

American Woodturner

The Journal of The American Association of Woodturners

Volume 4 Number 2

December 1989 \$5.00



Dedicated To Providing
Education, Information, and Organization
To Those Interested in Woodturning

President's Page

David Ellsworth



In September, I was invited to attend a meeting in New York City concerning the depletion of the world's forests, with particular emphasis on the rain forests of Central and South America. The purpose of the meeting was to learn more about the realities of this problem, and to discover what, if anything, woodturners throughout the world might do to help.

This is not the first woodworking group to address the problems of the world's forests; but it is the first time that representatives from the U. S. and Canada have come together. Other groups: Chris Cox from England has helped form AWARE, the Association of Woodusers Against Rainforest Exploitation, and ETC, the Ecological Trading Company, which purchases "sustainably managed" tropical timber directly from the source and ships it to England for distribution. Affiliated with AWARE is Donald Dennis' group, Green Turners, which is involved in educating woodturners about the use of "alternative" species in their work. Gary Hartshorn of the World Wildlife Fund has developed an innovative program in Peru that removes valuable timbers while balancing the ecology of the forest with simultaneous re-growth. Silas Kopf has formed WARD, Woodworkers Against Rainforest Destruction, in which a percentage of the income from the sale of his furniture is donated to finance projects of sustainably managed tropical timber. John Shipstad of the Sonoma County Woodworkers (California) has spearheaded a project to purchase a shipload of sustainably managed timbers that was pre-paid by SCW members. The list is growing.

The primary focus of everyone's efforts is to help preserve the rain forests of the world through education and example. No one has forgotten the troubled forests of our own Northwest Coast, or those of Maine, Australia, Tasmania, China, etc. But because of the immediacy and scale of rainforest destruction, it is hoped that projects can be developed to help the rain forests; and these projects will become models for other projects in other countries.

Clearly, this is an enormously complicated situation. It involves multimillion-dollar corporations; international trade deficits; a long history of unstable third-world governments; and vast populations of native Indian peoples, who live far below poverty level in countries with astronomical inflation rates. What can the individual woodworker/woodturner do to make a difference? Become aware!

There are thousands of species of trees that grow in the tropical rain forests, many of which have never been identified; yet only a tiny fraction are considered valuable enough to be removed for export to the international market. The rest, commonly called "alternative timber" of the rainforest, roughly 85% of all trees removed, are harvested to make pulp, fence posts, charcoal, pharmaceuticals, and industrial chemicals.

The standard method of removing trees is called clear-cutting. The land is stripped clean and burned for conversion to farming or cattle grazing. But the quality of rainforest soil is poor. Most of the nutrients exist in surface mulch that is washed away by heavy annual rainfall once the trees are removed. Therefore, after two or three seasons of grazing and farming, very little nutrient is left, and virtually nothing will grow.

There was talk of a boycott at the meeting; but the consensus of the delegates is that a boycott would actually contribute to the conversion of rainforest land into farming and grazing. Third-world governments consider forest removal a matter of pure economics; therefore, the rainforest is their primary marketable resource, a hedge against spiraling inflation and high international trade deficits. If a boycott would occur, local governments would accelerate the cutting process to manufacture other forest products, and the conversion to farming and grazing would increase.

The current rate of rainforest deforestation is 100 acres each hour. At this rate, the World Wildlife Fund estimates that the world's primary rain forests will be gone within thirty years. This is equal to over half the size of the United States.

As a result of our meeting, an organization is tentatively being formed called WARP, Woodworkers Alliance for Rainforest Protection. WARP will sponsor a conference in the summer/fall of 1990 and include leaders from all the world's organizations. The purpose is to gather the most current information available from each group; learn about their successes and failures; and project future action. Also, there is a possibility of mounting an international woodworking exhibition of all objects made from "sustainably managed" and "alternative" tropical and domestic woods. I will be sure to keep AAW members informed of the progress.

Education is another way woodturners can help. Not every woodturner uses "exotic" tropical hardwoods, and most recognize that the total amount used is infinitesimal compared to the volume of trees being removed from the rain forests of the world. Yet, as woodturners, we represent a powerful public image with the objects we produce and sell. The bowls we make of maple or walnut or beech, the "alternative" species, are just as good as those made from "exotic" hardwoods. We must, therefore, educate the average customer of this fact.

The basic message from all the rainforest groups is not that we should stop using these "exotic" timbers, but that we need to become more conscious of how they have been acquired to ensure their continued availability. The term "sustainable" means that we must take great pains to learn how to replace what we take. In this was—our own individual way—we can each become part of the solution, instead of the problem. (1)

Questions ?

Write or Call

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The American Association of Woodturners is a non-profit corporation dedicated to the advancement of woodturning. It includes hobbyists, professionals, gallery owners, collectors and wood and equipment suppliers.

American Woodturner (USPS 000-1348) is published quarterly by the American Association of Woodturners. Regular membership rates are \$20 for individuals and \$50 for businesses. Supporting memberships are \$100 and \$250, respectively. Patron memberships are \$1,000 and \$1,500 respectively. Of any membership, \$6 is allocated for an *American Woodturner* subscription. Single copy price is \$5. Known office of publication and sales office is the American Association of Woodturners, 940 East 51st Street Austin, TX 78751-2241 (512) 454-8626 Second-class postage paid at Lynnwood, Washington 98036 and at an additional office.

POSTMASTER: Send address changes to *American Woodturner*, C/O American Association of Woodturners, 940 East 51st Street Austin, Texas 78751-2241 (512) 454-8626

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Contents

Polychromatic Turning	2
Crosswinds	2
Segmented Turnings	3
The Staved Plum Bowl	6
Polychromatic Assembly	8
Polychromatic Bowls	10
Laminated Wood	11
Discovering Segmented Turning	12
Color and Texture	13
Monochrome Assembly	14
Report on Seattle Symposium	16
Editor's Page	18
A Focus on Hidden Talent	19
Getting Into Galleries	20
Gee-Haw Whammy Doodle	21
Introducing the New Management Team	23
Mexico's Killer Tree	24
Discussion	24
Questions & Answers	27
Local Chapter Update	28
Board Members' Nominations	30
Calendar	32

On The Cover

"Crosswinds" by Virginia Dotson, 1989

Wenge and Maple

5⁵/₈" H x 13¹/₈" D

On The Back Cover

"Spectrum Table" by M. Hosaluk, 1985

Colorcore, Anodized Aluminum, Glass, Plexiglass and Painted Wood

18¹/₂" D x 24" H

Photo by Grant Kernan

Polychromatic Turning

Cross Winds

Virginia Dotson

*There is nothing more splendid ...
than Mother Earth on which one
can stand, work and breathe the
wind of the steppes.*

Major Gherman Titov

In Arizona, many of the sandstone landscapes have layered rock faces which contain interesting patterns of lines that intersect and cross each other at unexpected angles. These patterns were deposited by the winds which blew across the ancient sand dunes. Over time, the dunes became rock, and the cross-bedded patterns remain.

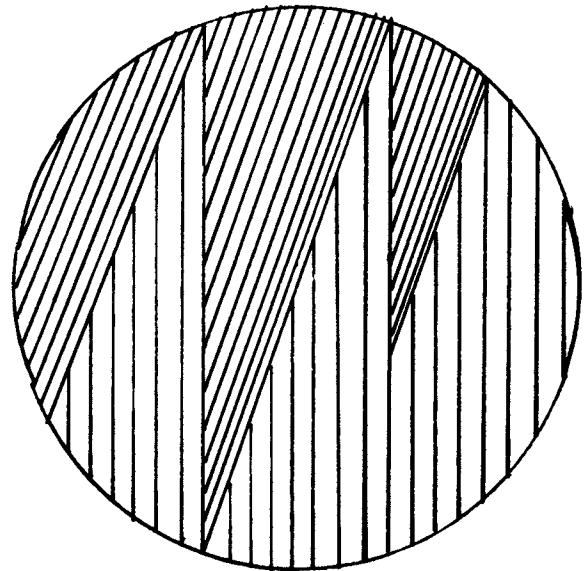
The patterns, while simple (all straight lines), have great variety in scale, angle, thickness, etc.; and they have a fascinating dimensional quality which shifts with the viewing angle. They convey a sense of the winds which formed them. To me, laminated wood structures are connected closely with these layered sandstone landscapes. When I am creating new works, I think of the layers and the ways in which the outer shapes of the rocks change the appearance of the straight-lined layers.

As my entry for the show, "Turner's Challenge III" (see front cover), I wanted to create a total image that would be interesting and varied from all view points, just like the rock faces. Vertically laminated pieces have the power to express this image. The straight lines take on additional shapes in a turned piece--the line relationships change as viewed from different angles, giving it a dynamic quality.

I chose wenge and maple woods for their maximum contrast, in order to show every detail of the line patterns. These woods are similar in density (both are quite hard), which avoids a lot of problems associated with laminated turning.

My design is complex, calling for a vessel of simple shape, with a scale large enough to convey a sense of the landscape which inspired it (see sketch). It is essential to keep in mind the relationship between the two aspects in order to know how the shape will transform the straight lines of lamination. Even so, there is a large element of uncertainty in a complex piece such as this one.

Repeating patterns, shapes, or colors helps provide a sense of unity. Careful selection and matching of the wood figure helps, too. Variety and interest can be provided by changes in color, thicknesses of layers, shape, scale, etc.



Balance is important, but try to avoid mirror-image symmetry; asymmetrical balance is much more interesting. It requires some thought, as there are many ways of achieving it. For example, a large element on one side could be balanced by two small elements on the other. A small, bright-colored accent can balance a larger, subtly-colored element.

In turning a laminated piece, the goal is to find the best expression possible with the existing blank. This requires stopping the lathe frequently to check progress in order to find the best combination of pattern and form. This combination may be something discovered during the turning process and not according to the plan.

The type of vertical lamination described can involve making creative judgments while working, and does not require the machine-dependent precision called for by some of the geometric forms of lamination. Some of my best pieces have been "errors," according to my plans, which required taking the turned form to extremes I would not have otherwise tried. It is true that there is some risk, some pieces do not work; but that is what keeps the interest alive. 

Segmented Turnings

Jim Armstrong



Figure 1
The possibilities are limitless with segmented turnings.



Figure 2
Segmented vessel composed of small rectangular segments.

Segmentation provides an exciting added dimension to the design of turned bowls. In addition to beautiful shapes and the beauty of finely finished wood found in conventional bowls, endless configurations can be achieved through the combination of woods of different colors and textures. Figure 1 shows a few of the unlimited possibilities. In fact, I have produced bowls comprised of as many as 942 individual pieces.

The shapes and patterns, for the most part, are inspired by the pottery of the Southwest Indian cultures of the past. Many of those designs lend themselves to translation from clay to combinations of various colored woods.

Basically, a segmented bowl consists of a stack of rings. Each ring is composed of pie-shaped segments of various colored woods, arranged to provide the desired design. These rings can be of small rectangular segments as shown in Figure 2; triangular segments as shown in Figure 3; or a combination of the two. Different techniques are required to produce the individual segments for the rectangular and triangular patterns. In either case, a full-size layout of the bowl is essential to determine the size and number of segments and their orientation. Figure 4 illustrates the design of a relatively simple rectangular segmented bowl consisting of a solid base, a nine ring pattern, and a single piece top section. Maple was selected for the top and bottom sections, while the central pattern section is a combination of maple and bubinga, with ebony accent lines on either side of the upper and lower rings.



Figure 3
Segmented bowl composed of triangular segments.

The design techniques in Figure 4 apply to any design consisting of rectangular elements, regardless of the complexity of the pattern.

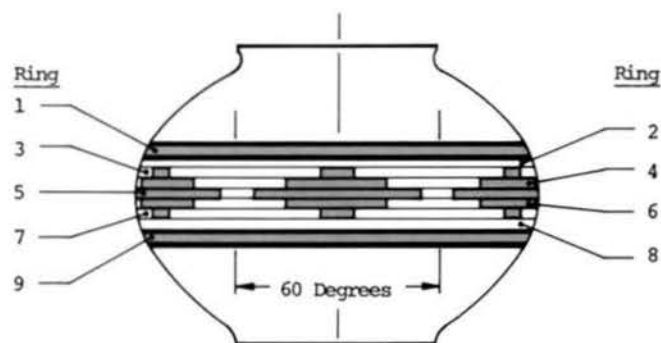
The first step in any design is to decide on the number of features to include on the circumference of the bowl. The number selected must divide evenly into 360 degrees. In the illustrated design of Figure 5, six features of 60 degrees each were selected. Working in multiples of 5 degrees in sizing the individual segments of each feature makes it relatively easy to determine the size and number of segments required for each row. Referring to the table in Figure 6, row 1 consists of twelve, 30 degree bubinga segments and twenty-four, 30-degree ebony veneer accent line segments. Row 2 consists of twelve, 30-degree maple segments. The segments of bubinga and maple in rows 1



Figure 4
Segmented bowl incorporating nine ring pattern.

and 2 could be replaced by single pieces of quarter inch thick material; however, there are a number of disadvantages in this method. First, it is difficult to get a single piece of quarter inch material whose width equals the bowl diameter. Second, much of the material is wasted since only a rather narrow ring is required. And, finally, the result is turning across the end grain over half the circumference of the bowl. In row 3, each of the six features has one 10-degree bubinga segment and two, 25-degree maple segments, thus making one 60-degree feature. Since there are six features in the design, row 3 requires six, 10-degree bubinga and twelve, 25-degree maple segments. The same calculations are completed for each of the remaining rows, making certain that the total of the segments for each feature equals 60 degrees and enough segments are included for six features.

The next step is determining the size of each element so, when assembled, a ring of the proper diameter results. This could be accomplished in two ways. One, an accurate scale layout of each ring could be made and the length of each element measured. Two, the lengths of the elements can be calculated by using the equations presented in Figure 6. Radius "R" represents the basic radius of the bowl plus about 1/8 inch to allow for clean up during turning. Note that radius "R" is used in calculating the chord length "C" of the largest segment only. Every other segment in that ring must use "L" as the basis for its chord length calculation. "L" is calculated by the second equation in Figure 6. This insures that when gluing and clamping the segments into a ring, their corners meet (see point "Y", Figure 6) and are located by the bank clamp. It is less time consuming to use the calculation method to determine the segment sizes then to use the layout method, particularly in complex designs where fifteen or more rings of different size segments are used. A programmable pocket calculator is a great help in sizing segments.



Ring	Bubinga	Maple	Ebony
1	12 - 30°	0	24 - 30°
2	0	12 - 30°	0
3	6 - 10°	12 - 25°	0
4	6 - 30°	6 - 30°	0
5	12 - 25°	6 - 10°	0
6	6 - 30°	6 - 30°	0
7	6 - 10°	12 - 25°	0
8	0	12 - 30°	0
9	12 - 30°	0	24 - 30°

Figure 5
Elements of a nine ring vessel.

Triangular patterns present a different set of problems. Since all of the segment chord lengths are equal, only one calculation is required: $C = 2R \tan A/2$

The bowl shown in Figure 3 is an example of a triangular pattern using thirty-six, 10-degree segments. Figure 7 illustrates the method for developing triangular patterns. Strips of contrasting woods, in this case maple and bubinga with an accent strip of ebony veneer, are glued together and cut into parallelograms. Two of these parallelograms are glued into a chevron configuration and cut into a pie-shaped segment, with a 10-degree included angle (5 degrees on each side). Thirty-six of these segments make up a ring to form the complete triangular pattern. Many variations of both the rectangular and triangular patterns are possible, limited only by the imagination of the designer.

Due to the large number of segments required to make one ring, accuracy in setting the desired angle on the table saw miter gauge is essential. This can be accomplished by scribing the most frequently used angles on the saw table. Select a location toward the front of the saw table, straddling the right hand miter gauge groove. Scribe a line exactly at a right angle to, and extending an equal distance on either side of the groove. The length of this baseline should be 8 to 10 inches. At the right end of the line, scribe a line exactly perpendicular to the baseline. The exact length of the baseline must be known in order to calculate the distance up the perpendicular line for each of the angles to be scribed on the table. That distance is equal to the length of the baseline, multiplied by the tangent of the desired

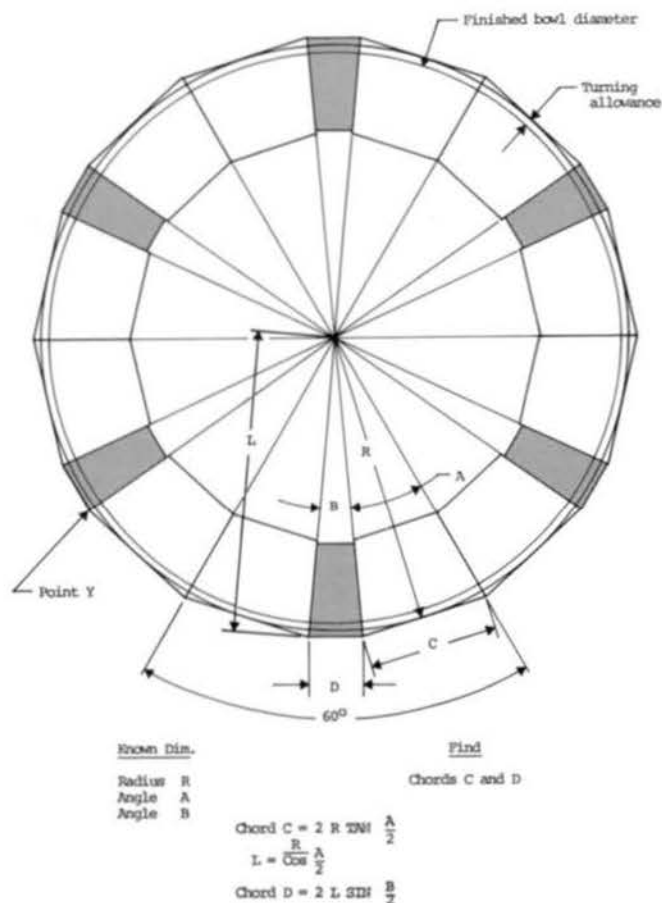


Figure 6
Elements of ring construction.

angle. As an example, assume the baseline is exactly 10 inches long and the angle to be scribed on the table is 5 degrees. From a set of trigonometry tables or a scientific pocket calculator, the tangent of 5 degrees is found to be 0.0875; therefore, the distance up the perpendicular is $10 \times 0.0875 = 0.875$. Connecting this point on the perpendicular with the left end of the baseline establishes the exact 5-degree angle. A dial caliper is helpful in measuring the 0.875 dimension on the perpendicular line. This same procedure is repeated for all the angles of interest.

When cutting on an angle with the miter gauge, the work piece has a tendency to slip, thus altering the carefully set angle. To prevent this, it is helpful to glue sandpaper to the face of the miter gauge. Use an 80-tooth carbide-tipped, thin-kerf blade to produce a smooth surface suitable for gluing. Attempting to sand the saw marks left by a poorly cutting blade tends to round over the edges and results in a poorly glued joint.

Assembling the segments into a ring can best be accomplished by using a jumbo hose clamp, with the segments held in a flat plane with discs of 1/4 inch fiberboard or plywood on each side. Titebond glue works well for this operation. To get good glue joints when the rings are stacked, they must have flat top and bottom surfaces. This can be done by sanding these surfaces on sandpaper glued to a flat surface or on a stationary belt sander with the power off. Care must be exercised in this operation since the end grain glue joints of thin rings do not have much strength before stacking. A plywood disc with a knob on the back side, a recess 1/16 inch deep, and slightly larger in diameter than the ring on the front side, works well

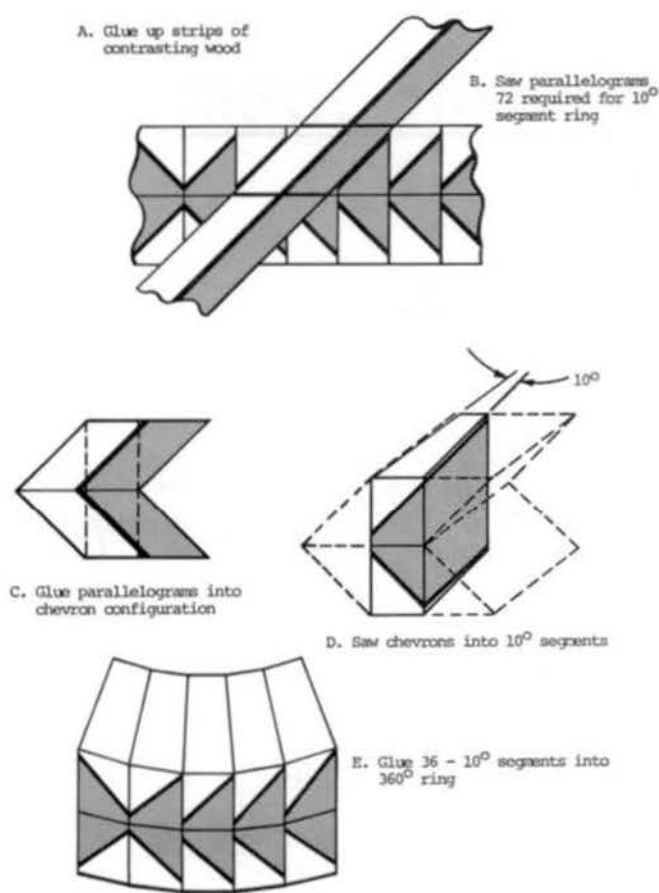


Figure 7
Developing the triangular patterns for segmented turnings.

for holding the ring flat during sanding. Sandpaper glued to the recessed face is also helpful.

When stacking the rings, they must be carefully oriented so that all features are properly aligned. A dry stack (no glue) should be assembled to allow for adjustment and alignment of the rings. While holding them in alignment, drill two 7/64 inch diameter holes, approximately 180 degrees apart, near the inside diameter of the ring stack. Remove the heads from 8D finishing nails, and drive them through the holes into a waste block to serve as locating pins during the gluing and clamping operation. The location of the pins near the inside diameter allows the holes to be cut away while turning the inside of the bowl.

After assembling the ring stack, it is glued to the base block which has previously been rough turned inside and out and faced-off to receive them. As additional parts are stacked on the base, the inside should be turned, sanded, and finished with the same finish that will later be used on the outside. This technique eliminates the problem of turning the inside of a deep bowl or vase, ensures equal moisture absorption or loss on the interior and exterior surfaces of the bowl, and thus, minimizes distortion.

It is impossible to cover all of the possible patterns afforded by the segmentation technique. Hopefully, the ideas presented will serve as a starting point for interested turners to develop their own techniques and designs for segmented bowls. 

The Staved Plum Bowl

Philip H. Lamberton

*Adversity reveals genius,
prosperity conceals it.*

Horace (65 - 8 B.C.)

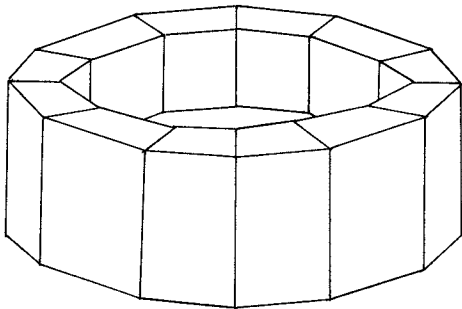


Figure 1
Showing initial stave construction

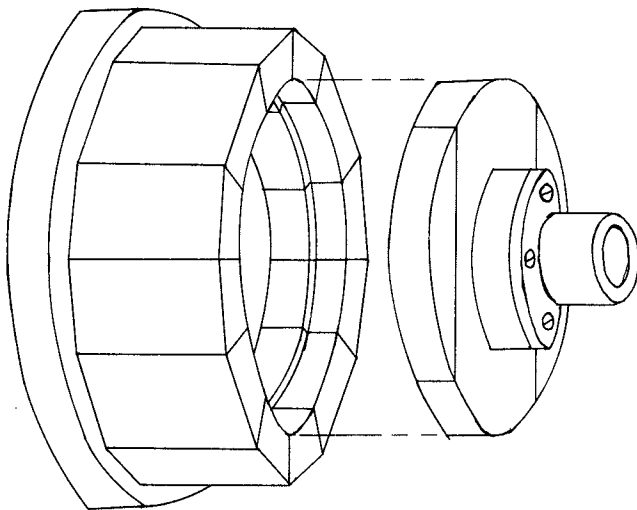


Figure 2
Showing turned recess in stave formation to receive bowl bottom

Plum wood is very attractive. It is a beautifully grained wood, similar to cherry except that it has extra red streaks running through it, along with and sometimes across the grain. A neighbor cut down an old plum tree and gave me the wood. I visualized a beautiful bowl turned from this wood, but not one single piece was large enough. The tree was only 6 or 7 inches in diameter, and quite badly checked. Therefore, it was necessary to cut the wood into smaller pieces and resort to stave construction.

I sawed the tree into blocks about five inches long. To complicate the process, the tree had grown in a sort of spiral; so to make a stave $1\frac{1}{2}$ inches thick, I had to split off a piece $2\frac{1}{2}$ inches thick and hack away to straighten it out and get rid of the spiral. This, however, enhanced the grain.

I was able to dress down one smooth side on the jointer. Then, on the table saw, I cut twelve staves, each $1\frac{1}{2}$ inches thick; 2 inches wide; and 4 inches long, with each long side beveled to fifteen degrees. Gluing these twelve pieces along the beveled edges, I formed a circle, and a bowl started to form (Figure 1).

I then glued a scrap piece of pine onto what was to become the top of the bowl, screwed the face plate to this piece, and mounted it on the lathe. This phase of turning is simply to form a recess to receive what is to be the bottom of the bowl. There is no need to round off the outside of the bowl at this point. The recess can be of random diameter, whatever suits the overall function and design. The final diameter was $5\frac{1}{2}$ inches.

The bottom piece was made separately, $\frac{3}{4}$ inch thick and slightly more than $5\frac{1}{2}$ inches in diameter. This was mounted on a face plate, turned to fit, and glued snugly into the recess (Figure 2). It required three separate pieces of this contorted, twisted tree to form this bottom piece. The pine piece, with attached face plate, was then carefully removed, the bowl mounted on the lathe by the bottom side, and turning progressed normally.

Polychromatic Turning

For some fancy trim on this bowl, I first glued a ring of holly veneer around the top of the staves. On top of this, I glued three "rings" of plum wood, each made of twelve pieces with the same cross sectional dimensions as the staves themselves. The top and bottom rings are $\frac{1}{4}$ inch thick, and the center ring is $\frac{1}{2}$ inch thick. These pieces were made by cutting several blocks of the wood 1 inch thick and wide enough to make the segments 2 inches long. I sawed off the pieces at a 45 degree angle so that when they are formed, glued together, and mounted properly, their grain would give a zigzag effect (Figure 3). Another ring of holly veneer was glued on top.

Picking out some of the prettiest red-streaked pieces, I glued on another ring $\frac{3}{4}$ inch thick to finish the top of the bowl. It was necessary to make this in five segments because of the limited size of the tree. These segments were joined together at 45 degree angles rather than a square butt joint, which improved the over-all finished look. Figure 4 displays the construction of the whole project.

The entire glued-up arrangement was then mounted on the lathe and turned in the conventional manner. After sanding with 220-grit paper, I finished with four coats of Deft Clear Wood Finish; sanded with 400-grit paper between each coat; and finished with 0000 steel wool on the final coat. ☺

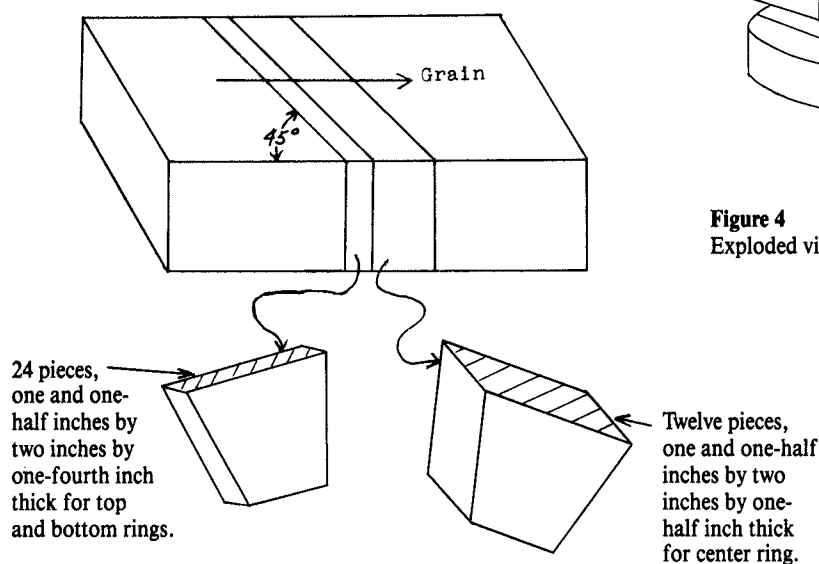


Figure 3
Showing method of sawing pieces for rings

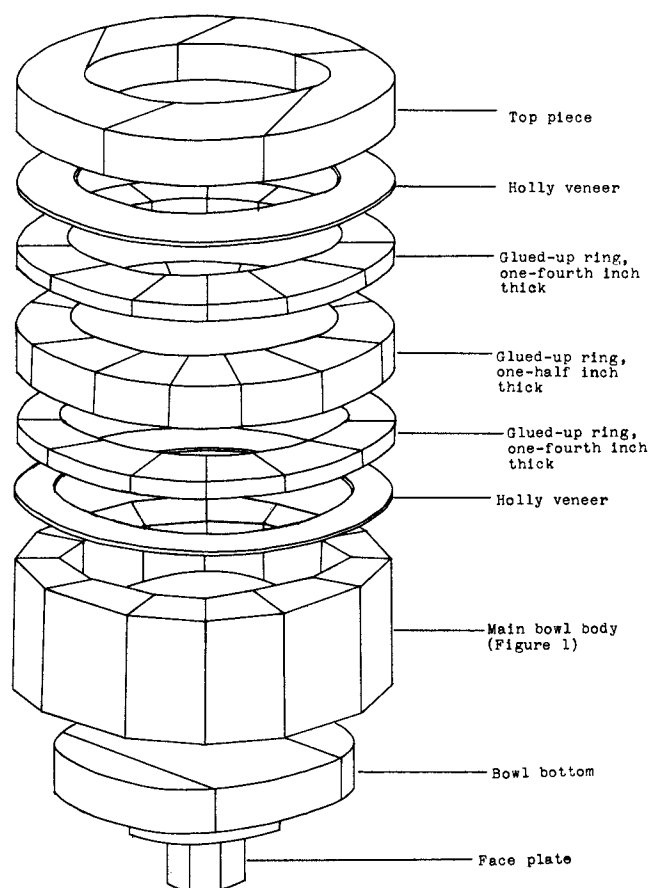


Figure 4
Exploded view showing entire construction of bowl assembly

Polychromatic Assembly

Lincoln Seitzman

*Nothing is more terrible than
activity without insight.*

Thomas Carlyle



Figure 1

"Petrified Basket III" is a polychromatic assembly in which 1056 pieces make up the design. The cover has a steam-bent handle worked into the weave pattern. The overall size is 13" diam. by 17" high, and the woods used are ash, afrormosia and ipê.

Polychromatic assembly (PA) simply means building a turning block from many pieces with many colors. The pieces and colors can be arranged so that a picture or design is produced. The most popular method for the creation of baskets is the "stacked ring" method of assembly.

Imagine a common basket as a series of horizontal slats laced through vertical risers. One horizontal ring would consist of a slat cut into equal length pieces by the risers that appear to cross vertically (Figure 1). Build a number of rings; stack them so that the risers in one ring appear to bisect the slat pieces in the rings immediately above and below; glue them together; and turn the surface smooth to achieve the appearance of a basket.

A quick improvement is to glue the slat grain horizontally and the riser grain vertically. Different woods with different grains would magnify the distinction. A selection of woods that have a low movement in service, which means good dimensional stability with humidity changes, minimize the gluing of end grain. William A. Lincoln, author of "World Woods in Color," maintains that shrinkage in drying is NOT a measure of a wood's movement in service. He rates all the woods he covers as to movement, from very small to large. Not one of my workpieces has cracked using his ratings. Some of the woods with the best ratings are pear, padauk, basswood, ipê, and magnolia.

Another improvement would be to alternate the slat colors so that adjoining rows are not the same color. This method prevents the appearance of "blending together" and losing the look of separate slats.

For the bottom, here is a fast, easy way to make accurate circles. Buy formica-topped plywood sink cutouts from kitchen design houses (approximately \$3.00). Make an accurate ink drawing directly on the formica, a plan view of the ring (Figure 2). Naturally the thickness of the ring in plan view will have to reflect the variation in diameter, if any, between the top and bottom surfaces, with extra allowance inside and out for safety. Then, simply glue the pieces right onto the diagram. Some of the glue between the pieces will squeeze out the bottom onto the formica and hold the pieces in place. When the ring is completed, tap or pry underneath with a chisel point, and the ring will break free of the surface, intact. Aliphatic (yellow) glue is very good for this since it sticks to the formica just enough to hold the parts while assembling. This method eliminates complicated clamping methods. Simply apply the glue and press the parts together by hand.

Polychromatic Turning

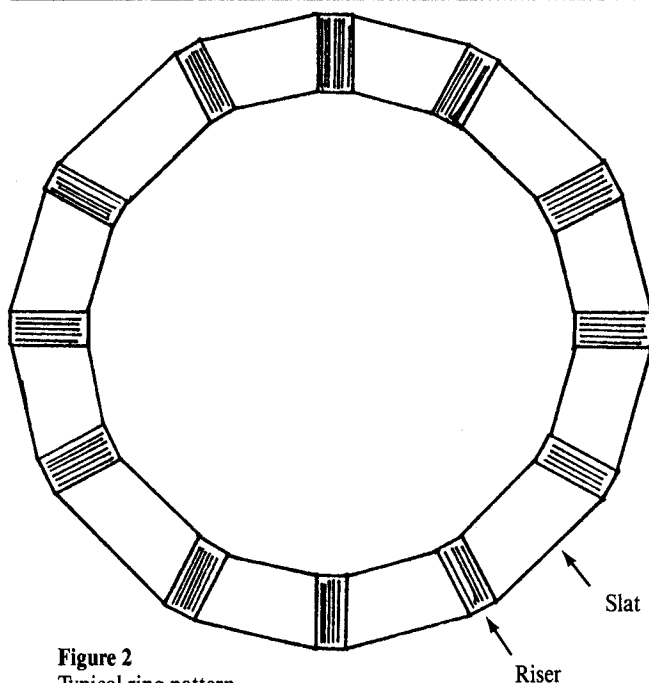


Figure 2
Typical ring pattern.

Perfectly cut pieces are not necessary to assemble an accurate circle. Since the parts of a ring are wedge shaped, there is some leeway. If, while laying a wedge on a diagram, the length is not perfect, push the wedge in slightly and it becomes longer in the circle, and vice versa. The edges that mate, however, must be vertical and have the wedge angle accurately cut. For this job, an old Shopsmith is perfect. Use the 12-inch sanding disc set on the lathe stock like a faceplate, and slide the saw table right up to the face of the disc. Place the miter square in its slot on the table, and set the angle of the wedge. Remember that the distance along the circle that the risers occupy is exactly the thickness of the strip from which they are cut, since the pieces stand vertical and the grain runs vertical. If all the riser strips are cut at one time, they will be accurate. Cut the slat pieces about $\frac{1}{8}$ inch longer than the finished size to allow for the fine tuning. Place a riser on the diagram and clamp it just to hold it in place, then place a slat against it to the right. If there is a crack at the top of the mating surfaces, adjust the vertical. Place the slat against the miter square, tilt the table slightly, and sand. When the vertical angle of mating is right, check the wedge angle. An adjustment here is rarely needed, but can be done by changing the miter square angle. The next step is to check the vertical mating with the next riser. Do not touch the risers, adjust the slat. When that vertical is right, check the wedge angle. Only when that is right can the slat part be sanded to its finished length, so its end lines up with the diagram. The slat can not be glued to the first riser. The second riser can also be glued, then repeat the cycle. When the ring is complete, it should be very flat; but, if not, make it perfect by holding the ring against the same disc sander, holding it only long enough to eliminate all unsanded areas. Since the lathe on the Shopsmith allows a maximum diameter of 15 inches, I have had a 15-inch sanding disc made so the rings can be trued-up to that same maximum.

To make the grain look continuous, cut the parts for any slat or riser in a number rotation, and place them in the design according to those numbers. To avoid a mistake, keep checking over and over. Mark the pieces with a large ink pen, and tie the parts for each ring in a separate plastic bag.

The next step is to glue the rings in a stack. Assume the basket has twelve risers in a sample ring, very much like a clock face, a riser at each hour numeral. The risers on the ring above or below the sample would be lined-up on the $2\frac{1}{2}$, $7\frac{1}{2}$, $12\frac{1}{2}$ minute marks, etc. Mark the rings for that alignment, but watch for slippage during clamping. Build slowly, first pressing the rings together by hand, then rubbing them against each other, back and forth, until the glue begins to set. Match the marks when it becomes difficult to move the rings, then begin setting the clamps. If, after all the clamps are set and the marks no longer match because of slippage, it may be too late to reposition. Tightening the first clamp before the other clamps are in place will cause slippage; therefore, put on all the clamps, loosely; then partially tighten each; and then completely tighten, checking the marks through the process. Ring misalignment is impossible to correct once the glue is set.

Here are a few suggestions for mounting the work on the lathe. When the first three rings of the bottom have been glued together, stop and prepare a lathe mount on ring three so that the hole for the insertion of the basket bottom disc can be turned. Cut a wooden disc $\frac{1}{8}$ inch larger in diameter than ring 3, and screw it to a face plate. (A 6-inch diameter face plate is sufficient for up to 15-inch diameter rings.) With a turning tool, true the outer edge and the surface that will contact the ring. Apply double-faced tape to the outer edge and position against the ring. The diameters are close to equal, so it should not be too difficult to align perfectly. Turn the hole in the bottom ring. The bottom disc should fit into the bottom ring like a bung in a barrel, so make the disc thicker to allow for fine-tuning of the tapers. Glue in the disc, and then finish turning the bottom surface. Now, slightly turn down the diameter at the very bottom so there is a true circle on which to center the bottom mount. Dismount at ring three and change the wood disc on the face plate to the one the exact size of the circle just made on the bottom. Match the circles and glue, screw, or tape mount to the bottom. After the balance of the rings are glued on the stack, make templates for the outer and inner shapes. Turn the outside surfaces first, then the inside, checking the wall thickness consistency with calipers.

Polychromatic Bowls

Yosh Sugiyama

*Style, in its finest sense, is the last
acquirement of the educated mind.*

Alfred North Whitehead

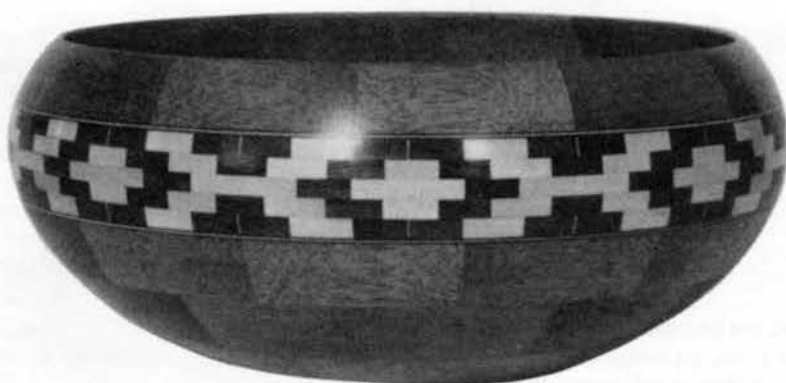


Figure 1

Honduras mahogany, padauk, maple with bubinga and maple veneer, waterlox finish, 1989, 4³/₈ inches × 10 inches.

I started making polychromatic bowls about six years ago. I enjoy the assembled block approach for several reasons: the bowls can be made using lumber readily available; the bowls can be made any size by selectively cutting and orienting the wood during assembly; a variety of patterns can be obtained with the figure in the wood; and different design patterns can be incorporated by combining different colored woods and veneers.

Most of my ideas for polychromatic bowls come from native American baskets and pottery. The bowl shown in Figure 1 is a brick-layered method of construction to visually echo the basket weave pattern. Honduras mahogany was used for the body of the bowl because it is a quiet wood and does not visually compete with the decorative maple and padauk band.

Many woods change color over a period of time when exposed to light. Keeping this in mind, try to select woods, not for their initial color, but for the color to which they will inevitably turn. This is particularly important where contrast is required to set off the design element. Also, to avoid wood shrinkage, with consequent problems of joints opening up, use kiln dried wood.

When cutting the segments on a table saw, use a sliding table on which a pivoting arm has been attached that acts as the miter gauge. Because setting the miter gauge and proving the angle is a time consuming process, try to design bowls that require pieces with the fewest number of different angles.

Use yellow glue to assemble the various parts. First, glue each segmented mahogany ring together using a band clamp; and then, glue each layer, one at a time, on to the others using 6-inch bar clamps. After gluing on the veneer layers (bubinga/maple/bubinga), rough turn the inside of the bowl while the bottom is easily reached. With the decorative band, apply glue and press each piece into place. When one layer is done, let the glue dry for about 20 minutes, turn the face flat, and then glue on the next layer. Needless to say, cutting and assembly is a time consuming process that takes about three-fourths of the near seven hours it takes to make one of these bowls.

Because of the end-grain to end-grain method of construction, the weakest part of the bowl is the rim. With care, the wood can be turned quite thin; but for practical reasons, turn the area next to the rim ¹/₈ inch or thicker. In this way, the bowl can be handled after completion without worrying about joint failure.

In solid wood turning, the turner brings out the figure and color that is already in the wood. With the assembled block, the turner starts from scratch and decides the shape, color, and patterns that will be in the bowl.

Designs for polychromatic turnings can be as complicated and technically demanding as desired; or it can be as simple as gluing several layers of wood veneer together. ☺

Polychromatic Turning

Laminated Wood

R. E. "Bob" Coleberd

Laminated bowls and trays of glued hardwoods are practical and pleasurable projects for the beginning and intermediate turner. They make attractive gifts and are economical in time and in material cost.

While relatively simple in design and execution, there are a few critical elements to watch for in laminated turning in order to insure good results. As in any project, a few do's and don'ts ahead of time can help avoid mistakes and increase the enjoyment of the work. One important point to note is that the stresses of wood are magnified when the wall thins and is rotating against the chisel due to different densities and properties of different woods. This requires finishing the outside before moving to the inside cuts and insuring that the edges and bottom are not too thin by watching and listening for breaks in the glue joints while turning.

The idea of turning laminated stock is a good way of turning scraps into usable material. Material can be bought largely as cut-offs in the bargain rack at hardwood stores. Cherry, walnut, birch, teak, and maple work well as a group; as well as osage orange, blood wood, and English holly; and lemon and orange wood.

Begin with surfaced stock, ripping to the thickness or depth of the piece, then cut to length. Generally, start with a thickness of 1 1/8 inches for trays and up to 1 1/2 inches for bowls. The diameter can range from 7 to 11 inches, depending on the lathe. Score the sides crisscrossed to enhance the glue surface, then glue together using three or more clamps. Begin clamping in the middle and work out. Be sure the gluing surfaces are true; i.e., no snips at the end of the board. Use yellow glue for its strength and relatively fast curing time. After two hours setting time, remove the glued-up blank from the clamps, draw a circle on it with a compass, and bandsaw it round. Using two 1/8 inch plywood shims, attach the 4-inch face plate using a 3/16 inch drill and take care not to drill too deeply, just deeply enough to secure the work. Then with round-nose scrapers and slow speed, true-up the surface which will be the bottom of the item. The edge is shaped to aid in centering the blank for inside turning. Sand the bottom to finish; and then remove from the face plate. Then, take a face plate with a piece of scrap screwed to it and covered with tablet-backed cardboard, and glue the blank to it. Center carefully. Use only white glue for this purpose. Now, turn the inside and the edge of the piece.

To shape the edge to whatever configuration desired, use a 1/4 inch tempered high-speed steel chisel ground like a scraper. First, true-up the edge; and then, with the chisel riding on the

Success is a journey, not a destination.

Ben Sweetland

surface, lever it into cutting position for a nice shearing action on the material. Now, finish the edge, starting with 150-grit sandpaper. The outside rim is finished to shape first because when the inside waste is removed, the bowl or tray will go out of round.

If, in finishing, some edges are smooth and others streaked and pitted, sand these by hand with a padded block and the lathe stopped before resuming final sanding.

To work the inside, start in the middle and move toward the edge with shallow rhythmic cuts with a round nose scraper. This will help develop skills to get a perfectly flat inside surface. Stop the lathe frequently to measure the depth by holding a long, straight edge across the item and a shorter ruler perpendicular to it. Remember that the center seems to be a little higher than the outside edges. Correct this before the piece is taken off the face plate, or it will be too late to do so. The inside edge is tricky. Make very slight cuts and take care not to gouge the work. Remember, it is now out of round. Sand with pressure, but not too much or the glue seam will break.

Do not reduce the bottom or sides to less than 3/16 inch because of glue surface failure in the heterogeneous woods. The bottom will tend to break apart, and the edges on end-grain will chip if cut too thin. In fact, be careful while working to detect any joint failure. When cutting and sanding, be alert for a clicking sound. If so, stop the lathe immediately and examine each glue joint, working the material by hand to see if it comes apart. If there is a break, take the face plate off the lathe, work glue down into the joint by hand, always wiping with a damp cloth, and clamp with a large hand screw. An old maple screw with jaws covered with felt works well and does not mar the edges of the item.

After completing the work, place a heavy towel on the ways of the lathe, and remove the item from the face plate by gently hitting it with the heel of the hand, or with a rubber mallet, after working a bread knife into the cardboard as much as possible. Make soft strikes all around the item to loosen it from the cardboard. Be careful not to break the joint. If it should fly off, it will hit the towel and not mar the work. Then, soak off the cardboard and white glue with a wash cloth, and let it dry before finishing. Use Minwax neutral stain followed by paste wax applied with 0000 steel wool.

Another way to overcome the possibility of glue-joint failure at the edges due to the stresses of the differing woods, is to plane or shave the middle of the strip slightly in order to compress the edges during gluing. This would certainly be wise and perhaps a must for long pieces or larger items. If an edge joint comes unglued, try to reglue and clamp. If the whole joint breaks, find imaginative ways to use half a bowl. ☺

Experience is not what happens to a man; it is what a man does with what happens to him.

Aldous Huxley



Ceremonial Vessel—curly maple, padouk, wenge and hard maple, 11 inches $\times$ 7 1/2 inches

About four years ago, I read an article on segmented turning, and I knew I had to try it. After completing my first polychrome segmented turnings, I was hooked on the process and the potential it held for creative design.

The first thing to consider is the choice of woods for polychrome turning. As most woodworkers know, different woods have different characteristics in their hardness, density, stability, color, and grain pattern. When choosing the woods for a turning, try to use woods with similar densities, and avoid using woods that may be unstable. When using a very dense wood, like ebony, next to a softer wood, like mahogany, problems can occur as the piece ages. When the humidity changes, the softer wood will expand and contract more and faster than the harder woods. Eventually, this will weaken the glue joints, and perhaps cause checking in the grain of the contrasting woods.

A second consideration is the color of the woods for the pattern. When I first started doing polychrome turning, I tried to get as many different colors in the design as possible. These turnings looked great when the pieces were first finished; however after a year or two, when the colors of the wood mellowed and darkened with exposure to light, the patterns became less distinct and vivid. There are steps to take to slow down the color change, but eventually all woods will change and darken with age. Therefore, choose woods that will still have enough contrast in color to maintain the integrity of the pattern after the aging process.

Discovering Segmented Turning

Euclid Moore



Ceremonial Drum—mahogany, maple, wenge, and padouk with goatskin, 14 inches $\times$ 23 inches

The third, and perhaps most important, consideration in doing segmented work is the orientation of the grain direction of the many segments. Gluing wood together with the grains running different directions, or gluing layers of solid wood between layers of segments will result in problems caused by wood movement due to changes in humidity. The pieces may develop checking in the end-grain of some of the layers and segments, especially in dryer climates. Therefore, the whole body of a piece should be segmented except for the bottom of the turning. Also, cut all segments so that the grain runs horizontally and tangentially to the center of the piece. This prevents the end-grain from showing, or segments being glued cross grain to each other. It also minimizes the problems caused by wood movement. Another advantage in segmenting in this manner is that it makes sanding and finishing easier, since there is no end-grain.

Aliphatic resin glue, applied under pressure, is very good. Also, use band clamps to glue the thicker layers into rings; and then use deep throat clamps, or an hydraulic press, to clamp the layers together. After the glue has set, mount the piece on the lathe to true, and sand the surface on which the next layer will be glued. The glue has a slow set-up time which allows placement of all the pieces before applying the clamping pressure.

A good finish to use is clear shellac and wax. Coat the piece with shellac and immediately buff it while it is still on the lathe. Two or three coats of shellac are applied in this manner. The shellac is followed by a coat of wax which is applied and buffed while the piece is still on the lathe. The finished piece is then parted from the waste block containing the holding screws, and the bottom of the vessel is finished by hand.



Polychromatic Turning

Color and Texture

Mark Sfirri

If a man does not keep pace with his companions, perhaps it is because he hears a different drummer.

Henry David Thoreau



"Piecrust Chatterbox" Walnut, whiteoak, milkpaint and oil finish, 15 inches deep x 20 inches wide x 36 inches high.

Contrasts of texture and color are two elements to incorporate into woodturning. When relying on the wood to provide color, consider the availability of wood in appropriate proportions, particularly wide boards (over 12 inches) or thick pieces (3 or 4 inches). When making furniture, kiln dried wood is the best because joinery requires dry wood. Unfortunately, sometimes the choices are limited.

The top of "Piecrust Chatterbox" is a single piece of turned walnut that is 20 inches wide. Try not to glue-up, if at all possible, in order to maintain absolute consistency of color and grain.

A few years ago, I was doing a spindle turning 2 inches x 2 inches x 28 inches. I was making a lathe tool handle. I was using a 1/2 inch bowl gouge and getting vibration and an erratic cut. Having heard about Steve Paulson's chattering technique from one of my students, Matt Babiarz, I decided to apply this technique to the tool handle and make the cut as erratic as possible. I exerted a lot of force on the bevel, which flexed the wood, allowed the tool to cut only a bit, and ran the tool down the length of the spindle at a steady rate. I was pleased with the results, but thought that the texture could be enhanced by applying some color. I experimented with alternatives and particularly liked a technique involving milk paints. For the legs of "Piecrust Chatterbox," apply two coats of white milk paint and then two coats of black milk paint. Lightly sand through (use a dust mask), so that the legs are mostly black and the bare spots are highlighted by white. The tops and the bottoms of the legs are turned smooth, finished, and left unpainted. I have had the best luck chattering white oak, and that is what I used on the legs and rails of this piece. Within the top, there is the contrast between the smooth surface and the carved edge, alluding to the traditional piecrust table. There is the contrast between the dark, smooth top and the legs and rails. There is further contrast within the legs, between the textured, painted areas and the tops and feet. Within the textured areas, there is contrast in color.

I try to vary the woods I use so that I can learn more about them. Wenge is one of my favorite exotic woods. It is nearly black, and looks well against many other woods including mahogany, vermillion (padauk), and lacewood. Quarter-sawn Australian lacewood is beautiful and shimmering. The grain is very consistent and has some similarity to quarter-sawn oak. Though unfigured mahogany does not have very interesting grain, it is stable and is available in thick and wide boards; and it can be altered by staining, bleaching, or painting. When deciding where to put color on a piece, take into account the function of the piece. One would not want gold leaf or fragile paint on a work surface or chair seat, for example. For that reason among others, I sometimes use plastic laminate, specifically Formica's Colorcore, and composites, Corian and Fountainhead, which rout and shape very nicely. These materials allow adding color to areas in which paint is inappropriate.

If you are thinking of combining woods or colors in your work, I would recommend taking a color class. It is a good idea to make up a set of wood samples or purchase a set. Go to exhibits and look at the woods that other people use; make a note of combinations that you think work best. Lastly, keep a file of color combinations that can act as a resource the way that a sketchbook does. Mine are mostly pictures from magazines, many of which have nothing to do with turned objects or furniture. The key is to experiment. If you limit your choices, you limit the areas in which you can learn and grow.

Monochrome Assembly

Mike Shuler

*For every artist with something to
say but the inability to say it well,
there are two who could say
something well if they had
something to say.*

Paul C. Mills



Zebrawood 4 1/4 inches x 1 1/2 inches.

Many of you are familiar with the polychrome assembly technique I described in "Fine Woodworking" Issue #76. But where does it all come from and where is it all going?

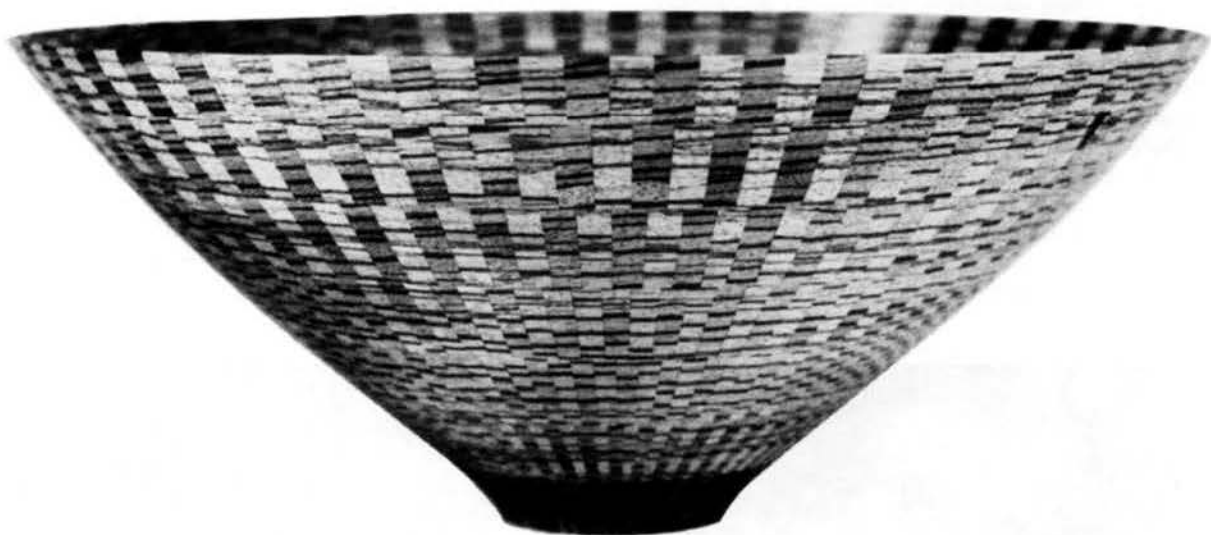
Fine art has to rise from a vision or a specific thought. The art object is then the result of the expression of that vision or thought, through a craft and a medium such as words, sounds, physical objects, even taste, touch, and smell. The finest work may be that which continues to reveal itself to the observer the longer he looks, stimulating the intellect, the emotions or the senses, inspiring thoughts or evoking visions.

In this case, it began nineteen years ago with a vision of a sculpture which became a large multiple-turning piece made of many thousands of segments. For the last four years, the groundwork has been laid for the craft aspect of this sculpture, exploring some of the possibilities, perfecting the technique, thinking, and asking questions. Those questions must never stop being asked. Often, many good designs were never suc-

cessful because they were never completed. The object may have been finished, but not completed. The artist must continually ask questions. "What else?" "What more needs to happen?" The artist must expose a little bit of his soul to the world, and that requires a great risk.

In this work, the object is to produce a refined, simple beauty which will feed and satisfy the human spirit. I watch my work in progress, the shapes on the lathe, and wait for them to mesh with my spirit. Then I can put down the gouge and start sanding. Some things are not taught in school. Most teachers can only teach you their way. Only once in a while is a teacher able to help you find your own way, your gift. Most often, we must do this on our own by asking questions. A design may not feel complete, and we do not know what to do, but we must not compromise. The design must be followed all the way through, and sometimes, it takes a while.

Polychromatic Turning



Zebrawood 12 inches x 5 inches.

I began this technique partly out of a great love for segmented work; but that usually meant polychrome, which is a problem for me. Translated, it means over-statement and clashing contrasts between species. Also, there was a problem with solid turnings; ie., the form of the vessel was doing one thing while the figure of the wood was doing another. The questions started questioning. Then the answers started answering. Try monochrome, at least for awhile. Most species have varying hues anyway, and these complement each other perfectly. Try rearranging the figure so it moves with the vessel. I felt a need for symmetry, to coordinate the changing diameters of the vessel with the segments and the figure all at the same time to produce a balanced piece. Beyond all this, the random figure of the wood interrupts the rigidity of the geometry enough to lend a sense of motion to the piece; in many cases, a sense of movement that causes the eye to travel up the side and over the rim, then around and around and down into the bottom.

For variation, birdseye maple has been a lot of fun. It does not have any strong figure to play with, only the more subtle birdseye and color and patina changes from one side of the board to the other. This shows up in alternating patterns producing a faceted appearance as light reflects from the surface. However, due to the simplicity of the figure, the vessel needed another dimension and something that would strengthen the wood color. A little red universal tint, added to the glue, produces a red glue line in sharp contrast to the pale golden hues of the maple. The imagery produced seems to vary from person to person; but the general flavor is that of a soft, sensuous passion. Aside from the red glue, I have used only one other tint and that was in the case of a gabon ebony piece where bronze powder mixed with the glue produced a very striking effect.



Report on Seattle Symposium

David Ellsworth

Photography by Nancy Gerard

The Overlake School is located in a beautifully wooded rural area about an hour east of Seattle. As you read in the September issue of the Journal, we offered a broad range of demonstrations this year including chatterwork, spindles, ornamental turning, inlaid lidded containers, metallurgy, photography, bleaching, and dying techniques, hollow turning, methods of design, and even functional bowls. Also, eight local and regional turners came to demonstrate their talents and expertise. AAW continues to provide opportunities for highly skilled turners who do not always have the chance for exposure. These are our future teachers and demonstrators; and we will continue to tap into their talents each year. It was truly an atmosphere of caring and sharing.

I would also like to thank three people who took the place of our original presenters who could not make the Symposium.

Jack Straka, Honolulu, Hawaii, took over for Richard Raffan and demonstrated open bowl turning. Greg Krogstead, Seattle, WA, replaced Thomas Neff and taught how to photograph our work. Albert LeCoff, director of the Woodturning Center in Philadelphia, presented the Keynote Address at the banquet, replacing Michael Scott. Our sympathies and fondest thoughts go to the family of Michael Scott, who died of a heart attack two weeks before the symposium. Michael was an old friend, and he will be greatly missed.

One highlight of the weekend was the Instant Gallery where participants filled the Overlake library with a stunning array of exceptional work. It was a "feast of treats" in both concept and design. The level of quality is amazing. Frank Cummings and I held an informal critique that focused on progressing to new heights in design skills.



David Ellsworth demonstrates hollow turning.



Painted vessel by the Flemings.

Bob Flemming displayed his remarkable talents as our volunteer auctioneer, selling raw wood and finished turnings, to raise over \$9,700 for the Daphne Osolnik Memorial Fund. For those who may not know, the interest on this educational fund is used to provide scholarships for our members to attend courses in woodturning. One scholarship was given this year to attend the symposium. The AAW is the only craft organization that provides this service to its members.

At the top of our "thank you" list is Denver Ulery, President of the Seattle Chapter, and all the members of the Seattle Chapter of the AAW. We can never fully appreciate the hundreds of hours that are required to successfully produce a conference of this scale and how each person put in their time with unselfish dedication and hard work. It showed in every way throughout the weekend. It was a prime example of the value of volunteerism at its best.

So, what is up for 1990? The AAW will celebrate its 5th successful year by going back to our roots - the Arrowmont School of Crafts in Gatlinburg, TN on October 24-27. There will also be an exhibition in the Arrowmont Gallery entitled, "Vision and Concept: II." This will be an all juried show, and we are hoping everyone who is interested will submit slides of their work for the jury, including those who usually get invited. We will have a trade show, and expanded facility for the Instant Gallery, and a full range of turning demonstrations. Our thanks in advance to the members of our Nashville Chapter who have offered to help make our 1990 Symposium another grand success.



Bonnie Klein demonstrates turning "small scale."



Dale Chase does ornamental turning.



Denver Ulery demonstrates bracelet turning.

Editor's Page

Dear Editor:

I am interested in having someone make an original mold for me with the following characteristics:

1. A sphere with a diameter of 2 feet (2 hemispheres interlocked and clamped together for molding).
2. The sphere must be hollow and capable of withstanding 350°F temperatures of a plastic via rotational molding.
3. The inside surface of the mold must allow for intricate detail on models.

Reproduced models will initially number in the hundreds.

Would you please send me the names and addresses of any of your members (preferably close to South Carolina) who would be interested in making this mold and supply some advice regarding the mold and potential models.

Mark K. Mitchell
120 Montverde Drive
Greenville, SC 29609

Dear Editor:

I have been a charter member of AAW since "day one." I enjoy the craft as a hobby, the camaraderie at the National meetings, and the various demos and lectures. Most of all, I look forward to receiving the American Woodturner. The variety of information never ceases to amaze and challenge me.

I wish to confirm Paul Korbach's comments on chemical hazards. I fell victim to the poisons in some of the finishes I was using; but, after financing a local dermatologist, I started wearing latex gloves, and my skin problems disappeared.

Bob Flemming
Charleston, WV

Dear Editor:

I am writing to you on behalf of Frank Knox, the famed 87-year old Ornamental Wood Turner, who has donated his circa 1850's Holtzapffel lathe to the Rochester Institute of Technology and is now looking to sell his collection of over 400 pieces of rare and exotic woods, excellent for turnery, that he has collected over a period of 30 years. These have been appraised by a recognized expert. Frank Knox is interested in selling his wood to the highest offer over \$4,500. His collection is available for inspection upon appointment. Interested parties can send \$5.00 for a list of the woods to Frank Knox, Two Tudor City Place, New York, NY 10017, or call him at 212-697-6716.

Richard I. Miller
The Museum of Ornamental Turning, Ltd.
North Andover, Massachusetts

Dear Editor:

I'm writing to bring to your attention the existence of a group called "Green Turners" from Great Britain. Their aim is to stimulate awareness and discussion about the viability and renewability of the trees which are so vital to the work we do. How much do we know about the sustainability of our wood sources, whether imported or domestic?

I'd like to know how much interest and information exist on this side of the Atlantic, among woodturners/woodworkers. Although we may not have great impact on markets in terms of board-feet consumed, we do have great visibility with the buying public and could do a great deal toward educating ourselves and others in global awareness.

If you share my concern about this, and would like to be a part of Green Turners and receive their newsletter, send a check for \$10.00 to Green Turners, North America, Box 66, Marlboro, VT 05344. If you know of others who share this interest, please have them get in touch.

Michelle Holzapfel
Marlboro, VT

The education of a man is never completed until he dies.

Robert E. Lee

Dear AAW:

Early this year, I sent in an application for a scholarship from the AAW, and I was very fortunate to receive one. I was not able to arrange my first choice, but through the direction of Bill Hunter, I was led to several possibilities at Arrowmont. The class that caught my interest was the Instructor's Training Course in Woodturning with Michael O'Donnell.

The course was of initial interest to me for three reasons. One, I am a teacher and this was the first time I had ever seen a course which taught how to teach Woodturning. Two, the course description was very concise and gave all the various aspects of the course objectives. Three, the course at Arrowmont was offered in conjunction with University of Tennessee credit; and Arrowmont has a reputation for offering superb education in the crafts by the finest artisans in the world.

Michael O'Donnell was an excellent instructor. He provided a relaxed, open, and humorous learning environment for both novices, with no idea of turning and its techniques, and professionals, with years of experience. Michael was able to take the most complex issues, systematically simplify them, and clearly communicate how each person could solve them for themselves. He took a lot of time with each person and with the group as a whole.

He introduced the idea of adopting a universal language for woodturning—cutting techniques, etc.—a language that is simple and eliminates jargon. He also described a teaching method based on modules that, if adopted by those presenting courses, would allow students to move through a progressive system, regardless of the teacher. This method of progressive teaching would provide a common body of knowledge for all woodturners, and provide a coordinated system of learning that would be very marketable.

The experience was superb. The faculty and staff at Arrowmont were marvelous people, and I would highly recommend the school to anyone interested in turning within the scope of arts, crafts and/or hobby.

I truly thank AAW and especially Bill Hunter for all his help, and encourage all members to explore the educational opportunities that AAW provides.

As a closing note, if there are any members in the North Florida or South Georgia area interested in starting a Chapter, please let me know.

Warren E. Wyrstek
RD 1, Box 11
Pinetta, FL 32350

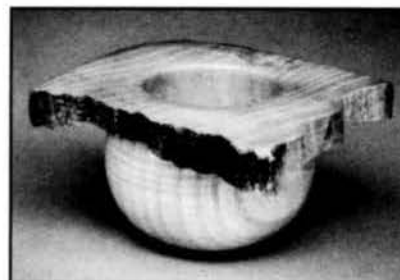
A Focus on Hidden Talent

Curated by Albert LeCoff



Kaaren Wiken and Tom Rauschke
Cosmic Head (1989)
Wood and fiber
H. 18" x Diam. 10"

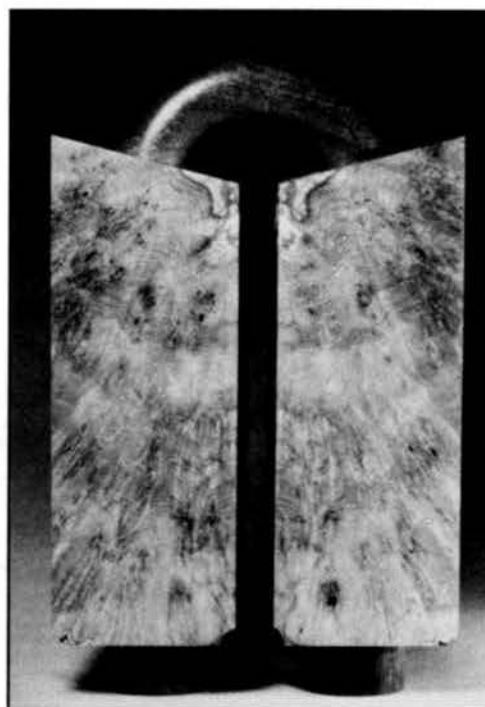
Photo by Bill Lemke



Judy Ditmer
Bowl with Square Flange (1989)
Rippled ash
H. 3-1/2" x W. 6" x Diam. 5-1/2"



Lincoln Seitzman
Petrified Sewing Basket (1989)
Various hardwoods
H. 8" x Diam. 14"



Glenn Elvig
Legends XX (1989)
Maple burl and mahogany
H. 15" x W. 9-1/2" x D. 5"

Judy Ditmer, 327 W. Walnut Street, Tipp City, OH 45371
Glenn Elvig, 7716 Lakeview Lane, N.E., Minneapolis, MN 55432
Lincoln Seitzman, 129 Beechwood Avenue, West Long Branch, NJ 07764
Kaaren Wiken/Tom Rauschke, W 625 Little Prairie Road, Palmyra, WI 53156

This page is dedicated to those who make objects from the lathe and who are unknown to the general public. If you feel you are a *Hidden Talent* send your 5" x 7" glossy black/white photos to Albert LeCoff, HIDDEN TALENT, 42 W. Washington Lane, Philadelphia, PA 19144. Accepted photos will not be returned; unpublished photos will be returned if a self-addressed stamped envelope is supplied.

Getting Into Galleries

Iona S. Elliott

Invention is the mother of necessity.

Thorstein Veblen

Although my husband considered himself as a hobbyist in 1983, it was soon apparent that our inventory of wood turnings grew and we were beginning to run out of occasions to give friends a gift. It also occurred to me that if we were able to sell these wood turnings, I might be able to deduct some of the expenses we were incurring.

The first gallery I contacted was in a neighboring town. I telephoned, made an appointment, brought with me some of my husband's pieces and ended up leaving most of them there. It is important to phone first to make sure you are expected and therefore arrive at a convenient time for the Gallery owner or Director. It seem to give my husband a renewed incentive knowing there was an outlet for his turnings.

We went through a period where we opened a gallery in an area over two hours from where we lived and hired a Gallery Manager who was physically there. We featured woodturning as well as other crafts and fine art. This idea did not work out at all and turned out to be a very costly way to learn about galleries. Owning a gallery is not as easy as it looks.

I soon contacted another gallery about 40 minutes away from where we lived. I used the same method as before, "show and tell." Shortly after, I contacted another gallery 40 minutes from us in the opposite direction and then another. I would phone the gallery, find out if they were interested in woodturning, make the appointment, bring some of my husband's work, and usually I left most of it there.

I would visit the gallery now and then in the future to bring new work for them to choose from or to exchange pieces; always after phoning first to set up an appointment. I used this approach for another year or so until I ran out of galleries I could conveniently drive to that were far enough apart from each other for there to be no conflict with clientele.

All along we were trying to develop our photographic skills. We found sometimes a gallery was having a show and needed a photo for their invitation. They needed a photograph from us and we wanted the photo to be the best possible to represent Dennis' work. We tried using professional photographers but aside from the inconvenience of bringing our pieces to and from a studio, coordinating appointments, etc., the photos were never right. We decided then that we would try to develop our photographic skills, and did the best we could.

Slides seemed to be the best way to show a gallery what Dennis was doing, especially an out-of-town gallery. I would telephone the gallery, find out if they were interested in woodturning, tell them a little about my husband and then send slides, a biography and price sheet. The first gallery I did this with was very happy with the slides and did want me to send work to them and eventually did sell them. The second gallery I did this with liked the slides, called me up and asked if

I would send them six pieces for them to see and that they would pay the shipping. I sent the six pieces, they called back and asked if they could keep the four largest. I said yes, and we have been working with them ever since. That was in 1986. By this time we began to realize that good slides were really important especially in dealing with an out-of-town gallery. We already subscribed to American Craft Magazine which was where I found the galleries out of state (ones with nice advertisements). Now, I also look in the calendar or "Where to Show" section. There I find out about juried competitions and exhibitions all over the country. The Crafts Report is another paper which gives information relating to galleries and shows. The "1988-89 Guide to Craft Galleries & Shops USA" printed by American Craft is another source of galleries listed by state. The AAW Journal usually has advertisements from galleries which feature woodturning, too. The AAW Yearly Symposium is also a great place to meet gallery owners and other woodturners who share experiences and ideas.

Whenever I send slides to a gallery, I always make sure they are clearly marked with Dennis' name, description, measurements, title and inventory number (if any) of the piece. I include a self-addressed stamped envelope so as to make it as easy as possible for the Gallery to return the slides with their reply. Sometimes I don't hear back for a long while. I will then follow-up by writing again or phoning since usually they need a reminder that time has passed and that I need an answer. Hopefully, they are glad I called, love the work and we make plans on what type of work they prefer and when they would like me to ship it; or that is not what they are looking for. Then, I ask them to please return the slides and I contact another gallery. Either way, by following up I get an answer and I can make my next move and utilize the slides to their fullest.

Dennis spends a lot of time making and finishing each piece to look its best. We have been working very hard to try to photograph these pieces to show them to someone who can't be there in person.

Good slides or bad slides are the first thing a gallery owner, director or juror sees. If the piece is great but the slides are lousy that is the end of the story. A lot of time needs to be spent photographing each piece. As each piece differs from each other so should they be photographed differently.

The next step is to make sure the piece arrives safely to its destination. There are different types of packing materials available. Some use round "sono" tubes, attach a masonite top and bottom, fill with foam rubber or carpet rubber and use special 4-point screws; while other people use cartons sometimes double boxed with popcorn or "peanuts" and bubble wrap the piece. Either method is good depending on what is easier for you to work with and to find. Make sure there is no

movement of the piece and that it is packed securely. Do not forget to put a price tag on the piece and enclose a packing list with your name, address, and description of the piece, your inventory number and price wholesale or retail. Label the outside of the container FRAGILE on all sides, too. We usually use UPS and always insure whatever we send. If the size is over the limit we use a trucking company or special art mover.

Galleries we deal with are always responsible for the work when it is in their environment. If the piece is unsold and in time the piece is returned to you, the Gallery usually always pays for the return shipping and insurance. On the other hand, we still have not found a way to always get paid timely for sold pieces.

I guess that gives you some idea about how we go about finding new galleries and places to show and hopefully sell Dennis' work. If you have any questions, please feel free to write to me in care of the AAW and I will be more than happy to try to help answer any question...assuming I have the answer.

Getting into Galleries might seem scary if you have never tried it before. It is like learning anything else...practice makes perfect. We all have a long way to go...but then, it is nice to have something to look forward to...isn't it. ☺

The family is the nucleus of civilization.

Will and Ariel Durant

Gee-Haw Whammy Doodle

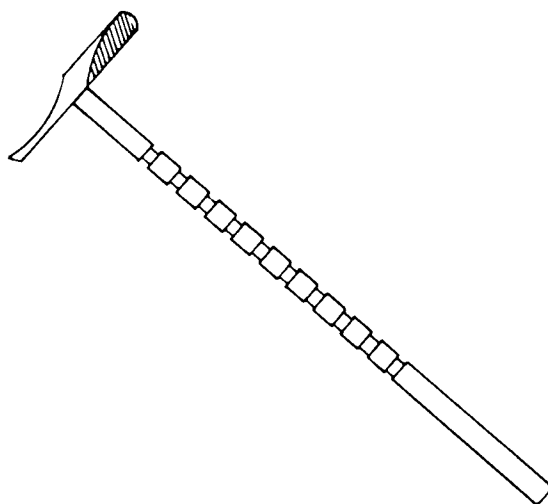
S. Gary Roberts

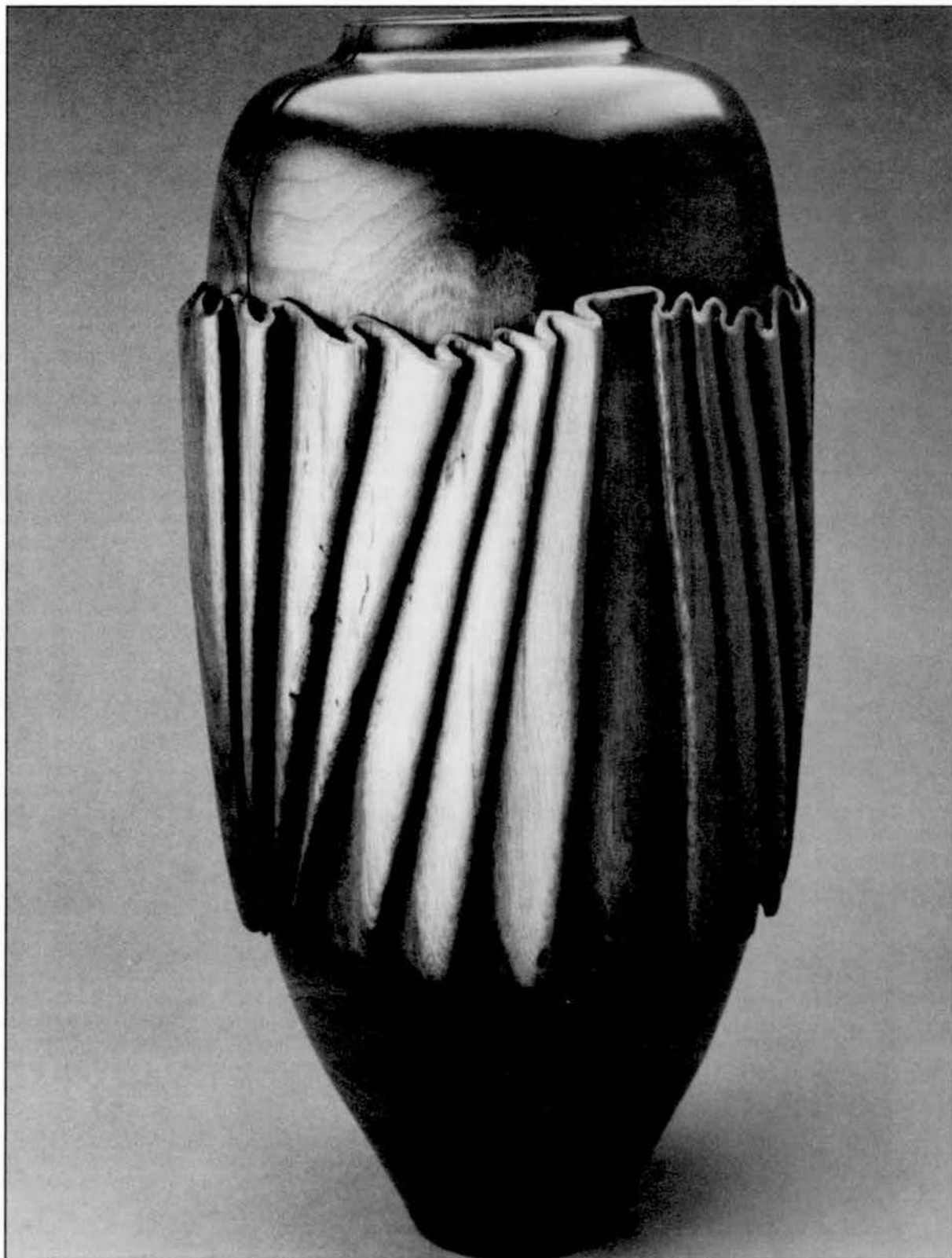
This project was brought back to mind by a description in a recent woodcarver's publication, "Chip-Chats." My grandfather, a farmer, made a toy to entertain the grandchildren after the chores were done. He called the toy the "Gee-Haw Whammy Doodle," after the call he made to the mules to get them to turn left or right.

The toy consists of turned grooves in a 12-inch long, 1/2 inch diameter dowel with a carved propeller about 3 inches long mounted in the end of the stick with a nail. Drill the hole in the propeller slightly larger than the nail so that the prop turns freely.

By rubbing the grooved area briskly with a smaller dowel, the propeller will rotate. By axially rotating the grooved dowel in your hand while rubbing the stick with the other, you can make the propeller rotate to the right ("Gee") or the left ("Haw"). Hence, the name.

Grandpa never divulged the "secret" of his command of the propeller to the grandchildren until we were totally frustrated. ☺





Michelle Holzapfel "Linen Fold" Vase, 1989, walnut, 14 inches x 7 inches

Mexico's Killer Tree "Chechem" (*Rhus radicans*)

S. Gary Roberts

*Every man is a fool for at least
five minutes every day; wisdom
consists of not exceeding the limit.*

Elbert Hubbard

My wife and I enjoy frequent trips to Central Mexico. She collects butterflies, and I look for new and interesting pieces of wood to turn.

Last year we decided to take a trip to the Yucatan area. During a rest stop near Cancun, I found a beautifully formed burl on the stump of a recently cut tree. I already had several prized pieces; but, it was so well formed and so large, I could not pass it by. To my delight, the graining in the wood was great. It was white sap wood with chocolate brown grained heartwood, changing to an almost black center.

That evening, dark brown spots appeared on our skin where the sap wood had touched. The next morning, we had large, angry welts, turning into clear blisters, rapidly spreading to other parts of our anatomy. We knew we had cut a "Poison Tree." Generous applications of caladryl lotion were ineffective, so we went to a Mexican Dermatologist. The doctor quickly recognized the symptoms as an encounter with a tree that is common to the area known as "Chechem."

The mayan natives are familiar with the tree, and are aware that a bad case of Dermatitis Venenata (skin rash) can occur

just from walking underneath the tree. Needless to say, the doctors had never seen a case as severe as ours; but none of the natives cut and carry the toxic wood.

Because the wood was so pretty, I still did not want to give it up. I thought, maybe it was toxic only if the sap was wet. I talked to a logger who said it can be lethal if the vapor is ingested or the dust is inhaled. The trees are very dangerous. The burl was discarded and the infection required an emergency trip back to Texas. Our doctor had to treat us with large doses of steroids, which were effective.

I started researching toxic trees, and found that Florida has the Florida Poison trees (*Metopium toxiferum*). These trees are members of the Cashew (Sumac) family that may reach a height of 35 feet. These trees are also extremely toxic.

There may be other "killer trees" of which our members should be aware. If anyone has knowledge of this danger, please contact the Association so that it may be published. Take it from me, it is no fun to tangle with a tree that uses chemical warfare.

Discussion

Jane S. Mason

As collectors, how do we choose bowls for our collections? Obviously, we do not buy every bowl we see. But are there guidelines? My husband, Arthur, and I have found guidelines that work for us.

First of all, the major portion of the piece must be turned on a lathe.

Next, form is crucial. We have always "lived" art, traveling throughout Europe and the United States, viewing museums, statues, and churches. Therefore, our eye is accustomed to the artistic idiom. The design and form of a turned object must "work." It can be traditional or a free form, but it must be a design entity in itself.

After design, we look at the wood. Many times we select pieces solely because of unusual or beautiful wood.

We look at the name of the artist. If the artist is unknown to us and the piece is top notch, we buy it. If it shows excellence or special creative promise, and the price is reasonable, we buy it.

If the artist is known to us and has a reputation, yet we have none of his pieces in our collection, we will look for one typical piece. If the artist is already in our collection, we may buy his

work if it is outstanding and/or a new direction. With such artists, we always look for work that has "presence."

Some may feel that a bowl with presence is one of museum quality. This is not a helpful test. Is there really such a thing as "museum quality?" Any quality work could be called "museum quality," depending upon the director who is looking at it. We look at more turned objects than museums; therefore, we should not govern our collection by what somebody else might like.

Presence in a bowl is like charisma in a person. For no explainable reason, a piece commands and takes charge of the eye, obscuring other pieces. And, it does not have to be a large piece. As our collection gets larger and more complete, we increasingly look for presence in our purchases.

We welcome new forms, but are less interested in wood turning's movement into sculpture. Great woodturners may not necessarily be great sculptors. When one moves from a craft to an art form, one works on a different level, uses different criteria, and is collected by another type of collector.



Robert Sondag, Norway maple #41, 1989, 10¹/₂ inches × 7¹/₂ inches

Question and Answer Page

By Cliff Schroeder

Does anyone have any good sources for spinning materials, ie., pewter?

Jeff Egner
Waterford, MI

Conover Woodcraft Specialties carry pewter disks of various diameters, as well as lubricant and metal spinning tools. Their address and phone number is: 18125 Madison Road, Parkman, OH 44080. (216) 548-3481.

Rudy Osolnik suggests that beginners use heavier gage blanks (22 or 25) since the lighter gages are more inclined to wrinkle.

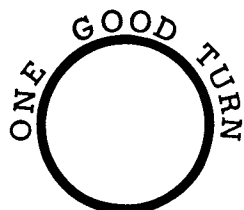
Rudy Osolnik
Dave Hout

I note that Conover Wood Specialties lists only 14 gage spinning blanks. They may be aware of another source for heavier gage blanks if these are desired.

Cliff Schroeder

*Judge a man by his
questions rather than
by his answers.*

Voltaire



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Australian forests are predominantly of the large Eucalyptus species. A few of these produce highly figured lumber and veneer, but the real treasure for the fine woodworker is the multitudinous smaller understory species. Listed below are some of both. In the near future we hope to expand this line of products with other goodies from "down under."

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(*Acacia Melanoxylon*)

Myall

(*Acacia-Sowdenii*)

Casuarina

(*Luehmannii, Striata,
Torulosa Stricta, Cuninghamii*)

Native Musk

(*Olearia Argophylla*)

River Red Gum

(*Eucalyptus Camaldulensis*)

Mulga

(*Acacia-Aneura*)

Bankasia Marginata Serata

Mountain Ash

(*Eucalyptus Regnans*)

Sassafras

(*Atherosterma Moschatum*)

