the friction fitting is that it is made up of shop scraps, so it costs

very little, but what is more important, the pine is soft enough that it generally does not mar the rim of the bowl. I have to confess here that more and more I find myself resorting to using a vacuum chuck along with my friction fitting, but that's material for another article.

When Nick Cook showed me his variation of this chuck in his studio I was dumfounded at how well it worked. Now when I "friction fit", the fit doesn't have to be great, only good enough to hold the piece on center. The vacuum holds the work firmly so that I can turn the bottom concave and cut my final "V" grooves.

Whether I'm using standard friction fitting or my vacuum "assist" I buff the "texture" lines with fine abrasive pads and apply a coat of sanding sealer and remove

the piece from the lathe. I'm a great advocate of oil finishes, but since I haven't figured out how to remove oil from between the fine "V" grooves to my satisfaction, I generally finish these pieces by spraying them with a moisture resistant lacquer. If you don't have a spray set-up in your shop, you could try some of the spray lacquer available at hardware stores and home centers. It probably seems a little expensive, but I know a lot of turners get good results with Deft and other similar products.

Bob Rosand is a professional woodturner in Bloomsburg, PA, and a member of the AAW Board of Directors. His new 90-minute video "Turning Projects from Scrap" is available from the AAW office. An order form is facing the inside backcover.

FINISHING SECRETS

Applying top coats with a Deft touch

RUSS FAIRFIELD

IUSE A LOW-TO-NO GLOSS FINISH ON nearly all of my turnings, either “as is”, or as a base for a tung-varnish-turpentine blend. Yes, they are all compatible. And the materials usually can be found at local home centers, paint or hardware stores. The finish can also be applied on the lathe or off, but off-lathe, you will have to rub harder and faster.

The 3 Secrets To A Good Finish

First — There is no such thing as a “quick finish.” This one is no exception. The Deft® lacquer is quickly applied, but the surface sanding and preparation takes considerable time.

Second — The more you sand, the more you need to sand. As the surface becomes smoother, the smaller the scratches and blemishes that you can see.

Third — The entire surface must receive the same preparation and finish. Once a sanding and finishing sequence has been established, all of the steps must be repeated whenever we go back to a coarser grit to make a surface repair. If any steps in the sequence are skipped, that area will stand out after the final finish is applied because its texture and absorbency are different.

Following the above guides, I developed a sequence of steps that will consistently lead to a good finish. I have demonstrated this approach to my local turning group, and many members report good success.

- Step 1 — Thoroughly sand all surfaces using any combination of power and hand-sanding. Don’t skip any grits. I power sand with a 3-in. disc on outside and a 2-in. disc on inside curves using 80, 120, 180, 220, 280, and 320 grits, always cleaning and checking the surface before moving to the next finer grit. Then, with the lathe off, I hand sand with a 320



Russ Fairfield applies his low gloss finish.

grit.

- Step 2— Apply and leave a heavy coat of Watco Liquid Finishing Wax to accent and raise the grain. It also accents surface flaws.

- Step 3 — With the lathe OFF, hand-sand with 400-grit wet/dry. Wipe the surface clean.

- Step 4 — With the lathe at 500 RPM, burnish the surface with a piece of grocery bag paper.

- Step 5— With the lathe OFF, apply a full sloppy coat of Deft® semi-gloss lacquer. I use a soft mop-brush, sometimes a paper towel.

- Step 6— Wait about 2 minutes, rotating the lathe occasionally by hand. Then remove all of the Deft® with soft paper towels (I prefer

VIVA), changing as they become wet and sticky. If the surface dries, dampen a towel with some thinner and continue rubbing.

- Step 7 — With the lathe running at 500 RPM, burnish the surface with a clean paper towel. Generating a little heat helps. The finish will now be dry. With the lathe OFF, lightly buff the surface with one of those gray ScotchBrite® pad, fine Bronze Wool, or 0000-steel wool to remove any traces of dried lacquer and any circular marks from the surface. I prefer Bronze Wool: it cuts better, leaves a scratch-free finish, doesn’t stain or discolor light woods, and is oil-free.

If this will be the final finish, you can

apply a second coat by repeating Steps 5 thru 7. Just don’t wait before wiping the surface in Step 6.

For a bit more gloss, the surface can be polished with Rottenstone, applied with Lemon Oil and a felt pad. Clean and polish with a soft cloth (old tee-shirts are perfect).

- Step 8 — Apply 2 coats of a good quality paste finishing wax. I prefer Trewax®. It is durable, takes a soft polish, is fairly resistant to water spotting, and economical.

Finally, remove the piece from the lathe and finish the bottom.

Russ Fairfield is a woodturner and a member of the North Florida Woodturners

HISTORIC SPINDLES

Centerwork from Old Sturbridge Village

ALAN LACER



Toys and games: The wooden locomotive with turned boiler, stack, and wheels measures about a foot long and has a tender and baggage car. The chicken pull toy is made entirely of lathe-turned parts assembled with wire and glue. As the toy is pulled the small bird on the barrel rotates in a circle. The four toys in the foreground are variants of the ball-and-cup or ball-and-stick game. Two are maple or birch, one ivory, and the glued up example is known as "Tunbridge ware," production-made in England in the 19th century.

Editor's note: This is the fourth article in a series showcasing a few of the objects in the collection of Old Sturbridge Village in Sturbridge, Massachusetts. Currently none of these objects are on display for public viewing. Other articles on the collection may be found in the September 1996, June 1997 and September 1997 issues of American Woodturner.

WHAT HAS BECOME OF LATHE work done between centers? Was it the overuse of such items in

previous times or the onset of automatic lathes to perform the bulk of the work? At the recent AAW conference held in Akron, Ohio, it was telling to see in the Instant Gallery that held upwards of 500 objects, less than 5% had been done between centers. A chapter that I spoke with a few years ago concerning a possible demonstration informed me that "we don't do any stinking spindle turning in this chapter!" I also remember

teaching the last week of summer classes at Arrowmont a few years ago and a student who had attended all 12 weeks told me that I was the only instructor to cover anything about between center work. In an age dominated by bowls and vessels, it is sad to see the lack of interest and exploration of the myriad objects that can be done between centers on the lathe. You know, it wasn't always this way.

Perhaps the largest collection of



Pestles and mallets. From left, the first two are lignum vitae pestles originally sold with lignum vitae mortars. The middle one is a potato masher, the next is a pestle of rosewood or African padouk; the last one is an ebony carver's mallet.



Rolling pins: Left, a beech pin with a knob at one end for hanging on a wall bracket. The rolling pin with turned and split posts and handle is frequently associated with the Pennsylvania German culture. The one on the top right is rosewood.



Churn: This small wooden butter churn with pine staves, iron hoops, and turned cover has a deep well in the top to prevent cream that is drawn up by the dasher from spilling over the sides.

turned objects in America from the 18th and 19th centuries is housed in the collection of Old Sturbridge Village. Collected in the earlier part of this century this collection offers a time capsule of lathe work from early America. Although the collection of bowls and lidded containers is vast, the variety of centerwork is overwhelming. If you take into account furniture parts, architectural turnings and tool handles as well as the more

obvious objects made for the household, you see that what really dominated during the time was between centers work.

My hope is that as you look at the few objects we have selected for this article that you will consider the possibilities that between centers work holds as well as appreciate the fine lines, detailing, and difficulty in such work. Actually, I find good spindle work sometimes more challenging

than bowl work as you often must combine several elements or curves to create strong unity in a larger work-and without getting carried away with detailing that can easily lapse into the garish or Rococo style.

Very special thanks to Frank White, curator at OSV, for his assistance in selecting objects and providing the historical commentary for these objects. Photos by Thomas Neill, Old Sturbridge Village.

Lemon squeezers: Two household utensils with turned handles, plunger and recessed well. The table top example also has turned legs and details on the base.

Musical instruments: Left to right, a pear or boxwood flageolet; a rosewood whistle; a boxwood clarinet with ivory rings and ebony mouthpiece; a rosewood whistle; a boxwood flute with ivory rings, made in Litchfield, CT; a crudely turned maple recorder; and a Connecticut-made fruitwood flute with ivory rings.



Brushes: The four large brushes at right are hearth brushes for sweeping up ashes around the fireplace. They all have decoratively turned handles and heads of varying shapes and designs, and three are brightly painted and decorated. The two smaller examples are dust or crumb brushes, one walnut, the other birch or maple. Much of the detailing on these brushes was exceptionally well done.

Razor strop: The razor strop below has an ornately turned mahogany stretcher and end blocks. The stretcher is threaded at one end in order to tension the leather straps.





Medical and dental instruments: The item in the upper left is a hole saw with an ebony handle--a trephine used in cranial surgery. The next object is a pine stethoscope; in use the cone-shaped top was placed against the physicians ear. At upper right are dental picks and scrapers with ivory handles, and in the foreground are two tooth extracting keys, one with an ebony and the other a cocobolo handle.

Braces: The walnut bit brace, above right, is probably Dutch, 18th century. Note that each bit is mounted in its own wooden pad which locks into the chuck with a clothes pin clip. The sturdy maple brace was probably used by a Connecticut carpenter or cooper.

Tool handles: In the photo, right, the object on the left is an Archimedes or pump drill, the prototype of the modern "Yankee" or ratchet drill and screwdriver. The barrel-shaped handle, which has a pin to engage the spiral groove, is pumped up and down to rotate the drill bit. The next object is a bow drill stock that was rotated by a bow and string. The third item is a woodturner's double caliper for holding two different settings. The upper right tool is a shoemaker's float or rasp for smoothing off the ends of wooden pegs used to attach leather soles to shoes in the early 19th century. Of the two small objects in the foreground, the one on the left is a small screwdriver with fruit-wood mushroom cap handle and the other is a burnishing steel with a delicate boxwood handle, for raising the burr on a scraper edge.

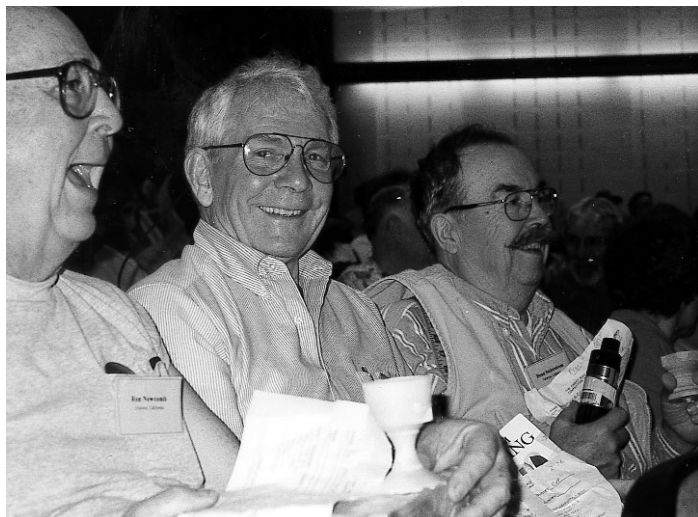


Alan Lacer is a turner and contributing editor to American Woodturner living in Shoreview, MN.

FAREWELL TO PROVO

19th Turners Conference is the last for Dale Nish

JOHN JORDAN



Three jovial winners in the Utah Conference's egg cup contest, above. Dale Nish has no trouble, right, matching the slightly taller Clead Christiansen, a turner from nearby Ogden, UT.

More than 400 woodturners gathered May 28-30 in Provo, Utah for the 19th Utah Woodturning Symposium at Brigham Young University, and the last to be held under the guidance of organizer Dale Nish.

Dale retired from the university several years ago, and now Dr. Hill, Mrs. Porter, and Bob Brenner, all involved in the conference, are retiring as well.

Whether there will be future conferences depends on a number of things, and is not certain at this time.

What is certain, however, is the huge impact that this conference has had on the woodturning field over the years. It's safe to say that nearly every well known woodturner in the world (and many not so well known) has been a demonstrator in Provo at one time or another, and it set the standard for quality programs.

The atmosphere in Provo is always relaxed, no doubt due to the experience of the same people having done it for a long time in the same facility. The conference has a large and faithful group who attend year after year.

This year's conference was the largest ever, and demonstrators from half a dozen countries were featured.

Whatever the future of the conference, it has, directly or indirectly, had a positive impact on all woodturners and the field of woodturning, and for that I am grateful. Thanks, Dale.

John Jordan is a professional woodturner and teacher in Antioch, TN



Vic Wood from Australia was one of the demonstrators at Nish's last Utah symposium. Photos by John Jordan

CANDLESTICKS

A light design, with Uncle Reuben and Rude

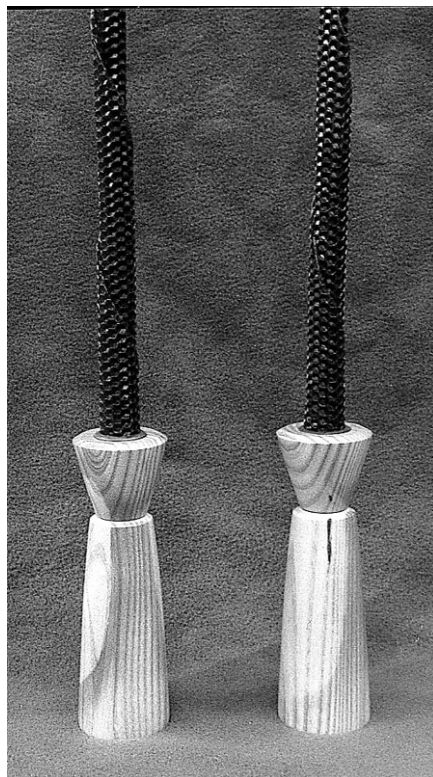
KEVIN MILLER

IN THE DECEMBER 1997 ISSUE OF *American Woodturner*, Christian Burchard presents a very nice multi-piece candlestick project noting that he "...had great difficulty coming up with a good design. I kept seeing Rude Osolnik's candlesticks; to my mind, they are the just the simplest and most elegant candlesticks turned from a single piece of wood."

Well, that was all the motivation I needed to start playing with candlestick design. I'm not claiming that my design is going to put Rude out of business, but I did come up with a candlestick that I'm pleased with. It may be turned from a single piece of wood or built up from scraps, and is an excellent project for beginners to hone their skew skills on.

My Great Uncle Reuben Bowman taught woodshop in the high school in Stafford, KS, until retiring in the '60s, and made candlesticks, similar to Osolnik's many years ago for all the significant ladies in his life, my mother being one of them. I used Reuben's design, like the candles shown at the end of the article, as a starting point rather than Osolnik's although the similarity is obvious, as is the distinction. Personally, I prefer Reuben's design, but I'm admittedly biased.

I didn't want to reinvent the wheel, but rather took an existing design and added my own element to it which is one of the reasons that I chose my uncle's design over Osolnik's; I came by it honestly. Reuben's candlesticks have a long straight taper and a narrow waist. Similar to Osolnik's, they are weighted in the base. I decided that I didn't really want to weight the base and hide it with felt or a wood plug, so I settled on a somewhat shorter piece with a wider waist. I also thought that a slight convex curve to the taper would enhance the



Author makes his candles in various heights, from 8-to-12-in.

piece. Finally, I cut a small chamfer at the point the base meets the top, accenting the waist. The shadow produced by the chamfer shows particularly well in light woods.

It was one thing to make a candlestick that I liked. The next step was to make matching candlesticks. For this I use a small gauge that I cut out on the band saw, shown in Figure 2. I begin by mounting a billet between centers and rounding it to my working diameter using the gauge to size the billet. Because I'm right handed, I orient the blank so that the top of the candlestick is at the headstock end. This permits me to cut the long taper of the bottom from right to left.

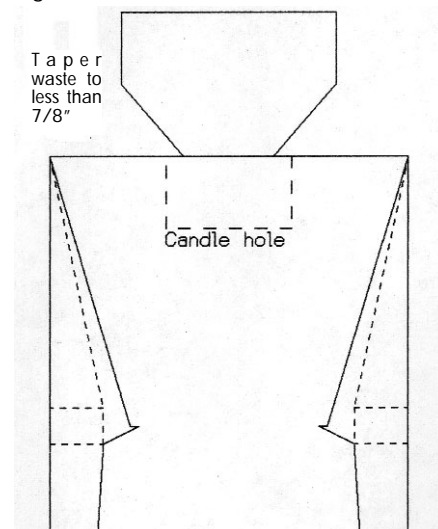
The first inch or so of the blank will be wasted, so any small checks in it may be ignored. Brass candlestick inserts require a 7/8" hole, but my

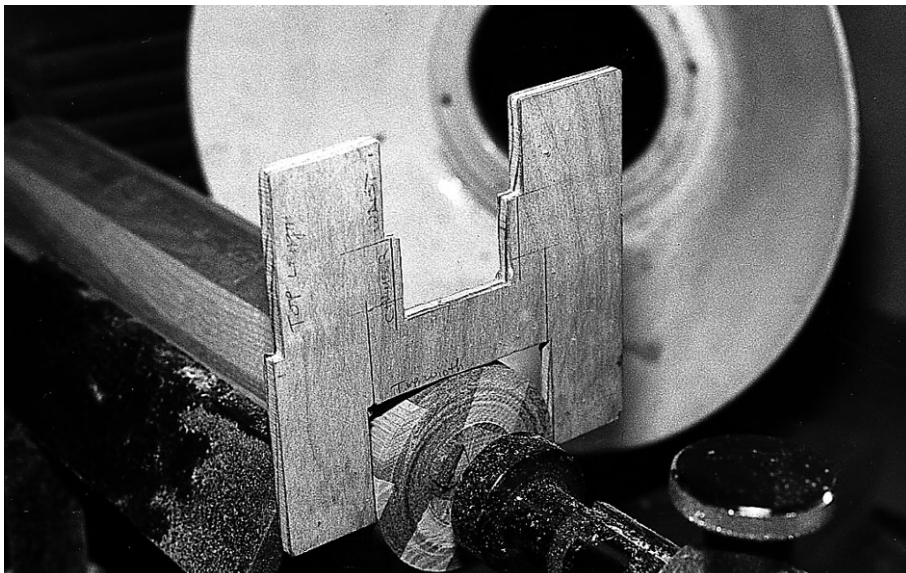
drive center is 1". Since it's important to cut cleanly all the way to the edge of the (future) candle hole, I turn the first inch or so of wood down to a little bigger than a 1" diameter tenon. I then taper the tenon where it meets the candlestick to less than 7/8" (see below) and clean up the top. It is important to do this before establishing the length, because if you make a muddle of it the first time around, you have plenty of length to keep at it until you've achieved a good surface. A clean bottom is a plus, but since its not seen it isn't quite as important.

I use a peeling cut to take the wood down quickly, however this cut causes significant tear-out of the end-grain fibers so it is important to clean up the top with a sheering cut, cutting past the edge of the future hole. Make sure that your skew is very sharp for this cut, especially on soft or spalted wood where it is hard to get a clean surface.

Next I establish the length of the candlestick, and take the bottom down in a similar fashion. I don't take the diameter down too small at this stage; it's important to maintain some bulk until I've completed the body of

Figure 1





Shop-made gauge makes sizing parts efficient.

the candlestick. I usually leave the bottom tenon about an inch thick at this point, and the body of the candlestick slightly over length. The extra wood helps support the skew's bevel when first entering the wood. It is removed when I clean up the bottom.

I use my gauge to mark the length of the head by holding the notch against the top, and scoring the billet with my skew. Using a parting tool, I cut the billet on the left side of the line down to the diameter of the waist. The right-hand corner of this cut defines the top of the chamfer which we'll cut in a moment.

Now, it's a simple matter to pare down the wood until a nice taper is established. I do the same on the left side of the cut, tapering the head until

it touches the left-hand corner of the groove, ending the tapers about a quarter inch apart with a small "flat" between them.

Beginning at what was the right-hand corner of the cut, I use the skew to chamfer the candlestick to the left at about a 60 degree angle. Returning to the head of the candlestick, I taper it until it almost meets the bottom of the chamfer. By not quite cutting to the bottom a slight shadow line highlights the waist.

At this point I sand the piece, then turn away the excess at the bottom. I prefer to undercut the bottom slightly, insuring the candlestick will sit flat. I turn the tenon down to about 1/8", then remove the candlestick from the lathe and cut the remainder of the tenon off with a bench chisel.

Now all that's left to do is to drill out the top. Recall that we still have a tenon on the top that is over an inch wide, tapering down to less than 7/8" where it meets the candlestick. The easiest way to rid of that is by positioning the piece in my drill press and just drilling it out, since I have to drill it anyway for the candle holes and brass inserts. I use a 7/8" Forstner bit, using the mark left by the drive center as my guide.

At some point, I will pass the 7/8" diameter of the tenon, which will then spin freely on the drill bit. I stop the drill press and remove it. Because

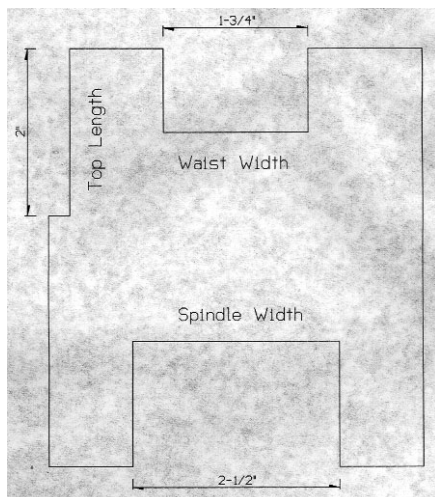
Forstner bits have a small point in the center it is easy to reposition the drill in the exact center of the candlestick to complete the hole, boring until just passed the depth of the brass insert (1/2").

Finally, I apply a finish such as a wiping varnish or oil. It usually takes a couple of coats, and after the final coat is dry, I'll rub it out with 0000 steel wool and paste wax for a satin finish that feels as nice as it looks.

Kevin Miller is a turner in Juneau, AK, where Uncle Reuben's candlesticks, below, enjoy a scenic view



Figure 2



A TURNED AND CARVED BOX

A Jewel of a gift, with a margin for error

RON HAMPTON

THE HOLIDAYS WILL BE here before you know it. Don't get caught at the last minute wondering what to do for that special loved one. Instead, start early and create a hand-made treasure. This year I decided to turn and carve a lidded jewelry box for my wife. It's a wonderful present, which will be loved and appreciated for many years. Plus you will have a great time doing the woodworking.

The carved inlaid jewelry box shown here is 7-in.-diameter X 3-in.-high. The box has some special features. First, I turned it from two pieces of $7\frac{1}{2}$ X $7\frac{1}{2}$ X 2-in.-thick walnut. I didn't worry about wood movement and dimensional change because I wanted a loose fitting lid. Past experience has taught me that my wife doesn't like a tight fit on a jewelry box.

Another distinctive feature is that the decorative inlay is carved separately, then fit into the walnut lid. This means the inlay can be a contrasting color, which I think adds to the beauty of the walnut body. And, since the inlay is separate from the box itself, I could discard any mistakes without having to re-turn the box. For the beginning carver, this provides a very nice safety margin.

Getting Started

First I glued $\frac{1}{2}$ in. thick plywood blocks to the $7\frac{1}{2}$ X $7\frac{1}{2}$ X 2-in. walnut blanks for both the top and the bottom. I wanted to screw the blocks to my faceplate without worrying about screw holes in the walnut. The contrasting inlay was made from a 7X7X1-in. piece of ash.

After letting the glue dry overnight, I marked out the center of the scrap wood blocks, drew a circle on each unit and bandsawed the blanks round before mounting the faceplate on the lathe.

I turned the bottom of the box, just as you would any box or small bowl with a gently curving surface. I also cut a $\frac{1}{2}$ -wide lip on the bottom to accept the lid. For more information on boxes, I recommend Ray Key and Richard Raffan videos. After final turning the bottom, I parted it off and reversed turned it to finish the piece.

Next I turned the top, being careful to size it so that it fit nicely to the bottom. The interior of the top has fairly straight walls and a flat ceiling. For a decorative effect and to help conceal the joint between the two pieces, I also turned a bead on the upper and bottom lip. I reversed turned the top of the box by holding it with the jumbo jaws on my metal four-jaw chuck. At this stage, I didn't finish the top. I set it aside for a while. On the top of the lid, I drew a circle that was an attractive size for the inlay. After I finished the inlay piece, I would have to go back to the lid and cut the rabbet to accept the inlay. I didn't want

to cut the rabbet in the lid at this time since I didn't know its exact size yet.

Preparing the inlay blank

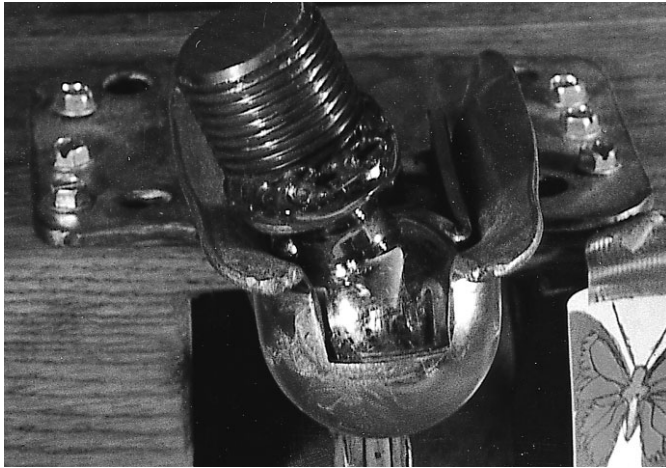
I turned the inlay blank round, leaving its diameter just a little large to allow me to remove any flaws on the edge that might result from the carving process. After completing the carving, I went back to the lathe and turn off a little bit of the edge, properly sizing it and creating a clean fresh edge. I made a pencil mark to about $\frac{1}{8}$ -in. from the plywood to set the thickness of the wood to be inlaid into the top. I used a skew to make a demarcation cut on this line, then, again with the skew (you could use a parting tool) cut a $\frac{1}{4}$ -in. step in from the the demarcation cut. Now I was a ready to begin carving.

The Pattern

You'll need a simple, attractive pattern that will be attractively framed by the inlay. I used a computer clip



Small walnut jewelry box is embellished with an ash inlay and carved butterfly.



Shop built chuck makes it possible to screw faceplate to bench without removing turning.

art program to get my butterfly, but you could use any source you like. I gave my wife a selection of flowers, hummingbirds, and butterflies to choose from. I printed out different sizes to make sure I had the correct one. I then marked the center of the image and the center of the inlay, so I

could accurately locate the pattern. I taped the image, along with a piece of carbon paper, to the inlay and then traced it. To ensure that I had not missed a section, I carefully lifted the paper occasionally to check my progress.

I secured the inlay blank to my carving table so that both hands are free for carv-

ing. This is a good safety measure. If at some time you hold the carving in one hand, be sure to put on a Kevlar carving glove. Gary Roberts of Austin, TX, suggests that you take latex caulking from a gun and put it in the glove and on the outside. It sounds messy, but when it hardens

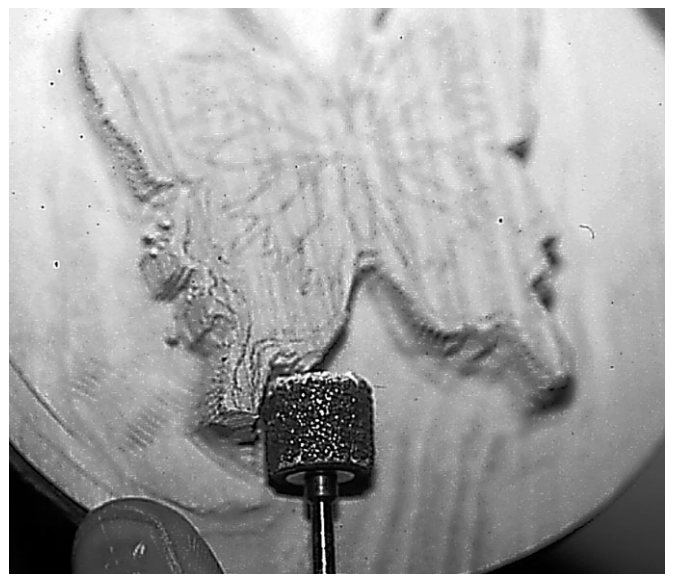
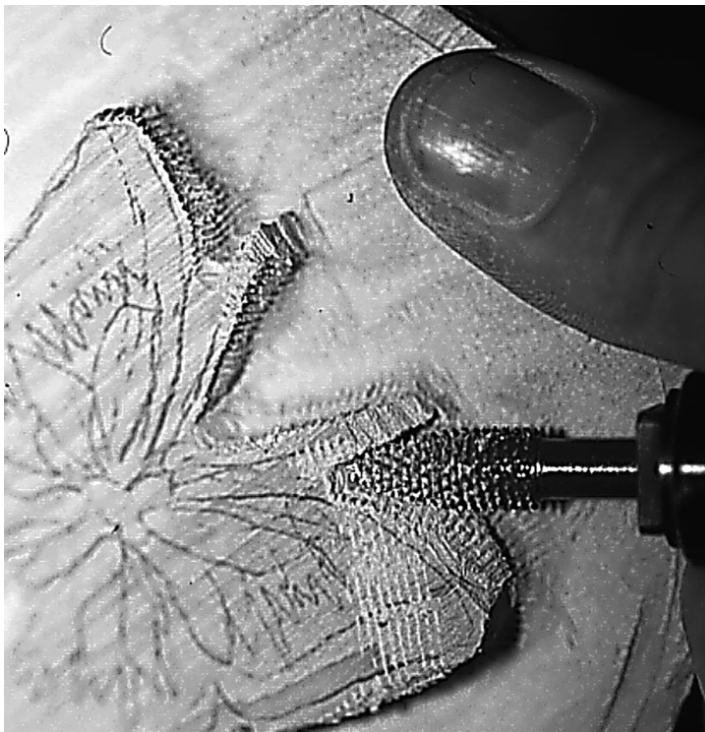
you have a custom fit glove that is non-slip.

Carver's Holding Vise

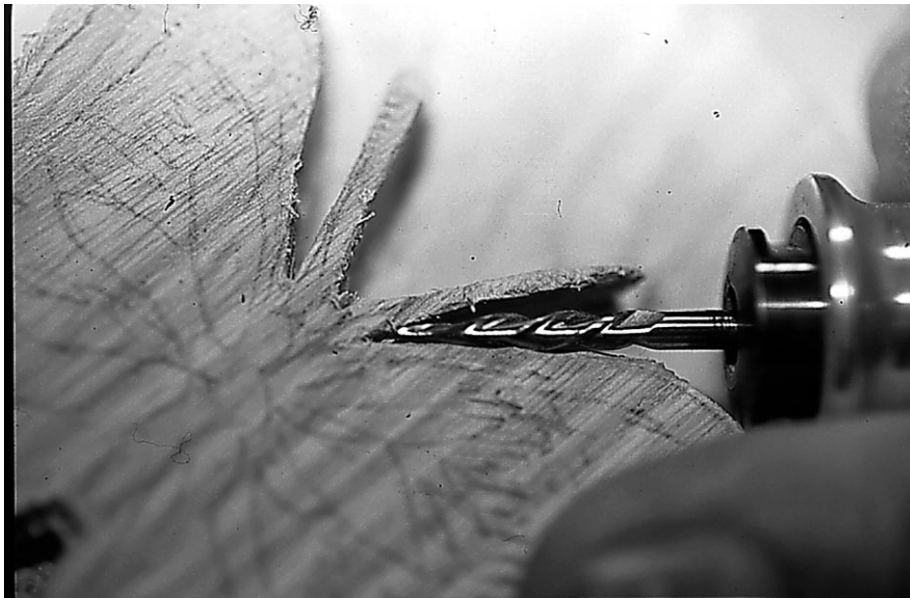
I made a holding vise with an inexpensive automotive trailer hitch, as shown at left, and mounted it on a piece of wood which I attached to the table with clamps. This idea came from Jim Hume of Sedro Wooley, WA. I rubber cemented a small piece of leather on the concave surface of the hitch to make the ball hold more securely. I cut a notch out of the front of it so that the carving could lean toward me at a comfortable height. I also welded a screw the same diameter and thread as my lathe shaft on to the ball. This allowed me to mount the faceplate piece straight from the lathe. I was able to carve and then go back to the lathe to part the carving off.

Power Carving

About 98% of the butterfly carving



A powered drum sander, above, is used to smooth out areas surrounding the body. The body itself is shaped with a flame-shape cutter, left mounted in a rotary flex-shaft tool.



A side cutting bit is used to carve out the antennae of the butterfly.

was done with a Foredom flex-shaft power carver, which I find to be very durable, as well as powerful. Foredom's Typhoon Series of burrs (a carbide type cutter available from Woodcraft 1-800-225-1153) cut extremely rapidly. I used the company's cylinder - and flame-shape burrs for all of roughing-out carving.

With the cylinder-shape burr, I quickly removed all the wood on the outside of the line, going most of the way down to the $\frac{1}{4}$ -in. demarcation line. I left a little thickness so that I could later texture the area with a palm-handled gouge and then sand. I also reduced the wing thickness with the cylinder, and the flame-shape one.

The Typhoon burrs cut so rapidly that it is necessary to take several precautions. First, these burrs create a tremendous amount of fine wood dust, which must be extracted with a fan or filter. I use a 22-in. box fan with an air conditioning filter fixed to the back to blow the dust away from me. Also, the carbide burr and the Foredom shaft are so powerful that you have to use both hands on the tool when running it at full speed. Other-

wise, the burr can jump and dig into a place you did not intend for it to do. By using the cylinder and the flame burrs, you can quickly do all the roughing out of your carving.

I used a drum sander with coarse sandpaper to smooth out all the rough areas around the butterfly, as shown on the previous page. Since the sander doesn't cut as aggressively as the burrs, I had more control for this part of the work. I then used a Foredom spiral side cutting bit to carve out the butterfly's antennae, as shown above. I finished contouring by using both the small and large Dremel fine drum sanders.

When I was satisfied with the contours of the butterfly, I made it look as if it had been hand-carved by using a Pfiel palm grip 3 mm #7 sweep gouge. This gave a nice texture to the carving. To clean up between the antennae and along the sides of the butterfly, I used the Dockyard 1.5 mm micro gouge. If you use this tool, you should be sure to have it very sharp. Also, you should be careful not to slip and cut your free hand. Either wear the Kevlar glove or keep both hands

on the gouge.

Completing the project.

When I was satisfied with my carving, I remounted the inlay on my lathe. You may need to trim up the side of the inlay so it is perpendicular to the bottom. I used a parting tool to separate the carving from the plywood and a pair of calipers to measure the diameter of the inlay piece. I then mounted the lid of the box back on the lathe. You can use either a jam chuck or a set of jumbo jaws to do this. Next, I marked the diameter of the inlay on the top of the lid and then used a skew (or square end scraper) to cut a rabbet in the lid. I started off making the rabbet slightly smaller than the inlay and only about one-sixteenth of an inch deep. I very slowly increased the diameter, checking constantly until I had a perfect fit. I then made the rabbet deep enough for the inlay to fit in. When the fit was correct, I placed a thin layer of Cyanoacrylate glue in the rabbet and inserted the inlay. After allowing the glue to harden for several minutes, I gently blended the junction of the two woods while the lathe turned at a fairly slow speed. Finally I lightly sanded and applied a finish suggested by Gary Roberts. It's made by mixing Deft lacquer with two parts lacquer thinner. The mix is brushed on until the wood is wet. Then, with the lathe running, it is buffed with a rag until dry. I apply three coats of finish, then wood floor wax, which I also buff while the lathe is running.

Making a lidded box with a carved inlay is a very manageable project. I made the box pictured here over a single weekend, and had a good time doing it.

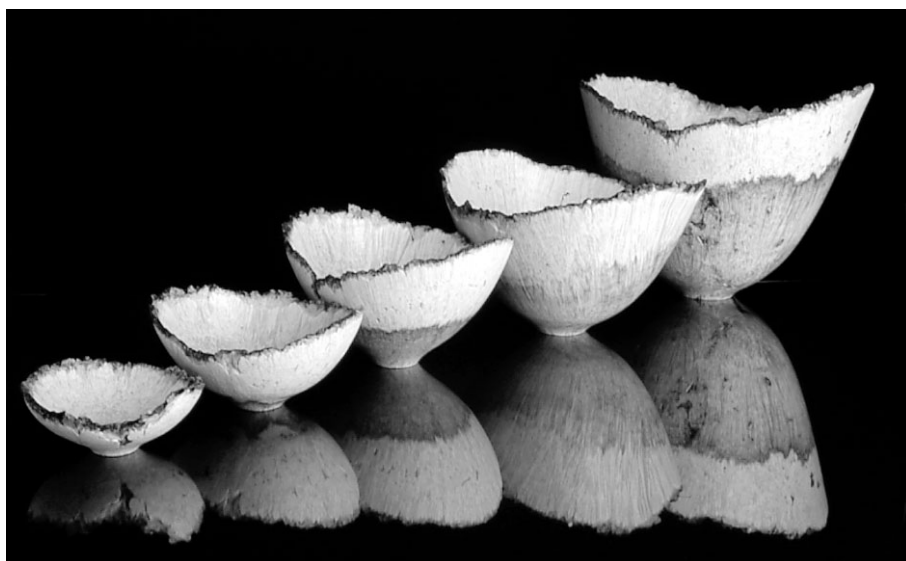
Ron Hampton turns and decorates wood in Texarkana, TX. He wrote about line carving in the Spring 1998 issue of American Woodturner.

PHOTOS FROM THE MAILBAG

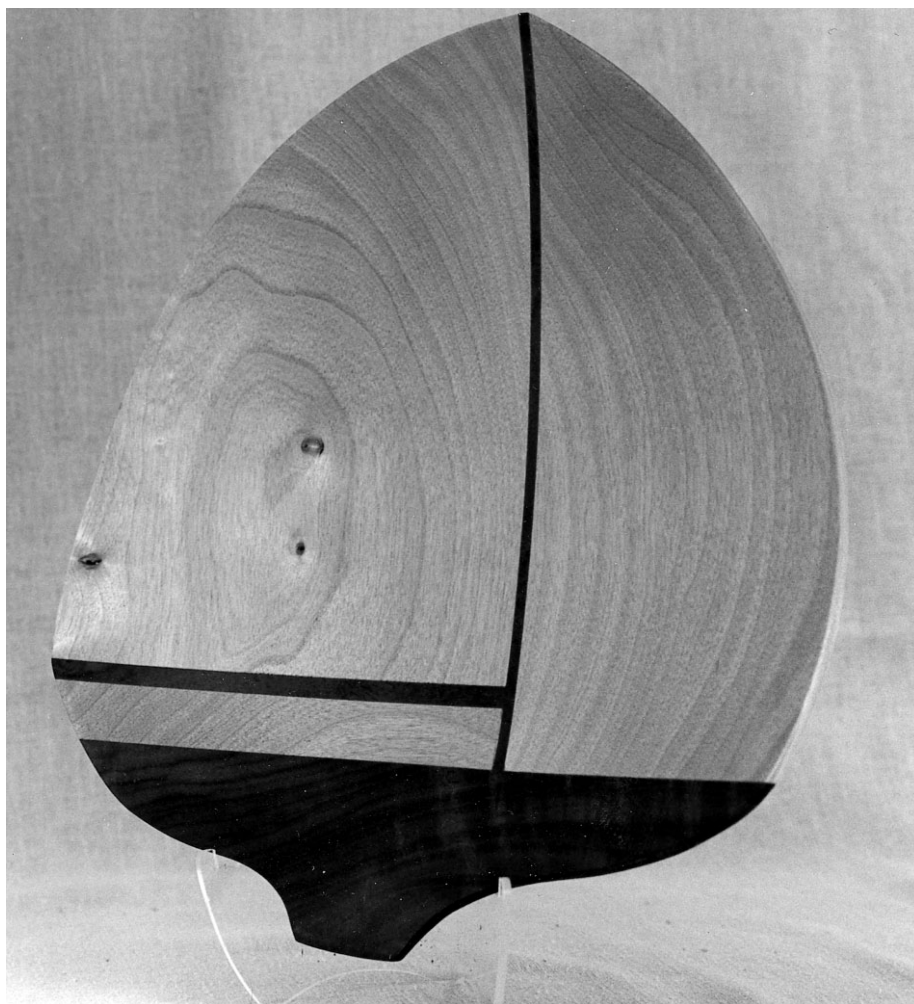


Natural edge vase, turned end grain from a maple crotch by Don Olsen of Vale, N.C.

The sailboat at right was turned and finished as a shallow dish from a 13 in. square, 1 3/4-in. thick glueup of walnut and poplar. The maker, Charles Brownold of Davis, CA, said the sailboat shape was sketched on the dish and bandsawn to the final shape. The grain pattern of the poplar was chosen to emphasize the sail shape.



Set of nesting bowls cut from a single log, Box elder burl 14"X11" to 4"X3", turned by Mike Mahoney, Provo, Utah.



Turned pens: Fun for students, profit for church

For several years my wife and I took mesquite, huisache, guyacan, and antler products to craft show and made enough to buy more tools. Wood and antler pens were always good sellers. Then, a job change; we started building a house, and we did not have time to go to craft shows.

Then, our new church was building a sanctuary, which meant several small live oak trees were removed. In a moment of weakness, I volunteered to turn several dozen pens from the wood and donate them to the church. The church could sell them to raise money for the new worship center, or donate them to building committee members or some other cause.

Initially, some people thought that I would make pens out of twigs. Who would want a twig pen, even if the twig did come from church property? After we showed samples, the response changed. Alice Klement, Minister of Family Life, adopted the project. My memory of what happened next is different from Alice's. She remembers that the project started with an unintelligible memo from me that she tried to clarify. Since I am telling the story, we will use my memories. First Alice wanted to know if I could increase the number to 50, if the church furnished the mechanisms. Then it was 100. Then it was 500. Then it was 1,000. Finally she asked for 5,000 pens. Luckily, we had wood to make 10,000 pens.

The meetings with Alice were not one-sided. After I agreed to 50 pens, she started searching the church roster for people who could help turn. By the time I agreed to 100 pens, she began looking for people who would like to learn to turn. By the time I agreed to 500 pens, she was dragging volunteers who'd never thought about turning to meetings. She was seen with sample pen in hand, greeting people and offering to let them learn how to turn pens.

While this is the story of the Shepherd of the Hills Lutheran Church Pen Turners, it is also about taking turning to a new level of satisfaction.

You've learned to turn. You've made pens and given them to all of your relatives, your wife's relatives, and your business acquaintances. You don't want to hawk pens at the local arts and crafts show, so what do you do? You learn to turn bowls and give them to the same people. Then you learn to turn natural-edged bowls. You are not sure your work will cause galleries, collectors, and museums of modern art to flock to your door. This article offers ideas, which will help you keep turning, benefit the public, and have a ball while doing it.

Initially, I trained volunteers. One owned a metal lathe. Another owned a Shop Smith, but he had not done much turning. A third had worked on a metal lathe. The rest had never turned either wood or metal. Soon the people I trained were training new recruits. While the group has not moved into bowls (we are still working on the first 5,000 pens), several of them are better at turning than I am. We have experimented with turned ornaments from the same trees.

We meet twice a month during the winter we have 10 to 12 members present, and during the summer six to 10. Usually we turn out 20 to 40 pens per session. A husband and wife bought their own lathe and other pen-

making equipment. A retired military officer bought a lathe and takes it with him when he makes extended visits to care for sick relatives. A couple of the pen makers don't even belong to our church and they sell pens for us at their own churches. One member of the group turned coves and beads while rounding pen blanks. A boring task became practice for turning chess pieces. He now teaches new recruits to turn coves and beads. In the process, we have trained 25 or 30 people.

Jim Heath, a friend who was instrumental in forming the Texas Mesquite Association and who always helped others, was instrumental in making our project work. (Jim Heath and his wife were recently killed in an automobile accident.) Jim helped his son, Jimmy, get into the laser engraving business, named Basin Laser since they were located in the Permian Basin (a large Texas oil field). Jimmy engraves the pens at very little above his cost, which has helped boost sales. Additionally, for a modest donation, a person's name can be engraved on the pen as well. Jimmy's sister, Patricia Russell, now owns the business and has continued work with us. It's a good company.

At this point Alice got back in the picture. While we were making pens, she was contacting Congregational members and promoting the pens as wonderful Christmas gifts. She was



Shepherd of the Hill Church pens and penmaking supplies.

extremely successful. Prior to Christmas 1996, we had to meet weekly and take work home to meet the demand.

In the June, 1997 Vacation Bible School, we taught pen turning to high school and junior high students. Of course, some of them took to pen turning more than others. All of them made a pen for themselves, and some made a second pen for the church. It was fascinating to watch the members of the pen turning group, who had just learned to turn pens, teaching young people to turn.

This project has not operated in a vacuum. We had a pastor from another denomination drive 90 miles with his video camera so he could show his congregation what we are doing. We have talked to many different churches about the project.

In talking with turners across the country, I find that they have had similar projects. Jack Best, who developed the Wood-Write Lathe, told me about a Pennsylvania Rotary Club that turns pens from broken bats from a major league team. Half the money goes to the Rotary Club, the rest goes to a charity selected by the batter who broke the bat.

So far, I've only talked about pens and pencils because they're easy to make and everyone needs a few. The same thing could be accomplished with rolling pins, Christmas ornaments, key chains, weed pots, or anything else you can turn.

In our opinion, success is based on several things, including:

- (1) A leader, such as Alice.
- (2) An instructor.
- (3) People who want to learn. Alternatively, a similar project could be run by a wood-turning club.
- (4) Tools. I furnish two lathes for the meetings and loan them out between meetings. It has been months since I have had to carry them home.
- (5) Wood with an emotional hook to it. Your imagination is the limit.
- (6) A need. People are willing to



Student pen maker at work.

spend more if they know the money is going to a good cause.

Here are a few suggestions for setting up turning projects:

- Turn broken baseball bats into pens. The proceeds are divided between the turning group (or its charity) and the player's charity. Do Little League players break bats?
- Turn hardwood flooring being removed from the local gymnasium into pens. Buy new uniforms for the local team.
- Turn rifle and shotgun stocks that were obtained in a gun buyback operation into pens and sell them to people who would like to get guns off the street. Use the proceeds to fund the buyback operation.
- Salvage pews from a church that has been burned or bombed and use the proceeds to fund the rebuilding of the church.
- Harvest wood from a historically-significant tree and turn pens. The proceeds would go to fund various

conservation measures. Example: The Treaty Oak in Austin, TX, was poisoned. Money from pen sales went to the city of Austin for conservation.

- Turn antlers from a zoo into pens to support the zoo's programs.
- Storm-damaged trees could be used for various projects to benefit victims of the storm.

Pricing products is always a problem. At first, several people suggested that we sell pens at \$5.00 each so everyone could afford one. After we showed the steps involved in making a pen, the suggested donation went up to \$15.00. Many people donate \$20.00 for a pen. From the way the pens have moved, I think that everyone in the congregation who wants one can afford one. We could probably raise the suggested donation and still move many pens. We claim that we are not doing this project for the money, but we take pride in that the pen money has paid for the church's altar and the pulpit, and we are working on kneelers. Several members of the group have become proficient pen turners and have started their own part-time pen businesses. Even the senior pastor learned to turn pens, we recommended that he not give up his "day job" quite yet. To motivate volunteers, they keep their first pens: the rest go to the church.

If we had to do it all over again, what would we change? We'd probably start it sooner, because we have had such a good time doing it. The only disappointment from the whole project is that even though Alice Klement has had the vision and insight to make the project work, she has not picked up a lathe tool and learned how to turn!

For more information about the pen project, contact : Alice Klement, Shepherd of the Hills Lutheran Church, 914 Wurzbach Road, San Antonio, TX (210-614-3742) between 9 a.m. and 5 p.m., CST)

Herb Nordmeyer, Castroville, TX

CREATIVITY BLOOMS IN SWAMP



Frank Sudol's exquisitely wrought commentary on the marsh was damaged during a demonstration. The damage now is part of the piece's message.


The photo, left, tells the rest of the story of the Swamp piece, which was dropped and damaged during a Spring session at Arrowmont Schools of Crafts, as reported in the Spring Issue of *American Woodturner*.

The old Swamp depicting the vitality of a habitat is now "Death of a Marsh." The new piece that grew out of the damaged original shows how we treat "land that seems useless unless drained or filled in." We have thrown our trash, wastes, chemicals and all forms of carcinogenic refuse in it until tens of thousands of these marshes are unsafe for man or beast-- a thoughtless suicide.

The new piece is fenced with warning signs and painted grey as death itself with just a little color at the top reminding us of the former splendor of a place teeming with life. Only the ghost images--the skeletons, remain of a once healthy environment--our life support system. Now our life support system shows signs of ill health. It is not safe for us or any other creatures.

This and many other pieces I've made lean strongly in the direction of social comments. I would like to make a difference too. My work is getting more and more controversial and the more it is, the more I enjoy it. Turning skills are only secondary, only a means of telling my story in a different way. I think the world is waiting for this from all of us. First we learn some new skills, then we learn to do something with these skills.

—Frank Sudol, Paddockwood, SASK, Canada.



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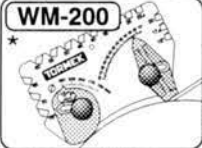
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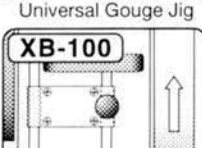
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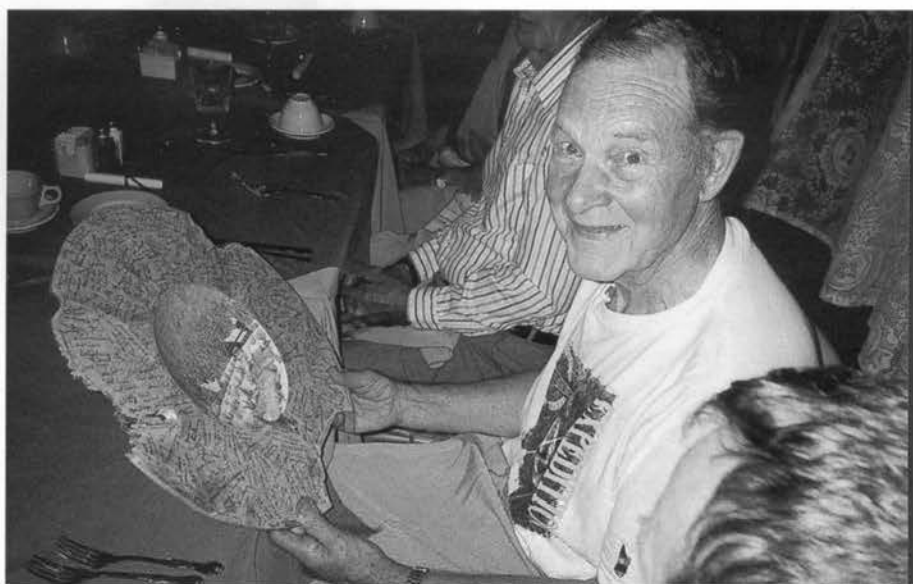
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A platter of affection for Palmer Sharpless

I recently had the pleasure of presenting Palmer Sharpless with the platter that many of you signed at this year's symposium at Akron, OH. Joining me at a local restaurant were about about 20 people representing the Buck's turners, The Woodturning Center and the Mid-Penn Turners. I was shocked to discover that Palmer had no idea of what we were up to! My thanks to all of you who kept the secret.

Some months prior to this year's symposium, I called Palmer Sharpless to ask if he would be attending. When I got him on the phone, he had a bad cold, sounded AWFUL and I was a bit concerned for his health. I also felt bad that other family concerns would be keeping him away from Akron. Since I met him some 15 years ago, Palmer has been like a father to me and to numerous



Palmer Sharpless and his platter of signatures from the Akron Symposium

other turners. You can hand Palmer the most AWFUL piece of work and he can find something nice to say about it. People like that are hard to find and friendships with them should be nourished. At that point, I thought that it would be nice to find some way to honor Palmer, to let him know that he was missed at the symposium and in some small way thank him for all he has done for woodturning over the years. What better way than with a turning!

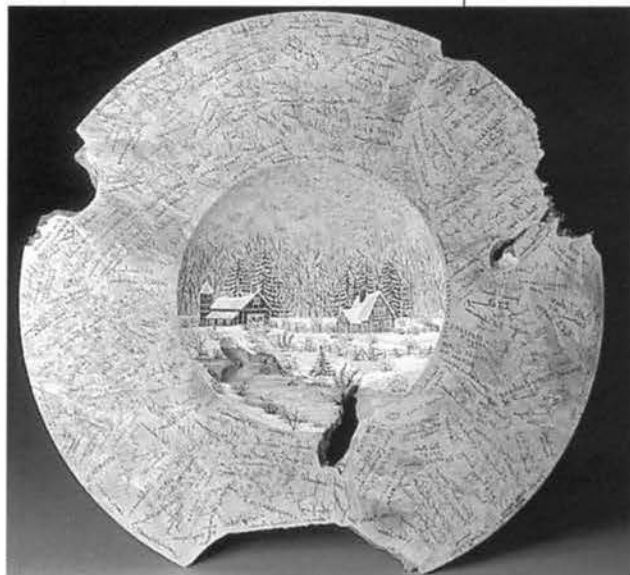
I turned a platter of broadleaf maple burl about 17 or 18" in diameter with a very wide rim and bleached

it. Bleaching allowed the signatures I hoped to get show up. Palmer has always liked my wife Susan's painting, so she painted a country scene in the center of the platter.

Then we brought the platter to the symposium at Akron and asked everyone to sign it. The rim is filled with names! The last time I heard from him, Palmer was still reading all the signatures.

That in a nut shell is it. I was just motivated to do something nice for our friend. It was a bit of a hassle to coordinate the dinner and get people together (thanks Mark). I had to leave Susan in the middle of a craft show and drive back to that show late at night, but the look on Palmers face when he saw his platter was well worth it. Try it with a turner you like.

—Bob Rosand, Bloomsburg, Pa



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WOODTURNING IN FRANCE

Woodturning in France by Gérard Bidou and Daniel Guilloux, translated by Andre Martel, Terry Martin, and Mireille Pautasso-Voyer, *Éditions Vial*, 1998; Hardcover, 192 pages, \$58.

In France, where cooking, fashion, and furniture are regarded as arts, art is integral with daily life, essential to its quality. You see it in the design of cities and everyday objects, in social interaction and in work, even in the serving of a cup of coffee. Living artfully means thinking things through, caring about the process as well as the result, a commitment to integrity and to community.

As the Preface of *Woodturning in France* declares, "At the end of the Twentieth Century, when technology triumphs in even the smallest aspects of daily life, we should not forget that art remains one of the fundamentally defining features of man."

In its own way, contemporary woodturning advances the principles of liberty, equality, and fraternity. It was not always so. Woodturning in France from the Renaissance to the Revolution achieved the status of art through creativity, innovation, and excellence, but adhering to the principles of classicism. In its highest incarnation French ornamental woodturning was an aristocratic, even a royal hobby, and as such it did not evidence a freedom of expression or an egalitarian openness and sharing among a community of fellow turners. With the Industrial Revolution, turning did not advance as an art or a craft but lost its inspiration as well as its worth—until the craft revival that began in the 1960s.

Woodturning in France shows how the woodturning revolution that began in the U.S. and spread to Britain and Australia has found its way to France, where new visions inspired by recent "Anglo Saxon" developments coexist with old Gallic

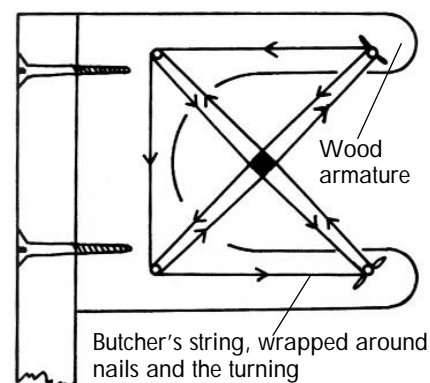
values. Some of the fifteen turners profiled are already familiar to American woodturners: Jean-François Escoulen, a 1996 resident of the Wood Turning Center's ITE program, demonstrated at the 1996 and 1997 AAW Symposiums. Christophe Nancey, whose pewter inlay technique is the cover story of the June 1998 issue of *Woodturning*, was a 1997 ITE resident. Daniel Guilloux, a photographer and turner whose work (including the photos that comprise this book) is imaginative and intense; Alain Mailland, whose organic forms evidence a radical sensitivity for wood; and Fabrice Micha, who incorporates classical forms in carefully wrought construction—all are 1998 ITE residents and demonstrated at the Akron symposium.

Woodturning in France, as is clear from this book, spans several spectra: Luc Caquineau, whose string steady rest for turning *trembleurs* is described at right, epitomizes the classical tradition. Escoulen and Guilloux move that tradition into the surreal. Maria di Palma and Jean-Luc Merigot are exploring the graphic possibilities of segmented work, while Mailland and Roman Scheidel celebrate burls, crotches and other special pieces of wood. Bernard Chiappero and Jean-Dominique Denis strike a spiritual chord in their work. Pierre Antoine (who turns figures à la Mark Sfirri using a drum technique à la Sigi Angerer) is playful. Phillippe Bourgeat and Henri Gröll incorporate the cleanness and clarity of production work in one-of-a-kind pieces.

An essay profiling each turner provides personal background, an expression of the ideas that drive the work, a sense of place in the community of French woodturning, and technical information, including tools, procedures, and even marketing.

The book itself is well made. The writing is a little stiff, but as with the

Luc Caquineau's string steady rest



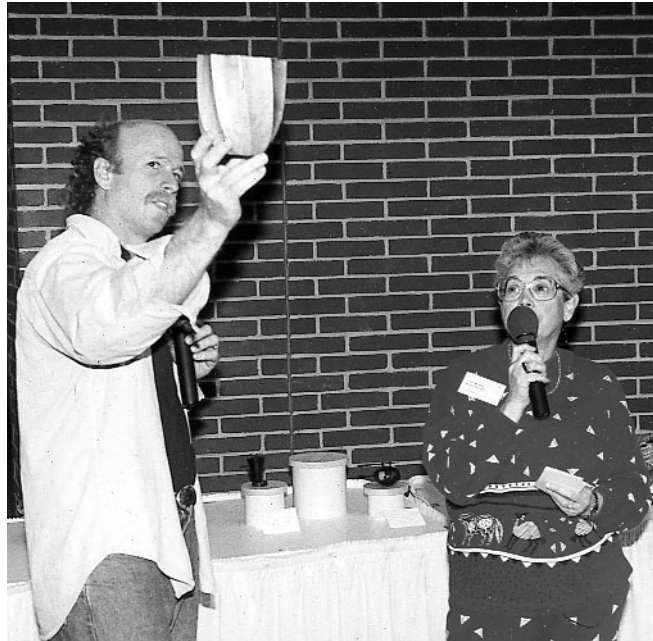
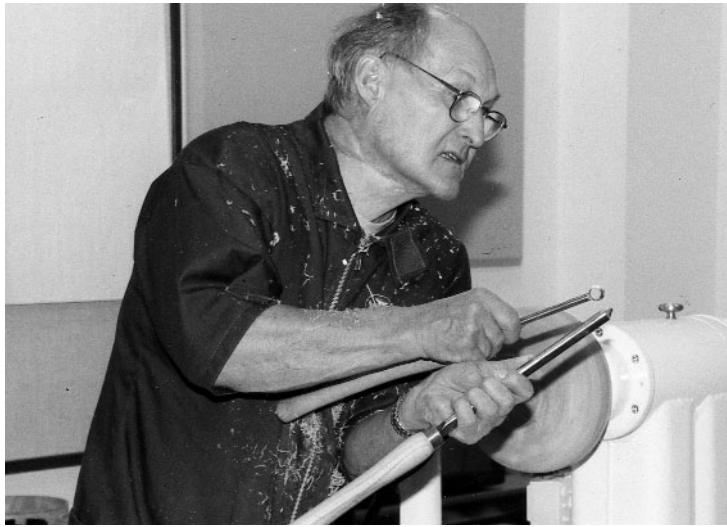
A *trembleur*—turned from a long blank (3 feet or more) to include a series of classical forms linked by linear segments the diameter of pencil lead—requires a number of steady rests, each made from a wood armature and butcher's string. The device provides the right amount of support and flex to keep the piece from breaking. When turning is complete, the steady rests are fastened to a board and the whole is lifted off the lathe, where the strings are cut, freeing the piece. A spindle turner's tour de force, the *trembleur* is typically showcased in a glass tube.

editing, translation, layout, and printing, it's all done with care. Guilloux's photography is particularly artful. The black-and-white technical photos are rich and vivid, ranging from accent size to full-page; the color portfolio shots are clean and well-balanced.

This book is more than a series of profiles of interesting woodturners, more than a visit to their shops with practical insights, more than a collection of inspiring work. The styles, the values, the personalities, the quality of the presentation all provide a strong sense of another culture. As with a French cup of coffee, which, if you include the airfare, is expensive, this book is worth the experience of sitting down with it.

Rick Mastelli is an editor, writer, photographer, and video producer, specializing in craft publications and living in Montpelier, VT.

Turners Focus on Symposium '98



Photos: Larry Mart and Dick Burrows

