

Stool School • Design Within Limits • Off-Center Platter • Classy Coasters

# Woodturner

The Journal of the American Association of Woodturners  
Summer 2007 Vol. 22, No. 2 • [woodturner.org](http://woodturner.org)



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# Turning Green

The themed exhibition for this year's AAW National Symposium, *Turning Green*, includes pieces from juried turners and invited artists that explore how we, as turners, can approach our work in a way that evokes thinking green. The juried pieces were selected by John Jordan, Bill Moore, and Heidi Schwegler, professor at the Oregon College of Art & Craft. *Turning Green* opens at the Oregon College of Art & Craft in Portland on Thursday, June 28, and will be on display until July 22. From Portland, the exhibit travels to the AAW Gallery in St. Paul.



**"The Secret Rose"**

by Neil Kagan of Falls Church, VA. Cherry; 4x6x6". "The design was inspired by Portland's Rose Garden. Upon opening the box, a second rose is revealed on the underside of the lid. If you turn the box over, the secret of the rose's growth is revealed—unfurling petals in a spiral pattern."



**"Ozone"** by Charles Benson of Spokane, WA.

Apricot, cherry, and maple; 9x4". "Depicting the importance of ozone protection, this piece shows the fiery radiation penetrating our damaged stratospheric ozone layer and destroying the green earth below."

**"Tossed Green"** by Gerrit Van

Ness of Mount Vernon, WA.

Maple and poplar; 10x13x16".

"Here is a green salad, all from salvaged wood: burl leaves from coring burl hollow forms; wood scraps for tomatoes, cucumber bits and olives; salad fork handles from a firewood pile, and the bowl turned from a rejected blank."







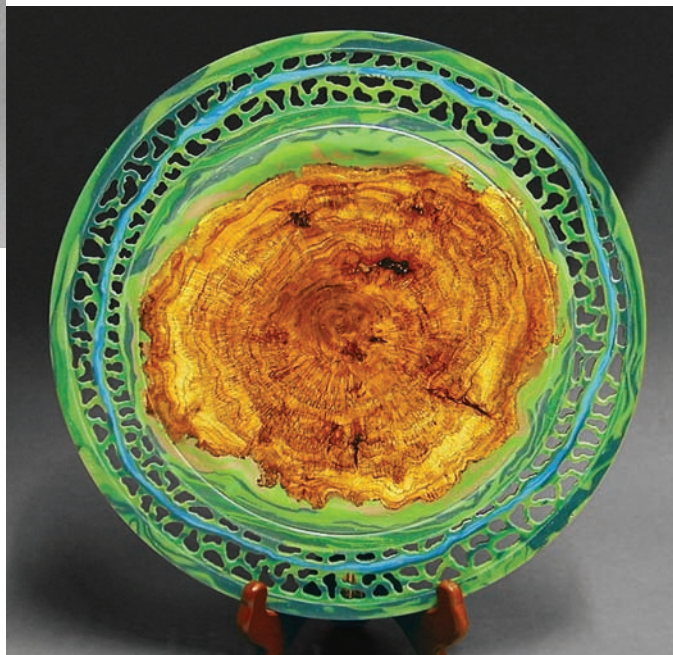
**“Something Fishy”** by Marco Berera of Richmond, British Columbia, Canada. Alder, turned and sectioned, and recycled-plastic base; 11×6×4½". “We are encouraged to refrain from polluting our bodies of water. This sculpture depicts fish fighting for a clean environment, with the rough inside representing the pollution they encounter. The plastic base signifies the clean water for which they and we long.”



**“Spring Arrives”** by Stephen Hatcher of Everett, WA. Maple, ebony, and mineral crystals; 7×8½×2½". “The design emphasizes the emergence of life in spring, when the forests are turning green. The maple was obtained from a tree removed for housing construction. The ebony was guitar fingerboard seconds laminated with black epoxy.”



**“Black Pearl”** by Mary McKinney of Crestwood, KY. Epoxy, turned and carved, and painted cherry base; 6×8×3". “The theme inspired a new-found consciousness and appreciation for the resources we use. It provided inspiration to turn materials I had not previously worked with and resulted in the discovery of a new and interesting resource for me.”



**“Gualala”** by Robin Liles of Griffin, GA. Cherry with epoxy rim; ¾×12½". “The title comes from the Gualala River in Northern California. It roughly translates to ‘where the water flows down.’ It was common practice prior to the mid-1900s for timber companies to clear-cut tracts of old-growth forest next to large rivers so they could float logs to saw mills downstream. Logging in this way was profitable, but the damage left behind was often irreversible.”





**“Pau Opala”** by Francisco Clemente of Honolulu, HI. Oriented strand board (OSB); 15×9×9". “This vessel was turned from pieces of OSB scraps found on a construction site. OSB is a material used to wrap walls and doors. Thus, there are lots of scrap pieces that end up going to the dump. In finishing the piece, metal powder was used to fill the crevices.”

**“Pi Boxes”** by Dewey Garrett of Livermore, CA. Pink ivory; the largest box is 2×3×3". “Pink ivory is a rare and expensive wood, and I had saved this block for a number of years, seeking an appropriate use for it. In thinking about how to maximize the use of the material, it occurred to me that I could make a number of boxes if I cored the wood block several times and then assembled each core with a fitted top and bottom from the same piece of wood. I made four little boxes from the corners of the square block for a total of nine boxes.”



**“Grasshouse #360”** by John Noffsinger of Annandale, VA. Red maple and black cherry; 6½×6×6". “The grasshouse theme was inspired by man’s primitive architectural roots, when life was seemingly simpler and a home was constructed of local growth and materials. This piece was turned entirely from local trimming and storm-damaged woods.”

**“Knight Fall”** by Derek Weidman of Green Lane, PA. Mahogany and boxwood; 12×3½×2". “This figure is the Green Knight. Instead of standing for chivalry and righteousness—like the more common white knight—he is fighting for the environment and conservation.”







*American Woodturner* (ISSN 0895-9005)  
is published quarterly by:  
American Association of Woodturners  
222 Landmark Center  
75 W. Fifth Street  
St. Paul, MN 55102-7704  
office: 651-484-9094  
fax: 651-484-1724  
e-mail: [inquiries@woodturner.org](mailto:inquiries@woodturner.org)  
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Yearly membership in the American Association of Woodturners is \$45 USA, \$50 Canada, and \$60 overseas and includes a subscription to *American Woodturner*.

Send dues to:  
American Association of Woodturners  
222 Landmark Center  
75 W. Fifth Street  
St. Paul, MN 55102-7704 USA

Periodicals postage paid at St. Paul, MN,  
and additional mailing offices.

**POSTMASTER:** Send address changes to  
AAW, address listed *above*.

Publications Mail Agreement No. 40035659  
Return undeliverable Canadian addresses to:  
Express Messenger International  
P.O. Box 25058, London BRC  
Ontario, Canada N6C 6A8

Printed in the U.S.A. by  
Colorfx, Inc., Des Moines, IA 50322

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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.



There is an excellent discussion thread about our organization on the AAW website (woodturner.org). However, since some members do not have access to the Internet, I'd like to take this opportunity to discuss some topics here.

First, I can say with certainty that the entire AAW board of directors welcomes member participation in its activities and decisions. And the website forum is a good vehicle to do that.

Any member can contact any board member directly by using the e-mail addresses or phone numbers posted on the website. (The same information is available in the *AAW Resource Directory*.)

Historically, the nine elected board members have been a working board. What does that mean? If a director received board approval for a new program, it usually meant that the director with the idea was responsible for the additional work required to put that plan into action. As we transition into a governing board over the next three years, board members will have less program oversight.

Additionally, all of the board members were (and still are) on the symposium committee each with a list of duties to make symposiums come together. We set up the lathes, wired the cameras, emptied the trash, and generally ran around frantically for three days with the help of local chapters and a core group of volunteers.

Happily, that is no longer the case. The directors have hired a full-time executive director (Larry Sommer joined the AAW staff in September) and a professional conference coordinator. If you attend the Portland symposium, you'll have a chance to meet Carol Kuc, who is responsible for getting the facility ready for our symposium.

• • •

When asked about AAW benefits, most members can speak easily about the quarterly *American Woodturner*, the symposium, and the liability insurance policy for AAW chapters and members.

What is not immediately apparent is the strong networking available through the 265-plus local chapters. In my view, everyone who attends a local chapter meeting is taking part in one of the biggest and best benefits of the AAW—its chapters. It's here where members and new woodturners take part in the camaraderie and the shared knowledge that makes the AAW such a vibrant organization.

We have been asked if the AAW could negotiate for equipment discounts for members. If the AAW entered into the business of negotiating discounts, then we would be responsible for resolving problems that could arise from such an endorsement. We see this as a logistical and bureaucratic nightmare for our staff and a burden for our budget.

The good news is that many local chapters already negotiate special pricing for members. For ideas that work, follow the links on the AAW website to "Local Chapters" and then "Best Practices."

There's yet another benefit to joining an AAW chapter.



Angelo Iafrate  
President  
iafrateturns@cox.net

## AAW News

### AAW memorial funds aid 2 programs

This year, two programs will receive grants through AAW memorial funds.

A special \$7,000 two-year grant from the Osolnik Memorial Fund will fund a woodturning instructor at two orphanages in the Ukraine. This project is sponsored by the Shepherd's Foundation, an organization with a 13-year history of sending assistance to these orphanages. Children in these orphanages are forced to leave at age 16 to survive on their own. However, those who have acquired a skill have the opportunity to attend a trade school. It is believed that a woodturning skill could dramatically improve the lives of the children who receive this training. Jim Sannerud, an AAW member from Ham Lake, MN, has volunteered to be this year's instructor. WMH Tool Group (Jet and Powermatic) has generously donated much of the lathe equipment.

In addition, a special \$5,000 grant from the AAW Memorial Fund has been made to the Yankee Woodturners Association for a New England regional woodturning symposium. The money will be used to pay for costs associated with the Youth Room (modeled after the AAW Youth Turning Room) and to offset expenses for demonstrator fees, site fees, and audio-visual. This symposium and grant come from the combined efforts of seven New England AAW chapters: the Association of Revolutionary Turners, Cape Cod Woodturners, Central CT Woodturners, Central New England Woodturners, Nutmeg Woodturners, Ocean Woodturners, and South Shore Woodturners. See page 78 for details about the symposium.

### Call for demonstrators

If you're interested in demonstrating at the AAW's 2008 symposium, the application deadline is August 31. The symposium, to be held in Richmond, VA, is the AAW's largest annual event and generally attracts more than 1,000 woodturners. For more information and a demonstrator application, contact the AAW offices at 651-484-9094 or [inquiries@woodturner.org](mailto:inquiries@woodturner.org).

Turned wood arrives in major museum exhibitions

# Hunter & Pho Fêted

By Kevin Wallace

*Late last year, Kevin Wallace curated two major exhibitions that opened at the Long Beach Museum of Art. Here is Kevin's report on how these exhibitions, which made giant strides into the art world, came about and their importance to woodturning.*

On two remarkable evenings last year, the who's who of contemporary woodturning gathered at the Long Beach, California, Museum of Art to celebrate two major exhibitions.

The William Hunter exhibition spanned 35 years and his contemporaries, as well as the collectors who believed in and supported him early on, were in attendance for the gala.

And because Binh Pho regularly offers demonstrations of his techniques to AAW members and has inspired a new generation of turners, a legion of supporters came to be part of his special night.

The resulting books from these exhibits (see *opposite*) turned out beautifully, allowing the landmark exhibitions to live on.

How these exhibitions came about is interesting. In 2003, Janet Koplos, senior editor of *Art in America*, participated in a panel discussion I moderated in Santa Fe during a Collectors of Wood Art forum. Knowing that she was

immersed in the New York art market and larger contemporary art world, I asked Koplos how we could share the exciting work being created in wood with the art world.

Her answers were a revelation. She explained that the art world could not comprehend the idea of "the wood field," "woodturning," or even the medium of wood. What those in the art world did understand was the work of individual artists. If we wanted to have woodturning written about, exhibited, and collected in the realm of contemporary art, we needed one-person museum retrospectives.

Koplos' comments stuck with me and seemingly made an impression on others as well. Soon after this event, the Windgate Foundation offered grants to museums that were presenting retrospectives of mid-career artists working in craft media.

In 2004, I met with Hal Nelson, director of the Long Beach

Museum of Art, who remembered Koplos' comments in Santa Fe regarding the need for museum retrospectives of artists. We discussed a retrospective of William Hunter's work, as he is a leading figure in the wood field and was also born and raised in the Long Beach area. As a result, Nelson applied for and received a grant from the Windgate Foundation, which covered the expense of touring the exhibition and creating a book.

*Transforming Vision: The Wood Sculpture of William Hunter* is a retrospective representing Bill's work in exotic woods, including early works in amber, ivory, and fossil ivory. Over the next two years, the exhibition will be installed in three other museums across the country.

Because I had already agreed to write a book on Binh Pho and curate an exhibition of his work, Hal agreed to host this exhibition as well. *River of Destiny: The Life and Work of Binh Pho* presents the autobiographical works of Binh.

On one level, there are similarities between the two exhibitions—both artists work in wood, utilize the lathe, and create vessel forms. At the same time, however, the two artists and the Long Beach exhibitions are drastically different.

Unlike Bill, Binh prefers rather plain woods, such as sycamore and

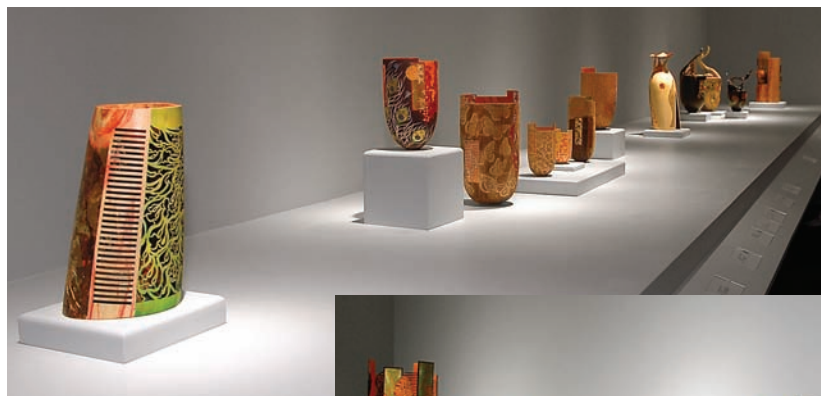


Collectors Bruce and Ellie Heister applaud as William Hunter speaks to the crowd at the opening reception.





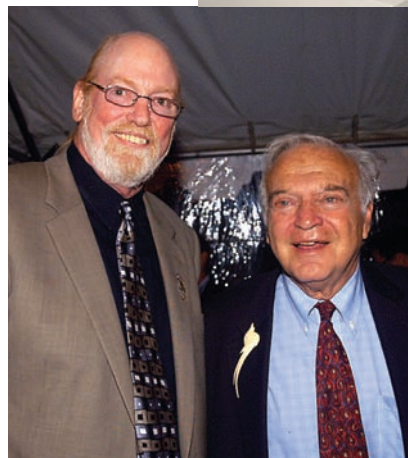
The Hunter retrospective included early sculptural pieces as well as recent work. **Left:** "Red Square Transformation" (1991). Pink ivory wood, granite, and satinwood; 35x14x5". Collection of Stanley and Evelyn Asrael. **Below:** "Creation" (2005). Australian jarrah burl; 26x26½x18". Collection of Fleur and Charles Bresler.



**Above and right:** Binh Pho's exhibition featured 37 pieces—the largest gathering of his work to date.



Binh Pho enjoyed an enthusiastic response at the opening reception of his exhibition.



William Hunter, *left*, welcomes collector Arthur Mason at the opening reception.

maple, which serve as canvases for painting and texturing. And while Bill works with mass and gesture, Binh's works are thin, delicately pierced, carved, and enhanced with surface treatment.

What the two have in common is that they both work from personal philosophies and create works that reflect their life experiences. Both artists also have the ability to seduce viewers with stunning beauty, while expanding the language of contemporary art in important ways.

It was an honor to document the life and artistic processes of William Hunter and Binh Pho and to expose a larger audience to the field of contemporary wood art. I look forward to future museum exhibitions of woodturning as the field continues to grow.

***River of Destiny: The Life and Work of Binh Pho*** can be purchased on Amazon.com or through Binh's website ([wondersofwood.net](http://wondersofwood.net)).

***Transforming Vision: The Wood Sculpture of William Hunter*** is available from the Long Beach Museum of Art (562-439-2119 or [lbma.org](http://lbma.org)).

# An Opportunity to Experiment

*In 2005, the AAW's Professional Outreach Program (POP) awarded its first Fellowship Grants to Michael Hosaluk of Saskatoon, Saskatchewan and Peter Exton of Oneonta, New York. Here are their reports.*

## Bending turned objects

If there is one area of woodturning that I would be known for, it would have to be "what will he do next?" The explorations that have gone on since I attended my first turning symposium in 1981, sponsored by the LeCoff brothers, have been amazing, and the sharing of knowledge among woodturners has created an incredible network around the world.

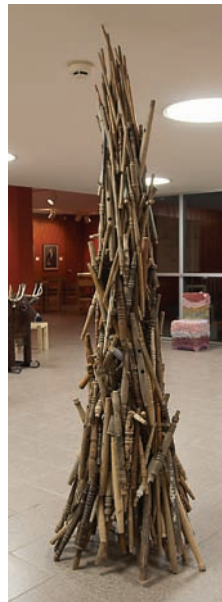
Since becoming part of the woodturning community, I have pushed the limits of interpretation in our field and constantly experimented with new materials, techniques, and concepts. For this POP grant, I proposed to experiment with bending turned objects. I've shared these experiments in my teaching for the past year in workshops, conferences, and e-mails.

The results of this exploration have led me to understand important aspects of bending wood: selection of the best species of wood for bending, the use of green, air-dried stock as opposed to kiln-dried material, proper grain orientation, construction of forms, and the use of steam and microwave for heating material.



Michael Hosaluk's *Containment* exhibit includes turned objects within boxes. The sculpture at right is assembled from salvaged chair spindles.

Of course, I've experienced the surprises one encounters after thinking it's all figured out. I now have a solid knowledge base that enables me to bend turned parts into objects of interest. The next challenge is to combine these shapes and forms into one object or a series of objects. There is the problem of proper joinery, but more challenging is the aesthetics of the object created. My experiments have led me to explore scale and have taken me into experimenting with large sculptural forms.



The process of digesting information and developing objects with these techniques is not as immediate as anticipated. I work on many different projects at once. My current exhibition, which includes parts of this experimentation,

is titled *Containment*. Most of the turned objects are contained within drawers or boxes, only to be seen through small viewers or openings. The larger series of turnings, titled "Artifacts," started with the intention of bending, cutting, and reassembling. However, I liked them so much in their turned form that I left them as that. These forms have sparked new ideas to work through at a later date.

For those who receive grants in the future, don't think that within the time period given you will accomplish everything you set out to do. Think of it as one of many processes that can be interjected into different areas of your work throughout your life.

The time spent on this project has been invaluable. It has allowed me to try new work that has led to thinking in many new directions of scale and content.

—Michael Hosaluk



## A turned woodcut

Within days of hearing I would be receiving a POP Fellowship Grant toward my proposed bronze casting project, I ran into David Ellsworth, chairman of the grant committee. During a conversation about how ideas can change and grow, he mentioned that the fellowship award could be used however I saw fit. Knowing I had the flexibility to change my project turned out to be more important than I could have predicted.

I make turned sculptures that build up relationships between individual elements. Casting just one of these elements seemed a reasonable and manageable enterprise for the POP grant. But settling on which of these elements I would ultimately commit to casting proved very problematic. With the total cost still steep, I wasn't thrilled enough with any one element to take the plunge.

Fortunately, there was another idea I hadn't found time to pursue. Every year a friend sends us a Christmas card featuring a woodcut print she's made. I started thinking about how I might do something similar, only lathe-based. I thought that wrapping something around a turning might lead somewhere, and that became my project. I made one rule: The turning would be the sole source of whatever results I obtained.

To create a turned block to be wrapped, I altered one of my sculptures so one side was smooth and the other left with its deep,



turned contours. I then mounted it on the lathe and coated all reachable surfaces with paint. I carefully wrapped a piece of canvas around the block, pressing it flat against the smooth areas and using my fingers and a stick to force it in and around the sculpted shapes. The result was a regular pattern bordered by seemingly random sets of markings.

By orienting the canvas in the same place with each application, I built up many layers of color. A contrasting relationship emerged between the pattern and the loose splashes of color.

On one edge of the patterned area, I left some facets, the result of planing away a small amount of material from the original turned shapes. I found these useful as visual binders—details I could distribute intuitively on the canvas.

I made two of these initial studies, one with the pattern centered, and one with it shifted to a side. I gradually favored a particular orientation for each one—one pattern horizontal, the other vertical.

Peter Exton produced "Three Red, Four Red," with acrylics on canvas using an altered turned piece (two views shown below).



So the woodcut doesn't have to be a flat board: A turning itself can be the tool for art-making.

The results suggest that paint can be used with woodturning for something other than ornamenting the object. This approach sets up an interesting contrast between regular pattern and expressive flashes derived from the pattern.

I would like to thank the AAW for their belief in me and for the funds to explore new directions in my work.

—Peter Exton

# AAW Rolls Out Young Turners Program

A chapter's blueprint for youth programs

By Dave Bowers

As part of the AAW's effort to put more emphasis on developing another generation of woodturners, the AAW board of directors has announced a Young Turners Program for chapters.

There are many reasons to support a Young Turners Program through your chapter. For example, school budget cuts are becoming all too common and, unfortunately, music, art, and industrial arts programs are the first to feel the spending shortfalls. Other reasons include providing programs for your local community, promoting better-rounded individuals, and simply helping others. Whatever the driving force for a chapter's involvement in the program, the most important rule to remember is: Have fun!

## Two-step certification

There are two participation phases for the young turners. Step One requires the novice to turn either two tops or a honey dipper. These projects provide AAW chapters the ability to easily work with youth. When the projects are completed, the chapter awards the young turner a certificate that identifies the youth as an apprentice woodturner student.



Canadian Joel Dunkley, 22, turned this 10"-diameter elm bowl for *Turning to the Future*, a youth-only exhibit currently on display at the AAW Gallery in St. Paul. For more details, see page 78.

Step Two requires the apprentice turner to complete four additional projects selected from a list of 15. Chapters will be familiar with the projects and the turning fundamentals the young turners develop. It is intended for the young turners to become more involved with the local chapters and their mentors. When a youth completes Step Two, he or she receives a Journeyman certificate and a complimentary one-year AAW membership. Chapter presidents will sign and present the certificates and notify the AAW office to begin a complimentary one-year AAW

membership. (Many chapters currently give youth free local memberships; the AAW is extending this practice.)

## Web-based materials

The Young Turners Program will be web-based, allowing chapters to obtain the required materials and certificates online as needed. Project outlines and teaching tips will be available in PDF format for easy downloading and printing. The outlines are being developed by many familiar names throughout the turning community. FAQ pages and further information will be

available on the AAW website as the program is rolled out.

There are already exemplary youth programs run by chapters and individuals across the country. Jim Rodgers and Jacques Blumer wrote excellent articles in the Winter 2006 issue of *American Woodturner* about their experiences with the Bay Area Woodturners.

The Young Turners Program is scheduled to debut in Portland at the AAW symposium.

Dave Bowers is a member of the Central Ohio Woodturners. He lives in Pataskala, OH. For more details, contact Dave at [dbowers5@columbus.rr.com](mailto:dbowers5@columbus.rr.com).



# AAW Annual Financial Statement for 2006

## Revenues and Expenses

### Income

Annual Dues.....	\$531,896
Grants & Contributions.....	158,429
Publications & Products.....	201,722
Symposium.....	525,944
Exhibitions.....	28,349
Investment Income.....	51,764
Other Income.....	2,067

**Total Income..... \$1,500,171**

### Expenses

Publications & Products.....	\$498,295
Symposium.....	387,331
Gallery & Exhibitions.....	81,638
Scholarship Grants.....	60,747
Other Programs.....	65,302
Administrative.....	268,468
Fundraising & Member Development.....	25,036

**Total Expenses..... \$1,386,817**

**Net Income..... \$113,354**

Restricted Portion.....(31,707)

**Net Unrestricted**

**Income..... \$81,647**

## Balance Sheet

(as of 12/31/06)

### Assets

Checking & Savings.....	\$538,757
CDs.....	107,376
Grants Receivable.....	6,578
Interest Receivable.....	447
Inventory.....	141,069
Prepaid Expenses.....	16,909
Equipment & Furniture—Net.....	38,145
Memorial Endowment.....	131,135
Osolnik Endowment.....	42,621
Permanent Collection.....	60,725

**Total Assets..... \$1,083,762**

### Liabilities

Accounts Payable.....	\$29,350
Accrued Expenses.....	20,609
Deferred Revenue.....	58,907

**Total Liabilities..... \$108,866**

### Net Assets

Unrestricted.....	\$634,644
Temporarily Restricted.....	236,906
Permanently Restricted.....	103,346

**Total Net Assets..... \$974,896**

### Total Liabilities

**& Net Assets..... \$1,083,762**



## AAW baseball travels 'round the globe

It took five months, but Pete Kekel finally has his turned baseball signed by all 23 participants in the *Twenty Years—Still Turning* exhibit. Pete, a member of the Ohio Valley Woodturners Guild, was the high bidder for the turned baseball at the Friday evening auction at the Louisville symposium. After the symposium, former AAW board member and auctioneer John Hill arranged for Pete's baseball to make 14 stops to enable all participants who were unable to attend the Louisville event to sign the baseball. The ball traveled to Scotland, Ireland, England, Canada, and all over the U.S. before getting back to Pete. Michael Hosaluk turned the ball, and Mark Sfirri completed the detail work.

## AAW Financial Statement Explanation

We have just completed our annual audit. Due to increased membership and a very successful symposium in Louisville, I am pleased to report that the AAW has a net unrestricted income for 2006 of \$81,647. As we continue to grow and look forward to a great symposium in Portland, we should remain in a healthy financial position for 2007.

*Bill Haskell*  
AAW Treasurer

## HITTING A HOME RUN FOR HISTORIC TREE



Photo: Charles Wenzelberg

New York Yankee slugger Derek Jeter holds a commemorative Louisville Slugger that will be auctioned off to benefit a permanent exhibit of pieces turned from a 350-year-old ash tree. The 75-foot tree stood until last spring at MacKay Elementary School in Tenafly, New Jersey; its trunk weighed more than 6,000 pounds.

Slabs from the historic tree are now in the hands of 13 woodturners, including David Ellsworth, John Jordan, William Hunter, Jacques Vesery, Bill Luce, Betty Scarpino, and JoHannes Michelsen. An additional slab is in the hands of Mira Nakashima, the

daughter of woodworker George Nakashima.

As envisioned, pieces turned from the tree will be incorporated into a permanent exhibit at the school. Steve Stompf (outline@optonline.net) is the driving force behind The Children's Tree and Art Foundation. (Two of his children attended the school when it was announced that "the big tree" couldn't be saved.) Stompf expects that many more donated woodturnings will begin arriving at the school later this year.

Yankee greats Alex Rodriguez and Reggie Jackson also signed the bat Jeter holds.



The trunk of the MacKay Elementary School ash tree measured 17 to 18 feet in circumference.



John Jordan turned this ash vessel for the MacKay project.

## Footed Bowls

**First Place:** Bill Tilson, Dodge, TX

**Second Place:** Miguel Balaguero, Salisbury, CT

**Third Place:** Paul Stolarik, Huntingtown, MD

**Judge:** Neil Scobie



"Petal Bowl" by Bill Tilson  
Bird's-eye maple burl  
and mesquite  
2<sup>7</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>2</sub>"

"I've been experimenting with stylized flower pieces, but with just the plain white wood petals, I knew something was missing. Then along came the Spring issue of the journal. Voilà! Back-to-back articles—Michael Allison's piece on color and then Neil Scobie's project on footed bowls—provided inspiration. While I was reading the articles, my imagination just took over. I was inspired to try airbrushing the petals with dye and to turn and carve a foot that mimics the sepals on a flower. My latest exploration is the closest to flower petals I've gotten." —Bill Tilson

### NEXT CONTEST: Off-Center Platter

**Deadline:** July 8. For more details, go to [woodturner.org](http://woodturner.org), then follow the links to the AAW online forum.

## WEBSITE WINNERS



## \$84,000 Awarded to EOG Winners

In March, the Educational Opportunity Grants (EOG) committee awarded \$84,000 to 73 applicants. The winners, chosen from 118 applicants, included 31 chapters, 16 individuals, 7 youths, and 19 schools and other organizations.

### The 2007 EOG winners:

**Caleb Adkins**, Bainbridge, GA  
**Apple Valley Woodturners**, Clear Brook, VA  
**Atlantic Shore Woodturners**, Brick, NJ  
**Russell Bertelsen**, Howell, NJ  
**Bi-City Woodturners**, Fortson, GA  
**Brasstown Woodturners Guild**, Hayesville, NC  
**Dick Breckon**, Colorado Springs, CO  
**Buckeye Woodworkers and Wood Turners**, Canton, OH  
**Bucks County Community College**, Yardley, PA  
**Carolina Mountain Woodturners**, Weaverville, NC  
**Amos Carreiro**, New Port Richey, FL  
**Centennial Senior High**, Circle Pines, MN  
**Craig County High School**, New Castle, VA  
**Dallas Area Woodturners**, Garland, TX  
**Sharon Doughtie**, Kailua, HI  
**Finger Lakes Woodturners**, Fairport, NY  
**Florida Sheriff's Youth Ranches**, Boys Ranch, FL  
**Galesburg-Augusta High School**, Galesburg, MI  
**James Grodem**, Corfu, NY  
**Hands-On Woodturners**, Beverly Hills, FL  
**Hanover Public School**, Hanover, MA  
**Hull High School**, Hull, MA  
**Michael Hyer**, Ogden, UT  
**Indiana Kentucky Illinois Woodturners Club**, Evansville, IN  
**Robert Jay**, Collingswood, NJ  
**Thomas Jones**, Eatontown, NJ  
**Kansas City Woodturners**, Merriam, KS  
**Katherine Kulik**, Medford, MA  
**Nathanael Landry**, Fruitvale, TX  
**Loess Hills Woodturners Club**, Omaha, NE  
**Louisville High School**, Louisville, OH  
**Jon Magill**, Clinton, WA  
**Kenneth Maness**, Fenton, MO  
**Steven Marlow**, Largo, FL  
**Massachusetts South Shore Woodturners**, Abington, MA  
**Meridian High School**, Camano Island, WA  
**Merrimack High School**, Merrimack, NH  
**Minnesota Woodturners Association**, St. Paul, MN  
**Mohawk Valley Woodturners**, Syracuse, NY  
**Daniel Mohr**, Grand Island, NY  
**Edward Morabito**, Trinidad, CA  
**Mountain Home High School**, Mountain Home, AR  
**Mountain Laurel Woodturners**, Clarkesville, GA  
**Tim Muench**, St. Germain, WI  
**Mustang Middle School**, Edmond, OK  
**North Carolina Woodturners**, Whitsett, NC  
**John Northrop**, Byron, IL  
**Panhandle Area Turners Society**, Amarillo, TX  
**David Pelunis-Messier**, Derry, NH  
**Pembroke Woodturners Guild**, Corfu, NY  
**Pikes Peak Woodturners**, Colorado Springs, CO  
**James Proffitt**, Rustburg, VA  
**Quad Cities Woodturners**, Bettendorf, IA  
**Quad State Bodgers**, Midland, MD  
**Queen Anne School**, Upper Marlboro, MD  
**Debra Rohden**, Phoenix, AZ  
**Robert Rosand**, Bloomsburg, PA  
**Quinton Schneck**, Bonner Springs, KS  
**Scott River High School**, Etna, CA  
**Scottie's Place**, Peterstown, WV  
**South East Ohio Woodturners**, Athens, OH  
**Southern Arizona Woodturners**, Tucson, AZ  
**Southern Piedmont Woodturners**, Kannapolis, NC  
**Springville Middle School**, Springville, NY  
**Stateline Woodturners**, Rogers, AR  
**Susquehanna Woodturners**, Lancaster, PA  
**Thames Valley Woodturners**, London, Ontario, Canada  
**Robert Thompson**, San Antonio, TX  
**Ukraine Orphanage Project**, Ukraine  
**Utah Association of Woodturners**, Bountiful, UT  
**Bernhard Voss**, St. Louis, MO  
**West Virginia Woodturners**, Lewisburg, WV  
**Yankee Woodturners Association**, Natick, MA

The AAW welcomes your EOG applications. The AAW awards grant up to \$1,000 to individuals and up to \$1,500 for chapters and schools for the purpose of sharing and providing turning education. Special grants for higher values may be awarded from AAW memorial funds. Entries must be postmarked no later than January 15, 2008. For complete information, follow the links on the AAW website ([woodturner.org](http://woodturner.org)) or call 651-484-9094.

## UPDATE ON UNIFORM NAMES FOR TOOLS

For nearly a year, the AAW has been exchanging ideas with turning-tool manufacturers regarding our association's three proposals on standard tool names and sizing.

Here is the gist of the proposals:

**Proposal 1:** Refer to the roughing gouge as the spindle roughing gouge.

**Proposal 2:** For milled gouges, size and identify the tools by the rod diameter. This would be especially helpful to identify bowl gouges, as that is where most of the confusion occurs.

**Proposal 3:** Agree on a name for a gouge that is neither a roughing or bowl gouge. Suggestions include spindle gouge, fingernail gouge, shallow gouge, detail gouge, contour gouge, and just plain gouge. The AAW proposed to name this tool a shallow gouge (in contrast to the roughing and bowl gouges). This idea has been the most contentious proposal.

These proposals are addressing problems in the following situations: buying a tool, recommending a tool (for classes, articles, and videos), and advertising/marketing. Here is the current status of the discussions:

All of the North American firms are in agreement on the proposals. The British manufacturers are more critical of all of the proposals, with the exception of Henry Taylor and Hamlet (one ownership, maker of the Artisan tools with Craft Supplies and the Packard brand of turning tools, as well as tools bearing its company names).

The proposals are still in the talking stage. Plans are being made with manufacturers and retail suppliers to discuss these face-to-face at this year's symposium in Portland.

—Alan Lacer

2007  
Honorary  
Lifetime  
Member

# Jerry Glaser

## Tool Pioneer

By Alan Lacer

**L**ong before most of us were turning, a handful of turners worked quietly in their regions, creating turned pieces that were outside the norm. Names such as Mel Lindquist, Bob Stocksdale, Rude Osolnik, Ed Moulthrop, and James Prestini were at the forefront of change.

There was also a figure whose work appeared in major exhibitions on the West Coast alongside those of Bob Stocksdale and Sam Maloof, who was doing work with a sculpted look, carved feet, and textured surfaces. His work also appeared in a number of publications, even on the cover of a book published in Germany. Recently his work from the late-1950s to mid-1960s appeared in the Yale exhibition chronicling woodturning since 1930.

The AAW Honorary Lifetime Membership was bestowed this year on Jerry Glaser and is noteworthy in several ways. First, it recognizes the contributions of this pioneer tool developer



*Left:* In his garden in Los Angeles, Jerry holds a 11x5" claro walnut bowl turned in 1975.

*Right:* In the 1960s, Jerry designed some of his earliest tools for his friend Bob Stocksdale. Jerry machined the far right prototype gouge from rectangular bar stock.

and maker in the growth of this amazing field. Further, it shows great respect for a man who has spent most of his life involved with woodturning at many levels.

Widely known for his Glaser Engineering tools, Jerry was first of all a skilled woodturner. Inspired by Scandinavian work he had seen in the 1930s, Jerry produced turnings unlike the standard bowl forms of his day. In fact, Jerry's sculpted rims, carved





**Left:** More than 40 years ago, Jerry turned this graceful 6×12" footed bowl from highly figured black walnut.

**Below:** A 4×10½" black walnut bowl, textured inside and out, represents another outstanding Glaser piece from the early 1960s.



A ⅛"-thick wall highlights this 6"-diameter rosewood bowl Jerry turned in 1960.



In 1963, Jerry turned this 6×11½" teak bowl, which was featured nearly 40 years later in *Wood Turning in North America Since 1930*. Jerry's work included a sculpted rim, a textured exterior, and carved feet, features that woodturners "discovered" decades later.

U.S. turners had to work with: few decent tools (most of the turning tool companies were defunct), no high-speed tools, no chucks (only machinist-style "knuckle busters"), and certainly no bowl gouges. Many turners of the time, such as Rude Osolnik and Ed Moulthrop, either made their own tools or had tools made.

## Tool contributions

Jerry developed an impressive list of commercial successes:

- milled turning gouges from round stock rather than stamped or hot-forged (1960s)
- HSS turning tools (1966)
- an American-made deep-fluted bowl gouge (early 1970s)
- particle-metal turning tools (1975)
- an array of specialty tool steels including M2, M4, A11, and V15 (1980s)
- handles loaded with lead shot to dampen vibration (1980s)
- a turning tool jig with holding and manipulation features (1982)
- metal handles for turning tools (1985)
- interchangeable turning tools with a single handle (1985)
- a sophisticated screw chuck

with three different-size bases and an HSS thread that was both deep and sharp for better holding strength (1985)

- a double-articulating hollow turning/boring tool (1988)
- the development of a tool termed a "bowl skew" (1989)
- cryogenically treated tools—deep-frozen to -300°F for extra toughness (1995)

Glaser tools (marketed originally under the Turnmaster label and later as Glaser Engineering Co.) were the first contemporary tools truly sharpened and hand-honed for woodturning use. And although some tool companies market particle-metal technology as a recent innovation, Jerry pioneered and sold his versions decades ago.

*For a lengthier article about Jerry Glaser and his accomplishments, see the Spring 2006 issue of American Woodturner.*

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

feet, and carved texture would complement an exhibit of contemporary turning.

However, Jerry's friendship with another California turner would lead him away from turning to the making of tools and accessories.

In the mid-1960s, Bob Stocksdale's simple request led Jerry into the world of toolmaking. Bob had found a wonderful piece of hardened steel that worked amazingly well as a scraper. Bob's request to Jerry: Could he identify that steel and make a gouge? Trained and working as an aerospace engineer, Jerry identified the steel as M2 high-speed steel (HSS), made a gouge for Bob, and the rest is history. As Jerry's friend Sam Maloof said, "Jerry made a decision to go in a different direction so we would all have good tools to work with."

If you started turning in the 1960s or 1970s, you will recall what

Three bowls—slightly rearranged

# Twisted Possibilities

By Malcolm Tibbetts



"Lacewood Ribbon," 13x7½"

Perhaps the best thing about segmented turning is the total lack of restrictions; there is no end to the possibilities.

A few years ago, I discovered one of those possibilities, which I call "segmented ribbons." With this technique, the boundaries are pushed once more, and at first sight many people, even experienced turners, are befuddled by how it is done.

The truth be known, it's not nearly as complicated as one might think. Look closely at

"Lacewood Ribbon," *above*, and you will discover that this ribbon is simply a series of six bottomless half-bowls. But instead of stacked segmented rings, this ribbon is created from staves. To create your own ribbon, follow along through the steps on the next pages.

## Cut the staves

From a 48"-long board (about 2 board feet), crosscut your stock (lacewood shown *above*) to 3½"-long pieces. The 3½" dimension equals the width of the ribbon, which is also the length of the required staves.





"Chapter 16" is made from laminated stave material.

Using stave-constructed bowls is important because it provides side-grain to side-grain joints throughout the entire project.

Simple staves produce a straight-sided cylinder, but compound-mitered staves are required for a cone-shaped bowl. To calculate the compound miter angles and the stave widths, use the Excel program available online at [compoundmiter.com](http://compoundmiter.com). Many woodworking books also include charts for these cuts.

Compound miters require two angles—the blade angle and the miter angle. For this construction project, I built three bowls with diameters of about 8" and 16 staves each. In order for the ribbon to come together, it is also important that the sides of the bowls be angled at 45 degrees. To achieve the required 45-degree angle, I determined that the mitersaw blade angle should be set at 7.93 degrees and the miter angle should be set at 8.01 degrees.

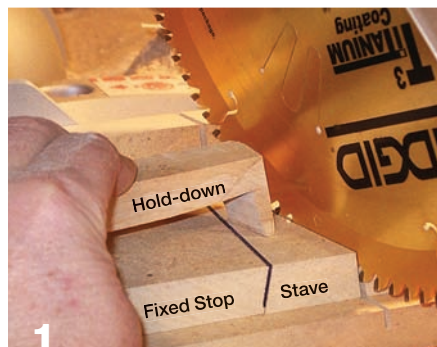
Some segmented turners prefer to cut staves with a tablesaw and a sled, which will work just as well (the same angles apply).

Before cutting expensive hardwood, it is a good idea to make test cuts from MDF or inexpensive stock to confirm the accuracy of your saw settings. A handheld hold-down device and a zero-kerf bed (**Photo 1**) will help you produce identical pieces.

Place the test staves flat (outside facing up) and apply masking tape. This will allow you to roll the staves into a half-bowl shape and position them against a 90-degree surface. Using a jointer bed and fence is one way to determine the accuracy of your angles (**Photo 2**).

More than likely, you'll need to make a small adjustment to your saw settings and then try again. In addition to the staves forming a near-perfect half-bowl, remember that they must also form a 45-degree angle from the horizontal surface. Refer to **Photo 2** for a simple check of this angle.

With your mitersaw settings confirmed, cut 48 staves (**Photo 3**). This provides 16 staves for each of the three bowls.



1 Make test cuts to confirm angles.

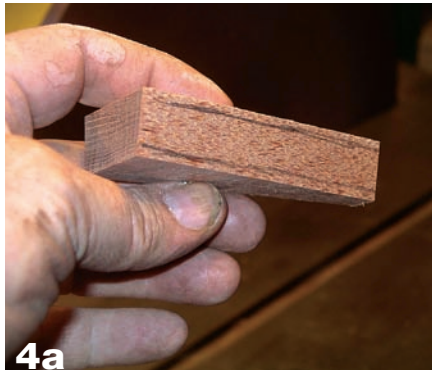


2 At a jointer, check 90- and 45-degree angles.



3 Cut enough staves for three bowls.





**4a**  
To help guide your light sanding, pencil two lines on the edge grain of your staves.



**4b**  
Lightly sanding the stave sides will improve the appearance of the glue joints.



**7**  
Assemble the bowl with the aid of glue blocks and rubber bands.

## Sand to precision

Depending on the quality of your cut surfaces, your staves could be glued at this time. However, usually there are a few saw blade scoring marks; lightly sanding the surfaces will eliminate them.

Place pencil marks on a few staves, and barely touch them to a sanding disc (Photos 4a and 4b). This will guide you as you adjust your sanding disc table to match the angle of your stave sides.

Make tiny adjustments to your table angle until the pencil marks disappear evenly with just the lightest sanding pressure. At this point, lightly sand each stave side; this will improve the quality of your glue joints. Be careful not to alter the original angles.

## Begin assembly

Begin by gluing pairs of staves together (Photo 5). Joining the pairs into assemblies of four (a quarter-bowl) is a challenge. Because of the sharp angles, conventional clamps will not work. My solution is to use a combination of duct tape and rubber bands (Photo 6). Duct tape has just enough elasticity to provide clamping pressure on the outside of the joints, and the rubber bands force the inside of



**5**  
Begin gluing pairs of staves.



**6**  
Use duct tape as a clamp.

the joints tightly together. The key to success with this technique is the application of the tape.

Position two sections of two (left side of Photo 6) with the outside edges slightly elevated (use a shim), and then apply tape as shown. This way, the tape will be stretched as you force the joint closed. Practice this a few times dry (no glue) before applying glue to the staves. In the background of



**8**  
A tailstock cone is an ideal centering device.



**9**  
Install a temporary bowl base with a tenon.

Photo 6, you can see a completed glue job. This is a clever solution to a difficult clamping problem.

## Assemble half-bowls

At this stage, the bowls are in quarter-sections. Before joining the quarters into halves, it's a good idea to dry-fit four sections into a complete bowl to check the overall fit. The goal is to create round, bottomless bowls. It is far





"Tolerance" is an extensively pierced combination of half-bowls, quarter-bowls, half-cylinders, and half-platters.

better (and easier) to make a few small adjustments at this stage than to wait until you only have assembled half-sections.

If necessary, use a disc sander to finesse the angles. After confirming that your angles are accurate, join the quarter-sections into half-bowl sections using the same duct tape procedure detailed earlier.

After a little touch-up on the disc sander, join the half-bowls to

form complete bowls (Photo 7). Glue blocks attached with hotmelt adhesive provide a means to apply rubber bands for clamping pressure.

### Turn a bottomless bowl

To turn a bottomless bowl, center the bowl on a flat disc (MDF works well). A large cone center on your tailstock will do a nice job of centering the bowl (Photo 8). With the tailstock holding the bowl,

apply six to eight dabs of hotmelt adhesive. Using a bowl gouge, clean up the outside of the bowl and the small end opening.

Now, glue a temporary bowl base (plug) into the opening (Photo 9). The plug shown is made from two laminated pieces of  $\frac{3}{4}$ " MDF. Try to match the tapers of the opening and your insert. Apply glue and use your tailstock or a little weight for clamping pressure.

After 60 minutes of clamping time, use a pointed scraper to true up the tenon on your plug so that when you place it in a 4-jaw chuck, everything will be nicely centered. With a utility knife, cut through the hotmelt adhesive to remove the bowl from the MDF disc.

After the base-plug glue job cures overnight, you can rough-shape the outside of the bowl. Initially, just turn it smooth, without removing too much wood. Remember, the bowl angle must be 45 degrees. By using a straightedge and a combination square (**Photo 10**), you can check this angle.

After achieving a 45-degree angle on the outside of each bowl, measure each diameter. Select the smallest one and proceed with the final turning. When you turn the other two, try to match all of their dimensions. This ribbon has a 1/4" wall thickness. Check the inside angle using the square and straightedge described earlier.

In theory, if the inside angle matches the outside angle, then the wall thickness should be consistent. Before proceeding, it's a good idea to check the wall thickness with calipers.

The goal is to produce three bowls with the same wall thickness, the same diameter, and the same 45-degree sides. Take your time and constantly check the dimensions and angles. When you are satisfied, sand the surfaces to 400-grit smoothness.

Next, reverse-mount the bowls to remove the MDF plug and to clean up the small end of the bowls.



**10** Check that the bowl angle is 45 degrees.



**11** Reverse-mount and clean up the small end.

One reverse-mounting technique (**Photo 11**) is to use a disc of MDF with a groove that matches the bowl's rim along with a "keeper" ring of MDF held in place with a few screws. A few rubber pads will protect the surfaces.

## Form the ribbon

Use a bandsaw to cut the bowls in half (**Photo 12**). Make sure your bandsaw blade is set at a 90-degree angle to your table. Cut slowly and stay on the glue joints.

Just as you touched up the pre-turned half-bowls on the disc sander, do the same with the finished half-bowls (**Photo 13**). Examine the surfaces closely; they should be perfect.

Putting together these half-bowls into the final shape can get confusing, so in order to avoid a mistake, tape together the shape



**12** Splitting the bowls requires a steady hand. Because the glue line can be difficult to see, the blue tape provides a visual aid.



**13** Lightly sand the bandsaw cuts.

and label each side of each joint (**Photo 14**).

A few custom-made devices (**Photo 15**) help provide clamping pressure. These are half-pieces of 1" dowel with a thin layer of rubber pad, drilled and bolted together. Their only purpose is to provide a method of installing rubber bands.

To get a feel for the technique, try it dry first. Another pair of hands can be a big help.

The exact order in which you join the components makes no difference. I usually sand the seams of one joint before gluing the next component; it is just easier to do the sanding this way because you will have better access to the glue joints.

If the wall thicknesses are equal, there should be little sanding required—mostly just cleaning up the glue squeeze-out. Carefully use





“Bird’s-eye Mobius” is a combination of half-bowls and quarter-bowls.

a power-sanding disc, progressing through the grits to create smooth transitions between segments.

This same technique works to create many different shapes. If you create staves from laminated material, the possibilities of surface designs are endless.

A twisted ribbon can also become a canvas for carving, piercing, painting, and pyrography. As you experiment, remember to keep all your wood grain oriented in the same direction.

Have fun as you explore this twisted woodturning adventure.

AAW board member Malcolm Tibbetts ([tahoeturner.com](http://tahoeturner.com)) lives in South Lake Tahoe, CA.



14

Labeling the joints helps avoid assembly mistakes.



15

Carefully align the joints.

Jig solves problems of assembly

# Staved Vessel

By Bob Fulton

For some time, I had dreamed of building a staved vase. It seemed easy enough—after all, craftsmen had assembled nail kegs and barrels for hundreds of years. It also seemed reasonable because with staved construction a turner would only need about one-third of the precious wood that would be needed if you started with a solid piece.

With these things in mind, I set out to make a jig to simplify the glue-up of the staves and also hold the piece in order to turn and glue in a solid bottom.

A good part of the work is making the jig. But after that is done, you can assemble vases with ease. And I guarantee you that your friends will all come around and want to know how it's done.

*Editor's note:* Although there are many aspects of this jig that look similar to Malcolm Tibbett's jig published in *The Art of Segmented Wood Turning* (2005), both AAW members worked independently on their designs. Proof positive that more than one person can have a great idea!

## Build a jig

**Parts:** 1 piece 1×12×12" Baltic birch (glue together two ½"-thick pieces); 1 piece ½×10×10" Baltic birch; and ½×12×12" MDF (7).

**Supplies:** ¼×9" all-thread rod (4); ¼" lock nuts (4); ¼" nuts (16); ¼" washers (16); ¼" T-nuts (4); and ¼×1¼" carriage bolts (4), ¼×1½" hexhead bolts (4), and ¾" and ½" dowel.

Mark the plywood base, floating base, and MDF rings according to **Drawings A, B, and C, opposite**. Drill ⅜" holes in the seven MDF rings and ¼", ¾", and ½" holes in the plywood bottom where shown.

With a jigsaw or bandsaw, cut the plywood base and seven MDF squares into 12"-diameter circles.



1  
With a lock nut and washer, secure four 9" lengths of all-thread rod to the base.



Threaded funeral urn from Tanzanian eucalyptus, grenadillo, satinwood, African ebony, bloodwood, and boxwood; 10×7".

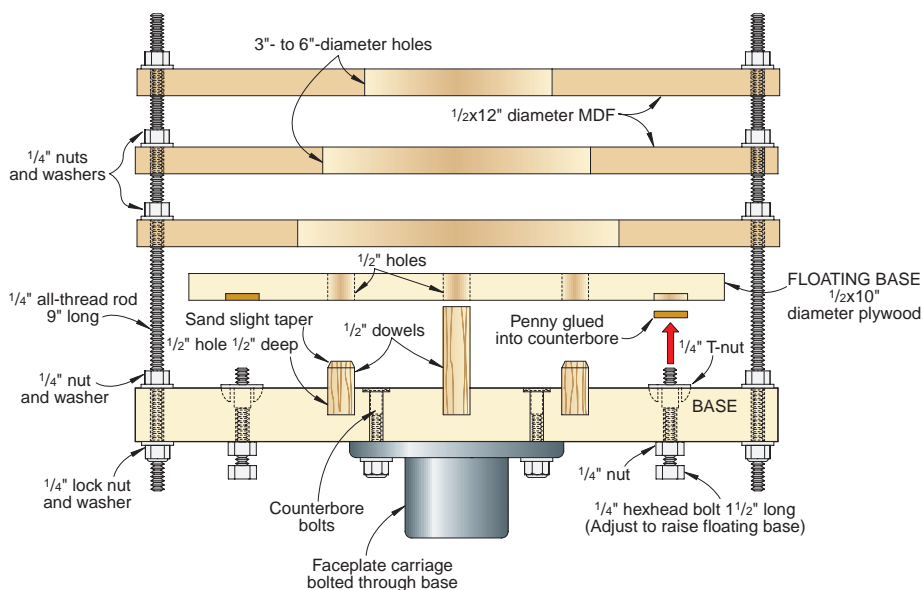
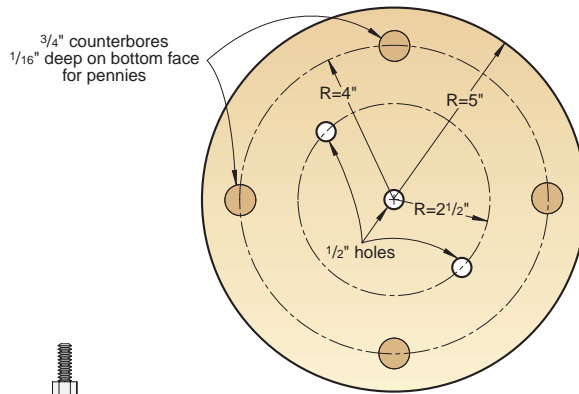
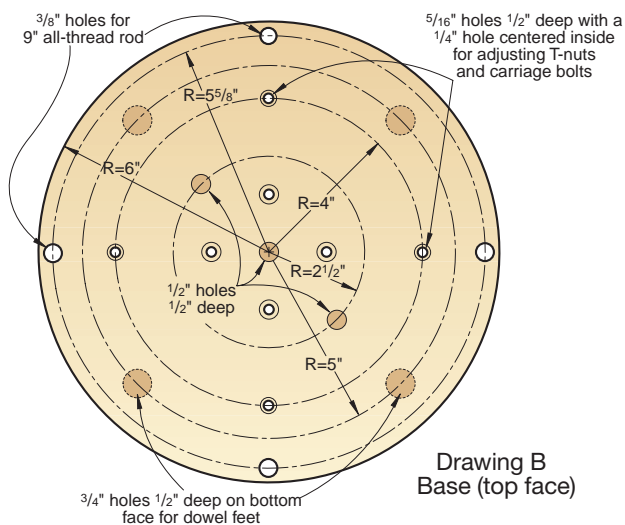
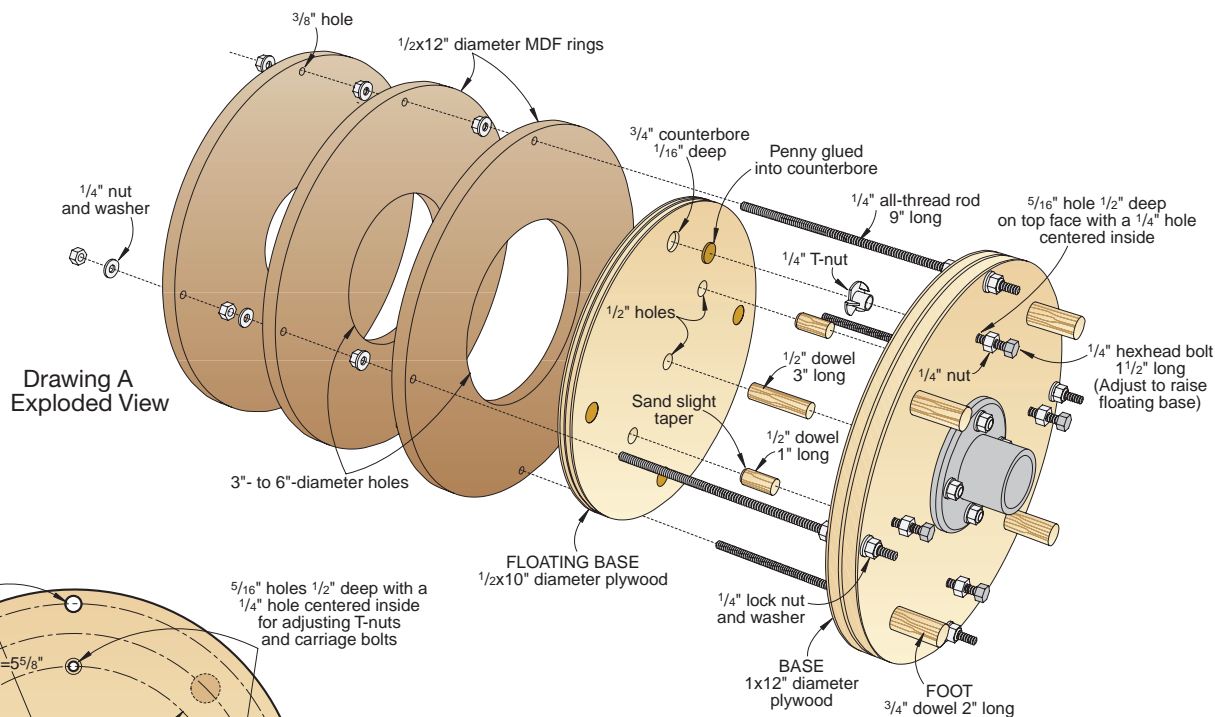
Center and mount a faceplate to the bottom of the 1"-thick plywood piece, as shown in **Drawing D**.

Insert the all-thread rod into the bottom laminated plywood piece with a washer and lock nut on the bottom and a washer and ¼" nut on the top. Then, tighten the assembly (**Photo 1**).

Using the all-thread rods, washers, and nuts, mount an MDF ring on the base. After mounting the faceplate on your lathe, cut a 3"-diameter hole in the ring.

**Safety note:** Always be aware of the spinning all-thread rods! Make flags from masking tape to draw





### Cross-Grain Assembly

The vessels shown in this article contain a few cross-grain glue joints. In general this is not a good practice. The vessels shown are relatively small and therefore may never experience the negative effects of wood movement. In larger dimensions, this type of cross-grain joinery should be avoided in segmented turning. Whenever possible, consistent wood grain alignment is the preferred method of construction.



Yellowheart, red palm, purpleheart, and bocote; 10x4½".

attention to the rods whenever turning with this jig.

Repeat this process for the remaining MDF rings, cutting each hole ½" larger than the previous. You'll now have a set of seven MDF rings that will allow you to make a range of vessel sizes.

## Assemble the floating base

The floating base will allow you to adjust the staved assembly. Tapered dowels in the base will help position the floating base loosely over the base (Photo 2).

Cut a 10"-diameter circle from ½" plywood, then transfer the pattern lines and hole locations from **Drawing C**.

On the bottom of the floating base, bore four ¾"-diameter holes for the pennies (**Drawing C**), then epoxy four pennies onto the bottom of the disc. Drill four corresponding holes in the base for ¼" hexhead bolts (Photo 3). The hexhead bolts will act as jack screws to adjust the angle of the vessel after it is assembled and ready to be turned.



Dowels on the top side of the base help position the floating base.



The floating base (bottom face shown above) should fit loosely over the base.

## Build a nut driver

A nut driver will help you adjust and tighten the stave jig before the glue sets. I made my deep socket out of ½x8" brass tubing and a 7/16" socket, with a sawed-off ¾" bolt with ¾" coupling nut epoxied into the top (Photo 4).

## Cut and glue the staves

For the vessels shown on these pages, a 7"- to 8"-long stave works best. The staves shown in this project were cut on a compound mitersaw. You'll find charts for calculating compound miters in woodworking books and on the Internet (compoundmiter.com is one source).

Your first challenge will be to set the miter angle of the saw. In the first attempt, I used a magnetic base angle meter on the saw blade (Photo 5). Digital readout angle meters also are available. Before you cut valuable hardwood,



To make a nut driver, epoxy a ¾" nut into a ½"-diameter brass tube.



With an angle meter, set the compound mitersaw to 22.5 degrees.

test your setup by cutting eight staves from poplar or another flat, inexpensive hardwood. Place the staves upside down on a flat surface and fasten them together with masking tape. To check for gaps, roll the staves into a vase shape. If there are any appreciable gaps, you need to go back to the saw, make adjustments, and cut another set of test staves.

## Set the taper

The graduations on most mitersaws are far too crude to make the minor adjustments necessary for accurate stave work.

A better solution is to clamp a block to the base of the saw to make minor adjustments. You will need to devise a method to clamp the stock solidly so there is no movement while you cut. I use a double clamp on both sides of the cut to prevent any movement. My preference is for





**6** To improve the accuracy of your staves, securely clamp a stopblock to your jig.



**7** Before applying glue, tape together the exterior faces of your staves.

a homemade wooden hold-down (**Photo 6**) or a T-track with an aluminum hold-down. A double lock down is especially important on the stopblock to set side-to-side dimensions and taper angle.

A slow and careful traverse of the saw blade will help prevent uneven cuts.

## Prepare the staves

It is wise to dry-fit the vase and decide which three MDF washers you will need before you start the glue-up.

To prepare the staves, place them on a large piece of waxed paper, with the insides of the vase staves facing down. Place the thin accent strips in between each stave, and then put a full-length strip of masking tape over each joint (**Photo 7**). Press the tape down firmly so that when you pick it up to turn it over, the strips will adhere to the tape.



**8** Be sure to apply woodworker's glue to one surface of each joint.



**9** Roll up the staves into a circle and fasten with masking tape.

Once you have turned over the assembly to expose the inside of the vase, run several rows of glue into the gaps and spread with a glue brush (**Photo 8**). See the tip *below right* about glue choices.

Roll up the whole assembly and fasten it with a piece of masking tape (**Photo 9**).

## Begin assembly

Place a piece of waxed paper on the floating base to catch the glue runs. Place an MDF ring on the glued staves; the ring should contact the vase about 1" from the top (**Photo 10**). Place a washer and a nut on each bolt and run it down with the nut driver you built earlier.

Now slide another MDF ring over the all-thread rods about 2" above the first and lightly tighten. Add a third spaced ring about 2" above the second ring.

Each washer needs to be tightened and the assembly squared up



**10** Push the first MDF ring to the bottom of the staved vessel, then add washers and nuts.



**11** After adding three rings, adjust the assembly for even tension. You can also make this adjustment at the lathe.

until you have equal tension over all of the MDF layers (**Photo 11**).

## Take Advantage of Glue Open Time

For this stave project, it's helpful to apply a glue with an extended open time (how much time you have between applying the glue and closing the joint). Franklin Type III (8-minute open time) or Extended Type II (15-minute open time) are two choices available at retail outlets.

## Move to the lathe

First, tape flags to the four all-thread rods, which will provide a constant reminder of the danger of the spinning rods.

Slightly loosen all the nuts a bit and use the hexhead bolts to adjust the tilt of the assembly so that the bottom of the vase runs true (**Photo 12**).

Retighten the nuts enough to let you square off the base of the vessel. I use either a Forstner bit or a sharp parting tool to smooth out the inside of the base (**Photo 13**).

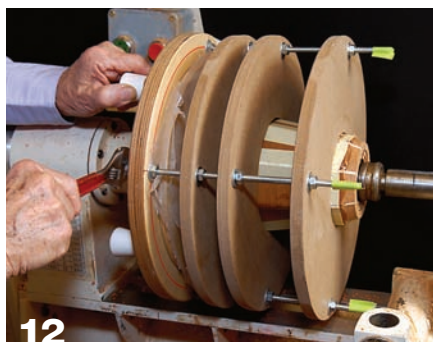
Make another cut to create a dado about  $\frac{3}{16}$ " deep (**Photo 14**). Then cut a tenon on the piece that will become the bottom of the vessel; glue the bottom in place, and mount a wasteblock.

Later, you can turn down or pare away the glue block to add a contrasting color to the vase.

## Detail for the top

From here on it's up to you for wood species and color contrast. With a little care in the colors you choose, you will be able to make a beautiful vessel using a small amount of exotic wood.

Here's one option. After you have squared off the top, glue and



**12** At the lathe, slightly loosen the nuts holding the rings, then square up with jack screws.



**13** With a Forstner bit, true up the inside of the bottom of the vessel.



**14** Square up the bottom of the vessel, then cut a dado for the bottom piece.



**15** A solid piece of 8/4 material (hollowed beforehand) dresses up the vessel's look.

clamp a layer of colorful veneer, a piece of  $\frac{3}{4}$ "-thick stock for a waist, another piece of veneer, and then a section of 8/4 hardwood for the top. You may want to add a colorful ring to accent the opening. Use conventional turning methods for this section (**Photo 15**).

For the 8/4 top, I usually

hollow the inside of this accent piece before gluing it to the staved assembly. Adhering the stock to a wasteblock with double-faced tape is a good solution.

Tulsa woodturner Bob Fulton is a member of the Northeast Oklahoma Woodturners Association.

## Help with thin strips

During the glue-up, it is sometimes difficult to correctly position the thin strips between the staves. I made a 9"-long all-thread rod and a piece of polyethylene to fit the inside middle of the base. When I pull up on the poly plug, the thin staves are forced into position.

Another option is to glue these thin strips to the staves before assembling the vessel.

—Bob Fulton



Photos: Bob Hawks



# What I Will

By Brian Kantor

**T**he lathe whistles. Spindles of curled ribbons of wood fall to the ground and form a nest around my feet.

The hum of the machine fills the room. It is music. I am the conductor. My chosen wood, a block of birch, is the musician. You, the observer and the listener, are the audience. This turning wood is a symphony of nature and human creativity. The composer is life. The beauty and individuality of this piece are like that of my life. It represents what has been and what will come to be.

Trees surround us. They live and die. In either form, they shelter and shade us, warm and protect us. We manipulate them into tools and toys and weapons.

But wood as a medium for art becomes not a resource, but a mode of self-expression. What it reveals in its character depends not only on the work of the artist, but on the habitat from which it came and the experiences it endured. It is this essence that speaks to the eyes and the hands of the artist and that helps dictate what it is to become.

Like my piece of birch, my mind is the product of both nature and nurture. So much of my own environments and experiences have molded me into the person I am. I have an innate empathy for the overlooked and ignored, the unpowerful and meek, whether it be the homeless, a struggling minority, or the endangered. It is my belief that those with the ability must provide for the unable.

It is like my tree, with its symbiotic relationship with moss, fungi, soil, and even the creatures that inhabit its trunk and branches. In turn, in their dead and dying states, they return to the tree nourishment essential to its survival. I honor

*The wood spins.  
Everything is a blur.  
Life's possibilities flash  
before my eyes. What  
lies ahead for me?*

my piece of birch. In it, I see self-reliance, abundant cures, and extraordinary resourcefulness and adaptability. I work with it, for it represents nature and its extraordinary ability to teach and provide for our bodies, our minds, and our souls.

The wood spins. Everything is a blur. Life's possibilities flash before my eyes. What lies ahead for me? I dream of traveling the world to learn languages I love, to speak languages I've learned, to experience the cultures both living and extinct that excite me, confuse me, elicit in me a sense of awe and empathy. I yearn to experience the places of my dreams. I yearn to embrace the spirit of the unknown and of the quest. Like the artist at the lathe, travel is what reveals ourselves to ourselves. It throws us into the unknown and challenges us to trust the world we live in. In the process of exposure, I hope to learn about myself and, in turn, apply this to the world around me.

My piece is beginning to take shape. There are curves and slopes dictated by the wood, enhanced by me. Unexpected and unusual colors of the wood appear from the heart. I listen to the composer, I watch the musician. The lathe holds the rapidly spinning block steady and centered. The tool in my hands, outwardly cumbersome and awkward, glides along the length of the piece with a voice of its own. I must trust the wood. I rely on faith that the tool in my hands will find its true path.

My symphony is complete—like no other. It has overwhelmed both conductor and audience in its depth, its diversity, and its emotion. It has demanded commitment and skill. The finished product is irreplaceable. The wood, like life, will become what I make of it. I will decide what to reveal and what to leave subtle. It is my piece that reflects my mind. I hope to make a life of my own, full of adventure, full of passion, full of music. I have the ability to shape it how I will, exposing elements of myself I did not even know. I can bring out grain and color to share with others my wisdom and joy in life. I am the woodturner, to do with my life what I will.

Brian Kantor, a freshman at St. Olaf College in Northfield, MN, wrote this essay as part of his college entrance application. Brian has turned with his uncle and aunt, Del Stubbs and Mary Thouin, and with Alan Lacer.

# From Bedposts to Baseball Bats

By Alan Lacer

In 2006, Louisville hosted the AAW symposium, which was believed to be the largest contemporary gathering of woodturners. It was fitting for Louisville to play this role, as it is home to one of the most successful and longest-running turning companies in America: Louisville Slugger.

Make no mistake about it, this company started as a woodturning shop and still makes a significant portion of its income from woodturning. Although the days

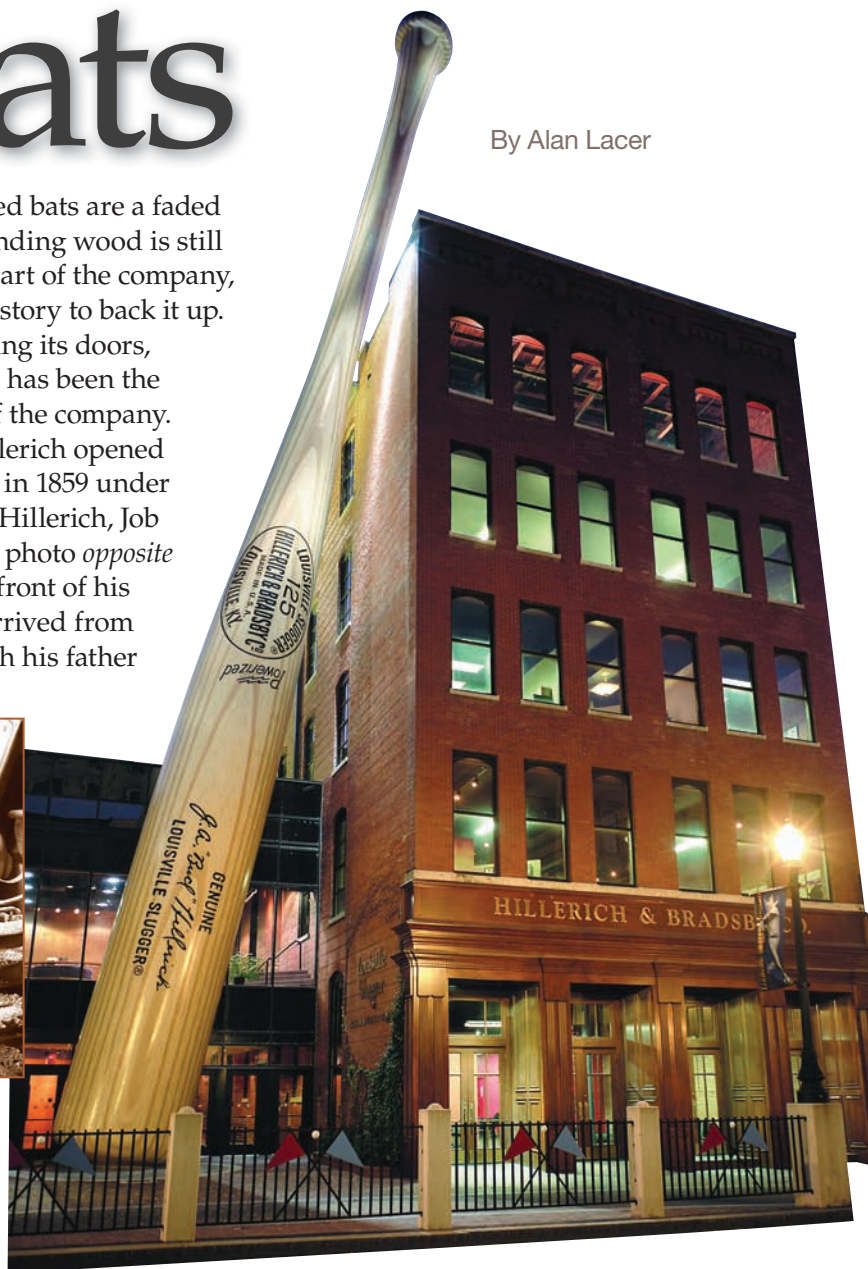
of hand-turned bats are a faded memory, rounding wood is still a dominant part of the company, with a rich history to back it up.

Since opening its doors, woodturning has been the foundation of the company. J.F. (Fred) Hillerich opened the first shop in 1859 under the name J.F. Hillerich, Job Turning. (See photo opposite of turners in front of his shop.) Fred arrived from Germany with his father

Henry "Papa" Bickel hand-turns a bat in this photo shot in the 1930s. This heavy, pattern-style lathe has a wooden bed and legs.



Resting alongside the Louisville Slugger Museum & Factory, this Babe Ruth model stands 120 feet tall and weighs 34 tons, certainly the world's largest bat. Constructed of metal and painted to look like wood, this has become a landmark for the city of Louisville.





in the 1840s and apprenticed with his father, who was trained as a cooper. From Fred's shop came porch columns, balusters, bedposts, wooden bowling balls, and turned items to meet the demands of the day.

During the same period, something remarkable was happening in America: Baseball was getting off the ground in a big way. With the first professional game played around 1865 and most cities fielding teams by the 1880s, the time was ripe to evolve the game's equipment.

Early on in baseball, the rules, bats, balls, and gloves were anything but standardized. Patents were popping up for bats, and different shapes and materials were being explored. Some early bats resembled huge clubs. Other innovations included bats with one flat hitting surface and even a curved "banana bat."

Bats were not defined by rules until 1890, when it was stated that: *"The bat shall be a smooth, round stick not more than 2¾ inches in diameter*

*at the thickest part and not more than 42 inches in length. The bat shall be one piece of solid wood."*

The stage was set for the coming together of a turning shop and this ever-growing game. Fred had a son, Bud, who was learning the turning business. It happened that Bud loved America's new pastime as both a player and spectator.

As one story goes, it was 17-year-old Bud Hillerich who was watching a Louisville Eclipse game in 1884 when he watched its star, Pete Browning, break a bat. Bud invited Browning to stop by his dad's shop the next day for a new custom-turned bat. And the rest, as they say, is history.

By the way, with that replacement bat, Pete Browning swatted three hits the next day. Browning's bat spoke, and orders started arriving.

However, it took a few years before the famed Louisville Slugger bat company came into existence. Although Bud had a passion for baseball and bats, his dad cared little for baseball or baseball players, believing the company's future rested with a new swinging butter churn, a coopered item that included little turning. Not until Bud was brought in as a partner with his father and then became the sole owner did the business of baseball bats dominate production.



Using a steady rest was an impediment to turning, which can be seen as Danny Luckett demonstrates. Note how Danny's hand cradles the wood to prevent ribbing in the slender areas of the bat. Danny, who has worked at Slugger for 38 years, is one of the few Slugger employees who can turn a bat by hand.

## Only the best ash

You don't just slap any timber between centers and stamp it a Louisville Slugger. As it happens, ash was an early favorite that still accounts for about half of all the Louisville company's bats.

Slow, even-growing northern ash from a region along the Pennsylvania-New York border has been a longtime favorite. Players demand wood that is straight-grained, has even spacing of the annual rings, and has no major knots (although some hitters believe that small pin knots on the barrel region make a better bat). There is a difference of opinion between players on whether more or less annual rings per inch make a difference: Ted Williams looked



Photos: Louisville Slugger Museum & Factory

This 1889 picture tells quite a story. On the left is Henry "Papa" Bickel, who worked for Slugger for 60 years. Next to him is Fred Hillerich, and in the doorway with a bat is Bud Hillerich. Turned items like the column and bats to the coopered items such as the swinging butter churn in the doorway and small barrel with lid all point to the past and future of this company.

## Big League Tour

If you are ever near Louisville and love turning or baseball—and especially both—make a stop at the museum and factory. It is an easy place to find—just look for the 120-foot-tall Louisville Slugger bat leaning against the building. For more details, see [sluggermuseum.org](http://sluggermuseum.org).

for eight rings per inch as being ideal, while Stan Musial liked fewer rings per inch.

Other woods besides ash have been and are currently being used by Louisville Slugger to make wooden bats. In the last 10 years, northern hard maple has soared in popularity (it's the timber Barry Bonds favors) and now accounts for almost half of bat sales. About 2 percent of the bats are turned from European beech.

## Of interest to turners

From a turner's perspective, there are a number of interesting techniques in bat production. First, the best blanks are riven or split from the log rather than sawn to truly "follow the grain."

The company developed a special saw to cut bat stock for the non-professional market. Called a tube saw, it cuts a 40"-long, 3"-diameter round blank from a log.

One of the bat turner's biggest challenges is generating a bat of a particular size and shape that also has a specific weight. (Imagine turning a bowl that had to be a specific size, shape, and weight!)

To facilitate the duplication of a pattern or model bat, a holder cradled the model close behind the blank.



Major League Baseball (MLB) rules do not limit the bat's weight. That's a variable the player selects. But early ballplayers believed the weight of a bat to be one of the most important factors for hitting the ball hard or long. Some of Babe Ruth's bats weighed as much as 47 ounces (he even once ordered a 52-ounce monster). The Babe's best year for four-baggers occurred while swinging bats from 39 to 42 ounces. Soon players started learning, and physics proved, that the speed of the bat swing was more critical. Most modern players favor a bat of 35 or fewer ounces.

To improve the bat speed, the process of "cupping" was introduced to the USA by players returning from the Japanese League. In 1975, MLB allowed this process of reducing bat weight by creating a recess in the end of the barrel by a maximum of 2" in diameter and 1" deep but not less than 1" in diameter. Today about 40 percent of all pro bats from the company have cupped ends.

The history of Louisville Slugger bat-making parallels this development in bat shapes and weights. There was the period of the bottle-shape bat preferred by Heinie Groh (career from 1912 to 1927) to the sleeker bat of Rogers Hornsby (career from 1915 to 1937) to Babe Ruth (career from 1914 to 1935). That trend continues today with smaller handles and lighter weights, resulting in faster bat swing but more broken bats.

Some of today's big leaguers believe in a proportion of weight to length that is a unit of "2" or "3"—the weight is 2 or 3 ounces less than the length. So when an employee selects bat blanks for a particular model, the dry weight of the blank is a factor, too.



This bat from the mid-1930s shows two Louisville Slugger processes: "Powerized" and bone-rubbed. Rubbing a bone on the bat while it was still on the lathe for even a minute or two would take the place of a player doing this by hand for many hours.

The colorful maple bat, *left*, and the composite bat (wood wrapped in a fiberglass mesh, then soaked in resin), *right*, are departures from baseball's traditions. Note the cupping at the end of the composite bat.



## More productive at the plate

One of the more interesting aspects of past bat-making was altering the wood to get more hits. Early on, players added nails, burned the wood lightly, buried bats in dung heaps, treated the wood with tobacco juice, or rubbed the barrel with a bone, bottle, or stone.

The Louisville Slugger tried several strategies of its own including offering a bone-rubbed finish, flame-tempering, "Powerizing" the wood by injecting it with glue, and even bombarding the wood with atomic particles.



## The roots of “Powerized”

Probably around 1940, MLB interpreted the rule stating that a bat be a solid piece of wood to mean that no foreign substance could be added, other than the surface finish and gripping material in the lower 18". So nails and glue went by the wayside, but bone-rubbing, flame-tempering, and coloring were allowed within the approved limits.



Applying the Louisville Slugger brand is an important step—players require a reference for what part of the bat to make contact with the ball. Except for Yogi Berra's bats, the brand is placed on the tangential or face grain so the ball will hit the radial or edge grain. Yogi had his own style—he routinely turned the brand toward the pitcher, reasoning: “I came up there to hit, not read.” Thus, Slugger employees branded Yogi's bats on the edge grain rather than the face grain.

It is doubtful that cork was ever allowed, but rumors persist about players' attempts to improve success at the plate.

The “Powerized” stamp is familiar to almost anyone who has ever swung a Louisville Slugger bat. In the search for a way to improve the bat's hitting qualities, or at least to reduce bat breakage and ring separation, Bud Hillerich pursued a method that became known as “Powerized.” The company trademarked the word and image in 1935 and Bud obtained a patent in 1936.

Powerized was an early form of resin-injected wood. Each bat

was placed in an individual tank, and then injected from the bottom with casein glue under pressure. Sufficient time was allowed for the glue to work up through the wood to saturate the barrel end of the bat.

Bud, in his patent claim, argued that the “bat is better and more satisfactory in respect of strength and that elasticity which enables hard and long hits to be made.” He also argued that it “imparts to the finished bat increased properties of hardness, durability, strength, resilience and driving power ... also prevents checking, splintering or separation of the wood layers or fibers.”

There is some question as to whether the resin-injected wood was ever used to any extent at Louisville Slugger. First, it was a slow process, requiring each bat be dipped one at a time in its own individual vat. Also, it would have added extra weight and the trend by the 1930s was towards lighter bats.

In addition, with the ruling about adding foreign substances, it was not really an option. Powerizing was an excellent idea for all the reasons stated by Bud in his patent claims, but it never became a reality for the sport. However, to this day, the bats bear the “Powerized” name and symbol as an important marketing and identifying image of Slugger bats.

## Automation

The process of bat-making still follows the same steps it did a hundred years ago but with far more automation. Baseball players either state their preferences in a bat or specify one of the many hundreds of existing bat models. The

company has held contracts with more than 7,000 baseball players, the first being Honus Wagner. Today, there are more than 4,000 variations in bat design (R43 was The Babe's favorite).

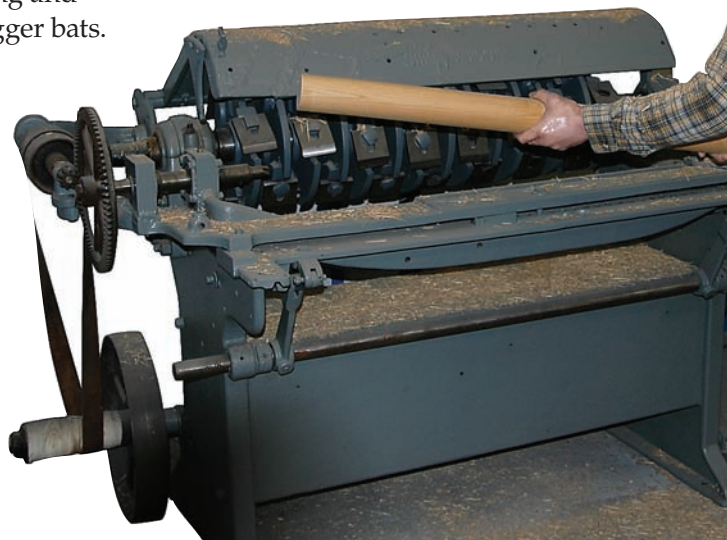
Bat records showing the dimensions and specifications for each player were kept on individual bat cards as well as hundreds of master bat models. Today, all of this is stored on computers. Even the changes to an existing bat model are performed first in a computer program.

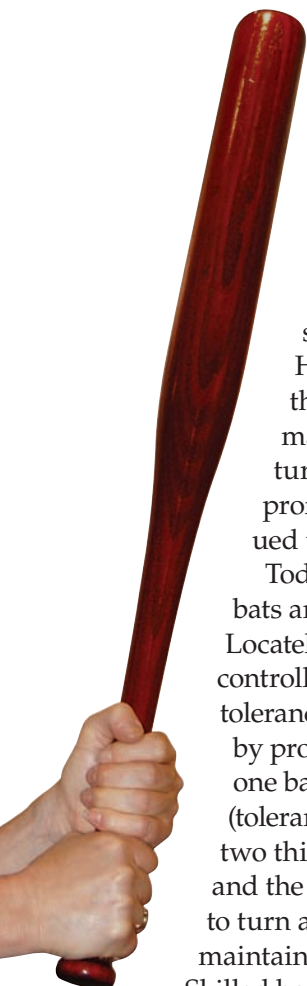
A player often begins the season with a favorite bat. But if the season stretches out and he falls into a slump (or another player has a hitting streak), changes may be made to the hitter's preferred bat.

## Lathe progress

A variety of lathes have been used at Louisville Slugger in bat production. Initially, lathes driven by overhead line shafts produced the bats. It was obvious that hand-turners would have difficulty meeting the demands for bats at all levels. Defiance back-knife lathes

The Defiance back-knife lathe was slow to set up but could quickly turn out a large quantity of bats. Such lathes were used at the Louisville Slugger from the early 1900s until 2002.





were used in early years for all bats except those for professional players. In time, tracer lathes with hydraulics, such as the Hempel, replaced the back-knife machines. The hand-turning of bats for professionals continued until 1993.

Today, big-leaguer bats are made on a Locatelli computer-controlled lathe. The close tolerances demanded by professionals from one bat to another (tolerances are equal to two thicknesses of paper) and the speed required to turn a bat were hard to maintain for a hand-turner. Skilled hand-turners could maintain close tolerances but not the speed, taking about 15 to 20 minutes per bat.

In contrast, the Locatelli can kick out a professional bat in as little as 40 seconds, and each bat is a perfect duplicate of the last.

The bats have been colored and finished in a variety of ways—natural color, flame-colored, bleached, blacks, reds, and browns, and multi-tone versions. All colors must be approved by MLB to avoid colors that could distract the pitcher.

In a break with tradition, some MLB batters stepped up to the plate on Mother's Day 2006 and swung pink bats to signify support and to raise money for breast cancer research.

Over the years a number of finishes have been used, ranging from shellac, varnish, oil, lacquer,



**Above:** Belt-driven lathes with wooden ways were used for many years to turn the hand-crafted bats. Newer lathes with individual motors (but still with wooden beds) were used to hand-turn bats until around 1993.

**Left:** In the early 1900s, the bottle bat was the preferred profile for big-league hitter Heinie Groh.

and now water-based finishes. A few players still specify no finish for the gripping area of the bat. (Bud Hillerich patented a cork handle applied over the wood in the lower 18" of the handle.)

## Production levels

From that first bat in 1884 to the early 1970s, production rose to about 7 million wooden bats annually. Today, Louisville Slugger makes about 1 million wooden bats per year. The huge drop is due to the increased use of the aluminum bat, which crept in the door in the 1970s for Little League, high school, college, amateur, and softball. For professional baseball (both major and minor leagues), wood is still the only material allowed for ball bats.

With the advent of aluminum bats, the company entered the field and now produces about 1.3 million aluminum bats per year. The company also produces

a composite bat that is allowed where aluminum bats are used but also serves as a transition bat for those heading to professional baseball. This bat is a wooden bat wrapped in a fiberglass mesh, then soaked in resin. The result is a cross between a pure wood and an aluminum bat.

The company of Hillerich & Bradsby Co., the parent company of Louisville Slugger, has ventured into the production of other items. Golf clubs (Powerbilt label) were an early area of manufacturing that has had great success over the years. And during World War II, the bat factory made M1 carbine stocks and nightsticks.

Alan Lacer ([alanlacer.com](http://alanlacer.com)) is a turner, writer, and instructor living near River Falls, Wisconsin. Alan, an *American Woodturner* contributing editor, will demonstrate at the Portland symposium.

*Special thanks to Danny Luckett, lathe operator, and Anne Jewell, Louisville Slugger Museum & Factory executive director, for information, demonstrations, and photos. For additional information on the Louisville Slugger and baseball, read Crack of the Bat by Bob Hill.*



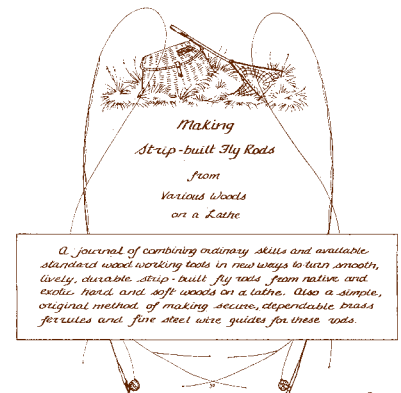
The fine art of turning

# Fly Rods

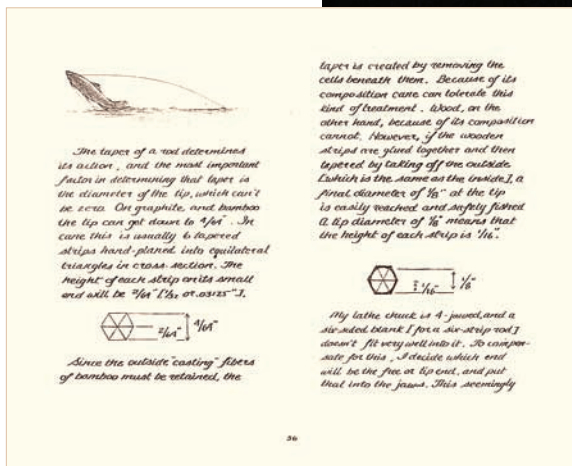
John Betts of Denver has been fly-fishing for half a century. For the last 35 years, this Colorado AAW member has made his living designing and making custom flies, hooks, reels, and lines. And for the last six years, he's been developing a reliable design of a two-piece fly rod. He's now made 50 rods, each a piece of art, turned from four or six strips of wood.

What makes a lathe-turned rod so special? "It weighs less than graphite," John reports, "and I can get an accurate 80-foot cast with a 4-weight line."

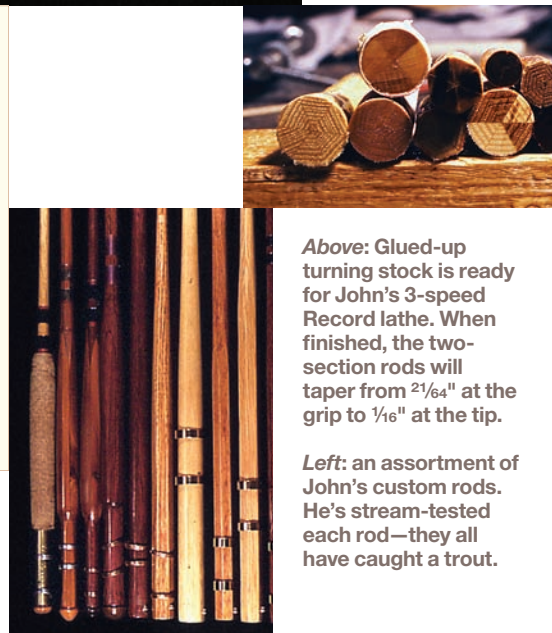
By the time you're done talking to John, you'll be visualizing a trout dancing at the end of your line.



Above: John hand-lettered the title page of *Making Strip-built Fly Rods*, to be released later this summer by Frank Amato Publications. Left: Favorite rods for action and beauty are made from purpleheart (far left) and birch. John invested about five hours in turning each rod. Installing the brass ferrules, leads, and slide bands (all described in the book) require another 90 minutes.



This hand-lettered page shows how John assembles rod stock from  $\frac{1}{32}$ "-thick wedges. Earlier this year at two Colorado chapter meetings, John held AAW members on the edge of their seats as he demonstrated turning techniques with a clapper to support the thin rods.



Above: Glued-up turning stock is ready for John's 3-speed Record lathe. When finished, the two-section rods will taper from  $2\frac{1}{64}$ " at the grip to  $\frac{1}{16}$ " at the tip.

Left: an assortment of John's custom rods. He's stream-tested each rod—they all have caught a trout.

Platter with beads

# Off-Center Exercise

By Keith Gotschall

**I**n the spring of 2006, I had the good fortune to demonstrate at the Southern States Symposium in Gainesville, Georgia. For one of my rotations, Doug Barnes, a board member and good friend, asked me to turn an off-center platter.

I think Doug did this to me on purpose; he knew I don't normally turn off-center work. (I believe Doug just likes to see what I will come up with given the challenge.) I took him up on his test in a daring way. I made an off-center platter for the first time during the demo! This isn't a practice I would normally recommend; in fact, I would guard against it.

However, I had thought the demonstration through completely, making sure I was comfortable with every step. At the beginning of the demo, I disclosed the fact that I had never made one before and, with the interaction of the crowd, pulled off a pretty nice platter that was quickly grabbed up by Doug himself! I accept that as praise.

## Get started

For turning tools, you'll need a  $\frac{3}{8}$ " spindle gouge and a  $\frac{3}{8}$ " or  $\frac{1}{2}$ " bowl gouge. You'll also need a 4-jaw scroll chuck and a screw chuck and spacers.

To make your off-center platter, you will want to start with a blank of wood that is sound; avoid cracked or flawed material. I chose maple for this project as it shows the dark detail lines well, but any wood will work. The dimensions are variable, depending on your lathe;  $1\frac{1}{2} \times 10$ " is a good size for your first attempt. You will want to consider the size of your lathe when determining the diameter. Since you will be mounting it off-center, err on the side of caution. An 11" blank mounted 1" off-center might be more than a lathe with a 12" throw can handle.

## Turn it round

First, mount your blank on a screw chuck. Use spacers to reduce the length of the protruding screw so that about  $\frac{3}{4}$ " is firmly seated in the wood. Be sure the hole is in the center of the blank (**Photo 1**).

**Note:** A tailstock should be used for safety whenever possible. For clarity, the tailstock isn't shown in the accompanying photos.

Once your stock is mounted, bring the blank into round and trim evenly what will be the bottom. With Vernier calipers or a similar measuring device, mark





the dimensions of your chuck jaws in the center of the platter. Don't make the recess too deep— $\frac{1}{8}$ " to  $\frac{3}{16}$ " is plenty. Don't bother with any decoration yet; you will trim off this recess later. Make sure, though, that your recess has crisp sharp corners for the jaws to seat against.

At this point, establish the platter edge. Don't define the shape of the platter yet, just give yourself a nice rim detail that is rounded (**Photo 2**). Also, don't make the rim too thin; for now, shoot for about  $\frac{3}{8}$ ".

Remove the platter from the screw and mount it on a 4-jaw scroll chuck. Then expand the chuck into the recess you cut. Clean off the face, bring it into true, and make a clean cut across the platter. You will want to make sure the face is flat, so check it with a straightedge (**Photo 3**). If you don't keep this flat, your platter will have a rim that is thick on one side and thin on the other.

### Add decorative beads

For decoration, cut in some beads on the top face. I always do this by eye, but you can measure if you prefer. I chose to have essentially even beads going from the rim to almost the center of the platter. I know some of these beads will be cut away eventually, but I would rather have too many beads than not enough.

Alternately your beads could vary in dimension or you could have only a thinner band on them.



**1** Start with a sound blank, roughly 10" in diameter and  $1\frac{1}{2}$ " to 2" thick. Mount the stock on a screw chuck like normal.



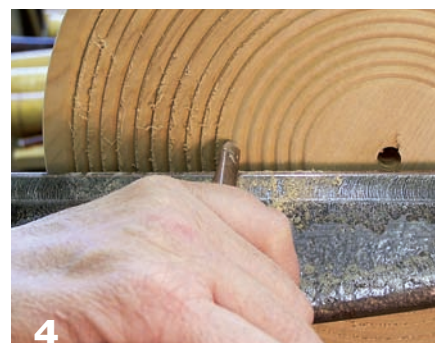
**2** Flatten the bottom, make a recess for the chuck, and establish a rounded edge.



**3** Turn a flat top to the platter and check with a straightedge.

Whatever you decide, cutting the right side of all the beads and then cutting their left side on the way back will speed up this step. **Photo 4** shows cutting the left side of the beads using a  $\frac{3}{8}$ " spindle gouge.

Start at the top of the bead with bevel rubbing, and then roll the tool while lifting the handle. The flute should be closed (at the 3 or 9 o'clock position) at the end of the cut (**Photo 4**).



**4** With a  $\frac{3}{8}$ " spindle gouge, add a series of beads to the platter.



**5** Create well-defined details by pushing a thin wedge of dark wood into the spinning grooves. This works most dramatically on lighter-colored woods but can be a subtle accent with darker woods, too.

Once you're happy with the beads, sand the top of the platter. It is impossible to sand the top once it is out of round, so take it to your final grit (I sand to 320 grit). Also sand the rounded edge, as this is your last sanding opportunity here, too.

For another design detail, you can accentuate the beads with color. Push a thin wedge of dark wood into the valley between each bead (**Photo 5**). Most exotic woods will make a nicely defined dark line as they burn into the spinning wood.





## Mount off-center

Remove the platter from the chuck and drill a new hole for the screw chuck. Use moderation; a 1" off-center position will make a dramatic difference (**Photo 6**).

Once mounted on the screw chuck, bring up your tailstock for safety. Reduce the lathe speed before turning on your lathe. Then crank up the speed to just short of the point of vibration. (Electronic variable-speed control is a real help here as you can dial the speed to just under the point of vibration.) The platter will make a blurred rotation once it is spinning. Be careful to stay away from the outside edge.

Carefully start to remove material from the blurred edge. You can safely work the outside edge, cutting in steps toward the solid area in the center (**Photo 7**).

Using a  $\frac{3}{8}$ " bowl gouge on its side and making pull cuts, reduce the amount of off-center wood going around, taking weight away from the platter rim and reducing vibration further. Work in stages, cutting up to the bottom of your already-formed rim. Stop the lathe and check your progress; this will help you understand what is happening during this off-center process (**Photo 8**). You will also need to remove the original recess, and cut a new one (**Photo 9**).



**6**  
Position the new center hole about 1" from the original center.



**7**  
Cut away the bulk of the off-center rim. Work from the outside in stages, pivoting the gouge into the blurred spinning wood.



**8**  
With the lathe stopped, it is easy to see how the offset mounting affects the cutting of the platter's rim.



**9**  
Cut away the first recess and make a flat bottom. Then mark for the new recess that will be centered on the new axis.

Once you've removed the original mounting, mark and cut a new recess, then clean up the platter bottom (**Photo 10**). This will be the final bottom of the platter. Since the rim will overhang on one side, make the platter bottom on the large side. If you make the bottom too small and delicate, the weight of the rim will tip it over.

## Move to the rim

Continue to thin out the rim and shape the bowl of the platter (**Photo 11**). Make a clean, even cut to the underside of your platter's rim. The reason for establishing a thicker rim edge is so that the overhanging rim won't be flexible. (Making a thinner rim is possible, but once it starts flexing it becomes a huge turning challenge.)

Be careful that your cut is parallel to the top face; this also affects how the entire rim will look. Once you are happy with the underside, sand the bowl section and what you can access on the rim (**Photo 12**). You may find it easier to sand the underside of the rim with the lathe stopped.

## Finish the inside

Now that you've completed the bottom of the platter, it is time to turn it around once more and mount with an expanding chuck seated into the newly cut recess. Carefully begin hollowing out the bowl section (**Photo 13**). Although it looks unusual, the second hole (**Photo 14**) is now the platter center.

With your  $\frac{3}{8}$ " bowl gouge, continue to hollow the platter's bowl. To start the cut, the gouge flute should be at 3 o'clock, and the bevel should be directly perpendicular to the face of the platter rim (**Photo 15**). Remove the interior stock slowly. Pay attention





**10** Now you can add some decorative detail, as this is the finished bottom of the platter.



**11** Make your final cuts to the bottom of the rim and bowl section of the platter.



**12** Sand what you can on the bottom now, as you won't be able to come back to it later. Sand the overhanging flange of the rim with the lathe off.

and you'll easily cut through the uneven, spinning beads.

Once into the solid wood, rotate the tool's flute to make a more efficient cut, and ride the bevel toward the bottom of the bowl. Keep an eye on the outside shape, aiming for a wall thickness of about  $\frac{1}{4}$ " to  $\frac{5}{16}$ ".

Cut the interior of the bowl deeper, remembering that you are chucked on a recess and you don't want to cut through the bottom.



**13** Start to hollow out the platter, which is mounted on the newly cut recess.



**14** Although it looks odd, the hole on the right is the new center of the platter.



**15** To begin hollowing, hold the flute at 3 o'clock. The bevel will head straight into the spinning beads. Once safely past this point, rotate the tool to a more open position.

After you're happy with the wall thickness and depth, sand the interior of the bowl (**Photo 16**).

## Apply finish

After you've completed your final sanding touches, apply a penetrating oil finish with the lathe turned off (**Photo 17**). I've had good experience with Waterlox and similar finishes from Liberon and Watco.

There are lots of variations that will make appealing changes in



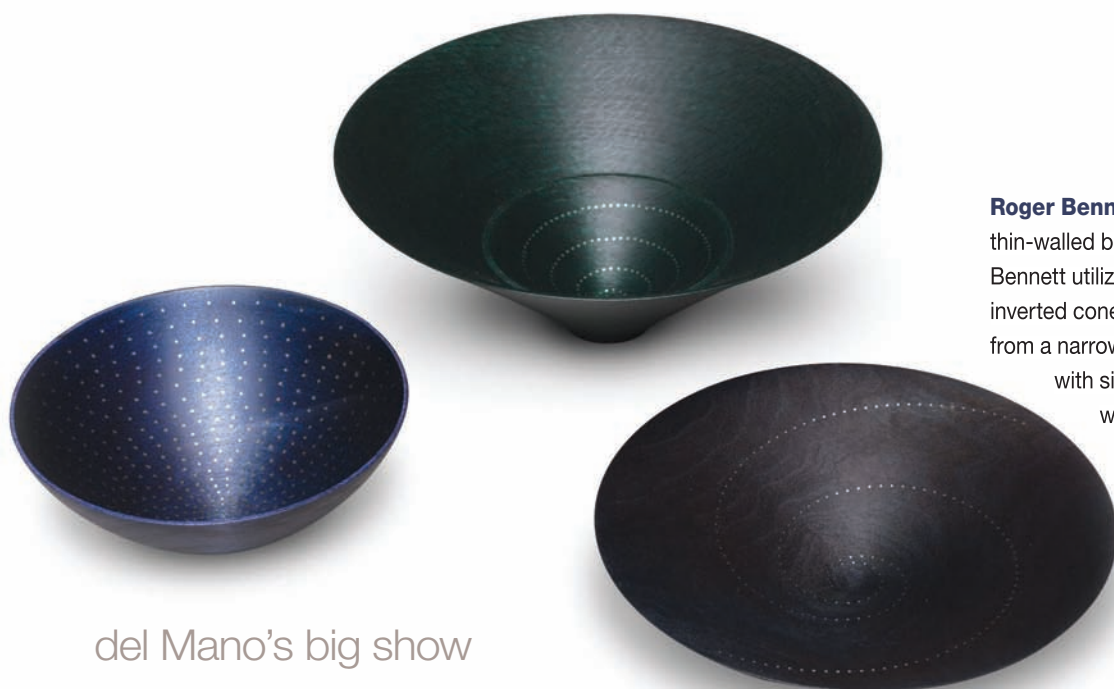
**16** With a 3"-diameter soft disc, sand the interior of the bowl.



**17** After the final sanding, apply a penetrating finish of your choice.

the outcome. Varying the amount of offset, the size of platter, the depth of bowl, and the amount of decoration will dramatically change the appearance of your off-center platter.

Studio turner Keith Gotschall (k2turner@salidaco.com) lives in Salida, CO. He will demonstrate this off-center platter project during rotations at the AAW symposium in Portland.



**Roger Bennett:** The distinctive thin-walled bowls of Ireland's Roger Bennett utilize a form resembling an inverted cone, flaring out gracefully from a narrow base. They are inlaid with silver or gold and colored with water-based wood stains. The delicacy and preciousness of Roger's work are well-suited to smaller forms.

del Mano's big show

# Small Treasures

By Kevin Wallace

**T**he *Small Treasures* exhibition, del Mano Gallery's presentation of turned and sculptured works under 6" in height, was recently presented for the 15th consecutive year. From its first presentation in 1993, the exhibition proved enormously popular and successful. The reason for the success of the show? That question takes us back to the exhibition's inception.

Because *Small Treasures* is a gallery exhibition, it should not be surprising that marketing was a consideration in the creation of the show. del Mano Gallery had organized the annual *Turned Wood* exhibition for more than a decade when the idea for an exhibition of small-scale works presented itself. This came about from a realization

that the small works in the annual exhibition sold more quickly than the larger works.

One theory held that it was because the smaller works were less expensive, thereby opening the market up to those individuals who might not consider acquiring a more expensive turned wood object. At the same time, seasoned collectors also enjoy bargains and obviously snatched up the works as well.

A second theory was that small woodturnings took up less space, again expanding the market by tempting those living in smaller homes and apartments. This was also a draw for collectors with large homes that are conducive to art collections, as even they run out of space.



**Dixie Biggs:** Dixie Biggs' education in agriculture and work as a biologist give her a unique perspective in creating finely carved vessel forms that reveal a love of nature.





**Ron Layport:** Ron Layport's small forms honor nature in a manner suggestive of the ritualistic. His "Vessel of Khepri" is a small lidded form featuring a scarab, bringing to mind the sort of treasure that might be uncovered in an archaeological dig.

Although it was quite obvious that both of these theories held some truth, there was a third, less definable attraction. It was in the way people reacted to small wood objects. They asked to hold them in their hands. And once they did so, they sometimes held them up to their faces to examine them more closely, creating an intimacy that large works couldn't offer.

Kirsten Muenster, director of exhibitions for del Mano Gallery, sums the attraction up well, stating, "The *Small Treasures* exhibition is the most anticipated show of the year. Collectors with budget or space considerations are able to get works by artists they might not otherwise acquire.

"The exhibition allows many artists to express themselves in



**Eli Avisera:**

Eli Avisera's untitled lace bowl combines symmetry and randomness in a manner that reflects the patterns found in nature. The small scale is ideal for this work.



**Nikolai Ossipov:** Born in Siberia, the artist combines old-world carving techniques with contemporary imagery, resulting in stunning turned wood vessels.

a scale they don't normally work in," Muenster continues. "This makes some works even more desirable regardless of cost, as collectors know they might never have the opportunity to acquire such works again."

While the annual *Turned Wood* exhibitions featured sales to a select number of leading collectors, the list of names collecting works from the *Small Treasures* exhibitions has grown at least four times since its inception. This has been



**Guy Michaels:** The artist turns alabaster on his lathe using carbide-tipped tools. The use of segmented exotic woods adds warmth and depth, and the patterns are inspired by Native American basketry and beadwork.



**Neil Scobie:** Neil Scobie's exquisite turned vessels (the piece above in collaboration with his wife, Liz) represent only a small part of his output, as he keeps busy designing and creating furniture for private clients and galleries in Australia.

important, as the number of artists working in the field of turned wood has expanded at a much higher rate than that of those who identify themselves as collectors of wood art. Those who acquire a single turned wood piece don't think in such terms, but the seduction that *Small Treasures* offers can easily lead to a shelf of turned wood artworks. And where there is a collection, there is a collector.

## Woodturning microcosm

*Small Treasures* represents the field of woodturning in a microcosm. From simple bowl forms to sculptural works, the wide range of languages employed by the artists is evident. It is particularly gratifying to see that the simple bowls and vessels that were the hallmarks of woodturners such as James Prestini and Bob Stocksdales are still being created, most notably in this exhibition by J. Kelly Dunn, Craig Leeds, Bert Marsh, Matt and Philip Moulthrop, and Robin Piscitelli.



**Emmet Kane:** "My key interest is materials—Irish hardwoods like elm, oak, ash, beech, and bog oak," says Emmet, who uses techniques including chainsawing, sandblasting, metal leafing, and hand-carving in his work. "Understanding these materials and combining form, function, and balance are my primary concerns. Most of my current work is an exploration of form and texture."

Such forms, devoid of complex carving, painting, and a desire for innovation, have a quiet eloquence that is pleasing to the eye.

At the same time, it was great to see ancient ideas explored by artists such as Glenn Krueg and Ron Layport; painterly expression in the works of Binh Pho, Betty Scarpino, and Steve Sinner; and sculptural approaches by Louise Hibbert, Mike Lee, and others.

**Craig Leeds:** A renowned conservator and restoration expert, Craig Leeds worked for many years as conservator to the Lipton Collection as well as with artists, museums, and collectors from around the world. The years of working so closely with work from the world's finest turners led him to create finely crafted bowl forms that simply balance form and the natural beauty of wood. His highly polished finishes offer tremendous clarity, enhancing the wood's colors and grain. While some woodturners develop quickly, moving through different series and experimental approaches, Leeds is satisfied with a slow and quiet evolution represented by subtle changes. His recent works feature raised stands that allow the work to seemingly float serenely while also serving to present the work as something to be treasured.

The exhibition also made clear that the field of artistic woodturning is truly an international phenomenon, with works by Eli Avisera of Israel, Roger Bennett of Ireland, Alain Mailland of France, Graeme Priddle of New Zealand, Butch Smuts of South Africa, Siegfried Schreiber of Germany, and Norio Yoshimura of Japan.

It is also a great way to discover new artists. Among the most





**J. Kelly Dunn:** J. Kelly Dunn's vessel, with a seductive curved foot and mouth, proves that simplicity and attention to form can result in dramatic and original works.

**Louise Hibbert:** "My inspiration evolved from my fascination with the natural world, particularly marine life, microscopic creatures, plants, and fossils, which together offer a fantastic repertoire of imagery," Louise says. "Through this exploration I discovered the work of 19th-century artist and illustrator Ernst Haeckel, whose sumptuous illustrations are constantly echoed in my work."

In recent years, Louise has found inspiration in the jeweler Sarah Parker-Eaton. Their collaboration, which began in 2001, has pushed Hibbert's work to new levels.



**Jack de Vos:** "I have an acute awareness that the wood and the trees it comes from, as well as the talent one has to craft fine pieces, are God-given," Jack says. "In my artistic pieces, I aim to reflect my appreciation for the majestic beauty of God's creation. As a result, most of my artistic pieces are inspired by nature."



**Keith Tompkins:** A recent inspiration for Keith's work came from a trip to the mall with his wife that left him bored and frustrated. While he was waiting, the artist noticed a mannequin that was directly in front of him, fitted with a provocative ruffled dress. "In an instant," Keith says, "my mood changed from boredom to elation. The titles to my latest pieces reflect this unexpected inspiration."

promising were Stephen Hatcher, Emmet Kane, and Keith Tompkins.

## Challenge and inspiration

Exhibiting in *Small Treasures* presents a great challenge, both in creating pieces that work well in a smaller scale and in making works that exhibit well alongside masters in the field.

"I can't imagine any turner who hasn't dreamed about being

invited to participate in such a prestigious event," Keith Tompkins says of the exhibition. "The initial elation of being invited soon changes to paralyzing fear, as one begins to realize their work will be compared to pieces created by some of the best turners in the world ... certainly a nerve-racking, but rewarding experience."

"Collectors sometimes buy woodturnings based on size,



**Bert Marsh:** Bert Marsh is possibly the greatest living master of subtle use of form to take advantage of wood's inherent beauty. Despite simplicity of form, Marsh's work is recognizable from a distance, making it clear that establishing an artistic identity need not lead one far astray from simple forms that showcase the wood.

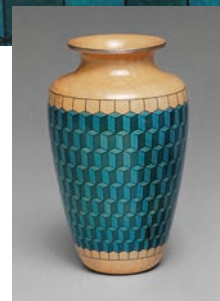
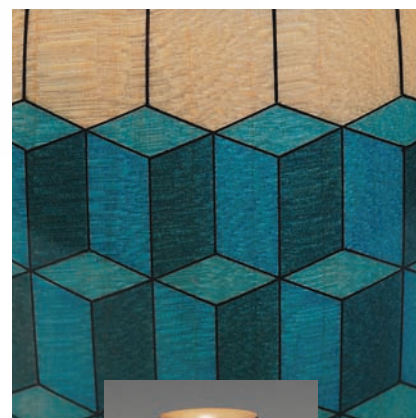
assuming that smaller work is of less value," notes Kip Christensen, who exhibited two outstanding lidded forms in the exhibition. "The *Small Treasures* exhibition speaks clearly to the value and significance of exceptional work done on a small scale."

Robin Piscitelli agrees that, despite its small scale, the challenge involved in making such a work is quite large. "Form that is pleasing to the eye is indeed more difficult to capture when creating a smaller vessel," Robin says. "I think it's largely due to the fact that there is less margin for error than when creating a larger vessel."

Robin goes on to point out that small variations in line and curve are far less noticeable on a larger vessel, as the eye focuses on a broader area. "Although you see the form in its entirety, you tend to shift your eyes from one area of the vessel to the next much more than you would with



**Glenn Krueg:** Glenn Krueg's *Temple Series* works suggest a reverence for form and material, with the miniature turnings gathered in the manner of holy relics in a reliquary. "The most challenging part of the process is making all the parts look in scale, including the miniature turnings," Glenn says. "The most rewarding part is making the vessels in harmony with each other, having good color and shapes that all come together in the finished piece."



a smaller vessel," he notes. "In that respect, a larger vessel can be more forgiving, as many small variations in the form are just not seen. Hitting that pleasing-to-eye line or curve on a vessel 6" or smaller can be tricky indeed. The vessel requires more study while turning."

"From the artist's standpoint, smaller is not always easier," concurs del Mano co-owner Ray Leier. "In fact, in some cases, it is actually more difficult to create. What I have seen is that because of the scale, the

artist has more time to introduce more detail into the piece."

"Even the photography, which for small work is typically very tight and then often enlarged for publication, can magnify minute, almost nonexistent flaws in sanding, finish, or assembly," Kip notes. "As a result, particular care must be taken in producing the caliber of work appropriate for del Mano's *Small Treasures* exhibition."

"What started as an answer to, 'Where am I going to put it, I'm running out of room,' the *Small*





**Robin Piscitelli:** Robin Piscitelli has an affinity for natural-edged vessels, most of which are turned green, finding beauty in imperfections such as voids, spalting, bark inclusions, and worm and beetle holes.

"The beauty of form, whether it be in the human body, art, or forms in nature, is determined by the subtle continuation and flow of the curve of the object," Robin says. "That subtle flow can make the difference between what is a masterpiece and what is mundane in the world of art."

**Steve Sinner:** Steve's vessels utilize geometric patterning reminiscent of the op-art movement in painting. His "Untitled Vessel" makes clear one of the strengths of smaller works, as close inspection reveals how the grain creates a sense of movement in the blue cubes that seemingly float around the vessel.

*Treasures* exhibition has grown to the most active of our exhibitions," Ray says. "I think the reasons are multiple. First, the scale provides an emotional connection that is not easily attained in larger work. And with the smaller scale often comes a more manageable price. *Small Treasures* allows the collector an opportunity to own a piece without having to sell the farm."

Ray sums up the allure of the *Small Treasures* exhibition with three words: "Intimate. Accommodating. Affordable."



**Siegfried Schreiber:** Siegfried's works in the *Small Treasures* exhibition have a purity of form that makes them pleasing to the hand and eye.

Kevin Wallace is a contributing editor to *American Woodturner*. While manager of del Mano Gallery in 1993, he came up with the idea of the *Small Treasures* exhibition, which was his first foray into curating. He has since curated a number of exhibitions featuring woodturning for leading museums.



**Norio Yoshimura:** "In my art works, excessive decoration is eliminated and I make brevity a principle," Norio says. "I am aiming for the direction that decoration should be functional at the same time. The reason I use urushi (Japanese lacquer) is that urushi is decoration in itself, and I believe it will bring out the beauty of the wood most effectively."

Norio is exhibiting works that reflect Japanese culture. "Although those who have been to a Japanese restaurant may know it, Japanese cuisine isn't comprised of only the food by itself but is completed in collaboration with the plates on which it is placed," explains Norio, who created works inspired by the sake cup. "In other words, one of the important elements of Japanese art crafts is that it is closely related to our everyday matters such as meals."

"I, myself, engaged in creative work, am always very much conscious about such style of the Japanese culture."

# Design Within Limits

By Betty Scarpino

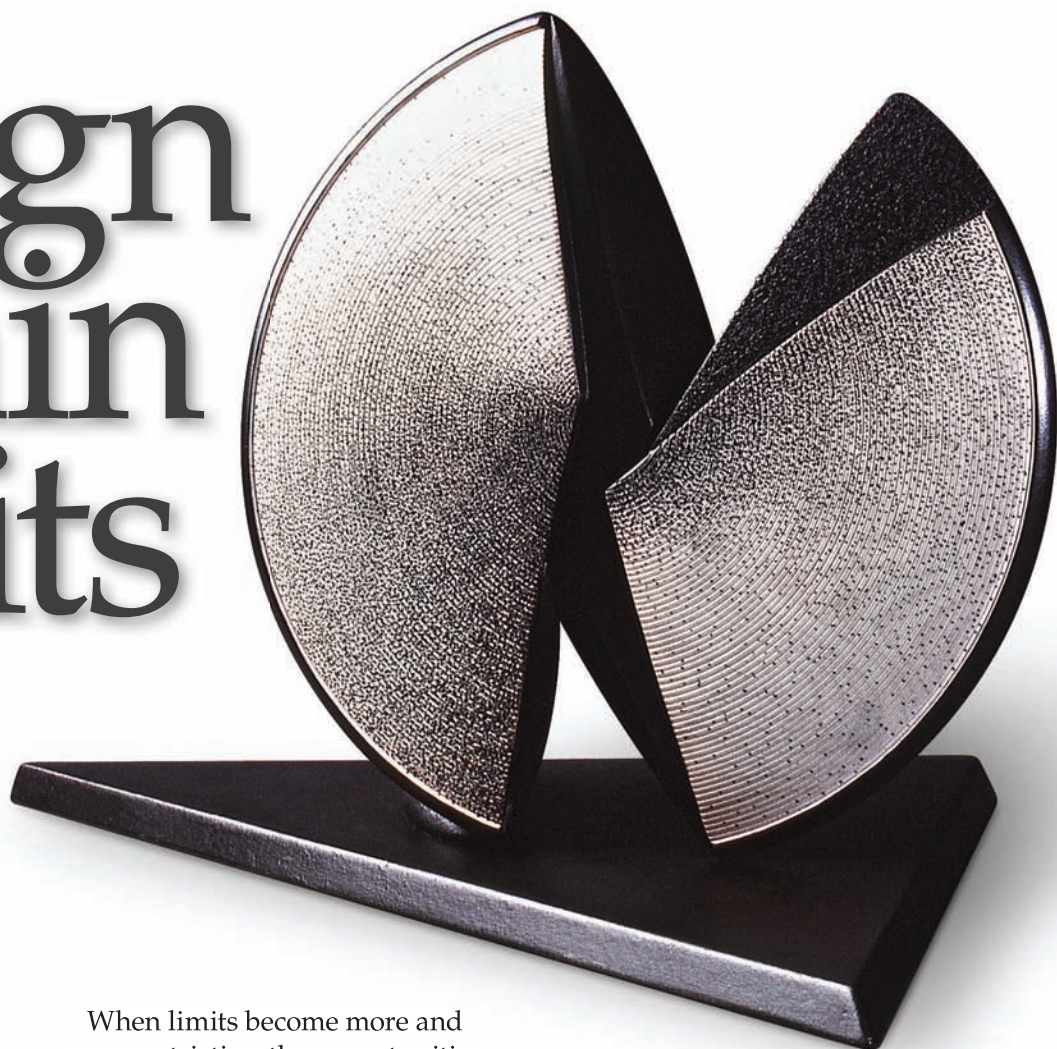
**A**t first, the notion of setting limits or defining boundaries within which to be creative made no sense to me. After all, shouldn't turners have access to anything and everything when we try to come up with new ideas? How else can a person strive for originality?

I regularly demonstrate for AAW chapters, and many of these groups already employ the concept of designing within limits. For example, the Ohio Valley chapter recently had members design and turn four-cornered objects. Their next assignment stipulated that they produce turned objects that were embellished in some fashion.

Further limits could have been imposed by designating the type of embellishment (pyrography), type of bowl (wide-rimmed), or the wood species (cherry). The *Small Treasures* gallery (pages 40–45) is an excellent example of a size limitation with creative results.

When limits become more and more restrictive, the opportunities for solutions increase, and woodturners can travel beyond obvious design solutions into the exciting and rewarding territory of personal expression.

Admittedly, the vast creative potential within the woodturning field can be bewildering, leaving a person unable to figure out his or her own personal approach. This struggle for personal identity is evident on the pages of magazines, at local chapter meetings, and in the Instant Gallery at the AAW annual symposium. These signs of burgeoning personal creativity are exciting and they are representative of each person's journey to find expression.



**"All That Time In Between," 1997.** Maple; cut, carved, bleached, painted, textured, and stippled; 8" diameter. Collection of Robyn and John Horn.

Photo: Randy Johnson

## Arrowmont experience

I first encountered formal design theory in the mid-1990s when I took a two-week class at Arrowmont School for Arts and Crafts in Gatlinburg, Tennessee. Steve Loar and John Jordan co-taught the class; they were just what I needed at that point in my career.

Steve Loar now teaches three-dimensional design at Indiana University of Pennsylvania, where he and Chris Weiland have put



together the Center for Turning and Furniture Design.

Steve knows design theory inside-out and how to teach it. He often purposely distances himself from the technical aspects of turning, but he's a fine woodturner and a consummate craftsman and builder.

John Jordan brought to the class years of practical experience and a wide range of incredible technical knowledge. His turned and carved hollow vessels are superb.

John's approach is almost directly opposite to Steve's. John hooks turning students on his amazing technical abilities, then he playfully yet forcefully gets them to consider form, composition, and surface design.

Steve and John made a perfect team, and I have incorporated many of the ideas I learned in that class into how I work today.

The last project my Arrowmont team worked on is an example of one of the exercises Steve designed to help students learn how to be creative within a set of limits. We were instructed to create an advanced three-dimensional model of a sculpture or a composition, within which an uninformed viewer could readily identify four assigned aspects of "forced association." Turning was to be the primary mode of production. Unless a person was familiar with the lingo, the assignment may have sounded like a spaceship just landed, but by the end of the two weeks, we understood the lingo and knew what was being asked.

## Hippopotamus design

So here's the set of limitations my team ended up with: Each of us was challenged to produce a

piece that a viewer would see as a hippopotamus. The hippo was to be a bottle-shaped turned object, between 12" and 18" high. What in the world could I make that captured the essence of a hippo but wasn't actually a hippo?

I think I still have my hippo, but it's not going to see the light of day ever again. As it turned out, instead of being a wholly original form, my hippo was more like one of the predictable solutions that Steve had warned us about. That's the problem in coming up with something original: Most of what we first design turns out to be similar to what everyone else figures out, with perhaps a small variation. My variation was only slight, and the hippo design was far too literal.

## Brainstorm solutions

A proven method that helps creative people progress beyond obvious design solutions is brainstorming. It's a relatively simple process that begins with assigning a set of limitations to a project. Next, list on paper everything you think about regarding those limits. At this point, don't ask if the ideas you come up with are good or bad—just list everything that comes to mind for whatever it is you

are going to make. Your list can contain single words or complete sentences, questions or statements.

For instance, if one of the words in a set of limitations is "container," the brainstorm list for that word might begin like this: bowl, vessel, box, shoe, chair, curved, cupped, small opening, hollow, nesting, hold, pour, salt, rock, shifting, leaky, silly, something to cradle, beautiful, full, pregnant, fulfilled, thrifty, economical, black, red, paper, and so on. Take it from here to create an extensive personalized brainstorm list—something generated from inside of you.

After your brainstorm list is compiled, select some of the words that jump out and demand attention. For instance, the word "shifting" is intriguing to me, and I wonder how I could expand upon that concept as it relates to a container or to containing. Perhaps I could make a bowl or vessel that would shift from being an object that is being contained to one containing objects. Now I'm even more intrigued, and I begin a new sub-list of words that I associate with the word "shifting."



"Bridges Together," 1998. Maple; turned, cut, carved, and bleached; 8" diameter. Collection of Fleur and Charles Bresler.

Photo: Judy Dittmer

Give yourself days, maybe even weeks, to work with your set of limits and your brainstorm list. Let the ideas simmer in your head. Make some quick models from scraps of wood or plastic foam. Use lots of hotmelt adhesive and don't worry about a finished-looking object at this stage of the game. Remember that these are quick, three-dimensional sketches.

In the past, I've shortchanged this stage of the design process. Keeping the concept as part of your thoughts—conscious or subconscious—will cause you to make associations you would otherwise never have thought possible. Take notes on scraps of paper, doodle on napkins. Cut pictures out of magazines and combine shapes and forms. Especially watch for those off-beat ideas that pop into your head at odd times. Jot them down or they will leave your memory bank as fast as they appeared.

Once you've come up with a workable idea and begin turning, don't stop with your first piece. Do variations on your theme.

Many of my more successful ideas occur after I've made dozens of something, tweaking the boundaries as I progress through the variations, combining new ideas with old forms. Being creative takes time—time spent in thinking and in making things. What you are striving for is what you see in something, how you approach the making of something new and out of the ordinary.

## Copying another's work

Copying the work of others can play an introductory role in the process of finding your own voice. If you know you are copying something someone else made and

you acknowledge it, that's fine. Use the process as a learning tool, but don't make the mistake of thinking you are doing original work.

If, however, all you ever do is copy someone else's designs and ideas, you will miss out on one of the most incredible experiences of a lifetime: making objects of your own creation. And, you'll cheat yourself out of one of life's greatest creative pleasures!

## Making mistakes

Along your creative journey, you will make mistakes. Try to see them in a new way—maybe not as mistakes but as opportunities. One way you can do this is by putting an otherwise rejected object in an unfamiliar-to-it setting or by placing something upside down from its intended orientation. Leave it there long enough for you to begin seeing it in a new way. I keep a large box of cutoff pieces of wood. These are a gold mine for design opportunities. I often combine shapes until I discover what looks good.

*At right* is an example of something I made nearly 10 years ago when I was invited to turn a set of candleholders for a benefit auction. I don't do a lot of spindle turning, and at the time I was working with disc forms, so I assigned myself to work within the limit of making a set of candleholders from a turned disc. The first pair I designed and turned was aesthetically successful, but it was quite a challenge to line up the pieces so the candles were centered in the holders and stood at 90 degrees. So I made two more pairs, solving several technical problems in the process.

I've not turned any candleholders designed like that lately, but I almost always include a

photo of them in my presentations as a lead-in for discussing the idea of designing within limits. It also doesn't hurt to let people know that I can turn utilitarian objects.

## Size limits

Another instance of designing within limits occurred before I took the design class at Arrowmont. The lathe I owned at the time was a small-capacity, mostly spindle-turning lathe. I could only turn a bowl, disc, or plate that was no bigger than 12" in diameter, yet I wanted to make larger work.

Because of this size limitation, I decided that even though I couldn't turn larger items, I could at least make them look larger. I did this by making plates and creating stands for them. When placed in a stand, a plate has a grander presence than when it sits flat on a shelf. These plates evolved into what I call my *Altered Plate Series*. The "alter" refers not only to changing the plate itself, but also to the stand, or altar, on which the plate rests.



Candleholders made for a benefit auction for the Wood Turning Center, 1998. Maple; bleached grooves; 8" diameter.

Photo: Judy Dittmer





**"Visual Layers of an Altered Plate,"** 1998. Maple; turned, carved, bleached, painted, textured, and stippled; 12" diameter. Collection of Dr. Irv Lipton.

Photo: Judy Dittmer



**"Composition in Black, White, and Red; The Indiscretion"** by Steve Loar in collaboration with Stoney Lamar, 1994. Red maple, elm, walnut, sycamore and pine; with solid-surface material and mixed media; 34×24×17". The head is from a cast-aside block that was originally intended for Stoney's *Temple Series*. Collection of Scott Conover.

Photo: W. DuBois

In the past few years, there has been an explosion of turned items that feature highly decorated surface designs. The focus of so many makers on this one aspect of working with wood has resulted in some incredibly creative surface designs. I see this as an example of designing within limits. The result is new techniques for surface treatment that go way beyond those we had just a few years ago. And there will be more variations!

### What the future holds

I am hopeful that the next major focus in our field will be something beyond the obvious attention to good bowl and vessel

forms and surface treatment. I would like to see more exploration within the realm of the three-dimensionality of turned items. Using a turned form in such a way that it becomes something entirely different has received the attention and focus of only a handful of artists in our field—Stephen Hogbin, Todd Hoyer, and Steve Loar are three notable examples. There will be more. There is boundless exploration yet to be accomplished within the field of woodturning.

One way for us to begin investigating that abundant territory is to use the concept of designing within limits.

Betty Scarpino ([bettyscarpino.com](http://bettyscarpino.com)) is a studio woodturner who lives in Indianapolis, IN. She is a former editor of *American Woodturner*.

3 friction drives simplify the steps

# Classy Coasters

The next time you invite the neighbors over for a cold drink, play the perfect host or hostess by offering a coaster turned from your shop.

By Jerry Hubschman

**H**ere's a great way to put those "can't part with these" hardwood scraps to good use. Or if you're a wood collector, start using your treasured samples: Turn them into coasters for all to admire.

## Get started

For turning tools, you will need a  $\frac{3}{8}$ " bowl gouge with traditional grind and a narrow parting tool. To fit the coasters in the jam chuck, a friction-fit tool (some turners call this a side-ground tool) is ideal; I made mine from a  $\frac{3}{8}$ " scraper. (Bob Rosand described this tool in the Winter 2006 journal.) At the lathe, you'll need a 4-jaw scroll chuck.

For turning stock, almost any closed-grained hardwood is suitable. Because the coasters are small, you can resaw blanks from narrow stock. (Check the shorts bin at your lumberyard turning stock for this project.) The  $\frac{3}{8}$ "-thick coasters shown *above* and on *page*

53 are turned from butternut, maple, poplar, and walnut.

If you resaw  $5/4$  stock, you don't have to plane the sawn surfaces. Just remember to mark out your compass circles for tenons on the resawn surface and do the opposite on the coaster stock. This is a key to turning flat coasters.

Glue together the coaster and tenon on the flat (not resawn) faces. The tenon rim will then be perpendicular to the coaster bottom.

Dimensional stability on these small pieces should not be a problem. After rough-sawing your coaster discs and tenons on the bandsaw, the internal stresses will be released.

## Assemble friction drives

This project requires three different types of friction drives. The first drive is used to true up the small tenons after bandsawing them. Build this drive, shown on *page 52*, from a worn-out mandrel used for hook-and-loop sanding discs mounted in a Jacobs chuck. Just peel off the old sponge base and glue on a contact surface. (If you don't have such a mandrel, face off a piece of 1" dowel in your scroll chuck and glue on a contact surface.) In either case, the face should be flat and perpendicular to the lathe centers.

For a drive surface, a discarded bicycle inner tube is ideal.

*From top: butternut, maple, and poplar*

Photo: Doug Hetherington



Pressure-sensitive adhesive (PSA) patches and vinyl upholstery materials also work well.

You will need a second friction drive to turn the bottom of the coasters. A shopmade drive block mounted on a Morse taper  $\frac{1}{2}$ " spur drive (**Photo 1**) works well. To

make yours, drill a hole the diameter of your spur center in a hardwood block. With the spur center in the hole, a light tap will seat the spurs in the bottom of the hole.

Mount the assembly in your lathe and turn the block to a cylinder. Face off the end and glue on a friction surface. See the illustration on page 52 for details.

Finally, you'll use a friction fit to part off the remaining tenon and sand the exposed surface of the coaster bottom. For this, a shopmade jam chuck (wasteblock) works well. Bandsaw a disc of softwood (lumberyard "SPF") about 1" larger than your coasters. In what will be the backside, bore a hole  $\frac{1}{2}$ " deep with a Forstner bit (**Photo 2**). The diameter should be within the internal grip range of your chuck jaws; mine is 2". This will eliminate the need for a faceplate and the problem of protruding screws.

### A Better Mandrel

Why not use a functional mandrel with a sandpaper disc for your drive? For these coasters, the combined thickness of the sponge hook-and-loop pad and the fleece-backed disc allows too much flex when you apply tailstock pressure. The result is that the edges of the tenons would not remain perpendicular to the faces.

The reason for preturning the tenons is to allow smooth and direct turning of the coaster top.

—Jerry Hubschman



**1** Assemble a shopmade friction block mounted on a Morse taper spur drive.



**2** Bore your softwood blocks to provide a grip for the chuck jaws.



**3** A  $\frac{1}{2}$ " access hole drilled in your jam chuck will help you remove tight-fitting coasters.

Mount the block on your chuck and turn it to balance. Face off the front and pencil in a guideline slightly smaller than the diameter of your coasters. Later, you will turn a shallow depression to jam-fit your coasters.

It's a good idea to bore a  $\frac{1}{2}$ " hole through the jam chuck before mounting the first coaster (**Photo 3**). In later steps, you can push out a snug coaster through the jam chuck without risk of damage if it resists removal.



**4** To streamline your glue-ups, lay out your tenons directly on the coaster stock.



**5** Bandsaw all of your stock (coasters and tenons) at the same time.

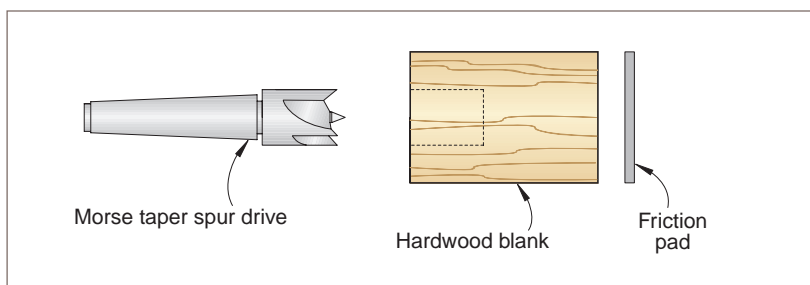
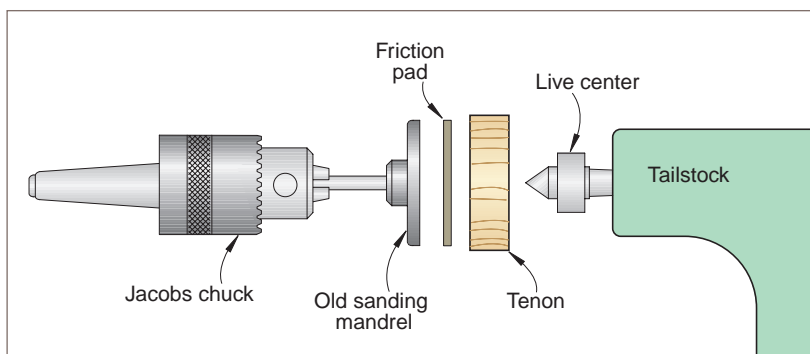
### Prepare the stock

Your choice of tenon size and jam-chuck mount will depend on the external and internal grip ranges of your scroll chuck.

As shown, use a compass to lay out  $3\frac{1}{2}$ " circles for coasters and  $1\frac{1}{4}$ " circles for tenons (**Photo 4**). If you use resawn stock, draw your tenon circles on the sawn surfaces, but draw your coaster circles on the unsawn surfaces.

Making your compass point impression deep will help you center the tailstock in a later step. Bandsaw your tenon and coaster stock at the same time (**Photo 5**).

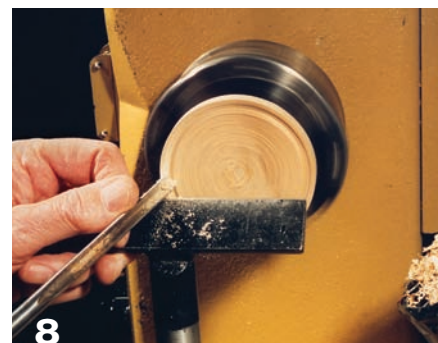
As in most repetitive turning, your objective is to make a set of similar coasters, but they need not be identical. Keep your sizing as consistent as possible, but don't fret if your coasters don't look like they came off a duplicating lathe.



**6** To true up the tenons, mount the stock between a friction drive and live center.



**7** Clamp together the flat (not resawn) faces of the coaster and tenon.



**8** Entry near the edge defines the rim as a downhill surface.

## True up the tenon

The first step in turning is simple and repetitive. Mount your rough tenon to a friction drive between centers (**Photo 6**). Turn each tenon to balance and square off the edges. Then glue the discs to the flat (not resawn) face of your coasters (**Photo 7**).

Your goal is to produce a set of small platters with reasonably uniform thickness and diameter.

It may appear that trueing up the edges of the tenons is an unnecessary step. (In bowl turning, the tenon is often shaped while forming the outside of the bowl. The same procedure could be followed here by turning the bottom first.) However, this project starts with resawn stock with the sawn side not truly flat.

By starting with a balanced tenon glued to the flat side, the coaster bottom starts out perpendicular to the lathe centers. This makes it easy to control the final thickness while first shaping the top of the coaster.

## Turn the coaster top

Mount the coaster on the lathe with the tenon gripped in your scroll chuck. Turn the edge round; use calipers to establish your intended diameter. With a bowl gouge, make your entry cut just inside the outer edge and move from large to small diameter (**Photo 8**).

Although the coaster is a shallow dish, this is a downhill entry. Continue to make passes in that direction until the desired depth is achieved. Be sure to ride the bevel to control the depth (**Photo 9**). Remember, the cutting edge will be guided by the bevel riding where it has just been.

Use a straightedge to test for flatness (**Photo 10**). When you are satisfied with the profile, sand smooth with progressively finer grits; I usually sand to 240 grit. Before removing the coaster from the chuck, apply a coat of quick-drying sanding sealer (**Photo 11**); this will toughen the wood fibers for the next step.

## Turn the coaster bottom

After you've turned all of the top faces, you are ready to shape the coaster bottoms. Mount the coaster between the shopmade friction drive and your tailstock live center. Again, turn from large diameter to small, developing your profile up to the tenon (**Photo 12**). I usually turn a rim on the outer edge of the bottom as I would in bowl turning.

When you are satisfied with the profile, reduce the tenon to a small cone (**Photo 13**). Sand and seal





**9**  
Ride the bevel as you cut with your gouge toward the center.



**10**  
Use a straightedge to test the rim for flatness.



**11**  
To toughen the wood fibers, apply a single coat of quick-drying sanding sealer.

the bottom by following the same procedure you used for the top.

Prepare the body of your jam chuck as described earlier. Select the coaster with the smallest diameter for the first fit. Turn a shallow depression to provide a snug fit for your first coaster. You can later enlarge the gap incrementally for the rest of your set.

Fit the top face of your coaster into the jam chuck. With a snug fit in the jam chuck and support from a live center, reduce the spindle speed



**12**  
Form the bottom using a friction drive supported by a live center.



**13**  
After forming most of the coaster bottom, turn down the tenon to a cone.

and part off the remaining tenon (Photo 14). Back off the supporting tailstock and gently turn away the center button. Sand and seal the spot where you removed the tenon button (Photo 15).

### Apply finish

Since beverage coasters are going to be in contact with water, citrus juice, alcohol, and other liquids, a simple wax finish will not offer enough protection. Two coats of oil-based polyurethane varnish, each thinned about 50 percent with mineral spirits, offer protection.

Ring-porous woods such as oak, walnut, and sassafras may require more coats than tight-grain species. Individual preference will dictate the application of paste filler to open-grain woods.

With the surface well-sealed, I prefer the bold



**14**  
With a narrow parting tool or skew, remove the remaining tenon.



**15**  
After turning away the tenon, sand and seal the bottom.

appearance of an unfilled finish. After your varnish has cured, rub off dust bumps with an abrasive pad, then apply protective furniture wax.

Jerry Hubschman, a member of the Central Ohio Woodturners, lives in Yellow Springs. Jerry's olive-oil dispensers and napkin rings have been published in previous issues of the journal.



Walnut coasters with wire-burned edges



# Turning to the Internet

By Joe Fleming

**L**iving in San Diego, California, a reference to surfing usually invokes images of ocean waves, longboards, and beachwear. But for me, surfing means using the Internet to research and shop for all sorts of products and services that support my woodturning avocation.

And there are oceans of information to surf! In 10 short years, the Internet has grown from a loose confederation of information-sharing websites to a full-blown commercial enterprise that handles billions of dollars of transactions each year.

By marketing woodturning tools, accessories, supplies, lathes, classes, and wood, online vendors are able to expand their market space, and woodturning shoppers can search anywhere around the globe with just a few mouse clicks.

## Internet advantages

Here are several reasons that motivate my searches:

**Convenience.** With an Internet connection, the storefront is as

close as your computer. You can shop at home, in the office (company policy permitting), or while traveling. With most online retailers, you can shop 24 hours a day, seven days a week.

**Selection.** My local woodworking store carries the basic Sorby and Crown turning tools. Online, I can buy these brands plus Hamlet, Taylor, Glaser, Oneway, Stewart, McNaughton, Berger, and Jordan, just to name a few.

**Price.** With many sources and a wider selection, you are bound to find a price that beats local options. This may also give you negotiating leverage on the price at your local retailer. Additionally, Internet shopping often saves you the sales tax or value-added tax (VAT) for your state or jurisdiction.

For higher-dollar purchases, shipping and handling charges often are waived.

**Information.** There are so many resources available online that you can shop yourself into an information overload. However, local sources of information

could be limited to the retailers themselves. Since your local vendor has a monetary interest in the sale, you may not get unbiased information. Online, you can get information from all the vendors as well as other sources. These include chapter web pages, woodturners' websites, woodturning resource sites, and discussion groups.

Case in point: I needed a motor for a recently acquired Vicmarc VL100 mini-lathe. I called the local Grainger, and the sales associate recommended a specific model number. Later, I browsed the Internet for comparable products and found dozens of options for about \$100 less than at Grainger. I also discovered that the Grainger recommended model might not be the best option for me.

## Internet disadvantages

There are negatives to Internet shopping, in addition to risks that you need to be aware of.

**No presale inspection.** One downside is the inability to inspect



the product before purchase. Many online retailers will allow returns if you are not satisfied with your purchase, but some charge a restocking fee. Return shipping is often at your expense.

**Eroding your local economy.** Buying online takes money out of the local economy. Some people have an ethical issue with Internet and mail-order purchases. Evaluate what you get locally versus what you would lose if the local storefront shut down.

To support local businesses, some state legislatures are considering enacting laws to capture sales tax revenue lost via Internet transactions.

**Can't get it now.** There are times when you need an item right away. For instance, you are sharpening your bowl gouge in the middle of a production run and the grinding wheel breaks. You can't just stop and wait for a new wheel to arrive. Your local store offers immediate satisfaction for your needs.

**Disreputable vendors.** Unless you are familiar with an online source, you are taking a risk when you send your money across the web in the hopes that a high-quality product will arrive in a reasonable amount of time.

When shopping online, you should develop some knowledge about the company in question:

- How long has it been in business?
- Do fellow turners you trust recommend the vendor?

**Credit-card and banking fraud, identity theft.** Finally, there is the risk that Internet hackers and thieves will snatch your personal information. If you shop on the Internet, you need to protect yourself with electronic security.

*Sometimes a really good deal may not be real because the item is not in stock. Verify that the item is in stock before ordering.*

### Where to shop

The Internet offers a multitude of shopping choices. If you know the web address or URL (uniform resource locator), you simply type it into your Internet browser. If you do not know the web address, perform a web search. For example, you can "Google" the vendor's name and select the vendor's website from the listed search results. If you do not have a vendor in mind, Google the product, and the search results will list vendors of that product.

Also, you can visit sites like Amazon.com to find a vendor of a specific product. Amazon carries many product lines, including woodworking tools, and makes it easy to find a list of vendors that carry a specific product, often at discounted or at least reasonable prices. I bought my last router from Amazon and got a special deal that included free shipping.

You can even find items for sale from private individuals. For example, several years ago, John Jordan demonstrated at the San Diego Woodturners. His talk included a mention of a Ryobi reciprocating carver, which had been discontinued. I went on eBay and found some for sale from an individual seller, but the price seemed too high.

One of the ads on the seller's page, however, suggested that this seller had more than one carver to sell. I sent the seller an e-mail asking if they had more than one and, if so, for how much. They responded by saying they had at least 24 pieces, all new. Long story short, I bought the entire lot and resold them to club members who wanted these carvers.

On the flip side, our chapter developed a nifty hollowing jig. To get the cost down, we needed a large production run, but we could only get about 30 orders among club members. I posted an ad on an Internet turning chat group ([groups.google.com/group/rec.crafts.woodturning](https://groups.google.com/group/rec.crafts.woodturning)) and ended up selling more than 100 of them over the Internet. I used PayPal and personal checks to handle the financial end of the transactions for our chapter.

Finally, you can buy a lot of products from online auctions. On eBay, for example, you can find all kinds of turning stock, new tool sets, new mini-lathes, sandpaper, and all sorts of new and used turning-related items (and of course other product categories). I have bought used Packard mini-hollowers, a Glaser gouge, and a set of used Crown tools.

Shopping auctions is hit-or-miss because items you want may not be available on the virtual auction block when you want them (patience is a reward).

Beware, however, because auctions can be traps to overspend on something. Just like a live auction, you can get wrapped up in the electricity of winning an auction and overbid the value of an item. It can be worth the wait, though, if you find a great deal.

## Tips for Online Wood Purchases

Buying wood online presents other challenges. Many long-time wood vendors—particularly those who have mail-order businesses for tropical and exotic hardwoods—now have Internet presences, too.

If you're interested in learning more about Internet wood purchases, be sure to read the "Internet Wood Purchases" on the AAW website (woodturner.org). Here are some tips:

- Check out vendors in person when possible. When you attend an AAW symposium, spend time examining the wood that the established vendors have for sale. This way, you can eliminate the disadvantage of not seeing any of the vendors' products in person before buying online later. Discuss what you want and what you like. Ask to see samples. This is how I connected with a Canadian vendor, Bow River Craft Woods, which sells maple stock that I enjoy turning.

- Check references. Solicit feedback from other woodturners. Even an open solicitation in a woodturning chat group will bring a chorus of suggestions and cautions. Most woodturners will give you honest answers about their experiences. You just need to judge their levels of experience with the selected vendor. Two of the three people I queried had done quite a lot of purchasing from my favorite vendor.

- Place a small online order first, then increase the size of your orders as you gain confidence in the vendor. I've now purchased wood five times from Bow River. My first order involved just one turning blank. The last purchase was about \$225, including shipping.

- Ask to see photos of all sides of choice turning stock. This is key so you know exactly what you are buying.

—Joe Fleming



## Begin shopping

Shopping on the Internet is almost the same as shopping in a retail establishment. To shop online:

**Gather product information and solicit user feedback on the vendor.** Many retailers and manufacturers offer their complete product catalogs online in addition to product manuals, parts lists, specifications, and even contact information. Rather than flipping through catalogs or hanging out at hardware stores to acquire product information, you can simply visit the manufacturer's or retailer's website and shop online.

Any hour of the day, you can browse through these to gather any kind of information you need, whether it be on a specific item, product line, or manufacturer or retailer itself.

After you have gathered product information, you need to find a reputable vendor from which to buy the product. To do this, you can gather feedback from others who have purchased from the vendor in question. (See sidebar "Buying Bowl Gouges" *opposite* for information on how to gather user feedback.) Also, visit turner networking sites and join forums, such as WoodCentral.com, our own AAW forum (woodturner.org), and many others. On these sites,

you can actually network with professional turners as well as woodturning enthusiasts.

### Compare prices and service.

Once you have narrowed your product search to a few online vendors, the price is the next variable to consider.

Sites like Amazon.com compare several vendors' prices all on one page, or you can visit sites to compare prices, as noted in "Buying Bowl Gouges" *opposite*. Or you can simply click to the websites of the vendors in question to compare prices one by one. When considering price, don't overlook the shipping cost, which can vary from vendor to vendor.

In addition to price, also compare service. Which vendors guarantee their products? Do they offer free shipping, can you return products, and do they have a customer-service center you can call if you have problems with your order?

**Buy the item.** To make the purchase, begin at the vendor's website. Navigate to the desired product to verify the product is what you want.

Also, check the item's stock status. Sometimes a really good deal may not be real because the item is not in stock. Verify that the item is in stock before ordering.

Many reputable companies now have electronic shopping carts, which allow you to select or click the item you want to purchase and add it to the shopping cart. Once you press the ENTER key, most websites will send you to a web page that displays what is in your shopping cart. On the shopping cart screen, you will typically see a box in which to enter the desired quantity. Then you'll be offered a choice to either "checkout" or "continue shopping."



When you finish shopping, check out of the store. The website will direct you to a set of web pages that collect necessary details, including billing specifics, shipping information, and method of payment—usually a credit card.

Sometimes, the site will allow for payment through PayPal, a

subsidiary of eBay that allows you to set up an account through your bank. When paying with PayPal, the transaction is completed through an electronic funds transfer from your bank to the vendor without using a credit card. (PayPal offers a credit-card option for qualified users.)

The vendor will also offer choices for shipping such as overnight delivery, second-day air, and ground (the default). Once you enter this data, the web page will display your invoice, including applicable shipping charges and other information. You will typically get one last chance to reject or confirm the order. Once confirmed, the site will often display a page that you can print as your receipt. Then all you have to do is wait for your order to arrive.

## Buying Bowl Gouges

I started this process on December 15. Using Yahoo! as my start page, I entered: Robert Sorby bowl gouge. I received hundreds of hits to my query, and I reviewed the top 10 hits. (When searching, be aware that vendors design their pages to get their websites at the top of the list, called search-engine optimization).

After reviewing the top 10, I weeded out five of the responses right away (I chose to buy from U.S.-based vendors). I specifically wanted a  $\frac{3}{8}$ " bowl gouge ( $\frac{1}{2}$ " bar size).

The remaining five stacked up as follows:

Grizzly.com: \$58.95 (appeared to be a custom Sorby instead of the standard  $\frac{3}{8}$ " gouge)

Rockler Woodworking (Rockler.com): \$66.99

TheBestThings.com: \$50.00

Craft Supplies USA (woodturnerscatalog.com): \$70.99

Amazon.com: \$66.99

Rockler and Craft Supplies are traditional woodworking and/or turning vendors with brick-and-mortar stores as well as Internet presences. I have shopped both often. The other three are Internet-only vendors. I have shopped with Amazon.com for woodworking and turning tools.

I have never heard of TheBestThings.com for any kind of product. Certainly, I have not heard of them with regard to woodworking. Its price of \$50 was significantly lower than the others, so I checked them out. To do this, I performed two searches:

"TheBestThings.com rating" and "TheBestThings.com rated." I encountered three different websites that are designed to evaluate Internet retailers and give a method for users to provide vendor feedback as well. These sites are: Epinions.com, Shopping.com, and RetailerRating.com. The scores that TheBestThings.com received in these reviews were 5 of 5, 5 of 5, and 9.94 of 10. All of the customer feedback was highly favorable.

Based on this information, I bought from TheBestThings.com. I selected the gouge and added it to the shopping cart. I then proceeded to the checkout. I entered my billing information, shipping information, and credit-card information on the website. The web page then gave me several shipping options from Next Day before 10 a.m. (\$71.00) to standard ground (\$7.30). I chose the latter.

After confirming the order, I received an order confirmation number within a few minutes. The next morning around 8:30 a.m., I received an e-mail from TheBestThings.com stating that my order would ship on December 18. My Sorby gouge was delivered on December 26 via UPS. It was packed in a cardboard mailing tube and arrived in fine condition.

## Final points

The Internet is a great shopping place for woodturners. It is convenient, is open 24/7, and offers the entire world as a source of products to buy. Even though I live in a metropolitan area with a lot of local vendors, I still find that the online selection of products is better, the prices are competitive, and there are more less-common items available.

Joe Fleming (jtfleming@san.rr.com) is a member of the San Diego Woodturners. Joe has previously written about turning websites in this journal.



Start easy, work your way up to 4 legs

# Stool School

By Nick Cook



**W**hen I got a commission to turn my first stools about 30 years ago, I had no idea what I was doing. But somehow I got the job done.

I had never taught others how to make stools until I had the good fortune to work with George Hatfield of Sydney, Australia. I had watched George demonstrate at several symposiums and workshops and was impressed with his signature colonial stool, which he used in college classes he taught in Sydney.

A few years ago, George asked me to assist him in teaching a traditional woodturning class at the John C. Campbell Folk School in Brasstown, North Carolina. That was a great opportunity to work with George and start developing my own class in furniture turning. I have since taught that class several times and include variations of George's stool design.

Because a stool requires both faceplate and spindle work, this project offers many learning opportunities for turners.

## Get started

If this will be your first stool, I suggest starting with a simple, three-legged footstool (or milking stool). For turning stock, poplar is a good choice. It's inexpensive, readily available, and easy to work with. You can leave it natural, stain it, or even apply a coat of paint.

The stool will be 10" in diameter and 10" high. You will need a piece of 8/4 stock just over 10" square for the top and three 8/4 squares 11" long. If you select S4S finished material, your stock should be approximately 1 3/4" thick. For larger stools, I prefer rough lumber; it gives me a little more beef in the finished product.

For turning tools, you will need a 3/8" bowl gouge, a spindle roughing gouge, a detail gouge, and a skew. At the lathe, you'll need a screw chuck or small faceplate.

It is a good idea—especially if you have never made a stool before—to draw a full-size plan of your project. This will allow you to determine proper proportions, sizes, and details. Brown craft paper or newsprint is ideal. You will need a compass, straightedge, protractor, and solid, flat surface to draw the patterns.

## Turn the top

You can use either a screw chuck or a small faceplate to turn the bottom side of the blank. For the screw chuck, use a 1/4" or 3/8" shim to reduce the screw length. If you choose a faceplate, make sure the screws do not penetrate the blank more than 1/2".

Mount the blank on the lathe and face off the surface with the 3/8" bowl gouge. Make sure the blank is perfectly flat. Continue with the same gouge and create a profile on the edge of the seat. Mark the center with a pencil to facilitate the layout of the three legs. Stop the lathe; use the compass to draw a circle on the surface approximately 1 1/2" from the edge. With the compass, divide the circle into thirds (**Photo 1**). Punch the intersections of the lines with a centerpunch or awl.

Using a drill chuck in the tailstock, bore a 3/8"-diameter hole 1/2" deep in the center of the blank. Remove the blank and flip it over to turn the top of the seat.

Use the 3/8" bowl gouge and face off the surface to ensure it is parallel to the bottom side. This will provide proper alignment of the holes for the legs. (One benefit



of a three-legged stool is that it will always be stable, even if the legs are not the same length.)

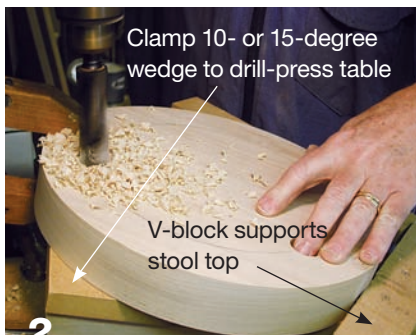
## Drill the seat for the legs

You'll need a jig and a drill press to drill the holes for the legs. Make a simple jig from scrap plywood or medium density fiberboard (MDF). The bottom of the jig should be large enough to allow it to be clamped to the drill-press table (mine is 12×16").

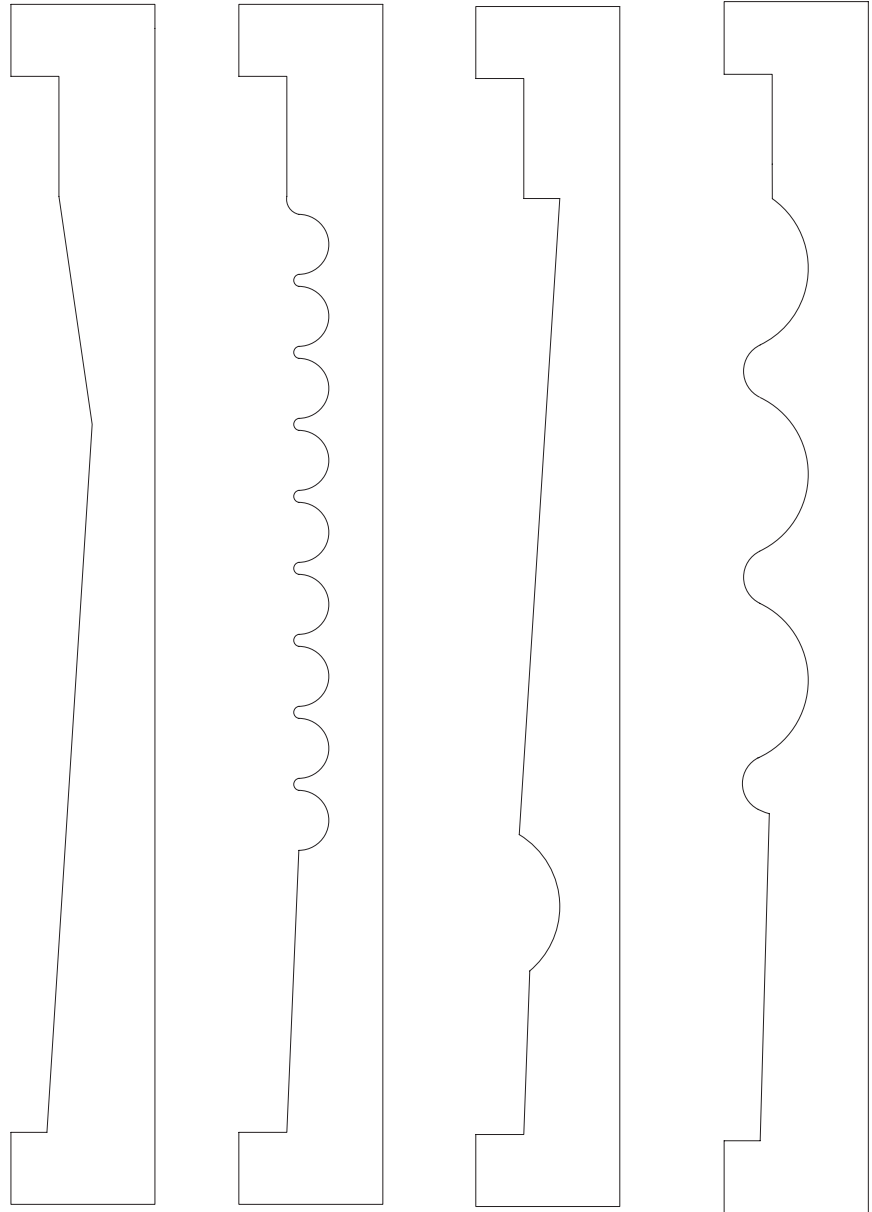
Add a V-block to the jig (two ¾×2×7" scrap pieces are ideal) to support the blank and simply rotate it to the proper positions for drilling the holes. Without the V-block, you will need to clamp the blank to the jig to prevent it from slipping. The wedge beneath the jig is cut at a 10- or 15-degree angle. If you do not have a drill press, you can use a hand drill or even a brace and bit. Either method requires a sliding bevel for proper angle alignment.



1 Using a compass, lay out the leg positions on the bottom of the stool seat.



2 With an angled jig and a 1" brad-point bit, bore the seat bottom.



Select one of the leg profiles above, then enlarge the template 200% for full-size.

Use a brad-point bit to bore 1"-diameter holes 1¼" deep (Photo 2). Once the holes are drilled, you should be ready to turn the top side of the seat.

## Turn the seat top

Remount the blank onto the screw chuck. Use the ¾" bowl gouge to dish out the seat and eliminate the hole created for the screw chuck. Turn the edge to a pleasing profile and sand to 220-grit smoothness.

## Make 3 legs just alike

For your first stool, keep the shape of the legs simple. (I prefer a simple cigar shape.) Before you begin turning, cut the three leg pieces to 11" long.

The tenon is your key component. Because the holes in the seat bottom are a fixed size, you must cut the tenons to fit. Measure and mark the length of the tenons at 1¼". Set your calipers or vernier scale to 1" and turn the end of the

tenon to this diameter. Because you don't want the brad-point bit to break through the seat top, check the setup on scrap material.

Stop and check the tenon in one of the holes; it should be snug but not too tight (no space around it). If it fits the first time, then continue to cut it to the full length of the tenon. I usually taper the first ½" or so to get a feel for the exact diameter.

Once the tenon is complete, continue to shape the leg to your chosen profile (see four examples on *page 59*). I usually chamfer both ends of the legs—the top to make it start in the hole more easily and the bottom to avoid chipping when the stool is slid across the floor. A skew and a detail gouge are ideal tools for this spindle work.

## Assemble the stool

Always dry-fit the legs before applying any glue. Apply glue to the mortises and drive the legs into the bottom of the seat with a dead-blow mallet. Wipe away any glue squeeze-out with a damp cloth and apply your favorite finish.

## Sign and date your work

This is a detail I picked up from David Scott, a North Carolina turner, many years ago. Turn a button about 1½" in diameter with a small tenon on it to fit into the ⅜"-diameter hole at the center of the seat bottom. If you are leaving the stool natural, use a contrasting wood for the button. Glue the button into the screw center hole and use it as a place to sign and date the finished product.

## Go bigger and more complicated

If you are feeling ambitious after completing your footstool, you

may wish to continue with the more complicated and larger 24"-high stool with four legs and four rungs. The 13"- to 14"-diameter seat makes this a comfortable stool, ideal for the playroom, kitchen, or shop. (The 24" height is ideal for an occasional break from standing at the lathe.) You can detail the legs and rungs to make it plain or fancy.

When you select ash, cherry, maple, walnut, or even a combination of woods, your stool becomes an instant heirloom.

## Start at the top

Just like turning a smaller stool, begin by turning the seat. A full 2"-thick blank will give you a bit more material to work with over dressed or surfaced lumber. You can glue up material to make up the wide planks for this larger seat, but I prefer to use a wider blank, especially when applying a clear finish.

Follow the same basic procedure used on the smaller stool, except this time, lay out the bottom of the seat to accept four legs. You can do this with either a compass or a large framing square. Locate the leg tenons approximately 1½" to 2" from the edge of the seat. Use the compass to draw the circle; where the circle intersects the cross lines are the locations of the holes for the legs. Using the drilling jig, align the fixture on the drill-press table and drill the four holes at a 15-degree angle. Return to the lathe and complete the turning, sanding, and finishing of the stool seat.

## Turn 4 matching legs

Now you really have to plan your work! You can't just spit out four legs; they really do need to look alike. And, you will need four rungs that fit into the four legs.

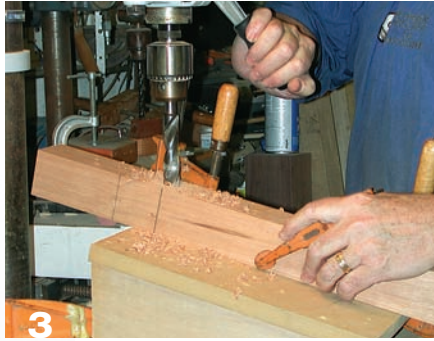


I suggest you start with paper and a pencil or simply follow the plan that follows. If you would rather, you can also just turn the first leg and then copy it three more times. The most important things are the height and location of the rungs on the legs.

Start with four blanks (full 2"-square stock) cut to 24" lengths. Locate and mark the centers at each end of each leg. Then mark the inside corners on each leg; this will help you in laying out the holes for the rungs. Use a marking gauge or adjustable square to mark a centerline along the length of both inside surfaces of each leg. Then mark the height of the upper and lower rungs on each leg.

This stool design calls for the upper rung to be located 7" from the bottom and the lower rung to be located 5" from the bottom. (If you align all four rungs at the same height, you will weaken the legs.) Make sure you have one





**3** Using a jig angled at 15 degrees, bore the 3/4"-diameter holes in the legs for the rungs. Use a straightedge to keep the holes aligned.



**4** A pencil or marking gauge (sometimes called a story board) will help you turn four matching legs. After you've finished one leg, place the sample leg behind your lathe to use as a reliable reference.



**5** To get an accurate measurement for your rungs, push two sections of all-thread rod into the rung holes, then tape together the rods. The rod threads lock onto each other, preventing slippage when you remove the legs from the seat.

upper and one lower hole at 90 degrees to one another on each leg. Use a centerpunch to mark the hole locations.

With a 3/4" brad-point bit, bore the rung holes 1" deep. It is important to hold the leg securely to prevent



**6** After dry-fitting the stool, assemble the rungs in the legs.



**7** Use a dead-blow mallet to drive the legs into the seat.

it from sliding on the jig. Although the angle mirrors the 15 degrees for the seat, I have a second jig set with a straightedge attached so it is easier to hold the leg in place while drilling (**Photo 3**). You can also wait until after you turn the legs to drill them, but then there are greater challenges to holding the legs in place.

Using a pencil gauge or marking gauge, lay out the details of your stool legs (**Photo 4**). Then turn each leg to match your pattern. Make sure you turn the 1x1 1/4" tenons to fit the bottom of the seat.

Dry-fit the legs into the seat and then return each leg to the lathe. Sand to 220-grit smoothness and finish the legs.

## Turn the rungs

At this point, dry-assemble all the legs in place to measure the final length of the rungs. The upper rungs will be a little shorter than the lower rungs due to the splay of the legs. Push two lengths of all-thread rod into the rung holes in the legs and tape the rods (**Photo 5**). Remove the legs from the seat, pull out the taped rods, and you will have a precise length for each rung.

Turn a 3/4" tenon on each end of all four rungs, then turn the details between the tenons. Sand and finish each rung on the lathe.

Dry-assemble everything again before applying any glue. This will give you one more opportunity to make sure everything fits together and aligns properly.

When you're satisfied with the fit, disassemble, apply glue to all the drilled holes on the legs, and insert the rungs (**Photo 6**). Then pull the legs and rungs tight with a band clamp.

Apply glue to the holes in the seat bottom and drive the legs into them with a mallet (**Photo 7**). This may take a bit of effort as the final assembly will be under some tension. Remove glue squeeze-out with a damp paper towel.

Nick Cook ([nickcook@earthlink.net](mailto:nickcook@earthlink.net)) is an *American Woodturner* contributing editor. Nick, who lives in Marietta, GA, will teach several rotations in the Youth Turning Room at the Portland symposium.

# 7 Steps to Turning a Buck

By Phil Brennion



**R**arely have I met artists or craftspeople who have attained great monetary wealth just through producing their art. Don't get me wrong, there are some who have, but these seem to be the exception rather than the rule. However, money isn't everything, and certainly the almighty dollar isn't the most fulfilling part of the creative life.

When I hear a turner talk of becoming a full-time studio artist or even talk of earning substantial additional income, my mind quickly conjures up visions of sacrifice and persistence. And instantly, I hear loud voices in my head screaming, "There's a person headed for a reality check!"

But once an individual does commit to the path of art income, there are proven steps that can help tip the scales toward success.

## **1 Create goals and plans.**

One should have realistic, clear goals. The key word here is "realistic." Setting a timetable

for achieving those goals is paramount. If you're simply trying to pay for some extra tools and exotic woods, it will take a lot less planning and diligence than developing a plan to add 20 percent of the family income within two years and an additional 30 percent within five years.

Be honest and realistic in your commitment to your art. Understand the consequences to fluctuations in sales relative to the constants of bills like mortgage, overhead, and insurance. What, where, and how you market your art will have a great impact on your sales.

Research your plan and remember: "Great business plans rarely happen overnight."

## **2 Build your portfolio.**

We live in times when the only way we could stock up on tools and supplies faster and easier would be through a transporter beam. Using catalogs, eBay, credit cards, and a plethora of delivery services, you can fill a shop with

*"There are a few things you should know before you ruin a great hobby."*

—Phil Brennion,  
professional turner

top-drawer tools and supplies within hours and days.

However, procuring the one tool that can really make a difference requires time and skill—your portfolio. This important asset is the first weapon of choice, a tool that opens doors, makes sales, gets you accepted into galleries, and secures exhibitions.

A portfolio contains your biography and resume, along with articulate statements and professional images of your work. It represents who you are in your art or craft.

Since your portfolio is built over time, you must constantly hone the presentation with updated accomplishments and new images of works.





Free materials? Not exactly. The stumps *left*, weighing over 6,000 pounds, were given, and even loaded, for free. (One is walnut burl, the other box elder burl.) The photo shows the dirt and roots on the underside of the box elder; all must be washed and cleaned before being trimmed and sawn into blanks. When receiving similar free turning stock, be sure to record your preparation time.

Photo: Phil Brennon

Portfolios should project reasons why someone needs what you create. For today's buyers, you need printed and web versions of your best work.

### 3 Keep accurate records.

Not only are your accurate records important to your accountant, they're also necessary for you to properly manage many phases of your business. When a friend calls and tells you about a huge tree the local forester is felling, you might do some figuring before agreeing to take all the wood for free.

Add up the cost and maintenance of a decent chainsaw and truck—that alone should get you thinking. Now add up the time it takes to survey the wood, clean it, saw it

*"I wish I could make money turning. I'd do this all day long."*

—anonymous Texas turner

up, truck it, cut it into blanks, and seal it. The word "free" may seem like a distant echo.

Keeping accurate time and financial records of all your business costs and dealings is crucial. I'm constantly amazed by how many artists have no idea of their consignment inventory at each gallery. And remember: Cash flow is different than profit!

### 4 Develop a work ethic.

We've all heard the statement, "Little happens without hard work." Nothing rings truer in the arts. Getting good at your craft—as well as sustaining a reasonable level of production—requires hard work and discipline. Whether it's a masterful carved bowl or 50 matching columns, time management is at the core of a craftperson's success. Ask any successful self-employed businessperson, and he or she will likely tell you they work twice as hard and long than if they were working for someone else.

Failure is always looming at the

shoulder of the self-employed. The best insurance against failure is to develop good time management skills and work ethics.

If you schedule and then record your daily work time, you'll discover opportunities to become more productive.

### 5 Step away from the lathe.

Just 20 years ago, turners had to rely on their own wits to figure out how many turning processes were accomplished. Contemporary turning was in its infancy, and few turners networked—design and process were seldom shared.

Today, symposiums, AAW chapters, publications, Internet sites, educational DVDs, and classes can compress the learning curve for emerging artists.

With technical skills in hand, the next hurdle is developing a recognizable style. If you're new to turning, well-executed natural-edge bowls and hollow forms may seem cutting-edge. But in today's market these are far from ground-

breaking, and marketing these alone can be tough.

Get out of the shop! Networking to see what is new will inspire you to find your own voice in turning and a recognizable style.

## 6 Market yourself.

One of the gallery's jobs is to promote its artists. This is done through advertisements, press releases, exhibitions, and communication to clientele. Gallery staff and successful artists quickly learn the importance of maintaining client lists and good communication with their patrons.

When galleries represent artists who already have a solid client base and good promotional skills, their joint ventures are almost always successful.

Even if you decide against marketing through galleries, good promotional skills will give you a big advantage over artists who tend to just create, set the work out for sale, and then shy away from promoting themselves. Periodic communications, such as e-mails with images of new work, along with timely press releases can be effective tools.

Ron Kent, who is a top-notch turner as well as a marketing pro, once gave me a powerful tip. "Give away 10 percent of your work to the right people, and the promotional return will be tenfold." Case in point: I know an artist who gave a piece to a well-placed politician more

*"Successful artists know that marketing never stops."*



Photo: Steve Pope

At your public library or through online sources, you'll find many books, CDs, videos, and workshops that can help artists become better businesspeople.

than 10 years ago. Since then, he's been doing commissions for that politician, as well as for the politician's friends who have seen the work in his office.

Some artists who have solid promotional skills even host their own solo or group exhibitions with great success. They stage the venue, create the advance promotions, and reap the rewards.

Whatever method of promotion you choose, successful artists know that marketing never stops.

## 7 Get help.

If these preparations for success seem like daunting tasks in themselves, don't worry! There's plenty of help available.

Most universities and community colleges have classes on everything from portfolio development to e-mail marketing. State art commissions pride themselves on hosting workshops and seminars. There are numerous publications, including *Niche*, *American Craft*, and *The Crafts*

*Report*, that offer invaluable information to the professional or budding new artist.

Today, you'll find full-time art consulting groups and online resources. Artmarketing.com and artbizcoach.com are only two of the many online resources available for consulting or classes and seminars for your artist group. These companies consult in almost all phases of becoming a successful artist.

If you talked shop with any successful professional artist—whether a turner, weaver, or glass blower—there's a good chance you'd hear, "If I only knew then, what I know now..."

And I'd also bet if they had listened carefully back then, they might have overheard, "There's a person headed for a reality check!"

Phil Brennon (philb@northlink.com) is an *American Woodturner* contributing editor who lives in Chino Valley, AZ. He is co-owner of a Prescott gallery.



# Update

## 2007 AAW National Symposium

Don't miss one turn of the lathe June 29–July 1



### Special Interest Night

Early details are emerging for a new Friday event at this year's symposium: Special Interest Night (SIN). Several groups have already reserved rooms for the 90-minute gatherings:

- Segmented Turners: "Dos and Don'ts of Segmented Turning," Linda Salter, Malcolm Tibbetts, and Curt Theobald, moderators
- Ornamental Turning Chapter: "Getting Started in OT"
- Penturners: "Show and Tell"
- Hollowing Tools, David Ellsworth and Nick Veitch, moderators
  - Collectors of Wood Art: "Meet and Greet," Pat McCauley, host
- Youth Turning Program, Dave Bowers, moderator

If you'd like to schedule space on Friday night, contact Al Hockenbery at [hockenbery@aol.com](mailto:hockenbery@aol.com).

**In addition**, John Jordan will present a Friday evening program, "How We Got Here: A Brief History." John will discuss the roots of contemporary woodturning and how it relates to the *Turning Green* exhibition.

### RETURN TO COMMUNITY

Again this year, we are asking symposium attendees to bring a small turning to give to a local charity. The Doernbecher Children's Hospital in Portland is this year's beneficiary. Please make and bring spinning tops, rattles, or other small wooden toys that can be presented to the sick children. Mineral oil finishes are preferred. Other wooden objects will be presented to the hospital's gift shop. For further details, please contact Jim Hall at [ochall@comcast.net](mailto:ochall@comcast.net).

## PORTLAND PROGRAM EXPANDS

By adding a 15th demonstration room and scheduling 14 more rotations, members attending the 2007 AAW National Symposium will have 148 rotations to choose from during the June 29–July 1 event in Portland. Six more demonstrators have joined the panel of presenters.



**Kirk DeHeer**, Utah  
Sharpening Demystified



**Bob Espen**, Washington  
Twisted Boxes



**Dale Larson**, Oregon  
From Tree to Bowl  
Turning Pacific Madrone

**Bill Luce**, Washington  
Strategies in the Personal Pursuit of Form



Bill Luce, one of the Portland demonstrators, trims one of the Douglas firs that fell in his Renton, WA, yard during a December storm. From this stock, Bill turned the bowl featured on this issue's cover. Two of Bill's pieces from these 135' Douglas firs (joined at the base) are part of the *Turning Green* exhibit on display in Portland. Bill will present a rotation, "Strategies in the Personal Pursuit of Form."



**Phil Lapp**, Oregon  
Turning Handled Bowls



**Bill Moore**, Oregon  
The Fundamentals  
of Metal Spinning  
Designing Wood and  
Metal Vessels

### TOOL SETS FOR ALL YOUTH TURNERS

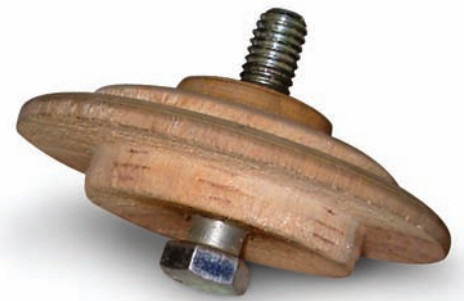
CryoSteel Engineering & Technology will donate a 3-piece set of Glaser Hitech turning tools to each youth completing a class in the AAW's Youth Turning Room. The tools (from A2 alloy) include a  $\frac{3}{4}$ " spindle roughing gouge, a  $\frac{1}{16}$ " parting tool, and a  $\frac{3}{8}$ " detail gouge.

# Tips

Got a  
Great  
Idea?

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

John Lucas  
529 1st Ave. North  
Baxter, TN 38544  
jlucas@tntech.edu



## Simple bottle-stopper mandrel is kind to tools

Most bottle-stopper mandrels require either removing the chuck or changing the chuck jaws. Here's a method to fit the mandrel right into the chuck jaws.

To make this mandrel, use any wasteblock. I prefer leftover pieces that already have the step tenon for the jaw chuck. Drill a  $\frac{3}{8}$ " hole through the center using a Jacobs chuck in the tailstock.

Turn the front of the mandrel to a cone shape with a flat top. Insert a  $\frac{3}{8} \times \frac{1}{2}$ " hexhead bolt, put a few drops of cyanoacrylate (CA) glue on the bolt, and continue threading until  $\frac{1}{2}$ " is protruding from the front. Drill a  $\frac{23}{64}$ " hole in your bottle stopper blank  $\frac{5}{8}$ " deep. Then thread the blank onto the bolt (no need to tap as the wood will self-tap).

Now turn your bottle stopper. Sand, apply oil or finish (I hold a buffing wheel to the stopper at this point), remove the mandrel with stopper, and set aside to dry.

You'll find this mandrel helpful because you won't have to worry about your gouge hitting metal. And, you can reshape the mandrel as you like.

I have more than a dozen of these handy mandrels, which allows me to continue a production run of bottle stoppers.

Ruth Niles  
Newville, Pennsylvania

## Telescoping tool rack solves space problem

The recent purchase of some new equipment required rearranging my shop. The most logical place for my wood lathe was against the back wall of the garage with my small metal lathe positioned next to it in the corner. The most sensible location for my lathe tools was along the wall above the metal lathe and perpendicular to the wood lathe.

Two problems immediately became apparent: 1) reaching over the metal lathe was going to be inconvenient and 2) I've accumulated more turning tools than could fit in the 36"-wide space between the garage corner and the door jamb.



As you can see in the photos *above*, my swing-out and telescoping tool rack solved both problems. This design has space for 28 tools.

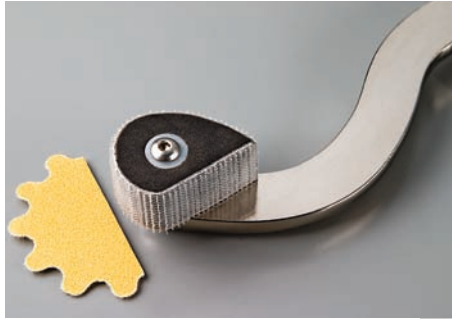
The case construction is straight-forward. I used  $\frac{1}{2}$ " plywood for the front and back and  $1\frac{1}{2}$ "-thick scrap hardwood for the top, bottom, and end. The slide-out drawer has a  $\frac{1}{4}$ " plywood back glued to a scrap hardwood base. For the tool handles, I used a Forstner bit to bore  $1\frac{3}{8} \times \frac{1}{2}$ " holes spaced 2" apart. I glued a similar base to the front of the case.

Next, I attached full-extension heavy-duty drawer slides to the base and the slide-out back. The hinges are Stanley heavy-duty commercial-grade and are screwed into a Baltic birch plywood anchor plate secured to the wall stud. Although the overall weight is not much, heavy-duty hinges properly anchored are required to handle the stress when the tool drawer is fully extended.

Magnetic tool strips hold the tools in place.

Bob Hadley  
Yorba Linda, California





## Build a homemade hollow-vessel sander

To smooth out the interior of a hollow vessel, you can make your own sander that attaches to a Sorby Hollowmaster. It uses a 2"-diameter sanding disc cut in half.

### Materials:

- ¾"-thick dense neoprene foam (The sanding block that comes with the Small Micro-Mesh sanding kit is ideal. Woodcraft sells these for about \$18.)
- Teardrop shear scraper blade from a Sorby Multi-Tip tool (to use as a template for the shape of your sander)
- 1½" O.D.× ¾" I.D.× ¾" nylon bushing
- Thin cyanoacrylate (CA) glue
- ½" O.D. brass tubing
- 5"-long×¾"-wide strip of self-adhesive hook-and-loop tape (Velcro is one brand name; you'll only need the hook side)
- 10-32×1" buttonhead cap screw



With a ballpoint pen, trace the outline of the teardrop shear scraper blade on the foam block. Using a bandsaw or scrollsaw, cut the teardrop shape. Make the cut as smooth as possible. You can cut three teardrops from each block.

Sharpen the inside of a piece of ½" O.D. brass tubing to make a plug cutter. Use this cutter in a twisting motion to cut a hole in the foam shape for the nylon bushing.

With thin CA glue, adhere the nylon bushing into the hole made with the plug cutter. Then coat the outside perimeter of the teardrop shape with thin CA glue, which creates a smooth surface for the self-adhesive hook tape. Inspect the shape. If it appears rough, sand the profile smooth and apply a second coat of CA. Apply the hook tape and trim as needed.

Use the 10-32×1" buttonhead cap screw to attach your sander to a Sorby Hollowmaster. Cut a 2" sanding disc in two and stick one to your sanding block. You can swivel the sander to suit the contour you are sanding.

This handy sander also works well for sanding the insides of undercut bowls.

*Ronald Nelson  
Milwaukee, Wisconsin*



## Low-cost texturing tool

You can easily modify a \$5 tool designed for dressing grinding wheels into a texturing tool. First, remove the screw located inside the tool handle and slide out all but two or three of the hardened steel "stars." Fill the vacant space between the stars with washers and nuts. While the dresser is disassembled, grind away a portion of the hood surrounding the stars, which will give you more freedom for texturing.

As with a commercial texturing tool, determining the proper angle, pressure, and workpiece speed is a matter of trial and error. The tool seems to work best for me when the stars are tilted at a slight angle to the centerline of the rotation of the workpiece.

You can create different patterns by using more or fewer stars and also by sharpening some of them.

*Tom Savereide  
Hudson, Wisconsin*

# Calendar of Events



Maple and padauk teapot by Miriam Moses, 17, a Dewey Garrett student from Livermore, CA. Part of the *Turning to the Future* exhibit at the AAW Gallery in St. Paul.

Fall Calendar deadline: July 10. Send information to [carlvoss@mac.com](mailto:carlvoss@mac.com).

## California

del Mano Gallery, Los Angeles, *Turned and Sculptured Wood—24th Annual Exhibition of Sculptured and Lathe-Turned Objects*, July 28–August 25. Information: [delmano.com](http://delmano.com) or 800-del-Mano.

## Colorado

Ninth Annual Rocky Mountain Woodturning Symposium, September 15–16 in Loveland. Featured demonstrators include Trent Bosch, Rex Burningham, Lee Carter, Don Derry, David Ellsworth, and Ron Gerton. Information: [rmwoodturningsymposium.com](http://rmwoodturningsymposium.com) or Allen Jensen at 970-663-1868.

## Georgia

Turning Southern Style XIII, September 14–16 at the Unicoi State Park Lodge near Helen. Featured demonstrators include Stuart Mortimer, Michael Mocho, and Michael Hosaluk. Information: [gawoodturner.org](http://gawoodturner.org) or Harvey Meyer at 770-671-1080 or [him1951@bellsouth.net](mailto:him1951@bellsouth.net).

## Idaho

Pritchard Gallery, University of Idaho at Moscow, *Evening News*, August 17–October 7. Turned pieces by Gerrit Van Ness. Information: [uidaho.edu](http://uidaho.edu).

## Massachusetts

The Centerville Historical Museum, Centerville, *Born of Branches—Art in Wood*, June 15–July 21. Several members of the Cape Cod Woodturners will exhibit their work. Information: Centerville Historical Museum at 508-775-1331.

## Minnesota

AAW Gallery, St. Paul, *Turning to the Future*, a juried youth exhibit for

turners under age 22, through August 3. *ConneXtions*, collaborative show with International Society of Glass Beadmakers, June 26–December 15. Information: AAW offices at 651-484-9094 or [woodturner.org](http://woodturner.org).

## New York

Totally Turning 2007, October 13–14 in Albany. Sponsored by the Adirondack Woodturners Association. Featured demonstrators include Kip Christensen, Giles Gilson, Alan Lacer, Andre Martel, JoHannes Michelsen, Bruce Hoover, and Brian McEvoy. Information: [totallyturning.com](http://totallyturning.com) or Bud Escher at 518-885-5685 or [capebud@aol.com](mailto:capebud@aol.com).

## North Carolina

North Carolina Woodturning Symposium, October 5–7 in Greensboro. Featured demonstrators include Nick Cook, Trent Bosch, Jacques Vesery, Dick Sing, and Chris Ramsey. Information: Terry Waldron at [hwaldron@ec.rr.com](mailto:hwaldron@ec.rr.com) or 910-256-8246 or [northcarolinawoodturning.com](http://northcarolinawoodturning.com).

## Ohio

Turning 2007, October 12–14 at the Higher Ground Conference Center in suburban Cincinnati. Sponsored by the Ohio Valley Woodturners Guild. Featured turners include Trent Bosch, Nick Cook, Clay Foster, Matthew Hill, Mark Kauder, Graeme Priddle, Mark Sfirri, and Molly Winton. Information: [ovwg.org](http://ovwg.org) or Joe Keeler at 513-233-0493.

## Oregon

AAW 21st Annual National Symposium, June 29–July 1 in Portland. For information on demonstrators and special exhibits, see [woodturner.org](http://woodturner.org).

## Pennsylvania

The Wood Turning Center, Philadelphia, *Roll Call: Wood Art from Current Teachers and Students*, through July 14. *allTURNatives: Form + Spirit*, August 3–September 22. *Transforming Vision: The Wood Sculpture of William Hunter, 1970–2005*, October 6–December 8.

The Wharton Esherick Museum, Paoli, announces a call for entries for a juried exhibition of pepper and salt grinders (no shakers). Entry deadline: July 1. Exhibition: September 9–January 1. Information: 610-644-5822.

## Texas

Sixteenth Annual SouthWest Association of Turners (SWAT) Symposium, October 5–7 in Wichita Falls. Featured demonstrators include Stuart Mortimer, David Marks, Al Stirt, Cindy Drozda, J. Paul Fennell, and Stacey Hager. Information: Walter Tate at [walter.tate@swaturners.org](mailto:walter.tate@swaturners.org) or [swaturners.org](http://swaturners.org).

## Canada

West Coast Roundup Woodturning Symposium 2007, September 7–9 in Vancouver, British Columbia, Canada. Hosted by the Greater Vancouver Woodturners Guild. Featured demonstrators include Richard Raffan, Bonnie Klein, Al Stirt, Betty Scarpino, John Jordan, Molly Winton, Dave Schweitzer, and Martin Thorne. Entry forms for the West Coast Woodturning Competition (October 19–21) are also available. Information: [gvwg.ca](http://gvwg.ca).





# Michael Brolly

michaelbrolly.com

Throughout his long career, Michael Brolly has extended the vocabulary of lathe-turned objects. For this year's *Small Treasures* exhibition at del Mano Gallery in Los Angeles, Michael created a number of works that combine the highest levels of craftsmanship and concept.

"For me this new work is like falling in love with wood and woodturning all over again," Brolly says of the work in the exhibition. "Not that I ever fell out of love, just that my eyes have been reopened, like when I look at my wife after some years and realize she looks different but great in a new, more mature way.

"I am seeing the wood not just for its wonderful surface beauty, which I always strive to enhance, but for its very essence; its DNA and the forces of nature that formed and then re-formed it. The nails are symbolic of the torture and abuse we perpetrate upon wood (all the sharp metal tools we use to have our way with the stuff), and through it all it still retains its grace and beauty under fire."

Michael is one of the demonstrators at the AAW symposium in Portland. For details about the *Small Treasures* exhibit, see the article beginning on page 40.



Michael turned the 1 $\frac{3}{4}$ ×5×5" piece above from a scrap of recycled Douglas fir (complete with a finish nail) from his front door. The detail at left shows the curly grain in the foot of another sandblasted piece.