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The Journal of the American Association of Woodturners
Fall 2005 Vol. 20, No. 3 woodturner.org

Symposium Coverage

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Oz Exhibit
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Goblets Galore

Toast the goblet turners

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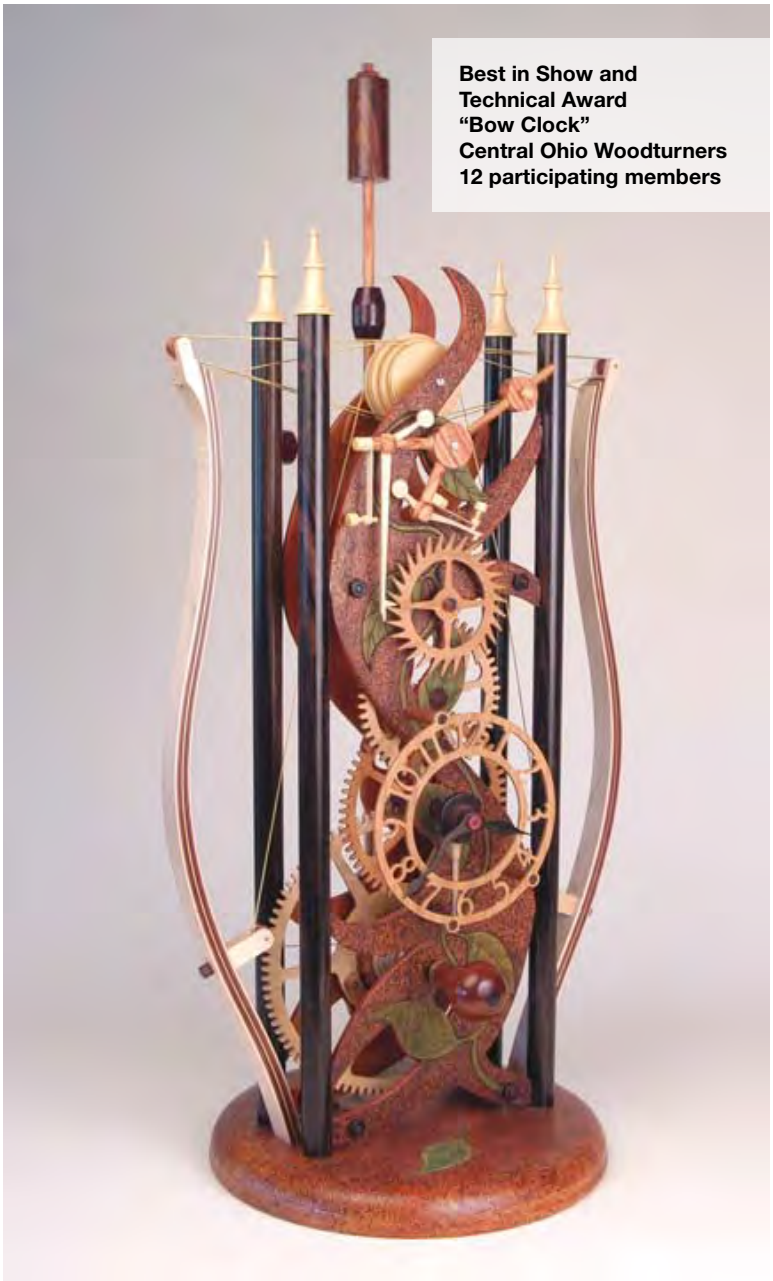
$7.50

Chapter Collaborative Challenge

The Central Ohio Woodturners, newcomers to the Chapter Collaborative Challenge, walked away with Best in Show honors at the Overland Park symposium. "Bow Clock," an original design by J.R. Beall, represents about 500 hours of work by chapter members.

Nine chapters participated in this year's Chapter Collaborative Challenge. See *page 60* for next year's Collaborative rules.



Best in Show and Technical Award
"Bow Clock"
Central Ohio Woodturners
12 participating members

Photo: J. R. Beall

Photo: Bob Hawks

Artistic Award
"Swirling Waters"
Northland (Missouri) Woodturners
14 participating members

Photos: Mike Marxer

Fantasy Award
"Rendezvous at the Pond"
Woodturners of St. Louis
12 participating members

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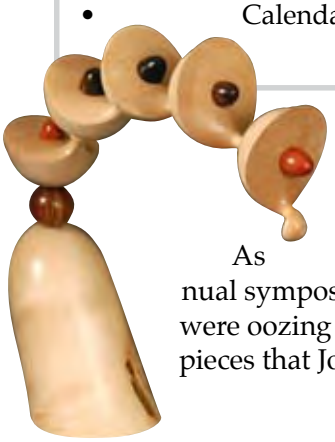
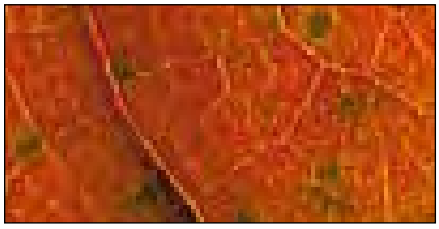
Chatter, News, & Notes



Instant Gallery 16

As always, one of the biggest draws at the AAW's annual symposium is the Instant Gallery. This year's gallery tables were oozing with new ideas. Feast your eyes on just a few of the pieces that John Jordan and Arthur and Jane Mason critiqued on the final symposium day.



Plagiarism 18

A panel discussion titled "Plagiarism, Copying, and Influences" was one of the best attended rotations in Overland Park.

24 Two-Bit Project

Read about Nick Cook's fun way to display state trees and state quarters on one handsome showpiece. Bonus: Trading the turning stock will be a great way to network with other chapters.

26 The Apprentice

In Germany, master box turner and AAW member has just finished training his first—and perhaps last woodturning apprentice.

On this issue's cover

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EDITORIAL SUBMISSIONS

Something new turning on your lathe?

Anything interesting in your AAW chapter?

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

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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.

Anyone who attended this year's symposium in Overland Park can attest to the benefits of the AAW and the results of volunteers meeting the tasks at hand. My sincere gratitude to all who stepped forward.

For nearly 20 years, the AAW has tried to affirm its mission by supporting education and promoting awareness of woodturning. I think you'll see in this issue of the *American Woodturner* the many facets of that mission. This year's record attendance and a record-smashing EOG auction for educational program (see details at *right*) are just two things members can be proud of.

Don't overlook reading about the fine accomplishments by Bonnie Klein, many volunteers, and sponsors who supported a youth turning room at the symposium (see *page 14*). This uplifting program drew 56 youth registrants and countless volunteers.

We've seen many leaps forward in AAW programs, but there is still much to be accomplished. And as membership grows, it will be imperative to maintain forward motion in current programs while we nurture new ones.

The enormous amount of time required of board members is because each one not only defines policies, programs and goals, but they set out to implement each program directly. On average oard members serve on three committees—some on as many as five. It requires true dedication and stamina.


Malcolm Tibbets

Until the AAW has an executive director in place to oversee implementation of programs, we run the risk of fluctuating quality in programs. Your board has currently set a high priority on efficient management of the association and its resources so we can assure a steady and bright future for AAW. Look for an updated strategic plan and an executive director to come about!


JeffJilg

On another note, we welcome Malcolm Tibbets and Jeff Jilg to the board of directors. They were recently appointed to replace Sandy Moreno and Gary Lansinger who resigned due to time commitments. We thank both Gary and Sandy for their services while on the board, and Malcolm and Jeff for stepping up to the plate.

Phil

Phil Brennion
philb@northlink.com

AAW News

Record attendance at Overland Park symposium

The AAW symposium in Overland Park set a new record of 1,140 attendees. This year's attendance smashed the previous record of 1,100 set in 2000 in Charlotte, North Carolina. The Overland Park attendance included 56 youths who participated in two full days of hands-on turning.

EOG auction sets record of $68,000

Attendees at the Saturday evening auction paid about $68,000 for more than 200 turned pieces donated by AAW members. The auction proceeds underwrite Education Opportunity Grants (EOG) for upcoming applicants. The highest-paid piece ($3,700) was a collaboration top, *below*, turned by Bonnie Klein and Jacques Vesery.

Ballot, renewal mailed with issue

Don't overlook your AAW ballot and membership renewal form polybagged with this issue. This packaging saves postage costs over a separate delivery. Please fill out and return your renewal promptly.


Photo: Bob Hawks

Board Candidates 2006

Tony Cortese

I have been turning for about six years. I attended a few woodturning shows prior to then and was impressed with the quality of work being done. It inspired me to get involved with starting a club of our own in Dunnellon, Florida. We have had many distinguished turners do demonstrations for our club. The knowledge and techniques they willingly shared with us not only inspired but guided me to many new creative avenues of artistic expression. Keeping with their spirit of freely sharing knowledge, I along with other members of my club, embarked on following the AAW's mission of promoting interest and education for the woodturning community.

My newfound passion led me to take a course at the prestigious John C. Campbell Folk School. I have displayed my work at AAW, Florida, Georgia, and Tennessee symposiums. Also at Stephen Foster Memorial State Park and Florida State Fair and various art galleries and art shows in the tri-state area. I have been a featured demonstrator for the International Wood Collectors Society and AAW chapters and woodturning clubs. Hands-On Woodturners have elected me as vice president and program chairman, and I frequently demonstrate at our regular meetings. My spare time is spent giving lessons to other woodturners in my own studio.

I became a charter committee member of the Florida Woodturning Symposium and was instrumental in starting a scholarship program, believed to be the first of its kind in any woodturning symposium. Currently I am assisting a Florida club to become an AAW chapter.

I would promote my belief that woodturning should be accepted as a fine art medium in the general public's eyes and if elected, would work diligently towards that end. Education of the public and for the woodturners should be paramount in our efforts to keep the AAW strong and growing.

Tony Cortese
Dunnellon, Florida

Al Hockenbery

I'm seeking the opportunity to serve on your board and take an active role in keeping the AAW moving forward with a focus on core values and woodturning education. The past board was extremely productive especially regarding website, journal, and local chapter support. I'd apply my skills and knowledge to continue that work and focus on increasing educational opportunities.

After a 32-year DoD civilian career in Maryland, I retired in 2001 and moved to Florida last November. A mathematician and later a manager, I learned to communicate and work effectively with people. My strengths are motivating people, planning, setting realistic goals, budgeting, and being accountable for results. I believe people are the most important part of AAW and that the biggest job can be divided up and completed successfully by members working together. I consider myself a semi-pro turner because I earn money but not my livelihood from turning.

I served the Chesapeake Woodturners as treasurer for four years followed by four more as president. I helped with local symposiums and have demonstrated at the AAW, mini-symposiums, Smithsonian Renwick Museum, Bowie State University, high school art classes, and local chapters in Maryland, Virginia, and Florida.

I was on the faculty of Maryland Hall for the Creative Arts for eight years, teaching Basic and Intermediate Woodturning to nearly 100 students. In 1997 my wife, Sherry, and I initiated woodturning classes for kids in the community. Once a year I organized and ran weeklong master's classes taught by internationally known turners.

A proud member of AAW for 15 years, I have benefited tremendously, gained many friends, and experienced some organizational history. I'd like to join the AAW board as it faces significant challenges in coping with enormous membership growth and providing services that are relevant to all members.

Al Hockenbery
Lakeland, Florida

2008

With this issue, you will receive a ballot, along with your membership renewal, to vote for three AAW board members to serve from 2006 through 2008. Ballots should be postmarked by Oct. 21, 2005. Each of the six candidates wrote a statement that follows.

Angelo Iafrate

As a current board member I have found that my time on the board has been both challenging and rewarding. I can say that this board is a dedicated and energetic group. My association with these directors has made a lasting impression on me.

These are heady times for the AAW! This year, we have seen great strides in the communication levels within the AAW. We have made extraordinary progress in a strengthening relationship with our professional turners. We have renewed interest and vitality in a re-tooled Educational Opportunity Grant program that gives scholarships to our members. Above all, we have a growing membership and our local chapters are now located in all 50 states. We have moved into new headquarters in Landmark Center in downtown St. Paul to help serve the membership in a more timely fashion. This building includes a world-class gallery space, which will be the incubator to nurture our permanent collection and satisfy our mission statement.

Much progress has been made and more changes are coming. Studies for an executive director and other improvements to streamline our operation are under way, so that we may better serve you, our membership. It is my hope that, by reelecting me to a second term I can continue to help with the work that we have started and complete the goals that we have set for ourselves.

Like the circles we turn, well, most of us, I am endlessly amazed by the diligence, hard work and camaraderie of our membership. I am proud to have served my first term and hope you will see fit to send me back to the boardroom for three more years.

Angelo Iafrate
Johnston, Rhode Island

Bert Smith

Becoming a candidate for the AAW board of directors offers me invaluable opportunities to further my involvement in the growing world of woodturning. I began to seriously pursue woodturning in 1998, after buying an issue of the American Woodturner. I joined this organization shortly thereafter and began concentrating on turning. In 2000, I was fortunate enough to be juried into the Artisans Center of Virginia (ACV) and joined the Woodturners of the Virginias, which enabled me to meet other people who loved woodturning.

Wanting to share my love of turning, I began teaching basic woodturning classes through the Artisans Center of Virginia. The response was so great that I added a bowl-turning class the next year. During this time, I applied for and received an educational grant from the AAW for the purchase of additional equipment.

Introducing people to woodturning is a very rewarding experience. Starting a new AAW chapter was a way I could reach even more potential turners. The Central Virginia Woodturners was formed in 2004 with approximately 20 members. I serve as president of this club. Our chapter has grown to 60 members in 15 short months with new members joining each meeting.

I am a native of Waynesboro, Virginia, where I currently reside with my wife, Lorie, and daughter, Lauren. I also have a son, Kyle, who is 22. Lorie is currently the chairman of the Waynesboro school board. I am the Waynesboro assistant superintendent of Public Works. We both strive to support our community through our work and stewardship.

It is a distinct honor to be considered for board membership. If elected, I will represent the AAW with great enthusiasm, striving to help this organization grow through instruction and sharing my love of woodturning.

Bert Smith
Waynesboro, Virginia

Continued

Board Candidates 2006-2008

Chuck Smith

Just about the time AAW was being formed, while living in Pennsylvania, I ran into some blind dumb luck. I accidentally found out that a fellow named Dave Hardy in Sellersville opened his shop one evening each month to anyone interested in woodturning. No strings attached, just a wanting to learn about turning wood and a willingness to listen and share.

I had recently purchased a lathe. I didn't even recognize a dull tool, let alone know how to sharpen one. I certainly didn't know about high-speed steel or a deep-fluted gouge or own a chuck.

My first AAW meeting was with the Bucks Woodturners. I will never forget the warm greeting I received from Palmer Sharpless. He set my standard for how newcomers should be greeted!

Twenty years later I am still grateful to Dave and all of the people who came together to learn and to help others learn. My first chunk of wood came from a fellow who asked if anyone wanted some locust he'd brought. We're still eating popcorn out of what then became my first bowl.

These beginnings have caused me to enjoy turning, turners and sharing ever since.

I've attended three symposiums and ran a camera at one of them. I've attended a number of classes and visited several chapter meetings. I helped start our local chapter.

I had a 38-year career with the retail arm of the Lutheran Church In America's Board of Publication, eventually becoming director of retail sales and customer service manager.

Being on the board of AAW can help strengthen my resolve to promote turning, and if you feel I can help AAW strengthen its fine goals, I would be honored to serve. I would appreciate your vote and very much look forward to this opportunity.

Chuck Smith
Glenwood, Iowa

Sean Troy

It is with great honor that I present myself as a nominee for the board of directors for the American Association of Woodturners. I am Sean Troy, and I am currently in my second term as president of the Arizona Woodturners Association, following a year in service as its vice president, as well as its webmaster, a position I've held for over three years. I am also the founder/chairman of the Desert Woodturning Roundup, an annual national woodturning symposium held in Arizona. Also within my term as president, I have helped expand cooperation with local high schools by coordinating demonstrators for the students and securing donations to the school wood programs through local, national, and international vendors and manufacturers.

My interest in serving as a board member is twofold. I know without a doubt that I will gain a tremendous amount of knowledge about the organization itself, as well as how to better serve the woodturners on both a community and national level. I also know that this organization will benefit from my dedication, my experience, and my willingness to serve in whatever capacity I am needed. I have a particular interest in the youth of the woodturning community, knowing that they are the future of this art, and would like to encourage a broader membership within that generation. Alongside of this goal, I would like to encourage those with experience to share their knowledge and abilities with our potential new members, ensuring that woodturning continues to be an avenue of both art and production, as it has for ages.

I am a firm believer in the AAW and its goals, and encourage membership in its organization among local chapters, and I will continue to do so as a member of this board of directors.

Sean Troy
Gilbert, Arizona

IT'S OFFICIAL:
AAW dots 50 states

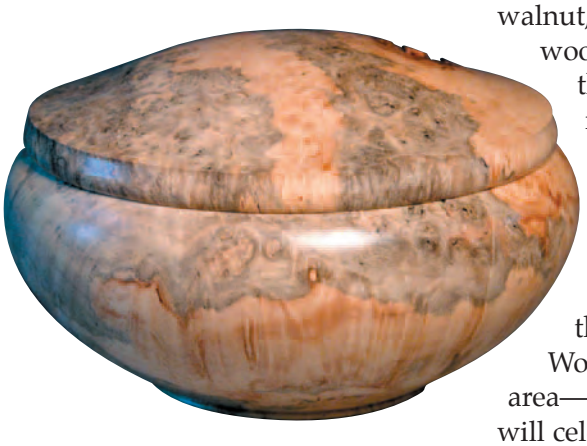
Finally, you can stick an AAW chapter pin in every state of the union.

A hearty welcome to the Siouxland Woodturners in South Dakota for becoming the 50th state with an AAW chapter. A core group of 20 woodturners met in Sioux Falls in May to lay out plans to seek an AAW charter. The chapter draws members from South Dakota and nearby border cities in Minnesota, Iowa, and Nebraska.

The core group jumped at the invitation to submit pieces for the "Northern Reflections" exhibit of upper Midwest chapters in the AAW Gallery.

All jokes aside from the geography challenged: Yes, South Dakota has many trees of turning quality. The area was once the home to rich hardwood forests that covered the Dakotas with walnut, cherry, maple, and rosewood trees. Today, trees lining the banks of Dakota's many rivers provide rich turning stock.

There are now more than 248 AAW chapters, with about 15 outside the USA. For the record, the Northcoast Woodturners in the Cleveland area—the AAW's first chapter—will celebrate its 20th anniversary in 2006.



Dan Humburg of Brookings, South Dakota, represented the Siouxland Woodturners in the "Northern Reflections" exhibit. This lidded box from buckeye burl is 3×5".

Lacer wins 2 Telly Awards

The world is not looking for just another pretty face.

Earlier this year Alan Lacer won recognition for two woodturning videos. *Woodturning: Getting Started Right* won the silver (highest) Telly award. His Son of Skew was a Telly finalist and was presented with a bronze statue. These are believed to be the first woodturning videos honored and the first woodworking video to receive silver status.

The Telly Awards, founded in 1980, recognize outstanding non-network and cable TV commercials, industrial and business videos, and non-network TV programming. Entries do not compete against each other, but are evaluated by top production professionals and past Telly winners against high standards of merit. Phil Pratt was the lead cameraman on both videos; Rus Hurt and Mary Lacer provided camera support.

There were approximately 10,000 entries this year; 6 percent reached the silver Telly level. The silver statues are crafted by the same firm that manufactures the Oscar and Emmy awards.

AAW chapters recognized for outstanding newsletters, websites

Six chapters were recognized at the Overland Park symposium for outstanding newsletters and websites. Eighteen chapters entered the AAW's second chapter newsletter contest; 15 chapters entered the website competition.

Congratulations to all the editors and webmasters who devote countless hours improving chapter communications.

Best Newsletters

First Place
Silicon Valley Woodturners
Philip Roybal, editor
svwoodturners.org

Second Place
Tidewater Turners
Kathy Vogel, editor
tidewaterturners.net

Third Place
Central Texas Woodturners Association
Charles Kay, editor
ctwa.org

Best Websites

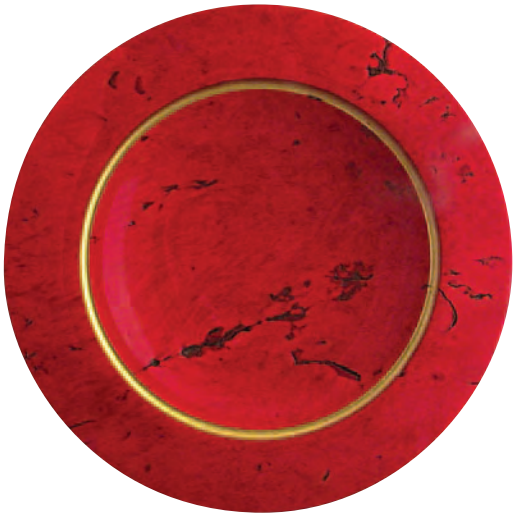
First Place
Ohio Valley Woodturners Guild
John Wake, webmaster
Mike Nelson, co-webmaster
ovwg.org

Second Place
Pikes Peak Woodturners
Ed Davidson, webmaster
yoyospin.com/ppw

Third Place
Northeastern Oklahoma Woodturners Association
Tim Yoder, webmaster
neowta.com

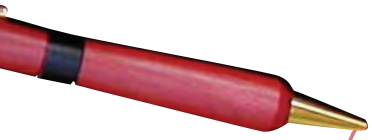
Website Winners

Next contest: Goblets
Deadline: October 15
For more details see woodturner.org, then follow links to AAW online forum.



Spring Contest Winner
Mike Schwing, Cockeyville, Maryland
14"-diameter maple burl platter

Summer Contest Winner
John Lucas, Baxter, Tennessee
Mushroom box, 5×5"
Walnut



Update: Freedom Pens

By Bill Haskell

In February of 2003, Keith Outten, founder of SawMill Creek, an Internet woodworker's forum, came up with the idea to make turned-wood pens and give them to U.S. troops overseas. He posted his idea on the SawMill Creek forum and said, "If anyone would like to join me, I sure could use the help; I need 100,000 pens if I'm to give one to every soldier serving overseas. Consider this post a 'Call to Arms' all Ye Pen-Turners and Honorable Members of SawMill Creek...Will You Help?"

The reaction has been overwhelming. In response to Keith's clarion call, there have been over 1,500 forum messages offering pens, funds, and wood. The ball got rolling, and in early 2003, Rockler organized a nationwide "Freedom Pen Turnathon."

The Rockler store in Orange, California, asked Ruthe Ingram, a member of the Orange County Woodworkers & Woodturners, to help with the turnathon. Of course she said yes. But then she was gripped with reality: "What is a Freedom Pen and how do we go about doing a turnathon?"

Turnathon turn on

Ruthe found out more about the turnathon and began by cutting pen blanks and preparing them for the day of the event. With the help of chapter woodworking friends, customers, and guests, over 200 pens were turned that day. Some of those who came had never turned pens before, and everyone was thrilled to learn how they are made, as well as to know that our troops overseas were going to receive a handmade pen.

That was the beginning of Ruthe's Freedom Pen career. The experience gave her a feeling of fulfillment, knowing that our military men and women would receive handturned pens that were made with love, care, and appreciation.

Ruthe's oldest grandson, Rick Weil, was commissioned at the Naval Academy in 2003 and is in the Marine Corps at Camp Pendleton, which gave her more reason to become involved. He and his company were scheduled for deployment in August 2005.

After the turnathon, Ruth felt energized to keep making pens on her own. She ordered 100 pen kits from the SawMill Creek pen project and began making pens. Soon, however, she realized it would take her a long time and considerable expense to reach the goal of 1,000 pens she set for herself.

At this point, she asked her friends at the Orange County chapter if they would be willing to help her make pens, or contribute to the project. The answer was an emphatic yes, and she soon became affectionately called the "Queen of Pens."

On Veteran's Day, Woodcraft Stores held a nationwide "Freedom Pen Turnathon." Ruthe organized the local day-long effort. The special guest of the day—her grandson Rick in full military dress—was icing on the cake. *The Orange County Register* covered the event, including first-person details from staff writers who turned pens.

In March 2005, Ruthe's goal was finally achieved. The Orange County Woodworkers & Woodturners and Ruthe had made and shipped more than 1,000 pens to U.S. armed forces.

Here's one example of the responses Ruthe received: "Knowing that great Americans like yourself support us is quite comforting. A great BIG "Thank you!" for your pen, it is greatly appreciated; it sure beats those generic black plastic government pens we usually use. When I write my wife and two boys, I have you to thank. Have a great holiday season and God Bless." —*Commander, U.S. Navy.*

Ripple effect

It's amazing how something like this simple and heartfelt effort gets started by one person, and then like dominoes tipping over, ripples across the country and becomes an undertaking involving hundreds of dedicated people.

From woodturners, to those who have never turned, from schools to churches, from veterans to women like Ruthe Ingram, a multitude of people have become involved in making pens for our service people overseas. Based on responses, there is no doubt that those who have received these pens are touched by this support, and are fascinated by the remarkable one-of-a-kind pens they received.

Overland Park videos available

DVD and VHS formats of the Overland Park symposium are now available from the AAW office. For details see woodturner.org or 651-484-9084.

Turners a hit at Smithsonian

"Woodturners kicked butt," was David Nittmann's candid appraisal of the 23rd Annual Smithsonian Museum Craft Show in April.

For the first time, show organizers spotlighted a craft with demonstrations throughout the four-day show. The organizers (including recent AAW Honorary Lifetime Member Jane Mason) chose well: Turners were *the* buzz in a record crowd of 14,000-plus attendees.

Demonstrators at the Smithsonian included eight members of the Capital Area Woodturners (CAW) and the Chesapeake Woodturners chapters. Phil Brown, CAW member, organized the chapter demonstrators.

Also demonstrating were exhibitors Nittmann, Christian Burchard, Cindy Drozda, Simon Levy, Peter Petrochko, and Michael Werner.

Each of the demonstrators showed the audience what was involved in creating art from a piece of wood. As the show brochure noted, "Wood is alive. When you hold a wood piece made by one of the exhibitors, your often see and feel the vestiges of the true."

"The Smithsonian is easily the best crafts show in America," Nittmann continued. "It's a gala event. The woodturning demonstrations went over extremely well. It got people to think about wood as art. I was proud."

The Quizzical Woodturner

By Ernie Newman

1 Why do woodworkers often seal the ends of green timber with paint or wax?

2 Eve offered Adam fruit from what species of tree?

3 Vibration can be a problem when turning slender work such as drumsticks, staircase balusters, or lace bobbins. To prevent the wood from bouncing, name two measures you can use to reduce vibration.

4 Some turners use a slipstone to improve the edges of their gouges after grinding. If one part of the slipstone is overused a hollow will be formed. How can you remove the hollows in slipstones?

5 When were iron tools first forged; 1400 B.C. or 1400 A.D.?

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.

---

1 Moisture leaves the ends of logs more quickly than elsewhere. Sealing the ends slows this process and reduces splitting.

2 Eve offered Adam fruit from the Tree of Knowledge of Good and Evil. Legend has it that the fruit was an apple but the Holy Bible makes no mention of this.

3 Vibration may be reduced when turning a slender piece by:

Reducing lathe speed,

Supporting the work with one hand,

Using a steady rest,

Sharpening the tool,

Taking light cuts,

Using a tool which takes a smaller cut, for example, a small gouge.

4 One way to true a slipstone or a flatstone is to wet a flat cement surface and rub the stone across it until the high spots are flattened.

5 The ancient Hittites (modern Syria) first forged iron tools in about 1400 B.C. This marked the beginning of the Iron Age.

Youth Workshops: SRO

A sea of young turners soaks up Bonnie Klein's every word during one of six youth sessions at the Overland Park symposium in July.

After coloring a vivid design, Shanley Reynolds of Omaha sands the handle of her top. Shanley also won one of the lathe sets for her family.

Don't write the obit yet on the future of woodturning: The standing-room only (SRO) youth turning sessions at Overland Park were overflowing with participants. So popular, in fact, that anyone arriving five minutes late lost his or her station to one of the youths chomping at the bit for another session. So popular that adult attendees were begging to attend. Sorry folks, every session was packed with the next generation of turners.

"They're just like little sponges," remarked instructor Bonnie Klein while grabbing a quick sandwich between sessions. "It's so exciting to see those fresh faces. I enjoyed every minute.

"I had great help. The Northland Woodturners did a marvelous job of setting up the room and arranging volunteers. The equipment was perfect. This program was a great leap of faith by the sponsors—WMH Tool Group, Crown Tools, Teknatool, and Woodcraft. And it worked.

"I'd love to be around the AAW in 20 years to see how far this will go."

After the Saturday session, Bonnie Klein gathers around the proud Reynolds sisters from Omaha, Nebraska: Shanley, 13, Erin, 9, and Sarah, 16. Their dad, George, is a Loess Hills chapter member.

Above: The first of many proud moments for a new woodturner. Below: Because of the ambitious volunteer schedule organized by Northland chapter, there was one-on-one instruction at every lathe. More than ?? volunteers worked shifts in the youth room.

Below: Jacques Vesery helps Jacob Stout, 12, of Republic, Missouri, with his top. Jacob attended the symposium with his grandfather, Dan McKinizie.

Above right: AAW member Jack Brown of Valencia, Pennsylvania, assists Anthony Hogan,10, of McRae, Arkansas, at one of the Jet mini-lathe stations. The Northland Chapter provided risers for youth who needed them. Below: Paul Canaugh of Cary, Illinois, helps Erin Reynolds polish her top.

Left: "The Chicken Ladies: Tribute to J. F. Escoulen" by Jocelyne Naigeon of Saou, France. "It represents five women (including me) who took courses with Jean-Francois and who are now professional woodturners. He helped us to reach and show the inner sense of creativity (represented by the eggs, made of precious woods) that I believe everybody has. That's why the five women make a deep bow to Jean-Francois."

Instant Gallery

During the Instant Gallery rotation at the Overland Park symposium, Arthur and Jane Mason and John Jordan selected more than 50 pieces to critique. Here is a sampling of Gallery pieces that were appealing to them.

In coming issues, the journal will publish additional selected pieces from this show. Can't wait to see some of the best work from our members? Then click on the "Symposium" link at woodturner.org.

Photos: Bob Hawks

Left: Lidded box by Bob Rosand of Bloomsburg, Pennsylvania. The pyrography surrounding the cherry burl appealed to the Masons.

Right: Untitled by Jimmie Arledge of Richardson, Texas. "This piece shows anger and strength," Arthur Mason noted.

"Tiger Vase" by Clifton Poodry of Bethesda, Maryland. "The color is wonderful," Arthur Mason noted. "This piece has something that attracts attention by itself." Clif noted that this piece has a slight curve, tapering from 2¾" at top to 2½" at the bottom. "It has a step foot that lifts it ¼". It is black and gets lost in the shadow so it looks like it floats. I stained the curly maple with spirit stain, first with red followed by sanding and then a wash with yellow and blend with alcohol. I was trying for something plain in shape that would feature the grain which the stain would accentuate."

"Greed" by Jim Christiansen of Moscow, Idaho. "This piece came from a lot of feelings that have been festering in me regarding what I believe to be a crisis where the greed of a few is shaping important world events to the detriment of the helpless majority. The final motivation to do a work of art expressing my feelings came when a local soldier returned home terribly wounded."

Above: "Calla Lily" by Holland Van Gores of St. Thomas, Virgin Islands. "I was walking in my garden looking for inspiration for this year's Instant Gallery and was drawn to the flowing shape of the flower. I used our native West Indian mahogany to turn the basic form and used my rotary carver to define the shape. I stained the piece using auto touch-up paint mixed with lacquer. It has 12 coats of clear lacquer."

Right: "Achoo" by Booker Brooks of Westerville, Ohio. Overland Park was Booker's first symposium and first Instant Gallery submission. "I tried to use Todd Hoyer's texture technique—I didn't even know how to texture!—and tried to go in a different direction. I practiced for about 10 minutes with a Sorby texture tool, and this is what I ended up with. This is exactly what I envisioned."

Left: "Cone Struction II" by Paul Stafford of Littleton, Colorado**.** This 9" sphere features 32 cones (two different sizes) turned from birch plywood. "The shape was inspired by a soccer ball, which has hexagons and polygons," Paul noted. "I used aspen on my first piece, but it didn't meet my expectations. But it works betters with plywood. As you look at the taper of each cone, the spacing gets closer in the center between the plywood layers."

Left: "Box Family" by Francois Prudhomme of Vuadens, Switzerland. These are turned from nearly transparent ash acodia.

Left: Untitled by R. Leon Thomas of Cumming, Georgia. "I love color and texture and continuously experiment with them," Leon said. "Here, I focused on texture by creating a bronzed look by incorporating wood surface textures, acrylic gels, and airbrushed color."

Above: "Owls, Hawks, & Magpies" by Frank Sudol of Paddockwood, Saskatchewan. "This piece shows enormous imagination," Arthur Mason noted.

Plagiarism, Copying, & Influences

Symposium panelists revisit issues and opinions

By Jacques Vesery

Woodturning lends itself to a close-knit community of fun-loving, generous, sharing people. Thus, it is hard for us to fathom the topic of plagiarism surfacing so often and the confusion that surrounds it.

At the Overland Park symposium, a panel of five professional artists presented their perspective. David Ellsworth moderated the panel, which included Binh Pho, J. Paul Fennell, Johannes Michelson, and me. Our intent was to bring some clarity to the subject of copying and discuss openly with the audience several views and opinions of what constitutes plagiarism.

David opened the discussion by stating, "Woodturning is in a tightly knit box within decorative arts, which has addressed this issue for the past 60 years and continues to challenge it." Even though many professionals teach and share their expertise, David pointed out that, like so many other studio woodturners, he

J. Paul Fennell draws inspiration from nature. The piercing in "Leaf Form" mimics the beetle damage to a skeletonized leaf *above*.

"Inspiration alone belongs altogether to the individual; everything else, including skill, can now be acquired by anyone. Inspiration remains the only factor in the creation of a successful work of art that cannot be copied or imitated."
—art critic Clement Greenberg (1962)

teaches so others may learn.

Learn from what I do; make from your heart, David challenged the audience. He also made clear that inspiration comes from much more than what is taught and learned. David related how evolution through uncharacteristic events—even mistakes—opens new doors in development and inspiration. For example, a deep cut through the wall of a fluted cocobolo vessel opened up a new creative path for William Hunter.

When teaching woodturning, Binh shared a principle from the business world that has commonality with everything we do: a choice between right and wrong. Binh's second guiding principle is the willpower to do the right thing followed by doing the right thing better. Repetition and learning to be more efficient become factors in a woodturning career.

With inspiration from yourself and the brass to try the impossible, a leap of faith can bring all things full circle, Binh added.

My thoughts turned toward copying as an element of growth. We are all influenced by our surroundings, whether consciously or subconsciously. As an example, we are all inspired by someone else's work. Someone or something even inspired the Grecian potters of 500 B.C.

It just happens to be that in some recent cases, those that influence us are not dead. Many of us see a classic form and think of a contemporary artist, not realizing we have seen the shape before. Even when we claim to be self-taught, it is really an easier way of saying that we pick up information and inspiration from various sources.

No sale: After Jacques Vesery completed "Insight" in 1997, Christian Burchard confirmed Jacques' intuition: It looked too much like an early John Jordan piece. Today, this piece sits on Jacques' mother-in-law's shelf.

Too many components spoil the soup

I frequently use Christian Burchard's simple but important method of setting boundaries as an example to artists. Years ago, Christian was staying at my house before a big show when I asked him to comment on a piece I had finished. His reaction confirmed my reluctance to put the piece in the show: Christian said it looked like an older John Jordan piece. Ouch.

Christian pointed out that I had mimicked two of three of John's major components—it was black, and it was textured. It wasn't exactly John's signature texture, and the shape was really only similar. But because of Christian's remarks, I never showed the piece—it's now in my mother-in-law's home.

It helps having our peers point out things that are similar to the work of others when we may

"Throughout this discussion, a common message rings true. Do what is right, be inspired, and search your heart."
—David Ellsworth

not see it. If someone we respect points out the components that may be too similar, it can steer us away from the "Dark Side."

Art, music, and woodturning

Paul gave a thought-provoking presentation based on "presumptive originality," where the maker is either dead or the thread to the originator is lost over time.

"There is a fine line between inspiration and copying," Paul noted. "Copying denies the maker the potential to make something his own. Inspiration comes from views that are from different sources yet are changed for self-expression."

Creating truly unique work from observing or "seeing" is based on what the German impressionist painter Max Beckmann called "the visible world in connection with your inner self," Paul added. "What you see and what you feel are part of the experience of making. We struggle with the creative process, which some call practice."

In music, for example, most of us can't pick up a violin and play Mozart. Henry Ensley said in a recent Internet discussion, "I think fine woodturning, by nature, requires creativity and an outpouring of one's personality. In general, I think people who get serious (about turning) search for their own style." Hmmm…just like a good musician.

Invention and inspiration

Johannes opened his remarks by pointing out, "I didn't invent hats, I only found the means to make them from wood."

Johannes teaches a great deal, holding nothing back. "I like to share everything, but my livelihood isn't one of them. This is where copying drops the thread of reality.

Learning from others does not make it yours as well. What's important is that students combine the knowledge they're given with their own inspiration.

During this discussion period, wood collector Arthur Mason added, "The major victim of plagiarism is the plagiarist. It does not advance one's career, and there is a loss of thirst for originality. It doesn't become a threat to the truly good artist, and new good work will stand out amongst a crowd."

A parting shot

David's concluding "Three I's" hit home for me: "How artists use the power of *Influence* and avoid the temptation for copying can be seen in how they balance life's *Inspirations* with personal *Integrity*."

So here's our challenge to all turners: Let's heap our platters with a double serving of integrity!"

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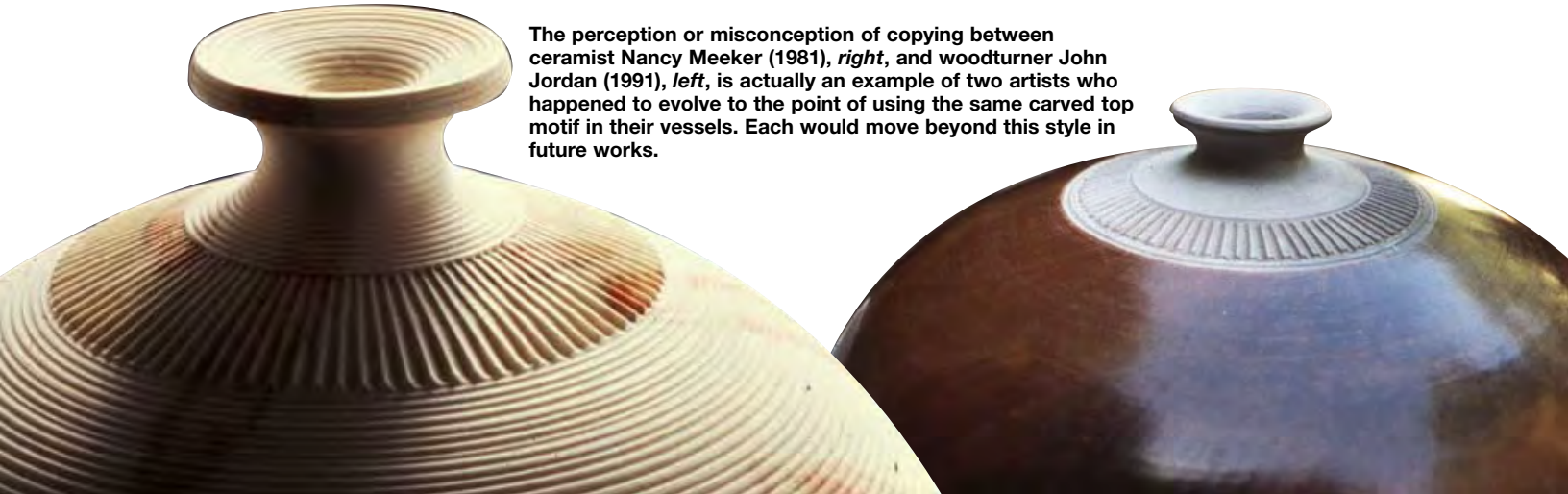

The perception or misconception of copying between ceramist Nancy Meeker (1981), *right*, and woodturner John Jordan (1991), *left*, is actually an example of two artists who happened to evolve to the point of using the same carved top motif in their vessels. Each would move beyond this style in future works.

Two-Bit Project

A stately project combines collections of quarters and trees

By Nick Cook

Over the years, I have turned paperweights to incorporate commemorative coins, golf-ball markers, and lapel pins as insets. Last year alone, I turned several dozen paperweights from mahogany with a Sacagawea dollar inset into the top as shown *above right*.

These commemorative pieces are well received as corporate gifts and giveaways for special occasions. I've also found this to be a good way to use the timber from a special tree that must be removed for the sake of progress or from storm damage.

Earlier this year, Chuck Thomas, a friend from the Space Coast Woodturners in Florida, sent me his version of a paperweight. Chuck turned a paperweight from Georgia live oak and then recessed a shiny new Georgia quarter in the top.

Chuck suggested that it might make a good article for the journal. He's right on target: This is a straightforward project that should be of interest to wood collectors and coin collectors alike.

Get started

You'll find a list of state trees at the end of this article. If your goal is to turn a paperweight for each state quarter, acquiring some of the woods may be an initial challenge. But here's another great benefit of AAW membership: With an AAW chapter based in every state, you're certain to find someone willing to trade turning stock.

Don't overlook the International Wood Collectors Society (IWCS; woodcollectors.org). They have a worldwide network of wood collectors. Their standard 6×3×½" sample isn't thick enough for this project, but many of the members are also avid woodworkers and turners. Most are willing to share sources (or perhaps larger samples) of local woods.

If you plan to use the state trees, some of this turning stock may put you in unfamiliar territory. For example, Florida and South Carolina have sabal palm—a stringy wood also known as cabbage palmetto—as their state tree.

I start out with turning stock—in this case, southern magnolia (*Magnolia grandiflora*)—that has cured for about a year. Freshly cut or wet wood is not suitable for this project.

At the lathe, you'll also need a screw chuck, a scroll chuck, and a ⅜" deep-fluted bowl gouge. The only other specialty tool you will need is a 0.995" drill bit that matches the diameter of a standard quarter. Rockler Woodworking and Hardware (rocklerhardware.com) sells part no. 26057 for about $24.

For added weight, purchase 2"-diameter flat washers (three per project) at a hardware store.

A standard 2⅛"-diameter Forstner bit moves the project along quickly, but you can turn the recess for your washers as described later in this article.

Before you contact someone in every state and work out a deal to trade wood, figure out exactly what you are going to do. I recommend gathering an assortment of

Attach your 2"-thick turning block to a screw chuck. With a ¼" plywood spacer on the screw chuck, the threads will grab about ½" of stock.

scraps (usually poplar) and fine-tuning the design and technique to turn the final product.

Turn the bottom

Cut the material into 4×4×2" blanks. For mounting your screw chuck, drill a ¼" hole into one face of the blank. With a ¼"-thick plywood spacer on the screw chuck, your hole needs to be about ½" deep. Attach the screw chuck and spacer to the lathe and mount the blank on the screw. Set the lathe speed at approximately 1500 rpm.

True up the blank with a ⅜" deep-fluted bowl gouge and face off the exposed end. Next, mount a drill chuck in the tailstock of the lathe. With a 2⅛"-diameter Forstner bit, bore a hole ⅛" deep into the exposed end of the blank.

For the 2"-diameter washers, bore a 2½"-diameter hole ½" to

Continued

Photos: Cathy Wike-Cook

A square-end scraper provides an alternate way to cut a 2⅛" recess.

After shaping the bottom of the paperweight, mount the stock to an expanding chuck.

After securing the base to the screw chuck, true up the paperweight top with a bowl gouge.

1" deep, depending on how much weight you wish to add. I have found that three washers (about ⅜" total) add about the right additional weight to this project.

If you do not wish to purchase the drill bit, turn a recess with a ⅜" bedan tool or square-end scraper. Be sure to carefully measure both the diameter and the depth.

Use either the 2" hole or the 2⅛" step as a recess for the standard #2 jaws on most scroll chucks. The 2⅛" step is ideal to add a finished appearance to the bottom of the paperweight as a final step.

Turn the top

Remove the blank from the screw chuck. Attach a scroll chuck to the lathe and expand the jaws into the recess on the bottom of the blank. Now, true up the blank again.

Next, bore the recess to receive the quarter. There are two ways to do this. The easiest way is to mount a drill chuck in the tailstock fitted with a 0.995" Forstner bit. As long as your lathe is running true, you can drill a perfect hole in the center of your blank. However, if your lathe is not running true, you may end up with a hole that is slightly larger than the quarter (this is especially troublesome on lathes with rotating headstocks). If you have not checked center alignment recently, this would be a good time to do so.

The other method for creating the recess is to use a divider or vernier scale and mark the diameter of the quarter on the blank. To do this, carefully cut the recess with a bedan tool, parting tool, or square-end scraper. Cut the recess slightly deeper than the thickness of the quarter, then make a finishing cut across the face to arrive at the proper depth. Use a quarter to check the depth.

After sizing the recess, shape the blank to whatever profile suites you. I usually leave the center portion thicker and create a nice curve down toward the perimeter. Be careful not to leave the rim too sharp, as it will be easily damaged.

Sand and finish

When you're satisfied with the profile and the quality of the surface, sand through a succession of 150, 180, and 220 grits.

For finish, I prefer urethane oil because it's easy to apply and durable. Apply one coat on the lathe and allow it to penetrate for 5 to 10 minutes, then wipe off the excess with a paper towel and burnish the oil into the wood. Depending on the wood species, a second coat may be necessary. A light coat of wax finishes off the project nicely.

Now, add the three 2"-diameter flat washers. Secure the washers in place with flexible cyanoacrylate (CA) glue or a product similar to Liquid Nails or E6000 epoxy.

Cut a 2⅛×⅛" disc to cover the washers and glue it in place. Sand and finish the disc. With a woodburner or Sharpie marker, identify the wood species.

Finally, fit the quarter into the top recess. Flexible CA glue will bond the quarter to the wood. Now, that is one down and 49 to go. You must collect all 50!

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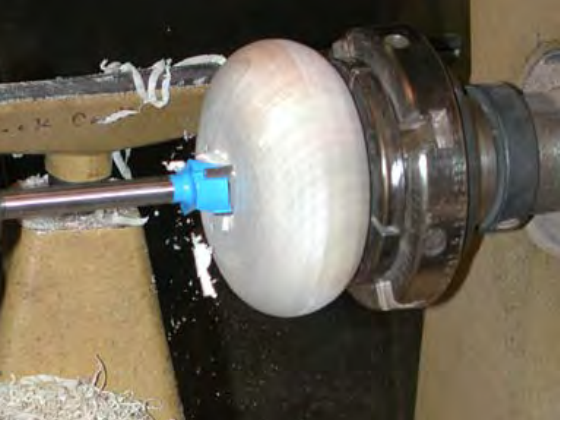


A 0.995" Forstner bit bores a hole perfectly sized for a standard U.S. quarter.

With a vernier scale, check the 2⅛" diameter of the ⅛"-thick plywood cover.

Use drops of cyanoacrylate (CA) glue to secure three washers in the recess.

After adhering the washers, cover the base with the plywood cover.

State Quarter Releases and State Trees

The following is a list of states, years each state quarter is put into circulation (based on order entering statehood), and state trees.

Alabama (2003)	longleaf pine, *Pinus palustris*
Alaska (2008)	Sitka spruce, *Picea sitchensis*
Arizona (2008)	blue palo verde, *Cercidium floridum*
Arkansas (2003)	loblolly pine, *Pinus taeda*
California (2005)	redwood*, *Sequoia sempervirens*
Colorado (2006)	blue spruce, *Picea pungens*
Connecticut (1999)	white oak, *Quercus alba*
Delaware (1999)	American holly, *Ilex opaca*
Florida (2000)	sabal palm, *Sabal palmetto*
Georgia (1999)	live oak, *Quercus virginiana*
Hawaii (2008)	kakui, *Aleurites moluccana*
Idaho (2007)	western white pine, *Pinus monticola*
Illinois (2003)	white oak, *Quercus alba*
Indiana (2002)	yellow poplar, *Liriodendron tulipifera*
Iowa (2004)	oak (no specific species)
Kansas (2005)	eastern cottonwood, *Populus deltoides*
Kentucky (2001)	yellow poplar, *Liriodendron tulipifera*
Louisiana (2002)	bald cypress, *Taxodium distichum*
Maine (2003)	eastern white pine, *Pinus strobus*
Maryland (2000)	white oak, *Quercus alba*
Massachusetts (2000)	American elm, *Ulmus americana*
Michigan (2004)	eastern white pine, *Pinus strobus*
Minnesota (2005)	red pine, *Pinus resinosa*
Mississippi (2002)	southern magnolia, *Magnolia grandiflora*
Missouri (2003)	flowering dogwood, *Cornus florida*
Montana (2007)	ponderosa pine, *Pinus ponderosa*
Nebraska (2006)	eastern cottonwood, *Populus deltoides*
Nevada (2006)	singleleaf pinyon, *Pinus monophylla*
New Hampshire (2000)	paper birch, *Betula papyrifera*
New Jersey (1999)	northern red oak, *Quercus rubra*
New Mexico (2008)	pinyon, *Pinus edulis*
New York (2001)	sugar maple, *Acer saccharum*
North Carolina (2001)	longleaf pine, *Pinus palustris*
North Dakota (2006)	American elm, *Ulmus americana*
Ohio (2002)	buckeye, *Aesulus glabra*
Oklahoma (2008)	eastern redbud, *Cercis canadensis*
Oregon (2005)	Douglas fir, *Pseudotsuga menziesii*
Pennsylvania (1999)	eastern hemlock, *Tsuga canadensis*
Rhode Island (2001)	red maple, *Acer rubrum*
South Carolina (2000)	sabal palm, *Sabal palmetto*
South Dakota (2006)	white spruce, *Picea glauca*
Tennessee (2002)	yellow poplar, *Liriodendron tulipifera*
Texas (2004)	sweet pecan, *Carya illinoensis*
Utah (2007	blue spruce, *Picea pungens*
Vermont (2001)	sugar maple, *Acer saccharum*
Virginia (2000)	flowering dogwood, *Cornus florida*
Washington (2007)	western hemlock, *Tsuga heterophylla*
Wisconsin (2004)	sugar maple, *Acer saccharum*
West Virginia (2005)	sugar maple, *Acer saccharum*
Wyoming (2007)	plains cottonwood, *Populus sargentii*

*California also recognizes *Sequoia giganteum* as a second state tree.

Photos: Carl Voss

As an apprentice, Jakob Weissflog, *left*, spends eight hours a day working for his father, Hans. Although he shares all his woodturning skills with his son, Hans closely guards his best jokes. "Telling jokes is not part of the apprenticeship," Hans admits.

Der Lehrling

(The Apprentice)

Old World traditions still alive in Germany

In our woodturning world, Jakob Weissflog has staked out an apprenticeship most turners would envy: working at the elbow of Hans Weissflog.

In old-world tradition, Jakob is apprenticed to his father. But unlike the popular network television version of an apprenticeship, there are no lucrative contracts in the offing. Then again, Jakob escapes humiliating tirades and contrived assignments.

Jakob Weissflog's work includes "Bowl by the Numbers," *left*, turned for a math tutor.

The German apprenticeship

Jakob, 22, no doubt has the most enviable apprenticeship among the five students in his German woodturning program. One classmate turns nutcracker parts all day—"nutcracker arms by the 50-pound box," as Hans describes. Another student sands balusters all day in a production factory.

And Jakob? He is now capable of turning most of his father's work, including Saturn boxes, rocking bowls, and ball boxes.

Jakob is a talented apprentice toiling for an appreciative woodturner. Unlike traditional woodturner and apprentice roles, Jakob has received some notoriety. Several German collectors have purchased Jakob's designs, and a German toy museum has purchased two of his tops. Three examples are shown below left.

Daily practice

Jakob works a 40-hour week in his father's tidy 12×30' shop. Whatever Hans knows about woodturning, he passes along to his son. "There are no secrets to woodturning," Hans says, "just skills. Jakob must practice every day."

The Saturn box—a project Hans has demonstrated to many audiences—is now a piece Jakob can turn at a profitable speed.

Every four months, Jakob takes the train and bus to Bad Neustadt in Bavaria, where he completes three weeks of classes at *berufschule*, a vocational school for cabinetmakers, carvers, and turners.

Hans remembers that even as a young boy, Jakob was valuable in his studio. Because Jakob entered the apprenticeship with considerable turning knowledge—he started working in his father's shop at age 12—he tested out of the program's first year.

Jakob is currently designing a final project, similar to the capstone project adapted by some U.S. schools. He's creating a board game, Mensch Ärgere Dich Nicht (Men, Don't Be Upset, see *page 59*), which will have inlaid and turned pieces. When Jakob finally arrives to the turning stage, he expects to spend about 40 hours turning his design.

Jakob's final exam will include a one-day written test and one day to complete a surprise project. "At the end, he will take a test to prove his skills," Hans says of the program's conclusion. "Then, he will have proved his worth to be a turner."

When he finishes the apprenticeship this summer, Jakob won't be locked into continued work for his father. "I'd like to study with Alain Mailland or maybe Jean-Francois Escoulen. After that, who knows?"

Hans, in constant banter to this point, seemed unable to answer the question of who—in Jakob's absence—will dig out the turning stock Hans requests. "He knows where every stick of wood is in my shop and attic," Hans confesses. "I'm already spoiled."

The next apprentice: Don't bother to apply

Jakob is Hans' first and perhaps only apprentice. "I would like to never do this again for anyone else but him. I like to travel whenever I choose, and generally an apprentice is not allowed to work when I'm not here.

"I have a good helper here for the moment. But I don't want to have an apprentice here all the time."

Jakob has begun learning to turn a star bowl, a complicated piece with multiple chucking positions. "No secret—just skills," says Hans.

Tree Topper

Turn your holiday tree into something special

By Bob Rosand

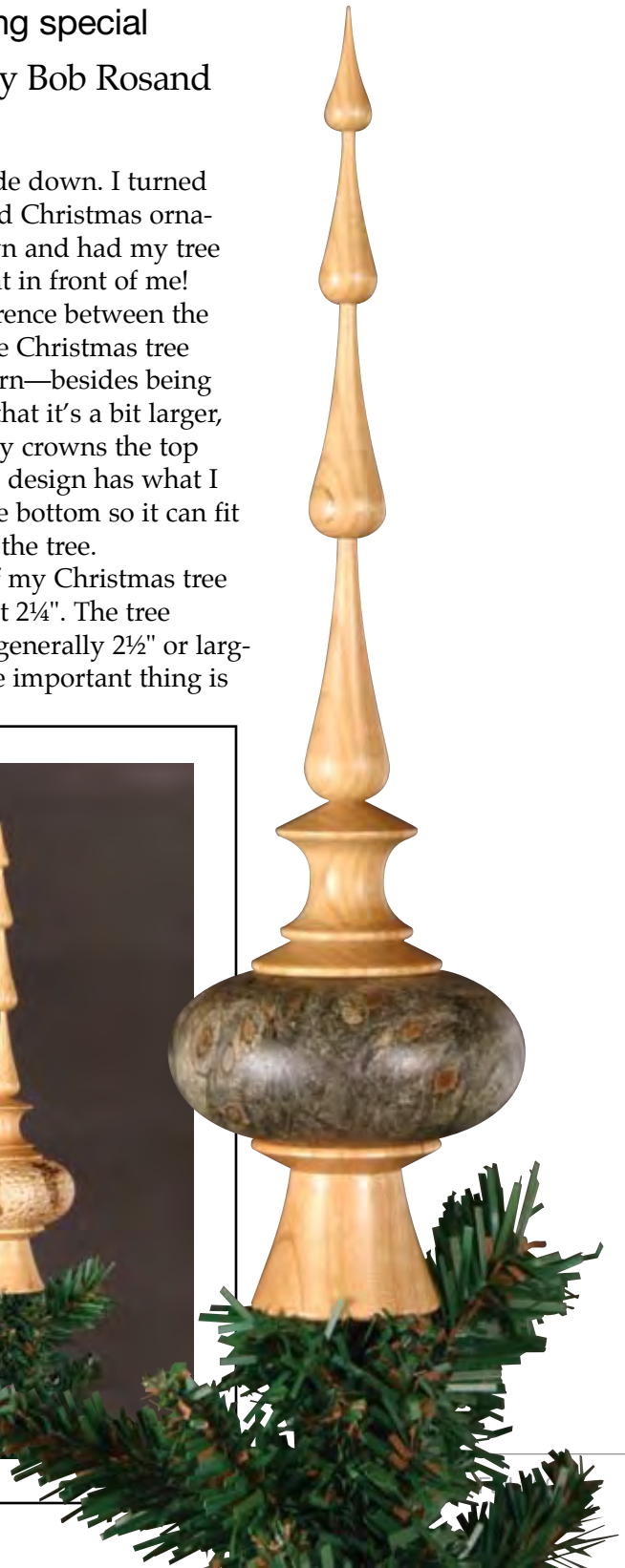
If you are a woodturner who turns holiday tree ornaments, the fall and early winter months are busy times. Over the years, I have turned a lot of tree ornaments, birdhouse ornaments, acorn birdhouse ornaments, teacher's bell ornaments. You name it; I've probably turned it for the holiday tree.

I wish I had a dollar for every time my wife, Susan, has asked me to come up with a design for a Christmas tree topper. But I just hadn't found a style of tree topper that I liked.

Then I remembered listening to someone critiquing hollow forms. That person (David Ellsworth, I recall) said that one of the characteristics of a good turned piece is that the form looks pleasing even if you turn it upside down. I turned one of my standard Christmas ornaments upside down and had my tree topper design right in front of me!

The major difference between the tree topper and the Christmas tree ornament that I turn—besides being upside-down—is that it's a bit larger, so that it noticeably crowns the top of a tree. And, this design has what I call a funnel on the bottom so it can fit securely on top of the tree.

The diameter of my Christmas tree ornaments is about 2¼". The tree topper globes are generally 2½" or larger in diameter. The important thing is



that the finial and funnel are all in proportion to the size of the globe.

Get started

The finial requires a small roughing-out gouge. A ¾" roughing-out gouge works fine, but if you like turning pieces like this, a ½" roughing-out gouge is a big help.

You also will need some good bent-angle tools for hollowing the globe and a small round skew as shown *below*. Other than that, standard turning tools should suffice: ⅜" spindle gouge, ½" spindle gouge (optional), small squarenose scraper, ¼" roundnose scraper (*below right*), small skew, and parting tools.

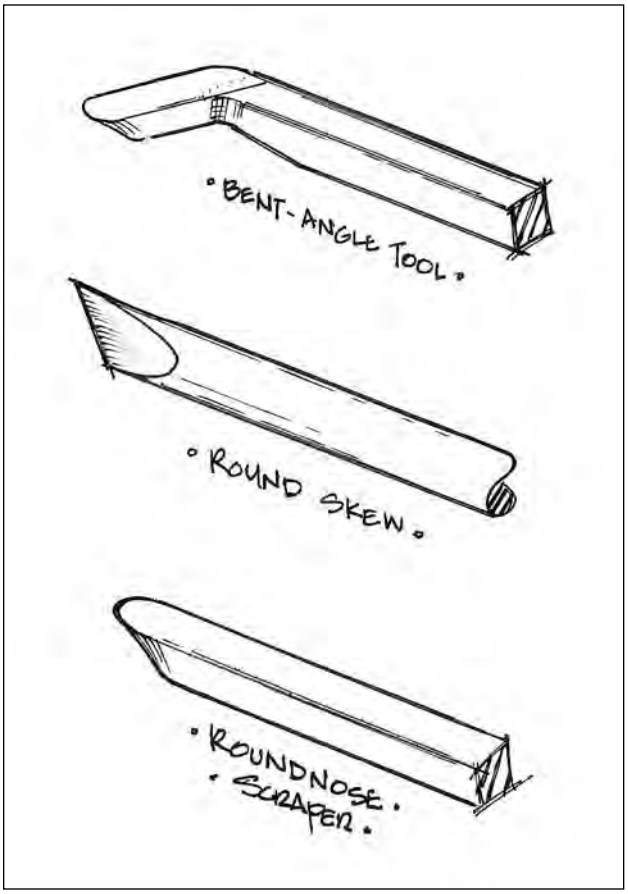
Photos: Bob Rosand

You will need a sturdy chuck with #2 jaws for turning the globe. A set of spigot jaws is almost indispensable for turning the finial, but you can manage without them—the process is just a bit slower. If you don't have spigot jaws, use a faceplate with an attached waste block. Drill a 1" hole in the waste block, then turn a 1" tenon.

In my work, I make extensive use of glue blocks. These allow me to use smaller pieces of precious wood and to get the wood away from the spinning jaws so that I can turn it safely. Don't allow the waste blocks to be too long, or you will have a chatter problem.

You will need a piece of burl about 2¾×2½" for the tree-topper globe. If you have other nicely figured wood such as ambrosia maple, incorporate that.

You also will need a piece of straight-grained wood for the finial and a piece of similar wood for the funnel. For the toppers featured in this article, the finial material is about 1⅜×8" and the funnel material about 1⅜×4".



Illustrations: Angelo Iafrate

Turn the globe

Using a spindle gouge, true the globe stock to about 2½" diameter and begin shaping the globe. (I prefer an oblong shape to a spherical globe.) Regardless of the shape you select, make sure that you leave about 1½" of material at the top of the globe to allow you to hollow. If you remove too much material, you will get a lot of chatter when you attempt to hollow, and the piece may fly off the lathe.

After shaping the globe, mark the opening of the bottom of the tree topper. This will be the end toward the tailstock. Using a set of vernier calipers or a compass, mark about a 1" opening, then drill a ½" hole all the way through the globe. This hole will center the top and bottom of the globe.

Open the interior of the globe with a small squarenose scraper. This tool isn't a heavy tool, so

Continued

when it starts to chatter, do not cut any deeper with it or you may have a nasty catch. Once you remove all the material you can with the squarenose scraper, switch to the small roundnose scraper and remove more material from the interior. Be sure to use compressed air often to remove chips from the interior.

Now, switch to bent-angle tools to thin down the wall. To hollow something small, I rely on three bent-angle tools—a long, medium, and short—although you can generally get by with two, a long one and a short one. The short tool allows you to get around the initial opening, while the longer tools allow you to go deeper into the turning. The bent-angle tools I use are homemade. The shafts of the tools are ¼" mild steel, and the tips are 3⁄16" high-speed steel. I weld the tips at about a 42-degree angle using Euctectic silver solder. (No. 1630XFC available from Euctectic; 800-323-4845.)

When hollowing the globe section of the tree topper, I actually alternate between using the bent-angle tools and the roundnose scraper. After using the bent-angle tools to get "around the corners" of the globe, I switch to a straight roundnose scraper.

The scraper is easier to control when hollowing the final one-third of the globe. Once I have the piece hollowed to about ⅛" thick, I refine the top, reducing the area that allowed me to hollow without a lot of chatter.

When you're pleased with the wall thickness, sand the piece and part it from the lathe.

At this point, the globe may be considered finished. As alternate designs, you can paint it, carve it,

A bent-angle tool is essential in removing stock from inside the globe.

When turning the finial, always leave adequate mass at the base to dampen vibration. A small round skew and ½" roughing-out gouge are ideal for this task.

Switch to a small parting tool to turn the tenon that will fit into the globe.

burn it, or dye it. Two variations are shown on *page 28*.

Turn the finial

Turn the finial from straight-grained stock about 1⅜×8" long. Mount the piece in a chuck with spigot jaws. The spigot jaws extend out about 1½", producing the solid grip required for turning without tailcenter support.

With the finial stock held in the spigot jaws and the tailcenter in place, use the roughing-out gouge to turn a taper on what will become the top of the finial. Turn the roughing-out gouge on its side using the flat area of the tool.

Now, remove the tailcenter and use the skew to refine the top segment of the finial. I use the small spindle gouge to round over each segment on the finial. Sand each segment and apply sanding sealer before proceeding to the next one. The finial will be too delicate to sand after turning all the segments.

The first segment dictates the length and size of the rest of the segments. Once you establish the first segment, each successive segment needs to be a little bit larger and a little bit longer. Turn segments 2, 3, and 4 using a roughing-out gouge on its side, followed by the skew and finally the spindle gouge.

Once the four segments are complete, use a spindle gouge to turn a cove and decorative steps at the base of the finial. After sanding and finishing this section, cut a tenon to fit into the ½" hole in the top of the globe. Undercut the tenon so it fits on the globe with no gaps. Finally, part the finial from the lathe and glue the finial into the globe.

To speed up hollowing of the funnel, remove stock with a 1/2" drill bit.

With a spindle gouge, enlarge the opening of the funnel. When completed, the tree leader (top) will fit into this opening.

Turn the funnel

At this point, you should have a completed globe with an attached finial. Now you need some attractive way to have the tree topper sit on the top of the tree.

Hold the funnel stock (about 1⅜×4") in the spigot jaws and turn it into a cylindrical shape. Estimate the finished length of your funnel, then cut a tenon that will fit into the bottom of the tree-topper globe.

Using a spindle gouge and skew, shape the funnel, then drill a ½" hole through the bottom of the funnel. With a small spindle gouge, open the interior of the funnel. Sand the funnel, apply sanding sealer, part from the lathe, and glue in place.

Apply the finish

All that remains is to apply a finish. Spray the completed tree topper with satin lacquer, then carefully buff with 0000 steel wool before applying a second coat.

If you prefer an oil finish, carefully apply oil to the pieces separately prior to assembly.

Bob Rosand (RRosand.com) is an *American Woodturner* contributing editor. He lives in Bloomsburg, Pennsylvania.

Make Your Point TOOL

By Stacey Hager

Whenever I need to finesse a bead in a tight spot, I always grab my point tool. Why? The sharp point shines in executing detail work. And best of all, it's virtually catch-free.

I've found the point tool to be an extremely versatile scraper for many turning tasks. Because the 120-degree angled faces produce relatively obtuse cutting edges, it makes shear cuts and scrapes easy to control.

Follow the steps *below* to make your own point tool. You'll find some handy suggestions on use of this tool on *page 34*.

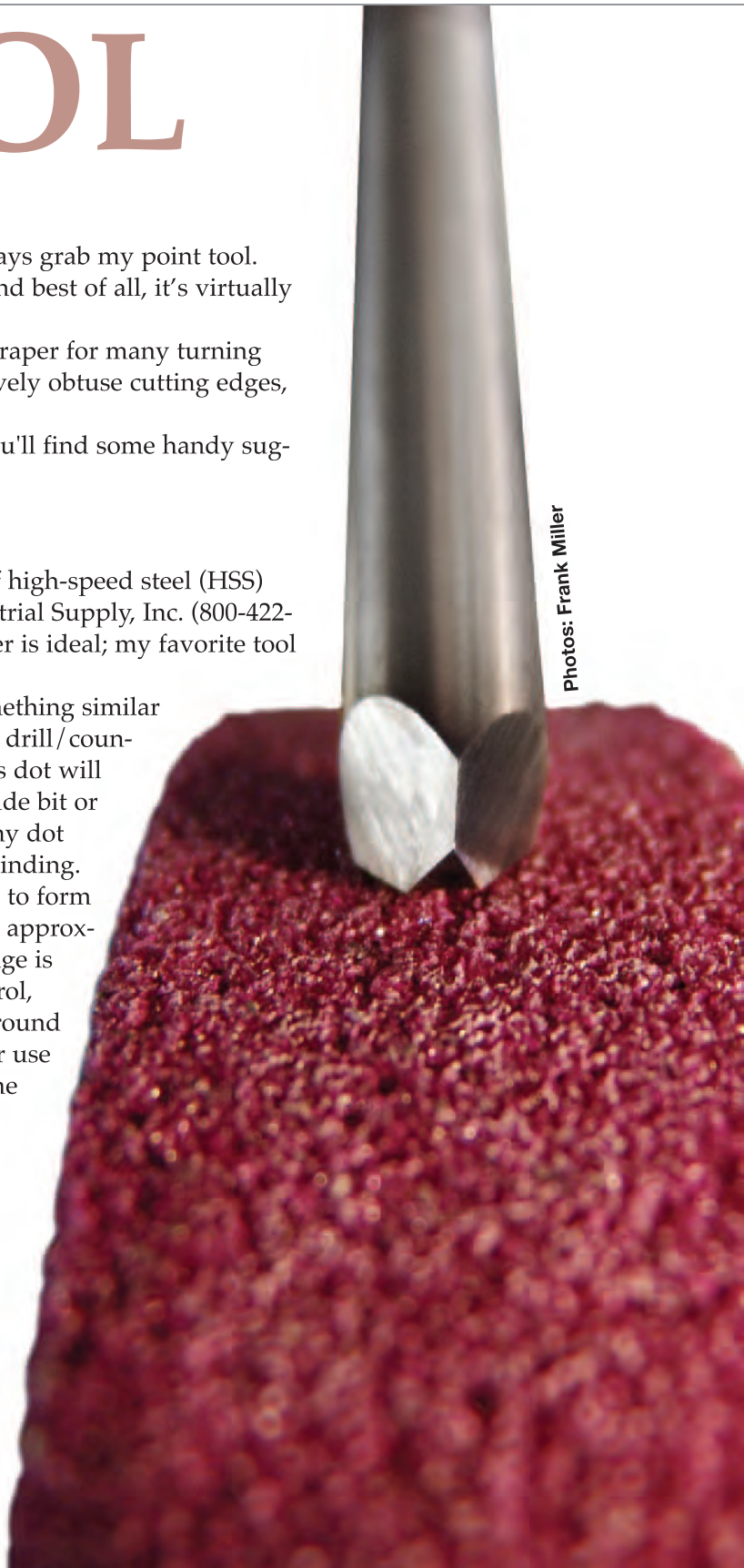
Grind the steel

To make your own point tool, you need a 6"-long piece of high-speed steel (HSS) hardened to Rockwell 62 or 63. One source is Dixie Industrial Supply, Inc. (800-422-2616 or dixiesupply.com). A steel rod ¼" to 5⁄16" in diameter is ideal; my favorite tool stock is 9⁄32".

Start by chucking the rod in Stronghold #1 jaws or something similar and mark the center in one end with a small combination drill/countersink held in a drill chuck mounted in the tailstock. This dot will serve as a center reference as you grind the faces. (A carbide bit or diamond stylus mark better on HSS.) All you need is a tiny dot (about 1⁄32" deep), but it must be able to survive a lot of grinding.

Hollow-grind three angled faces on one end of the rod to form a three-sided pyramid. Each face should form an angle of approximately 25 degrees with the centerline. The functional range is from 20 degrees to 30 degrees (more acute is hard to control, more obtuse does not cut well). Space the faces equally around the rod at 120 degrees. You can grind the faces by hand or use jigs, but each face must be the same length and at the same angle.

I begin roughing out the point by hand. Then I make a temporary handle (a dowel with a hole in it) and use a Wolverine-type arm to hold the tool at a constant angle for the finish grind. If you don't trust your eye, build a jig as shown and described *opposite*.



Photos: Frank Miller

Grinding notes

If you grind by hand, make a mark around the rod where it contacts the tool rest. This mark helps you position the tool at the same angle for each grind. Grind the faces a little at a time, trying to keep them equal. A small equilateral triangle should form around the center dot. Use this triangle to help you keep the faces equal.

After you get three faces ground at approximately 120 degrees, an edge of the pyramid should always point straight up as you grind the face opposite. Continue grinding alternate faces until they form a point.

With a Sharpie pen, mark an even line around the rod a little more than one diameter away from the tip. Spin the rod in a chuck, then steady the pen on the tool rest as shown *at right.* Use this line to keep the "scallops" formed by grinding the same length. (Grinding the scallops to a line 110 percent of diameter down from the tip will produce a face angle of about 25 degrees.) If all three faces are ground at the same angle and the scallops are the same length, your point will be centered.

Do not quench extremely hot tool steel. (If it sizzles, it's too hot.) Doing so may cause micro fractures, which can damage the surface and reduce the edge quality and longevity. To prevent this, use a heat sink. I use two ½×4×6" pieces of aluminum to "sandwich" hot tools. This draws the heat out almost as quickly as water without the mess or damage. Try taping the back edges together so the aluminum pieces open like a book. Simply place the hot tool on the bottom piece and "close the book."

You can make a 120-degree indexing wheel by drawing a 3" circle on a block of wood and dividing the circumference into thirds as shown at *right*. Draw a line from the center to each dividing point. Drill a perpendicular hole, the diameter of the rod, through the exact center. Press the wheel onto the rod. Grind each face with one of the lines pointing straight up. You could also drill a hole through the exact center of an equilateral triangle, and use a level or table to ensure that each face is at 120 degrees. A protractor such as the General model no.17 is handy for checking the face angles. I recommend a dial caliper for measuring the diameters and lengths.

Turn a handle from a dense wood (ebony or boxwood are two good choices) so that most of the tool's weight will be in your hand. The handle should be about 6" long and around 1⅛" in diameter at the widest point. Your middle finger should just reach the heel of your hand when stretched around the narrow end. For more information on handles, refer to Alan Lacer's article in the Spring 2005 issue of *American Woodturner.*

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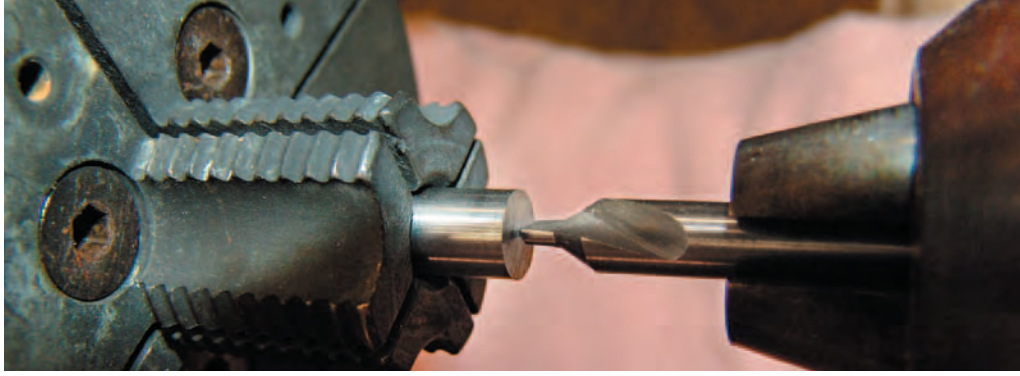
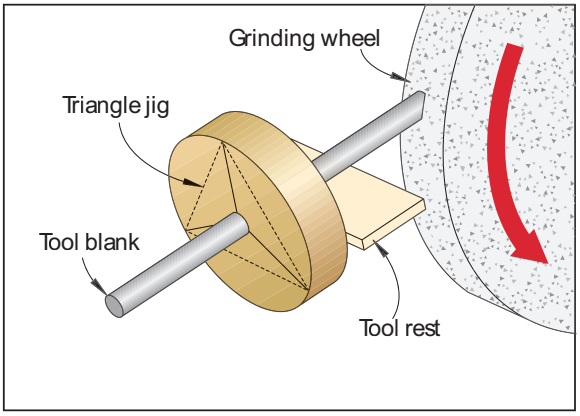
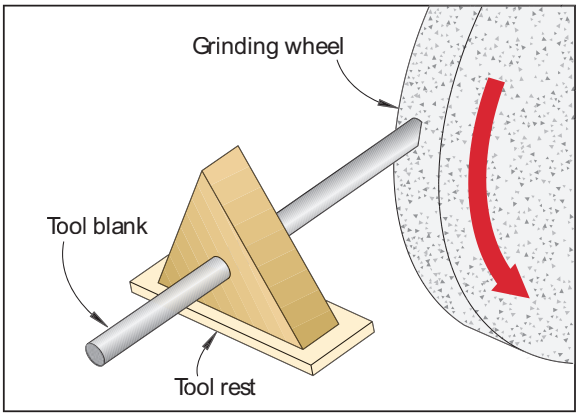


Mark the center of your high-speed steel with a carbide bit or diamond stylus.

Use a Sharpie marker to guide your formation of three equal sides.





Illustrations: Roxanne LeMoine

4 ways to use a point tool

The point tool is used primarily for spindle and faceplate work. It is also useful for details such as texturing and making designs in the bottom of bowls and hollow forms. I find myself picking this tool up in dozens of situations where I need access and don't want to risk a catch with a detail gouge or the point of a skew.

This is a finesse tool, not a hogging tool. The point tool really shines on delicate, high-definition spindles such as finials, boxes, clock parts, and chair parts. It was originally used on small objects made of ivory, bone, or on extremely dense, fine-grained hardwoods such as ebony or boxwood. There are four basic cuts that can be performed with this tool: The V-groove, the bead, the facing cut, and the planing cut.

V-cut

Use the V-cut for detailing and as the beginning step in forming a bead. Examples of detailing are the signature lines in the bottom of a bowl or vase and the delicate line marking the transition between flats and beads in spindle work. V-cuts are also a fast, efficient, and controllable way to produce texture.

To make a V-cut, place the point tool on the tool rest perpendicular to the surface of the wood. Rotate the handle until a triangular face is up. Drop the handle until this cutting face is almost horizontal. Push the tool straight in as shown in the photo *below*.

Bead

There are two classic bead shapes: Greek (parabolic) and Roman (semi-circular). Begin either by making a V-cut. For a semi-circular bead, the V-cut depth should be about one-half the width of the bead. For the parabolic shape, the V-cut must go a little deeper.

To scrape a bead, simply make a V-cut and swing the handle toward the center of the bead keeping the triangular face horizontal. Pulling the handle back slightly allows the edge to follow the curve without the point touching the adjacent side of the V-groove. Repeat for the other side.

To cut a bead, make a V-cut and begin swinging the handle very slightly toward the center of the bead. This pulls the point out of the groove so that it will not catch the opposite side. Drop the handle as you roll the tool slightly away from the bead. This brings up the cutting edge and rotates the bottom face toward the bead. This lower triangular face should float over the newly cut surface acting as the rubbing bevel. This face starts out almost vertical and ends up horizontal. You are rolling the bead uphill from the V-cut rotating the tool toward the center of the bead as you progress (like a windshield wiper with a twist). Control the cut by varying the amount you drop and roll the handle. Reverse these motions to cut back downhill.

Allan Batty recommends pointing your index finger along the tool for increased fine motor control. If you are right handed and are rolling the right hand side of a bead, you need to place this "pointing finger" along the right side of the tool so your hand can rotate from vertical to horizontal as you roll the bead upward. For the left side of a bead you would start with the "pointing finger" on top of the handle so you can rotate smoothly to the right as you go from the V-groove to the top of the bead. Everything is just the opposite for us lefties.

One advantage of this tool is that you can move back and forth (both uphill and downhill) over a surface until you get the shape you want. This is the only tool I am aware of that will cut uphill on a bead. As you would expect, the downhill cut is smoother. The usual practice is to rough one side of the bead going uphill from the beginning V-groove, then to refine and finish with a downhill cut. Repeat this procedure for the other side of the bead.

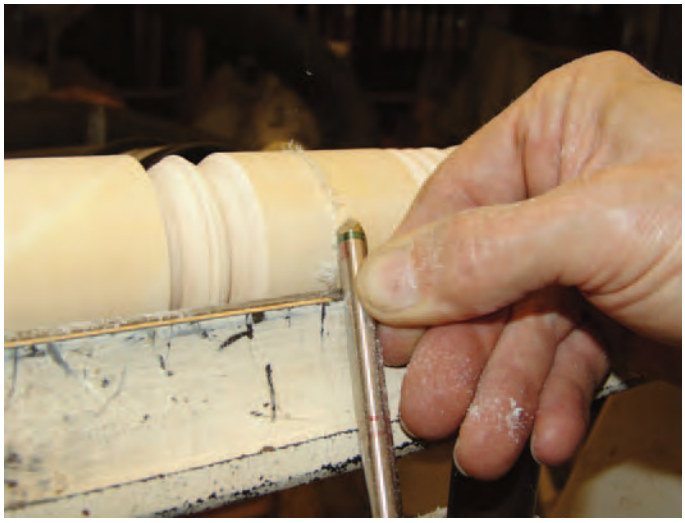
As with any complex cut, practice may be necessary to get all of this coordinated. I recommend practicing on a nice green branch until you get the hang of it. Begin with beads about the diameter of the tool. The challenge is to make smaller and smaller beads.

V-cut: With a triangular face up, push the tool straight into the stock between centers.

Bead step 1: After making a V-cut, swing the handle slightly toward the center of the bead.

Bead step 2: Drop the handle slightly as you roll the bead "uphill." See further details at *left*.

Facing cut: On an end-grain surface, align one triangular face with the surface. Drop the handle, then arch the cut toward the center.



Planing cut: Place the triangular face of the tool flat on the surface. Advance the handle slightly in the direction of the cut.

Facing cut

Align one triangular face of the tool with the surface you wish to face off (usually an end grain surface). Drop the handle until the upper cutting edge is almost horizontal. Push the cut straight in, arcing the point of the tool toward the center of the spindle. This should produce a cut almost as clean as the skew with less chance of a catch.

Planing cut

This is useful in tight places where you can't access with a skew or gouge (for example, the flat separating a cove and a bead). Make this cut by placing one triangular face of the tool flat on the surface to be planed. Advance the handle slightly in the direction of the cut and push the tool along the surface. The cutting edge should be about 45 degrees from vertical or horizontal. Try to maintain a slight feather or fuzz in front of the cut. As with a skew, keep the cut at the heel of the cutting edge (away from the point).

This is Stacey Hager's fourth homemade tool article for the *American Woodturner.* He is a member of the Central Texas Woodturners Association and lives in Austin, Texas. You can contact him at StaceyHager@hotmail.com.

Point tool video clip on AAW website

You can view a short technique demonstration of these cuts at woodturner.org. Navigate to the link for the Fall 2005 issue.

This is the first major video available on the AAW website. With a DSL connection or a cable modem, you can download the file in about 8 minutes.

A Toast to Goblets

In a distant time, the goblet was a part of everyday table setting. Family coming for dinner? Every guest needed a goblet.

Despite having lost its place at the table, goblets remain a favorite project of woodturners. These pages toast the turning skills of members who push the edge with every goblet they part from the lathe.

Ready to turn your own goblet? Don't overlook Bob Rosand's goblet project beginning on *page 42.*

Far left: Five goblets by Mary Lacer of River Falls, Wisconsin. Wood and alternate materials include plastic, yellow wood, buckthorn, ebony, and mountain laurel; sizes range from 1⅜" to 4½". "For some reason over my years of turning I have been drawn to goblets. I like trying new woods so when any trimming is done I'll grab a couple limbs and turn a goblet from green wood. It's always fun to watch the cup move."

Center: "No. 1024" by Steve Sinner, of Bettendorf, Iowa. Maple, 4⅛×1¼". "I call this my daisy pattern. I like to make variations of all my patterns—
I never make two alike. These serious goblets evolved from simple unpierced goblets that I used to make for fun and hand out for free at street demos. Then I started sanding them and then piercing them. I'm having fun with these. They're a relief from my serious work."

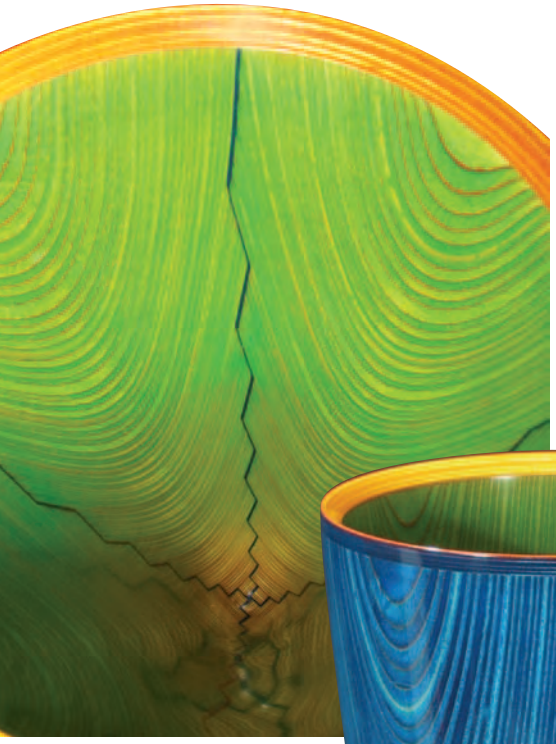
Left: "Tulipa Rosa," by Malcolm Zander, Ottawa, Canada. Pink ivory; 7½ x 3½" . This was part of the recent del Mano Gallery "Small Treasures" exhibition; it is turned and carved from a single piece of wood. Malcolm notes, "I especially like to work with pink ivory because it is so dense and strong, and therefore takes fine detail very well."

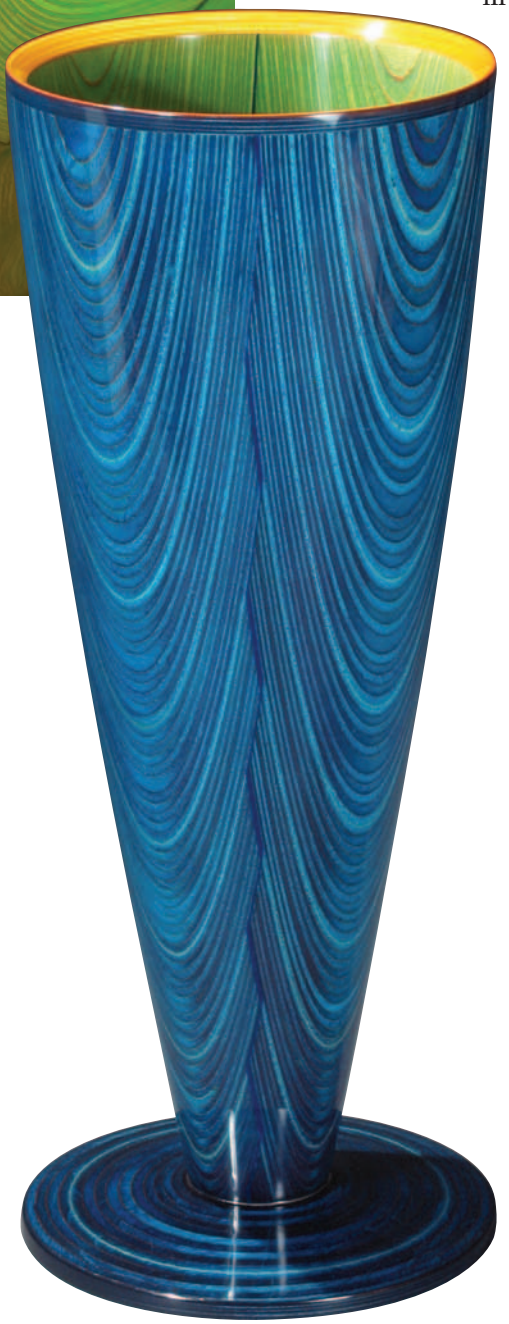
Goblets

"Dangerous Goblets" by Jack and Linda Fifield of McKee, Kentucky. Bigleaf maple burl, ebony glass beads, and freshwater pearls; 8–11" high. "The Dangerous Goblets series grew out of our affinity for the natural edge, especially those spiky bigleaf maple burls. Then there's our love of homegrown collaborations featuring Linda's dynamic beadwork."

Left: Holly and ebony 12" goblets by Stuart Mortimer of Andover Hants, England. "I started to laminate the stems of goblets in this style in order to save very expensive materials such as ebony, pink ivory, blackwood, and rosewood. From the same size of wood needed to produce a goblet, I can get two tops and two bases. I make the stem by drilling a 3⁄16" hole in ebony or holly, turning a 3⁄16" dowel, and inserting the contrasting material into the hole. The laminated stem is then turned to the desired size for the goblet, glued into the base and top, and centered up between centers. Once dry, the stem is then twisted as normal to the contrasting timber in the center of the stem."

Center: "Sheron's Anniversary Goblet" by Tom Fortenbery of Rosedale, Indiana. Flowering dogwood, 3¼" high. "This was turned for my wife for our 46th anniversary, and I planned to turn 46 rings. But with all the rings flying around I lost track and ended up with 58! I turned the rings with tools made from dental picks. There are actually four sizes of rings. The technique was inspired by the late Clay Compton of Gatlinburg, Tennessee."





Left: "Into the Moment" by Stephen Gleasner, Appleton, Maine. Baltic Birch plywood; 14½×5¾". "This one is different from my regular goblets because I used one solid block of wood rather than my bricked construction. It's a lot more difficult to construct, but I like the visual effect."

Below: "Dark Grail" by David Sengel of Boone, North Carolina. Cherry, rose thorns, and black lacquer; 7×3". "The thorns are glued on one at a time. What originally interested me enough about thorns to actually use them in turned objects were their obvious symbolic properties as well as the duality of simultaneously attracting and repelling the viewer. This early piece is an example of both."

Goblets

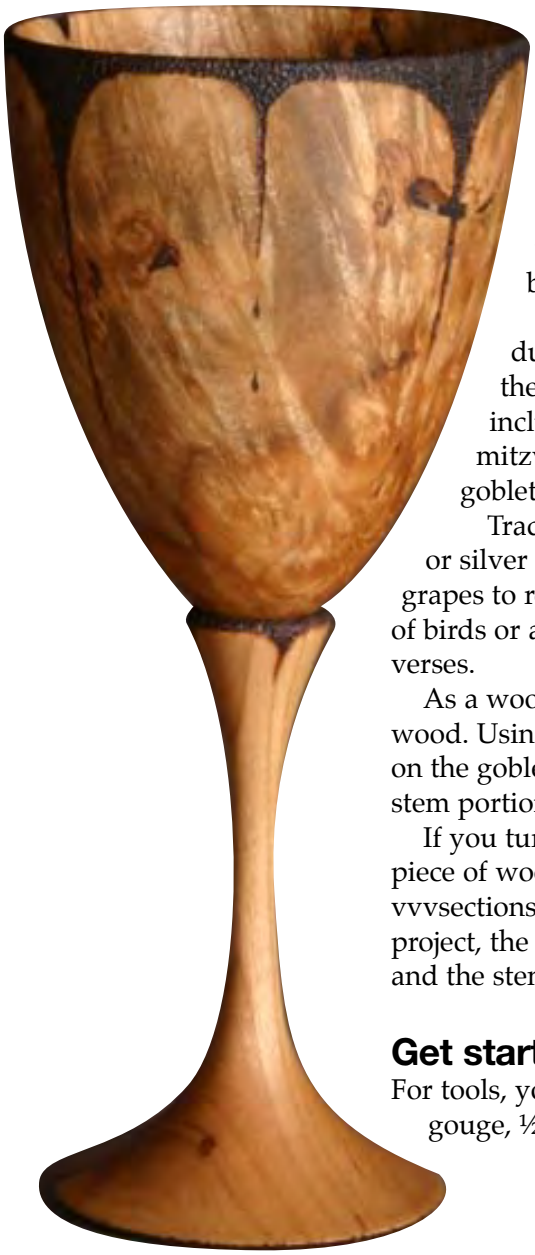
Left: 16" and 18" cocobolo goblets by Stuart Batty of Redondo Beach, California. “In 1983, I started working for Crafts Supplies Ltd. in England as their in-house teacher and demonstrator. As part of my woodturning demonstration every Saturday, I would make a goblet. As time went on, I made them longer and longer as well as thinner and thinner. This kept the crowd on its toes! Soon I was making 24"-tall goblets, which I sold at a local gallery. The tallest I’ve made to date was 42" long with a stem of less than ⅛" in diameter. It was from wet straight-grained ash. I now have a 24" goblet similar to the pieces in the photograph in the permanent White House Collection.”

Center: “Surprise” by Bill Kelly of Rancho Palos Verdes, California. Courbaril; 8×2¼". “This is turned from a cutoff of a hull plank from the *Irving Johnson* tall ship, a project of our Glendale Woodturners Guild. Hidden rings appear when champagne is sipped from the flute. I was inspired by Stuart Mortimer as well as his work and techniques to take up turning goblets—especially goblets with a captured ring and with a barley twist stem.”

Two-Part Goblet

Toast your woodturning skills

By Bob Rosand



About a year ago, we were invited to attend the bat mitzvah of a friend's daughter. Unfortunately, we were unable to attend because of prior commitments, but we wanted to send a meaningful gift.

The gift we came up with was a kiddush cup. Kiddush is a ceremony held at the beginning of many Jewish holy days, including the bat mitzvah (females) and bar mitzvah (males). The kiddush cup or wine goblet is used during that ceremony.

Traditionally, kiddush cups are made of gold or silver and many are etched with images of grapes to represent wine. They may include images of birds or animals, people's names, or Old Testament verses.

As a woodturner, I turned the kiddush cup from wood. Using pyrography tools, I burned Mimi's name on the goblet in Hebrew. My wife, Susan, painted the stem portion of the goblet.

If you turn a goblet, it may be made out of a single piece of wood. Or you may turn the goblet in two vvvsections—bowl and stem/foot—as I did. For this project, the bowl section was turned from maple burl and the stem was turned from cherry.

Get started

For tools, you'll need a ⅜" bowl gouge or ⅜" spindle gouge, ½" or ¾" roundnose scraper, ½" skew,

The cherry stem, *left*, and maple bowl, *right*, are shown mounted to waste blocks. Be sure to choose straight-grained stock.

roughing-out gouge, and parting tool. You'll also need a 4-jaw self-centering scroll chuck.

For the bowl, I chose a piece of 3¼×4" maple burl. For the stem, I selected a piece of 2½×4½" cherry. You'll simplify your lathe work on the stem by choosing straight-grained turning stock.

Turn the bowl

When you turn the bowl section of the goblet, think of the project as just a bowl. The walls are steeper and thinner, and, in this case, you need to turn a tenon on the bottom to fit into the stem. But nonetheless, it's still a bowl. Using a ⅜" bowl gouge or ⅜" spindle gouge, true up the sides of the bowl, then true up what will become the top. (If you don't true the blank, you will get a fair amount of vibration.)

Begin to define the shape of the bowl section with the gouge. You need to leave enough material at what will become the base of the bowl so that you can hollow it without getting a lot of vibration. Once you can see the shape of the bowl emerging, begin hollowing the interior. After you true up the top, bore a 1½" Forstner bit almost to the bottom of the bowl section. The more material you remove with the drill bit, the less you have to remove with the gouge.

Begin hollowing with the small bowl gouge. Don't hollow too deep. Why? As you go deeper, the wall becomes flexible and chatter develops. After you get a finish cut on that top third, proceed with the middle third.

Once you have hollowed the vessel about two-thirds of the way down, return to the outside and continue refining the bottom section of the goblet. When you're satisfied with the shape, remove more material from the inside. You may need to do this two or three times until the wall thickness is consistent and you have hollowed as deep as necessary. As you get near the bottom of the interior of the bowl section, you will no longer get a smooth cut because you can no longer rub the bevel of the gouge. When this happens, switch to a roundnose scraper to finish the bottom of the interior of the goblet.

When you are satisfied with the depth and wall thickness of the goblet section, sand the inside and outside of the bowl. To prevent the bowl section from popping off the waste block,

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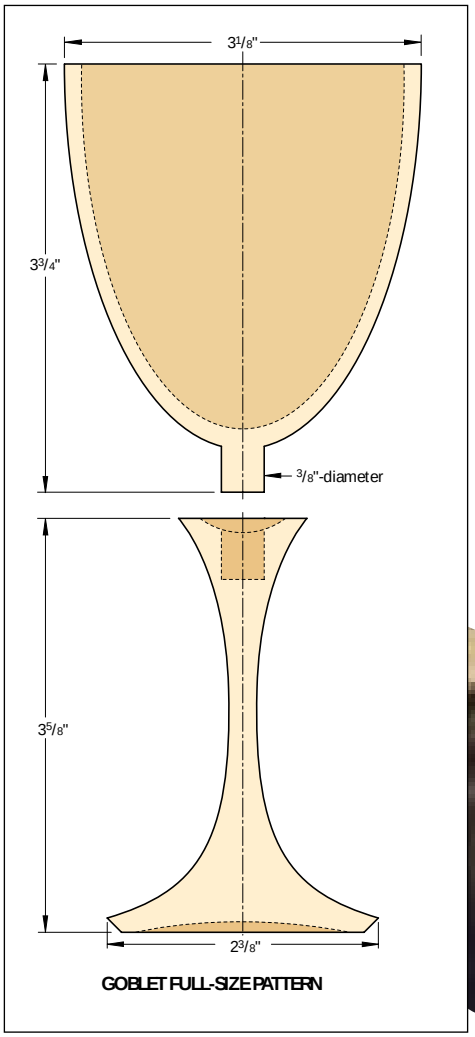


Illustration: Roxanne LeMoine

The illustration above provides rough dimensions for a goblet.

Photos: Bob Rosand

After turning the stem (still supported by the tailcenter), sand the piece smooth with progressive grits of 150-, 180-, and 220-grit papers.

After sanding the stem, begin hogging off stock with a spindle gouge to prepare the base of the stem.

support the piece with your hand while sanding. With the spindle gouge, refine the base a bit more and turn a ⅜" tenon about ½" long. This tenon will fit into the stem and base.

Turn the stem and foot

Turn the stem of the goblet from a piece of straight-grained cherry. Glue this turning stock to a waste block, then mount in a self-centering scroll chuck. To be safe, bring up the tailcenter, then use the roughing-out gouge to turn the stem to a cylinder.

Remove the tailcenter and true up what will be the top of the stem. Using a small spindle gouge, turn a recess for the bowl base. Then drill a ⅜" hole ½" deep for the bowl tenon. Check the fit. If the recess isn't deep enough, use the spindle gouge to make it deeper. When you are satisfied with the fit, bring up the tailcenter again for support.

Use the parting tool to define what will be the base of the goblet stem (for this goblet, 3¾"). The finished width of the base will be about 2⅜". Using a combination of the roughing-out gouge and spindle gouge, turn the stem of the goblet. The finished diameter of the stem should be about 5⁄16", depending on esthetics and your skill level. After you sand the goblet, part the goblet stem from the waste block.

You could use a parting tool to separate the stem and base from the waste block, but that would leave an unfinished base. Attempting to sand the base flat on a belt sander—which is what I used to do—won't guarantee that the finished goblet will sit level.

The method I prefer is to remove waste from below the foot

of the stem with a spindle gouge. This gives me enough clearance to use the spindle gouge to undercut the foot slightly. When I've reduced the tenon to about ¼", I use the long point of a skew to carefully cut away the remaining tenon.

After parting off the stem, sand the bottom with a sanding disc as shown *below*.

Apply the finish

For most of my turned pieces, I apply three or four coats of a penetrating finish. I generally dip a wad of 0000 steel wool into Waterlox, then rub the piece and wipe it dry with an old T-shirt.

There are other finish options. In my opinion, the one drawback to salad-bowl finish is the gloss finish, but you can soften this with steel wool. You might also try "Good Stuff" made by Bally Block and Michigan Maple Block Co. I found this gel urethane at my local lumberyard as well as at Grizzly Imports. I really like the feel of the finished wood after using this product.

Use a spindle gouge to eliminate waste wood between the foot and your chuck. After doing this, you can undercut the foot to create a pleasing, stable base.

To sand the base of the foot, chuck a small sanding disc into your 4-jaw chuck.

If you are concerned about liquid penetrating the bowl section, consider purchasing the glass-bowl sections of the goblet from turning supply companies. Then, you can focus your attention on turning stems.

After applying finish and buffing, epoxy the two parts with cyanoacrylate (CA) glue or 5-minute epoxy.

Bob Rosand (RRosand.com) is an *American Woodturner* contributing editor who lives in Bloomsburg, Pennsylvania.

Mission Accomplished

By Jim Rinde

My race to completely turn and finish a bowl in 24 hours

My BHAG (Big, Hairy, Audacious Goal): Turn a stable 10- to 12-inch diameter salad bowl from green wood within 24 hours from start to finish. Steps: rough turn, dry, re-turn, and finish a bowl so that the result is dimensionally stable with no warping after the finish is applied and/or cured.

It's obvious to me that this is not an easy goal to achieve and in reality may not be achievable with all woods.

Why would I want to do this? There are two different reasons, and maybe you share one of them. The first is that I love to cut a green log in half and see the wonderful color of the wood and the grain patterns. I remember the first time I cut a silk oak log in half. The red, yellow, and tan colors—wow! I couldn't wait to get started turning. After rough-turning that bowl, I realized I had to wait several months for this piece to dry before I could finish turning it. So I dutifully coated it with end-grain sealer and put it away to dry. Months—or was it years?—later when I happened upon this ugly misshaped mass of wood I thought, "What is this? What was I thinking when I first turned this piece of wood?" In other words, the excitement was gone! For me, the longer I work on a project, the less I like it. Thus, Objective One.

Objective Two: When I moved to Camarillo three years ago, Les Merchant, one of the Channel Island Woodturners, asked me if I knew of a method of rapidly drying rough-turned bowls. The best I could offer was to micro-wave them, but at that time I

had no direct experience with this technique. Les, who was 92 years old, said he needed fast drying because he didn't have the time to wait for natural drying.

Some thoughts on a possible process

Choosing the wood: I want to choose a wood that has the best chance of surviving some drastic treatment. I want a wood that when a log of it is cut in half, does not crack for some time. One wood that has these characteristics is avocado. It has a low density, has a fine cell size, turns easily, and has moderate to high shrinkage. I know that woods like olive or eucalyptus, which crack within minutes or hours of cutting, are not likely to work.

First try

There's no better way to find out what problems you are going to face in a project like this than to jump in feet first and just do it. I selected an avocado log that included some part of a crotch and a hidden knot. I rough-turned this to 1" thickness and to just 12" in diameter, which required about an hour. Now came the main problem: drying it. To dry a bowl of this size and thickness in a short time requires some strong force. I had two choices: the microwave or high oven heat (> 500°F). Because I had microwaved some small bowls in the last year but have not tried the oven method, I decided to microwave.

To determine the level of dryness, I would follow the weight change. The starting weight of this rough-turned bowl was 2,042 grams (4.5 lbs). At 1:40 p.m., I put it in my microwave on the High setting, full power, for 10 minutes, and recorded the weight. Then I turned the power down to Low or Medium-Low, microwaved for 15 minutes, and recorded the weight. This was repeated again and again over the next 8+ hours. At 10 p.m., the weight loss was 30 percent—not quite dry.

The bowl was then put into a 150°F oven overnight and lost an additional 4 percent. Still not dry, but I decided to start turning at this point. The reason for not drying further was that the bowl had developed several cracks during the microwaving process, and I could see that I had already lost. For this process to work, the wood must be straight-grain with no knots or large defects and the power level must be increased to reduce the drying time.

Drying experiment

I decided to take a step back and microwave some avocado wood blocks at a higher setting to determine if this could be done without cracking the wood. I also wanted to see if I could break the cell walls of the wood and thereby speed the drying process.

I cut three pieces of wood from the same block that were all 1" thick, 3" high and 8" long. Therefore, one piece of wood was frozen overnight, one was treated in a pressure cooker, and one was a control with no treatment. All were weighed, total weight 1,188 grams, and microwaved at the same time using a Medium setting. The time required to achieve dryness (weight loss of 47 to 49 percent), was reduced to 90 minutes for the frozen wood and the control. The wood treated in the pressure cooker had gained weight (22 percent) while in the pressure cooker and required an additional three minutes to reach 48 percent weight loss. None of the pieces cracked, all were distorted, and all dried at about the same rate.

Note: One must use care when nearing the end of drying wood in a microwave oven because the wood can catch fire. The last few minutes in this process produced the smell of charring wood. Since the weight of these three pieces of wood was 58 percent of the bowl, we can expect the time to dry a bowl's weight of 2000 grams to be about 3 hours at a Medium setting in my microwave.

Second try

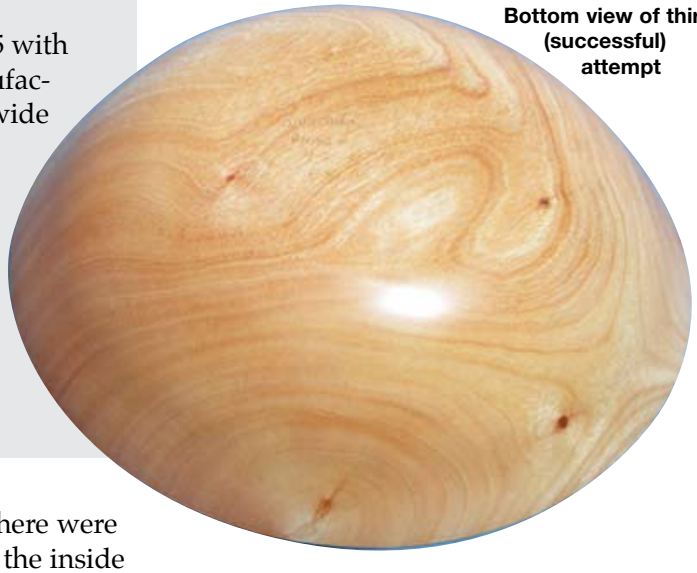
I began at 10 a.m. with a log section about 11" diameter. I turned a rough bowl that was 10" diameter, 1" thick, and 3⅜" high with a 4½" diameter at the base and weighing 1,368 grams (3.01 lbs). I began microwaving at 10:45 a.m. with the microwave set on High, heated for 15 minutes, then weighed and repeated at the Medium setting for 15 minutes.

I repeated this process five times. After 85 minutes (noon), the bowl had lost 40.9 percent of its weight and was hot to the touch.

Inside view of first attempt

Jim's microwave oven

For my woodturning, I use a Sharp Carousel II Model R-4775 with 700 watts of power and a turntable. I bought this oven, manufactured in 1984, for $20 at a garage sale. Its internal size is 16" wide x 16½" deep x 10" high. It has five settings: High, Med-High, Med, Med-Low, and Low. So you can compare your microwave with mine, I did a calibration test. I put a plastic measuring cup that weighed 32 grams and contained 8 oz (260 grams) of water at a temperature of 66°F into the microwave and cooked it on the High setting until it boiled. It took just under 3 minutes to boil the water.—*Jim Rinde*



Bottom view of third (successful) attempt

Since I knew from the experiment with the wood blocks that the maximum weight loss would be about 48 percent, I decided to stop microwaving and let the bowl cool to room temperature and lose additional weight during the cooling. Time for lunch.

At 12:40, the weight loss was 44.8 percent. By 1 p.m., the bowl gained weight and was at 43 percent—essentially dry. Now the great news: NO CRACKS!

The bowl had warped a fair amount, with the diameters at the rim being 10×9.5" and the rim about 0.8" from flatness. The bowl had one small hole that required filling before it would stay on the lathe in a vacuum chuck.

By 2 p.m., the outside was turned and sanded to 400 grit. By 2:35, I was finished with the inside. The wall thickness was ¼", and the weight was now 223 grams (0.49 lbs). Now some bad news. After sanding the inside to 400 grit, I noticed that there were three areas visible from the inside (but not from the outside) that the microwaving process had darkened (charred) as shown in the photo *below*. It looks like I should have slowed down the drying process after about ⅔" (0.667") of the moisture had been lost.

So now where was I? After about 4½ hours, I had a finished turned bowl that was dried to somewhat below the equilibrium moisture content. Clearly I could finish this in the 24 hours—yes! The bowl didn't look great, but I could see victory on the horizon.

I applied an epoxy resin coating, Jeffco 1403/403, and applied vacuum to the bowl while it was wet with the coating to get the epoxy to impregnate the wood's outer surface. The epoxy was cured at room temperature from 4 p.m. to 9:45 p.m., at which time it was placed in a 125–150°F oven for overnight curing. The next morning, I sanded it with 320 grit and polished with red rouge and carnauba wax.

The final weight was 247 grams, and the diameter measured across the grain was 9.05", and the diameter with the grain was 9.07". I completed the bowl by 9 a.m.

Inside view of second attempt

Success: Third trial

I started at 10 a.m. and rough-turned an 11¼×4¾" and 1"-thick avocado bowl. Weight was 1,672 grams. Microwaving began at 10:50 a.m., using the High setting, and continued for 20 minutes. After this time, the microwave was set to Medium and the time interval between weighing was reduced to 15 minutes. I continued this until achieving a weight loss of 29.7 percent at 11:56 a.m.

At this point, there were no cracks and the bowl was warped. The power was then reduced to Medium-Low and the interval to 10 minutes between weigh-ins. At 12:30, the weight loss was 36.8 percent. The power was then reduced to Low, and the interval was increased to 15 minutes, until a final weight loss of 39.2 percent at 1:30 p.m. I cooled the bowl at room temperature until 2 p.m., at which time the weight loss had increased to 39.35 percent.

At 4:15 p.m., I had finished turning the bowl and sanding it to 400 grit. One problem I encountered on this bowl was that it was very difficult to get it to hold in my vacuum chuck. The wood was very porous, and I could feel the air being pulled through the

wood. The final dimensions were: wall thickness ⅜" (0.375"), height of 3½", diameter measured with the grain 10.08" and diameter across the grain 10.11". The weight was 439 grams (0.97 lbs).

I let the bowl remain at room temperature until 6:30 p.m. During this time, it gained weight and weighed 441 grams. I started coating the bowl with epoxy resin using the same procedure as with Bowl #2. At 7:45 p.m., I placed the coated bowl in a warm place to partially cure it before placing it in a 125–150°F oven at 10 p.m. It was removed from the oven at 6:30 a.m. and left at room temperature. I sanded it with 320 to 600 grits and polished it with red rouge and carnauba wax, and finished at 9:30 a.m. Dimensions: height 3.5", both diameters now 10.10", weight 470 grams. The rim is flat to < 0.02".

Two days later, the above measurements were repeated. Weight had increased to 478 grams and the diameters were 10.11" with the grain and 10.16" across the grain. After eight days, the diameters were 10.12" and 10.18" respectively and the weight was 481 grams. No changes in the other dimensions could be measured.

Thirty days later, the weight was 486 grams and diameters were 10.12" and 10.17". Although the bowl has changed slightly in dimension and increased in weight, these changes are not perceptible without measuring tools.

Observations

It is clear that the goal has been met. Using the right wood seems to be critical for success. But why did this avocado bowl dry without cracking under such harsh conditions?

My theory is that with this wood, the initial heating on the highest power level turned the water in the wood to steam and the pressure in the cells increased rapidly to such a level that it broke the cell walls and allowed the water (steam) to escape. The microwave atmosphere was saturated with water and the wood on the surface was never much drier than the interior wood.

Once the cell walls were broken, water could escape nearly as rapidly from the center of the wood as from the surface. The trouble I had getting the rough-turned bowls to stay in a vacuum chuck tends to support the conjecture of fractured cell walls.

The next step is to repeat this with different woods. I'm pretty sure that it will work with other low-density woods and maybe with medium-density woods. The more difficult woods may require a modification of the procedure, like putting the rough-turned bowl into a microwave-proof plastic bag to keep the atmosphere around the bowl saturated with water. Small holes would be punched in the bag to relieve pressure and allow for some moisture loss.

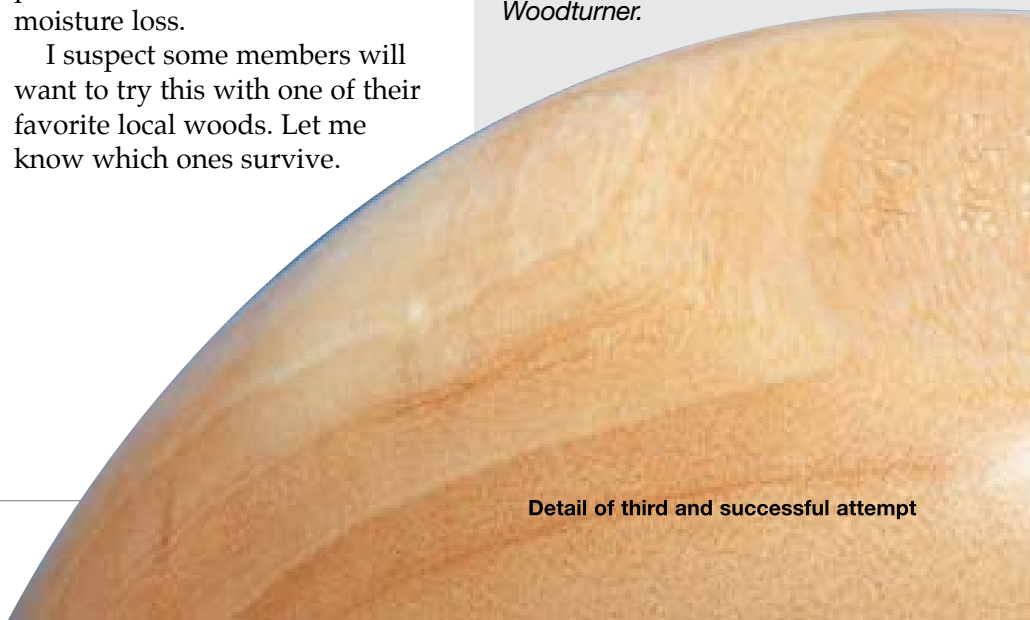
I suspect some members will want to try this with one of their favorite local woods. Let me know which ones survive.

Postscript

Not satisfied with success, I decided to push the envelope a little further. Bowl #4 was larger, thicker, and heavier. In this bowl, I turned the wall thickness to 1½" with a 13⅜" diameter and a height of 5½". Since this bowl was larger and thicker it weighed a lot more, 3,320 grams (7.3 lbs) than previous trials.

This meant that the turning time was longer and the microwaving time would also be longer. Therefore, I heated it for a total of 75 minutes on High to achieve a weight loss of 26 percent before reducing the heat to Medium. After 2.5 hours, the weight loss was 38 percent. When I turned the outside, everything was fine. But on turning the inside, I found that I had charred the bottom of the bowl on the inside. If I had been more patient with the drying, this would have been a nice-looking bowl. However, the trial showed that even at a thickness of 1.5", the wood dried without cracking and could have been finished within 24 hours.

Jim Rinde (jerinde@adelphia.net) is a member of the Channel Island Woodturners and lives in Camarillo, California. He has written three previous articles for *American Woodturner.*



Detail of third and successful attempt

"reTURN to the LAND of Oz"

relates to Kansas, where the exhibit premiere

was held at the AAW symposium in Overland Park. What theme would be more appropriate for this location than the story from L. Frank Baum's *The Wonderful Wizard of Oz*. This theme gave plenty of easily recognizable objects and characters for woodturners. In Oz, we find images that have become modern day icons of our culture, and as a challenge, we wanted to see how artists could incorporate them into their woodturning.

With this title, we expected the content to be colorful, whimsical, and playful. This show suggests a turned object can essentially be an artist's canvas, where the turner is challenged to portray the subject matter by employing new form, shape, line, texture, color, text, and use of different materials in their composition. See *page 64* for details on the exhibition dates at the AAW Gallery in St. Paul.

Left: "F-5 Tornado" by Michael Stadler; 7×4". Holly, turned, carved, and painted. "This tornado was inspired by an artist-in-residency I performed with a group of seventh-grade language arts students. The composition playfully parallels the 'reTURN to the Land of Oz' theme with the whimsical imaginations of the children."

Below left: "Witch's Stash" by Ralph Watts; 4½×13". Black walnut, bradford pear, tagua nuts, and brass. "The Wicked Witch of the West must have had a place to store ingredients for her potions. This is her stash bowl for dragon wings.

Right: "Tin Towers" by Michael Hosaluk; 20×12×7". Turned, cut, painted, and tin-leafed. "Tin Towers made by The Tin Man for the Towers of Oz proposal."

Cover: "What Else?" by Harvey Fein. "Good Witch of the North and Wicked Witch of the West" by Fred Klap.

Photos: Bob Hawks

Above: "Dylan's Song" by Andi Wolfe; 2×13½". "The project started with 1" thick walls at the rim, and about ¼" thick in the center. It now weighs only two ounces after carving away most of the wood. The main bowl is still a single piece—no glue. Adam Kaser, a glass artist, made the custom stand."

Right: "Off to See the Wizard" by Curt Theobald; 7¼×2½×3¾". Wenge, aspen, veneer and gold leaf. Turned, cut in half, and reassembled with doorway and gold leaf. "The mystery of the future is exciting. There are many paths set before us that could lead to gold. But often if we look deep within, what we so desperately were striving for soon reveals itself as folly. It is only the narrow path that will lead to the hope we will find in truth."

Oz Catalog

The 52-page Oz exhibit catalog is available for $15 (plus S&H) from the AAW offices. See woodturner.org or call 615-484-9094 for details.

"Walk Facing Traffic" by Gerrit Van Ness; 11×16". Poplar, Baltic birch; turned and carved. Femo, brass, glass eyes, painted and assembled. "Life is full of problems and surprises. If issues are not faced, you're likely to get run over."

"Pay No Attention" by Art Liestman; 11¼×4½×1¼" and 11×4×1¼". Big leaf Maple, eony, pyrography, dye, and ink. "The title is a part of The Wizard of Oz's line, 'Pay no attention to the man behind the curtain.' Oz is a fantasy world where things are not exactly as they might appear. In this piece, the sculptural curtains are partially cut away to reveal the underlying puzzle layer."

"I Have a Feeling We're Not in Kansas Anymore" by Marilyn Campbell; 10×9 ½". Holly, turned and painted; epoxy, cast, carved, and painted; walnut, turned and dyed. " 'Witch way is witch?' wonders Dorothy as she steps from her tornado-tossed cabin into Munchkinland. Stripes, checks, polka dots and curlicues confront her in a garden of beauty and innocence, offering reassurance while belying the dangers awaiting. The work began with two turned holly forms, which make up the flowers. The vines grasping the flowers and the twists are all epoxy cast and molded to the base of dyed walnut."

Step Up to the Plate

"Step Up to the Plate" is the theme of the AAW's next juried and invitational exhibit, which will premiere at the 20th Annual AAW Symposium in Louisville, Kentucky, in June 2006. We invite AAW members to become a part of this exhibition with pieces that reflect: commitment, America's favorite pastime, or other work this title inspires.

The show will open on June 21 in conjunction with the symposium and will run through September 4 at the Louisville Slugger Museum. Afterwards, the exhibition will be on display at the AAW Gallery at the Landmark Center in St. Paul, Minnesota, where it will be shown September 22–December 15, 2006. Following that, the show will travel to the Grove Arcade Arts and Heritage Gallery in Asheville, North Carolina. Arrangements are being pursued for travel to additional venues.

JURORS

Arturo Sandoval, a fiber artist of international renown and a professor of art at the University of Kentucky and well-known studio woodturning artists **Merryll Saylan** from San Rafael, California, and **Al Stirt** from Enosburg Falls, Vermont.

SALES

A 30 percent commission will be charged on sales made during any of the exhibitions. Any sold item will remain with the exhibition until the conclusion of the last venue.

Application Information

This exhibition is open to AAW members of all ages in any country. We encourage turners doing traditional work or of any other style to make an application. Pieces must have been turned since January 1, 2005. Up to three pieces may be submitted per person. Application forms will be available on the AAW website this fall.

Deadlines and Fees

A completed application form and CD digital images must be postmarked by February 15, 2006. A $25 non-refundable jury fee must accompany the application. Jury notifications will be mailed no later than April 15, 2006.

Dimensions of Submitted Work

The maximum size of the submitted work is limited to a combined height and diameter of 48 inches.

Accepted Works

Initial shipping and insurance costs will be the responsibility of the turner of accepted work. Specific shipping information for selected works will accompany the jury notifications. The AAW will pay return shipping and insurance.

The following criteria will be applied to all submissions and work that does not meet these criteria will not be accepted:

The piece must visually reflect the nature of the theme independent of the artist's statement.

The artist's statement about the piece must adequately reflect the show theme.

All work must be for sale.

The exhibition committee reserves the right to reject pieces which don't match the submitted digital image or do not adequately reflect the criteria *above*.

CollaboratioNZ

Mixing it up with other artists

By Malcolm Zander

Photos: Ellie Smith

"Torso" by Michael Cullen (USA) and Neil Scobie (AUS). Multi-axis turning and painted wood.

Participants in the Fifth Biennial CollaboratioNZ brought a range of artistic skills to this week-long event, held earlier this year in Whangarei, New Zealand. Everywhere I turned, I bumped into craftspeople with skills in woodturning, stone and wood sculpture, metalworking and blacksmithing, furnituremaking, upholstery, metal casting, fibre arts and embroidery, neon sculpture, glass, jewelry, airbrushing, and painting.

As a woodturner, I initially wondered at this diversity, but it didn't take long to appreciate the relevance. In short order, the woodturners were collaborating with other artists to create turned pieces that included stone or wrought metal bases or frames inlaid with cast glass or embroidery. Other turned pieces were painted or carved or airbrushed.

Resource artists provided advice and collaboration. Turning resources included Graeme Priddle, Rolly Munro, and Gordon Pritchard (NZ); Clay Foster (USA); and Guilio Marcolongo and Neil Scobie (Australia).

Over five days, the 65 participating artists generated 164 one-off pieces. There were no rules other than personal safety and respect. Right from the start, all attendees were actively engaged while networking, sharing skills, and popping with new ideas.

As the completion deadline neared, the activity became even more frenetic, and the sounds of blowtorches, sanders, grinders, compressors, hammers, blast furnaces, and music beat ever louder. On Friday morning the finished pieces were packed and trucked into Whangarei where they were set out in an exhibition hall. The following day, a widely advertised public auction was held. The proceeds of $37,000—almost double the $20,000 proceeds of the previous 2003 event—will subsidize the next CollaboratioNZ in 2007.

This year's CollaboratioNZ was held at a live-in camp fronting onto a beach and spectacular ocean scenery dominated by Mount Manaia immediately behind. Much activity took place outdoors under marquees. (March is summertime in New Zealand.)

Graeme Priddle founded this biennial event after attending the 1996 Emma Lake International Collaboration in Saskatchewan.

Canadian Malcolm Zander is a retired biochemistry professor and AAW member. Malcolm (mzander@magma.ca) lives in Ottawa, Ontario.

"Beenie Box" by Kim Kelzer (USA) and Glen Spencer (NZ). Tuna can, leather, wood, paint, and found objects.

"I'll Have What He's Having" by Shane Gregory (NZ), Rupert Newbold (NZ), and Darrell Davis (USA). Slumped glass, swamp Kauri, ocean rock, paint.

"Font" by Clay Foster (USA) and Graeme Priddle (NZ). Wood, stone, and metal.

Continued

Photo: Gordon Prichard

Australian turner Robert Wilson sands a wall medallion in one of the outdoor studios. Glass, stone, and sterling silver were added to this piece.

"Fish Table" by Tony Vaughan (NZ), Shona Firman (NZ), Andrea Vaughan (NZ), Guilio Marcolongo (AUS), Barbara Cullen (USA), and Neil Scobie (AUS). Wood, glass, and paint.

"Nautilus" by Neil Scobie (AUS) and Graeme Priddle (NZ). Carved macrocarpa.

"The Changing World" by Robert Wilson (AUS), Guilio Marcolongo (AUS), Lyonel Grant (NZ), Matt Harding (AUS), Michael Cullen (USA), and Steve Hayward (NZ). Wood, limestone, copper, and stainless steel.

"The Write Stuff" by Rupert Newbold (NZ), Shane Gregory (NZ), Sondi (AUS), Fred Crist (USA), and Rolly Munro (NZ). Forged steel, purpleheart, silver, cast glass, copper tubing, and epoxy.

Take Your Turn with a Wooden Screwdriver

By Alan Lacer

Photo: Bob Hawks

Can you remember the days of fine wooden-handled screwdrivers? Except for the efforts of one Minnesotan to revive this classic, these hand tools are almost a relic of the past.

What started as an exercise in developing his skew-chisel skills quickly became a turning obsession for Tim Heil, a member of the Minnesota Woodturners. "I started giving these as holiday gifts," Tim said. "And pretty soon, everyone wanted one."

Before he knew it, Tim turned more than 200 screwdrivers. Even though he receives strange looks from the checkers at local home centers when buying 25 plastic-handled screwdrivers (his parts source) at a time, Tim has challenged himself to explore several design variations and wood species.

Continued

Get started

Begin by obtaining a standard plastic-handled screwdriver from a hardware store or home center. Look for those tools that have interchangeable driving tips and a shaft (doubles as a hex driver) that can be flipped end for end. Many have two slot-style sizes at one end and two Phillips heads at the other (four points in all).

Also, choose a reversible screwdriver that lends itself to disassembly as shown in the photo at *right*. The reversible screwdriver Tim prefers has a shaft holder embedded in plastic that is quickly removed by a few cuts with a hacksaw. Put the handle in a vise and cut alongside the holder on two or three sides, then remove the metal insert with pliers.

A ferrule isn't required but will protect the handle from splitting if someone pries with the screwdriver. See the Winter 2004 journal for more details on installing a ferrule on a turned handle.

For your turning material, select a durable hardwood such as cherry, ash, hard maple, hickory, Osage orange, or white oak. Your turning block should be about 1¾×6".

After sawing into the handle of a plastic screwdriver, salvage the nut (foreground), shaft, and drive points.

At the lathe, you'll need a 4-jaw scroll chuck and a live center. For tools, you can complete this project with a roughing-out gouge and a ⅜" skew chisel.

Drill the turning stock

The screwdriver parts we obtained required drilling two different diameter holes: one for the "nut" portion of the holder and another for the length of the shaft with its corresponding bits. For this hardware, you'll need a ⅝"-diameter hole ½" deep for the "nut" and a 7⁄16"-diameter hole 3¾" deep for the shaft and bit and the remainder of the metal holder.

One strategy is to drill the first hole (⅝" diameter) with a Forstner bit, which leaves a nice shoulder. Then drill to a final 3¾" depth with a 7⁄16" standard twist bit. After mounting the blank in a scroll chuck, drill the holes described above with a Jacobs chuck mounted in the tailstock.

Turn your handle

The turning is straightforward. Turn the entire piece with a scroll chuck or mount the piece between centers (using a cone-tipped live center or a tapered piece of wood to support the drilled end).

Will side pressure be applied to the screwdriver? If so, fit your custom screwdriver with a ferrule.

Some ferrule possibilities include half of a copper coupling, brass pipe/tubing, or stainless-steel tubing. Proceed to turn a handle shape that feels good in the hand but retains sufficient strength for the use it will be put through. See the photo *opposite*.

Apply finish

Before you select a finish, remember that most film finishes will wear off—sometimes quickly—due to oils, perspiration, and grit on your hands. You might even consider no finish and just let the handle take on a natural patina from use.

For the handles I've turned, I've used a drying type of oil finish such as pure tung oil, boiled linseed oil, or Danish oil.

Assemble the parts

Before proceeding, scruff up the surface of the metal "nut" or holder. This provides better grip for the epoxy.

Place a light film of slow-set epoxy inside the handle where the holder will sit. Press the holder into the wood, ending flush with the handle as shown *above*.

After finishing the turning, apply slow-set epoxy to the metal "nut" or holder salvaged from the plastic-handled screwdriver. Then, fill the gaps around the nut with epoxy.

Because your tool needs extra support to counter the twisting force of the screwdriver, the sharp corners of the "nut" portion of the holder will bite into the wood.

After pressing the holder into the handle, flow epoxy into the gaps left by the flats of the holder as shown *above*. Be sure no epoxy gets into the areas where the shaft and bits are stored—neither on the metal of the holder nor inside the hole that serves as the recess for one end of the shaft with its bit.

Once you try a batch of these screwdrivers as exercises with the skew or to explore different designs, I'll bet you get hooked like Tim did.

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

It's official: Jakob Weissflog is now a woodturner

Jakob Weissflog earned a perfect 100 percent with "Mensch Ärgere Dich Nicht," *right*, his final project in his German woodturning apprenticeship program. The game, which translates to "Men, Don't Be Upset," includes 200 turned pieces. For more details on Jakob's woodturning apprenticeship with his father, Hans Weissflog, see page 26.

Chapter Collaborative Challenge 2006

During the 2006 American Association of Woodturners 20th Annual Symposium in Louisville, Kentucky, the Chapters and Membership Committee will again sponsor a Chapter Collaborative Challenge.

Each AAW chapter is invited to submit one collaborative work created by as many chapter members as possible, with a minimum of six participants.

- The work can be any turned object, functional or not.
- The size and weight limits of the Collaborative pieces, including the packing container and all packing materials, will be those set by UPS for a single standard box (see sidebar). Assembled pieces may be larger, but must fit in the single standard box. Size restrictions apply regardless of commerical or chapter delivery.
- The names of all participants must be on the work or on an accompanying nameplate.
- At least one chapter representative must be in attendance at the symposium to be responsible for displaying and return shipping of the entry.
- Any electric/electronic device in the piece must have an obvious power switch for safety and noise reduction.

The AAW cannot ensure that an electrical outlet will be available. (Electricity may not be available where the Chapter Collaborative Challenge is set up.)

Chapters must specify in which one of the following three categories they wish to submit their entry:

- Artistic
- Mechanical/Technical
- Fantasy

Four prizes will be awarded as follows:

- Best of Show plaque
- First Place plaque in each of the three categories

The pieces will be displayed during the symposium in an area near the Instant Gallery. During the symposium, attendees will be invited to select, by ballot, their choice for Best of Show and their favorite piece in each of the three categories. Votes will be tallied prior to the Annual Banquet and Auction, where the winners will be recognized.

An engraved plaque will be awarded to the Best of Show winner. A larger perpetual plaque, engraved with the names of the Best of Show winners, beginning with the 1998 symposium in Akron, will reside in the AAW office. All entries will receive a certificate of participation.

Collaborative pieces may be donated to the live auction, with the provision that no minimum bid is allowed. A chapter whose entry is donated will receive 50 percent of the selling price. Any donated entry must be accompanied by a box and packing materials for shipment to its new home. Shipping the work to the buyer is the joint responsibility of the chapter and the buyer.

The standard UPS box size is defined as tape stretched around the girth of the box (its widest point perpendicular to the length) added to the length (the longest side of the package). Details of this measurement: ups.com/content/us/en/resources/prepare/weight_size.html.

Packages can be up to 108 inches (270 cm) in length. Packages can be up to 165 inches (419 cm) in length and girth combined. The packages can be up to 150 pounds (70 kg).

New Lathes
draw curious turners at AAW trade show

By Alan Lacer

This was a big year for the introduction of new lathes at the AAW symposium. When I toured the Overland Park trade show, I saw four different machines that were new to the AAW audience.

Stubby showed the Omega F600, *below*, a downsized version of its big brothers but featuring the same headstock. This model lacks the sliding and rotating bed of familiar Stubby models but still handles bowls up to 24". It features a 2-hp variable-speed system, optional extensions for the bed or for adapting for outboard turning, and a sturdy stand. The basic Omega retails for about $3,800 (not including freight).

Craft Supplies is now importing The Beaver, an Asian-made lathe designed by Vicmarc of Australia. It is a compact and sturdy lathe with a 12" swing, 20" between centers, and weighs about 375 pounds. The price with variable-speed controls and stand is about $1,700.

There were a couple of new American-made lathes fabricated from steel rather than cast iron. The **RP Lathe Company** demonstrated its bowl lathe with two bed heights (a feature I haven't seen before) that allows a swing of either 28" or 40". It was priced at $3,500 with a 2-hp variable-speed motor.

Also new to the trade show were the **Robust Lathes** from Wisconsin. These lathes were shown in a number of configurations, each with several interesting features: stainless-steel ways on the bed, a tilt-away tailstock (allows the turner to move it out of the way for hollowing but leave it attached to the machine), and an adjustable leg system that yields a wide range of lathe heights. Lathes are available with either an 18" or 25" swing and 28" between centers. Prices vary based on the configuration, but a 25" swing with a 2-hp motor runs around $5,200.

Woodturners love our gadgets!

There were several other smaller items that caught my attention:

Oneway demonstrated two new items: a huge 12"-diameter vacuum drum chuck and a sliding grinding jig for flat chisels.

Michael Hosaluk introduced a new version of his hook-tool inserts marketed by Bruce Hoover's Sanding Glove Co.

Bruce Hoover also introduced Speed-Set, a handy gadget for locking the speed switch in place on angle grinders. This is billed as an anti-fatigue item for those extended periods of sanding.

3M's booth included time-saving ceramic sanding discs (80 to 220 grits) that were originally introduced for the industrial market. These non-loading discs, manufactured from a manmade abrasive called cubitron, are reputed to cut faster and last many times longer than standard sanding discs. 3M also showcased its film-backed finishing discs (600 to 1500 grits).

Stubby's new Omega F600 short-bed lathe features the same headstock as larger models.

Tips

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
jlucas@tntech.edu

Mr. Yuk requests you re-label bottles

I read with great interest the recent tip regarding wood-sealer dispenser in the Summer 2005 issue. I would like to warn all the members to clearly label such dispensers. As director of Drug Information and Professional Education for the New Jersey Poison Information and Education System, I urge my fellow woodturners that if they must transfer sealers, glues, or any chemical to a bottle other than the one it came in to label it very clearly. Unfortunately the blue sports bottle on page 62 was not labeled and is a potential poison accident waiting to happen.

Each year, many children and adults accidentally ingest chemicals that were placed in unmarked containers. Those involved with poison control centers have dealt with the child or adult who drank leftover chemicals placed in a soda bottle, sports-drink bottle, or even baby bottle.

In addition, please know that in case of an accidental exposure, help is only a phone call away. By calling 800-222-1222 anywhere in the country, you will reach your local poison center that provides 24/7 free assistance by trained health care professionals.

For more information and Mr. Yuk labels, see the website: mryuk.com.

Bruce Ruck, Pharm.D.
Watchung, N.J.

Mr. Yuk is a registered trademark of Children's Hospital of Pittsburgh. Reprinted with permisison from the Pittsburgh Poison Center.

Stop wasting finish

If you buy your finish by the gallon (as I do) and then don't use it all in a short time you might lose a quart or more due to exposure to air. I've seen many methods to solve this problem—add marbles in the can, float plastic wrap on top, add CO_2—but none seem practical to me.

When I first open my gallon of finish, I pour it into plastic squeeze bottles—the kind with push-pull lids and 4-ounce white glue bottles. (See the note at left.) The small bottle is plenty for several of my small projects. Then, I refill from the larger bottles.

I just squeeze out some on the project and then brush (or smear) it around. After using, I squeeze out the air and close the top. I've never had any go bad on me with this process.

Gene Short
Hilo, Hawaii

Ensure safety at the bandsaw

Cylindrical pieces are difficult to cut on the bandsaw without them rolling into the blade and ruining the blade. Or a worse outcome: injuring the operator.

At the bandsaw, you can control smaller pieces with an adjustable hand clamp. For larger pieces (like bowl blanks), attach a simple L-shaped fixture like the jig shown at left to keep pieces from rolling during the cut. The wider the fixture, the more stability during the cut.

I cut the base shown from a ¾x11x10" chipboard; I used 1x8x11" pine for the vertical piece. Screw through the vertical panel and into the flat surface of the log. Measure from the fixture face and mark the blank in several places to cut a parallel-faced blank. Or, you can eyeball the cut parallel to the fixture face. I have done it both ways and it works fine.

Jim Pugh
Elyria, Ohio

Chain lift for heavy tailstock

I don't want to have back problems from lifting a heavy tailstock to remove it from the bed, so I developed a simple technique with a chain to lift the tailstock away as shown in the photo below.

I built the swing-arm support from two pieces of laminated ¾×36×24" plywood trimmed to a triangular shape. Two 7" hinges secure the piece to the wall, which allows this fixture to swing out of the way when not in use.

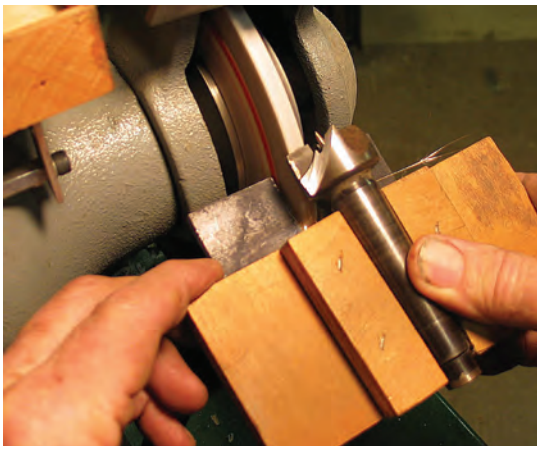
Larry Sefton
Bartlett, Tenn.

Sharpening spur drives

Here's a photo, right, of a jig I've used for 10 years to sharpen my spur drives. The drive center shown was rescued from a trash can years ago but still works great at my lathe.

I sharpen the removable point by chucking it in an electric drill and holding it to the grindstone with the drill running.

Robert Vaughan
Roanoke, Va.



Clean bandsaw tires

To clean my bandsaw tires, I use all-purpose glass and surface foaming spray cleaner. (I pick mine up at a local liquidator store for about a dollar a can.) It is important to use glass cleaner—not kitchen or bathroom cleaners, which contain harsh chemicals. The glass and surface cleaner will not harm metal—especially the aluminum wheels on my bandsaw. Here are the steps:

•First, rotate the wheel by hand and spray the tire. Wait a few seconds for the cleaner to foam and lift the gunk off the surface of the tires. After the cleaner has foamed and the gunk has been loosened, scrape the tire slowly with a piece of plastic laminate while slowly rotating the bandsaw tire by hand.

•Stop and wipe the foam and gunk on a paper towel if it gets too messy. Then check the tire to see if a second application of cleaner is necessary. Finally, wipe off excess cleaner from the wheel with a fresh paper towel. I have cleaned the tires with the blade installed by doing the exposed section of tire.

•It is sometimes necessary to clean the tires often when cutting green wood that contains a lot of sap. Usually I can get by with just scraping the tires with the plastic laminate before the gunk gets baked on from the heat of sawing.

The cleaner also works on the bandsaw blades.

Dave Smith
Longview, Wash.

Indexing pin on Oneway lathe

I use the indexing pin frequently on my 2436 Oneway lathe—especially when sanding. Because the Oneway indexing pin locks with a setscrew, I have to find the Allen wrench to lock or unlock the pin. To make life easier, I replaced the setscrew with a 40mm-dia. M8 x 35 metric plastic knob (part number 64829971, $2.18 from MSC).

Now, I don't have to search for that elusive Allen wrench.

Al Basham
Cary, N.C.

Right:
"Last Flight," 7×6×13"
Far right: "Nature's Tea," 13×11×6"

Photos: Ken Manicki

Tania Radda

radda@cox.net

Tania's work starts on the lathe, where she shapes the main part for the piece. Then she carves and shapes the turned piece. "I add the vines and leaves which are made from compressed hard maple," this Arizona member explains. "Compressed wood is a process in which the wood is steamed and then pressed, allowing the fibers to be stretched further than normal wood. This process allows me to shape the wood in curls, and create some extreme bends that would not be possible by using normal wood. The bright colors in my work reflects my Brazilian upbringing, where I was surrounded by rich colors and an abundant variety of flowers and vegetation."

"Symbiosis," 8×15×16". This piece was one of two U.S pieces juried for the prestigious Cheongji International Craft Competition in Korea. (Steve Sinner, the other U.S craftsperson, has work published in this issue, too.)