Rocky Mountain Woodturners
A chapter of the American Association of Woodturners
October 2011 Newsletter

Contents of Newsletter

To the Rocky Mountain Wood Turners:

Message from the President

After careful deliberation, the Board of Directors has decided to move our meeting location. Until further notice, we will meet at The Ranch in the exhibition hall of the McKee 4H building. This is the same location the Symposium was. We are looking for a long term approach to be fully autonomous and self supporting, eventually hoping to find our own building and set up an open (for members) wood turning workshop there. We would like to thank Woodcraft for their generosity for accommodating us these past few years. Their participation has certainly allowed us to grow and provided mutual benefit. The Board is aware this is a large leap, but one we feel must happen now. The meetings will continue to be the Thursday after the first Tuesday at 6:30PM. Thank You.

Next RMWT Meeting

The next meeting of the Rocky Mountain Woodturners will be Thursday, October 6. Please note that this meeting is at a new location, the McKee Building at the Ranch. The meeting will start at 6:30 PM as usual.

The October demonstration will be presented by Cindy Drozda. She will show us how to make a Gilded Sea Urchin Ornament. This ornament is a great way to display a Fine Finial. In addition to Finial turning techniques, the presentation will include machining the Urchin, fitting a top and Finial, and Gilding with composition metal leaf.

Cindy Drozda, Boulder Colorado, has worked with wood professionally since her first “real” job with a player piano factory at age 19. She is currently a full-time wood artist who has been turning since 1985. Her elegant lidded vessels with delicate finials bring a contemporary flair to classic forms. Her work can be seen at the finest juried shows and exhibitions in the USA, as well as published in several books. Cindy shares her woodturning knowledge and passion as an international demonstrator, teacher, writer, and producer of instructional DVDs. She has been invited to teach in Canada, Great Britain, Ireland, Australia, and at symposia and clubs across the US. She is a member of the American Association of Woodturners, the American Craft Council, and four AAW chapters. Before choosing woodturning as a career Cindy worked as a cabinetmaker, rebuilt airplanes, and made hang gliding equipment. In 1988, she participated in a 6 month long crossing of the entire US by non-powered hang glider. Woodturning is her latest exciting adventure!

RMWT Activities

RMWT Board Meeting

John I. Giem

The RMWT Board meeting was held on September 5 at the Wild Boar. Present were Pete Herman, Drew Nichols, Frank Amigo, John Giem and Allen Jensen. The primary topic was to review and take care of any last minute details for the Symposium.

- Tee shirts to sell for $12 each.
- Noon meals will be $8 each
- The set up for the Symposium will begin at 2:00 Friday afternoon
- John will borrow a vacuum pump from Ron Thompson (Thanks Ron)
- John, purchase 3 more drop cloths 9' x 12' and a spare tire mount for the trailer.
- Drew is to rent a storage unit to hold the tables and chairs after the Symposium.
- The major equipment is to be moved to the Symposium Friday afternoon, the rest of our assets will be moved the following week.
- The wood sealer for the Wood Bank has been ordered.

Wood Bank

We have received a new barrel of Steatite 30 Wood Sealer, Due to increasing costs, we will be letting Members have sealer at $11 per gallon. The Member must supply their own container. Pete talked to the vendor about our problems with the sealer gelling and getting thick. We were told to add some hot water to the gelled sealer and mix it up with a drill mounted paint mixer.

The Wood Bank has a large amount of **fire wood** for your winter comfort. If you can use some fire wood, please come and get it otherwise it will be necessary to take other measures to recover the space needed for the good turning wood.
Currently the Wood Bank has a good selection of large pieces of maple, crab apple, Elm, Cottonwood, Poplar, locust and Russian olive. Call John Giem to schedule a time to come by pickup your wood. Remember, John can cut the wood for you if you do not have a chainsaw. If you have a lead on possible wood for the Wood Bank, call Vince Wilson, Jerry Sherman, or John Giem (Contact information below)

Announcements

Woodworking Show

Red Rocks Community College's Department of Fine Woodworking will be holding their end of the semester woodworking show on Saturday Dec. 10th from 10:00 A.M. - 1:00 P.M. in the lobby of the main building on the RRCC campus, located at 13300 W. 6th Ave. in Lakewood, Colorado. Please come and visit for a fun-filled afternoon of woodworking. Staff and students will be displaying their furniture, guitars, cabinets, woodturnings and much more. Please visit the Fine Woodworking Department's website at www.rrcc.edu/finewood/

For Sale

Fellow Woodturners:
Because of arthritis, I have decided to sell my VICMARC VL200 (short bed), 220 V, full VS motor, "looks like new" lathe and equipment. Will sell as a "kit“ including: 5 face plates, French curve, 2 strong-hold chucks (one with mega jaws),tail drill chuck, live revolving-tail center, calipers, 15 gouges, scrapers, Richard Raffin bowl gouge, Sorby hollowing tool, grinding jig, steady rest, and more! All for a bargain price of $2,500.00 – FIRM.
Clair Robinson, <jorobin@vcn.com>, 307-684-2693

Demonstration by David Ellsworth

John I. Giem
September 1, 2011

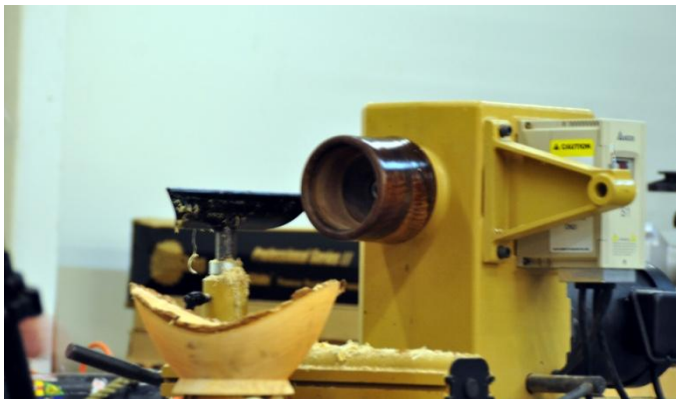
The demonstration for the September 1, 2001, meeting of the Rocky Mountain Woodturners was provided by David Ellsworth. He turned a natural edge bowl and a hollow form.

- He mounted the blank for the natural edge bowl between centers with the top of the bowl toward the headstock.
- The objective at this point is to discover what is in the wood by roughing it down. The design of the bowl will change depending upon the wood characteristics that are revealed.
- Start by placing the tool rest near the tailstock with the rest at about 45 degrees relative to the axis of rotation. Keep the tool rest as close to the blank as possible to achieve the best mechanical advantage (leverage).
- The roughing cut is made with the gouge parallel to the floor with the top of the flute at 45 degrees from horizontal. The gouge is moved from right to left, away from the tailstock, and cuts off the outer corner of the blank. When done correctly, all of the cutting forces are absorbed by the tool rest, not the turner. This is a roughing cut, no bevel rubbing, and is intended to remove as much waste wood as possible as quickly as possible. It leaves a rough surface on the wood.
- The quill in the tailstock is not locked but is left free so that David can retighten as necessary. If the live center is not kept tight, then the spur drive center can chew into the wood and 'bore' a hole into the blank.
- When he gets close to the desired shape, he switches to a slicing cut. The slicing cut does not tear out the wood grain, leaves a smoother surface and yields better control of the final shaping.
- David uses larger jaws on his chuck so that he can use larger tenons, around 3", providing more strength. With the large heavy cuts he makes, the smaller 2" tenons will break off. After flattening the bottom surface (toward the tailstock), he starts cutting the tenon by pushing the gouge into the base toward the headstock making a heavy cut. The gouge is held roughly horizontal and the cutting is done with the bottom flute. The final sharp details of the tenon are accomplished using a detail gouge.

- After the tenon is cut, he moves further out on the bottom flat surface and makes a base cut. This allows better control of the shape of the bottom of the bowl. The final turned surface is not constrained by the sizing of the tenon.
- After the base cut and tenon, the shape of the bowl is refined.
- The bowl blank is reversed and mounted in the scroll chuck using the tenon. The live center is used to support the blank and is kept there as long as possible.
- After reversal, it is common to have a slight offset from true center. This is corrected by making a fine finishing cut (bevel rubbing) along the outside of the bowl to true up the blank and further refine the shape.
- After the finishing cut, shear scraping is used to fine tune the shape of the vessel and to clean up the surface. Place the tool rest parallel to the surface to be worked on and about 1/16" from it. The handle is dropped down so that the flute of the gouge is at 45 degrees from the axis of rotation. When the bottom flute is in contact with the wood, the top flute has about 1/16" or less clearance. The hands are relatively close together, the elbows pulled into the sides and locked into position. The tool movement is achieved by moving the entire body, not just the hands and arms.

- Often the best surface cut while shear scraping is by 'going the wrong way' from the outer surface down toward the scroll chuck. When finished, all tearout is removed and the surface is smooth enough to start sanding with 240 grit paper.
- In hollowing out the bowl, he uses a roughing cut similar to that used on the outside. Again the objective is to remove the waste without regard to the surface finish. The gouge is pivoted from the outside to the center of the bowl without leaving a 'hub' in the center.
- The height of the tool rest is such that the gouge naturally passed through the center of rotation. The rest is rotated into the hollowed out area as much as possible to reduce tool overhang and is positioned so that the end is at least an inch past the center.
- When he gets close to the desired wall thickness, he uses a finishing cut moving down into the bowl and the transitions into a roughing cut at the bottom. For the finishing cut, the gouge is horizontal as well as the flute. The cut is bevel rubbing and utilizes the portion of the edge at about a 10:30 position midway between the nose and flute of the gouge.
- To make the finishing cut, position yourself so that you are looking down to the gouge and can see the outside surface at the same time. It is difficult or impossible to see the inner surface but you can see the position of the gouge relative to the outside surface. Move the gouge straight into the wood and guide it down and around the inside of the bowl. Do the finishing cuts as you work your way downward since the wood will be too thin to do it later.

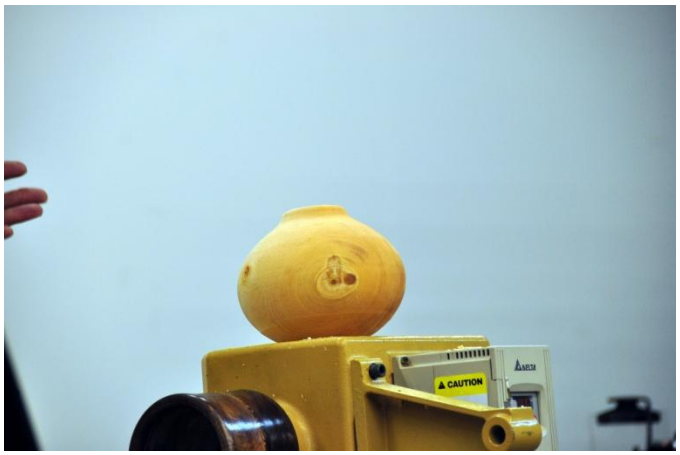
- When shaping the interior bottom, remember that the outside bottom will be within the outside base cut and tenon.
- To clean up and finish the outside bottom, the bowl is mounted on a wooden jam chuck. The jam chuck is mounted onto the spindle using the hole that was drilled and tapped to fit the spindle. When placing the bowl over the jam chuck he pads the interior surface using cheap thin packing foam. This protects the surface yet deforms enough to make solid mounting. The foam from mouse pads and too stiff requiring too much pressure from the tailstock. Since it never fully compresses, it allow the bowl to shift around a bit.



- The mark left by the live center while cutting the tenon is utilized as a guide to center the bowl on the jam chuck. The tool rest is moved close to the bowl and used as a guide to verify/center the bowl on the jam chuck.
- Knowing the interior contour and depth, the bottom outside surface is shaped.
- Due to cutting the surface mounted in two different orientations, there is a demarcation line where the surface is cut in two different directions. To compensate, he moves the tool rest to the backside of the lathe and runs the lathe in reverse.
- Due to the live center holding the bowl against the jam chuck, there remains a piece of waste and the center of the base. Using a detail gouge, he grinds off the heal and then polished the bevel down to the heal with 400 grit sand paper. This will allow making the final cut with minimum drag on the tool.
- Using the detail gouge, start cutting from the live center down toward the bowl tapering the waste down to a point where it meets the base. Also use the gouge to make fine cuts on the surface of the base keeping it smooth. When the waste is cut down to a fairly small diameter next to the base, make the final cut horizontally into the intersection of the bowl and the waste. With good timing, make one final shove separating the waste from the bowl and at the same time turn the lathe off. Separation and shutdown are simultaneous
- Cracks and flaws can be incorporated into your vessels design.
- For the hollow form, David mounted a round short log section containing the pith between centers. The pith was horizontal parallel to the axis of rotation. The roughing and shaping techniques were the same as those used on the previous bowl.
- He rounded off the ends and turned a sphere like shape. The blank was removed and remounted between centers with the grain (and pith) perpendicular to the axis of rotation. The ‘sphere’ was completed and a tenon cut on the end toward the tailstock.

- Using the tenon, the blank was remounted using a scroll chuck. The exterior shape and surface were refined, again using the same techniques used for the bowl.

- To remove the waste from the interior of the hollow form, he used two different hollowing tools; straight and bent. The cutters mounted on the end of the tools are the same for both hollowing tools. The cutter is about 3/16" wide and ground to a rounded shape on the end. The angle used was approximately 75 degrees. As implied, the straight tool has the cutter extending straight out from the end. The shaft of the bent tool is straight but the cutter is mounted at a 45 degree angle to the left of the shaft. This configuration is different than the goose neck hollowing tools in that the offset cutter creates a torque or twisting force when it is cutting. For some turners this can be used as an advantage. In case a catch occurs, the tool can rotate and disengage thus avoiding tearing out the wood.
- David emphasizes the need to use the whole body when turning thus giving better control and less stress on the Turner. For example, when doing hollowing he wants the spindle height low, about hip height. This way he can hold the handle of the hollowing tool against his hip transferring the forces into the hip and body and not into the Turners arms and upper body. In general, he positions his tools and arms into strong triangular configurations, like the girders of a bridge. The body is then moved to control the tool resulting in smoother cuts.



In the spring of 2010, John Giem received an Educational Opportunity Grant to help with the costs of attending the Master Woodturner Workshop at Anderson Ranch. The following is a copy of John's notes from his participation in the workshop.

Notes – Master Woodturner Workshop
Instructor – David Ellsworth
August 9 – 13, 2010

John I. Giem
August 23, 2010

The purpose of this document is to record my observations gained during the week long workshop before they grow faint and are forgotten.

The workshop ran for five days from 9:00 AM to 5:00 PM with and hour break for lunch. The turning studio was also available evenings from 7:00 to 10:00 PM for those who wanted extra time on the lathe. The evening session was monitored by an Intern for support and safety.

The Intern assigned to us, Kevin, was responsible for running the chainsaw and bandsaw to provide us with plenty of turning blanks. He also helped if we needed something that we couldn't find and keeping the equipment running.

General:

- Like beauty, Art in is the eye of the beholder. You recognize it when you see it. Art is difficult to define but it does have several characteristics.
- Sunday, Tuesday and Wednesday evenings talks and slideshows were presented by Faculty of Anderson Ranch and visiting Artists.
- Throughout human history, where there is technology there is art. Example: in the caves in Europe, whenever they found tools they also found drawings on the cave walls.
- The usage of technology to do something is referred to as craft.
- A Craftsman can exercise craft without making art. An Artist always uses craft to create art.
- There can be a large gap between Art and Entertainment, i.e. not all Art is entertaining and not all Entertainment is Art.
- I saw a lot of examples of 'art' during my stay. Some it was interesting and pleasing to look at, others did not appeal to me in anyway.
- David grew up in Colorado and went to CU in Boulder where he studied sculpture using clay.
- The design of many of his forms are heavily influenced by his background in making vessels using clay.
- The Native Americans with their pottery and ovens also had their influence.
- All of David's work is with green wood. He does not double turn it to achieve a perfectly round piece of work. Instead, he likes the effect of the movement while drying.

- Wood moves! Wood responds to changes in humidity by moving around.
- During the process of drying, round objects will usually become oval.
- The key to minimizing cracking during drying is thin walls with uniform thickness.
- If cracks develop in the walls of the vessel, leave them alone. After the drying process has completed, many cracks will often close up and disappear.
- David likes to use the expression that you 'turn from your toes'. By this he is recognizing that every muscle and bone in your body has an effect on your turning.
- Body, hand and arm positions are important and should be controlled and aligned during the turning process.
- Each morning, he had us lay down on the floor to do some exercises to help us to relax and be aware of the whole body while we were working.
- David recognizes that for vessels intended for usage with food, may need to be protected with the proper finish such as mineral oil or Tung oil. But he thinks that the oil finished 'muddy' the grain and detract from the beauty. For his 'art' pieces he uses a clear lacquer spray that is non glossy.
- On sanding, David says it depends upon what the Artist is trying to convey. He sands until he gets the look he wants. There is no set rule on how fine you sand you vessel. On some projects, David does not do any sanding and uses the finish straight off of the tool.
- The clear spray finish he uses is to protect the wood from soil and allow it to be dusted by the owner.
- Practice, practice and practice some more. Remember it is only wood.
- Making many copies of a single design will help you refine your techniques resulting in higher efficiency and better tool work.
- In discussing wood toxicity, David pointed out that if a person is not allergic to a particular wood, they should still be careful in that an allergic reaction can develop over repeated exposure. If you are not sure if you are allergic to a particular wood, he told us of a simple test, take some sanding dust from the suspect wood and mix it with some petroleum jelly. Apply this mixture to the pad of a Band-Aid and apply it to your back. If you have an allergy to that wood, then the patch on your back should react within a couple of weeks.

Tools:

- David has worked with a lot of other Woodturners over the years and observed their tools and usage of them.
- He developed several tools using ideas from others and a few ideas of his own.
- David developed a methodology for using his tools to accomplish his objective of turning bowls and hollow forms efficiently.
- His method of turning is quite different than the conventional European style of woodturning.
- The signature gouge has a groove down the center that is a continuous parabolic cure. This allows the ejection of wood chips without clogging up. The groove's shape also enables the grinding of a smooth swept back cutting edge. The profiles of some other gouges will not allow grinding a smooth cutting edge but instead will inherently generate irregular shapes that make usage difficult.
- The European style of woodturning was developed using a lot of dry wood and emphasized 'rubbing the bevel' when using most cutting tools.

- David developed many different cuts using his signature gouge most of which do not rely on rubbing the bevel.
- To me, his methodology with the gouge is more efficient and easier than the conventional European style.
- With regards to hollowing tools, he is again going against conventional wisdom. Conventional hollowing tools keep the cutting edge in line with the tools shaft. Even the bent tools used to go around corners inside the vessel, keep the cutter aligned with the tool's shaft. This prevents the cutting action from causing any torque on the tool so it will not twist in the turner's hands. In contrast, David's hollowing tools have the cutter sticking out at a weird angle to the shaft and will create a lot of torque for the turner to overcome. I discovered that the added torque added sensitivity to my ability to feel what is happening inside the vessel as well as better control.
- When turning a thin wall vessel, the conventional hollowing tool is very stable even when experiencing a catch. This increased stability can cause the tool to blow through the sidewall. In contrast, the angled tool used by David, when a catch is encountered it will rotate downward and is less likely to blow out the vessel's wall.
- Keep your tools sharp and sharpen them frequently. You will get better cutting results with fewer catches. Forcing a dull tool to cut often creates undesirable results.
- The swept back shape of the Ellsworth Signature Gouge is a complex shape and is difficult to grind by hand. Use a fixture when sharpening.
- David grinds his gouges at 60 degrees for most purposes using a swept back profile. For some interior bowl work, a gouge sharpened at 85 degrees to allow following some complex paths and keeping the bevel rubbing. Also the 85 degree gouge was need to shape the inside bottoms of some of the deeper shaped bowls and the Calabash form.
- For sharpening the 60 degree gouge, use 2 1/8" projection beyond the fixture. Reduce the projection by 1/2" for the 85 degree gouge.
- I started with a new gouge at the beginning of the workshop and used it for all of my turning except for hollowing and a little detail work. I frequently sharpened it and always used the Ellsworth sharpening fixture. At the end of the workshop, I compared the length of my gouge to the length of a new out of the package gouge. Laying them side by side and lining them up, I could not detect any significant difference in lengths. In my opinion, the usage of a fixture when sharpening the gouge saves steel and gives better edges.
- The handles on David's larger hollowing tools are about 2" in diameter and 28" long. This gives the user plenty of leverage and control of torque.
- The smaller tools use handles 15 to 18 inches long.
- With the hollowing tool cutting edge horizontal, place a prominent mark on the handle at top center at the ferrule. This helps you properly orient the tool in usage.
- David encouraged us to make our own specialized tools to handle those difficult cuts. Tools can be fabricated from old screwdrivers, Allen wrenches or anything else containing decent steel.
- At one time when working on the bottom of a vessel, David had me polish the bevel portion of a detail gouge before the final cuts. He believes that the polished surface of the detail gouge minimizes interaction with the sap in the wood yielding a better final finish. He recommended polishing down to 400 grit or better.

Vessels – Bowls and Hollow Forms:

- David has four different cuts for shaping the outside and two for the inside of the bowl. Most of these cuts do not rely on 'rubbing the bevel' for successful usage.
- Now that I better understand how to get the most out of my bowl gouge, my confidence and efficiency have improved. The stress on my body has decreased, turning times have decreased and the quality of my turning has improved.
- Mount the blank between centers and rough cut it. Examine the uncovered characteristics of the wood and reorient it on the lathe if desired.
- The turning blanks we used were seldom cut round but were often still with square corners and edges. If it were a large blank, the corners were cut off so that it would clear the lathe bed.
- The roughing technique developed by David allowed us to rough out these poorly shaped blanks without causing a lot of stress on us. The orientation of the tool prevented much of the usual 'impacts' of the poorly shaped blank and the remaining stresses were directed into the tool rest, not the turner.
- Start by cutting a tenon for mounting on the chuck. Then cut in an additional base step to define the bottom of the vessel. The bottom of the vessel should not crowd the waste material held by the chuck. Yes, about 1/2 to 1 inch is being allocated to waste but it yields better designs by giving the Artist more room to work.
- Use the roughing cut to remove most of the waste wood. Stop cutting when about 1/2" from the desired shape.
- Do not try to refine the shape of the turning while mounted between centers.
- Reverse the turning and mount in the chuck. Despite your best efforts, there will often be a slight wobble in the piece. Support the turning with the tailstock for stability.
- Refine the outside shape of the vessel using slicing and shear scraping cuts. Carefully evaluate the outside for any irregularities and fix them. Finish the outside before starting the hollowing of the inside.
- Step back from the lathe and examine the shape of your vessel for 'proper form'. Straight lines and curves do not mix well. Look for the commonly occurring small straight sections and ridges. They can be fixed with shear scraping.
- With most woods, the surface of the outside of the vessel can be smoothed out enough to start sanding with 180 or 220 grit sandpaper.
- Hollow the inside of a bowl using a pivoting roughing cut similar to that used on the exterior. Leave enough wood in the center to support the sides of the bowl so they will not distort.
- Shape the inner surface of the side in stages working down as the center waste is removed. Be careful and do not leave start/stop ridges.
- There are two types of edges on a bowl, a cut edge and the natural edge.
- When starting an interior finishing cut on a cut edge bowl, start with the roughing cut and then rotate into the finishing cut once a surface is established for rubbing the bevel.
- When starting an interior finishing cut on a natural edge bowl you can start with the gouge in the finishing cut position. The intermittent edge is not prone to catches as in the continuous edge of a cut rim bowl.

- When starting the finishing cut into the edge of a bowl, in particular with a natural edge bowl, position yourself so that you can look straight down the side of the bowl. By looking down the side of the bowl, both the inside and outside can be observed simultaneously. The progress of the cut can be watched and very thin sides can more easily be cut.
- David always removes the bark from natural edge bowls; it will eventually break off anyway. He stated that anyone that sells a natural edge bowl with the bark still on it will not have any repeat customers.
- To measure the thickness of the walls of his vessels, David uses a piece of stiff wire bent into a distorted C shape. Bending the C so that the gap in the wire's ends are a known distance apart, one end of the wire is placed inside the vessel and the other outside. Keep the inside wire against the side of the wall and observe the gap between the outside of the vessel and the other end of the wire. The size of the gap is an indicator of the vessels wall thickness. Be sure the orient the wire C such that the two ends are directly opposite and perpendicular to each other to avoid errors. For example: if the gap in the C is 1/2" and when gauging the thickness of the wall the gap between the side and the outside end is 1/8" then the wall thickness is about 3/8". 1/2" – 1/8" = 3/8".
- When hollowing out the inside of a vessel, the exposed outside surface tends to dry out and starts to check or crack. Many people spray a mist of water on the outside to keep it from drying out. David covers the outside of the vessel with a plastic film such as kitchen food wrap or the stretch wrap used for packaging. The film is held in place with masking tape.
- He dries his vessels in one or more paper bags with the tops sealed. The objective is to slow down the moisture that is leaving the wood and to give the wood time to move and relieve the stresses caused by the wood shrinking.
- For some of his hollow forms, he will leave the shrink wrap on the outside of the vessel during the drying process inside the paper bag. This causes the vessel to dry very slowly since most of the moisture must come out through the small entry hole.
- As stated above, the key to preventing checking or cracking is to turn the vessel with uniform thickness, the thinner the better.
- Placing the vessel in plastic bags is not a good way to dry them. Instead it is likely that they will mold.
- In some cases, the figure in the wood can be enhanced by placing the unturned blank in a plastic bag to induce mold which may result in spalting.
- As a check on your progress in making the walls of your vessels uniform thickness, take some of them to the bandsaw and cut them in half. An examination of the crossections will help you improve your usage of the measuring gauge and your tool skills.

RMWT Meetings and information

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10% Guild discount
Wood Emporium
618 N Garfield Ave Loveland,

Sears Trostel
1500 Riverside Ave
Ft. Collins, CO 80524

Rockler's in Denver – You have to show your membership card.

Clubs and Member's Websites

Rocky Mountain Wood Turners
www.rmwt.org

AAW – American Assoc of Woodturners
www.woodturner.org

Trent Bosch
www.trentbosch.com

David Nittmann
www.davidnittmann.com

Cindy Drozda
www.cindydrozda.com

John Lynch
www.johnlynchwoodworking.com

Curt Theobald
www.curttheobald.com

Katherine Kowalski
www.KatherineKowalski.com

Want your Website Listed? Contact John Giem, Editor.

Learn From the Best…

Our Club, RMWT, is known around the nation because we have some of the best turners, nationally known demonstrators and best teachers of Basic, Intermediate, Advanced and Specialty turning right here in our own back yard.

Trent Bosch Woodturning Workshops

Workshops are held in Trent's studio in Fort Collins, Colorado. There is a maximum of four people in each class, which allows for lots of individualized instruction. The cost is $500 for the 3-day intensive workshop and $650 for the 4-day. Meals are also provided at no extra charge. His studio is also equipped with the highest quality equipment available for your use. For detailed information on workshops visit www.trentbosch.com or contact Trent via email or phone.

Trent Bosch
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970 568 3299

Lee Carter operates the **Rocky Mountain School of** Woodturning in LaPorte, Colorado. He offers classes in Basics, Intermediate and Advanced. Lee also offers private tutoring. Seven different brands of lathes are available.
Call Lee Carter at 970-221-4382 to sign up or have him answer any questions.
e-mail LLJTC4X4149@ CS.COM

Curt Theobald offers three-day workshops in Segmented Woodturning in his studio in Pine Bluffs, Wyoming.
Call Curt Theobald at 307.245.3310
E-mail cwtheobald@wyoming.com
Website is www.curttheobald.com

John Giem, Woodturner

Individual or small group woodworking instruction customized to the needs of the student. Offering both woodworking on the lathe and combined with regular power tools. Classes are held in John's studio in Fort Collins, CO, which is equipped with a complete set of woodworking tools. Contact John to discuss your interests and needs.
jgiem@comcast.net
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Katherine Kowalski is a Woodturner & Contemporary Artist, offering private/small group instruction in woodturning technique, as well as specialized classes in hollow forms, b owl, fine spindlework, and color theory/technique. (All levels of instruction are available). Classes are held at Katherine's studio in Cheyenne, WY.
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Woodcraft has classes for beginners in woodworking, shop safety, intro the

machines, bowl turning, pen and pencil turning, hollow forms, Christmas tree ornaments, tool sharpening, etc. Please check out the classes being offered at web page **www.woodcraft.com/stores/store.aspx?id=56**