From the Editor

When I tried multiaxis turning years ago, it didn’t take me long to realize it was outside my comfort zone, a process quite unfamiliar. It takes lots of practice to learn multiaxis turning, like other techniques and procedures, well enough to own the visual vocabulary of the various options. Barbara Dill clearly understands this—she has lived, breathed, and dreamt multiaxis turning for years in order to become proficient and knowledgeable. And like so many woodturners, she willingly shares her knowledge and enthusiasm with fellow turners.

Barbara’s new work is a true representation of her dedication and devotion to understanding multiaxis turning. Her tea sets are personally expressive. Barbara’s approach is different from anything else I have seen. I hope you enjoy reading her article as much as I did working with her to bring it to completion. More than that, I hope many of you give multiaxis turning a try!

What pleasure I had collecting images of the entries from the AAW Forum contest. For several days, my inbox filled up with Christmas ornaments, putting me in an early holiday mood. Many entrants had a story to tell about the wood, the process, or the reason they made their ornament and enjoyed reading each one. Perhaps you will consider entering the next Forum contest; it is a great way to expand your horizons.

Thanks to all the authors who shared their knowledge—this issue is packed with interesting and valuable information. Enjoy, happy holidays, and be sure to renew your membership in the AAW!

—Betty Scarpino

President’s Letter

A Fond Farewell

At the end of 2011, I will have completed two years as Board President. Even though I will serve two more years on the Board, I have asked that the Board elect a new President for 2012. While I have immensely enjoyed serving as President during 2010 and 2011, I believe two years is enough. A new President will bring fresh ideas and renewed energy to the organization.

The AAW Board of Directors has nine members. Directors are elected by the AAW membership to three-year terms. Board members may run once for reelection, so it is possible to serve two consecutive terms. Congratulations to Board members Dale Larson, Binh Pho, and Cassandra Speier, each reelected to serve a second three-year term.

The officers of the Board (President, Vice President, Secretary, and Treasurer) are elected by the Board to serve one-year terms. The Board elected new officers for 2012 at our face-to-face meeting in November, and their terms begin January 1, 2012. I am looking forward to serving with our new executive team. Congratulations to Dale Larson, President, Cassandra Speier, Vice President, Jean LeGwin, Secretary, and Warren Carpenter, Treasurer.

As President, it was my duty to preside over the Board’s deliberative process and to ensure that process was carried out in accordance with the AAW Bylaws and Policies and Procedures. The President is not, however, supposed to influence the deliberative process and only votes when the Board is deadlocked.

As a regular Board member, I will have a greater opportunity to influence the deliberative process, and I’m looking forward to again becoming more actively involved in debating issues.

I am grateful to the AAW membership for electing me to two terms on the Board, and to the Board for the confidence it has shown by electing me as their President for the past two years. I look forward to serving the AAW membership in my remaining two years on the Board of Directors. Thank you!

With warm regards,

Tom
26th Annual International Symposium
San José, California, June 8–10, 2012

Save the date and don’t miss the 2012 symposium in San José, California, at the McEnery Convention Center (sanjose.org/plan-a-meeting-event/venues/convention-center). San José International Airport is only 15 minutes from the Convention Center and hotels. Our world-class lineup of demonstrators and events promises excitement and learning for all. The spouse craft room with its separate list of demonstrations expands each year, as do the tours for family members. Make this event a destination for your family vacation!

While in town, take in the Community Forest of San José, estimated to contain more than 1 million trees on private and public property (sanjoseca.gov/tree/trees_heritage.asp). A wide variety of tree species provide great beauty, shade, and environmental benefits to Santa Clara Valley. You might want to also visit Plaza de César Chávez, Cathedral Basilica of St. Joseph, The Tech Museum, and Winchester Mystery House.

In addition to the largest Instant Gallery of turned objects under one roof, the symposium will feature three exhibits, “A Walk in the Woods,” and the Professional Outreach Program’s “Beyond Containment” and “Richard Raffan, Merit Award” exhibits. The Collectors of Wood Art (CWA) will sponsor a panel discussion and a session at the Special Interest Night on Friday.

AAW’s Return to the Community fundraiser will be “Empty Bowls,” which is perfect for AAW’s membership to help end hunger in the communities where our annual symposium is held. What could be better—woodturners making, donating, and purchasing bowls, all for a good cause!

Registration information will be online (woodturner.org) starting January 1. A complete list of demonstrators and events will appear in the February and April issues of American Woodturner.

EOG at Community School, North Carolina

Bringing woodturning to a new generation of turners is part of the mission of the AAW and its member clubs. Educational Opportunity Grants (EOG) are catalysts for new woodturning programs around the country and the world. Community School of Davidson, NC, was the recipient of a grant this year. The school’s commitment to wood arts was a natural springboard to bring woodturning to our community’s youth. By coupling school and student interest with money from the AAW, a successful woodturning program was embedded in the arts curriculum.

The story doesn’t end with the grant money. A significant reason for the success of woodturning in the program was due to volunteerism on the part of former club president and active AAW member, Ric Erkes. Ric’s hundreds of hours of service to our school helped to shepherd it along and grow the skills of numerous students. Through his frequent involvement, he ensured student success and ultimately maintained a high level of interest by teaching and demonstrating. Ric’s commitment serves as a model for AAW members everywhere.

I urge all AAW members to share their skills with today’s youth and tomorrow’s turners by actively seeking out, or even creating, a local program for youth, and supporting it with regular, ongoing participation. Thank you to those clubs and members who are already giving their time and talents, and thank you Ric for making our program a success.

—Jim Dumser, Wood Arts Instructor, Community School of Davidson

Accommodations
Symposium rates are effective from June 4–12.
San José Marriott: 301 S Market St
marriott.com/hotels/travel/sjcsj-san-jose-marriott/, 408-280-1300, $129
Hilton San José: 300 Almaden Blvd
408-287-2100, $129
Convention Plaza (Will become a Hyatt Place in January, 2012): 282 Almaden Blvd
cpsanjose.com, 408-998-0400, $125

AAW Board of Directors Election Results

Congratulations to Dale Larson, Binh Pho, and Cassandra Speier for being reelected to the AAW Board of Directors. Each person will serve a second three-year term.

A ninth-grade student in the woodturning program at Community School of Davidson made this natural-edge bowl.
Classes for Youth

The Piedmont Triad Woodturners Association (PTWA) meets regularly at the Leonard Recreation Center in Greensboro, NC. Each summer, the Center and its director, Jonathan Woodburn, sponsor a day camp for 12- and 13-year-old boys and girls. For the last four summers, PTWA has taught a woodturning class one day each week for five weeks of the day camp. A small fee is collected and used to buy dust masks, goggles, and supplies for turning projects. Using lathes the club owns and others borrowed from members and from the Greensboro Woodcraft, we set up six to seven workstations, each with an instructor and two or three students.

Club members donate wood for the projects. Instructors are members of PTWA and are required to be AAW members. In addition to wood, instructors provide their own tools and supplies, such as sandpaper and wood finish. Very proud students complete a turning to take home after each class. Projects include honey dippers, ring holders, baseball-bat-shaped pens, slim-line pens, and small egg-shaped clocks.

This has become a rewarding part of our club’s outreach, introducing students to the art of woodturning. Members enjoy discovering students who have a natural talent for woodturning.

—James E. Yarbrough, Jr., Vice President, Piedmont Triad Woodturners Association

Local Chapter Builds International Relations

Central Oklahoma Woodturners Association (COWA) members hosted six Chinese students for a one-day bowl-turning class. The students are attending Oklahoma University, working on their doctorates in research science. Dewayne Colwell, Bob Jarrett, Michael Reggio, Wayne Furr, and Bill White gave personal instruction in turning a maple bowl with a segmented ring of cherry, padauk, or zebrawood. Turning the bowls were Li Wei, Chen Jiahi, Jiang Yuchas, Kang Minhua, Guo Ding, and Zheng Haita. Also attending the day-long session was Nella White from Norman, OK, their English teacher.

All students reported great happiness with learning the new skills of bowl turning in Dewayne Caldwell’s shop. Li Wei said, “Getting to make a bowl was great fun, as was meeting several new friends from the turning club.” The students’ previous experience was limited to turning ink pens with Bill White. The students wanted to share with the entire club their appreciation for the woodturning lessons and new friendships in America.

—Bill White

Chapter Collaborative Challenge 2012

For the 2012 AAW 26th annual international symposium in San José, CA, the chapters and membership committee will again sponsor a Chapter Collaborative Challenge (C3). Each AAW chapter is encouraged to submit one collaborative work created by as many chapter members as possible, with a minimum of six participants. Please refer to page 13 in the October issue of the journal for rules and guidelines.
Apply for an AAW Grant

AAW’s Educational Opportunity Grant (EOG) fund continues to be strong, thanks to the wonderful generosity of donors and buyers at our annual symposium auction. Funds are available for worthy proposals. To be eligible, entries must be received by January 15, 2012. **All AAW members are eligible to apply** (except for recent recipients). You can complete the application form and review the guidelines at woodturner.org/resources/eog/.

Following are tips to help you with your application. The committee will not consider applications that are incomplete or vague. Please take care when applying.

- Complete the application online at woodturner.org/resources/eog/2012. Only online applications will be accepted.
- Provide sufficient information so EOG committee members can clearly understand what you are requesting and how you intend to use the funds. Please be as concise as possible to make your points direct and clear.
- Include details of how you will use the funds. Specific needs should be itemized. Funds will not be granted for miscellaneous, incidental, or unspecified expenses.
- Explain your educational goal or experience you wish to offer. Keep in mind that these grants are for educational purposes. In particular, please explain how others will benefit as well.
- Grants are limited to $1,000 for individuals and students and $1,500 for local chapters, schools, and nonprofit organizations. Your budget may exceed these limits; however, your grant request should not exceed EOG limits. For special situations, at the discretion of the EOG committee and the AAW Board, grants are available in larger amounts.

If you have questions, contact the EOG committee chair or the AAW office. The AAW Board encourages you to take advantage of this membership benefit.

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Kurt Hertzog, EOG committee chair
kurt@woodturner.org

Prize Drawing for AAW Members

Thank You to Our Vendors

One of the many benefits of membership in the AAW is our monthly prize and year-end grand prize drawings. Thank you to the vendors that donated this year’s prizes, which include tuition scholarships, $100 certificates, sanding supplies, DVDs, chucks, grinding jigs, and lathes!

At the end of 2011, we will draw another name from our membership roster to give away a Powermatic 3520B lathe. That winner will name a local chapter to win either a JET 1642 or five JET mini-lathes. The Powermatic and JET lathes are donated by Walter Meier Powermatic/JET. Included is free shipping in the continental USA, or up to a $500 allowance for international winners.

2011 Donors
(Others may be added during the year.)
- Anderson Ranch Arts Center, andersonranch.org
- Arrowmont School of Arts and Crafts, arrowmont.org
- Trent Bosch, trentbosch.com
- John C. Campbell Folk School, folkschool.org
- Craft Supplies, woodturnerscatalog.com
- David Ellsworth, ellsworthstudios.com
- Hunter Tool Systems, hunterwoodturningtool.com
- Mike Mahoney, bowlmakerinc.com
- Oneway Manufacturing, oneway.ca
- The Sanding Glove, thesandingglove.com
- Thompson Lathe Tools, thompsonlathe.com
- Walter Meier Inc. Powermatic/JET, powermatic.com and jettools.com

When you patronize our vendors, please thank them for their support of the AAW. Visit our website at woodturner.org/org/mbrship/drawings_winners.htm to see each month’s prizes and winners.

Renew Your AAW Membership!

There are several ways to renew: directly at woodturner.org; use the renewal form attached to the journal cover; or call the AAW office at 651-484-9094 or 877-595-9094 (toll free).
First Place
Ed McDonnell,
Untitled, 2011, Loquat, atomized copper, 8" × 2"
(20 cm × 5 cm)

Second Place
Curtis Fuller, Untitled, 2011, Bethlehem olive, walnut, 6¼" × 1¾"
(15 cm × 4 cm)

Third Place
Bill Lewis, Touch of Gold Christmas, 2011, Maple, Tombow color, Prismacolor paint,
2⅓" × 2" (7 cm × 5 cm)

Michael Gibson,
Untitled, 2011, Pear, African blackwood, 6" (15 cm) high

Roger Meeker,
Jetsons Holiday Ornament, 2011, Pine, brass rod, paint,
7½" × 3" × 4½"
(20 cm × 8 cm × 12 cm)

AAW Forum Contest
Holiday Ornaments

The challenge for the latest AAW Forum contest was for Christmas ornaments. The rules stated: The item must have been made within the last 60 days, until the end of the contest. Judging will be on creativity and use of chosen material.

Kurt Bird, Forum moderator, designs and coordinates the contests. John Lucas judged the November contest. To enter the next contest and view all the entries, visit the Forum section of the AAW website at woodturner.org. Additional information about the entries and the judge’s comments can be found on the website.
**Scott Hackler,** Untitled, 2011, Quilted maple, African blackwood, 5" × 1½" (13 cm × 4 cm)

**Hal Taylor,** Angel, 2011, Bradford pear, paint, 6½" × 5¼" (17 cm × 13 cm)

**Michael Gibson,** Untitled, 2011, Pear, dye, 6½" (17 cm) high

**Joseph Geiner,** Untitled, 2011, Mahogany, 7½" × 2½" (19 cm × 6 cm)

**Bob Davis,** Nutcracker, 2011, Maple, acrylic, 3¾" × 1½" (10 cm × 4 cm)

**Curtis Fuller,** Angel, 2011, Birch plywood, poplar, aspen, 5" × 4" (13 cm × 10 cm)

**Bernie Hrytzak,** That’s a Wrap, 2011, Spruce, acrylic paint, 3" × 1¼" (7 cm × 3.5 cm)

**Hal Taylor,** Angel, 2011, Bradford pear, paint, 6½" × 5¼" (17 cm × 13 cm)

**Martin van der Sanden,** Untitled, 2011, Cedar, 9¾" × 3" (25 cm × 8 cm)
A Walk in the Woods
AAW’s 2012 Exhibit Application Guidelines

A Walk in the Woods is the title and theme for the AAW’s annual juried exhibit, premiering at the 26th annual international symposium in San José, CA. Open to any current AAW member, this year’s theme honors the many parks and forests in California. From coastal redwoods to giant sequoia, bur oak, manzanita, and chinquapin, forest covers over 30 percent of this state’s 1 million acres. Our host city alone boasts over 1 million trees!

The title, chosen from among many suggestions, is intentionally open to interpretation. For A Walk in the Woods, the true theme is excellence. We anticipate that this exhibition will showcase the depth, creativity, and skill of our membership.

A popular feature of the symposium, the annual exhibition is regularly featured in AW and other publications. A complimentary copy of the full-color exhibition catalog is provided for each winning entry and is for sale to anyone.

The show will be on display at the AAW symposium in San José before traveling to the AAW Gallery of Wood Art in Saint Paul. Additional venues are being sought.

Apply online now through February 12, 2012.

Application information
• This juried exhibition is open to AAW members of all ages, from any country.
• Up to three (3) pieces may be submitted for consideration per person, although only one piece per person will be selected for the exhibition.
• Images should be 1800 pixels on the longest side. Instructions on resizing images are on the website application page.
• A link to the online application form can be found at woodturner.org/gallery/walkinthewoods

Accepted works
The following criteria will be applied to all submissions. Work that does not meet these criteria will not be considered for acceptance:
• Work submitted should have been completed within the past two years.
• We are looking for pieces that have been created at least in part on the lathe; they may also be carved, textured, colored, and so on.
• Work must be for sale and must stay with the exhibit through its conclusion at the final venue.
• The work must in some way reflect the exhibit theme. You may include a statement of up to 150 words.
• This year a limited number of larger-scale pieces will be considered. Larger scale is defined as shipping in a box where the length + 2 × width + 2 × height exceeds 108”.
• The exhibition committee reserves the right to reject pieces that do not match the submitted images or do not adequately meet the criteria.

Deadlines and fees
• Application deadline is February 12, 2012.
• Entry fee is $30.
• Applicants will be notified by mail no later than April 30, 2012.

Sales
A 45 percent commission will be taken on sales made at any of the exhibition venues. Sold work will remain with the exhibit until its conclusion.
Woodturning in the Caribbean

A conversation among friends became a mission of hope for a small group of unemployed individuals in the Caribbean nation of St. Vincent and the Grenadines (SVG). Bob and Rhonda Vaughn have devoted considerable time and energy through CAFC, Inc. (Christian Aid for the Caribbean) to feed hungry children in that island country where the unemployment rate is high. Bob's dream was to send a lathe there, and he asked if I would be interested in teaching the basics of woodturning so the islanders could create items to sell in the burgeoning tourist trade. My wife Sue and I saw this as an opportunity to combine my passion for woodturning and her enthusiasm for travel. Our exciting adventure would start with a purpose; we agreed to go in July 2011.

Bob and Rhonda shipped a mini lathe and tools to Rhonda's contacts at Kingstown Baptist Church in St. Vincent; Sue reached out to Michael McLean, construction supplies manager at Coreas Hazells Inc. for items we might need; and I prepared for what I thought would be a logical sequence of classes and products (bowls, pens, and bottle stoppers). My intention was to teach the basics of turning in four days.

Even though Rhonda, Sue, and I left on our mission with a few loose ends, we were full of anticipation for what turned out to be an amazing journey. Upon arrival, we found and set up the lathe but could not locate the pen kits. In Kingstown, our new friend Michael donated pine for practice and kub-kalli and green heart for projects. We lost electricity the first day of class, so I spent three hours checking out tools, examining the lathe, and answering questions from five energetic students, three of whom were part of a work-furlough program from the male prison in Kingstown. We finally began to turn, but initially it was challenging—not all the tools I was accustomed to using were there, so we innovated.

We located the pen parts on the second day. I showed the students what to do, and they learned quickly. They even thought they had an avenue to market the pens.

After finishing their projects on the last day, I took photos of each student with his or her completed projects and gave each a certificate of completion. To these individuals, the certificate was something truly special. They were beaming, their joy and enthusiasm palpable as they shook our hands and thanked us all around.

Our contact at the church reported that within a week the students had orders for half a dozen pens. The church will continue the classes using the trained students as instructors. The church is also looking at the possibility of making custom-order pens from broken wooden items that have sentimental value. The idea will be discussed with the students to determine their interest and to offer opportunities for them to practice their new skills.

Frank Reed creates distinctive items crafted from trees that fell during Hurricane Katrina. He is a member of the International Wood Collectors Society and Lighthouse Woodturners in Mississippi. He can be contacted at frankreed45@att.net.
Smithsonian American Art Museum Announces Bresler Endowment to Support Curator Position at Its Renwick Gallery

The Smithsonian American Art Museum has received a gift from noted craft collector and local arts patron Fleur Bresler to create an endowment to support the current curator of craft position at the museum.

“Fleur Bresler exemplifies the meaning of philanthropy, supporting our craft program through her myriad contributions of time, expertise and resources,” said Elizabeth Broun, The Margaret and Terry Stent Director of the Smithsonian American Art Museum. “We are honored to commemorate her and her late husband Charles’s contributions to the Renwick Gallery through this gift.”

“The creativity that has filled my life as a Renwick Gallery docent has been deeply satisfying,” said Bresler. “The excellent shows produced and displayed at the Renwick educate the public and fulfill the artists’ desire to benefit generations of viewers. I believe it is important to see these inspiring projects continue.”

Fleur and Charles Bresler assembled one of the leading collections of American craft with an emphasis on textiles and objects of turned wood. The 2010 Renwick Gallery exhibition “A Revolution in Wood: The Bresler Collection” celebrated their gift of 66 pieces of turned and carved wood to the museum. The Breslers’ gift, one of the largest of wood art to any American museum, established the Renwick Gallery as one of the preeminent public collections of wood art in the United States.

The Smithsonian Board of Regents approved the establishment of the Bresler Endowment in April 2011. Nicholas R. Bell, the current curator at the Renwick Gallery, will hold the title The Fleur and Charles Bresler Curator of American Craft and Decorative Art.

The Renwick Gallery (americanart.si.edu), established as a branch of the Smithsonian American Art Museum in 1972, features one of the finest collections of American craft in the United States. Its collections, exhibitions program and publications highlight the best craft objects and decorative art from the 19th century to the present.

A native of Washington, D.C., Bresler has served as a docent at the Renwick Gallery for 14 years and has been a presenter in multiple museum programs. In 2011, she was named as a Commissioner of the Smithsonian American Art Museum. She has also served on numerous nonprofit boards related to craft, including the James Renwick Alliance, the American Craft Council and the Center for Art in Wood (formerly the Wood Turning Center) in Philadelphia. Together with her husband, she helped fund and build VisArts, a multi-faceted visual arts center in Rockville, MD.

Educational Opportunity Grant Supports Training New Demonstrators

Maybe you have experienced a friend asking, “Pete, you’ve got a great piece you turned, why don’t you show our club how you made it?” You might respond, “I don’t know how to present it, I’ve never demonstrated before.”

Two years ago Jerry Chandler, President of Chattahoochee Woodturners (CWT), Gainesville, GA, suggested we set a chapter goal of training people in demonstration techniques (Train the Trainer). We saw the need for training because (1) our chapter was having a problem finding qualified demonstrators in our area at a reasonable price, (2) some of our members seemed to be interested in presenting but believed they lacked presentation skills, and (3) not all of the demonstrators in the past had good presentation skills, even though they might be excellent woodturners.

Jerry explained the idea to the CWT and gained resounding support. A training committee was formed with Jerry Chandler, Mike Peace, and myself. With the help of an AAW Educational Opportunity Grant (EOG) to support our plans, we got to work.

Our plan:
• Develop an instructional DVD to assist new demonstrators.
• Conduct a hands-on workshop on demonstration skills.
the class would grow into a yearly event.

An early step in our plan was to develop a DVD with a skilled demonstrator explaining how to develop and present an effective woodturning demonstration. We were fortunate to find an enthusiastic partner in Frank Penta. Besides being an experienced woodturning demonstrator, Frank has an extensive training background including advanced degrees in training and curriculum development. He has authored an AAW Best Practice, “Planning and Presenting a Useful Woodturning Demonstration” and one on developing demonstration handouts.

Our planning continued for months and the training committee met with Frank several times, including a visit to the John C. Campbell Folk School, where he was instructing. With the support of Marsha Barnes, chair of the Southern States Woodturning Symposium, we were able to arrange for Frank to deliver his presentation, “The Fundamentals of Being a Demonstrator” at the symposium at Gainesville in April 2011. We were able to video and edit Frank’s presentation to produce the instructional DVD used as part of the participant pre-work for the planned all-day workshop.

Jerry and Mike co-facilitated the daylong, hands-on workshop in June. The local Atlanta Woodcraft store generously made their classroom available. The workshop provided an opportunity for participants to work in teams to plan, organize, and present a woodturning demonstration, which included a handout. The participants received feedback on their demonstrations, which included a DVD of their presentations for self-critique.

We have provided to the AAW all of the training materials that we developed for the all-day workshop, including pre-work, lesson plan, and participant handouts, as well as a copy of the DVD of Frank Penta’s demonstration. We are hoping other chapters might use the training material we developed and build on our experience with their own demonstrator-training programs.

— Dan Albertus, past President of Chattahoochee Woodturners

Saskatchewan Turners Raise Money to Support Cancer Research

When a group of turners belonging to the Saskatchewan Woodworkers’ Guild got together for an advanced turning class ten years ago, we had no idea that the class would grow into a yearly event to support cancer research.

It all started innocently enough. A friend signed me up for an advanced turning class presented by the Guild. I did not consider myself an advanced turner, but decided to attend anyway. I had a lot of fun. Larry Matisho, a Guild member and dedicated turner, hosted the class and Trent Watts instructed. Attending this class introduced me to the turning fraternity in the Guild.

Eventually, since the same people kept signing up for the class, it became more of a social gathering. We continued to get together in this manner for several years.

In 2005, Larry, who was in his mid-fifties, passed away suddenly from cancer. We decided to move the event to the industrial arts shop in the small community of Waldheim, Saskatchewan, where I teach. Rather than paying the host and instructor, it was suggested that a minimum donation of $50, in the form of a check made out to the Canadian Cancer Society, be the price of admission. Mel Genge agreed to handle the donations and with these decisions, the Matisho Memorial was born.

For the past six years, we have met in Waldheim, either in February or March. Each year, the event has expanded. In 2005, we had 15 lathes and raised about $500. By 2011, the event had grown to 30 lathes and about 50 in attendance. Although turning is the core of the event, other woodworking artists attend as well.

For many years, attendees were generally from the Saskatchewan Woodworkers’ Guild and Hub City Turners. We have been somewhat successful in engaging the local media, which has attracted others interested in turning, but we are lacking equipment and/or expertise. Many turners are also bringing their children.

In order to introduce the craft to the inexperienced, the skilled turners really help out, and in the end, everyone learns. To accommodate the new turners, the local Lee Valley outlet in Saskatoon lets us use their training lathes and tools, which is a big help.

For me, the highlight of the weekend is lunch on Sunday that my wife and I supply for everyone. Traditionally, it was a simple affair, burgers and desserts. In recent years salmon steaks, shrimp (thanks to Gord Smith), and salads have been added. We eliminated all styrofoam, paper, and plastic utensils, making it more environmentally friendly.

We raised $3,100 for the Canadian Cancer Society this year. Our hope is that this event will continue to grow and inspire other groups to host similar events.

A neighboring club, The Prince Albert Turners, is already on board. We appreciate that group’s efforts. Turners can help fund cancer research. Find us on the Internet at turnersforcancerresearch.org.

—Glen Friesen

woodturner.org

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**Simple tool holder**

I designed an effective, simple tool holder that attaches to a wall. I mounted mine on a lower wall near my lathe. It is made from a single, 2” × 4” (5 cm × 10 cm) piece of lumber and can be any length. It can be made in about 20 minutes.

—Fred Bond, Florida

**Erasing pencil marks**

In woodturning, sometimes we mark the contour lines at the wrong positions. Trying to remove them with an eraser can mean a lot of effort. It occurred to me that I could quickly and easily remove pencil lines by sanding them away with 150-grit abrasive.

—Charles Mak, Alberta

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**Best turning shirt ever!**

Neil Erickson and Jerry Tremblly wear Neil’s son’s hand-me-down army shirts. They are perfect for woodturning—the sleeves and necks close using hook and loop tabs. The material is a tight weave, is dust proof, and cool. If you don’t have someone in the army to pass along shirts, shirts can be obtained from army surplus stores or online. Be sure to buy the ones with the hook-and-loop closures, which cost around $30.

—Jerry Trembley, Wisconsin

**Plywood shelf for Powermatic**

For my Powermatic lathe, I cut thin pieces of plywood to the correct width and inserted them into the bed between the ways. The plywood provides a safe, quick, and temporary place to hold some of the tools I’m using at the time.

—Jim Brinkman, Texas

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**Share your turning ideas!**

If we publish your tip, we’ll pay you $35. Email your tips along with relevant photos or illustrations to editorscarpino@gmail.com.

—Betty Scarpino, Editor
Dust collector intake
I have a shelf at the bottom of my Powermatic. I took a standard dust collector floor sweeper attachment and built a V-shaped structure around it to help direct the wood chips to the intake. This makes the collection of floor sweepings more efficient.

I attached a length of wood to the dust collector gate and screwed a glass knob to the top. The gate is located behind the lathe, so now I can easily grab the knob, pull or push, and the gate opens or closes. —Jim Brinkman, Texas

Easel tool storage
I recently made a lathe-tool storage that is convenient and easy to move. The easel positions the tools at arm’s length away and stores away flat against the wall when space is needed. The easel is stable, allows for quick tool selection, and a burst of air clears shavings. The bottom rack is adjustable to position the tools for ease of access, then out of the way for storage.

The only change I would make is to resize the tool openings to accommodate larger scrapers. —William Hutchinson, Tennessee

Sliding tool rack
Like many woodturners, I have my shop set up in part of the garage; floor space is at a premium. My lathe sits in a nook, so I attached tool racks to plywood sheets and mounted the plywood sheets to the wall near both ends of the lathe. I used Woodcraft’s Accuride drawer slides. I can pull the racks out into the room when I’m turning. For clean-up, they slide back out of the way.

A fellow member of the Inland Northwest Woodturners club suggested the design. The racks are secured to the plywood with wood screws. The slanted bottom shelf does not catch dust and shavings and it is drilled to hold accessories. —Chad Gladhart, Washington

Sliding shelf for grinder
My 8” (20 cm) grinder sat on a 12” (30 cm) shelf attached to a wall, which made it difficult to use with the Wolverine sharpening system, especially the V arm attachment. To solve the problem, I mounted the grinder onto a ¾”- (20 mm-) thick board and attached two epoxy-coated drawer slides that I screwed onto the shelf. This allows me to slide the grinder away from the wall so I can use the grinder attachments. —Jim Brinkman, Texas
Mount natural-edge bowl blanks
Use a Forstner or spade drill bit the same diameter as your spur center to drill a hole about ½" to ¾" (13 mm to 19 mm) deep in the center of what will be the top or inside of your bowl blank. When you mount the wood, the spur center will act like an extra hand to hold the piece so you can use two hands to draw up the tailstock.

Additional benefits include creating a flat surface when turning a natural edge and removing punky bark or sapwood to get to the solid wood below. Also, the wood is less likely to fly off the lathe, even if it is unbalanced.
—Steve Schwartz, Virginia

Bandsaw-tensioning arm
I devised a bandsaw-tensioning arm for my Delta bandsaw, which is easier to use than the knob that came with the bandsaw. I drilled and tapped the original tensioning knob and turned a handle, which I screwed into the knob.

To use it, I turn the handle to the proper tension. When I'm finished, I simply twirl the handle seven times to relieve the blade tension. When I use the saw again, I turn the handle seven times the other way. There's nothing magic about seven, so however many turns you use to relieve the tension, use the same number to tighten. Doing the tensioning this way is faster and more repeatable than turning the knob by hand.

As an aside, I use Timberwolf blades; they require less tension than most other blades.
—Jim Brinkman, Texas

Safe sanding hollow form openings
Many turners are using hemostats to clamp abrasive paper for sanding inside small openings of hollow forms and vases. It's tempting to grip the hemostats with fingers inside the loops, which can be dangerous.

Here is a safe way to sand the openings on hollow forms and vases. Use PVC pipe, size is up to the user. Wrap and glue hook material around one end. Add a hook-and-loop disk and you are ready to go. There are no loops to get fingers caught in.
—Dick Hines, Virginia

Smaller finish bottle
I like to use Mylands when applying a finish to my projects. I had the problem, though, of pouring too much onto my rag (and shoes) using the wide mouth on the bottle. I transferred the product to a squeeze bottle that has a small opening, so now I get a lot more projects completed with one container of finish and have stopped applying it to my lathe and shoes.
—Michael Cyr, Massachusetts

PVC tool storage
I have a Powermatic 3520B that I primarily use as a short bed lathe so there is very little room on the lathe bed to lay a tool down. I screwed three lengths of 1" (100 mm) PVC tubes to the shelf under the lathe. Now I have a place to store the tools I am using so they won't roll off the short lathe bed.
—Michael Roper, Colorado
Calendar of Events
February issue deadline: December 15
Send information to editorscarpino@gmail.com

Australia
March 22–25, 2012 TurnFest! For information about this ten-year anniversary event, featuring demonstrators from around the world, visit TurnFest.com.au.

Canada
July 27–29, Saskatoon Twenty-Twelve Woodturning Symposium, SIAST Kelsey Campus, Saskatoon, Saskatchewan. Featured demonstrators include Clay Foster, Mark Sfirri, Jimmy Clewes, Beth Ireland, Andrew Glazebrook, Lyconel Grant, Michael Hosaluk, along with local demonstrators. For more information, visit hubcityturners.ca or call Saskatchewan Craft Council at 306-653-3616.

Colorado
December 10, “Student Show,” Red Rocks Community College, Department of Fine Woodworking, Lakewood. The exhibit includes woodturnings, furniture, guitars, cabinets, and much more. For additional information, visit rcc.edu/finewood/.

Florida
February 3–5, 2012, Florida Woodturning Symposium, Lake Yale Convention Center. Featured demonstrators include Tim Yoder, Dick Sing, Mark St. Leger, and Don Derry. Local demonstrators are Lee Sky, Nick Di Mona, Norm Rose, and Tim Rowe. Workshop leaders are Don Geiger, Ted Smith, Charlie Schrum, Kurt Hertzog, and Rudy Lopez. Mark your calendars now and check out our website for online registration at floridawoodturningsymposium.com.

Georgia
April 27–29, Southern States XII Woodturning Symposium, Georgia Mountains Center, Gainesville. Featured demonstrators include Kimberly Winkle, Jimmy Clewes, Bill Grumbine, and Mark St. Leger. Guest demonstrators will be announced in January. Forty rotations, Instant Gallery, gift certificates, door prizes, large vendor area, and banquet and auction Saturday evening. Information is available at southernstatesymposium.org or contract Marsha Barnes at 828-837-6532 or ml.barnes@brmemc.net

Idaho
February 25, 26, The 2012 Idaho Artistry in Wood Show, Boise Hotel and Conference Center. Competitions are for all skill levels, with cash prizes for top entries. Onsite registration of entries is February 24. Open to everyone. The show will feature demonstrations, vendors, and an auction and banquet. Prospectus and registration forms are available on the IAW website, idahoartistryinwood.org. For specific questions, email Doug Rose at roseboise@yahoo.com.

Illinois
August 3–5, 2012, Turn-On! Chicago, Mundeal, IL. Three full days with 60 demonstrations, hands-on events, tradeshow, onsite meals and housing, banquet, and auction. Demonstrators include Eli Avisera, Stuart Batty, Dixie Biggs, Bonnie Klein, John Jordan, and Kurt Hertzog. For event information, including a complete list of demonstrators, visit turnonchicago.com.

New York
March 31–April 1, Totally Turning Symposium, Saratoga Springs, held in conjunction with the 21st Annual Woodworkers’ Showcase. Featured presenters include Trent Bosch, Giles Gilson, Kurt Hertzog, Joe Herrmann, Peter Lovalo, Glenn Lucas, David Nittmann, Chris Pytlik, and others. More details available at totallyturning.com.

Tennessee
January 27–28, Tennessee Association of Woodturners 24th Annual Woodturning Symposium at the Radisson Hotel at Opryland in Nashville. Featured demonstrators include Al Stirt, Dale Larson, Mark Gardner, Ashley Harwood, and Jennifer Shirley. View upcoming details on tnwoodturners.org or email tawsymposium@aol.com or call 615-973-3336.

Utah
May 16, Super Wednesday at Craft Supplies USA. Kick off the Utah Woodturning Symposium with us! More than twenty free demonstrations, clearance sale, door prizes, and much more! Barbeque luncheon offered. For more information, visit woodturnerscatalog.com.

Mark your calendars now!
AAW International Symposium
June 8-12, 2012
San José, California

May 17–19, 33rd Annual Utah Woodturning Symposium, UCCU Events Center, Utah Valley University, Orem, a reunion of family and friends, woodturners of all skill levels. Sponsered by Craft Supplies USA, three full days include demonstrators from around the world, hands-on events, live auction, pen-turners rendezvous, vendor showcase, banquet, silent auction, swap meet, and Instant Gallery. Online registration begins December 1 at utahwoodturning.com. For specific questions, email Susan Hendrix at shendrix@byu.net or call 801-471-0758.

Virginia
September 15–16, Virginia Woodturners’ Symposium, Expoland in Fishersville. Featured demonstrator, Jimmy Clewes, will demonstrate both days. Hands-on sessions set this symposium apart from others with 4 rotations of 12 workstations each. Attendees will receive in-depth, up-close, hands-on woodturning instruction from individual mentors. New turners welcome. Visit virginiawoodturners.com for developing information.

Wisconsin
November 19–January 22, “Think Inside the Box,” Leigh Yawkey Woodson Art Museum, Wausau. Central Wisconsin woodturners, woodworkers, and craft artists combine skill and imagination to create containers that hold items of interest or surprise. This exhibit is organized with the assistance of Wisconsin Valley Woodturners, a chapter of the AAW, and it complements “Boxes and Their Makers,” a concurrent exhibition featuring the work of 32 contemporary woodworkers from around the world. For more information, visit lywam.org.