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American Woodturner

The Journal of the American Association of Woodturners Fall 2002 $7.50 Vol. 17, No. 3

Marbling on Wood

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

ANOTHER GREAT SYMPOSIUM

What a great symposium! We had over 900 attendees and what I think was a good facility, a nice city, great supporting chapters and volunteers and top-notch demonstrators. And the Instant Gallery was fantastic - every year the quality and scope of the turnings goes up. The creativity of our membership is amazing.

The EOG auction was very successful! We raised $31,000. It was successful because you, the members, were willing to donate your work and then competitively bid to purchase pieces that were donated by your peers. I also can't leave the auction without giving a big THANK YOU to Willard Baxter, our auctioneer and fellow board member. He has for the last nine years coaxed every last bid so the EOG would be well funded for another year. I will have more to say about the EOG program later in my letter.

The trade show floor was almost a sellout and was packed with wood, tools and other woodturning toys that put a sparkle in every woodturner's eye and a strain in trunk space or carry-on weight limits. Thank you suppliers for your very important part of the symposium.

Our AAW staff, Mary Lacer, Eunice Wynn and Butch and Pat Titus deserve a special thank you for all the work they do in getting ready for, during and cleaning up details after the symposium. Also see the list of chapter members and volunteers without whose contribution the symposium would never happen.

We had a good open membership meeting. My only regret is that attendance was small. There was a good discussion about the advantages of chapters filing for nonprofit status with the IRS. There were a couple members with expertise in these matters who would volunteer their time to help us help chapters who want to do this. There was also a lively discussion about product reviews in the Journal. The Board will revisit this issue. Another member suggested we might ask the membership for donations of services and equipment when needed. Well, let's see what happens. The AAW is in need of a color printer and some fax machines. Would you or do you know someone who would donate one of these items? If so call Mary at 651-484-9094.

The Instant Gallery Critique Drew a Big Crowd. Photo: Larry Mart

Finally, I want to thank everyone who made tops for our "Return to the Community" project. Katie Carlson from the Meeting Street, an organization that works with Providence-area children, came to pick up the tops and was thrilled and actually got teary eyed when she saw the number and variety of them. She said all children loved to play with tops and they would be great teaching aids in their program. I have since received a very nice thank you letter from them.

The second round of Educational Opportunity Grant awards have been made. I have been very pleased with the response to the change to two rounds of awards per year. It makes it much easier for someone to apply when an opportunity arises or to plan the use of a grant within the allowed time frame. The program is open to all AAW members and chapters and I would encourage you, if you have a need, to apply before the next round is awarded. Watch the Journal for a notice.

It's election time around this great country of ours and I hope you are taking advantage of that great privilege that is afforded to us as Americans. Well it's election time at the AAW also. Our organization exists solely for the benefit of our members – to provide information about woodturning. As a member you should be very interested in the people that serve on the Board of directors. I encourage you to read the biographies on Pages 4-6 and if that's not enough information, talk to your woodturning friends and find out more. And most important, when you get your ballot (it will come with your renewal statement in a few weeks), cast your vote for the three persons you feel will best represent you and woodturning. Then be sure to mail it postmarked by October 21, 2002. Let's have a better turnout than 20-25%. Watch for the election results in the Winter issue.

Please note the Administrative office has a new e-mail address. It is woodturner@quest.net

Work is already underway for the 2003 symposium which will be held June 27, 28 and 29 in Pasadena, CA. We have already gotten a partial slate of international demonstrators lined up, and are planning a juried exhibit titled "PUT A LID ON IT." Watch for more info in the Journal.

— Bobby Clemons is AAW president.

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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.

On the cover: Mary Thouin has been a turner for a long time, but in recent years she has become fascinated with marbling on turnings. She gives the details of her method and shows more of her work in the article on Pages 25-29. Cover photos courtesy of Mary Thouin.

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

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A Thank You From Nick Cook!

I would like to thank the Board of Directors for the honorary lifetime membership in the AAW. It is such an honor to be included in this list and to be associated with the likes of Rude Osolnik, James Prestini and Ed Moulthrop.

More importantly, it was my father, Clarence who shared his love and appreciation for wood as a medium to create works of art. He had his first lathe at the age of 14 and set it up in my grandmother's hallway. As I was growing up, he had other power tools but didn't get another lathe until I was in high school. It was like magic, being able to create something so quickly. I was hooked.

Rude Osolnik allowed me to assist him early on and he became my mentor. David Ellsworth was my first instructor at Arrowmont and opened up a whole new style of turning for me. Dale Nish provided the opportunity to teach at his Utah symposium and that led to invitations from others. Ed Moulthrop has been a friend and mentor from the first time I met him. A few days with Mel Lindquist gave me greater appreciation for details and the art of finishing wood.

It's not just the masters either; as I have done demonstrations and workshops around the US and abroad, I have met so many who have been extremely helpful. Woodturners from all over tend to be a very sharing group of individuals.

I thank everyone in the AAW and the field of woodturning for allowing me to be a member of this growing family. It is an honor and pleasure to be presented with this recognition. My father would be proud.

Thank you.

—Nick Cook, Marietta, GA

Bobby Clemons presented Nick Cook with the AAW's Honorary Lifetime Member award at the Providence, RI, Symposium. Photo: Cathy Wike-Cook.

Produce what comes From the heart

I went to this year's symposium expecting to come away with a whole bunch of new information and insights, and I was not disappointed. I also came with the hope of getting some feedback regarding my present work.

When my work was critiqued at last year's symposium, it was stated that the bases of my pieces should be narrower. During the past two months, one gallery owner indicated that my bases needed to be wider ("they are too tippy") This year's symposium yielded from one gallery owner "wrong form for that much color," and, "I don't like finials."

In Providence this year, I learned more from Frank Sudol's presentation than from all the other rotations combined. The lesson was: don't listen to critics; produce what comes from the heart! Thanks you Frank Sudol!

If people choose to purchase my work, it will not be due to its having been altered to satisfy someone else's taste or perception of what properly turned wood should look like. My work will be accepted (or not) because it is the unadulterated result of my eclectic, slightly warped mind.

—Gerrit Van Ness
Anacortes, WA

Fletcher Hartline remembered

It is with great sadness that I inform you of the death of one of the charter members and most talented and dedicated turners in our chapter, the Woodturners of St. Louis. — Fletcher Hartline, who died on July 29 at Barnes hospital.

Fletch was our most accomplished turner and turning teacher. He has demonstrated many times at our club meetings, as well as teaching turning classes at his shop and at Woodcraft. He was always eager to help new turners to learn the proper techniques and to become better turners.

Letters edited for clarity and space.

His own turning evolved into highly artistic deep hollow, thin wall vessels with the addition of piercing and color. He was always looking to expand his techniques and skills.

Those of us that have known him and have seen his demonstrations have all learned something to make us better turners. Thank you Fletch! You will be missed.

— Mario Vitale, President, Woodturners of St. Louis

Safety alert from Lyle Jamieson.

I'd like to point out a very important safety issue for supported boring bar systems. The widely used hollow form boring bar systems have a hidden danger that is easily solved. The Jamieson boring bar system I produced and the many shop-built systems need modification. Any new Jamieson tool systems will come with the following safety feature.

Many turners have purchased the original Jamieson Stabilizing handle and boring bar system, and many others have made their own shop-made versions. Any system that has a second, sandwich type supporting tool rest is susceptible to the danger of the boring bar handle slipping out of the back rest while in use. This is very easily solved by drilling a small hole in the back short side of the outrigger "D" shaped handle. Place the handle in the support back rest and slip a pin or nail in the hole of the handle. A roofing nail works great or a hair pin clip can be purchased at any hardware. Now, as you turn deep into the hollow form you may loose sight of the fact the back rest is set up too far from the vessel. In this case the handle could fall out of the back rest and cause a violent catch. The pin or nail will prevent this disaster.

Have fun and turn safely.

—Lyle Jamieson. Traverse City, MI

Observations on the Possessed

Virtually all who read this magazine are dedicated woodturners, true to their craft. However, some stand out as being the most dedicated. Some would describe them as "avid"or "zealous." Others, including wives, might say "possessed."

What are the subtleties that make these people stand out? While thinking about this one day at work…er, during a pensive moment, I started listing certain characteristics that prove a person is more than your average woodturner.

Do more than three or four of the following apply to you?

If so, beware! You may be possessed

…If your favorite TV program is "As the World Turns."

…If you show up at Sunday morning services with sawdust on your suit and tie.

…If you wince when your grandson says "Let's play catch."

…If your wife no longer jumps when you are going down the street and scream "STOP" at the top of your lungs, as you notice a downed tree or something intriguing in someone's firewood supply.

…If, on those rare occasions when your wife wants to ride in your truck with you, she has difficulty getting in because of the chainsaw, tools, gas, ax, etc., on the floorboard.

…If having a good time on Friday night means spending a couple of hours at the local woodworking supply store.

…If you drive three hours to attend your woodturning club meetings.

…If the ceiling of your shop shows impact marks.

…If your face shield shows impact marks.

…If your face shield is in more than one piece.

…If you can't get your truck in the garage because of the wood that is piled inside.

…If your neighbor calls the local fire inspector because of all the wood that is piled on your property.

…If you are on a first name basis with your local sawmill operator.

…If you are on a first name basis with your local chainsaw repairman and the local hospital emergency room staff.

…If you think "Ambrosia" is a kind of wood, and not a dessert.

…If "spalted" is the most used word in your vocabulary.

…If the number of your roughed out bowl blanks in your shop is greater than your annual income.

…If your bandsaw is always too small.

…If "demonstration" means a chance to pick up some turning tips and not a loud, unruly gathering.

…If you turn so much exotic wood that even your shop apron develops a rash.

— Mike Wade, Parkersburg, WV

Candidates for the Board

From the Nominating Committee
Here are the six candidates for three expiring terms on the board of directors. Please study their statements and call them, if needed, so you can vote knowledgeably. You will receive a ballot in the mail before Sept. 30. Ballots must be returned postmarked no later than Oct. 21. The three top vote getters will begin their terms in January.

—Mark St. Leger, Board member and chair
—Myron Curtis, General member
—Dave Barriger, Past Board member

Bobby Clemons, Pikeville, TN

It has been quite a privilege to serve the past two and one-half years as a director of the AAW. I think everyone is intimidated when they attend their first board meeting and see all that goes into helping oversee the operations of a growing, diverse and dynamic organization. I was no exception. The learning curve is intense and it barely slows during one's tenure. It is really a good plan that provides for staggered terms for directors so new directors get the support and benefit of their experience as they fill their new role and that's exactly what I received from the existing board. I thank them and the staff at the home office for that assistance.

During my term I have served on and chaired the Conference Committee, chaired the Finance and Bylaws Committee, served on the Educational Opportunity Grant Committee, served as Treasurer and am currently the President. I don't take credit for any of the accomplishments made during this time because the entire board works to arrive at solutions and plans to serve the membership of the AAW. I am however proud to have been a part of the expanded grant program, continuation of the master video series and the increase in the number of pages and the addition of color to the Journal.

And there is still much to do toward fulfilling our mission statement – dedicated to providing education, information and organization to those interested in woodturning. If elected by the members for a second term I will continue to apply my business and leadership skills to furthering these and other goals the membership might set.

David Freundlich, Miami, FL

Hello my name is David Freundlich, and I am asking for your vote to allow me to serve on the AAW Board of Directors.

But I am getting ahead of myself. Let me tell you a little about me. I am married. My wife Ana is a writer, and together we have a blended family of seven children. Luckily, only three live at home, but we have four in college.

Next year I will be starting my 30th year teaching Industrial Arts (shop) to Exceptional Education Students (special ed). My students' wood projects regularly compete in our county's annual Youth Fair and fare very well in the competition.

I have served on the board of directors of my synagogue for the past nine years, one of those as president.

I started woodturning when I was an 8th grader in shop class and have been interested ever since. I continued turning through college and during my teaching career. I joined AAW the very first year, and soon asked for the list of members in my area so I could organize a local chapter. The South Florida Woodturners Guild was that group, and I served, as its first president and also served again as its president several years later. The early group, including Mick Lasher and Cas Grabowski, organized many educational demos at local craft and art shows. It gave us an opportunity to educate the public and recruit many new members. Since then I have continued giving demos by myself and with the chapter at a number of local shows. With woodchips flying we are always a popular booth.

I work mostly with special needs students but take every opportunity to have them work and share with students in other parts of the school. I have been able to organize an artist seminar program with the support of the SFWTG, and we bring turners from around the world to talk to our group. I also set up talks and demos for both the regular art students and my students. It is a great inclusion project, and everyone learns. What's more, the art students get exposed to an area of work they would not otherwise get and my students gain needed social skills. The guest turners always seem to really enjoy the experience.

As you can tell, I enjoy sharing my love for woodturning. I have been planning other activities to share this love and skill with young and old alike. I enjoy a challenge problem solving if you will. Most of my turned projects continue to help me develop that skill, as I fix this oops or the next. When faced with an impasse, I look to develop solutions, so as to steadily move forward. This is the approach I have used whenever I have been involved with other organizations, and it has been very successful for me. I feel I could work and do the same to help AAW continue to strive and move forward.

I would like to take this opportu-

CANDIDATES FOR THE BOARD

nity to thank you for your consideration and hope you will vote for me. Remember to push real hard on the ballot. I am from Florida, the state that brought you the "hanging chad."

Dave Hout, Clinton, OH

I have been very blessed as an adult to have a career and a passion that are one and the same – teaching woodturning and woodworking.

I started my career as a high school Industrial Arts instructor and spent 20 years in the classroom teaching woodworking. I had been somewhat interested in woodturning since my college days, but when I saw Rude Osolnik and Dale Nish demonstrate at a Berea College symposium in the early 80's I soon became "hooked." And soon after, my students became hooked too! After 20 years, I left the classroom and went into school administration. After serving the public school system for 30 years, I decided it was time to retire.

Even though I am out of the high school woodshop, I am still able to fulfill my passion for teaching by instructing in the "adult" classroom. Teaching classes at various schools, such as: Arrowmont, John C. Campbell Folk School, Conover Workshops, and Sawmill Center for the Arts. Along with my teaching, I am also involved in my local AAW chapter; I keep busy with some construction contracting; and among other volunteer activities at my church, I currently serve as the President of the congregation and coordinate a Habitat for Humanity Mission trip every summer for our senior high youth group.

I previously served a four-year term on the AAW Board of Directors in the early 90's. I would like the opportunity to serve the organization once again and to be able to use the skills that I possess to continue the great work that the organization has been able to accomplish in its short history. I have a great interest in local chapters – I have been instrumental in forming two local chapters and have served several times as president for both groups. I would like to explore what other opportunities the national organization could offer local chapters and expand educational possibilities.

I believe that the educational experience I have, along with my strong organizational skills, will enable me to contribute to the strength and the continuing growth of the AAW.

Angelo Iafrate, Johnston, RI

I am both flattered and honored to run for the Board of Directors of the American Association of Woodturners. It was not until later that the level of commitment began to sink in. I wondered if I was up to the task. Over the past 12 years all aspects of woodturning have become a passion for me. I surrender easily to that passion. Whether it is helping someone cut up a tree for turning stock, learning a new skill, teaching a skill or merely talking about woodturning, you can find me there. So, you see, it is impossible for me to refuse the offer to run for the Board of Directors.

Having been a member of the AAW for almost as long as I have been turning, the thing that has impressed me the most of these AAW members is their willingness to share. They unselfishly offer their time, talent and knowledge to anyone who asks. I know it is one of the founding premises for the AAW, and I believe the membership shines brilliantly at performing this task. I try to emulate these turners, as I believe that it is the single most important thing that binds us together. I believe that everyone has something to teach and everyone has something to learn. It is from this interaction that we all grow.

Working in New York City for most of the 90's, time was in sharp demand. However, in all that time my active membership in the Nutmeg Woodturners League was maintained, and before relocation to Rhode Island I served terms as Vice President and President. In that time Learn and Turns, Club Demonstrations, and One-on-One turning sessions were provided as an out growth of the bi-monthly meetings.

Rhode Island is more centrally located to several AAW chapters. With more time for personal interest (there is no 2 hour commute in RI), I can now regularly indulge my passion for woodturning by attending meetings at the home club, the Ocean Woodturners, or provide a demo, or simply attend a meeting at the Ocean Woodturners or other clubs in the surrounding area. To be able to use some of my newfound time resource to serve on the board of the AAW would be a privilege for me as well as a learning experience.

The American Association of Woodturners has been an inspiration and source of knowledge for me. As a board member, I may be able to similarly help others by sharing my turning experience. Through my association with other clubs it is my hope to take the first hand exposure to the AAW Board to the club level. Hopefully giving others access to the assets of the AAW, who may not otherwise have access or be aware of the opportunity the AAW offers.

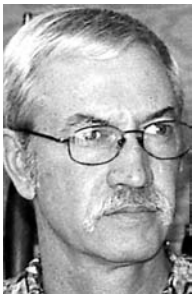
Being in the construction industry

CANDIDATES FOR THE BOARD

for over 30 years, I am accustomed to hard work and short schedules to reach a goal. Additionally, while working in New York City I learned the value of organization, coordination and advance planning. I firmly believe that I can apply these values to the work of the Board of Directors of the AAW. I also believe that, should I be elected, these characteristics will define the time I spend there.

Gary Sanders, Greenville, TX

While working part time for several years in a furniture repair and refinishing shop I got my first taste of woodturning. Then in 1992 I bought my first lathe and shortly thereafter I was invited to join the Woodturners of North Texas in Fort Worth. During my involvement with WNT I was honored to serve as both vice-president and president of the club, before retiring to help start the Hunt County Woodturners, a woodturning club in my hometown of Greenville, Texas. With this group I have also served as an officer, and I am currently a member in both the Hunt County Woodturners and the Dallas Area Woodturners.



As a veteran firefighter of 22 years with the city of Greenville I have been an active participant in our local firefighters union, serving for the past six years in various elected offices. I have also worked with the Texas Association of Firefighters on their legislative committee.

As a member of the American Association of Woodturners I have been given the opportunity to give demonstrations at two national symposiums. At the state level I have been involved with the Texas Turn or Two several times as a demonstrator. I have found these experiences to be extremely rewarding and a way to give back to both of these organizations and to other turners, novice and expert alike.

As a promoter of woodturning, locally and nationally, I have had the opportunity to observe the needs and desires of numerous wood turners. I feel that as an AAW board member I can address these issues to further promote the art of woodturning in a positive way.

Linda VanGehuchten, Sarver, PA

I first ran for the board three years ago; it was a great honor to be actually elected. It seemed like three years would be a long time, but the months just flew by, so here I am asking for your support for a second term.

My term has been full of challenges, hard work and fun. The present board, the administration and the publications department work in an atmosphere of cooperation and dedication whose ultimate aim is to promote all aspects of woodturning whether in education, in information or in organization. To help keep this momentum going, I would like to serve for another three years.

My responsibilities as a board member have been as chair of the Exhibitions committee, and as a member of the Educational Opportunity Grant, Chapters and Membership, Publications and Internet committees.

The setting up of exhibitions with such a diverse group of members is not only challenging, but daunting as well. As a board, we try to come up with exhibits that are as stimulating to the beginning turner as well as the experienced one. The studio turners are still those who inspire us to push for greater accomplishments, the membership helps to keep us grounded and focused on our task.

We hope to have mini-juried shows to be held during symposiums with the purpose of giving all members a chance to participate and show. The next logical need is the creation of the web gallery, the idea of which is to have a platform for chapters, youth and the general membership.

Being on the board of the AAW has kept me busy, when I thought I already was. I have managed to remain very involved with Turners Anonymous, our local AAW chapter. I am doing more turning than before, have managed to broaden the selection of my turned pieces and have been able to perform more demonstrations. What I have been most encouraged by in my close involvement in the AAW is the friendship and the exchange of experiences I have found with all the members I have met. I believe I have taken with me at least as much as I have been able to give.

FLORIDA SYMPOSIUM

The Second Annual Florida Woodturning Symposium will be held Dec. 6, 7 and 8 at the Lake Yale Baptist Assembly near Eustis in Central Florida. Johannes Michelsen, Pat Matranga, Bill Johnston and Mark St. Leger will be the featured demonstrators; also classes in the use of the skew, turning small items, beginning bowl turning, and sharpening. Cost is $170.00 and includes two nights lodging, and seven meals. No alcohol, no pets! To attend you must preregister!

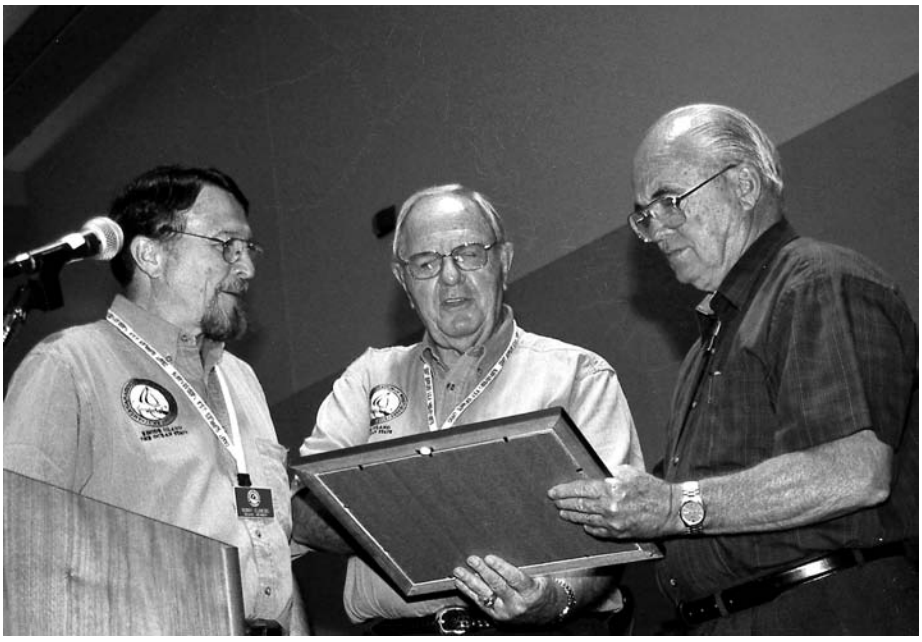
For information or registration materials contact Judy Merkt-Jackman at 19990 SW 71st Place, Dunnellon, FL 34431 /e-mail: jmerkt.bsai@worldnet.att.net. Phone (352) 465-4702.

AWARDS IN PROVIDENCE; PLANS FOR PASADENA

In Rhode Island:

Awards are a part of every symposium. Some are annual events, like the Honorary Lifetime Member award, which this year went to Nick Cook (See Page 2) and the Chapter Collaborative competition winners (see Page 30).

In addition, this year a special certificate was presented by the Board of Directors and the AAW membership recognizing Dale Nish of Provo, UT "for outstanding contributions to woodturning and AAW on the occasion of the official video premier of "Dale Nish — The Woodturner's Mentor," the latest in AAW's Master's of Woodturning series. Nish is one of the great turners and teachers in modern turning, and author of several classics in the field, including "Creative Woodturning" and "Artistic Turning."



AAW President Bobby Clemons, conference chairman Willard Baxter and Dale Nish, who received a special award from the Board of Directors to mark the release of his video as part of the AAW's Masters of Woodturning series. Photo by John Lucas.

Want to be a Demonstrator in Pasadena?

The AAW Board of Directors already is reviewing candidates to be selected as the major international and national demonstrators for next year's annual Symposium in Pasadena, CA, June 27-to-29.

The Board is also looking looking for other top-notch demonstrators who would like to share their skills and enthusiasm for turning.

THE DEADLINE FOR APPLICATIONS IS OCT. 31, 2002.

If you have a new idea or a unique approach to design or great techniques for turning, carving and other related disciplines, Pasadena might provide a perfect forum for you.

In addition to a world-class line up of demonstrators, the Pasadena Symposium will include a trade show, Instant Gallery, banquet, and auction to benefit the organization's education programs. Other activities are also being planned. Watch upcoming Journals for details.

To obtain an application to demonstrate, please contact:

Mary Lacer, Administrator, 651-484-9094.

Bobby Clemons, Conference Committee, 423-447-6994.

AAW's New Juried Show planned.

"PUT A LID ON IT" will be the theme of the AAW's next juried show, which will premier at the 17th annual Symposium in Pasadena, CA, next summer.

Anything goes,

A lid on a container

A lid to cover a head (hat)

A lid to protect a top/box with a golden egg

A lid to conceal something mysterious, like a rose thorn container

A lid to show history(where it has been) — sea/wind weathered pieces.

Looking for an aesthetic experience, using all senses at your disposal — sight, touch, hearing, smell — try to find something that will show and create a sense of vitality, emotion and feeling for the material.

Entry forms, information on jurors and other details will be in the next Journal

— AAW Exhibition Committee: Linda VanGehuchten, chair; Mark St.

TURNING SMILES WITH TOPS

Tops in all sizes and colors donated by the AAW symposium.left, and the Colorado chapters, right, are helping many.

Tops were everywhere at the Providence, RI, symposium — and it was all for a good cause and turned out to be a lot of fun.

Ken Keoughan in his symposium article on page 18 said he didn't think anyone could forget top collector Don Olney, who delighted the crowd with his collection and vaudvellian spirit, as well as Jim Hillburger, who astounded audiences, especially the children, by turning a top in less than two minutes.

And many members and chapters contributed tops for Meeting Street, a Providence organization that works with children, under the AAW Return to the Community program.

Meeting Street official Katie Carlson was thrilled and actually got teary eyed when she saw the number and variety of tops, said AAW president Bobby Clemons. She said all the children loved to play with tops and they would be great teaching aids in their program.

Colorado chapters help military families

Nancy Quick Brewer of the Rocky Mountain Woodturners, also told us about a project by CO chapters.

She said..."retired Air Force pilot Dave Kahne of Laramie, WY, has quietly created a way of supporting our military personnel and their families in a unique way through the Fisher Houses. David turned a batch of tops and sent them to the Fisher House at Ramstein, Germany. The tops were given to the dependent children of military families staying at the Fisher House while they were there visiting a hospitalized military parent. The tops were a huge success."

The Fisher Houses provide a "home away from home" for military and veterans' families while family members receive care at major military and Veterans Administration medical centers. Like the well known Ronald McDonald Houses, the Fisher Houses offer a low cost and "home like" alternative to hotels. Fisher House provide lodging at no cost to those in financial need.

Since 1990, the 26 Fisher Houses have provided more than one million family-nights of lodging or nearly $30 million in savings to military members and their families.

This does not include emotional support and a family atmosphere provided by the Fisher House experience, officials said.

Philanthropist Zachary Fisher began donating to the houses in 1990, and through his various foundations, has provided many benefits to the military, including scholarships to dependents, and assistant to families of service members killed on duty.

Colorado woodturners from the Rocky Mountain Woodturners, Pikes Peak Woodturners and the Front Range Woodturners have all donated tops donate tops. The AAW also donated Tops by the Tidewater Turners of Virginia.

We'd ask anyone who would like to help to send tops to fellow club member Wayne Van Every, who's employed by FedEx has will ship them at his cost.

If you decide to send tops as a group, place them in bags with a slip of paper containing the turner's name, city/state and local club (if any) so we can keep track of where the tops have come from. Names, city and date info will be sent with each top to Fisher House, so recipients will know from whom and where their tops came.

If you need assistance,please contact me:

Nancy Quick-Brewer, P.O. Box 45, Lucerne, CO, 80646 USA/ 970/392-9035/ woodturns@aol.com

Ship Tops to: Wayne Van Every/c/o FedEx/1255 H Street/Greeley, CO 80631 USA

MUSEUM VISITORS ENJOY WOODTURNING

Lynda Smith-Bugge, above left, and Bill Hardy were among the chapter members demonstrating at the Renwick Gallery in Washington, DC.

Visitors to "Woodturning in North America Since 1930" at the Smithsonian Renwick Gallery enjoyed three-hour long demonstrations on Wednesday and most Sunday afternoons while this exhibit was on view. Demonstrators were members of Capital Area Woodturners or Chesapeake Woodturners and the American Association of Woodturners.

Usually speaking to a full room of 10-to-20 viewers, every demonstrator enjoyed the experience, with several offering or requesting to do it again. It was wonderful surprise and pleasure to see so many turners provide first-rate demonstrations in a museum setting, especially since many of them had never even stood before our club members to demonstrate.

Planning began nearly a year before the exhibit opened with a request from the Renwick Education Specialist Shelly Brunner for some type of demonstration activity.

I asked her to provide dates so that I could solicit commitments from officers and members of the two area clubs. She provided 30 dates, which were assigned to the clubs in proportion to their membership, and filled soon after the March 15, 2002 opening.

A mid-size, shielded lathe and a grinder borrowed from CAW members were placed in one corner of an exhibition room also used to show a continuous video of Stoney Lamar turning and talking about his work.

Once the lathe was in place and a trial demonstration completed, the Renwick staff was very pleased and also relieved that their fears about hazards were for naught. We asked demonstrators to use green wood to avoid creating dust, and to avoid using potentially toxic woods.

The demonstrators brought their own cutting tools, holding devices, and wood.

Using funds provided by the Pearl Rappaport Kaplan Fund, the Renwick Gallery paid the clubs a stipend for each demonstration to cover parking, mileage, wood, or other expenses. Since members requested less than the stipend amount for their expenses, the activity served as a fund raiser for the clubs.

— Phil Brown
Bethesda, MD

TONY BOASE TRIBUTE

As a tribute to the memory of turner, photographer and author Tony Boase, a collaborative project is planned to create an international exhibition of turners' work, the proceeds of which will go to set up a scholarship fund to enable travel bursaries for suitable applicants, to attend seminars, training opportunities, etc.

Tony's untimely death meant that many part-turned pieces were left roughed out in his workshop. It is proposed to sort through these and select suitable pieces to send to those colleagues and friends around the world that Tony came into contact with. These would then be worked on, decorated, added to, etc, and returned to the UK in February 2003 for exhibition at the "From The Wood" gallery in Hay-on-Wye. We anticipate that the exhibition will take place during May, when the annual book fair comes to the town, bringing visitors from around the world. A web-site is also planned, so that collectors can be kept informed of the exhibition.

The exhibition will then travel to the AWGB seminar in Loughborough in August 2003.

Anyone interested in participating should first contact Mike Scott : email: chaiwood@hotmail.com

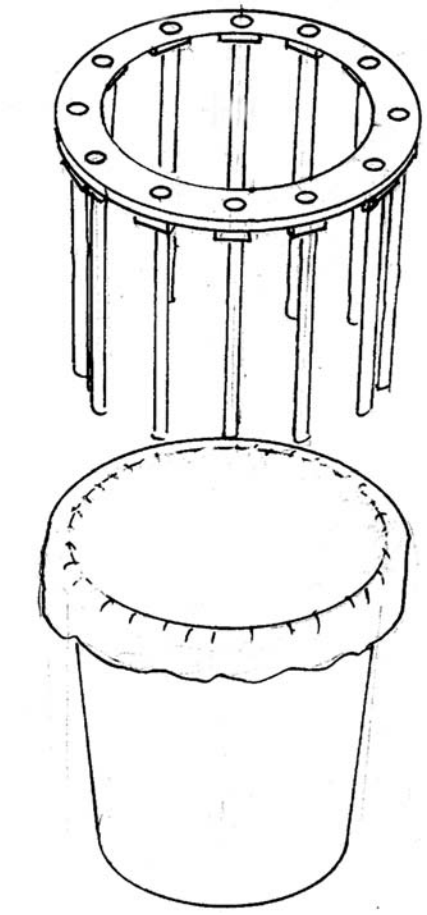
Quiet Shop Vac

If you're using your run of the mill standard shop vac with a universal motor (has brushes) then you can use a router speed controller to quiet it down. Just plug your shop vac into it and away you go. You now have a variable speed vacuum or blower. One of the advantages of this is the tremendous reduction of noise.

We did an alabaster turning demo at our club meeting. I used a six gallon Craftsman shop vac with the speed controller. I used it throughout the entire demo and it was quiet enough that the observers could hear the demonstrator talking. I use this setup when I demonstrate at schools and home centers.

– Wayne Van Every, Greeley, CO

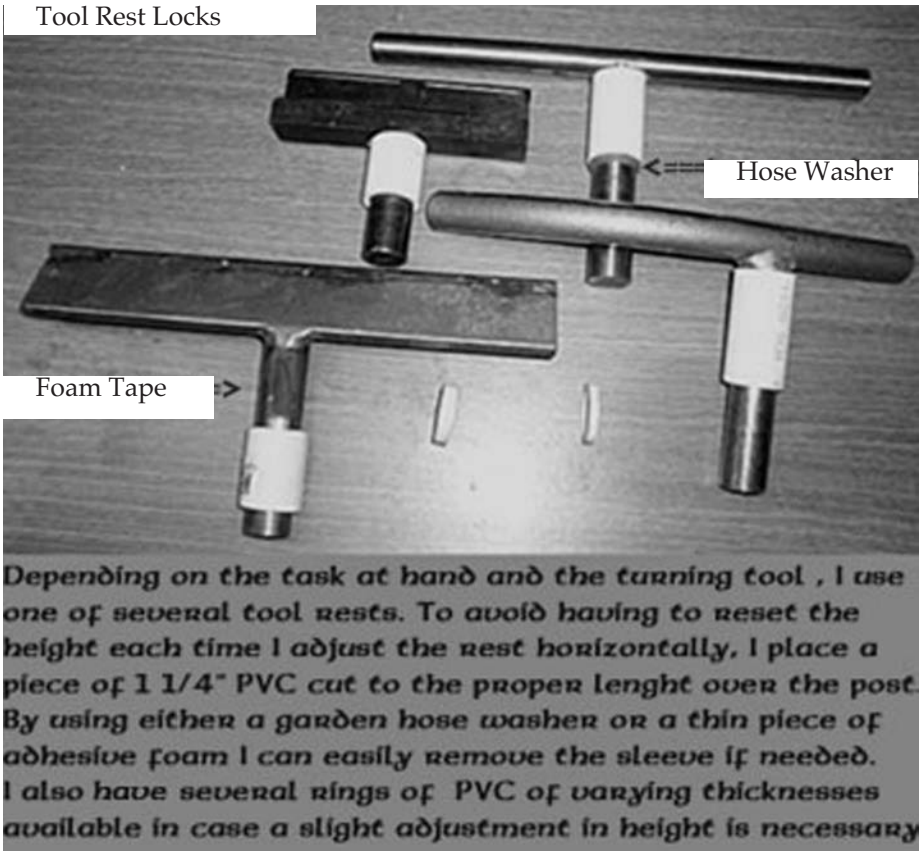
Shop Vac Bag Problem II



I have a 16 gallon shop vacuum which I use to clean sawdust and small scraps of wood from my lathe, router, and saws. Whenever I would put a new plastic bag into the tank, the bag would cling to the suction motor until sufficient material collected in the tank to keep it away.

To solve this problem I cut a 1-in. ring from $^3/_4$-in. plywood to loosely fit the inside rim of the tank and reinforced it every 4-in. or so with glued-on plywood blocks. I drilled $^1/_2$-in. holes through the ring and blocks, angled about 5 degrees to fit the angle of the tank. Then I glued $^1/_2$-in. dowels into the holes. This ring and dowel frame keeps the new bag in place and is easily removable when changing bags.

– Jack Schiller, Warrington, PA



Tool Rest Height Lock

I have several tool rests and switch back and forth for different tasks, shown in the photo above.

Tip of the Hat for a Good Idea

Best Tip Award

The hat for the Tips editor's favorite tip in Summer issue goes to Wayne Van Every of Greeley, CO, for his idea on how to quiet down a shop vac, above left.

We all like turing tips and learn a great deal from what others have discovered. How about sending in some of your favorites?

To keep the tool rest at the proper height while adjusting it horizontally I use $1^{1}/_{4}$-in. PVC cut to the proper length and inserted on the tool rest shaft. I keep these in place using a hose washer below the PVC. I have one cut for each tool rest and several thin spacers that can be installed if the tool rest needs a small adjustment.

– Joseph Quesada
Schuylkill Haven, PA

Ball Turning

When turning a sphere many people use a ring to check for roundness. Place the ring on the sphere and look for high and low spots as you move it around the ball. I use a flashlight. Pick a flashlight with a round rim. Remove the lens if the rim won't fit on the sphere. Place the flashlight on the ball and the light will leak out showing the high and low spots.

– Randy Trentham, Cookeville, TN.

Burning Grooves

Everyone knows about burning grooves in spindle turnings using a wire stretched between two handles. To burn a groove in a faceplate or end grain turning use a piece of formica or masonite. You can trim it down on the sander to fit the groove if necessary. If you use a broken piece of formica be sure to sand off the sharp edge.

– Bill West, Homewood, AL

Knuckle busting chuck guard

I seem to have a penchant for getting my knuckles in the way of the chuck. I had an old trailer tire inner tube. I cut a circle from it about one inch wide and slide it up over the jaws.

It has saved my knuckles several times.

– Bill Pate, Johnson City, TN

Cheap Chatter Tool

If you don't use a chatter tool often it makes more sense to rig one up.

I use an old jigsaw blade held in needle nose vise grips .Grind the end to a point or gentle curve depending on the tool you prefer.

Vary the distance it hangs out the end of the pliers to get different vibration frequencies or chatter.

– Bill West
Homewood, AL

Exploding light bulbs

I learned something this week that I thought was important to share with everyone. I have a shop light hanging over my lathe as many of us do. I was turning an oil lamp at a high rate of speed when it split in half and flew, hitting one of the four foot bulbs. Very sharp pieces of glass flew everywhere.

I don't know how, but I was not hit by any of them. It took an hour to get the mess cleaned up. I was wearing only my regular glasses. The lights hang above my head and it would have been so easy for the glass to fly into eyes or face

I have been wearing my safety goggles since. They are the kind that totally enclose with a seal around to keep the dust out, as well. I see the best out of them out of all the different types I have tried.

They fit nicely over my glasses and do not fog. I get them from Dust Be Gone 941-822-6762.

I also plan to get a different kind

Send In Your Tips

Share the ideas you have discovered in your shop. And become eligible for our Best Tip Award and a free AAW ball cap, Send your tips with your name and hometown to:

John Lucas
PO Box 1292,
Cookeville, TN
38503.
jlucas@tntech.edu

John Lucas
Tips Editor

AAW NEWS AND NOTES

Ornamental Turners International to Meet

Ornamental Turners International invites you to attend the Bi-Annual Ornamental Turning Extravaganza September 12-15 at The Place Off the Square Hotel, 50 North Second St. Newark Ohio 43055

AAW members are welcome to attend. Registration is $100.

For more information you can contact Alan Bugbee at 37 Fox Den Road, West Simsbury, CT 06092, USA or Steve Johnson at steve@turners.org. Programs will include presentations on rose engine turning, historical aspects of ornamental turning, engine turning, and much more.

Put A Lid On It

It's time to start thinking about your entry for the AAW's next Juried Show, which will premiere at the 17'th annual national AAW symposium at Pasadena, CA. next summer. More info is on Page 9. Entry forms will be in the Winter Journal.

GIFT IDEAS FOR THE HOLIDAYS

Making The Most Of Scraps and Segments

BOB ROSAND

THIS TIME OF YEAR SOME TURNERS start thinking it might be a good idea to make some holiday gifts. After all, it's an opportunity to make some other people happy while you indulge in your favorite activity.

If you are not sure what to make this year, here are a couple of ideas that have been popular with my customers at various craft fairs I do.

In last Fall's issue of American Woodturner I regaled readers with my version of a ring holder, which itself is a pretty good gift idea.

I also threatened another version based on an oil can. Truth be told, the idea is not very original. An old friend, sometime mentor and frequent harasser, Jay Weber, made a version of these when I didn't know which was the business end of a gouge.

Knowing Jay, his oil-can ring holders had functioning threads and squirted oil. Mine don't. I do have the advantage of a wife who loves to paint and the combination of Susan's painting on these imitation oil cans makes for a very good selling craft item. Even without the painting, they are pretty popular.

The oil can ring holders are not particularly difficult to make, and even if you do manage to destroy one in the process, you have wasted very little wood. One way to make the job easier is to find an old oil can that you can use as a model. The oil can that I used is about $1^{7}/_{8}$-in. in diameter and about $6^{1}/_{2}$-in. tall. For turning stock, I cut a block 2-in. square by about 4-in. long. This becomes the the bottom or the can section of the ring holder. For the neck of the ring holder, I cut a piece of wood about $^{5}/_{8}$-in. square by about 6 $^{1}/_{2}$-in or 7-in. long.

First, I mount the 2-in. square block in a chuck. If you don't have a chuck, not to worry. Screw a waste block to a small face plate and drill a 1-in. hole into the waste block. Next place the 2-in. "can" block between centers and turn a tenon to fit the hole you drilled in the waste block. The tenon is just for centering the piece, not strength, so it doesn't need to be very long. Glue the pieces together and you're ready to go.

Rough the block down to a $1^{7}/_{8}$-in. diameter cylinder. Then use your calipers to determine the greatest diameter of the base section of the oil can (about 1-in. high) I use the $^{1}/_{2}$-in. skew flat against the stock to peel down to this diameter. Next I use the long point of the skew to clean up the top of the section, the narrower part which the spout would be screwed onto. The cape and spout would be one piece in the real oil can, but I took a little design freedom here and simplified the turning.

Next I drill a hole into the body of

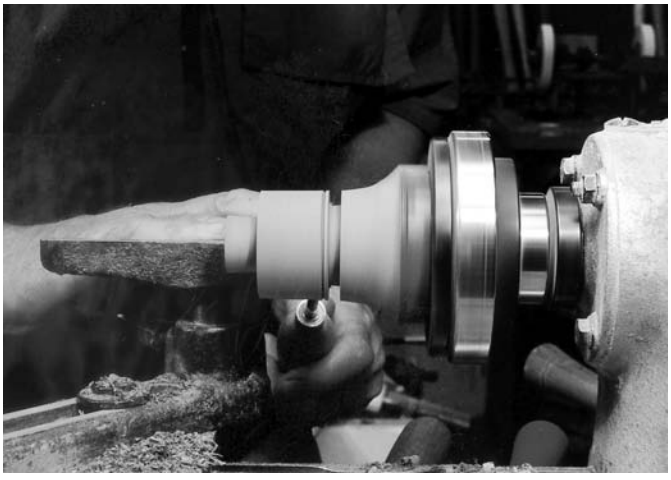
Turning a Ring Holder

And a Decorative Bowl

After roughing out the base, the author uses calipers to determine the diameter of the can. Photos by Bob Rosand

Next Rosand refines the next section of the oil can, the area where the spout and base would normally be joined.

Drill bit mounted in the tailstock is used to bore the hole to accept the oil can spout.



A skew is used to detail the bottom of the can, suggesting the rim that forms the seal on a real oil can.

the ring holder (in this case I use a $^{9}/_{32}$-in. drill bit). This hole will later accept the spout of the ring holder. Before that happens, I use the drill bit as a friction fit chuck to secure the can while I turn the bottom shape and clean up the surface.

Now is the time to add the details to your oil can. Make sure to include the detail at the bottom of the can as well as the little rim at the bottom of what would be the threaded section of the oil can. For all of these, I use a combination of skew and spindle gouges. The more detail you can include, the more realistic the oil can will look.

Once the can is turned to your satisfaction, part it from the lathe. Generally, I like to leave a tenon extending from the bottom so that when I reverse chuck the piece, I have something for the tail center to go into. Otherwise, you may have a dimple in the bottom of the finished piece. When I'm at home in my shop, I use the band saw to part the piece from the waste. Of course, a parting tool works fine, but you may be left with little ragged bits of wood that pull the piece off center when you engage the tail center.

To reverse chuck, take the drill bit you used previously and fasten it in the chuck. In this case I was using the Talon chuck by OneWay. The "base" of the oil can is then fit onto the drill and the tail center is engaged. I have to urge you to be a bit cautious here. A drill bit is not intended for reverse chucking. Make certain that very little drill bit is exposed between the chuck and the work piece. Otherwise the drill bit could snap off.

All that remains is to turn and fit the spout to the base of the oil can. Again I place the stock in the chuck, in this case fitted with spigot jaws. I like the spigot jaws because the jaws help give some extra rigidity to the

After shaping the curved section on the top of the can, as shown, above left, Rosand refines and adds detail to the neck. Next, the parted-off can is chucked on a drill bit while the bottom is turned, photo, above right. Note the minimal drill section between stock and chuck. The spout is shaped using a gouge and a light touch. Calipers are used to check the bottom to fit the hole bored in the base of the ring holder, photo at right.

piece when I turn it down to a relatively small diameter (around 1/4"). A small roughing out gouge seems to work just fine for this purpose. Be sure to take very light cuts as you approach the finished diameter. The spout should be tapered and I leave the small hole created by the tail center. This gives the illusion that the hole carries on down through the spout. Of course, you could drill it out a bit if you desire.

Using the calipers, check the size of the opening you drilled in the base of the oil can and use that diameter to size the bottom of the spout. Part the spout from the lathe and glue it into the base. That should do it unless you're lucky enough to have a wife who paints, in which case, you ship it up to her for the final touches. Good luck! Call me if you have any problems and let me know if you find any interesting oil cans

A Decorative Touch for a Burl Bowl, Easy introduction to segmented work

I turn mostly burl. The forms I turn are generally smooth, natural shapes with little embellishment. But I have to confess that I admire and am in awe of some of the segmented turnings that I see in the Journal, galleries and at the symposium Instant Galleries.

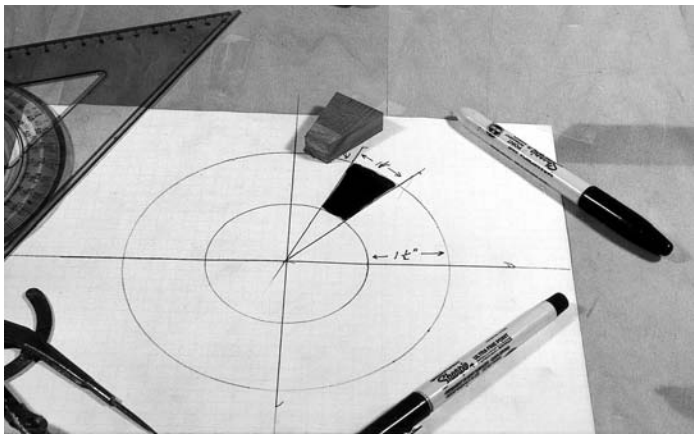
But years ago when I started turning, I did do a fair amount of segmenting. I had no source of large turning blanks and needed to get work out for craft shows, so I glued up what I needed. A great deal of my knowledge of segmenting came from Dale Nish's books, *Artistic Woodturning* and *Creative Woodturning*.

Today, much of the segmented work I do is for accent. A burl bowl with no natural edge can be enhanced with the addition of a simple segmented rim. The problem is that I am basically lazy. I have neither the tools, time or the inclination to make joints the way someone like Dale's friend, the late Ray Allen did.

What follows is a simple, effective segmenting technique that works for me. In no way is it intended compete with "real" segmenting. It works for me. To all you purists, save your letters. We'll be running articles on the real segmenting in the near future.

The ring segments that I make generally have 16 segments, but yours can have as many or as few as you wish. I'm not sure why I settled on 16 — it just seemed to look right to me, I guess.

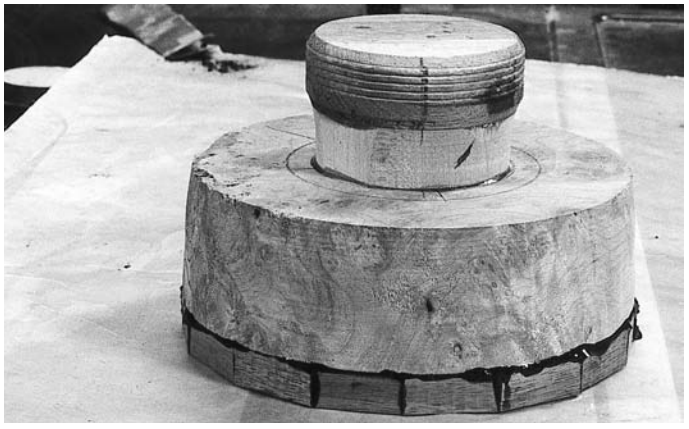
I start by drawing out the ring on



Draw out the ring and divide it into equal segments.

Cut the segments on a tablesaw.

Segments are epoxied together in pairs on a waxed paper surface. Pairs are then joined, and so on, to make a ring.



Ring is epoxied onto a bowl blank for turning. Blank is faced off and the center partially hollowed for a tight joint.

graph paper. I also make it larger than I think I need. For example, the segments on a small bowl (6-in dia.) might be $1^{1}/_{2}$-in. wide and about $^{3}/_{8}$-in. thick. This just gives me a little room for error, and once laminated to the bowl I turn away what I consider excess. I also like to dry the segmenting stock. Since my segmenting stock is usually pieces of wood that I find on the basement floor, I want to make sure that it is uniformly dry.

Once the ring is drawn out, I cut the segments on a table saw. I don't use a jig to cut the segments, just a stop block on the saw and a 60-tooth blade that has been adjusted as close to 90 degrees as I can get it. I place the segments in a box since I generally make multiple rings and lightly sand the edges to remove any "fuzz".

At this point, I clean off the the table saw and place a piece of wax paper on it and begin assembling the segments with six minute epoxy that has been tinted with carbon black. I mostly use black, but have used other pigment colors. I assemble two segments, then the two to become four and so on until I have a half circle. The half circles are then trimmed using a disc sander on the table saw and glued together to make a full circle. I use the six minute epoxy because it is gap filling, and makes any minute gaps disappear. I like using pigment because it creates a pleasing thin black line between the segments.

The ring and bowl are turned as a single block.

Bob Rosand is a full-time turner and teacher in Bloomsburg, PA, and member of the AAW Board of Directors.

16TH ANNUAL AAW SYMPOSIUM

'Genuine Success' with something for everyone

KEN KEOUGHAN

BY ALMOST ANY MEASUREMENT THE 16th annual AAW Symposium was a genuine success. Available to all of the 900 plus attendees, who came from 46 states, were more than 160 demonstrations run over 11 rotations.

Interesting and successful side trips were planned and carried out for the 100 or more spouses, children or others accompanying the woodturners who had gathered in Providence, RI, for this symposium. The auction yielded $32,000 for the Education Fund of the AAW. Although the tallies are not in yet, we can anticipate approximately $2,000 more from the silent auction.

We had 32 demonstrators this year from six different countries and 17 states. In addition to the actual demonstrations, we had a "Soup to Nuts" question-and-answer session with John Jordan and David Ellsworth; a "Getting into Galleries" session with Jan Peters of del Mano Gallery and David Ellsworth; a "Jurying Slides" meeting with Jacques Vesery and Linda VanGehuchten (photographers Larry Mart and John Lucas offered advice from their side of the camera); Chris Weiland discussed Design and the "How To's" of developing Grants and Proposals.

Board member Bob Rosand was one of the instructors of the symposium's "Learn to Turn" Program. Photo: John Lucas

England's Stuart Mortimer was one of this year's featured demonstrators. photo: Larry Mart

Topics covered by the demonstrators ranged from "Sanding Techniques" to "South Pacific Design and Influence." Demonstrators were from as close by as Rhode Island and Connecticut to as far away as New Zealand, Germany, the United Kingdom, Japan and Hawaii. The variety of people and of experiences available was enormous.

I watched a man make a top in one minute and thirty eight seconds. His name was Jim Hilburger of Colden, NY. Board member Bob Rosand had invited him to the symposium, as part of our "Tops" theme this year, not just designing and making them, but also offering them as a fund raiser for a local charity.

Next door, in the vendors area, a turner could buy anything from a book to a lathe to sanding disks to a bottle of CA glue. Forty two vendors were represented. In reviewing how the various vendors had done at the

show on Sunday afternoon, most were very much pleased. Mitch Talcove of Exotic Hardwoods probably said it all when he said "We have to be here. What we sell at the show is gravy. The contacts and relationships we establish here at this annual symposium continue throughout the year." He said his company had done very well. Packard Woodworks also did well, according to Brad Packard. The Oneway booth was jammed from start to finish. Choice Woods looked to be doing a flourishing business with Cliff Lounsbury seeming to lead the way.

The Instant Gallery was all but mind-boggling. In addition to the Chapter Collaborative pieces and the Women's Collaborative pieces, there were at least 2000 other works in this stunning assemblage of woodturning at its best.

The planning and execution of this symposium was exquisite. For example, all of the rooms that were indicated for each demonstrator in the symposium issue of *American Woodturner* were accurate and remained unchanged. If the doors to the Instant Gallery were scheduled to open at 9 AM, that's when they opened. The banquet started on time, as did the auction. The entire event seemed to go off without flaw or fluster.

When we arrived at 3 o'clock Thursday. all the board members, as well as the staff and many of their spouses, were working and working hard. Mark St. Leger and Bob Rosand were working with lathes in the lobby of the building, demonstrating and teaching in the Learn to Turn project. Bobby Clemons was waiting on the sideline to relieve them as needed. Willard Baxter and Phil Brennion were upstairs in the Registration area helping with that process. Lee Carter and Linda Everett were setting up some of the demonstration rooms. Linda VanGehuchten was helping Don Olney with the installation of

Top vaudevillian Don Olney delighted the crowds. Photo: John Lucas

The Instant Gallery is always fascinating and just gets better every year. Photo above and below: Larry Mart

sium. Norm Hinman was wrestling with some of the mounds of AAW memorabilia that was for sale near the registration area.

Beyond the Board of Directors, our Board of Advisors — Dave Barriger, Bonnie Klein and Larry Hasiak — were all busily working at registering people, selling AAW items and in general doing their best to make all of the rest of us feel comfortable and at ease. As a member of AAW I feel that it is incumbent upon me to point out that none of these people are getting paid for this work; they are doing it out of a sense of responsibility and decency and enthusiasm for the organization to which we all belong. Besides, they all have a passion about woodturning and woodturners.

As we had anticipated, the AAW made strong provisions for connecting with the community of Providence. The Learn to Turn sessions, while a little disappointing in terms of the volume of turnout, certainly made up for it with the enthusiasm that they generated. On Friday night, Linda VanGehuchten led a band of children (and adults) to the Children's Museum of Providence where Jim Hilburger demonstrated his skills at making tops in less than two minutes.When I talked to him he said, "I"ve never had more fun in my life. I'm so glad that AAW invited me ."

Don Olney discussed his collection of tops and other toys. What a delightful man. He wears a vaudeville smile, bright red hat and a relaxed sense of the joy of life. He told me that he had sold his toy company and was now retired. But like many of us, he is looking for a way to enjoy his retirement years. Apropos of the symposium he was attending, he told me he is looking into toys for adults.

More Symposium Coverage

Instant Gallery Critique — Page 32
Chapter Collaborative Winners — Page 30.
Women's Collaborative Show — Pages 35, 54.

The trade show had it all for the turners, and vendors report business was brisk during the entire symposium.

In yet another effort at AAW's "community outreach," an entire tabletop was mounded over with spin tops made and donated by AAW members and destined for Meeting Street. Meeting Street is a local charity that provides educational, therapeutic and developmental services to more than 2500 children and young adults with and without developmental delays or disabilities. The Meeting Street people felt that the spin tops would provide an excellent educational and recreational activity for their patients.

An experiment this year was the Women's Craft Room, where women who were attending this symposium with their husbands, could practice crafts of their own. The experiment was successful, with the result that in ensuing years a craft room will be provided and it will be used exclusively for the women's craft projects.

And, no symposium would be complete without the Chapter Collaborative and the critique of the Instant Gallery. for more on these events, see. Pages 30-34.

In summary, I think that we can all look back on the 16th Annual AAW Symposium with pride, with satisfaction and, hopefully, with joy. The fun, the educational opportunities, and the fellowship are what we have come to expect and to love. This was another good one. We need to express thanks to our Board of Directors, our Volunteer Assistants, our Demonstrators, Butch and Pat Titus and perhaps most of all to our staff Mary Lacer and Eunice Wynn.

Ken Keoughan is a turner in Friendship, ME and a contributing editor at American Woodturner.

WHOOPS — WOW

Looking at blowouts in a different light

FREDERICK C. HILL

I HAVE BEEN A WOODTURNER FOR A number of years. I guess I could be lumped in that large category of "vase, platter, normal thing" turners who turn traditional pieces that look like something familiar.

I have developed a high comfort level with the lathe and would say that my skills are fairly well developed. Even though I tend to be a creative right-brained guy, I really hadn't experimented to any extent with unusual shapes or combinations of shapes with the lathe.

Last fall my brother and I attended "Turning 2001", the Ohio Valley Woodturning Guild symposium, and had the good fortune to watch Michael Hosaluk and Christian Burchard work their magic on wood.

I was very impressed with the unusual items that they were turning and resolved at that time to develop my creative side to a greater extent.

Let creative juices flow

When I got home after the conference I began to let my creative juices flow and produce items that were "different". Interestingly, the first of these came about when I was making a hollow sphere and had it nearly completed when a flaw in the wood broke and out came a large segment from the piece. After saying the requisite swear words, I discarded the item into my burn barrel and, after cooling off, forgot about it.

Later, I was thinking about the creative items we had watched Christian and Michael make when I thought about my broken sphere. I retrieved it from the barrel and began to study it. Quickly I realized that this was an opportunity, not a disaster!

After studying the broken hollow sphere, I made a small solid cherry sphere that I inserted into it, turned a nifty cherry stand and, as if by magic I had created an interesting piece of art, "Inner Space", shown in the photo above. By the way, I gave "Inner Space" to my wife as a birthday present and it has since become her favorite.

Disaster to birthday present: the author rescued a ruined piece from the scrap pile and decided to be creative. It has since become one of his wife's favorites.

After this initial experience I began to look at my turning in a different light. I still turn the "normal" items but, when I have a blowout, I put it up on a shelf and study it to see what I can do with it that will make it a work of art.

A couple of interesting items are "Flying Saucer," shown in the top photo at right"and "Broken Promises, bottom photo at right."

The disc on "Flying Saucer" started out as a thin plate but when I cut too deeply into the center, it broke out and I again resorted to a cherry ball and stand but with a very different appearance.

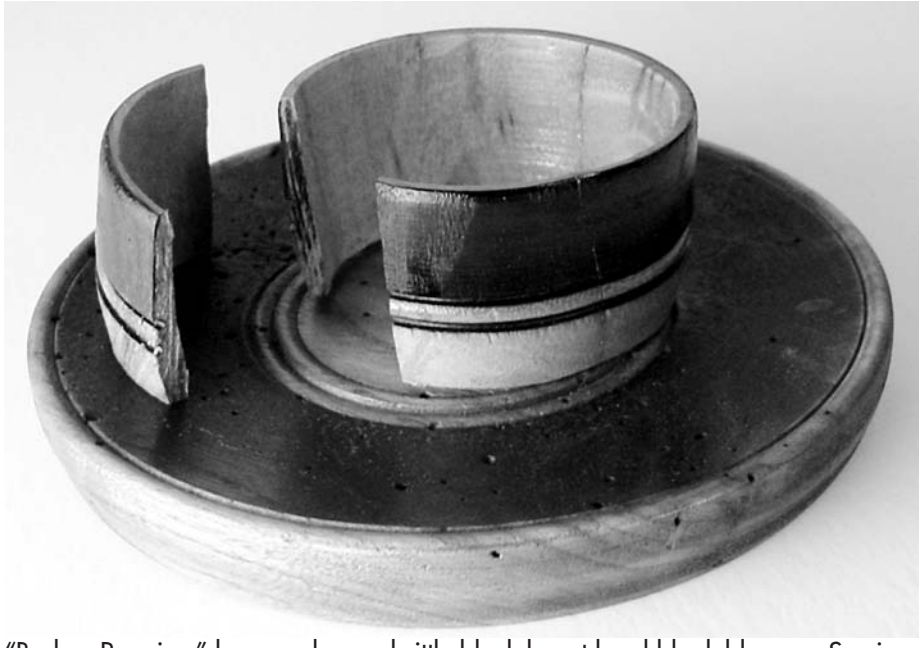
"Broken Promises" occurred when some very dry, brittle black locust blew up as I was completing a deep bowl. I salvaged the top of the bowl by sawing and sanding away the broken bottom resulting in the broken ring on top of the platter. Burning the wood and then turning away the lower burned section to reveal the fresh wood produced the black top of the ring. I then turned a butternut base, which I also blackened by burning prior to turning.

Since I've had a few failures in my turning career, I was especially interested in Lyle Jamieson's comment in (American Woodturner Volume 17, No. 1 Spring 2002) on how fear of destroying a piece during the turning process frequently dictates how it will turn out.

Lyle was talking specifically about measuring devices and how his unscientific poll, indicated that a majority of turners use fingers, calipers or some other measuring device to judge wall thicknesses and still have blown through the side of a vessel or bottom of a bowl.

"So I believe many turners have tried to measure wall thicknesses, and failing, have SETTLED for the

"Flying Saucer" was a thin plate until the author cut through the center. His design opportunity to repair the situation called for a cherry ball and a stand



"Broken Promises" began when a brittle black locust bowl blank blew up. Sawing, turning and burning, plus a new butternut base kept the piece out of the scrap pile.

"Obviously, we want to develop good turning techniques to avoid having blow-ups, but when they occur, why not make something out of them?

I now find myself more relaxed at the lathe and even look forward to having pieces blow up on me on occasion. I now treat them as opportunities instead of failures."

— Frederick Hill

finger method which leads to uneven wall thicknesses and heavy, thick bottoms. Fear lets the wood remain in control. Fear of blowing up a piece dictates how you turn. I prefer the fun and satisfaction of being in control. Fear is stifling to creativity and is certainly not fun. How do we rid ourselves of fear and get in control? It's easy to say but not so easy to do."

Obviously, we want to develop good turning techniques to avoid having blow-ups, but when they occur, why not make something out of them?

I now find myself more relaxed at the lathe and even look forward to having pieces blow up on me on occasion. I now treat them as opportunities instead of failures.

My burn barrel is starving now and I am having a blast creating interesting "Whoops--- Wow" art objects.

Obviously when someone asks about the piece, I tell them that I thought long and hard about how to create the item and never mention that the item is a "Whoops--- Wow" piece!

Frederick Hill is a Biology Professor at Bloomsburg University of Pennsylvania and a recreational woodturner who says that he would would starve if he had to rely on his income from woodturning.

TURNING CANADIAN STYLE

Bright lights on the Left Coast

BRUCE CAMPBELL

THE GREATER VANCOUVER WOODturners Guild (GVWG) was made AAW Chapter 130 in 1999 and held our first meeting in September of that year with more than 60 people in the hall. But as they say in show biz "an instant success takes years."

A number of good turners have been around Vancouver for some time and we owe them much for creating an awareness of woodturning and a need for a club in the city. In addition, a local tool company has offered courses and demonstrations taught by local turners for some time. So, when several of us got together to form a club, we already had a groundswell of interest and support.

From that first planning meeting we have never looked back. Today we boast a membership of close to 100. Initially, our friends at the tool store loaned us a lathe, but with such a large membership we were soon able to buy a fully rigged, variable-speed Nova 3000 lathe. Now, along with a reasonable video camera, TV monitors and a simple sound system, our meetings are quite well set up. We found a meeting hall that allows us to store the equipment on site — much less hassle. We have a large and growing collection of books, magazines and videos that are available for members as reasonable rates.

Happily, we have members who range in experience from novice to expert and we work hard to ensure that there is something useful for everyone at every meeting.

Our meeting format is shown in the chart below.

Focus on Fundamentals	Basic topics are demonstrated. There are 18 modules in our library and 3 are presented concurrently at each meeting.
Main Speaker	Every meeting has a main speaker. We have been very luck to have excellent speakers ranging from local folks to famous spinners.
Business Meeting	– we always try to keep this part short but adminsitriva happens so here is where it is wrestled to the ground and tamed.
President's Challenge	The president sets an easy-to-do project that is designed to challenge our thinking and techniques.
Instant Gallery	Just like the wonderful show at the AAW symposiums we have a table that "blossoms" with every manner of woodturning at every meeting.
Wood Exchange	Members bring stuff (mostly wood) to each meeting and we draw numbers to have folks select from the pile. It is a great way to get rid of wood without burning it and we all get to try new timbers

Education and fun

We take education and promotion of woodturning quite seriously, but we have a lot of fun, too. In our first year we took the AAW Collaborative Challenge and *Organic Fantasy* was the result — a two-octave pipe organ powered by a hand-cranked five-cylinder radial pump. It won an honorable mention at the 2000 AAW Symposium and was donated to the auction to raise money for the education fund. Not bad for a bunch of rookies but what really excited me was that 28 different members of our young Guild took part in that project. (Picture of 'Organic Fantasy' is available on page 41 of American Woodturner, Volume 15, No 3.)

In our first summer (2000) we held a Guild Picnic which has now become an annual event and just keeps getting better. There was food, lawn games, an egg cup-turning race, and an auction of donated items (wood, products, one-on-one classes, finished items, etc.) that raised more than $800 for the Guild.

The club and the members actively support the local woodworking show, and have done demonstrations at a local carving show and a home show. Last year we were asked to demonstrate at a large Christmas Craft Market, which attracted more than 200 exhibitors and 33,000 visitors to the city's convention center.

Another focus of the Guild has been on getting world-class turners to come and demonstrate and teach for us. In the past three years we have hosted Bonnie Klein, Russ Fairfield, Stuart Batty, Christian Burchard, Don Derry, Clay Foster, Michael Hosaluk, John Liestman, Ernie Newman, Mark Salusbury and Jack deVos. In the planning phase for the next 12 months are visits by Allan Batty, Mike Mahoney, Phil Brennion, David Nittmann and Cindy Drozda.

Beyond the shear joy of watching and learning from these wonderful presenters, it is exciting to watch the level of skill in the members grow. Both beginners and experts benefit from these visits, which makes these teaching programs a worthwhile pur-

Steven Kennard's Flower shaped, lidded box golf tee, above, won him the "People's Choice" award.
Colin Delory was first among equals in the open division with his segmented hollow form, shown at left.

suit of the Guild.

In 2000 we were thrown a challenge to take over an annual woodturning competition that was being dropped by another group. Although we did not feel ready, we decided that the competition was a perfect combination of support for woodturners and a way to expand public awareness for the Art. Now, after two competitions under our belts, we are glad we did.

Cash prizes = superb entries

The organizing committee felt that if we offered reasonable cash prizes we would attract superb entries – and it worked! The 2001 West Coast Woodturning Competition was a resounding success in many ways, especially the number and quality of entries, in all four categories. It appeared that the quality of the Novice entries improved as much as in the other categories.

Entries came from across Canada and the western US, including pieces from several well known and emerging turners.

We awarded $4000 in prize money and a number of product prizes in four categories — High School, Novice, Intermediate, and Open, a Judges Prize for Innovation and a People's Choice prize;

We had excellent support from local industry for both cash and product sponsorship. In keeping with the notion that we should support all turners, we award the product prizes by draw. That way, everyone has an equal chance to take home an excellent prize;

Nearly all members of the Guild offered their volunteer support.

So, keeping with the formula that better prizes will bring more and better quality participation, we are striving to increase the prize money again this year. Our hope is that it will soon reach $10,000 annually and attract world- wide entries!

All this activity takes a lot of hard work and many hours of volunteer time. At AAW Chapter 130 the list of dedicated contributors is very nearly as long as the membership list. Of course some do more than others and each volunteer focuses energy on their special area of interest. The result is a wonderfully dynamic and synergistic group.

Have a look at our website – www.gvwg.ca and if you are planning to be in the Vancouver area, get in touch. We love visitors. Contest details are also on our website – why not consider entering!

Bruce Campbell is a turner in Coquitlam, BC, Canada.

MARBLING TURNINGS

Fluid, Mesmerizing and Spontaneous

MARY THOUIN

WOODTURNING AND MARBLING are ancient art forms that are both taking on new faces. If someone asked me if these two crafts share anything else in common, I would answer "most definitely!" I started turning in 1974 and marbling in 1992. What captivated me with woodturning 27 years ago is the same essence that drew me to marbling. Their similarities? I view them both to be very "fluid" art forms — both are meditative, mesmerizing, and spontaneous.

A simple definition of marbling is that it is the art of floating paints on a thickened liquid or water, patterning a design, and making a contact print. A variety of paints and liquids or "sizes"can be used. In this article, I'll focus only on my materials and methods using acrylic paints and a size of water thickened with carageenan, which is derived from seaweed.

Marbling is a beautiful, fascinating, and surprisingly complex craft. It is a balance and a blending of the marbler — and the process of marbling. You never quite know just who is in charge — you — or the marbling! If you can let yourself fall into and flow with its magic, you will be well rewarded. There is no concrete set of rules to insure success, only guidelines. Any long-time marbler will tell you "what works for one person may not work for another — and what works one day, may not work the next." A marbler recently wrote to me, "Sometimes marbling is like trying to rein in wild horses — you may end up somewhere, but the trip wasn't what you had planned on!" Hang on to your hats folks – it's quite an adventure!

As I worked with my husband, who was teaching himself to marble papers, it was a natural progression for me to attempt marbling my woodturnings. I quickly found that marbling on wood had it's own additional set of peculiarities. I also realized that there was minimal information on wood marbling, which required me to pioneer my own way. That was fine with me, as I have always seemed to find directions in life that challenge me. So, I dove in and learned from the school of experimentation and self teaching. I will always be learning and I hope improving my skills and techniques. I don't have all the answers – I am happy to help others get started.

Marbling isn't just for bowls and platters like the ones on the cover of the Journal, as you can see from the vase above and the photos on the following pages. Photos by Dave Grondin.

Getting started

Even if you are only interested in marbling wood, I can't emphasize enough the value of first becoming proficient in marbling paper. There are good reasons for this.

A sheet of paper costing a few cents gives freedom to learn and experiment. It's easier to discard 50 sheets of marbled paper than to discard or strip marbling on 50 woodturned bowls! Your first trial sheets will help you sort out the peculiarities of paint chemistry, bath consistency, humidity etc. And, more important, these practice sheets help you begin to learn essential basics and to gain confidence and competence in controlling patterns, color, and color balance.

After marbling your first 100 sheets or so of paper you'll be astounded at what there is to learn in this rich craft – and number 100 will be startlingly more beautiful than number one. (Caution: marbling paper can be addicting, you might forget your original intention!)

Successfully marbling a three-dimensional object is much more complex than marbling paper. You must anticipate the way paints stretch and distort their patterns, and the way they thin out as a 3-D piece is lowered into it. Other aspects unique to wood marbling are trapped air, wood as a background, and finishes appropriate for wood, which I'll discuss later.

Setting up

A fair bit of prep and set up is needed, so start a day ahead of time. It wouldn't hurt to warn other household members that you will be taking over the entire room or kitchen and all available horizontal surfaces! (And perhaps some vertical ones.) Some marbling techniques splatter fine drops of paint, so unless you want to

The author spreads colors on the bath of size, then manipulates the patterns until she has something that pleases her. The weed pot is dipped into the color pattern, as shown. A dowel, hot-melt glued to the bottom of the turning is used to immerse the piece into the pattern.

change your decor to "Speckles," protecting surfaces is recommended. And perhaps scheduling 'a dinner out' may win you a few points, as well.

Basic necessary supplies

Size: The size is a thickened "bath" that supports the floating paints. The two main choices for size are: carageenan or methyl cellulose. I prefer carageenan, an extract of a seaweed called Irish moss. Buy carageenan that is made for marbling (non-food grade). Mixing is relatively easy — it is slowly blended into water.

Alum: Pieces that are to be marbled need to be alumed first, which is essential for the paint to stick to the item you are marbling. Use alum that is sold specifically for marbling – normally listed as aluminum sulfate. Be sure to wear rubber gloves when applying alum – it is aluminum based and is readily absorbed through the skin, as well as being cumulative in the body.

Paints: I use acrylics for both paper and wood marbling. Because they are especially opaque, I feel the acrylic colors are particularly good for marbling on wood. I presently use the "Ceramcoat" brand of acrylics, or "fluid" acrylics made by Golden. Ceramcoat is a good choice for beginners, as it is inexpensive and works well. Its disadvantage is that their paints sometimes have small flecks of contamination. The Golden paints are clean and have a nice clarity to them, but they cost more.

Distilled water: Water is used to mix the size and to thin the paints. There are a number of factors that can cause marbling failures. Water is one of them. Because of this, many marblers use distilled water to make the size and to thin their paints.

Your own water may work well, but if you have problems, start again using distilled water. I understand that water from a water softening system can also cause problems.

Photo Flo 200: (Kodak) Paints need to be thinned in order to float on the size, and are first thinned with distilled water. If that doesn't work, use a small amount of photo flo, available from camera shops, along with the water. Usually just a small quantity is needed.

Paper: (for paper marbling): Ask the people at the art store to sell you what other local marblers use. A few paper choices are Classic Laid or Classic Linen 70 lb, charcoal and watercolor papers. You may have to experiment.

KEYS TO SUCCESS

Cleanliness: Keep all containers, equipment and tools free of oils and soap residue, which can contaminate the bath and cause marbling failures and frustration.

Dust: Work in a minimal dust area – flecks of dust settling on the bath cause little areas not to print. This means no dust on your work, clothing, or you!

Humidity, temperature, quality of ingredients: High humidity and lower room temperatures are desirable for marbling. Generally speaking – a temperature below 60° is too cold (the colors don't spread well and sink) and above 80° is too warm (the colors can spread too much and don't hold their shape). I find that 68° or so works well for me. It is also important to keep your paints and the size as close to the same temperature as possible – this is even more important than room temperature. If the paints and size vary greatly in temperature, it can cause the paints to sink.

In order to insure that you are buying quality ingredients, my best recommendation is to buy your supplies from a good art store or marbling supplier.

Pans: I like white pans in order to best see the colors. For marbling paper, use a pan that's slightly larger than your paper and about. 2-in. deep.

For marbling a whole turning, use a pan that's deep enough for the piece to be totally submerged, without the size overflowing. The pan should be at least double the diameter of the woodturning – so that, as it is being immersed, there will be enough room for the paint to be drawn in from the sides and cover the piece as you had intended. If you are marbling a rim of a woodturning only, then you will only need a pan a little larger in diameter than the piece itself.

Newspaper: This is used to clean or skim the surface of the size. The skin that forms on the surface after the size sits (even for a short time) must be removed before colors are applied. Newspaper is also used to clean off remaining colors after a print is made. Cut newspaper in strips or have some the same dimension as the marbling pan.

Patterning Tools: These are a stylus, rakes, or combs. A stylus is a single patterning tool such as a dowel or knitting needle. Rakes and combs can be made from a variety of materials, and are made in different sizes for various patterning techniques. Most marbling books have good instructions on how to make your own rakes and combs.

Paint Application: Eye droppers or small paint applicator bottles work well.

Supplies for marbling wood:

Wood: In choosing wood to marble, think like a painter — pick a species that provides a homogeneous background like a canvas for patterns and color.

Good choices are fine-grained hardwoods such as maple, birch, cherry, walnut. Poor choices include softwoods, like pine, that has resins which will resist the marbling. It's also more difficult to apply a finish evenly to softwoods. Also avoid Exotics which are usually too oily for good paint adhesion and coarse-grained, large-pored woods, like oak and ash, with bold grain patterns that fight the delicate look of the marbling.

Masking: I use liquid frisket or liquid mask (used for masking watercolor paintings) to protect areas that I don't want marbled.

Holding stick: Attach a dowel to the bottom or the inside of the piece with hot-melt glue to hold the piece as it is being marbled.

Marbling in 3-D

The two important considerations when marbling any three-dimensional item involve both the aesthetics and mechanics of marbling the piece. First, consider the appropriateness of the materials. A woodturning should be made especially for marbling. I see no reason to take a woodturned piece that has beautiful or striking grain and marble over that natural beauty. I turn forms and details that I feel will allow the woodturning and the marbling to compliment each other.

Second, before starting the marbling process you need to plan how the piece is going to be immersed in the bath in order to avoid things like:

1.) The shape of the piece not allowing the marbling to contact parts of the turning.

2.) Air pockets.

3.) The colors on the size rushing into the inside of a bowl through cavities and openings – thereby making a swirling mess of your carefully patterned paints. If you are wanting to marble both the inside and outside of an open bowl – you have to carefully immerse it from the side rather than from the bottom up, for the same reason. However, realize that the colors will be thinned out on the last side to be marbled.

4.)You generally do not want to roll the piece across the surface of the bath, because that will give a broken, hard edge where the pattern joins.

5.) Color stretching: Central to the difference between paper marbling and 3D marbling – is that when a 3 dimensional piece is immersed in the bath – it acts like a vortex. The marbling wraps up and around the piece –- gathering, pulling and stretching the colors. As the paint is being stretched, the color becomes diluted and loses its intensity. Take this into account when deciding which way to immerse the piece, and also in matching the size of the woodturning with the size of the pan. Remember – the pan needs to be deep enough to im-

The marbling for this piece, begins with applying colors on the thickened size and allowing them to spread, above, then manipulating the colors with a stylus. After creating a small indentation on one side of the circle, below left, the author makes a contrasting figure on the other side, below right. The variety of colors and patterns that can be used is almost limitless. The author recommends you experiment by marbling paper and trying some of the patterns demonstrated in the books she recommends on the following page.

merse the entire piece, without the size flowing over the top of the pan.

Wood Preparation:

After turning a piece, I sand it to 400 grit – then I wet it to raise the grain, let it dry, and re-sand it using 600 grit. Re-sanding the raised grain eliminates problems such as tiny air pockets or bubbles that would show up on the finished piece as little unprinted circles.

If you want to protect any areas from paint, now is the time to mask them off with the liquid frisket and let it dry. The piece is now ready to be alumed. Before you alum it however, it works well to attach some sort of "holding stick" to the piece. Decide which way the piece will be immersed in the bath and hot glue a heavy dowel onto the piece where there will be no marbling.

The piece is now – FINALLY!! – ready to marble!

Mixing alum and carageenan:

Carageenan: I use two tablespoons carageenan to each gallon of water. Carageenan must be mixed in a blender or a food processor. Put a portion (about $^1/_3$ of the blender) of the water into the blender, start the machine on slow speed and then slowly start adding a portion of the carageenan until mixed. Pour mixture into the marbling pan. Repeat this until you have used up the measured amount of carageenan. You can then add any extra water to the mix: there's no need to run a gallon or more of water through your blender. The carageenan size should be about the consistency of cream. Allow the size to stand 12 hours before marbling in order to "cure." Keep the size covered to keep out dust.

Alum: I use a weaker alum solution for wood than for paper.

For paper marbling, I use four ta-

blespoons alum to 4 cups water. I heat the water to dissolve the alum, then let this cool before applying. Alum solution may be brushed on – a foam brush works well. Allow the paper to dry under a press to keep it flat.

For wood, I use $^1/_4$ cup of alum to $^1/_2$ gal. of water. I mix enough alum so I can dip the marbled piece. Allow the alum solution to dry on the piece before marbling.

The marbling process:

At this point your size is mixed, cured and in a pan. Your paper or your woodturned piece has been alumed and is ready to be marbled.

Preparing and applying paints:

Paints generally must be thinned to the consistency of milk or light cream. Thin them, initially, with distilled water. Test each color to see how it reacts on the size. Sometimes a particular paint will still sink when applied to the bath, even though it has already been thinned with distilled water. If that happens, that is when I add a little photo flo.

Individual paints and colors react differently, so you must learn to work with the individual nature of each color, in order to get the colors to spread evenly. The object is to have the paints float on the size and spread evenly into a circle without the color sinking, or spreading out of control. Some colors float and spread at a reasonable rate, others sink more readily, and others spread so wildly that they can ruin the pattern you are working on. The colors that push wildly, I refer to as "hot" colors. The colors that do not spread well, I refer to as "cold."

Colors that were a little on the "cold" side may need to have additional dispersant (photo flo) added to them in order for them to be able to push against the colors that are there. This is presuming that distilled water was used and is still not doing the job. Be careful in using "hot" colors. There are some that are always difficult to control – when I get to know which ones they are – my method of controlling them is to control drop size by using a smaller applicator for a smaller amount of paint.

If photo flo is needed, I have different mixes I use. I have a jar mixed 1:10, 1:25, 1:50 (photo flo: distilled water). Begin by using a drop or two of the weakest solution in the needed paint . Increase the amount and strength as necessary.

Applicators: Whisks, eye droppers and dropper bottles are three choices to apply the paint. Whisks are used to make a "stone" pattern. Eye droppers or bottles are used to apply paint in circles – usually concentric – but sometimes individually.

It is important to be gentle when applying paints – just touch the surface of the bath. If using a whisk, use a light hand. As the paints are applied and begin to spread, they will also push and condense the colors that are already there. In so doing, the strength of each color changes as well. The colors that were applied first, will be the most condensed and the boldest colors - the paints that are applied last will be a lighter shade.

Patterning:

In learning to predict and control patterning, you are developing a "working vocabulary" of the craft – while at the same time – learning about color, color balance and harmony. These skills are integral in producing quality marbled pieces.

Printing the piece: Once you have applied colors and developed a pattern that you like, you then take the piece, with the holding stick attached, and immerse it onto the paints and into the bath. After the piece is fully immersed and printed – you slowly pull it out of the bath. As it's being pulled back out of the bath – it will have a slurry of extra color and carageenan on the piece. Do not worry about this – bring it over to the sink and with the least amount of tepid water coming out of the faucet as possible – slowly and carefully let the water wash off the carageenan – leaving the printed pattern. The marbling is quite vulnerable at this stage– your hands rubbing on the wet marbling can easily smear or wash off the marbling. After rinsing, set aside to dry.

This is the moment you have been waiting for – the grand finale!! Hopefully.....your labor of love will be breathtaking.

In my next article we will talk about dyeing your work to create a background color, critiquing your work and finishing. Meanwhile work on those 100 pieces of paper and try out a few turnings.

READING LIST

Here are several marbling books that I know of:

***Marbling Techniques* by Wendy Addison Medeiros**

***Marbling - A Complete Guide to Creating Beautiful Patterned Papers and Fabrics* by Diane Vogel Maurer with Paul Maurer**

***Marbling Paper and Fabric* by Carol Taylor**

***The Art of Marbled Paper* by Einen Miura**

***Marbled Designs* by Patty and Mimi Schleicher**

***Traditional Marbling* by Iris Nevins**

***Marbling: Easy and Elegant Projects for Paper and Fabric* by Laura Sims**

Any of these books should help you learn more about the topics and techniques discussed in this article. — M. T-S

Mary Thouin lives in Leonard, MN and demonstrated marbling at the AAW Symposium in St. Paul, MN.

CHAPTER COLLABORATIVE

A Stunning Year for Architecture

PHOTOS BY LARRY MART

Best of Show
"Cookie Tree"
Best Fantasy

DALLAS AREA WOODTURNERS

Best Artistic

"St. Basil's Cathedral"

CENTRAL CONNECTICUT WOODTURNERS

Best Technical

"Rhode Island Capitol Dome"

MASSACHUSETTS SOUTH SHORE WOODTURNERS

Instant Gallery Critique

Cultivating Growth and Direction

CINDY DROZDA

In conversation with another woodturner at the AAW Symposium in Providence, RI, last summer, I found myself talking about expanding my creative horizons and the importance of the Symposium to my growth as a woodturner and as an artist. I was exposed to as many ideas and impressions as I could absorb in three days!

The Instant Gallery and Critique were an experience almost worth the registration fee by itself. It was an opportunity to view new work by well-known and not-so-well known artists, to connect the faces and the names with the work, and to see what directions the art of woodturning is taking. Where else could I see my own work exhibited with the work of the best nationally and internationally recognized woodturners?

Attending the Critique of the Instant Gallery, I was interested in seeing which of the many hundreds of pieces would catch the attention of the presenters. David Ellsworth and Michael Hosaluk began by stressing that a successful piece should have a foundation of "pure form." David used Michael's decorated fish sculpture, below left, to point out that the piece is successful because it has a pleasing form as its foundation. David often turned a piece over to illustrate that a successful shape looks good upside down, as well. They also demonstrated how shapes define specific volumes of positive or negative spaces, with a traditional enclosed vessel defining positive space, and a sculptural work defining negative space. Michael encourages us to "break free of the limits imposed by the vessel form", citing the work of Peter Rand, which is shown on page 56.

Fish Sculpture: Michael Hosaluk. Photo: Larry Mart

Michael Hosaluk, left, and David Ellsworth conducted the critique of the Instant Gallery at the Providence, RI, symposium. Photo:John Lucas

Citing "Ribbons" by Frank Sudol, shown on the next page, Michael said he likes to see work that tells a story personally or presents ideas of the artist, rather than images from nature. David suggests that we acknowledge traditional shapes, and then move beyond them. The passion that we put into our work is visible in the end result.

Lessons Learned

A successful form is one that makes a natural progression without abrupt changes of direction or momentum, and with design elements that are enhancements and not interruptions, regardless of the scale of the piece. The form should flow, and the shape and the decoration should work together. Andi Wolfe's platter "Autumn in October", shown on the next page, was displayed as an example of how the design enhances the form. The leaves seem to jump off the surface. She writes about her botani-

Frank Sudol Ribbons. Photo: Larry Mart

cal treatments on Page 41.

Al Stirt's work (see *American Woodturner*, Spring 2002) shows strong form that relates to the decoration, and there's visual excitement in the surface decoration of Steve Sinner's vessels, as shown in the photo at right.

Autumn in October: Andi Wolfe. Photo courtesy of the artist

The opening of the vessel should be part of the design, not competing with it, and joined elements need to complement each other. Matthew Hill's pieces, like the one at right, show beautiful work with elegant forms, and joined elements that work very well together. The visual images should be linked to the volume of the form, as illustrated by Curt Theobald's segmented work, at right. which has beautifully shaped forms, wonderful combinations, and subtle designs with the image bands

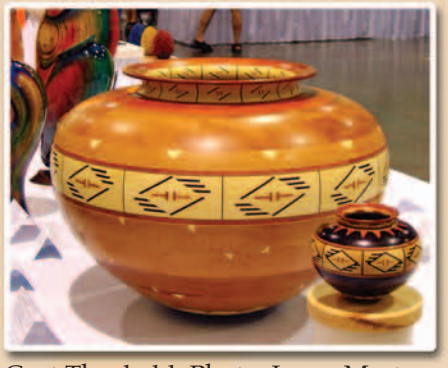
Matthew Hill. Photo courtesy of artist and Steve Worcester (http://www.turningwood.com)

Ant Farm: Steve Sinner. Photo courtesy of artist

changing in size as the form changes in volume. Theobald's work was featured in the Winter 2001 issue of *American Woodturner*.

Recognizing Simplicity

I was pleased to hear David Ellsworth praise the simple bowl form. Since my own work tends to be less embellished, I enjoyed comments on pieces which were not burned, pierced, carved, sandblasted, or colored. He also suggests that plain



Curt Theobald. Photo: Larry Mart

work appeals to a wider audience than decorated work. David then pointed out some examples of feet and turned details that did or didn't work with the bowls, and used his hands to feel for interruptions in the flow of the form. If a foot or design detail is used, it should work in harmony with the shape.

Several woodturners received ideas from the presenters about their work, as with David Nittmann's Basket Illusion. "Incredible work", was their comment, and Michael suggests that the surface decoration might continue into the inside of the vessel. (Nittmann's work is shown in the

Summer 2001 issue of *American Woodturner*. Marilyn Campbell's bases work well with the objects, and they liked the form and the idea of her sculptural pieces. David Ellsworth suggests using a contrasting color to highlight the intersection of two elements.

The collaborative sculpture by Ron Gerton and Lyle Jamieson sparked some discussion by the critics about how difficult it is for independent

Ron Gerton. Photo: Larry Mart

artists to create a successful piece together. The collaborative elements should compliment each other and the energy flow in the same direction for the piece to work as one unit.

New Direction

"Exciting" was the word that David and Michael used often in the Critique. There are definitely some exciting new directions being explored by the woodturning community. Ron Gerton, above, offers some very dramatic transitional pieces, continuing to use his signature cast bronze elements. Trent Bosch's new work is a radical departure. The critics' reaction to one of Trent's new pieces was "it looks like it's protecting itself." Trent (*American Woodturner* Fall 2001) says that this new body of work is expressing his feelings of needing to protect his family following the Sept. 11th tragedy. Art Liestman's Puzzling Illusion (*American Woodturner* Summer 2002) work shows exciting possibilities, as does Michael Werner's sculpture, below, of hands holding up a globe. We're seeing some interesting use of alternative materials in Larry Hasiak's pieces, above, incorporating woven palm strands, and in the pieces turned from laminated National Geographic Magazines by Kevin Burrus, shown at right.

Larry Hasiak. Photos courtesy of the artist

Michael Werner. Photo: Larry Mart

Memorable Insight

I came away from the Critique with insight into what makes a woodturning a piece of artwork, an awareness that will help me refine my own designs. It was an education in form and balance of elements, illustrated

Kevin Burrus. Photo courtesy of the artist

by examples. The Critique wasn't just a tour of the famous names. The focus was on design fundamentals and exciting new directions. Our thanks to David and Michael for sharing their insight.

Cindy Drozda is a turner in Boulder, CO, and was a demonstrator at the St. Paul Symposium in 2001. Special thanks to Steve Worcester (http://www.turningwood.com) for his help with photo coverage.

Women's Collaborative

Teams of 3 women work on special pieces. More Details on Page 54. Photos by Larry Mart

Left: Piece originated by Marie Anderson; then to Debbi Gola and completed by Sandy Moreno.

Above: Piece originated by Nancy Quick Brewer; then to Jane Saylors and completed by Kandie Candelaria.

Left: Piece originated by Andi Wolfe; then to Bonnie Klein and completed by Carole Floate.

Below: – Piece originated by Marilyn Campbell; then to Marie Anderson and completed by Irene Gafert.

Right – Piece originated by Carole Floate; then to Andi Wolfe and completed by Bonnie Klein.

Turning to the 4th Dimension

Creative Ingenuity and Mesmerizing Movement

PETER RAND

As if three dimensions were not enough!!! But adding the fourth can tax creative ingenuity and add artistic value and pleasure. Graceful movement, real movement, adds a whole new dimension to artistic content and perception. Motion attracts, and can even mesmerize. Throughout the ages artists have conveyed the idea of motion in imaginative and effective ways. What I explore here is the idea of adding real motion to wood art. It appears to open a huge number of possible directions.

It all started when a hedgehog-like creature that I had turned looked at me from its shelf for a year, begging for appendages. Some leftover guitar strings and an oversupply of walnuts provided the right weight and spring to append two long feelers-cum-eyes-cum-chemosensors to the head. Their slow, long-lived swaying was mesmerizing. I added a tail and suspended it on a log with three wire legs, legs as long as would provide support without collapsing, (Fig. 1). This "thingsect" (with three invisible legs!) danced and swayed itself into my heart; movement can do that.

Figure 1: The "thingsect". Photos by author.

Many woodturnings are made to appear to move; dancing bowls, carved waves, baseball bats that flowed as a baseball apparently grazed through it!!. Many others featured implied movement as a prominent feature. But what of real movement, not just apparent or implied movement within static pieces?

Figure 2: Explorations of weight on wire and endless motion.

Many woodturnings do actually move in interesting ways – such as rocking bowls and vessels with round bases, "trembleurs" where most of the wood is removed, and thin wood constructs.

It is useful to separate motion in a piece of wood art into two parts, whole body motion and internal motion. In whole body motion the entire piece moves as a unit; internal motion involves relative movement between elements within the piece.

The properties of "weight-on-a-wire" began to intrigue me when I saw the wonderful motions of the 'thingsect'. I explored this idea at the second Australian Collaboration in Mittagong last fall. Having travelled the week after September 11 I arrived without tools, and, being much too slow on a lathe to share one, I turned to mounting weights on vertical wires onto a naturally attractive log of firewood. I used a standard set of various caliper spring-steel guitar strings, and gathered unfamiliar nuts and cones and many 'found' objects as weights. Soon my 'collaborators' were turning and carving and painting objects to suspend on these vertically anchored wires. The piece became a dynamic potpourri of endless movement. I couldn't bring it home, such objects may never travel! - it was auctioned and helped provide travel money for the collaborators. I have since created a Canadian version in further exploration of the many possible variations of weight-on-a-wire (Figure 2).

How can weights on a wire be so interesting? Because of the amazing movements, based on fundamental physics, that one can get if some care and attention is taken. Imagine a spring steel wire strictly upright, anchored at the bottom end and with a weight balanced and fixed to the top end. If the weight is not too much or the wire not too thin, the swaying motion when the weight is displaced is pleasing, especially the longer and slower motion of a longer wire or heavier weight. Up to a certain length for a given weight, the system always comes to a rest at the original vertical position. But at longer lengths the system comes to

rest flopped over in a graceful curve in some arbitrary direction. Very importantly, at the boundary between these two conditions of length there exists an amazing complexity of motions - swaying, oscillating, rotating, shaking, bouncing, quivering. At this critical length the system is sensitively poised where it can't 'decide' whether to be upright or flopped over. This is the position of "Euler Instability", known in the physics and mechanics of things like buckling beams and plates. Very fundamentally, such boundaries between states in all systems, including mechanical, biological, ecological, and geological, represent the most interesting places to 'be'. Since the system is poised among several alternatives, it has the most complex behavior. Sensitive control of that behavior can be effected at such boundaries by flipping it between states, and this endows the system with its most interesting properties. Disease states and damaged systems can also arise when control is hindered; and chaos can be born when all control is lost or when the system sits too close to the boundary between states. You can explore these general principles with a wire held at the position of Euler instability.

Figure 3B, 3C: More explorations of movements with suspended weights.

Now, turn the wire upside down. It is still a pendulum with the weight at the bottom. Will it oscillate more slowly, the same, or faster at the same length as when upright??!! I was very surprised when I tried it. In asking many friends to guess what would happen, the world divided into two in a surprising way - my smartest physicist friends got it wrong, my more artistic less scientific friends got it right, almost invariably. Guess. Then try it. Are you scientist or artist?

Whole body movement adds another, fourth, dimension to wood art. The weight on the wire can be almost anything, conventional turning, abstract object, perhaps several objects combined in narrative and 'installation' fashion. Instability can exaggerate real and beautiful motion, adding its grace to the art Figure 3A,B,C. Importantly, the closer the balance is to Euler instability the more likely the motion will be apparently "perpetual" or continuous:

air currents can be picked up by very light pieces with lots of 'windage', or push very delicately balanced pieces

shaky floors can make heavy pieces 'talk'.

For me movement created from interaction with the environment, or perhaps from a gentle nudge or blow from a participatory viewer, can contribute an exciting artistic element to wood.

The movement born out of pieces assembled with flexible connections can be explored in 'deconstructed' woodturn-

Figure 3A: A conventional turning used as a weight.

Figure 4: An experiment with a deconstructed turning

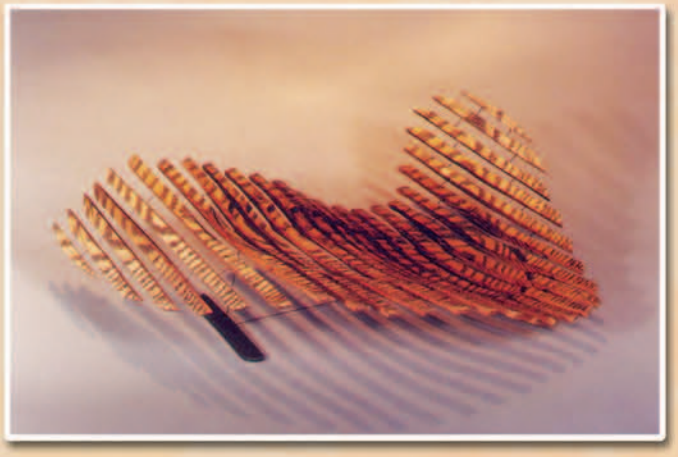


Figure 5, 6, 7: Shallow platters cut into strips and wired together in various ways and mounted or suspended so they can move.

ings (Figure 4). Salvadore Dali's soft watches, obvious and 'necessarily' hard objects, were painted to appear fluid, to have flowed. Such surrealism inspired me to explore the possibilities of making woodturned objects which are both reshaped, as if they were soft, and connected so they actually move internally.

My first attempts involved cutting simple shallow platters into many straight narrow and parallel strips, manipulating them in three dimensions and wiring them together with various springy wires (Figure 5,6,7). They dance and wiggle, sway and bob, especially when mounted on a single springy support. Next I tried cuts that were curved to various extents, in different directions and at changing intervals, and mounted on a single wire. Some pieces show more direct connection to the original turned piece. The spaces between parts can be varied in width. They can be filled with colored textiles and assembled into whimsical pieces (Figure 8). The possibilities seem endless.

Figure 8: Spaces filled with colored textiles, to make a whimsical piece.

The challenge for me is to add movement to the artistic, or rather more importantly, create an artistic whole which includes real movement. So far I am personally predisposed to keeping the origin of the stationary woodturned piece at least within view. In that way one perceives that movement, both the reshaping of the object and the kinetics within it, has transformed a familiar object, be it platter, bowl or other identifiable vessel into a piece of kinetic art. Another quite different approach would be to sculpt in a similar way but to start, not with a 'turning', but with selected wood objects and combine them into a moving piece, creating kinetic art as is done in other media. For me surrealism is a great attraction; Dali's surrealistic soft watches, if they were not transformed hard objects like watches, would be more ordinary and realistic puddles or soft material of some kind. So at the moment, I envisage keeping the turned object, however reshaped, within view, and reflected, however remotely, in the final moving piece. To begin with a platter, bowl, vase or some other identifiable object, and then start sculpting it to include flowing shapes and real movement has exciting possibilities that appear to be largely unexplored.

Peter Rand is a turner in Niagra-on-the-lake, ON, Canada .

Members Gallery Gallery

From Michigan to Hawaii

In the last journal (Summer, p6), we published an article by Gregg Smith of Kailua-Kona, Hawaii, describing the Big Island Woodturners' recent show. Here are some of the photos he sent: Clockwise starting from the top left,: Cook Pine by Ralph Michaelis; Cook Pine Vessel by Elmer Adams; Hawaiian Umeke by Gregg Smith; and Mango by Barry Ching.

Dennis Montville of Sterling Heights, MI, turns a variety of segmented vessels, like the ones at left and below. Many of his pieces make you wonder how he lined everything up so exactly. He tells how in an article on Page 44. It's a fairly simple method, if you are careful, he says, and it takes the guess work out of positioning pieces like this on the lathe.

PET PROJECT

TN Chapter Helps Local Humane Society

JIM BENTLEY

THE CUMBERLAND WOODTURNERS, located in Crossville, TN, have done it again. The small, (29 members) active club has performed what members believe is another first.

Club treasurer Bill Westerbeck and his wife Jackie are active in the local Humane Society. They informed the club that many people have their deceased beloved pets cremated and have trouble finding appropriate receptacles for their cremains.

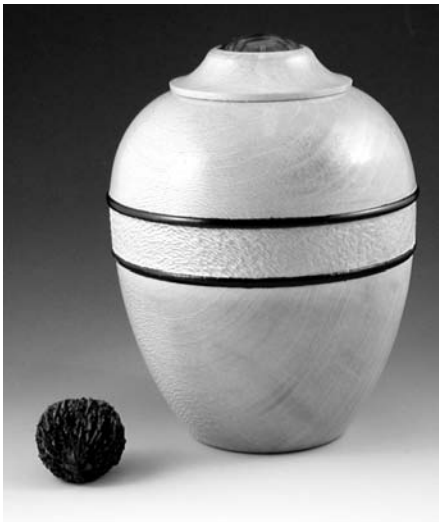
They challenged the club members to turn urns of any design and wood type. The urns had to hold at least a cup of ashes and have a tight lid. They would be sealed with wax when used.

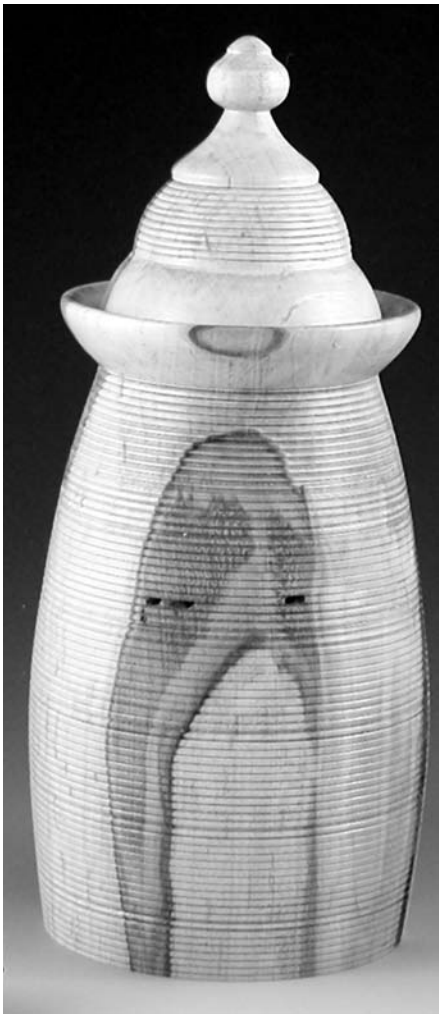
These urns would then be given to the Humane Society. The proceeds from their sale would be the club's contribution to the Society's valuable ongoing work.

The response from the club was very good. The accompanying photos show the variety of styles and indicate the types of wood. The nut shown indicates the scale of the pieces. Some members are continuing to produce urns for additional contributions to the Humane Society.

The Humane Society greatly appreciated our contributions. They have written several articles for our local newspapers. The urns have been sold with prices ranging from $40 to $80. And, there still are many requests for more urns.

The Cumberland Woodturners continue to be active in unique projects and activities. The Urn Turn Challenge was one of our most unique and we think a First in woodturningdom.





Jim Bentley is a turner in Fairfield Glade, TN.

DECORATING YOUR WORK

Designs From What you Know

ANDI WOLFE

I HAVE ALWAYS BEEN ATTRACTED TO old botanical prints from herbals and floras published a hundred years or more ago. I'm not sure if my interest predates my training as a botanist, but I think I have always enjoyed looking at line drawings and watercolors of botanically accurate illustrations.

My day job is as a plant systematist, a scientist who investigates the relationships among plants. My training included plant anatomy and morphology, along with learning how to shoot close-up photos of flowers and plant parts that are relevant to my work. I've learned to "see" plants through the lens of a camera, through my hand lens, or through the eye piece of a microscope, and that part of my life has now become important to me in my woodturning.

I have been working on a series of bowls and platters that feature botanical motifs — either entire plants or parts of plants that one would see magnified through a microscope. My goal is to depict the plant parts featured in my motif as accurately as possible. I do take some artistic licenses, of course, to complement the color of the artwork to the color of the wood, or when the design is abstract as opposed to mimicking a botanical print.

The design for each piece starts with my photo and botanical libraries, and then extends to the web for additional resources. Sometimes I consult the illustrations in floras and gardening books or magazines. The main thing I search for are multiple views of flowers at different stages of development and for detailed pictures of plant foliage, habit, and fruit or seed characters — again from multiple viewpoints. I may also just walk outside and collect the plant parts I want to use in a design. I've been known to photocopy or scan a fistful of leaves to use as templates for a design. The only problem with that technique is that one sometimes has to wipe up the mess after leaving plant goo on a previously clean glass.

After turning the bowl or platter and sanding through 1200-grit, I lightly sketch the design using a #2 pencil. Most of my designs are drawn freehand, usually with a lot of erasing during the process. Design changes at this stage are relatively easy if the pencil marks have not dented the wood. Pencil erases well on the finely sanded surface, and I do spend a lot of time at this stage of the design process to make sure the picture is what I want to carve and paint.

Trained as a botanist, the author builds on her fascination with plants to come up with design motifs for her turnings. A color photo of her work is on Page 33. Photos by author.

I carve the design using a 10A woodburning pen that I've honed to a curved edge. Texturing is also done with woodburning pens – usually either the 10A or 6A handpieces. I run the temperature in the medium range to reduce the amount of resin drawn out of the wood during the carving process.

After carving and texturing, I cover the area to be painted with a light, but thorough, layer of black gesso. I'm careful to load the brush as lightly as possible to make sure the carved lines are not drowned in paint. That goes for each layer of color, also. I use high-quality nylon bristle brushes that are made for acrylic media to apply light coats of paint, beginning with the darkest color and ending with my highlights. I usually mix my colors in small batches and work the color through the entire design before moving to the next layer. I like to use the 2 oz bottles of acrylic paint that are made for craftwork; they're easy to store, inexpensive, and last a very long time. These paints are also thin and dry quickly. A combination of primary colors, black, white, and a small range of complementary shades are sufficient for mixing an infinite variety of colors. I may end up with 10 layers of color on a leaf design before it is completed. The key to

Draw the design in pencil on the turning.

Then outline the design with a #10A woodburning tip.

The turned surface can also be textured with a #6A burning tip.

Paint with acrylics. The burned lines not only accent the design, but prevent paint from spreading uncontrollably.

achieving a translucent and three-dimensional effect is to use very little paint on the brush and to work from the outside of the leaf or flower petal toward the inside. It's also important to not change the shading too dramatically with each layer, or it will appear as individual lines of colors instead of a gradual shift in shading. Highlights can be achieved with pearlescent or interference pigments. These should be used with care because it is possible to overwhelm the design with an iridescent effect and lose the character of the botanical print motif.

After the paint has dried, the piece is finished with tung oil varnish or with a spray-on lacquer or poly-acrylic. High gloss finishes may need to be scuffed up a bit to tone the shine down a peg or two. You will definitely want to experiment on a piece of scrapwood before committing to the finishing technique. In fact, working on sampler pieces is a good way to try different design ideas and color combinations before tackling that prized turning. I try to always keep in mind that it's just a chunk of wood and if I have to chuck it in the fire bin I've learned a lot in the process (e.g., "Never, never do that again!").

My decorative techniques can be used for other types of designs besides plant motifs. It's a lot of fun to experiment with carving, texturing, and color. My goal is for the decorating to accent the turning and the wood used in the turning: Cherry, Walnut, European Hornbeam, Big Leaf Maple, and Oregon Myrtle. I enjoy highlighting the figure of these woods with botanical designs, but I'm not sure I would feel comfortable covering the beautiful grain of some of the exotic woods we love so much as turners. One thing to keep in mind is that the shape and proportions of the bowl, vessel, or platter are more important than the embellishments achieved through carving, texturing and painting; but, that's the start of an entirely different type of article.

Andi Wolfe is a turner in Upper Arlington, OH, and professor at Ohio State University.

CENTERING ON THE LATHE

Taking Out the Guesswork

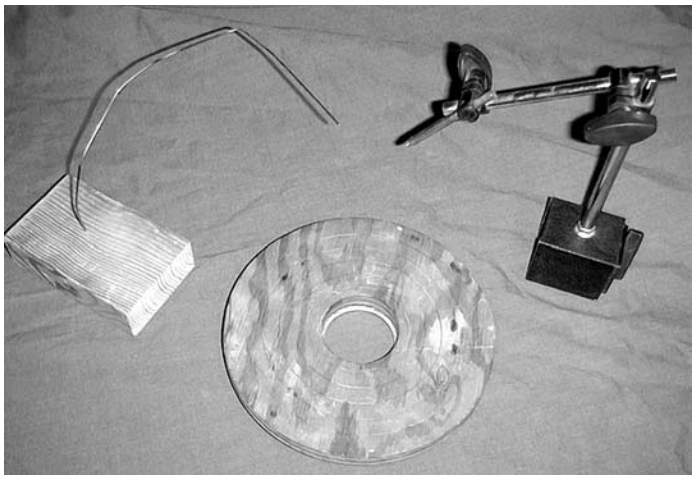
DENNIS W. MONTVILLE

IN SEGMENTED TURNING ONE OF THE most important procedures for completing a successful piece is centering the laminated assembly on the faceplate. If you don't properly align the work with the lathe center, hours of careful cutting and gluing will be for naught. In this article, I'll describe a simple way I've developed that insures the work will be turning on center and takes the guesswork out of this important aspect of segmented turning.

One of the first things you need to know, however, might seem like a contradiction — centering should more accurately be called positioning. Not that centering isn't what you're doing, since ultimately the final piece will be rotating on the center of the lathe spindle. But sometimes you don't necessarily want it rotating around the geometric center of the final assembly.

My desire for that kind of design flexibility is the reason I developed the technique presented here. It is simple, but it does require careful attention to detail. Don't skip any steps as each one builds on the accuracy of the previous stage. Failure to complete one step will doom the entire procedure. But don't let that intimidate you: it's not that complex and will guarantee (A dangerous word, but one that applies here.) the desired result.

Author Dennis Montville working in his shop. Photos of his segmented work can be seen in the Journal's color section on Page 39.



The author's centering method requires a disk for mounting faceplates and a simple pointer, either shop-built, left, or a commercial model, right. Photos by author

You will need to make two simple tools. One is a rotating table and the other is a simple pointer. The table holds your faceplate and sacrificial wood block. The pointer provides a stationary reference point in space. The table construction will be outlined next. The pointers can be anything from the dial indicator stand that I use to just a piece of coat hanger stuck into a chunk of wood, as shown in the photo, below left.

Making a rotating table

Now to make a rotating table that will accept your faceplate(s). It is a simple device constructed from a "lazy Susan" bearing and a piece of wood. I used a 4-in.-diameter bearing and a piece of plywood. Gather all of the faceplates you're likely to use and see what size hole would allow the one with the largest neck to rest flat on the wood. I've shown a drawing of what I mean on the next page.

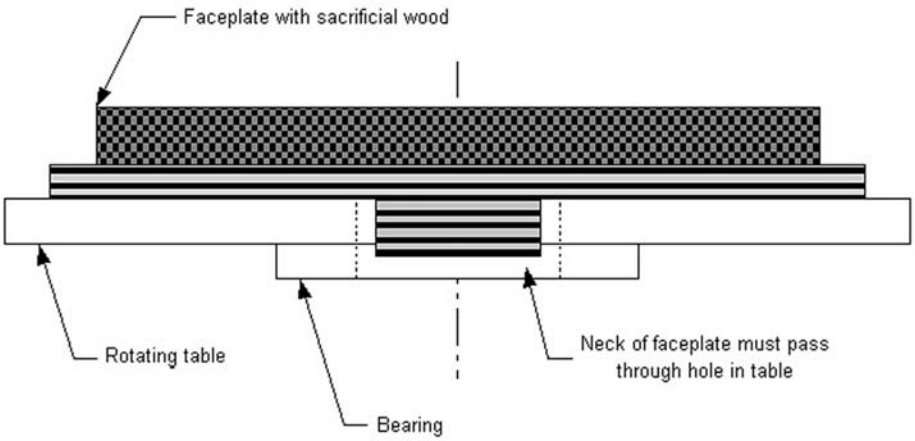
The faceplate must rest flat on the wood with the neck of the faceplate sticking through. The maximum faceplate neck size determines the size

hole needed in the center of the wood disc that will become the top of your rotating table. Then either drill or turn the hole in the wood and saw (or turn) the outer diameter. The outer diameter isn't important; it just has to hold the faceplate flat on the back. Some cast faceplates have ribs on the back. In that case, make the top large enough to hold the faceplate on the outer ring. That way it's more stable.

Once you've made the top, center it on the lazy Susan bearing and secure it to the bearing from the bottom with four screws in the bearing's mounting holes. Get it as close to centered on the bearing as possible, but it is not critical to get it perfect. This isn't where the accuracy comes in; it's just easier to rough-locate the faceplate during use. Once you have secured the top onto the bearing, you can make tick marks about every $^1/_2$-in. out from the center with a pencil. Then with your finger, rotate the bearing slowly with one hand and with the other hand holding the pencil draw circles on the wood at each tick mark. This will help you rough locate a faceplate on the rotating table.

Scribe lines eveyr 1/2-in on the mounting disk to aid in aligning the workpiece.

Diagram of rotating table with faceplate resting on top ready to be centered



Now that you've made the rotating table, set it aside. The next step happens on the faceplate.

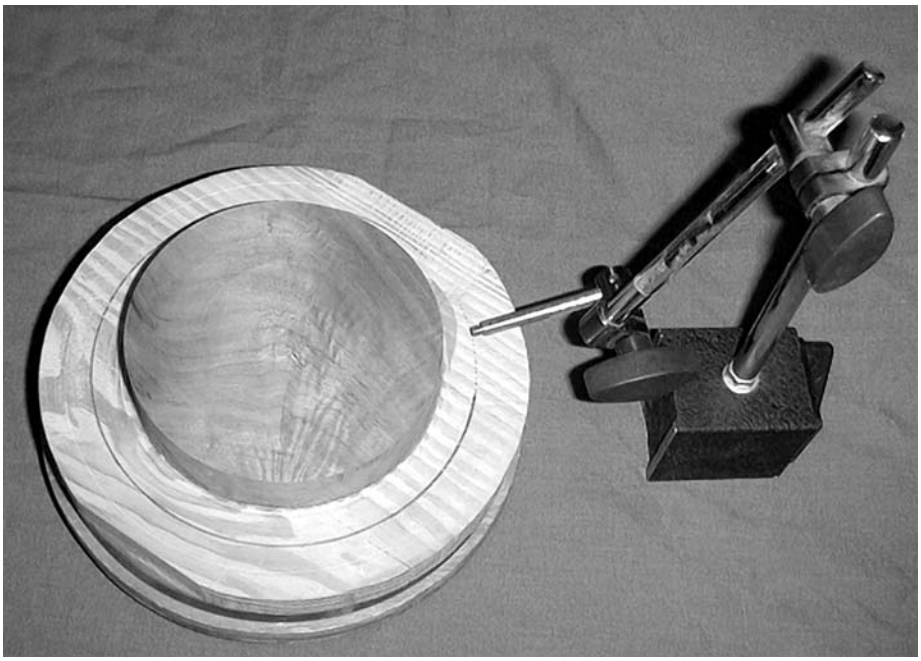
Select a piece of fairly flat stock and cut it round to fit on the faceplate. This will be mounted on the faceplate with screws and becomes the sacrificial piece to which the work to be turned will be glued. Then put the faceplate on the lathe and true the outer edge round (optional) and face turn the wood flat (NOT optional). You don't need it mirror-flat. In fact, a bit of waviness is somewhat desirable as it allows the glue you'll use to attach the object to be turned a place to go so that you won't get a sliding bearing effect. But every wave must be complete. That is to say that if the work is glued on this faced-off wood and it rests on a crest of one of these small waves it must not "rock." The main objective of this step is to assure that the work will not wobble as it turns. This step makes the bottom of whatever is glued to the faceplate absolutely perpendicular to the rotating axis of the lathe. Now get your pencil and with the lathe at its slowest speed draw a circle somewhere near the outer edge of the wood on the face you've just trued. The following photo shows some grooves turned in the wood and a pencil mark being drawn.

Next remove the faceplate from the lathe and set it face-up on the rotating table, close to the center. The concentric circles you drew earlier will help get it close. Give it a moderate spin and watch the circle you just drew on the piece of wood on the faceplate. If you are a little off it will be very obvious as the circle wobbles in front of you. This is where you get your reference pointer and place it near the penciled circle. When you rotate the table you can see the circle move relative to the reference pointer. Turn it slowly and stop it at a point where the circle seems to move the farthest from your pointer towards the center. Hold the table still with your fingers while sliding the faceplate so that the circle moves towards the pointer. Move it

HALF the distance towards the pointer, then reposition the pointer over the circle and rotate the table again. You should have greatly reduced the amount of wobble in the circle as it turns. If it still has detectible wobble, repeat the above steps. When you can rotate the table and have the penciled circle seem to sit still, you've successfully completed this step.

What you've now done is effectively transferred the center of your lathe to the table in front of you. Whatever is positioned on the faceplate now will rotate on the center of the lathe exactly as it rotates on the table.

Now move the pointer out of the way and dry-position the work on the faceplate. Move the pointer up to a point near the top of the whole assembly. Decide on what feature you want centered as this will be what you locate against. This will be different for each item, but is often a common detail around the diameter of the piece. As you can see on the piece below it would be difficult to properly center such an asymmetrical assembly using the center hole since that method would offset the location away from where I want it. That's why I developed this method.



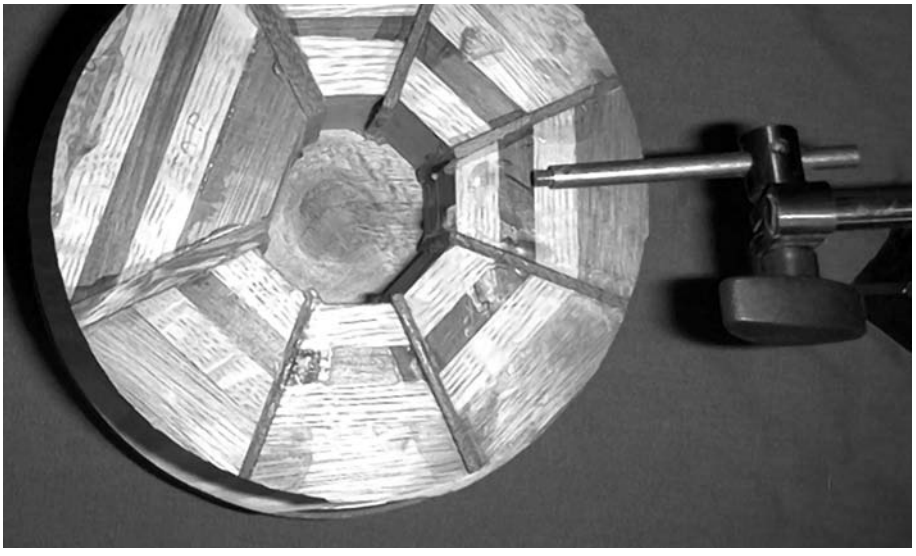
As you rotate the table, you can see the circle move relative to the reference point. By moving the faceplate and adjusting the pointer you can accurately locate the workpiece.

When you're ready to mount the work, put the glue on fairly heavy, spread it out and place the work on the faceplate close to the center. (Note: You can't use CA glue for this since it won't allow you enough time to position the work. Use conventional yellow glue.)

Don't press down hard yet, just place it on the faceplate. Now position the pointer over the feature you picked earlier and give the whole thing a slow turn. Using the same method that you used to locate the faceplate on the rotating table, move the work so that it rotates true to the pointer.

Be careful not to move the faceplate on the rotating table or you'll have to start all over again. Each time you reposition the work push it down slightly to start pushing the glue out of the way so that it will stay put.

This takes a little practice, but unless you take a very long time to get to the final position you should have enough time to work before the glue starts to set. When you're happy with the position put a small weight on top. Leave it alone until the glue cures.That's all there is to it.



By moving the pointer above the whole assembly, you can decide what feature you want centered and align it to that feature, even if it is not in the geometrical center of the piece.

Top German Top Turner

Keep It Simple, but Never Forget the Poetry

ALAN LACER

In an age grown obsessive with bowls and vessels, it is so refreshing to find turners making a deep commitment to other objects. Such is the case with two turners of tops at this year's AAW symposium, one from Japan and one from Germany. Also, something else not so common: two professional top turners — virtually unheard of in North America. In this first article, I will take at look at the man from Germany.— A.L.

Christoff Guttermann from Aachen, Germany was a true treasure at this year's conference. A turner for more than 20 years and a professional top maker for 12, his training in woodturning and design come together marvelously. Although a first-time demonstrator, his presentations were some of the best I have ever witnessed. His slide show illustrated — while he turned — the process he used in making these sometimes intricate small objects. Add to this that he was explaining in English — not his native tongue — the sessions were remarkable.

More than a turning demonstration, Christoff's sessions examined the ideas of attitude towards one's work and the notion of play. Drawing inspiration from the words of Lao Tse, shown under the photo at right, he takes the making of these small objects quite seriously. They have the potential of becoming precious objects and at times possessing a bit of "charisma." The tops are treated with great respect as if they had individual personalities — which on one level they actually do. And just as people have a home, he makes storage containers for his tops -- often just as wonderful as the tops themselves.

In truth his pieces are made primarily for adults. The tops have beauty and a grace that one sees in only the finest of turnings. They have more a sculptural than a mass produced look and feel — probably because each one is painstakingly turned and tuned. But above all, he believes adults need to relearn the value of play — and spinning tops might just be the ticket. And finally, a spinning top is an act of centering and balance — much in the same way we try to live.

So why make tops and where does one get ideas? He finds the basic principles and forms of tops in everything: dancers, nautical compasses, fireworks, satellite guidance systems, planets, and even the galaxy — and of course, we make things on the lathe with the wood spinning about an axis. For Christoff, tops are really part of our very existence.

Photo: Larry Mart

"All great things in the world are sure to arise from a previous state in which they were small. The one who feels too important to have a look at the small things is usually incapable of solving the greater tasks."

— Lao Tse

Although he is a great technician, his tops are not overly technified. Just as people are not perfect, his tops should also have imperfections, he believes. Rather than sanding every mark from the metal or wood, he leaves a bit of the 'hand of the maker" whenever possible. Where there is a joint of wood-to-wood or wood-to-metal, he often emphasizes the joint so there will be no confusion as to what was done. For Christoff all of this is an act of honesty.

The dancing top from coconut shell was wonderful on several levels. First, you get to eat and enjoy the coconut. Also, I had no idea coconut shell would turn reasonably well and look so pleasing. Because the materials are just a little imperfect, the top has a little wobble — hence the notion of the "dancing top." This small imperfection gives each top a unique personality — like us. Usually the stem is a flexible but tough material such as African blackwood, ivory or

boxwood that must run absolutely true to the axis of the lathe—otherwise it shatters in the making due to the extreme thinness with which he turns the stem. Often he bleaches, colors, or even tumbles the body (rotor) of these tops to add an additional quality.

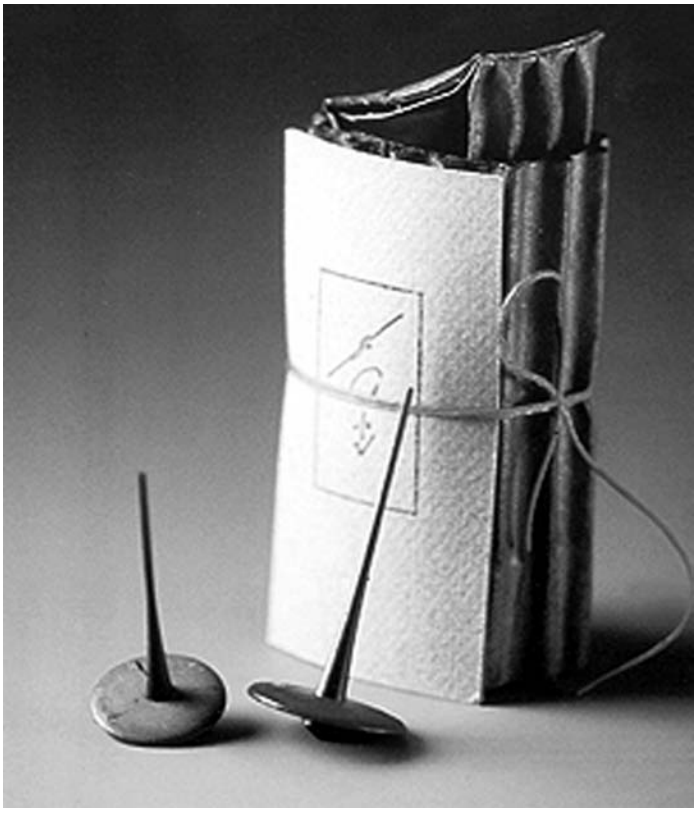
Making a coconut shell top

If you want to try your hand at making a coconut shell top here are some ideas. Start by making the body or rotor of the top. After halving the coconut shell, find the thickest area to produce the blank. You can use a coping saw to cut a rough circle (probably no larger than $1^{1}/_{4}$ -in. in diameter), so that the piece may be fitted into a chuck for truing and drilling.

To achieve more circularity, draw a circle on the piece of shell, and sand the rough-cut disc to your line. Christoff uses a 4-jaw machinist-type chuck, so that he can hold odd shaped pieces — but I would recommend using a regular wood turner's scroll chuck. Do your best to center the blank while trying to keep the surface facing you in the same plane. I found that if you mount the interior of the shell facing you, you can utilize the curvature of the shell to point downwards in the finished top — and loose relatively little in the thickness of the shell. Next, drill a $^{3}/_{16}$-in. hole through the center by using a Jacobs chuck in the tailstock. Finally, face the outside surface lightly to create a level plane.

Now for the "axis" or stem piece. Mount a piece of dense hardwood approximately $^{1}/_{2}$-in. square by 3-in. -long into a scrolling chuck with small jaws (Alternatively you may start the piece between centers, turn a short tenon on one end, and simply glue into a mortise of wood mounted on a faceplate.)

Plan on making the stem of the axis about 1-in. in length above the body of the top. After rounding the square, with a parting tool turn the area that will hold the body to a size just slightly less that the $^{3}/_{16}$-in. hole. The goal is a tight fit of the stem and rotor. This can best be achieved by turning away the excess wood above the point where the rotor will joint the stem—making cuts through trial and error until you achieve that magic press fit A small amount of glue will permanently secure the body to the shaft. Next, turn the stem above the body as thin as you dare — the strength of the wood and your skill will be the limiting factors.



"Papuas" or Dancing tops from coconut shell. Photo courtesy of Christoff Guttermann. In turning one of these tops, the author found that the strength of the wood and the skill of the turner were the limiting factors in determining the length of the stem.

The last stages of turning the top involve final shaping of the body and turning the spinning point. Lightly go at the body from both sides to produce the desired profile — a gentle cutting and shear scraping action with a gouge works well. Do the final sanding before cutting the point. Finally, use a gouge to cut the spinning point and to part the top off the lathe.

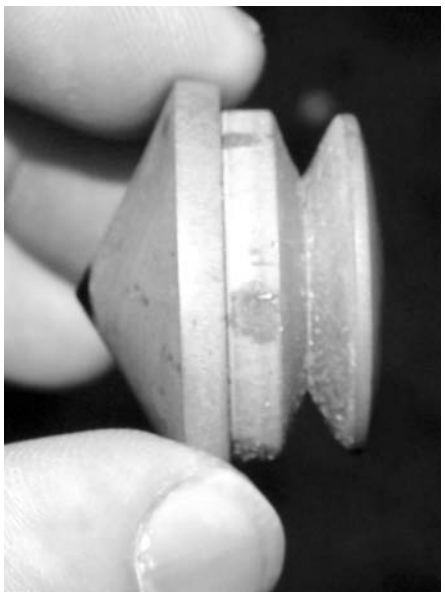
Master of the skew

One could not help but notice Christoff's technical expertise. He was especially adept at using a skew — which makes sense as he was professionally trained as a woodturner in Germany. He uses a skew for the majority of his work — even for part of the hollowing on face grain. This tool is a cutting tool, not a scrapping one, and is used to do much of the fine shaping of his tops. He relies on sandpaper for polishing only, never for shaping. I even caught him once using the skew as an armrest (support coming off the tool rest at a right angle to the axis of the lathe) to support a bit and chuck for a drilling application. Occasionally he would employ a gouge where the curved edge pulls away from the concave or curved face to provide better clearance. For the turning of metal he used a square scraper at a shearing angle . He often used tools without handles—said he "feels the cut better."

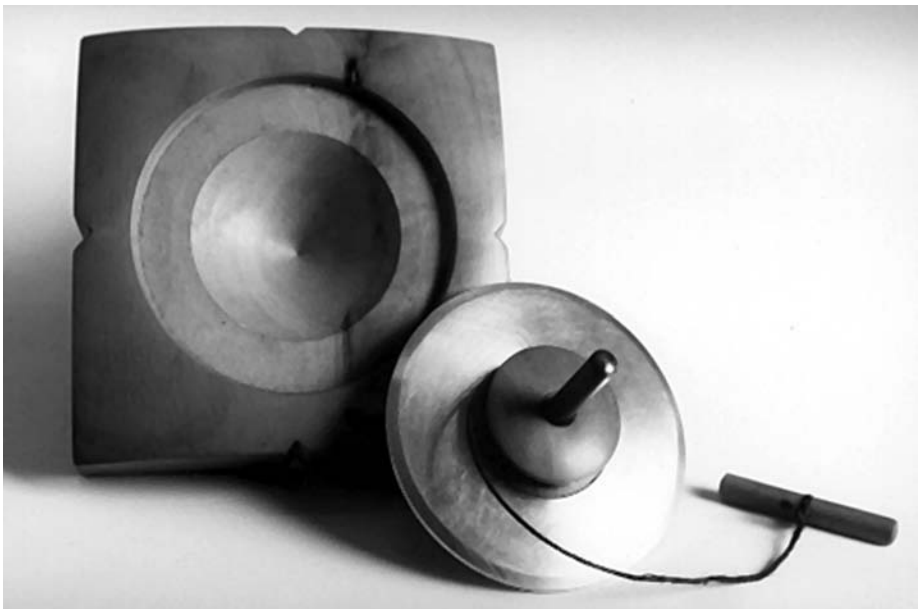
His most fascinating top for me was his "Long Distance Runner." This is a top for those who like the silence and balance of a fine top—and one that may spin for over seven minutes. It was a nice touch to start the session with spinning one of these creations — and then covering much of the foundational material before the top stopped spinning.

These tops are usually made from a combination of metal and wood. The body (or rotor) can be almost any metal that can be turned: brass, aluminum, copper, pewter, or bronze.

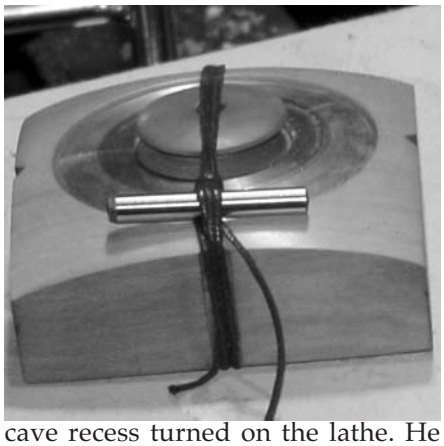
In the conference demos the body was made from a thick brass washer, approximately $^{3}/_{16}$-in.-thick. The brass washer was fitted over a nub of wood, turned true on both faces, and completed with a slight taper towards the rim. The upper body was made from a European fruitwood — much like our apple or cherry. It is first shaped to obtain a press fit of the brass washer, then a deep groove is made to accept the string for spinning, as shown in the photos below. . He then reversed the piece in the chuck and inserted a small piece of African blackwood ——it is a hard wearing material well-suited for the spinning tip. The tapered area for the point was shaped with the gouge . He noted that a slightly rounded point performs better than a sharp point. After applying a bit of finish, Christoff fit the brass rotor to the axis with a small amount of glue—although his press fit is near perfect. The spinning is done by placing a hardened steel pin (not turned in this case) into the body from above, the top is spun, and the pin removed.



The deep groove in the top is for string.



"Guttermann's "Long Distance Runner" can spin for more than seven minutes. The piece at left is the tops container. The assembled piece is shown below. "Reduce everything to the minimum," says Christoff, "but never forget the poetry." Photo above" Christoff Guttermann/ Photos below: Alan Lacer



Of special note was his belief that every top should have a "home." A home in this case means a manner in which to store the top, shown in the photos above. Sometimes constructed in creative ways from cardboard, but more often turned from wood, these were almost as fine as the tops themselves.

And one last surprise from this turner: tops need a great surface to dance upon--so, he turns a stage. The one he brought was a square piece of Portuguese slate, with a shallow concave recess turned on the lathe. He strikes again with another object to turn and compliment the tops.

I believe Christoff opened the eyes of many to the possibilities and joys of tops: worthy to make, to play with, to sell , exhibit or collect. I hope you will open your own eyes and mind to these fine objects.

Alan Lacer is a professional turner, writer and instructor living in River Falls, WI. He is also a contributing editor to American Woodturner.

Turning Collection Plates

Templates Ensure Identical Pieces Nest Together

WES JONES

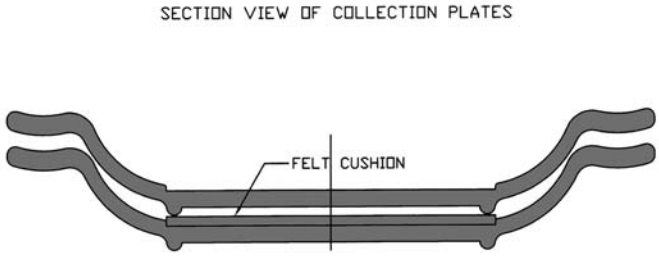
I RECENTLY DECIDED TO PUT MY WOODturning skills to work and make a set of collection plates for my church. Our old brass plates were getting pretty disreputable looking and it was going to cost approximately $100 a piece to replace them. Since a collection plate is essentially just a platter, I thought I would take on the job and save our church some money.

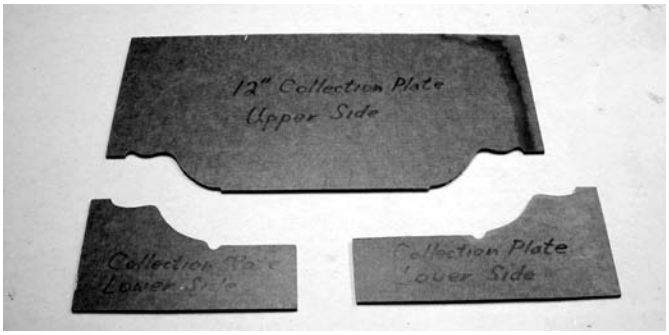
The first thing I did was make up a prototype and show it to our church committee to see if they were interested. There's no use getting geared up for a big project, if it's not going to be well received. Maybe they would rather budget $800 for a new set of 8 brass collection plates. Fortunately (or maybe unfortunately, depending on how you look at it), they loved the prototype and were excited about the project. They wanted to know what the plates would cost and when they could have them. I told them that if they would buy the material, I would donate the labor. I also told them that they would have to be patient and give me two-to-three months to do the job.

Identical platters pass the stacking test, nesting together perfectly. And they are easy to grasp. Photos and drawings by the author.

Design Considerations

By the time that I knew this project was a go, I'd had a couple of weeks to think about it and had come to the realization that there were a few important details to be worked out. Making a generic collection plate was pretty easy. But making a "set" of collection plates means they have to be as identical as possible. When they are stacked together, any slight variation between them will be glaringly obvious. Secondly, for them to stack properly, they must "nest" together. In other words the outside of one must fit into the inside of the one below it. And again they must be as identical as possible, so that they will stack interchangeably. To make this work I went to the computer and drew a section profile of my proposed design using my CAD (computer aided design) program. Then I took the section profile and positioned it above a copy of the profile to see if they would nest together. Sure enough, they didn't fit very well together. But after a couple hours of adjustments to the design, I





To ensure the plates stacked properly, the author started with a drawing, then made templates.

developed a profile that looked good and nested together properly, as shown at the bottom of the previous page.

Another detail had to be addressed at this stage. I wanted to put a felt cushion in the bottom of each collection plate. This is usually done to quiet the sound of kids dropping coins into the plate and would add a finished, professional-looking touch. After some investigation, I found what I was looking for at Cokesbury, a church bookstore and supply company in Nashville, TN. (800 672-1789/ website is www.cokesbury.com.) They have felt cushions or pads available in a number of colors and diameters, embossed with various religious symbols.

Well, things were coming together, but I was still worried about making each collection plate close enough to my computer designed shape. I'd made table legs in the past using calipers and a ruler to duplicate a design. But table legs don't have to nest together. They don't even get mounted next to each other. The answer for the collection plates was to use templates. I made hardboard templates of the upper and lower surface profiles, bottom right, previous page. This way as I turned wood away, I could hold my template of the profile up against the workpiece and see where additional wood needed to be removed. The lower template can be made in two pieces so that one side can be used without the tailstock being in the way. The templates have to be made full-size and very accurately.

Wes Jones trues up the plate blank in his shop.

Many different woods could be used to make collection plates. I usually use green wood for faceplate turning, because it is free or very cheap. But because of the need to minimize warping and to make sure the plate dimensions didn't change after turning, I decided to spend the money for kiln-dried wood for this project. I also wanted to avoid gluing-up boards, so I had to find a piece of lumber that was a full 2-in.-thick and a little more than 12-in.-wide, with no serious defects. Mahogany would have fit the bill, but I wanted oak or ash to match the woodwork in our church. After calling every lumberyard in town, I found a nice piece of ash and was ready to start turning.

After mounting the blank on a screw chuck, the author trues up the bottom and cuts a recess for a scroll chuck, above left. Next he removes some of the excess wood under the rim, above right.

Turning the plates

The first step was to cut the board into square pieces. The center of each piece was marked and then cut round on the bandsaw, using a home-made circle cutter. The pieces were cut a little oversize, so that they could be trued-up on the lathe. Next each piece was drilled on the drill press for

Now the author begins adding details and decorative touches, such as ribs and grooves, above left, then uses his template to check his progress in shaping the piece, above right.

mounting on the lathe with a screw chuck.

When the piece was mounted, the edge was trued-up and turned down to exactly 12-in.- diameter, as shown in the photo above. Next, the surface (which will become the bottom of the collection plate) was trued-up and flattened, as shown on the bottom of the previous page. A recess was turned for the scroll chuck. At this point I turned away some of the excess wood on the underside of the rim, but this step is not really necessary. Be sure and make a small indention in the exact center of the plate to facilitate lining up the piece on center later.

The workpiece can now be reversed and gripped in the chuck. Face off the top surface of the piece, removing as little wood as possible. Begin turning away the inside of the collection plate. It may be helpful to add a pencil line showing the diameter of the "bowl" in the center of the plate, as well as any ribs or grooves in your design, above left. Now hold your upper template up to the workpiece to see how you are doing, above right. Take a little more off and check with the template again. Remember you can't afford to take off too much wood anywhere. The design is fixed and cannot be altered if all the plates are going to be identical. This process of turning and checking with your template will go very slowly on the first piece, but you will be pleasantly surprised how you will speed up on the subsequent pieces. When your profile matches the upper template and you have smoothed out all the little ripples, you are ready to sand. This upper surface of the collection plate should now be completely sanded, ready for finish. I prefer to finish my pieces off the lathe, so that I can apply multiple coats of penetrating oil over a period of days. If you prefer to finish your pieces on the lathe, finish this surface at this time.

Now you have a decision to make. You can complete this piece by reversing it and turning the lower surface. However, I chose to turn the upper surfaces of all eight collection plates before doing the lower surfaces. I believe it helped me to be more consistent to do all the upper surfaces in sequence and then to do all the lower surfaces in sequence. But, suit yourself.

To do the lower surface, the workpiece can be reversed on a vacuum chuck, if you have a vacuum set-up. If not, put a piece of foam padding over a faceplate and position the upper surface of your workpiece on it. Bring up the tailstock and apply sufficient pressure to hold the workpiece securely. Either of these methods will work. By placing the small indention you made previously in the center of the plate onto the point in the tailstock center and then clamping the workpiece to the headstock, your piece should center up nicely.

Now turn away wood to make the needed underside profile of your collection plate. Using the lower surface template, check periodically to see where more wood must be removed. When you are satisfied with the

After turning all the concave sections, Jones uses a vacuum chuck to mount the piece on the lathe and turn the exterior, above left. Again, the template is needed to ensure shape is accurate enough for all the plates to nest together.

shape and all the little ripples have been smoothed out, sand the lower surface as you did the upper surface previously. If you are applying finish on the lathe, sign your piece and apply the finish.

The platters are finished with Minwax Antique Oil and carnauba wax.

Finishing Touches

After you remove your workpiece from the lathe, you may need to remove the small nub from the center and do some hand sanding if you used the tailstock to hold the plate in place. As soon as you have 2 or 3 plates completed, now is your chance to stack the pieces together and insure that they nest properly. Since the felt pads have not been installed yet, the plates may be a little wobbly on each other. Lay a felt pad between each one in the stack.

Now if the collection plates stack nicely, we can all give a "collective" sigh of relief. (Sorry, about that!)

Since my set of plates was not finished on the lathe, my next step was to sign all the pieces with a woodburning pen with a small tip.

I used Minwax Antique Oil to finish my collection plates. I applied it liberally to the lower surface of all the plates and then wiped it off with a soft cloth. Two hours later I turned them all over and applied a coat of oil to the upper surface. The next day and on subsequent days I repeated this process until I had four coats of finish on both the lower and upper surfaces.

Then I applied a coat of carnauba wax, except where the felt pads would be attached, and buffed the plates.The final step was to apply the felt pads. I used four dabs of silicone adhesive to bond each cushion.

If you want to tackle an interesting woodturning project that will benefit your church, making a set of collection plates is a challenging and satisfying project.

Wes Jones is 56 years old and lives in Lawrenceville, GA (northeast of Atlanta). He has been an amateur woodworker all his life and a serious woodturner for 6 years. Wes is a mechanical engineer and retired in 2001 after 31 years in the communications industry designing fiber optic apparatus. He is a member of the AAW and an officer of three AAW chapter woodturning clubs in Georgia.

LADIES COLLABORATIVE

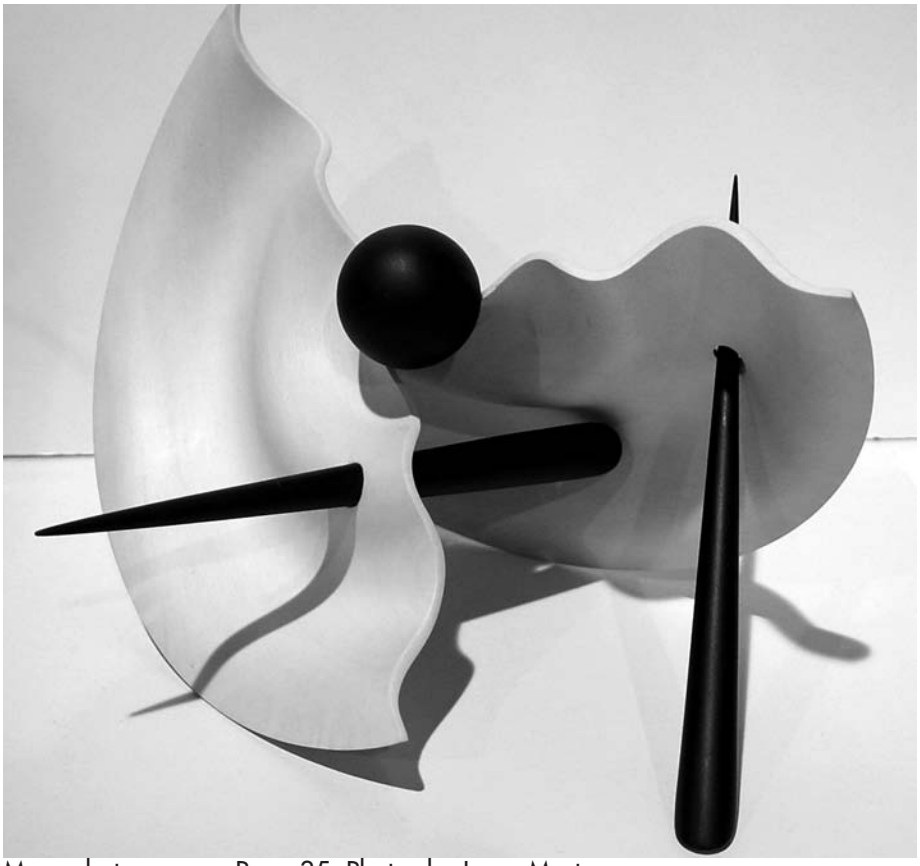
A round robin creative project

MARIE ANDERSON

The Ladies Collaborative exhibit at the Providence, RI, symposium was the result of a year's planning and collaborative work. It began in July 2001, when 45 women were invited to participate in the first collaborative– a round robin project. A brainstorming session at the St. Paul symposium was the inspiration for this project. The goals were: 1) to increase awareness of women turning artists, 2) to push the limits of our collective creative envelopes, and 3) to build camaraderie among the participants.

Collaborative groups were determined by drawing names. Each woman turned "something" to start the project. Whatever she turned was forwarded to the next person in her group. The second person to receive the piece had to do "something" to it. The only rule here is "no rules," use imagination, anything goes, so push the envelope. When finished doing "something" to it, forward the piece to the next person in your group. The third person repeats the previous step, completing the piece. Pictures were to be taken before starting and after finishing each stage.

The only limitation was on the size of the piece for shipping the between the people in the group and finally to Providence. Women could participate in more than one group, and the original turner of the piece became the owner of that final completed piece, so each participant ultimately owns a project.



More photos are on Page 35. Photos by Larry Mart.

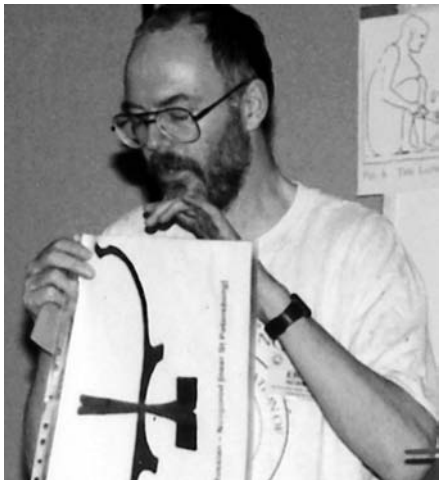
In all, sixteen women, from three countries, creating seven groups, of three women each, participated, completing 21 projects. Four participants worked in more than one group. Participants included novice to intermediate to professional turners. The following women participated: Pat Matranga, TN; Carole Floate, IL; Linda Everett, VA; Nancy Quick-Brewer, CO; Jane Saylors, AL; Kandie Candelaria, TX; Sandy Moreno, MI; Marie Anderson, IL; Debbie Gola, Canada; Irene Gafert, Denmark; Mary Lacer, WI; Andi Wolfe, OH; Marilyn Campbell, Canada; Bonnie Klein, WA; Judy Williams, TX; and Linda VanGehuchten, PA.

Marie Anderson is a turner in Itasca, IL.

A Psychological Test for Woodturners

Sigmund Freud may have been a closet woodturner. His published work makes no reference to woodturning but recently I was looking through my Uncle Stanley's shed for an auger and came across some dusty sheets of yellowed paper. They showed sketches of turnings signed "S. Freud." There were a couple of breast-like vessels (fig 1) and some disturbingly vigorous masculine candlesticks. I was suspicious because Uncle Stanley is an incurable trickster. Maybe the drawings were fakes, maybe not. Could this really be the work of Sigmund Freud? Uncle Stanley was off on a trek in the wilds of Romania so I couldn't contact him.

One drawing of a vase (fig 2) was obviously inspired by a voluptuous feminine form. It has two intriguing squiggles running diagonally across it. This puzzled me until I deciphered Uncle Stanley's notations near the squiggles. Then it became clear that the sketch showed the nasty spiral cut caused by a violent catch. The first notation read "Freudian Slip" and the second read "Jungian archetrip." The sketch may indicate a failed attempt to turn the tricky "S" shaped, feminine curve. Perhaps it reveals a fear of failure, a fear that working with this form might be too challenging.



Ernie Newman lecturing at the AAW Tacoma, WA, Symposium

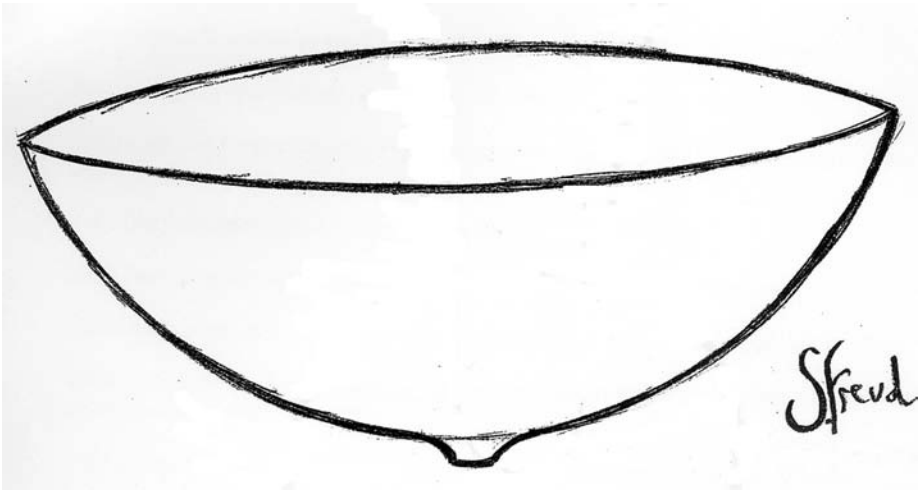


Figure 1: A design element worthy of many contemporary turners, as well as the old master himself-- Sigmund Freud.

Some jottings in German strengthened the possibility that this was the work of Sigmund Freud and that he was a woodturner. There were references to "countless catches" and "bloody splits." One page was headed "Wood Turners Malady" and described "an obsessional condition, an addiction to woodturning." The notes mention a letter from John Jacob Holtzapffel, a 19th century English turner, author and maker of ornamental lathes. The letter was undated but apparently written late in life.

Holtzapffel observed that many of the thousands who bought his lathes underwent a "sad transformation." He noted that they quickly developed an obsessive interest in turning, to the exclusion of all other pursuits. Typically they spent "long hours at the lathe" and poured all their money into the craft "to the neglect of family, business and friends." They ignored everyone apart from other turners who unfortunately "shared and reinforced the affliction."

Often they "stopped taking pains" with their appearance and were seen with "wood shavings in their hair and apparel." The shavings continually found their way throughout the homes of these "unfortunates" and, in severe cases, "repeatedly became lodged in their bedding resulting in intense marital disharmony and worse." These turners appeared to be totally mesmerized with the tip of a gouge and incapable of seeing anything else in life.

Holtzapffel's account led Freud, if it was Freud who wrote the notes, to develop a series of psychological tests to explore "wood turning and its discontents." Part one of the tests is translated below. The tests may have been useful diagnostic tools as he write with excitement of "light at the end of the tunnel." This phrase is interesting given Freud's views on the imagery of trains rushing into tunnels. Whatever the success of the test, the treatment of these "pitiable addicts" proved frustrating. "All my patients are turning crazy as cut snakes."

One form of treatment offered hope. Small groups of turners met to encourage each other to give up turning completely. The turners introduced themselves with the words, "My name is ... and I am a woodturner" and went on to speak openly of their struggles to pursue a

lathe free life.

After reading these notes I realized that quite a few of my woodturning friends exhibit some of the characteristics that Holtzapffel described and I persuaded some to complete the psychological test below. The results were disturbing. A psychiatrist told me that a significant number of her patients suffer from a similar condition known as "Obsessive Bowl Syndrome." Perhaps the publication of the test may help us gain a better understanding of what appears to be an alarming problem.

The Sigmund Freud Personality Test for Woodturners – Part One: This test has been devised to help woodturners understand their psychological make-up. Tick any answers that accurately describe your response.

1. When your tools get blunt do you A) Spend more time sharpening them than using them, B) Keep using them no matter how blunt they get, C) Buy new tools to avoid sharpening.

2. When deciding which way to start cutting do you A) Always cut with the grain, B) Take pleasure in successfully cutting against the grain, C) Feel paralyzed by your confusion about grain direction and call your therapist.

3. Do you believe that real men make A) Money, B) Baseball bats, C) Elegant scent bottles.

4. Do you A) Refuse to make a drawing before you turn, B) Always make a drawing before you turn, C) Prepare two drawings when turning a pair of identical items.

5. When you see a beautiful tree flourishing in the forest do you A) Thank God for nature's beauty, B) Chain yourself to the tree and sing, C) Imagine it slaughtered, quartered and spinning on the lathe.

6. When you see an expert demonstrator making it all look easy do you A) Write at least six pages of notes, B) Point out that the tool is incorrectly sharpened, presented at the wrong angle and a Swedish hook tool would have left a better finish, C) Sign on for lessons and buy the tool, the book and the dust-coat.

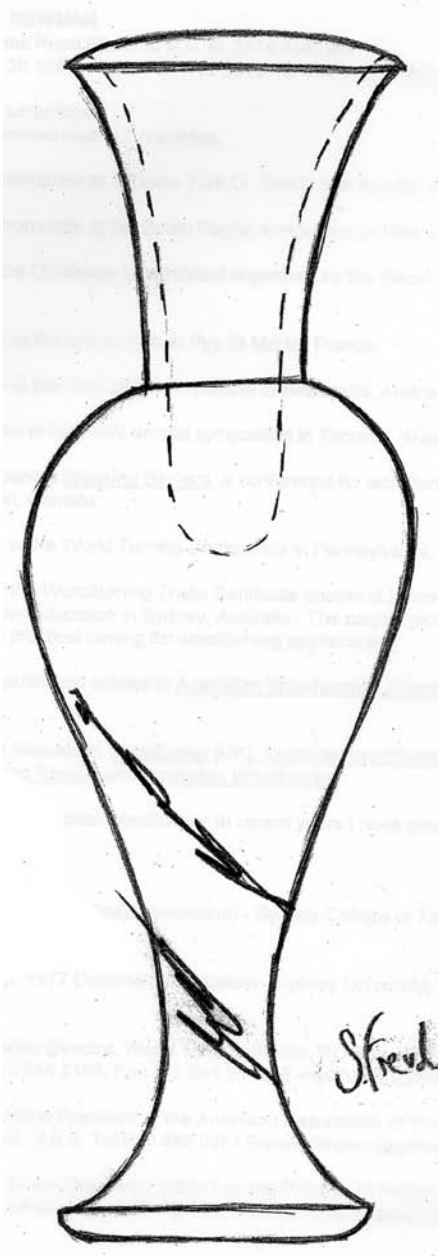


Figure 2: A turning with a classically voluptuous form.

7. When you strike a hidden void while turning a piece of wood do you A) Start again with another piece of wood, B) Keep going and talk about "art", "unique character" and "respect for the organic nature of the material", C) Pack a mixture of shavings, sawdust and glue into the gap and swear a lot.

8. Do you think of your beloved when you see A) A sensual "S" shaped Grecian urn, B) A bold cigar shape pointing to the heavens, C) The shavings you have walked onto the carpet.

9. When selecting lathe speed do you A) Turn at top speed to get the job done quickly, B) Turn at low speed to be sure it's safe, C) Spin the lathe by hand to be really sure.

10. Do any of these titles appeal to you A) Turning beads and coves the correct way, B) How to have fun with a tool, C) Texas skew chisel massacre.

If you found that only one or two answers applied to you then you are probably not addicted to woodturning. If three or four answers applied to you then you may be addicted. If you ticked five or more answers then you need immediate help. If you felt that none of the answers reflected your personality then you are not addicted but the fact that you bothered to complete the test is a real worry.

Was the test devised by Freud? Uncle Stanley never did answer any of my questions about the notes or drawings, except to smile and say, "They are what they are." In any case the test isn't 100% reliable. I did it myself and had to tick quite a lot of answers even though I am definitely not addicted to woodturning. To be honest, I do turn quite a lot, everyday actually. In fact, since the wife and kids left and I had to sell the house. I sometimes put in all-nighters but I'm not an addict. That's for sure. Absolutely, I'm handling it.

– Ernie Newman, Australia

The Gemini Vortex

Dennis Elliott, Cape Coral, FL

The pieces shown here are part of Elliott's GEMINI VORTEX Series. Dennis says, the term Gemini "simply refers to a piece having two distinctly different faces. The typical Gemini consists of a base, a stainless steel rod and the actual Gemini.

"The whole concept of the series is to be able to rotate the piece whenever one wishes, so as to give a different look. The "Gemini Vortex" becomes an object of interactive art, in the fact that the viewer has many choices as to how the piece is displayed, and the freedom to make changes at any time."

Above left , "Axis," 27-in. H, maple burl, laminated wood and steel; far left, Orbital series, 25-in. H, Big leaf maple burl and steel; near left, Large Orbital, 29-in. H, Big leaf maple burl, steel; below left, Vortex, 29.5-in. H, Big leaf maple burl, steel; below center, Vortex, Big leaf maple burl and steel; below right, Orbital, 25-in. H. Big leaf maple and steel.