

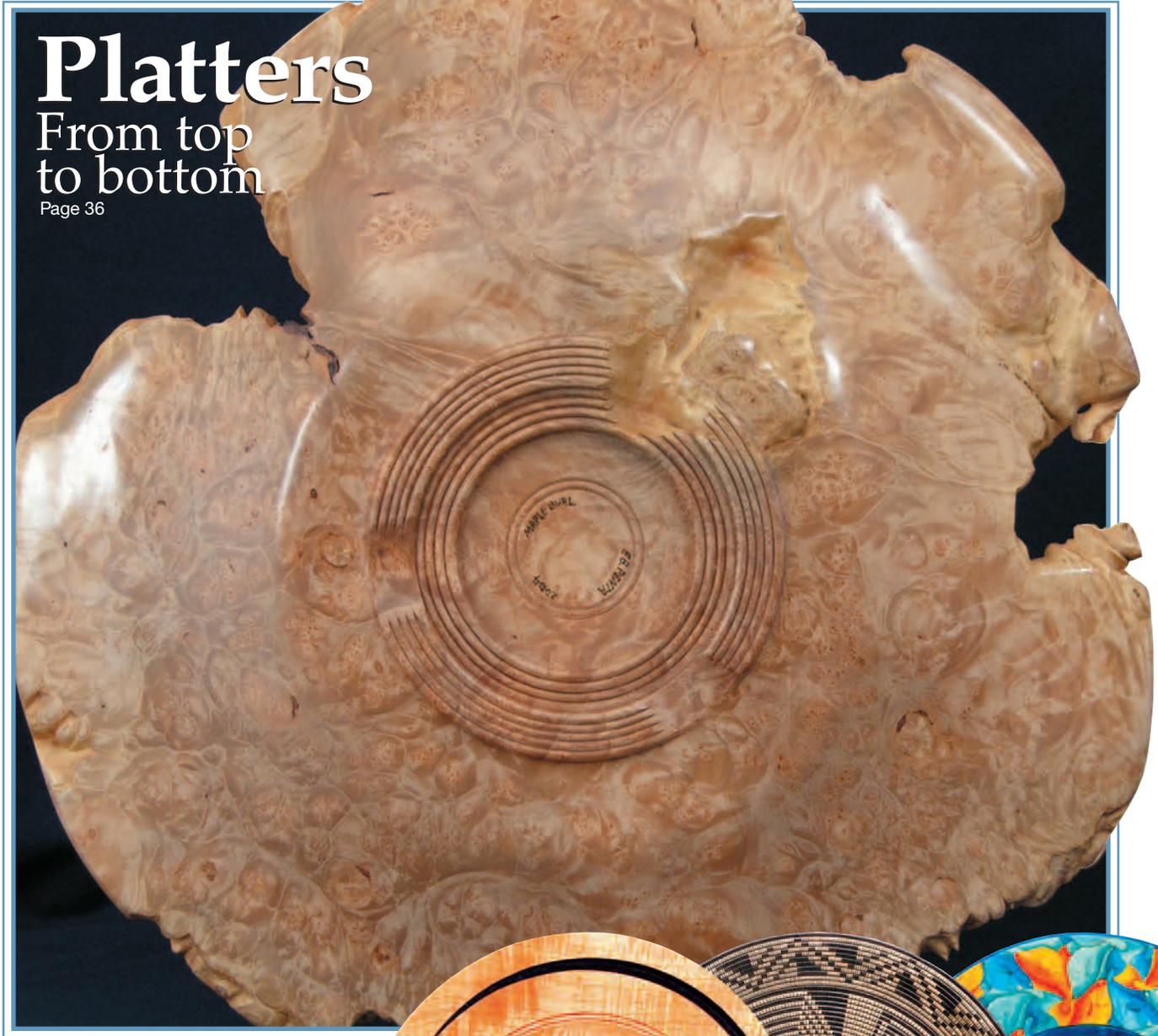
Woodturner®

The Journal of the American Association of Woodturners
Spring 2005 Vol. 20, No. 1 www.woodturner.org

Platters

From top
to bottom

Page 36



\$7.50



Pass it on

Collaborative designs bring out the best in our turning community.

Art Liestman: "Graeme Priddle visited me for a week in June 2003. We had met a few times previously, but during that week we got to know each other better and decided to try a couple of collaborations. In this one, he burned designs on one of my Mondrian vessels. In the other, I burned dancing men on one of his bowls. Both were donated to the AAW auction in Pasadena. It was a great experience that ended too soon."

Graeme Priddle: "I filled in panels on the vessel with spirals or 'Koru' (the Maori symbol for new growth), drawn from an unfolding fern frond. I took the second design element from the many bridges that we crossed while Art drove me around Vancouver."



Photo: Harvey Fein



Photo: Bonnie Klein

Curt Theobald: "Who could I trust with my first collaborative, using a segmented ring of 192 individual pieces that was just $\frac{3}{8}$ " tall and 2" in diameter? Who else but Bonnie Klein. At the AAW auction, I had to resist the temptation to buy my own work."

Bonnie Klein: "When Curt presented me with some small segmented pieces to see if I would like to collaborate, I couldn't resist the challenge. I combined his segmented pieces with the whitest holly I could find to make a threaded spin top box. This is one of my favorite collaborations."

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Woodturner

Vol. 20, No. 1
Spring 2005

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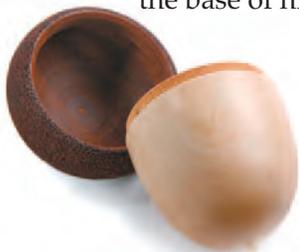


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EDITORIAL / ADMINISTRATION

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NEW! inquiries@woodturner.org

EDITORIAL SUBMISSIONS

What's going on at your lathe?

Anything interesting in your chapter of AAW?

Have you visited any turners, shops, or museums of interest?

Please send article ideas to:
carlvoss@msn.com

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

ADVERTISERS

For rates and specifications, please contact the administrative office at 651-484-9094 (fax 651-484-1724), or email inquiries@woodturner.org.

A NOTE ABOUT 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.

SUBSCRIBERS

If your issue arrives damaged through the mail, please contact the AAW office.

Regardless of where I meet woodturners, I'm always amazed by the talent and camaraderie. Recently, I got to see how well our chapters are serving members in Texas, Oklahoma, and Florida.

I marveled at the network of people with common interests that provides amazing learning opportunities for its members.

Your organization—which has grown to 11,400 members—continues to offer a top-notch journal, Resource Directory, educational grants, exhibitions, insurance needs, and a host of other opportunities for the novice and professionals alike.

We now boast more than 230 chapters. In the last two years, our chapters have enjoyed a healthy growth of more than 20 percent. If you've been a part of that spike, you have every reason to be proud.

Although some chapters enjoy a 100 percent AAW member participation, we've discovered that other chapters hover at 30 percent or fewer AAW members. In my opinion, it seems that many individual chapter members don't recognize the value of our organization.

Some chapters require its members to join the AAW, while other chapters casually mention the AAW's value. However, I believe our organization could

grow to 25,000 members almost overnight. Here's how.

I'm not advocating mandatory AAW membership from chapters, but I offer some food for thought. Consider this. Currently the AAW provides many excellent programs and a quarterly journal. But it's easy to put together a dream list of additional turning programs and opportunities for an organization double our size. For one, more members would mean more journal content.

I believe with a little effort by AAW members belonging to chapters, incredible doors could open. In purchasing power alone, a group of 25,000 members is something that could offer untold new opportunities—leverage—for members. And we do spend money on turning: Our survey indicates that 53 percent of the members spent more than \$1,000 on turning activities in 2004.

Here's my challenge to you: While attending your next chapter meeting, consider asking the person next to you what programs he or she could envision the AAW offering. Then ask, "Are you an AAW member?"

For just a little effort on everyone's part, we could be part of a huge AAW program upgrade.

Can I count on your help?

 Phil Brennion
philb@northlink.com

AAW News

Lathe winners announced for membership drawing

As part of the membership renewal campaign, Gary Maiden of Richmond, Kentucky, and his chapter, Louisville Area Woodturners, each won Delta X5 46756 lathes (\$2,250 retail value) from Delta International Machinery. Eligible members renewed their annual dues before Jan. 15.

Youth turning program gains another sponsor

Woodcraft Supplies has agreed to face shields for the free youth turning classes by Bonnie Klein at the Overland Park symposium. Participants 10-17 will be eligible for a youth-only drawing of lathe equipment sponsored by WMH Tool Group, Crown Tools, Teknatool International, and Woodcraft. For details, see woodturner.org.

Deadline approaches for AAW's newsletter and website contests

April 15 is the deadline to enter the AAW's second annual contests for best chapter newsletter and best chapter website. For more details, see woodturner.org.

John C. Campbell to open new woodturning studio honoring Willard Baxter

The John C. Campbell Folk School in Brasstown, North Carolina, has launched a \$95,000 fund-raising effort to construct a new woodturning studio honoring the late Willard Baxter, a former woodturning resident artist. Details: 800-365-5724, folkschool.org.

AAW retools EOG program

The AAW continually searches for better ways to serve the members in accordance with our mission—particularly to turning education.

The Educational Opportunity Grant (EOG) committee recently re-examined the program. The current EOG format allows for two annual General Membership and Chapter periods. When the AAW board abandoned the single application period in 2002, the intent was to allow more application opportunities, thus increasing the number of quality applications. This did not work—we service the same quantity of EOG applications per year regardless of the number of application periods.

In rethinking the EOG program, the board has come up with some new ideas and refreshed some old ideas that we plan to implement.

Membership, Chapter Grants

July 15, 2005 will be the last of the two annual application periods. Beginning in 2006, we will revert to a single General Membership and Chapter application period.

Youth Grants

Judging from the number of requests we receive each year, it appears that members are not aware that we award Youth Grants. We encourage turners under the age of 18 to apply for these awards:

- The applicant must exhibit a talent for turning and a desire to improve his or her turning skills.
- An EOG application (available at woodturner.org) should accompany the application as well as three photographs (digital or prints) of the applicant's current work.
- The selection of the award should

be based on the "intent" of the statement and the quality of work shown in the photographs.

- One letter of recommendation from a teacher or other "turning-informed" adult regarding the integrity of the applicant.

Youth Exchange Program

Building on the success of the Japanese student exchange, the Board of Directors has selected Ireland as our next partner for the Youth Exchange. The AAW will publish information on the exchange when details are finalized.

AAW Fellowship Grant

"The purpose of this new program is to encourage projects in creative growth, research, the challenge of new directions in turned wood art, and to reward individual excellence

Turning stock courtesy of George Washington

By Manny Fernandez

Thanks to woodturners, pieces of George Washington's legacy ended up on the shelves of 30 major contributors to a new Mount Vernon Visitors Center.

The turning stock was no ordinary white ash. In late 2003, the force of Hurricane Isabel dropped a large branch from one of 13 original trees George Washington planted in 1784 at his estate in suburban Virginia.

James C. Rees, executive director of Mount Vernon, invited the Capital Area Woodturners (CAW) to turn bowls and vessels from the massive limb. Because of the tight delivery schedule, the

25 CAW members selected for the project were instructed to green-turn natural-edge pieces.

CAW members worked three months for the opportunity to turn pieces from the limb. CAW member Steve Lear, a descendant of Washington's personal secretary, approached the Mount Vernon Ladies' Association with a proposal of how the chapter could salvage this broken piece of history. C.A. Savoy and Don Riggs turned samples to show Mount Vernon representatives what could be expected from the club. With that, the chapter had a green light to proceed.

Each of the CAW turners understood the uniqueness of the raw material they were provided, respected the historical significance of the project, and used as much of the branch as possible. As they shaped the bowls, platters, and vessels (diameter varied in size from 6" to 18"), more than a few traces of history were encountered. One turner discovered a lightning bolt nail. Another found a branch in the bottom of his bowl, which could not be detected from the unturned, rough form.

In June, CAW members presented Mount Vernon with more than

for woodturning professionalism," says David Ellsworth, chair of the Committee on Professionalism.

In this pilot program, the EOG committee will award up to \$5,000 this year. Applicants must be AAW members and registered with the Professional Outreach Program.

The application deadline for this year's AAW Fellowship Grant is April 15. Application brochures, available through the AAW office or from the AAW website, will further outline the criteria. The winner(s) will be announced in the Winter 2005 journal.

Other members of the Committee on Professionalism include Christian Burchard, John Jordan, Bonnie Klein, Binh Pho, Mark Sfirri, and Jacques Vesery.

— Angelo Iafrate, EOG chair
(iafrateturns@cox.net)

30 platters, bowls, and vessels turned from the ash. Major benefactors (contributors of \$1 million or more) received their bowls at a special dinner held the evening before the groundbreaking ceremonies for the new Mount Vernon building.

According to Rees, "The original 13 trees that still exist at Mount Vernon are extremely important to us because they are the only living witnesses to George Washington's lifetime. Preserving a historic branch by turning it into artistic and functional vessels is a fitting tribute to Washington's legacy of creativity and inventiveness."

The Quizzical Woodturner

By Ernie Newman

Think you know something about woodturning? Test your woodturning IQ, then check the answers below.

- 1 In what country is the world's tallest tree: China, Australia, or the United States?
- 2 Before reducing a length of square stock to a spindle, some turners make "biting" cuts (notches) every 2 inches or so along the stock. Why?
- 3 What was Leonardo da Vinci's great contribution to woodturning?
- 4 What is a moisture meter? What is its value to turners?
- 5 The golden mean has been used as a guide to proportion in the design of carving, furniture, sculpture, and pottery for over three thousand years. Which proportion is closest to the golden mean: 1/2, 2/3, or 5/8?

Ernie Newman (ernienewman@hotmail.com; ernienewman.cjb.net) lives in the Blue Mountains west of Sydney, Australia. He previously taught a 700-hour course for apprentice woodturners.

ANSWERS:

There is more than one way to turn and there isn't just one right answer to the questions in this quiz. Your comments and corrections are welcome.

1 The tallest tree alive today is a Mendocino Tree, 367-foot coast redwood (*Sequoia sempervirens*) in Montgomery State Reserve near Ukiah, California. It's estimated to be more than 1,000 years old. The tallest recorded tree has been felled. It was a 470-foot mountain ash (*Eucalyptus regnans*) in Victoria, Australia. The giant sequoias (*Sequoia gigantea*) are recognized as the largest trees on the planet in both circumference and volume, but the lumber is too brittle to be of use.

2 "Biting" cuts are a safety measure that ensure that only short splinters fly off when a spindle is roughed down. Without these preliminary cuts, these splinters could be as long as the workpiece. Another method of eliminating splinters is to use a "back cut." Here, the roughing gouge is used "backwards" with the handle leading and the cutting edge trailing. Two or three back-cutting passes removes the corners of the square stock. It's then safe to use the gouge in the normal manner.

3 Leonardo was a pioneer who developed chucks and screw-cutting techniques. But he has also been credited with the invention of the treadle lathe. This was a big breakthrough for woodturning because the workpiece rotated towards the turner continuously, an improvement over the stop-start motion of pole and bow lathes of the day.

4 A moisture meter is a device which measures the amount of moisture in timber. It is used to confirm that wood is adequately seasoned and therefore less likely to distort. It is also possible to check that wood is seasoned by weighing it periodically. When it stops losing weight, the timber is seasoned.

5 As a rule of thumb, 5/8 is pretty close to the golden mean. A more accurate figure is 618/1000 or 61.8 percent. One way to apply the golden mean is to make the width of a piece, such as a table, 5/8 of its length. Another application is to divide a vertical piece such as a vase into two obvious sections, one being 5/8 as long as the other.

'Empty Bowls' raise \$5,375



This carved walnut bowl by William Shaw was one of 26 pieces auctioned at an "Empty Bowl" benefit for the Oklahoma Food Bank.

Photos: Bob Hawks

In October, the Northeast Oklahoma Woodturners contributed turned pieces to the Oklahoma Food Bank "Empty Bowl" charity silent and live auction. The 26 turned pieces raised \$5,375, all of which will benefit food-bank efforts.

The Tulsa-based Food Bank has held the "Empty Bowl" fundraiser—traditionally with ceramic artists—for nine years. However, this was the first time woodturners contributed. The promoters of the auction were pleased and have asked the AAW chapter and members to participate in 2005.

Club members have individually donated many turned pieces to various Tulsa charity auctions, but this is the first combined effort and the most comprehensive and satisfying project to date.

The silent auction and dinner drew 450 patrons.

Chapter Sage Barbara Berger

Nominated by
Ray Bissonette,
Western New York
Woodturners I

In her first appearances among us she was something of a curiosity — one of the first women to join the Western New York Woodturners. Few knew much about her and no one suspected she would become the most influential single force in advancing our educational mission. Soft-spoken, shy, and self-effacing, she would attend, observe, occasionally question, then disappear until the next month.

But soon we learned why she sought us out, and why we were lucky she did. As one of those people who converts her own loss into another's gain, Barb soon



Every successful AAW chapter has someone who gives generously of his or her time and mentors new members. We intend to recognize one such chapter sage in each issue. Send your nomination of 300 or fewer words to carlvoss@msn.com. Be sure to include a

_____ began to open her home and the barn behind for hands-on workshops. Her interest in woodworking stemmed from her

late brother's avocation. Barb's husband, Eddie, whose illness took him from her not long after we met her, was co-owner of a local lumber supply company. Her two sons are homebuilders.

All of this translated into what for us is simply known as Barb's Barn— a spacious, 1,000-square foot shop behind her home in Elma near Buffalo. Barb's Barn has become an alma mater for many

who learned or enhanced their skills when we gather there on Saturday mornings. She easily accommodates 12 or more for a hands-on demo under the tutelage of a national or regional master.

Barb's powerful nurturing spirit embraces our entire club, allowing all to experience priceless opportunities to learn alongside an expert. The camaraderie at Barb's Barn feels more like a family gathering than a workshop.

Some alumni of Barb's Barn are better turners and most are better friends, but all enjoy unconditional membership in her extended family. And everyone loves her cookies!

The telling word is Mom—the name by which she became known to visiting faculty who readily found that her home was their home. Her generosity and caring is summed up well in the words of a member: "Barbara is our heart and conscience."

Barbara Berger is a talented turner as well—but you'll never hear it from her.

22 New AAW chapters chartered in 2004

- **Tri Cities Woodturners**, Blountville, Tenn.
- **Central Virginia Woodturners**, Waynesboro, Va.
- **Chips Ahoy**, Larchmont, N.Y.
- **Charlotte Woodturners**, Charlotte, N.C.
- **South Metro Woodturners**, Sharpsburg, Ga.
- **Indiana County Woodturners**, Indiana, Pa.
- **Smith Mountain Lake Woodturners**, Franklin County, Va.
- **Cumberland Valley Woodturners**, Maugansville, Md.
- **Acadiana Woodturners**, Carencro, La.
- **Lockport Woodworkers**, Clarence, N.Y.
- **Lighthouse Woodturners**, Ocean Springs, Miss.
- **Barnesville Woodturners**, Jackson, Ga.
- **Southern Piedmont Woodturners**, Kannapolis, N.C.
- **Wilmington Area Woodturners**, Wilmington, N.C.
- **Mountain Laurel Woodturners**, Clarksville, Ga.
- **Western Mountain Woodturners**, Carthage, Maine
- **Southeast Oklahoma Woodworkers**, Idabel, Okla.
- **Umpqua Turning Club**, Roseburg, Ore.
- **Central Arkansas Woodturners**, Hot Springs, Ark.
- **Pacific Northwest Woodturning Guild**, Portland, Ore.
- **Southern Arizona Woodturners Association**, Tucson, Ariz.
- **Edmonton Woodturners Guild**, Edmonton, Alberta

Envision Enable Energize

For chapter leadership, take the Triple-E approach, then Enroll members

By William L. Stephenson Jr.
and Michael L. Cowan

Leadership in woodturning organizations, most would agree, is both vital and critical to the success of a chapter. Just as a great woodturner is not necessarily the best teacher, your chapter's best woodturner does not necessarily possess the skills to successfully lead an organization of volunteers.

If you're chosen for a leadership role, you may take comfort in knowing that leadership skills can be acquired—just as you've learned the technical skills of woodturning.

Common sense

Leadership is about having a lot of common sense. As woodturning organizations consider the selection of new officers and leaders (through whatever means the chapter bylaws have designated), having a perspective on the topic of leadership will

most certainly improve the selection process. A good starting point for understanding leadership is what we call the Triple-E model: Envision, Enable, and Energize. This is a model developed from implementing corporate training and observing chapters and other non-profit organizations. Briefly:

- **Envision** means that the leadership sets organization direction, which can range from something as simple as an informative monthly meeting to as complex as a regional woodturning symposium.
- **Enable** means to develop the skills of the chapter volunteers (elected and appointed) who will carry out their tasks.
- **Energize** means a lot of leading by example. Chapter leaders need to behave in ways that promote the vision of the organization.

Find a direction

In a volunteer organization, **envisioning** is most important, and visionary leadership is where it all begins. The chapter leaders need to become skilled in providing a focus and direction (vision) to others. Envisioning includes the development of a direction—both short term and long term—for the organization, and then articulating that direction to the organization.

Envisioning has to be developed in ways that meet the established protocols of the organization and also lead to a definable goal. If the vision is too general, it will not excite the volunteers. When executed properly, members will be onboard to help deliver the vision.

Develop a plan

To **enable** the organization to progress, there must be a plan. The ability to develop a plan against any defined objective is the second critical factor for leaders. This is where, we believe, most volunteer organizations succeed or fail. Planning is critical because it connects the individual volunteer to delivering the chapter goals, and therefore, energizes the organization to do even more. It's up to the leaders to plan for success—"winging it" won't work.

As soon as possible after new officers are elected, the entire board of directors/executive committee should meet to

establish a plan for the next 12 to 18 months. The plan might include areas such as recruitment, budget, fundraising, shows, demonstrators, or seasonal events (demonstrate and display tree ornaments in November). Chapter leadership will drive the organization forward.

The plan should include delegation of responsibilities to other members, and the followup to hold them accountable for what they commit to do. An ongoing review (monthly or at least quarterly) of the chapter's status vs. the plan is an important element for success.

Be a cheerleader

To further **energize** the chapter toward execution of the plan, the leadership must take the initiative and followup with the membership on its role. Since members are volunteers, many of them also have jobs and other priorities (woodturning may not be at the top of list). Followup by the leadership becomes important, since there is no other system of reward or motivation among chapter volunteers.

Leading by example will again energize the chapter as others, by nature, seek to follow the norms established by leadership. If the leader is a good role model, he or she will set the tone to accomplish all of the right things. The right things include integrity and all the little details such as showing up for all of the meetings, meeting

your own commitments, being on time, paying your dues on time, sharing the workload, applauding good effort, and providing positive feedback.

Woodturner's bonus E: Enroll new members

All of which brings us to a bonus fourth E in our EEE model (now the EEE+E model): **Enroll** new volunteers in the organization. Membership recruitment is vital to the survival of any volunteer organization.

To really highlight the importance of recruiting new members, consider the chapter where the average membership age was 70. For a number of years, the chapter staged a big art show as its major fundraiser. In the intervening years, membership recruitment was basically nonexistent, and the organization ceased staging the art show as the number of able-bodied volunteers diminished.

Younger people are now hesitant to join because they do not want to get stuck doing all of the work. Obviously, this is a chapter in trouble.

Summary

As chapter leaders develop the vision, create the plan, engage the members in the plan, and enroll new talent and resources, the members becomes energized to take on jobs they know they can accomplish. As more members are involved, each will gain a sense of

accomplishment and a feeling of being an integral part of the woodturning chapter.

Chapters that have followed this model realize that leaders will create greater overall satisfaction and enjoy their roles more as members become more active.

Other resources

Under Chapter Best Practices link on the AAW website (woodturner.org), there are more than 20 documents to assist AAW chapters. To contribute an article, contact Bill Small (williamsmall@comcast.net).

Here are a few more leadership resources to check out:

- BoardSource.org includes a great search button to find specific information. Booklets (\$15 to \$20 each) are available on many subjects.
- *Managing the Non-Profit Organization* by Peter Drucker (about \$15).

Bill Stephenson (woodart@srbfl.com), a former AAW board member, is a full-time woodturner who turns, teaches, and writes from his studio in Santa Rosa Beach, Florida. He serves on the Emerald Coast Woodturning Guild board of directors.

Mike Cowan (cowanml1@aol.com) is a college instructor, consultant, and entrepreneur with a corporate background in leadership and team development. He teaches at Tennessee Technological University in Cookeville.

Rethinking your Chapter Library

Challenged to find a volunteer to maintain your chapter's woodturning books and videos? Tired of nagging members to return a video or book? If so, here's a different solution worth considering.

Soon after chartering in June 2003, the Emerald Coast Woodturning Guild found that the majority of the members were beginning woodturners—all of whom could benefit from a library of woodturning books, videos, and other educational materials. As a beginning organization and being really strapped for resources, we began looking for alternative ways to provide loaner educational materials about woodturning.

We contacted a local public library and made arrangements for it to become the custodian of our woodturning books and videos—most of which were donated by a few generous members.

Now, our members take advantage of the library any day of the week, rather than waiting until the next monthly chapter meeting. Not only are the materials available for checkout during normal library hours, the materials

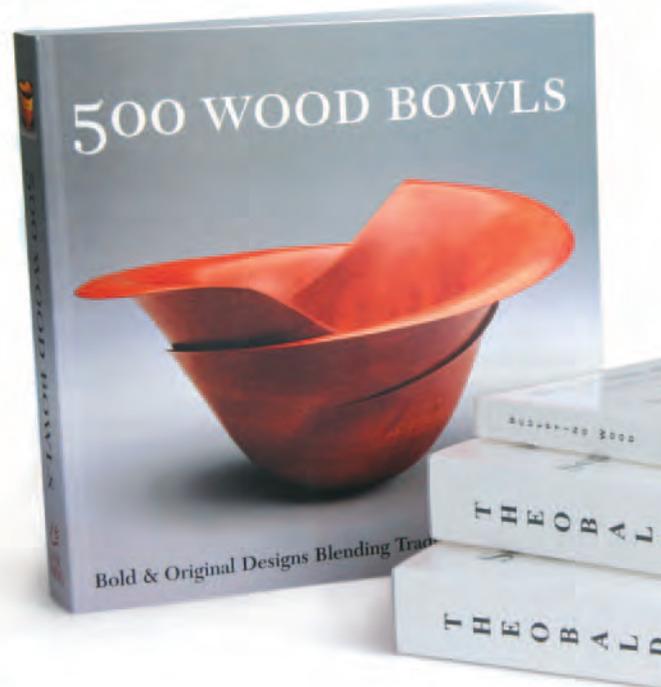
are also available to others in the community. In fact, we have a number of members today that learned of our AAW chapter through the library. Perfect!

The library handles the usual custodial aspects of maintaining the materials, assuring checkouts and returns, and even adds to the collection as opportunities arise. They have agreed not to destroy infrequently used materials before checking with us.

Because of cooperative lending arrangements between area libraries, our members can request a title, regardless of their home address (like many chapters, we draw from several communities).

We feel this collaborative approach to providing library materials to our membership and the community is a better way to operate. Then we can apply our limited resources toward other priorities of our young chapter.

—Bill Stephenson



Woodturning books and videos published in the last year

Books

- ***The Art Of Segmented Wood Turning: A Step-by-Step Guide***
by Malcolm Tibbetts, 224 pages
- ***Beneath the Bark, Twenty Five Years of Woodturning***
by Kip Christensen and Dale Nish, 148 pages
- ***Bowl Plans Book***
by Bud Latven
- ***Dick Sing Turns Miniature Birdhouses***
by Dick Sing, 80 pages
- ***Fabulous Turned-Wood Projects***
by John Hiebert, Harm Hazeu, Tim Bergen, and Henry Bergen, 96 pages
- ***500 Wood Bowls***
by Ray Leier, Jan Peters, and Kevin Wallace, 420 pages
- ***A Guide to Work-Holding on the Lathe***
by Fred Holder, 128 pages
- ***Harvesting Urban Timber***
by Sam Sherrill, 224 pages
- ***Pen Turner's Workbook, Step-By Step Instructions for 9 Projects***
by Barry Gross, 80 pages
- ***Segmented Turning: A Complete Guide***
by Ron Hampton, 160 pages



- **Turned Chessmen:**
For Collectors, Players & Woodworkers
by Mike Darlow, 168 pages
- **Woodturning Forms and Materials**
by John Hunnex, 160 pages
- **Woodturning Projects:**
A Workshop Guide to Shapes
by Mark Baker, 192 pages
- **Woodturning With Ray Allen:**
A Master's Designs & Techniques for Segmented Bowls & Vessels
by Dale Nish, 144 pages

Videos and CDs

- **The Ellsworth Signature Gouge**
by David Ellsworth, 58 minutes
- **Intro to Segmented Turning**
by Curt Theobald, 85 minutes
- **Mike Mahoney on the McNaughton Center Saver**
by Mike Mahoney, 60 minutes
- **Sculpting Wood Beyond the Lathe**
by Trent Bosch, 85 minutes
- **Segmented Patterns**
by Curt Theobald, 120 minutes
- **The Son of Skew**
by Alan Lacer, 120 minutes
- **Turnaround**
by Jimmy Clewes, 133 minutes
- **Two Ways to Make a Bowl**
by Mike Mahoney and Stuart Batty, 75 minutes
- **Woodturning**
by Steven D. Russell (CD-ROM)

Call for Nominees For Board of Directors

Do you believe in the AAW? Have you benefited as a result of being a member? If your answer to these two questions is yes, you may also feel that you should contribute something in return. If it is time and energy that you are willing to give, why not offer your services to the operations by running for the AAW Board of Directors?

The AAW elects a nine-member board to volunteer their time and energies to represent the membership for moving this organization forward. If you have been a member in good standing for the past three years you are eligible to run. The nominating committee will select the six best candidates. Members will elect three candidates to serve a three-year term beginning January 2006.

This year's nominating committee is Dave Barriger, chair; Clay Foster, and J. Paul Fennell. More information on duties is

available in the AAW Resource Directory. Or, call any present director for details.

If you are interested in serving on the Board, please send the following to the Managing Director, postmarked no later than May 15:

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

The Nominating Committee will review this application material and schedule phone interviews in late May and early June. Candidates will be announced in the Fall issue, ballots will be sent out before the end of September, and election results will be announced in the Winter issue.

—Dave Barriger
Nominating Committee Chair
dbarriger@earthlink.net

Thank you to generous volunteers

Like all non-profit organizations, volunteers are key to the success of AAW programs. Thanks to the members who made significant contributions in the last year, including:

- **Phil Brown**, Bethesda, Md. directory maps
- **Ron Fleming**, Tulsa, Okla. "From Sea to Odyssey" DVD
- **Bob Hawks**, Tulsa, Okla. "From Sea to Odyssey" photography
- **Blake Hickerson**, Lakeside, Texas symposium signage
- **Charlie Hoffman**, Minneapolis, Minn. legal services
- **Jeff Jilg**, Austin, Texas website content
- **Jean LeGwin**, Milton, Mass. journal issues on CD
- **John Lucas**, Cookeville, Tenn. symposium photography
- **Paul Vonk**, Mountain City, Ga. website and bulk e-mail
- **Minnesota Woodturners Association** move AAW offices to St. Paul

New Traditions

Japanese turners learn Western methods

By Alan Lacer

Last fall, John Jordan and I were invited by Naoto Suzuki to demonstrate at the first Western-style woodturning conference in Japan. The Far Eastern Woodturning Society, an AAW chapter, sponsored this groundbreaking event.

Japanese woodturning has a rich tradition of 800-plus years filled with bowls, boxes, spinning tops, toys, and kokeshi dolls. To become a kokeshi turner often requires a 10-year apprenticeship. During this time, the kokeshi turner learns to make all of his own tools, lathe skills, and the art of painting the patterns that are fundamental to this type of woodturning.

Fast-forward to the 21st century and you have individuals eager to learn Western-style techniques and projects. For the recreational turners, Western turning seems like a shortcut to learn woodturning—plus a chance to turn objects outside the Japanese turning tradition.

Among the 45 to 50 eager Japanese turners were a handful of serious turners wanting to experiment with the more artful sides of turning expressed in a number of Western countries, including natural-edged face-grain bowls and hollow vessels.

The Japanese symposium in

Tokyo was similar to many of our conferences, with one exception: Following our demos, participants had a chance to try what they had watched.

What struck John and me was how similar the event was to our own symposiums. Turn on a lathe and the attention level soars and folks stop talking. Pull out a tool and everyone wants to look closely at it. Show them a skew and they start shaking their heads or laughing. Bring out your work and all want to handle it. Once we started turning, the language barrier evaporated. "They understood the international language of turning," John added.

The size and informality of the event was reminiscent of some of the early conferences in this country or the smaller regional conferences or club demonstrations of today.

You might think that with an interest in Western turning, the work at the conference might look very similar to what we have been doing here for the past 30 years or so. Not so! The conference had its own "Instant Gallery" just like most conferences in the west. However, I saw work unlike anything I have seen before. Clever designs, unusual surface treatments, matchless coloring, and carving caught our eyes.

Some of the turning technique was still developing and needed some maturing, but there was certainly something exceptional taking place on a creative level. "There were adventuresome



This 12" x 12" kuwa bowl turned by Hiromitsu Suganami with urushi finish by Yasuo Ohmori recently won top honors in a "Beauty of Urushi" national competition. Kuwa is similar to mulberry.

Photo: Hiromitsu Suganami



"4/4" by Yasushi Kawaguchi,
11³/₈" x 7", maple.



"Bark" by Yasushi Kawaguchi,
4⁵/₈" x 9", mukunoki and tochi.



"Hollow Form" by Yasushi Kawaguchi,
6³/₄" x 6¹/₄", kaede.

pieces that would be at home in the AAW instant gallery," John noted. "Most all of these pieces were well done, showing an interest in attention to detail."

In recent years there have been a handful of Japanese woodturners submitting work—and getting into turning exhibitions around the world. Japanese work is often distinctive and shows enormous potential.

Our audience had a higher proportion of young turners than we customarily see at AAW events. Another difference was the ratio of professionals to amateurs. In the USA, the number of professional woodturners is relatively small compared to the number of amateurs. At this time, it appears to be just the opposite in Japan: more professionals than amateurs. Part of this is due to scarce printed material on traditional methods, limited opportunities for the amateur to learn turning—and of course, the long apprenticeship to become a traditional woodturner.

The best John and I could tell, there really was not much in the way of hobby or amateur turning until this recent interest in Western

woodturning methods.

This was my third trip to Japan as a demonstrator and I have observed a number of things. Beneath the fast-paced, electronic-savvy Tokyo is a tradition-steeped culture grounded on beauty and subtlety. You see this in Japanese gardens, architecture, ceramics, ceremonies, tools, and even the food presentations. On a previous trip, I attended an exhibition of Japanese urushi lacquerware and in the same area was an exhibition of flower arranging. In looking at the flower arrangements—often mixed with wood and stone—I knew they were on to something profound about beauty and design.

The beauty and design shows up in traditional turning, too. If there is such a thing as cultural influence in how one approaches your work—and I most definitely believe there is—then keep your eye on this developing tradition of Japanese woodturners combining a rich heritage with Western design and technique.

But what of the more traditional crafts in Japan? On this trip, I heard from knowledgeable woodworkers that many of the traditional crafts are struggling for

survival. Sales are stagnant and few young people choose crafts as careers. These include urushi artists, top makers, turned box makers, temple carpenters, furniture makers, traditional home-builders, and toy and kokeshi doll makers. On the other hand, ceramics and shoji makers (sliding doors/panels) are still thriving.

In my visits over about a 10-year period, I have observed experimentation and exploration in some of the traditional crafts, especially with urushi combined with woodturning.

This fall, I saw colorful urushi-turned pieces that became translucent with light exposure, creating a ghost of highly figured wood coming through the colored finish. A natural-edged face-grain bowl (*opposite page*) grabbed media attention when it won an award in a national urushi exhibition.

Just like in the West, Japanese pursuits will have to find a modern expression to survive or run the risk of becoming historical curiosities.

Alan Lacer (www.alanlacer.com) is an *American Woodturner* contributing editor. He lives near River Falls, Wisconsin.

Lidded Goblet

By Jim Rinde

A marriage of cocobolo and epoxy



Finished size:
8½" x 2¾".

Marriage: "to unite by some close bond of connection."

How do you unite wood with resin to form something new, exciting, and long lasting? What if the wood is cocobolo—a wood with a reputation of being oily and difficult to bond?

As you will see, this is not a quick-and-easy project, but one that requires 4 to 7 days to complete. However, when you follow these directions, you'll produce a bubble-free wood and epoxy composite.

Prepare the wood

From a 2"x2"x12" piece of cocobolo, cut the goblet stock to 7" and the lid stock to 5". For best results, dry your stock below the equilibrium moisture content for that wood in the climate in which you live. My stock was dry when purchased and further dried by placing it in a 125° to 150° F oven for several days.

For this goblet design, it is most important that the wood be square

in cross-section and precisely centered: Alignment is critical for a balanced design.

Turn off the corners of a ¼" to ½" long section as shown *below*. This offset will be the distance between the top of the goblet, pure epoxy resin, and the top of the wood points as shown at *left*.

With oily woods such as cocobolo, it's difficult to get the epoxy to adhere to the surface without some surface preparation. I give the wood a wipe with xylene and follow this with a second solvent wipe with methyl ethyl ketone (MEK), both which are available at paint stores.



At this point the wood still contains some residual solvent, so put the wood in a vacuum chamber for 30 to 60 minutes to pull out the solvent and remaining water moisture. See the description on page 18 on building a vacuum chamber.

Now, you're ready to embed the wood with epoxy. To make it easy to find the center hole in the wood after it is embedded in the epoxy and cured, fill the hole with paste wax before casting it.

A primer on epoxies

What are epoxy resins?

Epoxy resins are a class of liquid chemicals that, when mixed with an appropriate curing agent, react to form a solid cross-linked resin. There are hundreds of epoxy resin systems (part A resin and part B curing agent). The best system to use with wood depends on the application. Potting (casting) or encapsulation described on these pages requires a slow-curing system. An ideal epoxy resin system for wood encapsulation would have these characteristics:

1. Clear when cured (no yellow color)
2. Low viscosity: 1000-5000 cps (centipoise).
3. Long pot life or gel time: at least 4 hours for a 100-grams- mass at 77° F.
4. Cures to a tough hard resin.

The epoxy I used for this lidded goblet is Jeffco Products Epoxy Resin 1403 and curing agent 4123 at a mix ratio of 100/36 by weight. For larger castings, this system cures too rapidly and has a moderately high exotherm.

A lower exotherm (slower curing system) is Jeffco 1403/403 mixed 2:1 by volume. Both systems are available from:
Jeffco Products
jeffcoproducts.com
858-576-9900

Safety considerations

Epoxy resin systems are hazardous materials. Obtain the product data sheet and a Materials Safety Data Sheets (MSDS) for all materials.

The epoxy resins, Part A, and modifiers are relatively safe to handle if you wear disposable gloves and change them often. I use disposable polyethylene gloves that cost about one cent each. The main problem with epoxy resins is that some people, over

time, become sensitized to the epoxy.

The curing agents, Part B, are more hazardous because they generally contain amines that are corrosive materials. For example, lye (sodium hydroxide) is a common corrosive material. Some amines are also volatile materials, so the materials should be mixed either where there is good ventilation or outdoors. Avoid breathing the vapors from the curing agent. Always wear eye protection.

Colors, dyes, and fillers

A good way of coloring an epoxy mixture is to use oil-based artist colors available from art-supply stores. I have used Grunbackers and Norton & Westen brands. These paints contain linseed oil, which is compatible with the epoxy resin I use. I haven't experienced any curing problems when the colors are 5 percent or more of the mixture. The color may change when mixed with the epoxy resin mixture, which is due to the amine-curing agent.

I've had good results with Inlace dyes, which are intended for polyester resins and contain styrene. When used in small concentrations, these give good results. During vacuum degassing, most of the styrene can be removed with prolonged degassing.

Colored epoxy and light-colored wood

When using an epoxy resin mixture that contains a dark-colored dye and a light-colored wood, it is necessary to fill the surface pores of the wood with uncolored resin before embedding the wood in the dark resin. This is to prevent the dye from migrating into the wood and discoloring it.

Coat the wood with clear uncolored epoxy resin, place it in a vacuum chamber, and degas the coated wood. There may be a lot of foaming because of the air/water entrapped in the wood. Under reduced pressure, the air comes out of the wood. When the vacuum is turned off and the pressure is allowed to return to atmospheric pressure, the clear epoxy resin will be pushed into the pores of the wood, effectively sealing the surface of the wood.

What's an exotherm?

When the epoxy resin and curing agent are mixed, a chemical reaction begins. One of the products of this reaction is released heat—an exotherm. In thin cross-sections this is not a problem—in fact it is desirable as it speeds up the curing reaction. However, as the thickness

of the resin increases, this heat may not dissipate fast enough and the temperature of the mass will increase. As the temperature increases, the reaction rate increases, liberating more heat. This in turn increases the temperature more and so on until the whole system runs away and begins to smoke and may catch fire. If this

happens, the project is ruined and your health is in danger if you breathe the smoke and fumes, as they are toxic. That is why I work with low exotherm, slow-curing epoxy systems, as they allow the casting of thicker sections with little danger of run-away reactions.

—Jim Rinde

Continued

The vacuum chamber and other equipment

Epoxyes are different materials from wood and require different equipment for successful use. In addition to normal woodwork machines you will need:

- A scale capable of weighing to 1 gram. I use a digital balance from the kitchen section of a local store that costs about \$50.
- Vacuum pump, which you may already have as part of your vacuum-chuck system.
- Microwave oven (for household harmony, don't use the one from the kitchen).
- You'll need a vacuum chamber as shown at *right*.

Make your own chamber from any thick-walled cylinder with a fixed bottom and a clear removable top. You'll also need a hose barb (available in hardware stores). I made a chamber from a



thick-walled one-gallon can. (Note: a normal paint can will collapse; mine is .025" thick).

For the top, use 3/4"-thick clear acrylic plastic. For the sealing surface, turn a groove in one side

of the acrylic and partially fill the groove with a bathtub caulking material. The inlet for the vacuum is the hose barb fitted into a hole drilled into the side of the can and sealed with the caulking material.

The value of vacuum degassing

There is nothing worse than spending hours preparing a wood and epoxy composite for turning and then finding bubbles in the epoxy. That's why vacuum degassing is so important: It prevents bubbles.

To avoid this disappointment, spend extra effort in the preparation of the wood and the epoxy mixture. The epoxy resin, curing agent, pigments/colors, and wood all contain some amount of dissolved air and absorbed moisture. Both the air and moisture can be the source of bubbles in the final casting. Here's what works for me:

1. Mix the epoxy resin (part A only) with all the pigments/fillers that will be used. Heat this mixture in a microwave oven to about 140° to 180° F to reduce its viscosity and to speed up the degassing process.
2. Place this mixture in the vacuum chamber and reduce the pressure to - 28 inches of Hg. As the pressure goes down, the mixture will start foaming and the volume may increase 10 to 20 fold. Therefore the container needs to have a capacity of about 20 times the volume of the initial mixture.
At some point, the foam will collapse and the mixture will simply boil until all the trapped air and

moisture are removed. (Boiling can continue for 15 minutes or more when the materials are very wet).

3. Remove the mixture from the vacuum chamber, cool it to room temperature, and then mix in the curing agent. The mixture goes back in the vacuum chamber a second time to remove the air/moisture that was introduced from the mixing process and the curing agent. If the curing agent contains a volatile material, limit the second degassing to prevent loss of this material.
4. After the second degassing, combine the wood and epoxy in your mold.

Mix the epoxy and casting

To calculate the amount of epoxy required, determine the volume of the mold, and subtract the volume of the wood and multiply this by the density of the epoxy. An easy way of determining the volume of an irregular-shaped mold is to fill it with water and weigh it. Since water has a density of 1.0 g/cc, the weight in grams equals the volume in cubic centimeters. The density of the epoxy is approximately 1.15 g/cc. For this project, I used two 16-oz. plastic containers as molds and embedded the wood two inches into the epoxy mixture. This required 540 grams of mixed epoxy resin.

Since the plastic containers are used upside-down, make sure they are watertight. I sealed them with a bathtub sealing compound. Because you'll insert the turning stock into the liquid epoxy, cut a section from the bottom of each container (slightly larger than the cross-section of the wood).

Pour 400 grams of Jeffco 1403 epoxy into a 32-ounce plastic mixing container and add about 5 grams of a pearlescent filler to



An accurate scale (available in kitchen stores), a 32-ounce mixing container, and a two-part epoxy are among the supplies you'll need for this project.

give the epoxy a white pearlescent appearance. These materials were heated and vacuum degassed. (See Vacuum Degassing at *right*).

Vacuum degassing will go faster if the resin is heated to 140° to 180° F to reduce its viscosity. After degassing the epoxy resin and filler and cooling to room temperature, add 144 grams of Jeffco 4123. Mix well and then repeat the vacuum degas steps. The epoxy is now ready for molding.

Fill each mold with approximately 150 grams of the epoxy mixture and insert the cocobolo as shown *below center*. Note: The mixture will cover only the bottom 1" of the wood.

Place the two assemblies in the vacuum chamber and reduce the



For this project, 16-ounce disposable plastic containers like the ones shown above are ideal for casting the goblet bowl and lid.

pressure for a few minutes to pull the air out of the wood. (This causes some foaming and is why the mold is only half full.)

After the foaming stops, turn off the vacuum pump and return the system to atmospheric pressure. Then add the rest of the epoxy mixture; repeat the process.

Set aside the molds to cure overnight at room temperature. The resin should be hard after this time. Note: Curing is time and temperature-dependent. If the resin is soft in the morning, move the assembly to a warmer location and allow it to cure until hard. Finish the curing process by baking the assemblies at 150°F for 2-24 hours. This post-cure toughens the resin and makes it less brittle.

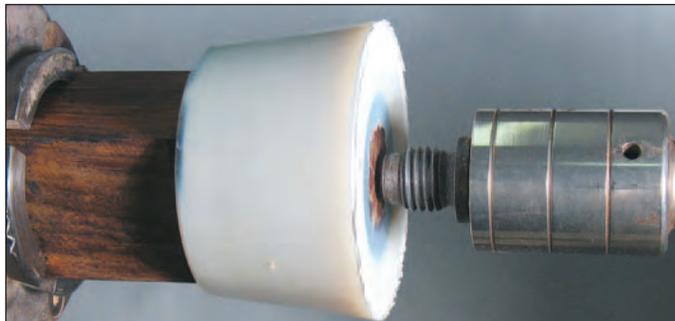


After the epoxy cures, the cocobolo and epoxy are ready to be turned. This casting included a filler to add a white pearlescent appearance.

Continued

Turn the goblet

After the resin is fully cured, remove the plastic container and put the square wood end in a four-jaw chuck, using the hole in the epoxy end to achieve an exact centering of the composite in the chuck.



1 Center the wood in the chuck. The outside of the molded epoxy won't be concentric with the center of the wood. To compensate, turn the epoxy round on the goblet and lid. Make sure the epoxy for the lid is slightly larger than that of the goblet. Next, determine the depth of the goblet bowl and drill a 1/2"-diameter hole to that depth.

3 Keep increasing the diameter until all four corners of the original wood square are visible as sharp points. Stop to review the shape and refine as necessary. Make your final cuts with a freshly ground tool and take light cuts.

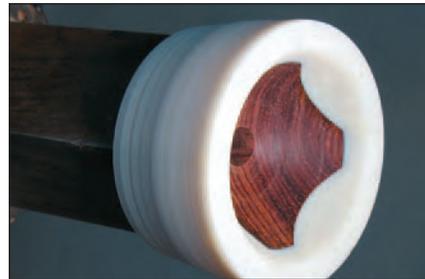
To sand, begin at 150-grit and proceed in steps to 2000-grit for the epoxy. Finish the epoxy with a plastic polish, Novus #2, Brasso, or red rouge. After polishing, examine the epoxy carefully to reveal small scratches, which require further



2 As you increase the inside diameter of the goblet bowl, you will move from cutting only wood to cutting wood and epoxy. I've had good luck turning the end grain and epoxy resin with 1/2" and 1/4" scrapers.

Epoxy resins turn differently than wood—making a shearing cut with a scraper is easy.

Start your cut in the center and cut toward the edge and up toward the rim. The epoxy is harder than most woods and will dull your tool faster; it will also cut slower. Removal rates are about one-tenth or less than that possible with wood. Aggressive cuts of 1/16" or greater will generally result in fractures and chipping.



4 To turn the outside of the bowl, a live center ensures stability while reducing the wall thickness. After you reduce the wall thickness to about 4 mm, slow down the lathe speed, which will reduce vibrations. When turning the pure resin, you can make cuts in either direction since the resin is isotropic (non-directional).



5 When finished turning epoxy, switch to a 1/4" bowl gouge to turn the wood at the bottom of the goblet bowl and the stem. Sand and polish in the same steps as the goblet inside.



6 While turning the stem, bring up the tailstock and stabilize the goblet bowl with live center. Pad the inside of the bowl with layers of toilet paper. Sand to 800- or 1000-grit.

Turn the lid

Except for a lip, turning the lid is similar to the goblet. This requires repeated turning trials to check the diameter until obtaining a snug fit. (If I lift the lid quickly it will lift the goblet off the table, but if I lift it slowly it will not lift the goblet). Epoxy resins are much less sensitive than wood to changes in diameter due to changes in humidity.



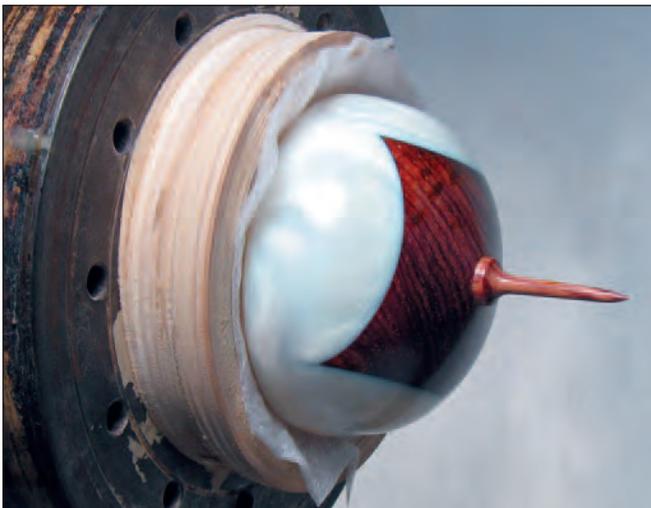
1 Before hollowing, cut the lip in the lid. The length of the lip shown is 1.8 mm.



2 After turning the inside, establish the outside shape of the lid. Matching the outside contours of the lid with the goblet bowl requires several trial fits.



3 Using the procedures described earlier for the goblet, polish the inside and outside of the lid.



4 To get precise centering and stability to turn the finial, secure the lid in a "vacuum jam chuck" with 0.02"-thick polyethylene foam as gasket material.

What else can you create with epoxy?

The gallery below includes several other recent designs incorporating wood and epoxy.



"Cosmos," 6" diameter. Purpleheart with yellow epoxy and clear blue epoxy.



"Bull's eye," 9 1/4" diameter. Maple and translucent red epoxy.



"Octa," 2 3/4" x 2 1/2". Cocobolo with yellow epoxy with blue fluorescence. "I was nearly finished with this goblet when I broke the stem. The situation presented a 'design opportunity.'"

Jim Rinde (jerinde@adelphia.net) worked professionally with epoxies before retiring. He's a member of the Channel Island Woodturners and lives in Camarillo, California.

Photo: Art Waldinger



Going the Extra Mile

By Jacques Blumer

Bay Area turners follow through with teaching commitment

Bay Area Woodturners member Jacques Blumer, right, reviews projects with Campolindo High School advanced woodworking students Kyle Gray, Navid Mazaheri, Tom Martin, and Kevin Hamm.

Campolindo High School in Moraga, California, may be typical of many shop programs around the country. The wood shop is well equipped with power and hand tools, the students are bright and motivated, and the instructor is popular and enthusiastic.

The Bay Area Woodturners Association may be typical of AAW chapters with members eager to help a shop program.

What distinguishes these two is that the school opened its doors to a pilot program for a semester-long Bay Area commitment that has evolved into a partnership.

Obstacles overcome

Two hurdles limited the Campolindo students from gaining any long-lasting appreciation for woodturning. First, the school only owned carbon-steel scrapers and shallow chisels, which were sharpened freehand—a challenge for even seasoned woodturners. Second, the school's shop teacher lacked the woodturning knowledge and instructor time to engage the students.

An AAW Educational Opportunity Grant funded four basic sets of high-speed tools and the school provided a sharpening system to solve the first problem.

But it took the teacher's welcome and a long-term commitment by three Bay Area members to address the second issue.

Fortunately, instructor Don Dupont welcomed the Bay Area's invitation to get involved in the school's shop program. Don and the chapter agreed to five program objectives:

- create student's enthusiasm for lathe work,
- teach fundamental spindle and faceplate skills by completing projects,
- teach basic skills (lathe maintenance, tool sharpening, finishing) as a part of project work,



Cherry bowl by Navid Mazaheri



Acacia bowl by Tom Martin



Acacia bowl by Fletcher Hartshorn

- gain sufficient experience to create an on-going turning program and
- create a fun environment for both the students and volunteer instructors.

Hal Bain, Jim Rodgers, and I each volunteered to help at the school one day every week in the advanced woodworking class (all students had completed the basic class the previous year). Because the students would face a rotation of three turning instructors, we agreed to stick with one teaching method. The first semester, six students participated in the turning projects.



Tom Martin puts a final polish on the bottom of his bowl.

Mahogany bowl by Kyle Gray



Before setting foot in the shop, they wrote a woodturning syllabus for the spring semester. The AAW members found an equal amount of time was required to organize the program and deal with support issues.

When asked “What do you want to turn?” the students selected bottle stoppers and bowls. These were perfect choices—a spindle project and a faceplate project. The volunteer instructors gave demonstrations and then worked in small groups and individually with the students. Some of their work is shown *above*.

“I think it’s wonderful that these community members are coming to Campolindo and mentoring students in such a terrific creative endeavor. They have so much to offer that the students would otherwise not have access to.”

—Carol Kitchens, Campolindo principal

Tight schedule

There were challenges with daily lesson plans. With the school day chopped into one-hour bites, the actual lathe time yielded about 30 minutes at the lathe before it was time to clean up. “It’s a real challenge to teach turning within the time limits, but we made it work,” Jim Rodgers says of the actual daily turning time.

Buoyed by the success, all three AAW members signed on for two more semesters. They recently developed a six-week certification program to teach small groups of students turning basics in a consistent manner before they go on to advanced projects.

“They’re natural-born teachers, and the students relate well to them,” Don says about the Bay Area members. “My expertise is furniture-making, so they’ve supplemented my program wonderfully. Now I can’t get the students off the lathes!”

For more details about this program, contact Jacques Blumer (jacquesblumer@hotmail.com). At the AAW symposium Jacques will lead two rotations on youth education.

Webturning

By Joe Fleming

20 essential woodturner Internet sites



Photo: Bob Hawks

Like most subjects today, the Internet is fertile ground for the avid woodturner. If you spend eight hours at your computer, you can easily unearth hundreds of turning sites from organizations to personal web pages to manufacturers and suppliers.

Outside of my job as a product-engineering manager, I spend about 10 hours a week on turning-related web activities (please don't tell my

wife). In the last month, for example, I found a list of "silly questions" encountered by woodturners at craft shows which I plan to use in our club newsletter; I ordered a bowl-coring DVD from Mike Mahoney; I shared information with two different turners regarding center-saving systems; and I reviewed a number of woodturning items for sale on eBay. I also shopped for a new router table, bought a

laptop PC, priced baseball memorabilia, and made holiday airline reservations, but none of these are woodturning.

So, what are the most useful sites to bookmark in your browser? I have selected 20 sites that I consider extremely useful to my woodturning. My criteria for a top-rated site includes:

- interesting turning content
- easy navigation
- links to additional beneficial sites

I have organized my favorite sites into four groups: Information, Inspiration, Suppliers, and Publications. Many sites bridge more than one category. Although I place a site in one grouping, you may consider the address for an additional beneficial classification.

My selections have a North American perspective. However, a woodturner from any part of the world can find a comparable assortment of sites in their locality.

Information sites

Information sites include organizational, club, and personal sites that address woodturning information or woodturning discussion groups.

Google is my favorite resource. From this search engine, I can find virtually anything on the Internet related to woodturning or any other topic. Although Google is probably the most popular search engine, Yahoo!, Lycos, Alta Vista, Dogpile and HotBot also are excellent engines.

Our AAW website actually fits into all four categories. It's loaded with information about the AAW, links to many AAW chapter websites and to woodturning resources. If you haven't already done so, be sure



to visit the active discussion forum and on-line photo gallery to view member's work.

Additional information sites include WoodCentral, an all-purpose woodworking site with an excellent discussion forum and turning resource center. The Woodturner's Resource is a wide-ranging site that includes featured turners, discussion, tips and techniques, projects, and a long list of links to other sites. Incidentally, the Woodturner's Resource was developed with the aid of an AAW educational grant.

The World of Woodturners (WOW) contains a huge photo gallery of participants' work approaching 10,000 photos. It also includes a discussion forum, tips and techniques. This site requires an invitation from an existing member to prevent spam (unsolicited content or persons).

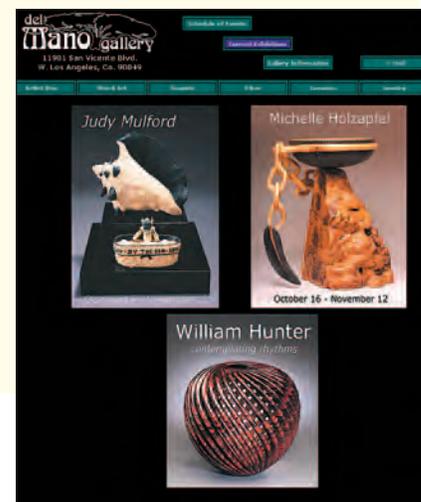
- **Google search engine**
google.com
- **AAW home page**
woodturner.org
- **WoodCentral**
woodcentral.com
- **Woodturner's Resource**
wr.avwa.org
- **World of Woodturners**
thewows.com

Inspiration sites

Inspiration sites primarily provide information, photos and links that offer the viewer ideas to apply to their own turning. Several brick-and-mortar galleries maintain a strong Internet presence, while others are on-line only.

As mentioned earlier, the World of Woodturners has an extensive photo gallery. The Wood Turning Center has an extensive on-line gallery as well as a number of other references. del Mano Gallery highlights several exhibitions. Kestrel Creek is an Internet woodturning site with a nice gallery of pieces, featured turners, reviews, and techniques.

- **The Wood Turning Center**
www.woodturningcenter.org
- **del Mano Gallery**
delmano.com
- **Kestrel Creek**
kestrelcreek.com



Continued

Suppliers Suppliers Suppliers Suppliers Suppliers

I list several representative web-sites for woodturning suppliers and related vendors. There are many woodturning tool sources on the web. Private individuals sell tools and supplies, specialty companies offer a few customized tools, and some retailers offer a whole line of products.

Since my list is limited to 20 sites, I have focused on the big retailers that pack the most punch for a woodturner. Craft Supplies USA, Packard Woodworks, and The Cutting Edge are primarily turning suppliers. Lee Valley and Woodcraft offer an array of woodworking tools, machines, and accessories. Enviro Safety Products is focused on workplace safety products that are useful to a woodturner. Robert Sorby Tools represents the hundreds of manufacturers that support woodturning. MSC Industrial Supply (similar to Grainger) is a

mail-order retailer of industrial hardware, supplies, tools, and materials for the shop.

Last on the list is eBay. If you have never searched eBay just to see what is there, you need to take a look. You can find millions of items for sale including a large number of turning-related items including tools, wood, and books. If you shop at eBay, just be aware that it is an auction site, so you need to know the value of the item on which you are bidding lest you pay too much. You also need to verify that the product you are buying is represented correctly. And you should ask the seller questions about quality, wear, and defects.

eBay is valuable, however, you must know how to search. I have purchased two dozen new, but discontinued, Ryobi detail reciprocating carvers for turning friends. I bought a pile of Crown

hollowing tools for less than \$50, when they would go for \$150 new. Here's one that got away: a complete Oneway Coring System went for less than \$500.

- **Craft Supplies USA**
woodturnerscatalog.com
- **The Cutting Edge**
cuttingedgetools.com
- **Packard Woodworks**
packardwoodworks.com
- **Lee Valley Tools**
leevalley.com
- **Woodcraft**
woodcraft.com
- **Enviro Safety Products**
envirosafetyproducts.com
- **Robert Sorby Tools**
robert-sorby.co.uk
- **MSC Industrial Supply**
www1.mscdirect.com
- **eBay**
ebay.com

Publications Publications Publications Publications Publications

Dozens of woodturning and woodworking publications are available around the world. Some of these sites offer nothing more than subscription information. Some offer vendor links, tips, project information and discussion groups. Favorite publications on my list are *More Woodturning*, *Woodturning Design* and *WOOD* magazine.



Article from the *More Woodturning* website

- **More Woodturning**
fholder.com/Woodturning/woodturn.htm
- **Woodturning Design**
woodturningdesign.com
- **WOOD Magazine**
woodmagazine.com

Don't forget to look for the publications of many of the national associations around the world such as Great Britain's Guild of Master Craftsmen's Woodturning.



What's missing?

What sites are missing from this list? There are two groupings of sites that I have barely touched: personal web pages and manufacturers. I consider the Kestrel Creek site representative of all the personal web pages on the Internet. There are many excellent personal sites to read and from which to gain inspiration. Many are peppered with great tips, jigs and tool ideas, too. As you read discussion postings and other web pages, you will find these links embedded in the post or web page. Take the time to investigate because they represent a wonderful treasure of information and images.

The Robert Sorby site represents all the manufacturer sites. Again, almost every toolmaker has a web presence. To find them, you only need to Google the company name and follow the links.

Several months ago, I presented a live demonstration using a laptop and a projector to show the



group a number of sites. I also put my woodturning and woodworking bookmark list on the San Diego Woodturners website for their reference. Just click on the following link and go to the Tips page:

www.tridsd.com/sdwt/tipsand.htm

Have fun surfing the web.

Before the World Wide Web existed

Actually, my list is really 21 sites long. My final entry isn't exactly a web page, however, but is a site that predates the World Wide Web (www). Before the web grew up on the Internet, the Internet existed as an information infrastructure primarily for academics, industry, and geeks like me. In that realm, a set of

groups started from a core of computer science discussions and exploded into thousands of other special interests. This world is called Usenet and there are more than 60,000 discussion groups the last time I checked.

There is a group for woodturners called rec.crafts.woodturning (rcw) that's interesting.

This group has many regular participants and a few hacks that talk about woodturning. With the advent of WoodCentral and other web-based discussion groups, rcw has lost some of its relevance, but it is still a great resource.

I also visit another related interesting group called rec.woodworking.

To access these and other Usenet groups, your Internet service provider may allow access to "news groups." This is probably the Usenet world. If not, you can get there via Google.com and click on "groups." From there, click on "rec," then "crafts" then "woodturning." Be sure to bookmark these, too.

Joe Fleming (jtfleming@san.rr.com) is a member of the San Diego Woodturners Association.

10 Tips

For a successful turning event

By Larry Genender

Whether you're organizing a turning event for 50 turners or 500, solid planning is the key to making the event successful for demonstrators and attendees.

The basic instructional unit in woodturning is a demonstration. Bring in an outside professional for a day, and you've birthed an all-day demo. The next step is a multi-day event—a genuine symposium.

SouthWest Association of Turners (SWAT)—the former "A Texas Turn or Two"—held its 13th annual symposium in early October. From its modest beginnings in 1992 as a backyard

event at Mark Potter's home in Columbus, this event grew to 538 attendees in 2004.

Our growth didn't happen overnight and it didn't happen without a group of dedicated volunteers. While SWAT might sound like a big-time event, remember that it has taken 13 years to grow it to its current size. We're pleased when attendees tell us that SWAT retains the warm and friendly feel of a local AAW chapter meeting.

Regardless of the size of your event, the 10 principles we follow may help you organize a successful woodturning symposium.

1 Volunteers rule

Every group has a vast pool of volunteer talent that can provide expert leadership at no cost. The trick is to identify, motivate, and recruit that talent. Not every willing person is a leader, and not every turner capable of leadership will be willing and able to serve. We constantly recruit people with leadership skills who are willing to share those talents with the organization. Don't overlook the spouses of members, who may be willing to help organize your turning event.

2 Keep the costs down

For many of our attendees, SWAT is the only education event they can afford. To hold down our expenditures, we do two things. First, all tasks are volunteer (no one is paid). Second, we pay little, if anything for meeting facilities. We seek out venues owned by a city or county that recognizes the total economic benefit that the symposium attendees will bring to its community. For us, this means holding the symposium in mid-sized cities with convention facilities. Our basic three-day registration fee—unchanged for many years—is \$65, which includes a hot lunch on two days.

3 Non-profit corporation

If your organization hasn't already filed for tax-exempt status, there are tax advantages for doing so. SWAT is a non-profit Texas corporation (easy to do) with a 501(c)3 IRS tax exemption (more complicated, but still doable). This allows us to operate as an educational organization unencumbered by tax



Above: After the "2-for-1" raffle, James Johnson presents his Chinese Varnish Tree platter won by Joanie Genender.



Right: Linda Salter's presentation included PowerPoint, wall charts, drawings, and live video.

The SouthWest Association of Turners (SWAT) will hold its 14th annual symposium Sept. 30 to Oct. 2 in Wichita Falls. For more details, see swaturners.com.

consequences. The AAW office has information available to get you started on this process, which can take six months or more for IRS approval. It's worth the effort.

4 Broad participation and governance

Think regionally, which will broaden your pool of volunteers and participants. SWAT is owned by 19 AAW chapters in Texas and Oklahoma. Chapter members feel that SWAT belongs to them and this promotes volunteerism and attendance.

The SWAT Board includes one director from each of the 17 Texas chapters and the two Oklahoma chapters. A four-member executive committee (EC), elected by the SWAT board, runs day-to-day operations. We try and reach decisions by consensus—not by potentially divisive votes. Our culture is to discuss everything until all of us agree. Any policy change or major financial outlay is discussed by the entire board.

The layer below the EC is our Leadership Group, comprised of people in charge of symposium operations, demonstrators, publicity, Instant Gallery, website, ladies' activities, and vendors. Each demonstration room has a sponsoring chapter that is responsible for support including audiovisual assistance, equipment setup, and cleanup.

Chapters are assigned to work the registration desk, the Instant Gallery, raffle ticket sales, local arrangements (including catering) and so forth. The underlying idea is to get many people involved, and divide tasks into manageable duties. That makes all volunteers feel that SWAT belongs to them (which it does).

5 Communication is vital

A smooth-running event relies on good planning. In January (10 months before our fall event), SWAT has an annual planning meeting. In addition, the EC communicates year-round, primarily by e-mail and phone. Nothing is decided by one person alone; every detail is discussed.

6 Everyone likes a party

The highlight of the weekend is our Saturday night banquet, which almost everyone attends. We start our "2-for-1" raffle at the banquet. About 30 of the top turners in the region and our lead demonstrators donate their art to a raffle, which is held at the banquet. In our experience, this is far superior to an auction, because everyone participates, and the main purpose of the banquet is to have fun—not raise money. The raffle continues at lunch on Sunday, where we give away three lathes and many other prizes. One raffle ticket gives you a chance both on Saturday and Sunday.

7 Don't forget the ladies!

We've learned that you can lift participation by making the woodturning weekend a family affair. Because most of the turners are men, we organize trips and events of interest for the partners who might be less interested in watching chips fly. And because many of the ladies are artists in other media, the women organized their own Instant Gallery this year with displays of everything from oil painting to needlepoint. It was a hit.

8 Demonstrators

We present both nationally known and local demonstrators. About one third of the demonstrations are by nationally known turners and two thirds by local and regional turners. This balance is what our attendees prefer and is within our budget. National demonstrators are booked at least 12 months in advance.

9 Vendors

Any time a group of woodturners gather, vendors want to display and sell their wares. The number of vendors has grown proportionally with attendance. This year, we had 29 vendors. We consider the vendors a symposium attraction and charge them only a nominal fee of \$150 for a 10x10-foot booth (includes four lunches).

10 Educational grants

Our objective is to operate at a break even level, but we've been fortunate to accumulate continued excess funds. In keeping with our charter as an educational organization, we have instituted an educational grant program to fund worthy chapter projects in our region.

Remember, while all the above sounds very "big time," the principles for success remain the same regardless of the size of your event. Start as small as you need to, and if you present a good show at a fair price, the woodturners will come.

Larry Genender (Lgenender@aol.com) is a retired general surgeon who now spends most of his time turning wood in Dallas, Texas. He is the immediate past chairman of SWAT.

The Woodturner's Chainsaw

Proper use of a chainsaw can be a piece of cake

By Jacques Vesery

In a vast world of power tools, there are few as intriguing and enticing as the chainsaw—especially for those seeking speed and power. Many woodturners have this compulsion, if for no other reason but to get to the lathe more quickly.

But let's face it: For a woodturner's need, a handsaw can finish most jobs with just a bit more effort and sweat. Unfortunately, a handsaw isn't as much fun.

All fun and games aside, chainsaws are aggressive and dangerous tools when in the wrong hands. Why else would chainsaws show up so often in horror films? But instead of fearing chainsaws, we must appreciate these marvels for what they are.

In one of my many past lives, I served as a forest ranger and a crew boss in a Forest Fire Fighting Unit. In those days, I literally had a chainsaw in my hands every day, either working with it or maintaining it. I've been fortunate: I have had two close calls in 20 years—both caused by the same mistake almost 14 years apart to the day.

The blunder? I got lazy and lost my focus. Plus, for a moment I lacked respect for the tool and the power in my hands. More about my oops later.

"Know your saw and be prepared" should be your mantra for safe chainsaw use. This advice has the ring of the Boy Scout motto, but so be it. If we are obedient, courteous, clean, and kind in our chainsaw use, we will lead a long and happy turning life.

Safety common sense

Thirty percent of all woodworking related accidents are caused by chainsaws, yet almost all can be prevented. The saw chain on this workhorse can move up to 50 mph. Compare that to a tractor-trailer zipping down the highway—no one would stand in the path of either.

Common sense is the best prevention of injury. Think the task through and be prepared for issues that could arise. Owning the proper safety equipment—including chaps, and ear and eye protection—are essential to safety.

Wearing appropriate clothing is just as important. Dangling shirtsleeves, shirttails, and long hair are hazards when working around any power equipment. Heavy-duty work shoes or boots are far better protection than Birkenstocks or sandals. Sandals you say? Yes, I have seen people run a chainsaw in sandals.



In 1990, Jacques and Minda cut their wedding cake with a chainsaw. Jacques treasures the surprised looks he saw when he handed the cake knife to the maitre d' and then pulled out an 18" Husqvarna. More power!

Know thy chainsaw

Knowing and understanding this tool is part of being prepared. So many times, instruction and safety manuals are overlooked.

My father didn't like reading these same manuals. Years ago while standing in a cherry tree, he slashed through his wrist with a chainsaw while pruning. The emergency-room doctor told Dad that suicide is better accomplished with a razor blade and your feet firmly on the ground—and with less mess. Dad did not fully understand the dangers, which may have been more apparent had he read the safety manual.

The right tool for the job

Chainsaws come in many shapes, makes and sizes. Finding the right one to meet specific needs is important. Bigger is not always better and the size of the bar is not what matters. The amount of



Safety equipment including chaps, ear and eye protection, and steel-toed boots.



Two chainsaws appropriate for most woodturners: Electric with 16" bar (top) and gas powered with a 20" bar.

Seven Safety Tips

- 1 Know your chainsaw—read the manual! Every time I pick up a new chainsaw manual, I find at least one bit of useful information.
- 2 Always use a sharp saw chain—a sharp tool is always a safer tool.
- 3 Be prepared for the job with the appropriate tools. Wear appropriate clothing, shoes, and safety gear.
- 4 Understand what causes and how to avoid kickbacks.
- 5 When felling trees, know your danger zones and escape routes. Falling trees always seem smaller than they actually are.
- 6 Avoid working alone. Be at least within shouting distance of a family member or neighbor.
- 7 Have respect for your chainsaw. Never get lazy—even for the shortest task.

power behind it is what makes the difference. In most cases, middle of the road is more saw than any woodturner needs.

There are two basic types of chainsaws: gas powered and electric. Gas saws usually have more power and torque but electric chainsaws can be run indoors, so there is a place for both.

Commonly, the chainsaw has a power head or motor of 38 to 50cc displacement with a 16" to 20" bar. I own an electric saw with a 16" bar and a 46cc gas saw with interchangeable 18" and 20" bars. These mid-range saws have a

power head weight around 10 to 12 pounds, which is about as much as I want to lug around.

For a good fit, consult an expert. I find that the small-engine shops handling sales and servicing to be fair and knowledgeable. In my experience, they recommend the appropriate saw and are always willing to share tips on the use of products they sell.

Sharper is better

We've heard this time and time again: a sharp tool is safer than a dull tool. The same is true with saw chains. A sharp saw chain cuts

cleanly, is more aggressive, and puts much less wear on the chainsaw. The proof is in the shavings. If the by-product of the cut is small curls, the saw chain is still sharp. Fine sawdust means the chain is due for a sharpening.

Back in my forest-ranger days, I sharpened the saw with a file (in many cases, while in the field). These days, I keep more spare saw chains handy and change them when dull. (It takes me about two minutes to change a saw chain.)

I also realized that having saw chains professionally sharpened saves me time. The drawback is

Continued

that professionally sharpened chains have a shorter life span.

Purposeful task

Most standard saw chains are suitable for crosscutting and ripping. In fact, ripping may seem like the saw is overly aggressive. Specialized ripping saw chains cost about \$50 for a 16" bar. Remember to be kind to your chainsaw. When ripping, stop cutting often and give the saw a break to cool down at an idle. A constant ripcut through a 20" log can over heat and crack the piston head, which can cost almost as much as a new saw to replace.

Dropping trees

Many woodturners are savvy with a chainsaw for cutting bowl blanks, but have little knowledge for felling or cutting down a tree. This is where many people get in a bind (in more ways than one) with a chainsaw.

The felling variables complicate the use of a chainsaw ten fold. There are many more things to consider: the height and lean of the tree, the wind, the obstacles (like your neighbor's house), danger zones and escape routes. Here's a good rule of thumb with a chainsaw: If you are not sure, don't do it.

Learn proper felling techniques from an expert, which will save you headaches, worry, and possibly an insurance claim.

Jacques' brush with deja vu

I know some people are still caught up in the chainsaw mishap I mentioned earlier. Let me put your curiosity to rest and your mind at



For a chainsaw ripping cut, note the blocks supporting the log. The shavings affirm that the blade is sharp.



Every chainsaw task should begin with two hands on the machine. Note that the left hand is positioned directly in front of the chain brake on the handle.

ease. There's no gore or missing appendages. I got lucky twice—no blood either time. But I've learned my lesson well.

While serving as a forest ranger in 1990, I was bucking logs about 100 yards in front of the ranger's station, which was connected to our house. My wife, Minda, watched from the window when the near accident occurred.

I grabbed the side of the chainsaw handle with my left hand—as I had done so many times before—swinging the saw to my side as the chain slowed to an idle. In my haste, the saw chain hit my left thigh, tearing through my jeans. Of course this was one of those few times I wasn't wearing my chaps, since I was only planning on working for a short time. (A poor excuse: Refer to "Be prepared for the job....")

My first reaction was to drop the saw, then drop my pants to assess the damage. Minda thought it was quite amusing to see me standing there—pants around my ankles—in the middle of a Cub Scout camp.

I had another near accident in 2004, almost 14 years to the day of my first blunder. As I looked down at my jeans I was wearing (no chaps again), I had the same tear—and caused by the same operator's mistake. Guess who was watching out the window once again? Minda shares this tale whenever she can.

So remember this: Price of chaps, \$59. Price for an emergency room trip, \$359. Remembering to wear safety gear? Priceless.

Jacques Vesery (jvesery@tidewater.net) is an American Woodturner contributing editor. He lives in Damariscotta, Maine.

Oklahoma chainsaws rip through hurricane logs

Tulsa's chapter thinks big with order of 25,000 pounds of Florida logs

After the 2004 hurricanes whipped through Florida, it occurred to me that tons of great turning timbers would be headed for the landfills. I asked several high-volume members of the Northeastern Oklahoma Woodturners if they would be interested in hiring an 18-wheeler to ship us an entire truckload of hurricane logs. Eight members enthusiastically approved the idea.

In recent years, I'd pulled a trailer back from Florida with about 5,000 pounds of logs, so I was confident our chapter could make this work—just on a bigger

scale. My tree-trimming friend in south Florida agreed to stockpile good logs and then send a trailer our way when we had a load.

In early December, an 18-wheeler rolled into Tulsa with 25,000 pounds of logs. We counted eight different species among the 60 logs (about 10 feet long and 14" to 36" in diameter). The original investors are now sharing the stash with members.

Projects like this build a great deal of camaraderie for our chapter. And when we split up the costs, we paid less than 16 cents per pound for the turning stock. Not a bad deal.

—Larry Anderson



Bob Hawks, John Hill, and Larry Anderson saw up Florida logs for their AAW chapter.

Photos: Ron Fleming

Play Ball

By S. Gary Roberts

Is that wooden sphere you turned just aching for some woodburned seams and stitches?

If so, here's a formula for laying out correctly proportioned stitches—regardless of the ball diameter. For techniques on turning a sphere, see the Summer 2003 issue.



The first challenge is drawing the laces on a ball to reflect the proportional relationships. To do this, I found that the same three axes used in turning and sanding (see Bob Rosand's article in Summer 2003 issue of *American Woodturner*) must be again penciled on the finished ball. Mark the first axis at the centerline and 180 degrees to the turned cylinder. The second is 90 degrees from the first axis. The third axis is 90 degrees from the intersection of the lines drawn for the first two. ($180 + 90 + 90 = 360$ degrees). You now have created the grid pattern for the seams.

A regulation baseball measures $2\frac{7}{8}$ " or 7cm in diameter. Since most of us prefer to turn the sphere to a random diameter—rather than being constrained to turn to an exact measurement—I developed a formula to keep the inner dimensional relationships in the proper perspective. The formula works, regardless of the size of the finished ball.

By measuring the width of the seams at the intersection of the axis lines where the seams are the closest and the width of the seams where they are, you can use metric measurements to compute the relationship of these widths to

the overall diameter. Batter up!

Formula for a regulation baseball

Overall Diameter (X) is $2\frac{7}{8}$ " , or 7.0 cm

Narrow Seam Dimension (Y) is 43% of X, or 3.0 cm

Wide Seam Dimension (Z) is 71% of X, or 5.0 cm

These same percentages will work with whatever size ball you turn. Use the maximum diameter as the control for the other dimensions. For example:

Your turned small sphere has a Finished Diameter of $1\frac{1}{2}$ "

Overall Diameter (X) is $1\frac{1}{2}$ " , or 3.8 cm

Narrow Seam Dimension (Y) is 43% of 3.8 cm, or 1.63 cm

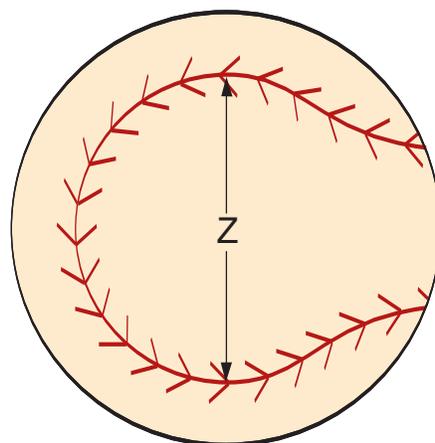
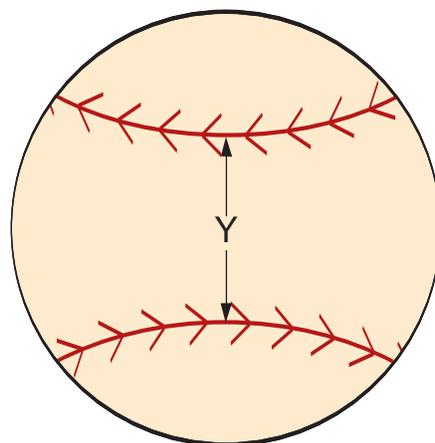
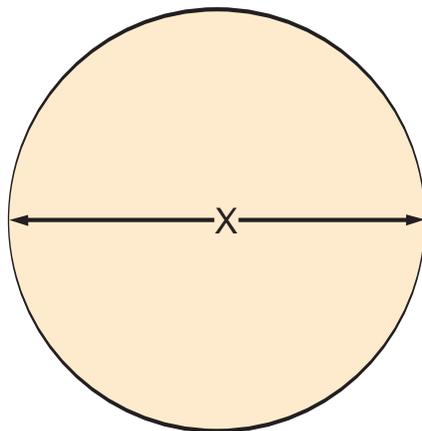
Wide Seam Dimension (Z) is 71% of 3.8, or 2.70 cm.

Draw the lines

Use a regulation stitched baseball to keep your lines properly oriented. This will be a big help in decreasing frustration and improving confidence. Notice that the narrow seams turn 90 degrees to each other. The wide seams are on opposite sides of the sphere.

Use your index lines to center the scale and measure and mark the ball. Refer to the actual baseball for orientation. Next, scribe an arc from one mark to the other. Use light #2 pencil marks at first, then refine the arcs until they look correct.

After you have drawn the seams, you can easily add the



laces. As an option, you may want to drill some small ($\frac{1}{64}$ ") holes to accentuate the entry point of the laces and create more realism.

Burn the lines

Use a wood-burning tip with a rounded edge (a Detail Master #0845 rounded tip works well) and medium temperature to start. Because different wood species require different settings, adjust the temperature setting. (The harder the wood, the higher the temperature.) Burn the seams first, then add the laces.

Personalize the ball by adding a signature or message near a seam.

Before applying finish, erase any remaining pencil lines. I use a power eraser from the drafting table. Then apply the final finish and buff the ball.

Now if I could just learn to throw a curve ball!

Convert inches to centimeters

$\frac{1}{32}$ " = 0.079375 cm

$\frac{1}{16}$ " = 0.15875 cm

$\frac{1}{8}$ " = 0.3175 cm

$\frac{1}{4}$ " = 0.635 cm

$\frac{1}{2}$ " = 1.27 cm

$\frac{3}{4}$ " = 1.9049 cm

1" = 2.54 cm

Gary Roberts (sgicr71@cs.com) lives in Austin, Texas, where he is a member of the Central Texas Woodturners Association. Gary is one of the AAW's Lifetime Honorary Members.

An eye for Platters

If your vision of a platter is flat, round, and smooth, it's time to adjust your sights. These eight pages represent an international collection from woodturners who continue to push the rim to redefine platterwork.

Represented here are pieces from Dewey Garrett, Livermore, California; Harvey Fein, New York City; Ted Gaty, Salem, Oregon; Stephen Hatcher, Everett, Washington; Ron Layport, Pittsburgh, Pennsylvania; David Nittmann, Boulder, Colorado.

Also, Frank Penta, Chapel Hill, North Carolina; Merryll Saylan, San Rafael, California; David Schweitzer, Shelton, Washington; Al Stirt, Enosburg Falls, Vermont.

International turners represented include: Irene Grafert, Skaarup, Denmark; Robert Howard, Brisbane, Queensland, Australia; Vaughn Richmond, Warwick, Western Australia.

shapes

Platters can be square, round, free-form, or a combination of them all.



"Square Ceremonial Bowl" by Al Stirt, 27" x 2" x 1/2". "The inspiration for the shape was mostly from a ceramic piece by Tony Hepburn with some of Jim Partidge's 'Blood Vessels' in mind also. The piece was turned in its square shape, from mahogany carved with rotary tools, painted with black milk and then sanded a bit to let some color through. The texture is a further development of some things I've been working on for many years."



"Fan Tale" by Vaughn Richmond, 12³/₈" x 3¹/₄". "The fan is one of the most beautiful shapes in nature. This represents the Lyrebird, or leaf form of a palm tree."



"Petals" by Dewey Garrett, 8¹/₂" x 3". "This platter was turned from a glue-up of round, cross-grain plugs of limba. The plugs are oriented so that the tool cuts are with the grain minimizing the stress of cutting forces on the piece."



"On the Edge" by Frank Penta, 23" x 2". "The piece incorporates the rugged outline of a big-leaf maple burl. I used a series of concentric beads to enhance the beauty of the natural edge."

Platters patterns

Eyes are riveted on platters with repeats.

"Haboki" by David Nittmann, 26" diameter.
"Haboki is Japanese for feather brush. This design was inspired by a family crest worn on a kimono. The single sweeping feather triggered my response. It's turned from 12/4 African mahogany."



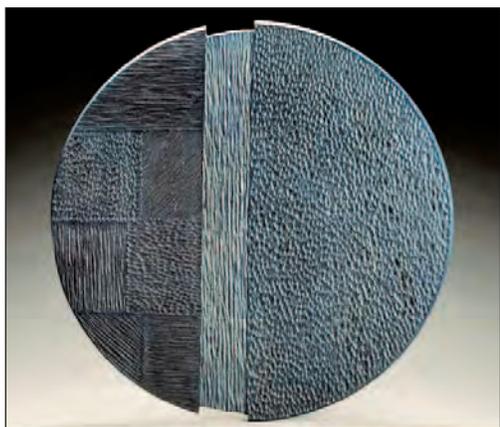
"Star Coral" by Al Stirt, 17" x 2". "The pattern is a stylized version of a star coral drawn by Ernst Haeckel in the late 1800s or early 1900s. It's mahogany painted with black gesso and then carved."



"Pima Flats" by David Nittmann, 26" diameter. "This design is an adaptation of my 'Pima Pinwheel' piece, originally inspired by a Pima Indian's dream. It's decorated on both sides and has a custom stand that allows the piece to be displayed in either direction."

textures

Turners expand the tactile appeal of their work



"Shoreline" by Merryll Saylan, 28" x 2".
"Color and patterns resonate in my work from living near the shore. Color becomes more patternly—a bit uncomfortable, moving away from black."



"Glass Wood Fusion" by Ted Gaty, 14" diameter. "I created a textured art glass bowl that harmonizes with the ebonized walnut platter that surrounds it. This was the first of a series that matched a patterned art glass bowl with a sympathetic wooden form."



"Softness" by Irene Grafert, 16½" x 2". "This piece had some great pattern on one side. As the other side was plain, I was inspired to add my favorite fish in a soft, discreet way."

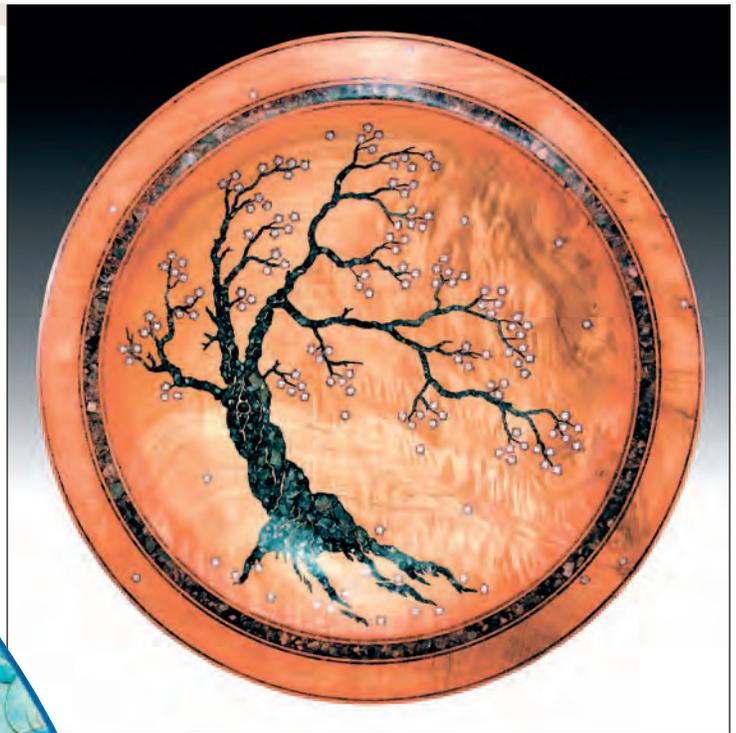
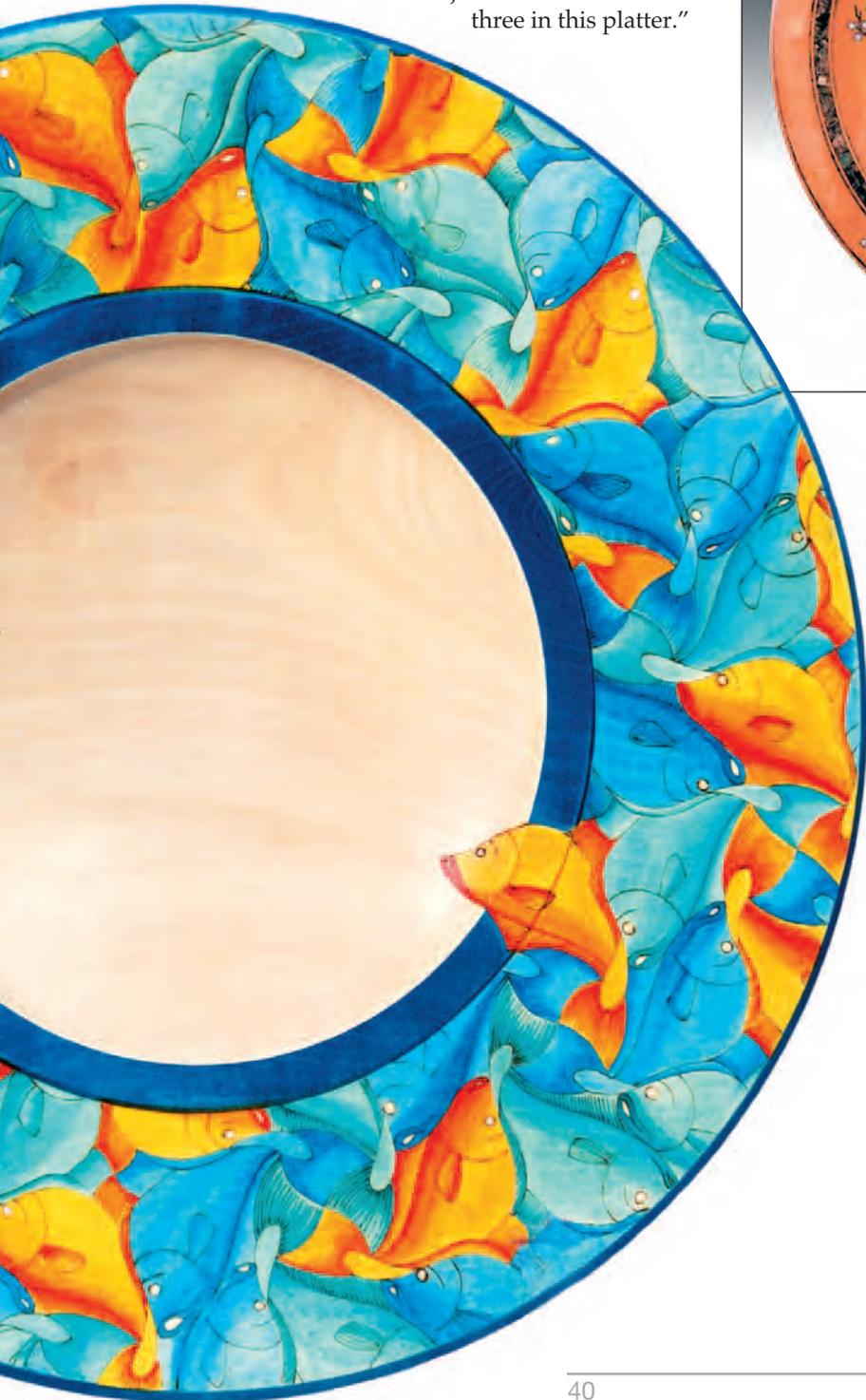


"Ambrosia" by Frank Penta, 15" x 2". "The textured rim and center complement the natural flow of the ambrosia pattern on this maple platter. Black gesso painted over the texturing brings out the highlights in the ambrosia."

Platters design

Surface treatments and incorporating new materials expand the appeal of platters.

"Fish, Fish, Fish...." by Irene Grafert, 16½" x 2".
"A love for bright colors, soft curves and this moving fish makes me smile and feel happy. I just had to combine all three in this platter."



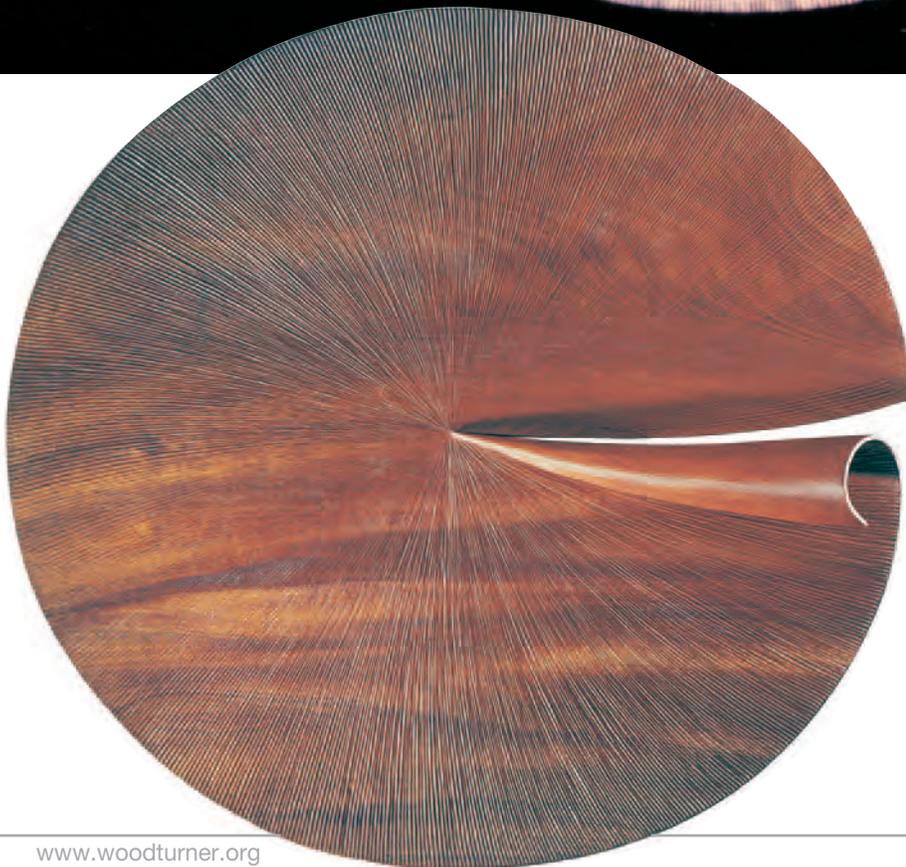
"Spring Arrives" by Stephen Hatcher, 18" x 3".
"This curly figured maple is inlaid with crystals of green and honey calcite with accents of black mica and pink dolomite."



"Moon Platter" by David Schweitzer, 14" diameter. "The inspiration came while walking from my residence to my studio one evening with a sliver of the moon in the sky. I applied what I saw to the platter."



"Walhalla," by Ron Layport, 16" x 3³/₄". "I drew the inspiration of this from Walhalla Plateau, a peninsula of sorts surrounded on three sides by the Grand Canyon. Here you can actually touch the morning stillness and hear the sound of the sun as it pounds out the day's heat."

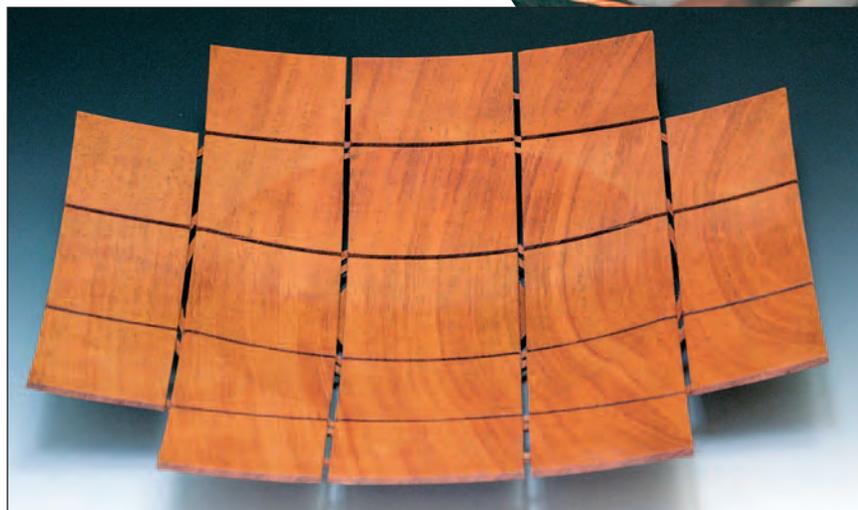


"Unfurled" by Robert Howard, 28" x 4". "I have had this design in my sketch book for quite a while, and it represents my love of simple, pure forms. It is a development of a previous pair of bowls that I did. The two earlier bowls differ in the treatment of the way the two curls finish in the bottom of the bowl—a small thing I guess, but important to me."

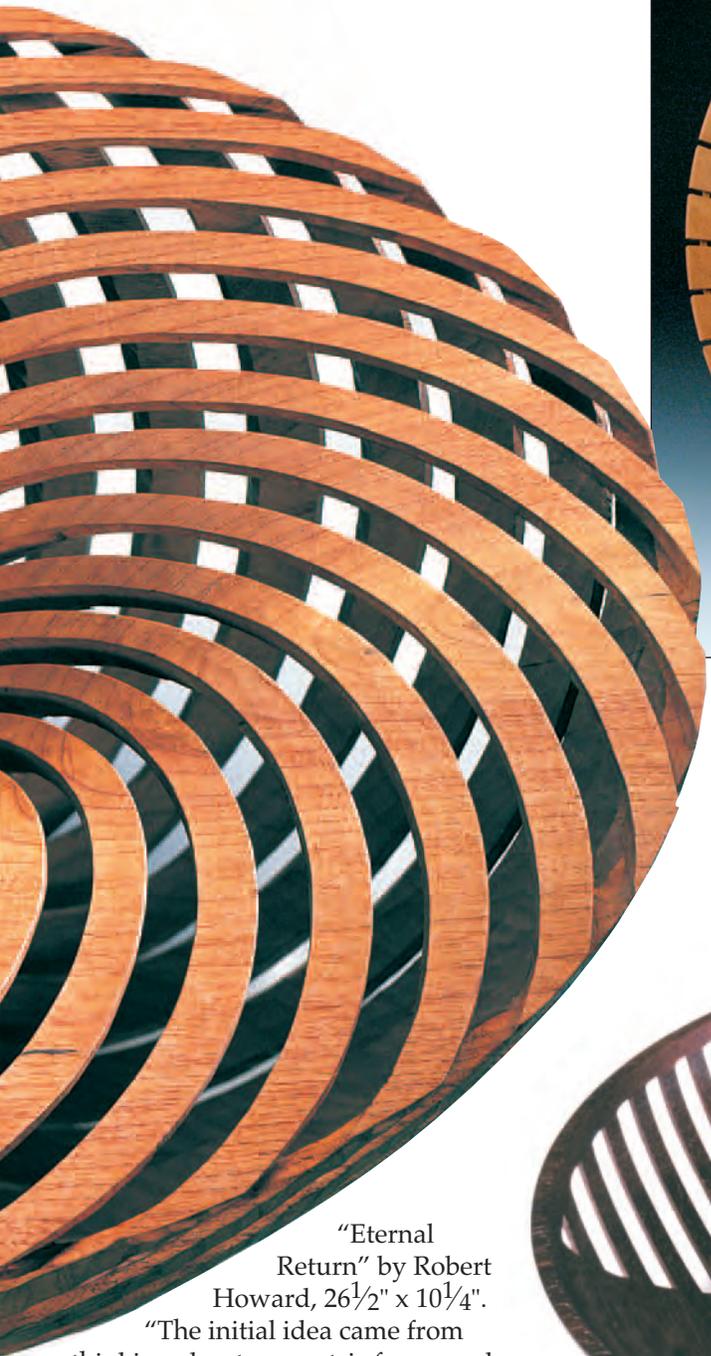
Platters

slices

Platters can feel light and airy.

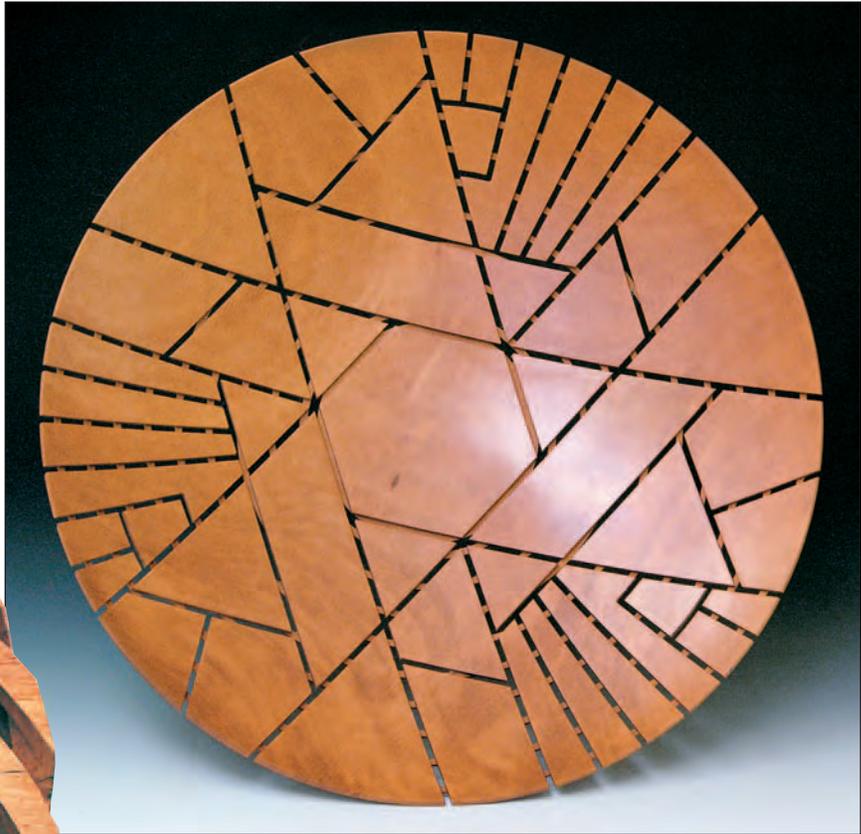


"Circle in the Squares" by Harvey Fein, 12 $\frac{1}{8}$ " x 1 $\frac{7}{8}$ ". "This originally was a 10"-diameter platter called 'Four Squares.' As so often happens, in the process of reworking the design on a large scale, the idea of creating a round bowl within the platter just showed up."



“Eternal Return” by Robert Howard, 26 $\frac{1}{2}$ " x 10 $\frac{1}{4}$ ".

“The initial idea came from thinking about geometric forms and focusing on the flower like plan view. Because of my previous work I suddenly saw that I could draw that two-dimensional flower as a three-dimensional form, and that was it.”



“Untitled Exercise in Geometry” by Harvey Fein, 11 $\frac{3}{4}$ " x 2".
“The title says it all—lots of sketches and no glue.”

“Moiré Platter” by Dewey Garrett, 10 $\frac{1}{2}$ " x 2". “Turned from an assembly of slats and spacers, this platter reveals the skeletal structure of a simple form. The moiré effect makes for interesting views when the observer changes position.”



Turning and Detailing Platter Bases

By Frank B. Penta

As the preceding gallery pages show, the front of platters draw a lot of attention. But don't overlook the platter bottom, where some turners put just as much effort. Here are two examples of flip-side details.

Platters offer an excellent opportunity to express yourself creatively and to use an infinite number of designs and detailing. I have found that designing and detailing the bases on my platters is as enjoyable as executing the front of the platter.

There are two types of bases that I use frequently: a three-footed base and a multi-centered base. Here are the steps that I use to create and detail each of these base types. The three-footed base is a traditional favorite; John Uteck of the North Carolina Woodturners introduced me to multi-center bases.

Bottom of the Big Leaf maple platter shown on page 37.

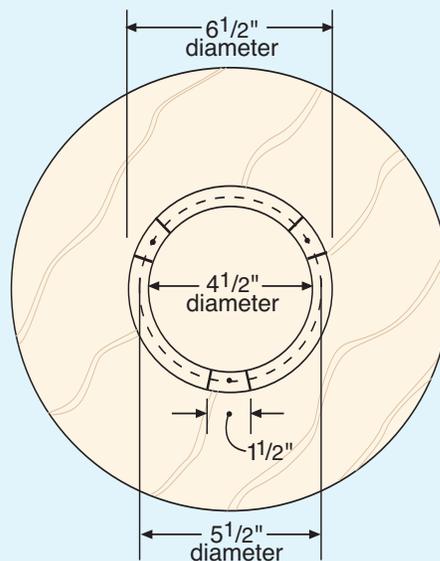


Three-footed base

Prepare the recess and foot

Once you have selected and prepared the platter blank and mounted a faceplate or screw chuck, you are ready to turn in the base. This involves preparing the recess and foot, turning the foot and base of the platter, and then detailing the base.

1. Draw $4\frac{1}{2}$ "- and $6\frac{1}{2}$ "-diameter circles in the center of the face of the blank, which creates a 1"-wide band.
2. Draw a $5\frac{1}{2}$ "-diameter dotted circle in the center of the band.
3. Divide the $5\frac{1}{2}$ "-diameter circle into thirds as shown in the drawing below.
4. Mark a line $\frac{3}{4}$ " on both sides of the three points on the band.
5. Mount the platter blank on the lathe and true it up.

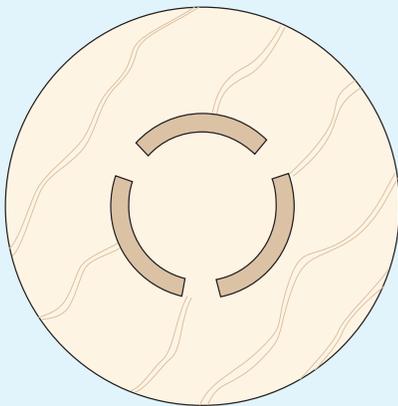


The radius of a circle is equal to about $\frac{1}{6}$ th of the circumference.

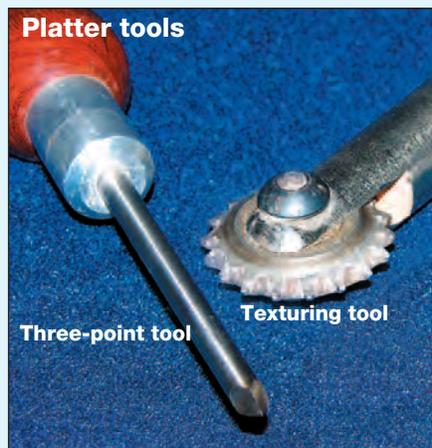
with detailing

Turn the foot and base

1. Recess the 4 $\frac{1}{2}$ "-diameter circle to a depth of $\frac{3}{16}$ ". You will use this for expansion chucking.
2. Rough-turn the shape of the rest of the base of the platter from the 6 $\frac{1}{2}$ "-diameter circle to the edge of the blank. I like to create a slight ogee near the edge of the blank.
3. Carve the three feet in the 1" band. I use a reciprocating carver and a 1" drum sander to carve the feet as shown *below*.
4. Refine the shape of the platter base.
5. Sand the recess foot and base of the platter to 400 grit.
6. At this point, I detail the foot, base, and recess of the platter. I use a three-point tool to turn beads and a texturing tool to texture between the beads.
7. Carefully fine-sand the completed detailing to 600 grit.
8. Remove the blank from the lathe.
9. Remove the faceplate from the blank. You are now ready to work on the front of the platter.

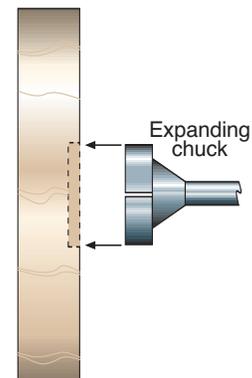


To shape the back of the platter, I prefer a $\frac{3}{8}$ " bowl gouge with a fingernail grind. I get less tearout when I use a pulling and slicing cut. For my finishing cuts, I use a $\frac{3}{8}$ " bowl gouge with an English grind that Allan Batty taught me.



Turn the platter front

With both your three-footed or multi-centered base (shown on the next page) completed and detailed, proceed to turn the front of the platter as desired. You can remount the blank on the lathe by expanding the chuck jaws into the recess in the foot of the platter.

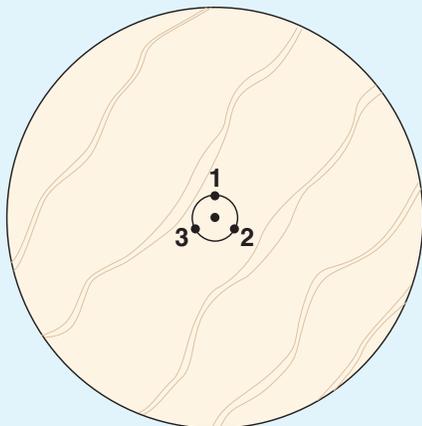


Continued

Multi-centered base with detailing

Prepare the platter front

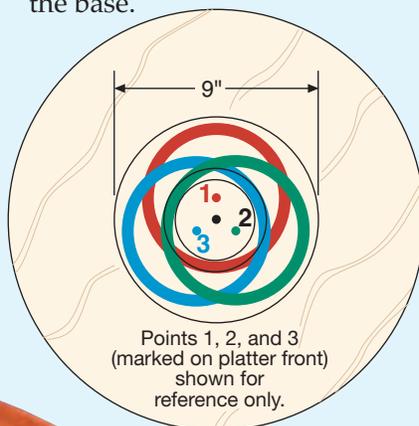
1. Draw a 2" circle in the center of the platter front.
2. Divide the circumference into thirds.
3. Drill holes for your screw chuck in the center of the platter and at three points on the circle. Number the points 1, 2, and 3 as shown *below*.



4. Use a screw chuck in the center hole to mount the platter blank on the lathe and true it up.

Turn the base and bottom

1. Draw a 9" circle on the bottom of the platter.
2. Turn the shape of the rest of the bottom and sand from the 9" circle to the edge of the blank, leaving the 9" circle $1/2$ " higher than the rest of the base.



3. Draw $3\frac{1}{2}$ "- and $4\frac{1}{2}$ "-diameter circles on the base.

4. Turn a $1/4$ "-deep channel between the circles.
5. Sand and texture the channel.
6. Remount the platter blank in hole #1.
7. With a live center in the tailstock, mark a new center on the base.
8. Draw $5\frac{1}{2}$ "- and $6\frac{1}{2}$ "-diameter circles around this new center.
9. Turn a $1/4$ "-deep channel between these circles.
10. Sand and texture the channel. The new channel should coincide with the first channel where they overlap.
11. Repeat steps 7-10 with holes #2 and #3.
12. Remount the blank in the primary center hole and turn away the marks made with the live center on the base.

Finish the platter

No matter which of the bases you select, proper finishing will preserve and enhance both the base and the completed platter.

When adding color, I use water-based metalized dyes, inks, and transparent acrylics before the finish.

I finish my platters with an oil/varnish mix or a lacquer. I prefer oil/varnish on dark woods and lacquer on light woods. My oil/varnish mix consists of one-third pure tung oil, one-third polyurethane and one-third mineral spirits.

Frank Penta (frank.penta@edtsi.com) is an educator and frequent turning demonstrator. He is president of the Woodturners Guild of North Carolina and lives in Chapel Hill.



Threaded-lid Acorn

A fun project that won't
fall far from the lathe

By Nick Cook



Above: Rich texturing to a $5\frac{3}{4}$ " x $3\frac{1}{2}$ " acorn box enhances the appeal of the Willard Baxter acorn shown above.
Left: The 3 " x $1\frac{3}{4}$ " acorn featured in this project

Lidded boxes have always intrigued woodturners and the individuals who receive them. I have made boxes for more than 20 years—I have even threaded a few of them.

I actually watched Bill Jones and Allan Batty chase threads by hand and then—silly me—I purchased a set of thread chasers. Boy, that was a mistake!

I learned that chasing threads not only takes a lot of practice, but requires a great deal of patience as well. I did make the chasers work, but it is not something that I could do for a career.

I've had more success with a threading jig. If you follow these directions, you can learn to create threaded boxes and threaded inserts for vessels in short order.

This acorn box is a project that the late Willard Baxter taught me. The one described will finish at about $2\frac{1}{2}$ " x $1\frac{3}{4}$ ". Willard made them as small as $\frac{1}{2}$ " diameter and as large as $3\frac{1}{2}$ " diameter.

Tools and turning stock

In addition to a lathe, you'll need a threading jig. Two popular models on the market are the Klein Threading Jig (bonnieklein.com) and the Baxter Thread Master (bestwoodtools.com). When you order a threading jig, be sure to specify your lathe make and model (important information).

Threading jigs are normally set up to cut 16 threads per inch (tpi). That is what I have and the following directions are based on 16 tpi but, you can also order

Continued

additional threading blocks for 8, 10, 12, 14, 20 and 24 tpi. The blocks are interchangeable.

You'll also need calipers. I have digital calipers (retail price about \$30), which saves me a lot of time and provides the speed and accuracy I appreciate.

For tools, I use a 3/8" spindle gouge, 1 1/4" roughing gouge, offset scraper, and 3/8" bedan.

I chose hard maple and walnut for this acorn box, but most any combination of contrasting hardwoods will work. Your blanks should measure about 2"x 2"x 3" with the grain running with the axis of the lathe. I use 2"-diameter faceplates (supplied with the threading jig) and #6 x 3/4" screws to attach the waste block.

Prepare the acorn lid

Attach a 3/4"-thick poplar waste block to the 2" faceplate. Mount the faceplate to the lathe and face off the waste block with a 3/8" spindle gouge. With cyanoacrylate (CA) glue, mount the 2"x2"x3" walnut blank to the block.

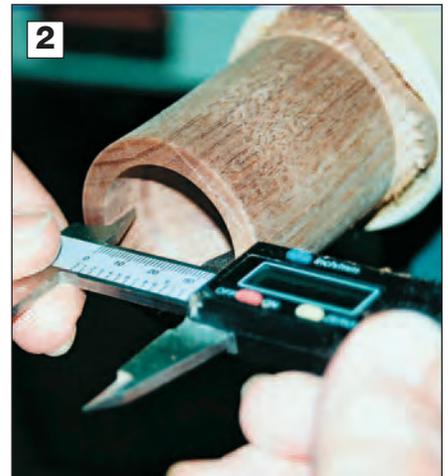
After the CA glue has set, turn the blank to a cylinder with a 1 1/4" roughing gouge. After you face off the end of the walnut (Photo 1), hollow out the walnut blank with a 3/8" spindle gouge.

For the threading steps, it is critical to maintain parallel sides while hollowing the blank. Check your progress frequently with calipers (Photo 2). I prefer to completely turn the interior, but you can drill out the first 3/8" of the lid with a Forstner bit.

Next, add a slight bevel to the inside edge of the hollow. This



1 With a 3/8" spindle gouge, face off the end of the acorn lid.



With vernier calipers, check that the box sides are straight and parallel.



3 For the female threads, first check that the cutter just barely makes contact with the lid interior.



4 After cutting the female threads, shape the exterior of the acorn cap.

Acorns come in all

After you've turned and threaded a half dozen boxes (or acorns like the ones shown on these pages), expand your horizons.

Willard Baxter's 1/2"-diameter earrings *below* are great conversation pieces. See if you can accomplish the same results.



allows the thread-cutting bit to start cleanly into the hollowed walnut top. With an offset scraper, cut a small relief behind where you will cut the threads. This will allow the cutter to run off the end on the lid interior.

Set up the threader

Remove the lathe tailstock and mount the threading block. Also remove the faceplate so you can place the collet in the spindle for holding the thread cutter. Then, insert the drawbar and pull the collet and cutter snugly into the spindle. Once tightened, turn on the lathe to make sure the cutter runs true. I set the lathe speed at 2,630 rpm to ensure chatter-free cuts. Turn off the threader.

Cut the internal threads

Mount the faceplate with the walnut top onto the threading

block and tighten. To reduce chipping, I apply a little paste wax on the threading area. (I have tried CA glue, but it tends to dull the cutter.) Move the lateral adjusting knob of the threading block out from the block approximately 1/2". Then move the threading block up to the thread cutter and adjust to a position where the cutter is just inside the walnut block. Lock down the cutter to the lathe bed.

Using the in/out adjustment knob, move the wood block to where the cutter just makes contact with the lid (Photo 3). Rotate the block by hand to make sure you have the same contact all around and then back off just enough for the cutter to clear.

Now, back the wood block away from the cutter until you have about 1/4" clearance. Make a note of where the adjustment knob is set on the index scale; this will

give you a reference in case you need to make adjustments later.

Using the threader in/out adjustment knob, move the block toward the cutter .035". (Each mark on the dial gauge is .001".) Turn on the lathe and rotate the lateral adjusting knob of the threading block clockwise to bring the walnut in contact with the cutter. Slowly and smoothly turn the knob until it has three to four threads on the walnut.

Stop the lathe and slowly back the wood block from the cutter by turning the lateral adjusting knob counter clockwise. Clean the chips from the threads with a small, soft wire brush.

Now, rough-shape the exterior of the acorn cap (Photo 4).

Using a digital vernier caliper, measure the inside diameter of the threads of the walnut acorn top.

Continued

shapes and sizes



Then add .070"; the result will be the outside diameter of the tenon you'll thread later.

Prepare the maple base

Remove the threading assembly from the lathe and mount another faceplate with a poplar waste block attached. Face off the waste block and adhere a 2"x2"x3" block of hard maple with CA glue. Turn the maple to a cylinder and true up the end.

Once true, cut a shoulder or tenon on the end of the maple block with a $\frac{3}{8}$ " bedan tool. The tenon should be approximately $\frac{1}{4}$ " long. It is critical that the tenon sides be square and parallel.

With a $\frac{1}{16}$ " parting tool, cut a $\frac{1}{16}$ " wide by $\frac{1}{16}$ " deep relief on the back end of the tenon (Photo 5). Then chamfer the end of the tenon. (I usually forget this step until I get ready to thread.)

Cut the male threads

Remove the faceplate from the lathe and remount the collet and thread cutter in the spindle. Secure it with the drawbar and turn on the lathe to make sure the cutter runs true. Turn off the machine.



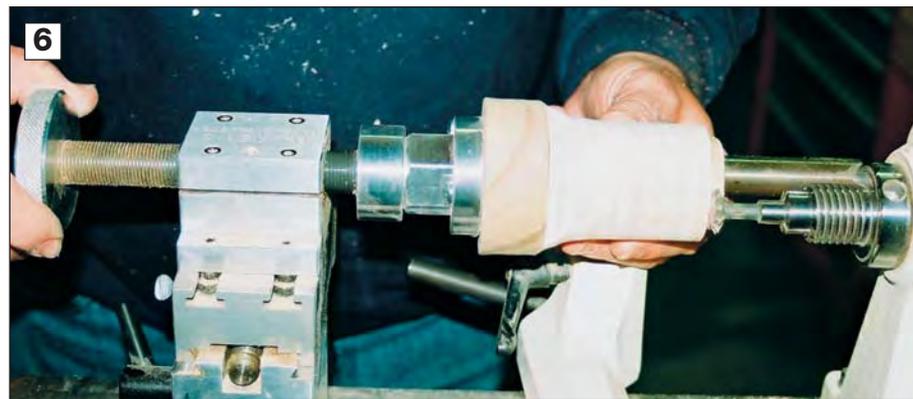
With a $\frac{1}{16}$ " parting tool, turn the $\frac{1}{16}$ " relief on back end of the tenon.

Screw the faceplate with the maple blank onto the threading block. With the lateral adjustment extended approximately $\frac{1}{4}$ ", slide the threading block toward the threading cutter.

Position the threading block to where the cutter is about midway on the tenon at the back side of the block. Lock the threading block to the lathe bed (Photo 6).

Using the in/out adjustment, bring the tenon to where it just barely touches the cutter. Now use the lateral adjusting knob to pull the maple block back from the cutter. There should be approximately $\frac{1}{4}$ " clearance between the cutter and the end of the maple block. Once clear, rotate the in/out adjustment knob clockwise to bring the block .035" closer to the cutter (this will set the depth of the threads). Apply a small amount of paste wax to the tenon.

Turn on the lathe and rotate the lateral adjusting knob clockwise to move the block toward the thread cutter. Continue to turn the knob slowly and smoothly to cut 3 to 4 threads on the tenon. Stop the machine and carefully back the maple block away from the cutter.



After adjusting for the thread depth, cut male threads into the maple base. The tenon for the bases is .070" larger than the inside diameter of female threads.

Clean the threads with a wire brush and test the fit. Make any adjustments necessary to ensure a snug fit to the shoulder. Once satisfied with the fit, remove the faceplate from the threader and remove the threading assembly from the lathe.

Complete the acorn

After the threads are cut and you've fitted the lid and cap together properly, it's time to finish turning the acorn exterior. First, remount the walnut box top. Sand and finish the interior of the top before completing the exterior.

The only finish I apply is wax. For these boxes, I don't use penetrating or film-forming finishes.

Now, shape the top and leave enough material for a stem. Part off the top. Remove the faceplate and waste block and remount the second faceplate with the maple block attached. Screw the walnut top onto the maple block and finish turning the top and stem. You may texture the acorn lid at this time (Photo 7). Sand and finish with wax.

Remove the walnut top. Hollow the maple base of the acorn using



With a texturing tool, add detail to the acorn cap.



Hollow the maple base with a 3/8" spindle gouge.



Shape the exterior of the maple base.



With a jam chuck turned from scrap material, mount the base, then turn the bottom of the acorn.

either a 3/8" spindle gouge or your favorite tool suited for end-grain hollowing (Photo 8). Sand and finish the interior with wax.

Shape the exterior of the base to within about 1/4" of cutting off the waste block (Photo 9). Then sand, finish, and part off the base from the waste block.

Jam chuck for final steps

Next, make a jam chuck from the waste stock to fit the interior diameter of the maple base. (I use a 3/8" bedan tool for this step.)

Don't rush this step; I have cracked more than one base while trying to force it onto a jam chuck. Fit the base onto the jam chuck (Photo 10) and finish turning the exterior. Sand and finish with wax.

If you would like, add more texture to the walnut top. Willard textured his boxes with a small ball-end cutter mounted in a rotary carving tool. I've had good results with spiraling and texturing tools.

Nick Cook (nickcook@earthlink.net) is an *American Woodturner* contributing editor. He lives in Marietta, Georgia.

The Cove Tool

By Stacey Hager
Photos: Frank Miller

Have you ever wrecked a beautiful spindle putting that final little cove in the flat between two beads? Have you spent 10 minutes or more with a gouge trying to adjust both sides of a cove into symmetry? Boy, have I got a tool for you.

This little tool will make you wonder why you ever turned a cove any other way. I still prefer to use a gouge on 1" and larger coves, but this tool is unbeatable for delicate finial work and in dense, hard, fine-grained woods such as ebony or boxwood.

Sharpening your cove tool

Choose any hardened and tempered tool steel rod ($\frac{3}{32}$ " to $\frac{1}{2}$ " in diameter, 3" to 7" long). See suggestions in the box at right.



1 With an abrasive chop saw or coarse 36-grit grinding wheel, cut or grind the rod to an angle between 35° and 45°. (Mine are about 40°.)



2 Hollow-grind the final angle on a medium or fine 8" wheel using either an angled tool rest or a grinding jig. You may need a handle or temporary holder (a dowel with a hole in the end works fine) to get enough length to use an arm-type grinding jig such as the Wolverine jig.



3 Hone off the grinding burrs by laying the tool on a fine, flat bench stone. Move the tool lengthwise.



Steel options

I use discarded reamers and drill bits, but you must be sure to test the end you plan to sharpen with a file to be sure it is hardened. (If the file skates like glass across the surface, it's hardened. If the file digs in, the steel is soft.)

- The chuck end of most tools is left soft to reduce brittleness and to allow a better grip. If you cut off the flutes, the adjacent portion of the shaft is hardened for a short distance.
- You may find pre-hardened O1, W1, A2, or M2 precision drill blanks or M2 "Dixie pins" (6" lengths) at machinist supply companies such as Enco, Dixie Tool Crib, or MSC.
- Drill rod, on the other hand, is usually annealed and must be hardened and tempered in a heat-treating oven. Members might split the cost to have a batch of blanks heat-treated.
- If you use high-carbon steel, remember when grinding you must not let the temperature get above 250° F, or the hardness will be compromised. The Internet has good information on hardening and tempering carbon steels.

Notes from a cove-tool fan

This tool became widely accepted in the trades because it was economical to make, easy to sharpen, and fast and efficient at its task. I first learned to use the cove tool from English turner Allan Batty. Here are a few suggestions to improve handling of this tool.

- The smaller tools are excellent for making the petite cove at the base of a bowl or box. This cove produces "lift" by making a shadow line between the base or foot and the surface upon which it rests.
- Each cove tool behaves differently. You may have to experiment to find the blade's "sweet spot."
- The cove tool should cut more than it scrapes, particularly in dense, fine-grained woods.
- Maintain a sharp edge. Rough spots in a turned cove indicate dull areas on the blade.

Turn a handle

You can turn your handle from any hardwood. My favorites are ebony, maple, cherry, and mesquite.

Your handle length should be about 5 to 7" (shorter for smaller tools, longer for larger diameters). For a custom fit, use the width of your palm plus 1" for small tools and the length of your hand from the wrist to the end of middle finger for larger tools.

The handle diameter tapers

from about $\frac{7}{8}$ " to $1\frac{1}{8}$ " or so (narrow at the butt end with a slight bulge at the tool end to accommodate the shank).

I like my middle finger to nearly touch my palm when wrapped around the smallest diameter of the handle.

For ferrules, $\frac{1}{2}$ " or $\frac{5}{8}$ " brass compression nuts or stainless steel tubing works well. For more details, see Alan Lacer's article, "Forgotten Handles," in the Winter 2004 journal.



Continued

Now, put the tool to use



1 To begin a cove, place the tool on the tool rest perpendicular to the spindle. Keep the the handle low so that the concave “cutting face” is facing up and is almost horizontal. The cutting tip should be at center or slightly above as shown above.



2 To widen and shape the cove, raise the handle a little so the “cutting face” is now tilted slightly downward. Cut downhill on alternate sides of the cove as shown above.



3 To shear scrape the cove to final shape and smoothness, raise the handle until the body of the tool is almost horizontal (the cutting face will be angled down considerably). The tool should address the work as shown above. Cut downhill on alternate sides of the cove. The shear scraping action should produce a fine finish.

Make your own Cove Tool Set

For a nice addition to your tool collection, make a graduated set of cove tools with a matching tool caddy. My set includes six cove tools with diameters of $\frac{3}{32}$ ", $\frac{1}{8}$ ", $\frac{5}{32}$ ", $\frac{3}{16}$ ", $\frac{1}{4}$ " and $\frac{5}{16}$ ". These all fit nicely into a $6\frac{1}{2}$ " x $3\frac{5}{8}$ " box. You might want to save the box until last to be sure you make it high enough to clear the caddy plus tools and handle.

Tool caddy

The tool caddy has an aluminum center pin the same diameter as the largest tool (see photo below). Around the perimeter of the caddy I spaced six holes (just a hair larger than the diameter of the largest tool). For the five smaller tools, I made $1\frac{1}{2}$ " long





Cove tool set shown closed.

Open with handle on center spindle and six interchangeable tools.

aluminum adapters so that all the tools would fit the same handle.

You can turn aluminum on a wood lathe with a gouge or scraper. Use light cuts and be careful of long continuous shavings that can wrap around fingers and cause severe cuts.

Note: Never try to remove metal shavings with the lathe running.

I adjusted the depth of the hole in each adapter so that the overall length of the tools would decrease with the diameter (this makes it

easy to keep them in order). Attach the adapters with medium CA glue.

Handle

For the handle, you need a hard, flexible wood that can be threaded to make a collet chuck. Boxwood is excellent, but almost any wood can be threaded if saturated with CA glue.

The length of the handle should be about $1\frac{1}{2}$ " greater than the widest part of your palm. In the end of the handle blank, drill a

$1\frac{1}{2}$ " deep hole the diameter of the largest tool. Use a cone on your live center to align this hole while turning the handle. I use a 20 threads per inch (tpi) hand-thread chaser to thread my handle for a standard $\frac{1}{2}$ " brass compression fitting (available at most hardware stores).

Note: You may have to use a larger $\frac{5}{8}$ " x 18 tpi compression fitting if you plan to have your set go all the way to $\frac{1}{2}$ " diameter. You can also thread your handle with a Bonnie Klein or Willard

Continued

Baxter threading set-up. A sharp metal-cutting die will work if you repeatedly saturate the threaded area with thin CA glue. An easier alternative to threading is to use a small drill chuck, but the balance of the tool will not be as nice.

Next, prepare the chuck area. You will need a dial caliper or some device that measures internal and external diameters to the nearest thousandth of an inch.

Measure the internal diameters of the threaded and non-threaded openings of the compression fitting and its length. (My 1/2" fitting measurements: threaded, .635"; non-threaded, .506"; length, .560"). Calculate the thread depth by dividing 0.866 (from a machinist formula for calculating thread depth) by the number of threads per inch (tpi). (Thread depth = .866 / 20 tpi = .043".)

The diameter of the wood to be threaded is the internal diameter of the compression fitting threads plus 2 x thread depth. (For 1/2" compression fitting with 20 tpi: internal thread diameter, .635" + 2 x .043" = .721"). Subtract 2 or 3 thousands for clearance and the diameter should be about .719".

The length of the tenon to be threaded is the length of the fitting + about 1/4" (1/8" clearance front and back). (For a 1/2" compression fitting the length = .560" + .250" or .810". At this point (using a 1/2" compression fitting as the example), you should have a .719" diameter tenon .810" long protruding from your handle with a 1 1/2" deep hole down the center.

With a narrow parting tool, cut a clearance groove 1/8" wide and

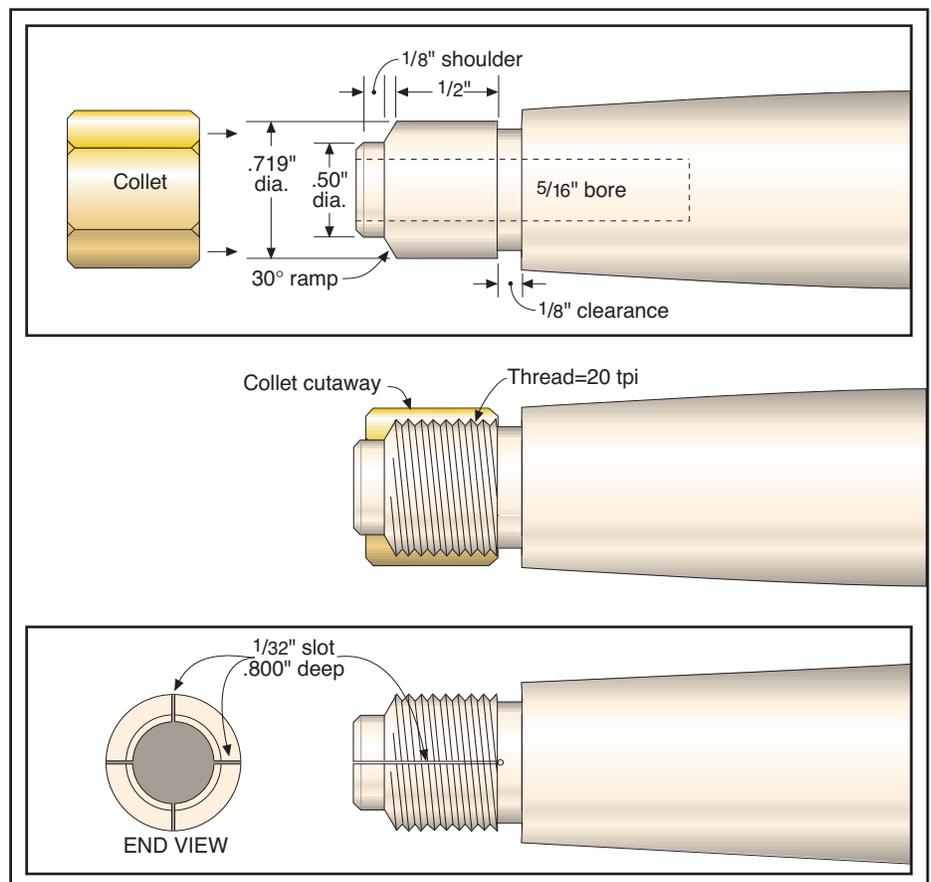
down to .635" diameter at the base (handle end) of the tenon. Next, cut the front (nose end) of the tenon down to a diameter of .506" or a little less (.500" is ideal) so it will fit through the non-threaded opening in the fitting. This clearance cut also needs to be about 1/8" wide. Taper the resultant step to match the taper on the inside of the fitting. This forms the ramp or incline that will close the collet as the fitting is screwed on as shown in the drawing below.

Now, thread the remaining .719" diameter portion of the tenon. Saturate with thin CA glue, allow

to dry, thread a little, re-saturate, then thread a little more until completed. Finally, with a thin dovetail saw, make 2 cuts (90° to each other) from the tip of the collet down all the way to the base. This produces the four threaded fingers, which will close as you tighten the collet. Finally, lubricate the threads with a thin layer of wax.

Use your collet handle for each of the cove tools, as the tool-caddy handle, and for any other tool of similar diameter.

The photo on page 55 is one example of a lidded box you can turn for your cove tools.



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Plagiarism

Where's the inspiration?

By Glenn McMurray

Some turners might be plagiarizing without even knowing it.

In our sharing woodturning community, it's common for the best artists to teach the skills, concepts, and even the inspirations for their work. I believe this generosity is due to the way in which these artists have been treated by their students and by the art galleries and wood collectors.

We must continue to treat these artists with respect and reverence. But the astonishing growth in the number of turners and in the incredibly creative and diverse pieces over the past decade can continue only if our treasured teacher/artists are confident that what they teach will not be used against them.

The specter of plagiarism reared its ugly head on a personal level recently while helping connect some turners with a gallery. The accusation was wrongly made that one of the turners I recommended to the gallery was producing knockoffs for profit. This incident put me in a terrible position, but as usual, everything worked out fine. The accuser realizes now that a series of assumptions clouded his thinking, and he has retracted his claim. This experience provided me the impetus for this article.

In going through this fiasco, I realized that some turners might be plagiarizing without even knowing it. Other turners copy intentionally (I'm confident this is a small segment of our clan), either unaware or purposely ignoring the long-term harm they are doing to themselves, the artist they are copying, or to our art form as a whole.

Continued



A Rude Osolnik original, above, and a Rude knockoff, left.

Freedom to learn, freedom to copy

It seems to me that turners are learners first and foremost. Whether our focus is on the flighty esoteric “art vs. craft” or the more grounded “skew vs. gouge,” our curiosity drives us to read books, go to conferences, pause, rewind, and replay videos, arrange for demonstrations in our clubs and of course, stand at the lathe. We have the freedom to do these

things, just as we have the freedom to do what we want with the skills we learn.

In the Old World of apprentices, journeymen, craftsmen, and artisans, there were no downloads or rewind buttons. Nor was there freedom for the apprentice to do anything but what the master told him to do, which was to stand at the lathe. So the apprentice did

just that, turning out copy after copy of the master craftsman’s model. Period.

It’s important to point out that the apprentice did not present these turnings as his own. In fact, the master craftsman claimed them as his own and did not give the apprentice attribution. Why not? Because the design originated with the master.

Defining plagiarism

In spite of the dictionary definitions limiting plagiarism to written work, artists working in any medium are confronted with plagiarism. Sculptors, glass artists, potters and painters live with the two edges of the plagiarism sword. But before we get into the dichotomy these professional artists must deal with, we must first define art and craft.

“It’s not about what it is made of nor how it is made, Jacques Vesery says. “It’s about inspiration of function that renders the soul, which makes craft, ‘art.’ Craft is based on functionality and spirituality is the basis of art.”

To my mind, an artist is one who creates something unique to our world. Under this definition, scientists and engineers can be considered artists. But only those who truly create—not merely add up what they see—are artists. Only creating or inventing a new concept earns artist status.

For example, I could borrow a recognizable shape from one

turner, incorporate another’s distinctive surface treatment, and then claim I’m an artist.

Unfortunately, what I would have “created” is merely addition, not creation—nothing new.

Back to the two-edged sword: On the one hand each aspiring artist must study other artists and learn from them. On the other hand, each artist displaying work must have his or her own voice.

Woodturning is distinctive in that artists have largely chosen to go one step farther than simply putting their work on display. These incredible men and women have shown us the secrets of their success. They have entrusted us with knowledge that could be their own undoing. We must not take that responsibility lightly. We must continually prove to these generous souls that we are worthy of that trust. We cannot allow even the slightest suspicion or fear that this trust might be broken. If we do, the spigot of turning knowledge may slowly be turned off.

No one “owns”
a particular shape.
I believe it was the late
Bob Stocksdale who quipped,
“The Chinese
have been copying
my shapes for centuries.”

A friend told me about a teacher in another art/craft medium who whispered to the students, “Don’t show this technique to anyone” for fear of losing the competitive capitalistic edge in the field. This is a sad commentary, but also a stark contrast to our woodturning community.

In general, the turning artists are willing to share and do not fear the competition or the risks of losing their market share. But with the explosion of our numbers—and of the variety of means and tools for individuals to gain skills,—we may be on the precipice of losing our most important asset: the friendships we gain by supporting the creative woodturners.

Today, the videotape is our master. Or maybe we spend a week at one of the various great schools as an apprentice to a master. It's natural for us to copy what the master is teaching, just as the apprentice did hundreds of years ago. The difference is our freedom today.

Because we're not tied to a master—because we're truly self-governed—we must each take responsibility to hold the moral high ground in presenting our own work to the public. We are not apprentices; we are not journeymen in servitude to a master. But we should honor those who gave us the gifts, the skills, the tools, the inspirations to turn what we turn.

You may turn a trembleur or eccentric box in the style of Jean-Francois Escoulen, as I have done. To honor him, I've demonstrated and written articles attributing what I've learned to him.

Larry the Learner

Let's role-play. Here I am, Larry Learner, with a cool new piece or series, which looks similar to Alan Artist's work. But it's mine. See, it's got bark inclusions and Alan's never have that.

But aren't there some rules I can follow to make sure I'm enhancing our community and not interfering with Alan's livelihood?

No, there aren't hard-and-fast plagiarism rules, other than to follow your conscience, be true to your heart, to consider the impact on others who may be doing work similar to yours.

When we put a price tag on our favorite piece and put it up for exhibition or sale in a public venue, the rules begin to change. And equally important, we need to recognize that there are responsibilities that go along with our decision to become part of this change.

However, you might want to apply this test: Does your work have two or more features that mimic another woodturner's work? If so, then your work may be viewed as a knockoff. (No one's stopping you from making up your own test.)

Applying standards

We turners must take it upon ourselves to apply our own conscience and morals to the manner in which we present our work—particularly if we put a price tag on it. First, we must consider if what we are presenting is a copy of someone else's work in our own minds. Second, we must consider whether someone else might consider it a copy—particularly if the piece incorporates elements learned, gleaned, or "borrowed" from another artist.

Making a copy for skill-building or as a gift is acceptable. I support this wholeheartedly. However, displaying such a work in a local library show or public

gallery without attribution is dicey if the piece really is a copy of someone else's work. This issue is compounded if the originating artist is attempting to sell his or her work. The most honorable thing to do in this case would be to cite the originator.

Crossing the line

Most people I've spoken with in preparation for writing this article have said that copying someone else's work is fine as long as you don't attempt to market your pieces in competition with the originator. This appears to be a common way of thinking about it. However, this position leaves a gap for Rude's candlestick and the collectable value.

Additionally, one person I spoke with expressed a concern with displaying a knockoff without attempting to sell it. Suppose that the local library display promotes woodturning in general. The library patron may notice the piece and then dismiss purchasing an original design the following week because "I saw one of those down at my local library." The rarity and uniqueness of the originator's art was lost, at least to this one patron.

The library display certainly enhanced the public's knowledge and understanding of turning. But as a sad, unintended consequence, the knockoff turning diluted the value of the original artist's work. We don't know if the artist who lost the sale might consider his or her individual loss acceptable with the understanding that the

Continued

library show promoted woodturning in general. We don't know if that artist or others gained more sales than they lost because of the library show.

We do know that if everyone involved acts with the high moral standards that are prevalent throughout our community, we will continue to grow artistically.

And so, like so many of the issues surrounding plagiarism, we must consider each situation carefully and come to a conclusion that each of us can live with in honor and pride.

Searching for answers

No one "owns" a particular shape. However, as turning evolves—particularly with texturing, coloring, piercing, deconstruction, and mixed media—we are now confronted with new "ownership" issues.

The *American Woodturner* welcomes your thoughts on:

- What's the relationship of craftsman to artist with regard to copying? Is a craftsman one who copies what an artist creates? If so, what's the difference between a craftsman and a rip-off artist?
- Is it plagiarism if I copy a design with the full support of the artist who originated it?
- How can we move forward to help woodturning artists balance the demands of teaching while simultaneously supporting them in creating their own work?

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David Ellsworth's thoughts on copying

The subject of copying has always been a hot button topic within the creative arts. I think the first thing we need to look at is the complexity of the issue. Put another way: If we're looking for "rules" or a definitive "practice of behavior," forget it. Plagiarism is a subjective topic, and maybe the best anyone can do is to become informed of the overall dynamics, and then let each individual plug themselves in however they see fit.

Let me begin by stating that the process of copying is a natural part of the learning process, and probably as predictable as cell division. This does not mean that I endorse the practice of copying; instead, that we need to look at this process from a broader perspective if we are going to learn from it.

For instance, painting students go to museums and copy the masters to learn to become better painters. Doctors copy the surgical techniques of other doctors to learn to become better surgeons. Parents copy the methods of other parents in order to learn to become better parents. In each situation, the learning process becomes the vehicle through which the individual begins to emerge from the pack. But without this initial stage of copying, we cannot possibly expect the individual to do

anything except flounder in a sea of closely related—but not necessarily connected—bits of information. Copying provides this connection.

Next, we need to recognize that copying occurs in all creative fields—not just woodturning. In fact, the current growth of our field parallels almost exactly the growth of the crafts fields. So in this respect, we have copied their growth patterns without even realizing it.

And finally, from term papers to wooden trees, the need to copy someone else's ideas or designs seems to relate directly to a person's need to excel, achieve, or in some way become rewarded for effort.

I interpret *excel* to mean someone who is learning a task, which would indicate a student; there is little or no ego involved. *Achieve* seems to indicate some sort of accomplishment: like admiring what we have made, having a photograph of that object published in a magazine, or maybe even selling it...and this is where ego enters the process. And for *reward*, well, that can get a bit tricky, especially because there is often a lot of ego involved. By this, I mean that it's easy to overprice an object, either because we lack experience in pricing our work, or because we price by the inch or by the hour.

In either case, over-pricing is specifically about ego and has nothing whatsoever to do with the value of art.

Consider these scenarios: If someone buys a turned object that you made, there is a natural assumption that because you made it, it was an original design.

- But what if they later find out that the design of that object came from someone else?
- Worse, what if a collector purchases your work, and then publishes it in a book on their collection only to find out that it was someone else's design?
- Worse yet, what if a collector purchases your piece (that was designed by someone else) from a gallery where the gallery owner doesn't know the difference, only to have the collector find out from another collector when they compare notes on their respective collections?
- Worst of all, what if a museum acquires a piece of your work for its permanent collection, and then finds out that it was designed by another turner? And what if that museum doesn't yet have a piece of art by the original designer in its permanent collection?

Unfortunately, all of these scenarios have happened. And they will continue to happen, in part, because of our natural inclination to seek reward for our efforts. The bottom line in each scenario is that everybody loses.

How did we get into this mess?

To answer that, let's back up a bit, Let's go back to the time before the achievements and rewards, and when, ideally, a person is still in the exploratory stage of their creative adventures with the lathe.

Let's say that I'm an AAW member and I happen to live within reach of one of the AAW's local chapters. In most cases, I get my inspiration from magazines and the occasional professional turner who comes to demonstrate at our club. Don't I have the right to copy what I see as a means of learning how to turn? After all, what I see out there are these glorious color magazines showing these stunningly beautiful objects, and even though I'm still having trouble just controlling my tools in the wood, I have this burning desire to attempt to make something similar! Besides, I love turning for what it gives me beyond my 9-to-5 job, but I don't see ideas forming from lightning bolts. So what else am I supposed to use for inspiration?

In my opinion, the answer to this question is, yes, we have every right to experiment with whatever designs we see, whether they come from a magazine, a museum, during a chapter demonstration, at an AAW conference, in a woodturning class, or just in one's own mind's eye...lightning bolts or no lightning bolts.

David Ellsworth (davidellsworth@nni.com) is a professional turner and turning teacher who lives in Quakertown, Pennsylvania. He served from 1986-90 as the AAW's first president.

When the rules change

The difference is, when we put a price tag on our favorite piece and put it up for exhibition or sale in a public venue, the rules begin to change. And equally important, we need to recognize that there are responsibilities that go along with our decision to become part of this change. One of these responsibilities is to do our research on the origins and lineage of contemporary designs within the field of woodturning. Not only will this give us a clearer understanding of the richness of our design heritage, but we will soon discover that we are part of the process rather than always feeling like a guitarist looking for the next hot band.

Keep in mind that within the history of painting, sculpture, architecture, literature and music, artists distinguish themselves through their individual achievements that fall within recognizable categories. So if we wish to call ourselves "artists," why on earth would we want to reduce our personal distinction by copying someone else's artwork? I expect that a primary reason would be that the power of the ego simply gets in the way of more rational considerations.

In effect, copying for the purpose of learning can become a tool for self-discovery. Copying for profit is simply a way of stealing another person's voice and using it as if it were our own.

Got a Great Idea?

Share your turning ideas! If your tip is published, you'll earn \$35. Send your tips with relevant photos or illustrations along with your name, city, and state to:

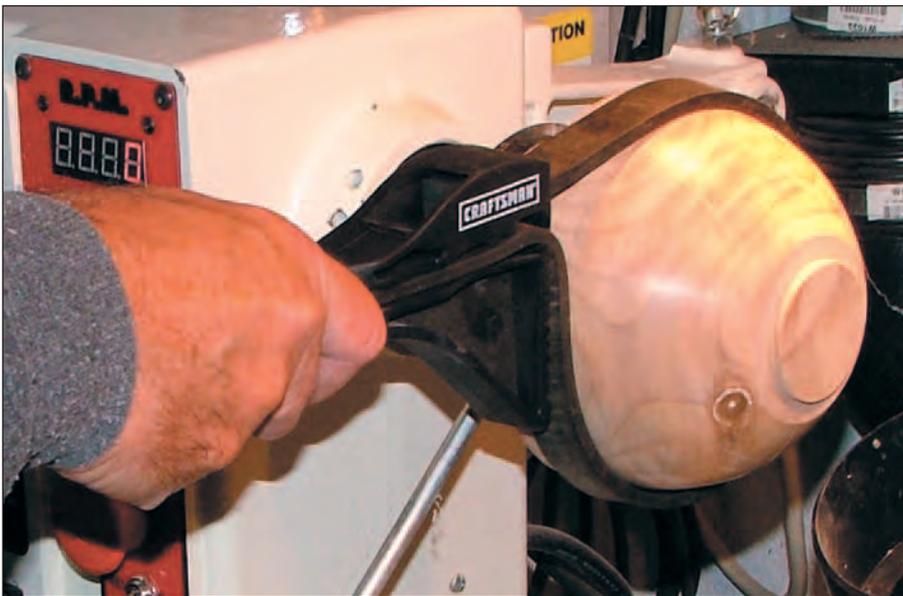
John Lucas
529 1st Ave N.
Baxter, TN 38544
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Strap wrench helps remove small bowl

When I turn the outside of a bowl, I often use a screw center in a Oneway chuck to mount the blank. I may completely turn and sand the outside before I reverse the bowl to turn the inside. However, removing the bowl from the screw center may require two hands to grip the smooth surface plus a third hand to hold a tommy bar.

I have found a large rubber strap wrench to be invaluable for gripping the smooth surface of the newly turned bowl blank. The strap wrench even conquers the most challenging small bowls (5" or 6" in diameter). There is little chance of marking the surface of the bowl.

*Jim Terry
Winston-Salem, N.C.*



Three tips for working with CA glue

1. Whether I leave caps on or off, my cyanoacrylate (CA) glue spouts clog. I toss the obstructed spout into a jar of acetone, which contains previously obstructed spouts. When I select one with the desired orifice, I'm back in business. Keep the jar tightly closed and change the acetone periodically.

2. Here is the scenario:

You've just filled a large crack or void with sawdust and CA glue, using standard techniques. The CA appears to be polymerized, but upon turning, the deeper, unpolymerized glue flings out onto the tool rest, lathe bed, and you.

Here is the remedy:

Before filling, mix the sawdust with a minute pinch of ordinary baking soda (sodium bicarbonate). Do not apply any accelerator. The bicarbonate acts as a strong catalyst for CA glue, allowing polymerization throughout the fill in your turning stock.

3. When filling a crack with CA glue, a local application of whatever finish you will use prevents staining in the surrounding wood. Nothing seems to impede the polymerization of the glue—even oil applied directly into the crack.

*Ron Alexander
Mandeville, La.*

Slip-nut wrench rescues stuck chuck

If you turn with a SuperNova or other chuck that uses a threaded insert, you may have the same problem that I do. Many times when I take the chuck off the lathe, the chuck comes off, but the insert stays on the spindle. The grub screw holding the insert in the chuck is marginally effective, at best. The best way to take off the chuck is by applying a wrench to the insert; however, there is not usually enough space to get a wrench in there.

You'll find the solution with a slip-nut wrench, available for about \$6 in the plumbing department of home centers. (This thin, adjustable wrench was designed to remove the large nut that attaches the drain to the underside of your sink.) It's perfect for your chuck.

*Mark Kauder
Phenix City, Ala.*

Homemade adapter for threading jig

I recently purchased the Klein Threading jig for my Jet 1236. For most mini lathes, there's an adapter to bring the jig to the correct height, but one isn't offered for this Jet model.

To solve the problem, I inserted the $\frac{3}{4}$ " x 16 adapter into the headstock and threaded one of the standard Klein faceplates on to the adapter. I threaded the other faceplate on to the threading jig and bolted together both faceplates. This held the jig at the correct height for an accurate measurement from the base of the jig to the lathe ways. I glued baltic birch together to leave about a $\frac{1}{4}$ " gap and then planed down a piece of oak until it was a snug fit in the void. The result was a perfect fit.

*Nick Stagg
Independence, Ore.*

Custom guard protects tools



It makes sense to protect the sharpened business end of turning tools. At a home center, I purchased a 14.5-ounce can of Plasti Dip, manufactured by Performix, for about \$5. This product is used to coat hundreds of items including the handles of pliers and the ends of cables.

First, I coat the end of my turning tools with a paste wax (this simplifies removal of the plastic coating when dried). Then, I dip about 1" of sharpened tool end in the coating solution. To build up layers, I dip each tool about 4 or 5 times to create a thicker protective coating.

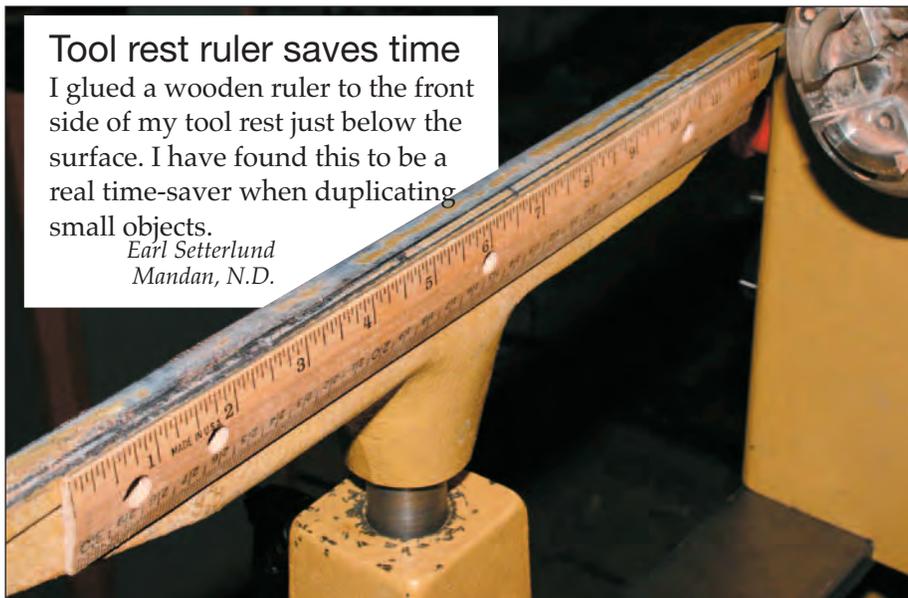
After the solution has dried, I use moderate pressure to slide off the protective coating, being careful not to slice my finger in the process. Removing the protective coating the first time takes a little pressure and patience. But after that, your custom protective guard slides on and off without difficulty.

*Richard King
Salem, S.C.*

Tool rest ruler saves time

I glued a wooden ruler to the front side of my tool rest just below the surface. I have found this to be a real time-saver when duplicating small objects.

*Earl Setterlund
Mandan, N.D.*



"Classic Cherokee"
Tiger maple, walnut,
and mahogany,
11" x 16"

Piece by piece with William Smith

Pennsylvania turner Bill Smith uses classic forms to showcase his segmented designs. As many as 2,000 precision-crafted segments go into a single turning. "My designs are inspired by nature as well as art from American Indian, Celtic, and Middle Eastern cultures. I exercise great care in choosing the woods I use. The woods must be compatible, glue well, and most importantly have just the right color combinations. As an added bonus, the small spaces between segments allow the background to show through, creating interesting patterns of light and shadow." This July, Bill will demonstrate segmented turning at the AAW symposium in Overland Park.



"Sunburst #5"
Holly, boxwood, chakte viga, gabon ebony
5" x 2 1/2"



"Imperial Series"
Left: Holly, purpleheart, 5" x 3"
Right: Bloodwood, holly, gabon ebony, 5 1/2" x 3"