Salt & Pepper Shakers • Footed Bowl • Pro Sanding Shortcuts • Turning Pods

The Journal of the American Association of Woodturners
Spring 2007 Vol. 22, No. 1 woodturner.org

American Woodturner

Ornamental Turning

page 40

Show Your Colors

Page 30

Western Turn on Japanese Bowls

Page 20

7 25274 88247 2 11>
$7.50

Yasuhiro Satake

Japanese woodturning is just one of the many special attractions at this year's AAW symposium in Portland. Yasuhiro Satake, one of four featured Japanese turners, has exhibited his work in more than 30 solo shows. Yasuhiro is an adjunct professor at the Tokyo National University of Fine Arts and Music and operates his own studio.

"**Leaf Platter.**" Japanese hackberry; 1¾×12". "I go to a nearby shrine every day to pray. I often admire fallen leaves on the ground. I thought it would be wonderful if I could make a platter like a leaf such as those I have admired. One day, I thought about turning green wood and taking advantage of the distortion that appears during the drying process. I made a platter this way and it shaped itself wonderfully."

"**Shoyu Sashi.**" Keaki; 3⅜×2⅜". "Every household in Japan has a little shoyu sashi for pouring soy sauce. Though they are everywhere, it is very hard to find a good one, and they are also difficult to make. If the shape of the spout is wrong, the sauce drips like a bad tea pot after you pour it."

"**Henko.**" Northern silky oak; 14×6¾×2¾". "Henko is a general name for a flat (not round) shaped flower vase. I turned this from a square wood block using a Yamanaka-style lathe, which was quite dangerous. For several years, I was thinking about making one with wood and urushi as an interesting challenge. Finally I made some for a solo show in Tokyo. What I paid the most attention to was creating a shape that expresses the beauty of the wood and at the same time presents flowers as attractively as possible."

American Woodturner

Vol. 22, No. 1
Spring 2007

A Western Perspective 20

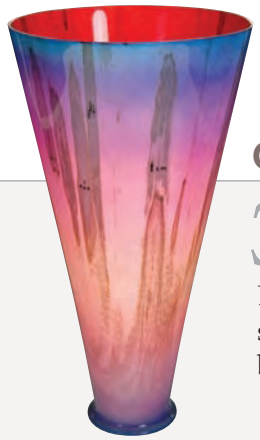
Feast your eyes on how AAW members took different approaches to completing Japanese rough-turned bowls.

23 The Pride of Yamanaka

West of Tokyo, woodturners and urushi artists carry on a tradition that dates back 400 years.

26 Something Different

Tom Crabb gives you an advance look at one of his Portland demonstrations. He will teach you how to make a top that's off-center with the body.



On this issue's cover

30 Show Your Colors

Learn the techniques Michael Allison uses to shake up ash and other ordinary turning stock by air-brushing dyes and acrylics.

American Woodturner (ISSN 0895-9005) is published quarterly by the American Association of Woodturners
222 Landmark Center
75 W. Fifth Street
St. Paul, MN 55102-7704
651-484-9094
fax 651-484-1724
inquiries@woodturner.org
woodturner.org

Yearly membership in the American Association of Woodturners is $45 USA, $50 Canada, and $60 overseas and includes a subscription to *American Woodturner.*
Send dues to:
American Association of Woodturners
222 Landmark Center
75 W. Fifth Street
St. Paul, MN 55102-7704 USA

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

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

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

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

woodturner.org

EDITORIAL

Editor Carl Voss
1922 Ingersoll Avenue
Des Moines, IA 50309
515-288-9545
carlvoss@mac.com

Art Director Ray Neubauer

Contributing Editors Phil Brennion
Nick Cook
Alan Lacer
Bob Rosand
Neil Scobie
Jacques Vesery
Kevin Wallace

EDITORIAL SUBMISSIONS

Please send article ideas to:

carlvoss@mac.com

For tips on article submission and photography requirements, visit woodturner.org/products.

MEMBER SERVICES

For address changes or damaged issues received through the mail, please contact the AAW office at inquiries@woodturner.org or 651-484-9094.

Index to previous articles:
Download a free complete *American Woodturner* index (pdf format) at woodturner.org/products.

To order back issues:
Order past issues of *American Woodturner* at woodturner.org/products or call 651-484-9094. Back issues also are available in pdf format on CDs. For more information, see sources *above*.

ADVERTISERS

For rates and specifications, please contact Associations Inc. at 515-280-7313 or e-mail Tonya Vitzthum tvitzthum@associationsinc.us.

AAW does not endorse any product featured or advertised in this journal.

A NOTE ABOUT SAFETY

An accident at the lathe can happen with blinding suddenness; respiratory problems can build over years.

Take appropriate precautions when you turn. Safety guidelines are published in the *AAW Resource Directory*. Following them will help ensure that you can continue to enjoy woodturning.

Our organization is a huge tent. We have beginners and studio woodturners. Members live within walking distance of our association offices in St. Paul, and international members turn from shops sprinkled around the globe—Cape Town, South Africa; Oslo, Norway; Brisbane, Australia, and points in between.

The variety of interests that bring members back to the lathe hits home when you start to list all the special-interest groups that have mushroomed. Our ornamental turners, featured in this issue, have their own AAW chapter and sponsor a biannual symposium (the last one was held in New Hampshire in November 2006).

We have members who live and breathe penturning. And you probably know someone who just can't get enough of segmented turning.

Our special-interest groups are so passionate about their niches that we've decided to open our demonstrator rooms in Portland on Friday night to these groups. We're calling this Portland SIN (Special Interest Night). We welcome your involvement.

Need a room to gather on Friday night? You've got it! Just shoot me an e-mail (address *below*), and we'll schedule a room for your special-interest group. Let's have a big night of SIN-ing.

I'm planning to join the penturners for the evening. You'll find board member Malcolm Tibbetts sitting in with the segmented turners. And we've arranged for John Jordan to deliver a program for the studio turners. Hope you can join one of our groups.

•

We were saddened to learn of the passing of Frank Sudol late last year. Frank was scheduled to be a featured demonstrator at our Portland symposium. Some of Frank's students are planning a special tribute to their mentor at the symposium. For more details about Frank's remarkable work, see our website (woodturner.org).

•

You may have noticed that this and the Winter 2006 issue of *American Woodturner* were thicker than previous issues. Thanks to our loyal woodturning advertisers, we have increased our page count to 80, which means more woodturning content for our members.

Angelo Iafrate
President
iafrateturns@cox.net

Last fall, the AAW had its first booth at SOFA-Chicago. For more details about this event, see *page 6*.

AAW News

Search function added to AAW website

The AAW website (woodturner.org) has recently been upgraded to include a comprehensive site-wide search capability using the sophisticated Google search engine tool.

When you enter any of the AAW web pages, you will see a small window in the upper left-hand corner with the word "Search" directly below it. Type whatever comes to mind in this window and then press enter or click on the word "Search." The next page you will see is a Google listing of all the hits for the word or string of words you've inquired about that are located on the AAW's website.

As an example, typing in the term "POP" yields 550-plus instances of the Professional Outreach Program (POP) noted on the AAW's website.

For more details, contact AAW webmaster, Ed Davidson, at webmaster@woodturner.org.

Utah turner wins lathe

Bruce Bassett of Orem, Utah, won the Powermatic 3520B lathe in the drawing for 2007 membership renewals received before January 1. WMH Tool Group donated the lathe.

Deadline approaches for AAW's newsletter and website contests

April 15 is the deadline to enter the AAW's third-annual contests for the best chapter newsletter and best chapter website. For more details, see woodturner.org.

Return to Community exceeds $2,000

Turned ornaments delivered to the AAW symposium in Louisville have raised more than $2,000 for the Kosair Children's Hospital, according to Buddy Riley, Return to the Community committee chair. Trees decorated with AAW ornaments were sold at a hospital benefit event and in hospital gift shops. In addition, AAW ornaments were reserved to decorate three 2007 auction trees. Thanks to all who participated.

Record-setting sale prices at SOFA Chicago

Reaching New Heights

By Alan Lacer

Every autumn in Chicago, the Navy Pier plays host to an event that should be of interest to all woodturners. The Sculpture Objects and Functional Art (SOFA) exposition is billed as the world's most significant and largest collection of three-dimensional work under one roof. Now in its 13th year, the event continues to be *crème de la crème* in the art world. It also draws a considerable crowd; this year's attendance topped 33,000 in three days of public events.

Yes, as you might guess, there was the strange, funky, and over-the-top artsy work—but also the masterful, eloquent, beautiful, and powerful from workers in so many media. The mix included turners, furnituremakers, paper artists, basketmakers, jewelers, blacksmiths, weavers, potters, glass blowers, and sculptors. What made this different from many exhibitions or museum displays was the fact that virtually everything was for sale, and there was a chance to see what sold, what did not, and pricing.

"SOFA Chicago is one of the most important, if not the most, important venue for contemporary objects of art today, " says Ray Leir of del Mano Gallery. "Leading galleries from around the world present the finest work. SOFA Chicago is a must attend for museum curators and major collectors from around the country and the world."

Photo: David R. Barnes

Mark LIndquist's "Liberty Mallet," a 72"-tall piece, was part of *The Presence of Absence*, a SOFA Chicago special exhibit organized by the Collectors of Wood Art.

Why should a woodturner be interested? First, it is a chance to see great turning from a variety of makers. Second, and just as important, it is the opportunity to see inspiring works in glass, ceramics, metal, and fiber. Good work in any media is to be valued and appreciated—and can certainly be the source of inspiration for turned work.

It is a chance to walk about and study the best in so many media. The glass work of Dale Chihuly and Lino Tagliapietra (teacher of Chihuly and a renowned glass worker for 60 years) and great ceramic works by Jennifer Lee, Dorothy Fiebleman, and Paula Murray, to name only a few, make this a rich adventure. With more than 1,300 artists in over 100 U.S. and foreign galleries, it requires more than a day to take it all in.

There were also special displays from other countries, as well as a curated exhibit by the Collectors of Wood Art entitled *The Presence of Absence,* with turned work by Mark Lindquist, Bill Hunter, Hans Weissflog, Stoney Lamar, Todd Hoyer, David Ellsworth, and Binh Pho.

And SOFA is not just about the work on display. There were talks from makers, historians, curators, and art critics. Virtually all the world's craft organizations staffed booths, giving attendees a chance to see their publications and hear about activities.

There were demonstrations in glass and woodturning. The glass demonstrations are a huge draw and have become somewhat of a spectacle—entertaining, informative and even a little wild at times.

This was the third year that woodturning had ongoing

"Boat Bowl" is a new Hans Weissflog design turned in bocote. The 3¼×6½×5⅛" piece sold for $1,450.

Photos: David Peters/del Mano Gallery

The works *at left* and *below* are by a second-generation Weissflog, Hans' son, Jakob. "High Box with Numbers" and "Flat Box with Numbers" sold for $925 and $720, respectively. SOFA Chicago was Jakob's first international show.

demonstrations. Organized by the Chicago Woodturners (an AAW chapter) and the Collectors of Wood Art, it was a chance for turners and non-turners to see some of the well-known practitioners in the field demonstrate their techniques.

Although AAW board members and staff have been present almost every year, this was the first time the organization actually participated with a booth. (See a photo of the booth on *page 5*.)

Also, the AAW board of directors met at SOFA for their fall meeting. It was an excellent opportunity for the directors to mingle with folks from other craft organizations as well as show support for the turning world.

On the woodturning side, three developments resonated. First, the level of respect for woodturning has risen in the fine craft and art fields. Ten years ago, you would have been hard-pressed to see woodturning with such a presence. I found more turned pieces than

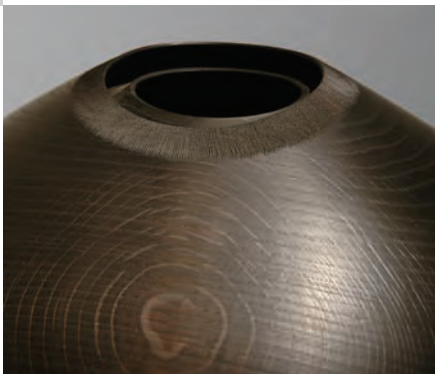


Photo: Alan Lacer

Liam Flynn's ebonized vessel with an inner rim was part of *Forty Shades of Green*, a special exhibit organized by the Crafts Council of Ireland.

any other form of woodworking this year—and with great interest from the public.

Another important milestone for the field was in the pricing of woodturning. The price range of turnings that I noticed went from a few hundred dollars to $40,000. But there is pricing and there is selling; so what happened? One turner sold three pieces in excess of $20,000 each, with one going for $26,500.

Keep in mind that this is not the craft show in the local park but the top-end sales event for premiere galleries. This communicates that turning is gaining value, collectors are paying more for pieces now than even a few years ago, and we see more museums are building woodturning collections. This impacts woodturners at all levels—in sales, pricing, and prestige.

Finally, this event draws the top woodturners. In addition to the names mentioned earlier, the following had work displayed: Jacques Vesery, Ron Layport, Michael Hosaluk, Liam Flynn, Michael Peterson, Robyn Horn, Ron Fleming, Harvey Fein, Art Liestman, Steve Sinner, David Nittmann, Cindy Drozda, Gary Sanders, Phil and Matt Moulthrop, Michael Shuler, Andi Wolfe, Bud Latven, Donald Derry, Malcolm Zander, Ron Kent, Kelly Dunn, Alain Mailland, Merryll Saylan, Dennis Elliott, Alan Stirt, J. Paul Fennell, John Jordan, and Christian Burchard. Many woodturners made a special effort to attend and greet their patrons.

Also noteworthy: Virtually every individual exhibiting is a current member of the AAW—with more than a few of them being key figures in creating the AAW. Our organization is a big tent, with members at every level—from amateurs just starting out to full-time professionals.

Mark November 2–4 on your calendar for this year's SOFA Chicago exposition. For more details about this and other SOFA events, see sofaexpo.com.

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

"Prairie Winner," by Thomas Skaggs. Bubinga, curly maple, and walnut; 24×9×8".

Niche Magazine Honors Thomas Skaggs

Thomas Skaggs, a woodturner from Champaign, Illinois, was honored this year for the *Niche* woodturning award. His piece, "Prairie Winner," was selected from five finalists.

Niche magazine, a trade publication for retailers of American crafts, annually honors the outstanding creative achievements of American and Canadian crafts artists. The judging criteria include technical excellence and creativity, market viability, and a distinct quality of unique and original thought.

WEBSITE WINNERS

Cherry and walnut; 7×2½".

Icicle Ornaments

First Place: Ed Kelle, Glen Head, New York
Second Place: Gordon Seto, Stow, Ohio
Third Place: Larry "Dutch" Sefton, Bartlett, Tennessee
Judge: Bill Bowers

"Thanks to Bill Bowers' article in the Winter 2006 issue, I made a few ornaments in the more traditional style," Ed said. "Of course, this inspired me to further explore the organic look I have been developing. The walnut stem and tail were turned between centers with tenons to fit into the body. The top stem was shaped with an undercut base to form to the body and tapered into a stalk before ending in a mushroom-shaped top. The tail has a similar tenon and base before being shaped to a multi-ripple taper. From there I refined it into a spiral twist similar to an actual vine."

NEXT CONTEST: Footed Bowls

Deadline: April 10. For more details, see woodturner.org, then follow the links to the AAW online forum.

AAW Chapters Have Reason to Celebrate

Break out the candles! It's time to recognize chapters celebrating milestone anniversaries in 2007.

20 Years

Big Island Woodturners, Honokaa, Hawaii

Buck Woodturners, Warminster, Pennsylvania

Central Florida Woodturners, Orlando

Central Oklahoma Woodturners Association, Norman

Florida West Coast Woodturners, St. Petersburg

Minnesota Woodturners Association, Marine-On-St.-Croix

San Diego Woodturners, San Diego

Seattle Chapter—AAW, Stanwood, Washington

Woodturners of Polk County, Lakeland, Florida

15 Years

Alamo Woodworkers, San Antonio

Chesapeake Woodturners, Bethesda, Maryland

Desert Woodcrafters, Tucson, Arizona

East Texas Woodturners Association, Canton

Front Range Woodturners, Littleton, Colorado

Gold Coast Woodturners, Hollywood, Florida

Inland Woodturners, Riverside, California

Maine Woodturners, Durham

New Mexico Woodturners, Albuquerque

Triangle Woodturners of North Carolina, Raleigh

10 Years

Atlantic Shore Woodturners Club, Lakewood, New Jersey

Borderline Turners, El Paso, Texas

Cumberland Woodturners, Fairfield Glade, Tennessee

Dallas Area Woodturners, Carrollton, Texas

Georgia Association of Woodturners, Atlanta

Low Country Turners, Savannah, Georgia

Massachusetts South Shore Woodturners, Abington

Mid-Columbia Woodturners, Kennewick, Washington

Mid-South Woodturners Guild, Millington, Tennessee

Northwest Woodturners, Tigard, Oregon

Ocean Woodturners, Narragansett, Rhode Island

Prescott Area Woodturners, Prescott, Arizona

Sequoia Woodturners, Three Rivers, California

Silicon Valley Woodturners, San Jose, California

South Kansas Woodturners, Rose Hill

Western New York Woodturners I, Williamsville

Western New York Woodturners II, South Wales

Willamette Valley Woodturners, Salem, Oregon

Woodturners Anonymous of Richmond, Richmond, Virginia

THANK YOU TO GENEROUS VOLUNTEERS

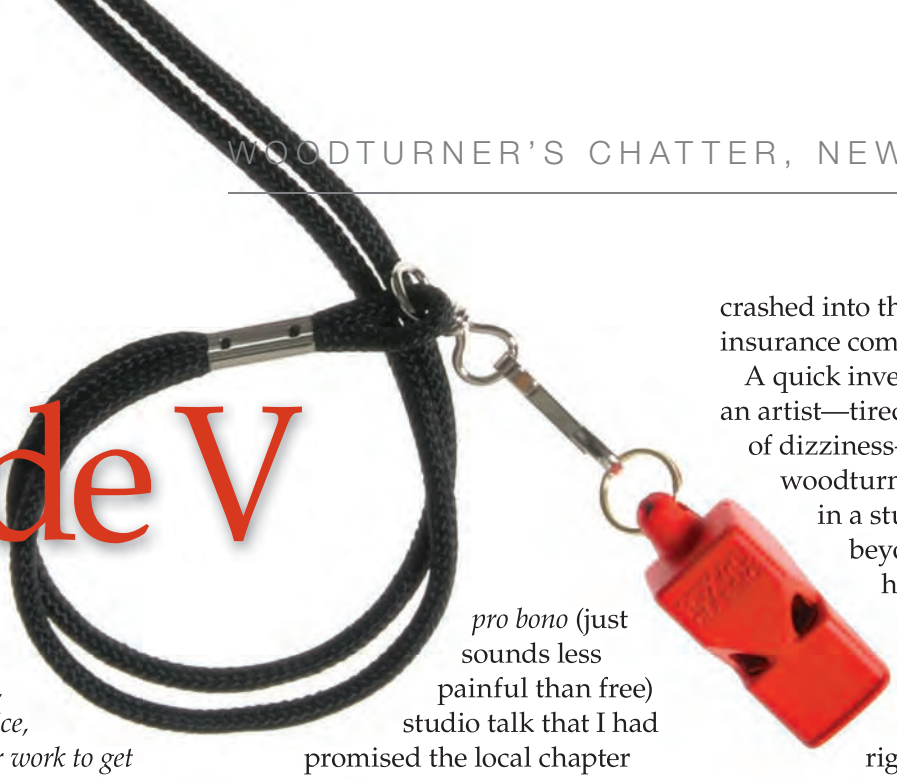
Like all nonprofit organizations, volunteers are key to the success of AAW programs. Thanks to these members who made significant contributions in the last year, including:

- **Phil Brown**, Bethesda, Maryland
  directory maps
- **Joe Donohue**, Sparks, Nevada
  website calendar updates
- **Charlie Hoffman**, Minneapolis
  legal services
- **Herbert Kurtz**, Melrose Park, Pennsylvania
  accounting
- **Jean LeGwin**, Wilmington, North Carolina
  journal on CD
- **Minnesota Association of Woodturners**
  AAW Gallery and office support
- **Joel Rakower**, Dix Hills, New York
  accounting
- **Paul Vonk**, Mountain City, Georgia
  website and bulk e-mail
- **Steve Worchester**, Plano, Texas
  website forum

TAX INCENTIVES FOR IRA GIFTS

The Pension Protection Act of 2006 contains a provision that has advantages for you and the AAW. Individuals who are over 70½ can exclude that portion of a distribution (up to $100,000 annually) from reportable income that is distributed directly to a qualified charity. This allows you to take advantage of pre-tax dollars to make a charitable gift to the AAW. For details, see woodturner.org.

Code V



Much has been written about starting up your creative engine, finding your artistic voice, and photographing your work to get into the big shows. It must be smooth sailing after the engine is going, the voice is talking, and you are juried into the Philadelphia Museum of Art Craft Show. Not exactly.

By Stephen Gleasner

For days, the midnight oil burned late in my studio. The big show loomed; the whole big scariness of it. Too many days working into the wee hours. The schedule lived out on the ragged edge, but I actually was on schedule. I would pack on packing day and drive on driving day. Maine to Philadelphia.

But waking up at 4 a.m. for a vomiting child—Code V as they say in Disney World—was not on my schedule. I had slept for about an hour. Now that was done. The Code V was not on The List. The List is a ratty little scrap of paper I carry around like a security blanket. It serves as spare hard drive for my overtaxed mind. A guide for how to live. What to do next. A clue as to where I might find my coffee cup.

The List had planned for me to wake up at 7 a.m. to prepare for a *pro bono* (just sounds less painful than free) studio talk that I had promised the local chapter of the Lady's Historical Society. I knew it would not be an ideal time, because it was packing day for the show, but I had agreed—months earlier—to serve as the centerpiece (read: apple in mouth) for their meeting. The List did not know we would have a Code V at four in the morning. All of this added to the already unstable foundation of eleventh-hour fatigue. It was too late to cancel. Lock and load Gleasner—studio tour on autopilot.

It had the feel of a Mafia hit going down in a warehouse district, all the cars coming to abrupt, bumper-nodding stops in front of my studio. There must have been 20 of them unloading their various paraphernalia—walkers, canes, and large pocketbooks. And they kept coming, pouring into a shop that fits me like a tutu. They packed themselves into every nook of the place. Watching them assemble, I started thinking about breathing into a paper bag. What if one of them bumps the tablesaw switch? If the compressor goes off, will they stampede?

My train of thought was not just lost. It flew off the trestle and crashed into the gorge. Call the insurance company. Total loss.

A quick inventory found an artist—tired to the point of dizziness—giving a woodturning demonstration in a studio filled way beyond capacity with historical ladies.

Any lawyer worth his or her salt would have ended the meeting right there, seeing this disaster build like the perfect storm. I began talking anyway. Those who know me might not find this surprising. I waived my rights and plunged into the icy waters of the unknown.

A prodding question pulled me back to reality. "Tell us what you do and why." This from a petite woman wearing a long purple coat that showed dust well. I had meant to clean the studio. It was on The List previous to the Code V.

It was a simple request, but really too open-ended for the situation. How could she have known? After a purse knocked over some of my visual aids, I must have overloaded and drifted off, talking all the while. By the time I realized what I was saying, the topic had veered to a fuzzy-minded monologue on the plate tectonics of the Swiss Alps.

With great relief, I found myself pontificating about a brand-new topic. Through some divine intervention, I was talking about making wood art. I listened to myself talk. Fascinating. The things I knew about, floating out of my mouth. Complete sentences, too. Wonderful. Captivating.

It all came to a snarl when I saw

that orange whistle around the neck of the large one in the center. She had wide-set eyes that were a little wild.

I made it by her and her orange whistle with a head jerk and a throat clearing. Success.

I continued to be interesting, and was settling into making good eye contact around the room when I cruised back by again. Morbid fascination took hold as I tried to make eye contact with first one eye, then the other, wondering which one was on the information intake and which one had the "for lease" sign in the window. This little game was a mistake.

I listened to the words coming out of my mouth. I heard one of my art-speak mental screen-saver programs take over as the game of eyeball tag continued. "The handling of the aesthetics of a piece can be quite challenging... ."

I broke this off in a desperate attempt to save the wingless plane. "That whistle...," I began in an unmodulated way.

Something awful was galvanizing in my brain pan. "I couldn't help but notice..." I continued. Silence all around. Nothing but stomachs growling—I had turned off my shop CD player when they lurched their cars into my driveway.

"Are you going to blow that when I have gotten off track or talked past my time limit?"

Her eyes narrowed to little slits. I was swimming with sharks. She widened her stance, brandishing the orange whistle at me. "That's right. I am in charge!"

The shrill sound brought me out of my daze. A little blast of metallic sweat gave me a chill.

She laughed big. I could see her uvula dangling cartoonlike in her throat. We all laughed.

I looked past them as they gathered their gear.

I whipped out The List. I crossed off my studio tour for the Lady's Historical Society. That was done.

Maine woodturner Stephen Gleasner (stephengleasner.com) is a studio artist and AAW member who lives in Appleton.

AAW Board of Directors

Call for Nominees

Do you believe in the AAW? Have you benefited as a result of being a member? If your answer to these two questions is yes, you may feel that you should contribute something in return. If it is time and energy that you are willing to give, why not offer your services to the operations by running for a position on the AAW board of directors?

The AAW elects a volunteer nine-member board to represent the membership for moving this organization forward. If you have been a member in good standing for the past three years, you are eligible to run. The nominating committee will select the six best candidates. From these six, members will elect three candidates to serve three-year terms beginning in January 2008.

This year's nominating committee includes Al Hockenbery, chair; Mike Mahoney; and Bob Rosand. Information on duties is available in the *AAW Resource Directory*. Or, call any current director for details.

If you are interested in serving on the board, please send the following to the executive director, postmarked no later than May 15:

1. A statement of intent, including qualifications and reasons for applying.
2. Letters of recommendation from two individuals who can attest to your organizational and leadership abilities.
3. A photograph of yourself.

The nominating committee will review application materials and schedule phone interviews in late May and early June. Candidates will be announced in the Fall issue, ballots will be sent out in September, and election results will be announced in the Winter issue.

Apply Now for POP Fellowship Grants

Applications are now being accepted for the second round of Professional Outreach Program (POP) Fellowship Grants. The deadline for submitting the application, which can be found at the AAW website (woodturner.org), is May 1.

The purpose of the grant is to encourage creative growth, research, and provide inspiration for new directions in turned wood. An applicant might be interested in pushing his or her work creatively in a new direction, working in collaboration with another artist, exploring new materials, or finding a new way of using existing materials.

POP Fellowship Grants are offered every other year and are funded by proceeds from the auction at the AAW annual symposium. Peter Exton and Michael Hosaluk were winners of the first grants.

To be eligible, applicants must be POP members. The grant winners will share their gained knowledge with AAW members at an AAW symposium or by an *American Woodturner* report.

Grant winners will be announced in the Winter 2007 issue of *American Woodturner*.

Sages Come in Pairs, Too

A chapter is lucky if they have even one genuine sage. We at the Glendale Woodturners Guild (GWG) are blessed with a sage couple in Don and Jackie Comer.

Don is an excellent turner and a great source of information, which he is always willing to share. He is a club mentor—someone both our new and experienced members go to for help and advice.

When Don gives presentations at our meetings, they are always well-organized, thorough, and clear. For his presentation on carving spirals on a hollowed vessel (his piece was published in the Summer 2004 journal), Don had all the jigs and tools arranged, along with turned and carved pieces demonstrating the different stages of the process.

While serving two years as chapter president, Don suggested and then hosted our first Open Shop, which gave GWG members a chance to see the layout of somebody else's shop. And at our Annual Round Ball Contest, Don brings his ramp, launches the balls, maintains order, and makes sure everyone has a good time (we do).

Jackie isn't a turner, but she probably knows more about woodturning than most of us. GWG sessions would just not be the same without her charm and generosity. She prepares our snacks or gets lunch ready for the group—she has made up to 50 sloppy joes a number of times for our lunch. Some say her lunches are a bigger selling point for the meetings than the demonstrations! Jackie bakes her delicious brownies for our meetings and often has a special batch for some of her brownie worshipers to take home.

At a recent auction, her brownies brought in about $300; when we combined Jackie's brownies with the price Don's donated turning fetched, the Comers accounted for nearly a third of the chapter's auction income.

The Comers are wonderful ambassadors for the craft of woodturning.

—Jim O'Connor

Every successful AAW chapter has someone who gives generously of his or her time and mentors new members. Send your nomination of 300 or fewer words to carlvoss@mac.com. Be sure to include a high-resolution digital photograph.

Rethreading the Chainsaw Platform

Members Rob Roby and Don McIvor identified a problem with the step-by-step threading plan for the chainsaw platform featured in the Winter 2006 issue. Here's a redo for Step 1 that will help you get the platform assembled quicker.

Step 1 Thread nut and washer pairs

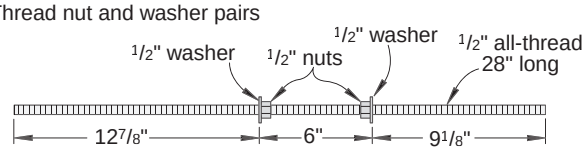


Photo: Alan Lacer

HAVE YOU TURNED A GAS CAP?

You've turned plenty of platters, bowls, and ornaments, but have you turned a gas cap? The answer is yes if you're Tim Heil of the Minnesota Woodturners Association.

Tim turned his first custom gas cap for a woman with arthritic hands. He then collaborated with scrollsawer Bernie Lacher to create the custom gas cap *above* for Alan Lacer's 1969 Chevrolet Chevelle. The "TURN GUY" message matches Alan's vanity plates.

Tim has also turned a pogo stick, but that's a story for another day.

5 New Chapters Chartered in 2006

In 2006, the AAW chartered six new chapters, bringing the total to 259 AAW chapters. The Fraser Valley Woodturners Guild is the association's 15th Canadian chapter.

Fraser Valley Woodturners Guild
Chilliwack, British Columbia

South Plains Woodturners
Lubbock, Texas

Yankee Woodturners Association
Abington, Massachusetts

Huron Valley Woodturners
Ann Arbor, Michigan

Southeast Ohio Woodturners
Athens

Summer Woodturning Vacations & Workshops

Colorado

The Anderson Ranch near Aspen has announced its summer woodturning calendar. Instructors for 2007 include Beth Ireland, Bonnie Klein, John Jordan, Dan Bailey, Osamu Shoji with guest artist Yuri Kobayashi, Sharon Doughtie, Alan Lacer, Jack Slentz, Mark Gardner, Michael Hosaluk, David Ellsworth, and Al Stirt. Information: 970-923-3181 or andersonranch.org.

Connecticut

The Brookfield Craft Center, a not-for-profit school for fine craftsmanship in northwest Connecticut, offers year-round short-term (one- to five-day) workshops. Instructors for 2007 include Angelo Iafrate, Beth Ireland, Keith Tompkins, Jim Degen, and Anthony Harris. Information: 203-775-4526 or brookfieldcraftcenter.org.

Maine

The Center for Furniture Craftsmanship in Rockport offers eight 1-week and one 2-week woodturning workshops in its 2007 curriculum. Instructors include Ernie Conover, Matthew Hill, Stephen Gleasner, Michael Mocho, Beth Ireland, Nick Cook, Alan Lacer, and Christian Burchard. Information: 207-594-5611 or woodschool.org.

North Carolina

The John C. Campbell Folk School in Brasstown offers week-long and weekend woodturning instruction for all skill levels year-round. The spacious new Willard Baxter Woodturning Studio opened in January with all new equipment. Among the instructors for 2007 are Nick Cook, Frank Penta, Michael Mocho, Dick Sing, and Dave Barriger. Information: 800-365-5724 or folkschool.org.

Oregon

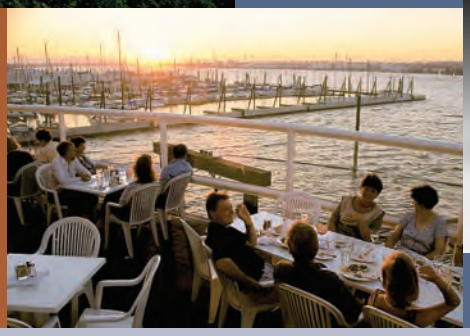
21st Annual AAW National Symposium, June 29–July 1 at the Portland Convention Center. See *pages 14–19* for more details. Details: woodturner.org.

Tennessee

The Arrowmont School of Arts and Crafts in Gatlinburg announces its spring and summer woodturning workshops. Spring one-week workshops, beginning March 11, include instructors Bonnie Klein, Ray Key, David Ellsworth, and Jimmy Clewes. Summer one- and two-week workshops, beginning June 4, include instructors Alan Lacer, Christian Burchard, Betty Scarpino with visiting artist Virginia Dotson, Joe Ruminski, Trent Bosch, Christophe Nancey, Eli Avisera, and Nick Cook. Information: 865-436-5860 or arrowmont.org.

The Appalachian Center for Craft in Smithville announces its summer 2007 schedule of classes. This summer's instructors include John Jordan, Al Stirt, Mark St. Leger, Nick Cook, and Tom Fortenbery. Information: Gail Gentry at 615-597-6801 or tntech.edu/craftcenter/wkshops.html.

AAW 2007

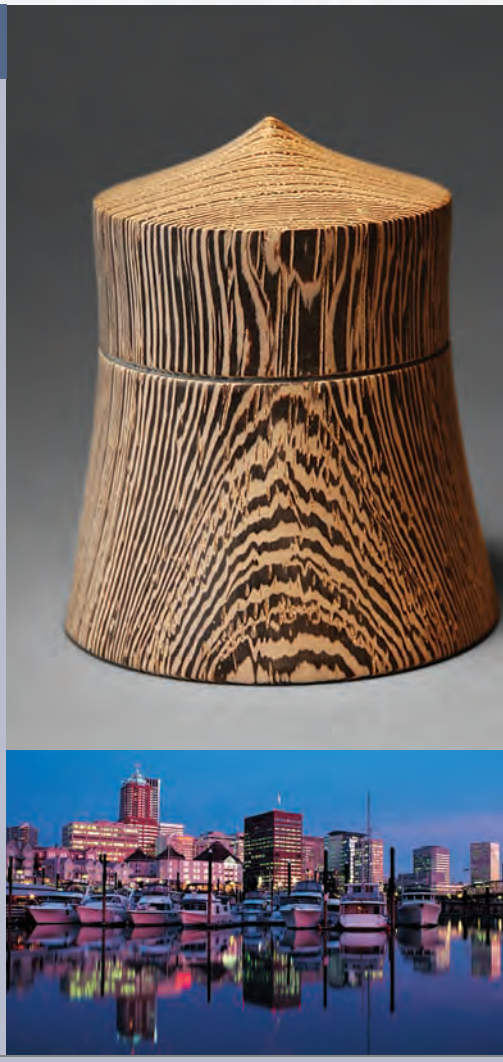


Pack your bags, it's time to head to

Portland

Don't miss one turn of the lathe June 29–July 1 at the 2007 AAW National Symposium

The symposium committee has lined up more than 140 demonstrations to entice you. You don't want to miss any of the 1,000-plus pieces expected for the Instant Gallery or the five special woodturning exhibits awaiting you. For more details, see woodturner.org.



National Symposium

3 Days • 42 Demonstrators • 144 Rotations

Photo: Rob Jaffe

Welcome to Oregon!

Christian Burchard, Ashland, Oregon

■ **Madrone Baskets and Hollow Forms**

"In this demo, I'll show my approach to turning and working with green wood using my favorite material, green madrone. Mounting, shaping, and hollowing will be covered as well as drying and finishing of green turned vessels and other shapes."

Christian's additional rotations:

■ **Turning a Basic Sphere**

■ **Decorated Spherical Vessels**

■ **Creativity and the Marketplace** (panel discussion; see *page 17*)

Master the Skew and Hook Tool

Alan Lacer, River Falls, Wisconsin

■ **Basic Lidded Box**

"In this session, I will make a 5×3" lidded end-grain box. I'll also address problems with hollowing end-grain. As part of that discussion, I will show you how I use hook tools to cut end-grain cleanly."

Alan's additional rotations:

■ **Befriending the Skew**

Dave Barriger, Florida

■ **Understanding Wood**

"I'll use slides, handouts, and discussion to promote a better understanding of wood as it relates to turning. This will include technical structure to understand shrinkage and the effect of directional cutting. We'll talk about aesthetic characteristics such as color, figure, and spalt."

Dave's additional rotations:

■ **The ABCs of Natural-Edge Bowls**

Trent Bosch, Colorado

■ **Sculpting on Turnings**

"The lathe is a great sculpting tool, and this is where all of my work begins. But there are numerous other ways to work with wood. I will show techniques and equipment for sculpting wood, from aggressive tools like chainsaws and grinders to the finest of finishing and detailing tools."

Trent's additional rotations:

■ **Vessels of Illusion**

■ **Decorative Utility Bowls**

Dave Bowers, Ohio

■ **Getting Started with Carved Surfaces**

"Do you have the desire to carve the surfaces of your turnings? Are you not sure where to start or what tools to use? We will discuss the major types of tools and their use, providing an idea of what is required to complete your project. I'll also include sources of tools, selection of wood, and finishing."

Dave's additional rotations:

■ **Design and Execution of the Carved Surface**

A Celebration of Japanese Woodturning

Two of Japan's most honored urushi woodturners will lead a delegation of craftsmen who will give urushi demonstrations and lectures at the Portland symposium. Because of the expected high demand for the programs, the rotations will be repeated throughout the three-day symposium.

Don't miss the opportunity to meet Yasuhiro Satake and Ryozo Kawakita, who has been designated as a Japanese "Living National Treasure." Assisting them are two young and capable turning and urushi artists, Jakehito Nakajima and Yoshinari Satake.

The work of all four will be on exhibit at the symposium site. For more details, see *page 23*.

Ryozo Kawakita and Yasuhiro Satake

■ **Woodturning the Japanese Way**

"We will introduce you to the Japanese style of woodturning. The techniques that we use in Yamanaka have a 450-year history and are very different from those used in the West. In our presentation, we will go through the step-by-step process of turning a small soup bowl, discussing the tools used and how they are employed, the nature of the source wood, and methods of using lathe tools to carve decorative lines."

■ **All About Urushi**

"In this lecture, we will talk about the uniqueness of urushiware, Japanese traditional lacquerware. It has been used for coating and finishing wood products for more than 5,000 years. When properly applied, it makes wood waterproof and gives it acid- and heat-resisting qualities. Each step is done by specialists and is a piece of art in itself. We will show how the urushiware is made in Yamanaka using a slide presentation and will demonstrate the fuki-urushi application technique of finishing."

3 Days • 42 Demonstrators • 144 Rotations

Michael Brolly, Massachusetts
■ Turning Heads
"Someday, you might want to give your work a distinctive personality. If so, a good place to start is the head. I will show just how easy it is to make a head and give it a distinctive personality, whether it has one, two, or three eyes."
Michael's additional rotations:
■ Thoughts on Design

Jimmy Clewes, United Kingdom
■ Lidded Box with Moroccan-Style Finial
"Watch me use micro bevels and cutting techniques to turn and hollow an Arabic-style box. You'll love this."
Jimmy's additional rotations:
■ Oriental Lidded Box
■ Colored Platter

Tom Crabb, Virginia
■ Cube on the Bias
"One of the interesting things about turning on the bias is that the geometry you start with remains in the finished piece. This demonstration will show the forms possible from the geometry of a cube when chucked on diagonal corners. I will turn a cube into a three-cornered bowl right on the lathe."
Tom's additional rotations:
■ Turning a Natural-Edge Hollow Form on the Bias
■ Turning the Pod Form

Don Derry, Washington
■ Ornaments for Fun or Profit
"Ornaments are the most underappreciated project class in woodturning. Enjoy learning how good design coupled with a broad range of turning techniques makes the ornament a challenging and rewarding project."
Don's additional rotations:
■ Hollow-Form Turning Made Easy

David Ellsworth, Pennsylvania
■ A Career in Woodturning
"This session will trace my career in woodturning, which spans 49 years. I will focus on subjects that include early production turning, influences, career changes, developing design ideas and discovering my own voice, marketing and pricing, surviving as an independent maker, teaching, and why it's important for teachers to remain students."

Russ Fairfield, Idaho
■ The Closed-End Pen
"I will show the intermediate and advanced penturners how to close the end of a pen using the standard mandrel and bushings. The beginners will find inspiration to continue their adventures in pencrafting."
Russ's additional rotations:
■ The Collector's Pen

Melvyn Firmager, United Kingdom
■ Sea Flower Form
"If you join me for this session, you will see how my signature pieces are created—how I work between the rims with a gouge and specialty tools and how I hollow through very small openings. I will describe the progression from vessel to stem in all the stages. Demonstration, instruction, fun!"
Melvyn's additional rotations:
■ Hollow Form: Side-Grain Turning
■ Hollow Form: End-Grain Turning

Terry Golbeck, Canada
■ Hand-Turned Duplication
"Need to make turned objects that look the same? There are situations where hand-turned duplication is much more effective than using a mechanical duplicator. To illustrate, a detailed finial needed to restore a French Spice Box circa 700 will be hand-duplicated. In this demonstration, you will learn when to use hand duplication, and all of the techniques to be successful will be shown from start to finish."

Keith Gotschall, Colorado
■ Off-Center Turning on Platters
"The techniques I use will show you how to tackle normal platter work as well as the special considerations needed for off-center work. This is always an exciting demo, with the final outcome a bit shrouded in mystery!"
Keith's additional rotations:
■ Delicate Bowl with Beaded Details

Reed Gray, Oregon
■ Bowl-Coring Systems
"This is a tool review of the Oneway, Woodcut, and McNaughton bowl-coring systems. We'll cover it all: horsepower required, cores per blank, mounting the blank, coring speeds, removing the cores, setup steps, sharpening, how to use the systems, finding the bottom of the bowl, and drying the blanks."

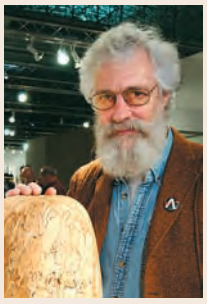
Barrie Harding, Florida
■ Star-Segmented Spherical Ornaments
"I will show how to make the glued-up blanks for eight-point stars and six-point stars (also known as the 'tumbling blocks' pattern). I will provide plans for the glue-up blanks and for the shop-built sphere jig that makes turning perfect spheres easy."

Fred Holder, Washington
■ Turning Wine-Bottle Stoppers
"My demonstration will show how to make various types of wine-bottle stoppers using predrilled commercial corks. I'll show you the tools you'll need."
Fred's additional rotations:
■ Hand-Thread Chasing

Mike Jackofsky, California
■ Mechanics of Hollow Turning
"This is basically an aggressive hollowing demonstration, where people can see how the tools cut. I will make an open bowl using hollowing tools, allowing me to show the use of different tools and techniques when

Continued on page 18

GREAT PANEL DISCUSSIONS



David Ellsworth

Creativity and the Marketplace. Christian Burchard, moderator; David Ellsworth and Mark Sfirri, panelists. "Please join us as we share our experience and knowledge about marketing our work and surviving with our creativity intact in the marketplace. Earning a decent income and still staying true to oneself can prove to be not so easy after all. We will cover successes and failures—from failed series to blunders in production runs—and, most importantly, how to keep getting back up after you fall."

A Critic's Perspective. David Ellsworth, moderator; Mark Sfirri, J. Paul Fennell, and Jacques Vesery, panelists. "We will cover what the critique is and why it is important. The panelists will use their own works to illustrate constructive critique for positive growth, along with suggestions for holding critiques during local chapter meetings."

Questions and Answers. John Jordan, moderator; Jacques Vesery and Binh Pho, panelists. "Ask any question regarding woodturning, business, or philosophy of panelists with many years of experience as professional woodturners. This will be an informal discussion that will be informative and fun."

Youth Turning Room

Bonnie Klein

Nick Cook

As part of the Youth Turning Program, the AAW will again offer free youth woodturning instruction in Portland. The AAW will waive the $75 registration fee (including the Saturday banquet) for youth turners ages 10 through 17 when accompanied to Portland by a registered adult AAW member. Register the youth by contacting the AAW office at 651-484-9094. In late June, youth will be contacted via e-mail about session schedules.

Bonnie Klein, Nick Cook, and experienced youth instructors will conduct hands-on turning instruction. Two 3-hour sessions are scheduled for Friday (identical content) and six 90-minute project sessions are scheduled for Saturday and Sunday.

The Youth Turning Room will feature 25 brand-new turning stations. There will be a youth-only drawing for each complete station donated by generous supporters: WMH Tool Group (JET midi-lathes on stands), Teknatool International (Nova Precision midi-chucks and dead cup drive centers), Crown Tools (basic tool sets), Dust Bee Gone (safety goggles), and Woodcraft Supplies (face shields). Freight from Portland will be the responsibility of the winners. At the Saturday night banquet, the 25 youth winners of the turning stations will be recognized.

This ambitious program will require at least 25 volunteer assistants in the Youth Turning Room during each rotation. If you'd like to help, please contact Al Hockenbery (youth@hockenbery.net). This is your opportunity to change a life and help another generation of woodturners.

In addition, separate youth display tables will be set up in the Instant Gallery.

—Al Hockenbery, chairman of the Youth Committee

OUR BIGGEST TRADE SHOW EVER: 40+ EXHIBITORS

You won't see a larger exhibit of woodturning equipment anywhere than at the AAW symposium. Be sure to reserve at least a couple of hours to walk among booths sponsored by all the major lathe manufacturers and more than a dozen wood vendors. You'll also find booths dedicated to segmented software, sanding aids, and everything you could dream of owning for your woodturning shop. It's more fun than an after-Christmas sale!

"Bird Table,"
by Stephen Hogbin

Honoring our POP Merit Award Winners

Join us in recognizing the three winners of the first Professional Outreach Program (POP) Merit Awards. In addition to an exhibit of their work, don't miss three special discussions with the honorees.

A Conversation with Giles Gilson

Giles Gilson is a "Jack of all trades, master of... well, a real master." A true Renaissance man, Giles has an eclectic background, spanning the world of mechanics and aviation to performing and the fine arts. But best of all, he can turn wood. We will explore his past and his passions and how they have influenced his work. We will also engage the topics of where and when to paint and the appropriate uses of glossy and matte finishes—both important aesthetics in his extensive body of work. Moderated by Binh Pho and Jacques Vesery.

A Conversation with Stephen Hogbin

In this talk with one of this year's award winners, we will look at a variety of pieces from his career and how his approach to turning developed. Stephen's work has been very influential to a whole generation of turners. Come see what makes Stephen tick. Moderated by Mark Sfirri.

A Conversation with Mark Lindquist

Woodturner, innovator, sculptor, author, and critic, Mark Lindquist remains at the pivot point between the art and the craft of woodturning. Engaging and controversial, this slide lecture, discussion session, and Q&A will trace Mark's career from age 10 to the present. This is a great opportunity to share space with one of the most influential artists in our field. Moderated by David Ellsworth.

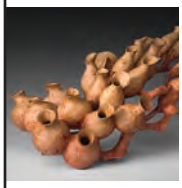
cutting 8–10" off the tool rest. I will explain martial-arts principles to maximize the effectiveness of your ability to hold tools by using your body position and grip, which should be useful in all types of turning.
Mike's additional rotations:
■ **Turning Natural-Edge Hollow Forms**

Lyle Jamieson, Michigan
■ **Thin-Walled Goblets the Easy Way**
"I'll turn a goblet to illustrate hollowing techniques with fingertip control. You'll see the setup and learn the newest techniques for the supported boring bar with laser measuring. With these techniques, you can cleanly and effortlessly slice through the end-grain fibers."

Jerry Kermode, California
■ **Turning a Buck**
"You know how to sharpen your chisels; now it's time to sharpen your marketing skills. I bring more than 35 years of business experience to share with you the labyrinth of marketing and self-promotion. We will discuss adding value to our product and our medium by truly costing out our time, materials, and overhead."
Jerry's additional rotations:
■ **Natural-Edge Bowls with a Stitch**

Art Liestman, British Columbia
■ **Explore Surface Enhancements**
"I will demonstrate several different tools and techniques to produce surface enhancements, with a focus on the creative use of pyrography tools. I also will illustrate the use of dyes and acrylics for coloring turned wood."
Art's additional rotations:
■ **Deal with Form**

Jon Magill, Washington
■ **Using the Rose-Engine Lathe**
"I will introduce you to the basics of using a rose engine and demonstrate some sample projects that can be made with a rose engine. We will also talk about how a rose engine can be used to add intriguing decorations to your turned pieces."
Jon's additional rotations:
■ **Build a Homemade Rose-Engine Lathe**



Alain Mailland, France
■ **Off-Center Turning**
"For this new demonstration, I will show how I use the Escoulen chuck to make an off-center piece with four or five centers."
Alain's additional rotations:
■ **Inspiration, Visualization, and Realization**
■ **Turning and Carving a Tree**

Linda Salter, California
■ **Segmented Design**
"I'll show you how to draw the plans for a segmented closed form. This is a hands-on session. Participants will have a pattern and will figure the sizes for all segments themselves—without math!"
Linda's additional rotations:
■ **Segmented Construction**
■ **Advanced Segments**

Mark Sfirri, Pennsylvania
■ **Multi-Axis Spindle Turning**
"In this demonstration, I'll show how to make spindle turning with an interrupted cut to yield positive results—a clean cut. I'll show you how a variety of forms can be created and explain how to think about designing for it."
Mark's additional rotations:
■ **Spindle-Turning Basics**
■ **Professionalism**

Al Stirt, Vermont
■ **Turned and Carved Square Platter**
"I'll demonstrate how I turn a rectangular platter and then how I lay out, carve, and color it with a pattern that is both controlled and random. I'll emphasize turning techniques and the use of rotary tools to create a pattern."
Al's additional rotations:
■ **Turned, Painted, and Carved Sgraffito Platter**
■ **Open Bowl Turning: Balancing the Grain**

Linda Van Gehuchten, Pennsylvania
■ **Natural-Edge Angel**
"I will show you the step-by-step procedures on how to turn one of my signature angels with a textured halo and other details. This demo will cover the techniques for turning a natural-edge bowl and a small spindle turning plus texturing, shaping, and carving the torso."
Linda's other rotations:
■ **Nativity Scene**

Michael Werner, Washington
■ **Go Off-Center**
"Let's turn a multi-center bowl incorporating various shapes. We will learn about the proper sequence of technique, counterbalancing, tools, and problem solving. Come and discover how you might safely add new dimensions to your future turnings. And, I have a great handout for you."
Michael's additional rotations:
■ **Inside-Out and Split Turning**

Molly Winton, Washington
■ **Introduction to Surface Enhancement**
"I'll show you where to start once you've decided to enhance your work and why you'd want to do it in the first place. We'll look at getting over the initial hurdles, such as where to find ideas and inspiration and conquering the fear of drawing and design."
Molly's additional rotations:
■ **Making and Using Homemade Brands**

Highlights

Don't miss these 5 turning exhibits
Extend your stay in Portland an extra day just to take in the five exciting woodturning exhibits. Each celebrates woodturning as a craft and an art form from different perspectives.

Turning Green
This themed exhibit of both juried and invited work opens June 28 at the Oregon College of Art and Craft. You'll get a sneak preview of this exhibit in the Summer journal. Open through July 22.

Japanese Bowls: A Western Perspective
At the Lloyd Center (symposium site), you'll see a display of 40-plus pieces turned by Professional Outreach Program members from Japanese bowl stock. These pieces will be sold at silent auction. For more details, see *page 20*.

Four Urushi Artists
Our four guest urushi artists from Yamanaka, Japan, will exhibit their work at the symposium site. For more details, see *page 15*.

reTURN to the Land of Oz
The 2005 themed exhibition from the Overland Park symposium is back by popular demand. See this exhibit at the World Forestry Center (available by light rail). For details on this exhibit, see the Summer 2005 issue of the journal.

POP Merit Award Retrospective
In honor of the three POP award winners, an exhibit of their work will be at the symposium site. See *page 17* for details about the honors for Giles Gilson, Stephen Hogbin, and Mark Lindquist.

Other highlights

Instant Gallery
Surround yourself in a room jam-packed with inspiring new work created by attendees. More than 1,000 pieces have been on display at the past symposiums.

John Jordan Lecture
On Friday evening, studio turner John Jordan will give a presentation sponsored by the Oregon College of Art and Craft. Reception to follow.

EOG Auction
Join us for the Saturday evening auction of donated turnings. All proceeds benefit the Educational Opportunity Grants (EOG) program.

Return to the Community
Attendees are encouraged to bring tops and turned toys for donation to Portland's Doernbecher Children's Hospital. For more details, see woodturner.org.

Getting to Portland

Air Travel
Discounted airfares are available through Northwest Airlines. Please contact your travel agent for information and ticket purchases if you plan to fly into Portland International Airport (PDX). Be sure to mention the airline ID code so AAW will be properly credited. NORTHWEST AIRLINES code NYUYL Reservations may also be made through Verene Travel, official travel agent for AAW, at 651-481-4970.

Ground Transportation
For a $2 fare to symposium hotels, board Portland's light rail at the airport. Cab fares are $25–$30 from PDX.

Avis Rent A Car Systems has extended a discounted rate for those who want to utilize a rental car. Call 800-331-1600 and use Avis Worldwide Discount code J867085 to receive the discount.

Lodging
Ask for the AAW discount to receive our special rates. Be sure to reserve your room early. Blocked rooms are reserved until May 20. Need a roommate? See the AAW on-line forums.

Doubletree (host hotel)
503-281-6111
Rate: $104 for a single or double (higher for a queen or king)

Red Lion (alternate hotel)
800-343-1822
Rate: $104 for a single or double (higher for a queen or king)

Cascade Locks/Cascade East KOA
541-374-8668
cascadelockskoa@clbb.net

Confirmation packages include directions to the Doubletree. The demonstration schedule is included in the on-site registration packet or at woodturner.org.

10 More Great Reasons to See Portland

1. The world's trees are highlighted at the World Forestry Center—it's an easy trip via light rail. While there, check out *reTURN to the Land of Oz*, an AAW exhibit.
2. Watching demos all day makes some woodturners thirsty. Portland is a mecca for fans of microbreweries. The wheat beers at Widmer Brewery are considered the best in the U.S.
3. You love wood, right? Take a short drive to the Evergreen Aviation Museum, home to Howard Hughes' Spruce Goose.
4. Turn some pages. Powell's City of Books is the nation's largest independent book store. It's huge—an entire city block.
5. Don't miss Portland's seafood restaurants. Among the notable: McCormick & Schmick's (halibut cheeks), Jake's Crawfish Restaurant (crab cakes), and Newport Seafood Grill (Northwest-style cioppino).
6. Hit the trails. Portland is one of the nation's top bicycling cities. And reserve some time to drop by River City Bicycles.
7. Wander about Portland's Saturday Market, the nation's largest open-air crafts market.
8. Take a fall. Multnomah Falls, 30 miles east of Portland, is the second-highest year-round waterfall in the U.S.
9. Transport yourself into Asian cultures at Portland's Japanese Garden and the Classical Chinese Garden.
10. Wagons, halt! Stop by the End of the Oregon Trail Interpretive Center. It's at the end of the trail.

Japanese Bowls A WESTERN

A gift of rough-turned Japanese bowls leads to an international exhibit

Do you see a common thread in these bowls? Look closely—it's right there in the wood.

All of the pieces started out as part of a demonstration of traditional urushi (Japanese lacquerware) turning at *Genuine Japan*, a February 2006 exhibit in New York City.

Forty-three rough-turned bowl blanks (each about 3x5"; see example *above*) were presented to the AAW following the demonstrations. After a little brainstorming, the AAW decided to give the blanks to studio artists, who were asked to finish them to benefit the Professional Outreach Program (POP).

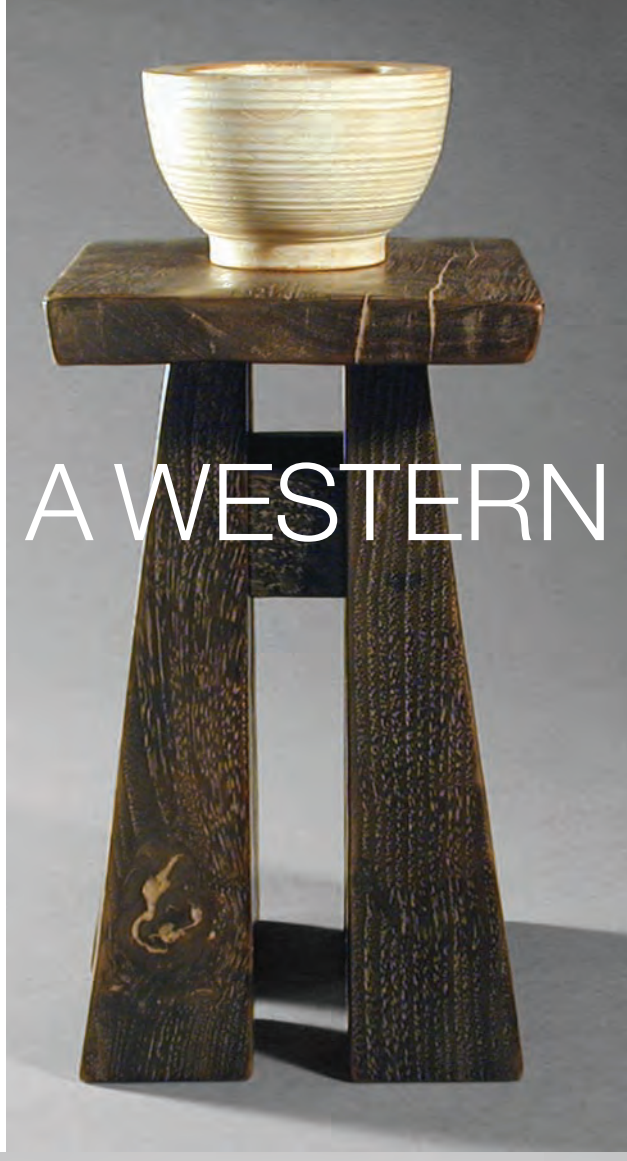
The exhibit of the finished pieces, *Japanese Bowls: A Western Perspective*, includes an exciting array of turning, carving, and decorative techniques that represent the spectrum of contemporary Western woodturning.

These bowls will be on display at the AAW Gallery in St. Paul during May and June and then will be exhibited beginning June 28 at the Portland symposium. The pieces will be offered for purchase by silent auction at the symposium.

Each studio artist started out with an identical rough-turned bowl blank in cherry or keaki, a Japanese hardwood similar to elm.

For a closer look at how Japanese woodturners finish these bowl blanks, see *page 23*.

—Bill Haskell, AAW exhibition chair



Clay Foster *Left*: "The subtle tool texture on the bowl I received was too delightful to mess with, so I just white-washed it to accent the texture and made a stand for it to sit on. There is an easy rhythm and graceful texture that only comes about by the casual and relaxed execution of a practiced hand. The resulting comfort deserves honorable presentation."

PERSPECTIVE

Photo: Ken Manicki

Ron Fleming *Above*: "Most of the Japanese rice bowls I have seen are done in a black lacquer, and the style of carving is usually complicated. That's why I decided to change the color and carve a pattern on it. I used a stylized version of a fern for the design. It is always more difficult to carve on a piece that someone else has turned, so I had to re-shape the piece a little to make the design flow the way I wanted."

Tania Radda *Left:* "I am fascinated by plants, and I was curious to know what a rice plant looked like. So, I call this my rice bowl. Although I have walked through many fields with different kinds of crops, I have never had a chance to see a rice plant up close. I wanted to connect the bowl with the plant."

Irene Gafert *Left*: "Scandinavian and Japanese design are known for simplicity, grace, and classic form. I wanted to make a rice bowl that had all of these things in it as well as me. The bowl was turned thin and therefore could be shaped when wetted after finishing. I believe this shape gives it more personality and touch."

Graeme Priddle *Right*: "I've always leaned more towards chunkier bowls that feel tactile, safe, and usable, so I decided to keep the simple, beautifully roughed-out form. The delicious aroma of keaki filled the workshop, and the quiet hours spent masking and branding gave me lots of time to reflect on the skill of the person that roughed it out and the centuries of tradition embodied in this piece. In some ways I felt a little guilty messing with it, but I hope this project plays some miniscule part in bringing the world closer together."

Sharon Doughtie "I wanted to keep the design simple and was thinking of a wave form in Japanese woodblock prints when I drew it. This wood was a joy to work with. It cut beautifully and smelled like flowers; the lovely grain lines telegraphed through the burned texture."

Art Liestman "I went through several design ideas for this bowl. I eventually decided to go with simplicity which is an important part of the Japanese aesthetic. The 'missing piece' breaks the symmetry and adds interest to a simple form."

JoHannes Michelsen *Below*: "This piece was inspired by 'Suspended Animation I,' which I put in the Instant Gallery in Louisville. To get the handles necessary to hang on the spikes, I turned the bowl very thin—less then 1⁄32". The bowl balances very lightly on the spikes and wavers in the slightest air movement. However, it won't slip off because it is positioned by small detents on the underside of the handles."

Mark Sfirri "I found the marks left by the process and the evenness of the form were things that I wanted to preserve. Additionally, the wood is open-grained, so the coloration that I chose made it possible to accent the grain as well as the texture marks."

Centuries-old urushi woodturning thrives

The Pride of Yamanaka

By Bill Haskell

How traditional Japanese wooden bowls are turned is a world apart from our Western customs. Even the story behind a city's history of exemplary lacquerware is fascinating.

The area we zero in on is the city of Yamanaka, surrounded by the mountains on the west side of Honshu (the main island) and near the Sea of Japan. This town and its products have a rich heritage going back at least four centuries.

In 1975, a Japanese bill was signed that designated Yamanaka lacquerware as a traditional craft of the country. In this town, there is a factory devoted solely to producing rough-turned wooden products. This factory, with five or six woodturners, produces about 500 bowls a day and about 15,000 pieces a month.

Nearby, new woodturners learn the treasured skills at The Foundation of Yamanaka Lacquer Ware Technical Center.

Photos: Yuichi Kano

Stacks of green-turned bowls cure in a Yamanaka drying room.

Two-step turning process

The process starts with forest logs cut into end-grain slices, from which the bowl rounds are cut. Almost all bowls are turned on end-grain.

The bowl blanks (mostly cut from keaki trees) are mounted on production lathes, and popular bowl forms are roughed out using wooden templates.

Among 140-plus rotations in Portland, you'll have a chance to watch traditional Japanese woodturning up close. Here's a preview of how this lacquerware has become a national treasure.

The roughed-out bowls are then sent to a warehouse where they are dried with heat and smoke to kill any insects. After that, the material is naturally air-dried for several months to stabilize the wood by bringing the moisture in the wood back to a natural state. This two-step process significantly reduces warping and distortion of the bowl's shape.

The traditional Japanese lathe used to finish these bowls is remarkably different from the familiar Western-style lathe. Yamanaka lathes consist of a motor and belt-driven shaft with a large metal cup-chuck.

The woodturners sit while turning and use foot pedals to quickly change spindle rotation direction. More about this later.

A Yamanaka woodturner profiles the exterior of a bowl on the jam chuck. Note the tool rest positioned on the workstation.

Sitting is a sharp contrast to the way of Western turners, who stand while working and take their hands off the tool and turning process to push a button or two.

The tool rest is a movable horizontal board with legs that rest on the surface of the work station and can be moved about as needed. There is no tailstock or lathe ways in this kind of setup.

Nails hold bowl stock

How the rough-turned bowls are finish-turned is also different than in the West. The Yamanaka turner makes a wood base, which is jammed into the metal cup-chuck. This base has about six nails imbedded in its rim with the points sticking out, as shown in **Photo 1**. The rough-turned bowl's rim is jammed onto the base's nails and rim surface. The turner finishes the outside of the bowl on his lathe in this manner.

For turning the inside, a wood-base jam chuck held in the metal cup-chuck secures the bowl. Each bowl also has a lid, which has a similar bowl shape and is turned in the same manner as the bowl.

Japanese turners generally make their own turning tools; three to five are required to finish-turn a bowl. A hook tool may be used for turning the inside of the bowl, giving a smooth shearing cut on end-grain, as shown in **Photo 2**.

Turning forward and back

In turning a bowl, the rotational direction is decided on a case-by-case basis—which way the bowl turns will depend on the grain direction. Some turners will turn the outside by rotating the lathe counterclockwise first, then clockwise, and again counterclockwise to produce a fine finish. The same order works for turning the inside. At a nearby lathe, another Japanese craftsman turns counterclockwise on the outside and clockwise on the inside.

Turners control the spindle direction with two foot pedals that activate either a figure-eight or straight belt connecting the motor and the headstock spindle.

For the final tool-finish on the wood, a small knifelike tool is used in a shear scraping manner, as shown in **Photo 3**. This tool is called a *kogatana*, and different shapes are used to smooth different curve forms.

After smoothing the surface with a kogatana, the craftsman refines the wood surface with sandpaper. However, sandpaper is used minimally because the end-grain tracheids (long tubular cells of the wood) are destroyed by sanding. If that occurs, the eventual finish will not permeate the wood (through those tubular cells).

Skilled woodturners finish-turn about 60 to 120 bowls in a day.

A Japanese jam chuck fits into the metal cup-chuck. Note the protruding nails, which secure the bowl.

A wooden jam chuck holds the bowl while the turner shapes the inside with a hook tool. Rotation is clockwise; the tool contacts the far side of the piece.

To smooth the surface, the Japanese turners use a kogatana, which is profiled similarly to a cabinet scraper.

The urushi tradition

Once the bowl and cover are finish-turned, they are ready for the urushi application. Urushi is referred to as a lacquer, but it is completely different from the

This bowl and lid exemplify the deep urushi finish with traditional makie designs in gold.

nitro-cellulose lacquer we're familiar with. Urushi is made from the sap of *Rhus verniciflua*, an Asian tree of the Anacardiaceae family. This family includes the mango, cashew, poison ivy, and poison sumac.

If you touch raw urushi—or inhale the fumes—an itchy red rash may be the result for those who have not become desensitized. Artisans who use urushi usually wear gloves and long-sleeve shirts to protect their skin.

The use of urushi as an Oriental coating medium can be traced back 8,000 years. The traditional colors used in urushi are red and black, but a clear urushi may be used if grain and figure enhancements are preferred over color.

Value of urushi

The urushi process serves a number of purposes: It waterproofs, improves heat resistance, reinforces and gives the wood strength, and minimizes distortion. Hot soup is served using urushiware; the bowl will not get as hot as a ceramic bowl because wood doesn't conduct heat as well as ceramic. Because urushi is also resistant to acid, salad and *sunomono* (Japanese-style vinegar-marinated vegetables) are served in urushiware.

Urushi is applied with brushes made from human hair (female only), mouse hair, and rabbit hair. Artisans use different brushes for different purposes. For instance, the top coat is applied with a human-hair brush. The brushes are pricey—$100 to $500 each. Sadly, not many makers of these brushes are left in Japan.

Urushi does not harden through natural evaporation that occurs but through a chemical reaction at the right humidity and temperature. The ideal conditions for a urushi finish are 60 to 70 percent humidity and over 70° F.

Urushi cures best in a *furo*, or wet box. The furo keeps the moisture level and temperature within the proper range for hardening and protects the sticky surface of the bowl from dust.

Although it usually takes several months for urushi to cure completely, woodturners can work the surface of a bowl 8 to 24 hours after urushi is applied. The final coat often includes a black pigment.

A decorative process

Makie, decorative lacquer painting, is another treasured Japanese craft. Though time-consuming, the makie painting process produces a strikingly beautiful design on the urushi finish.

Typically, patterns and motifs are first drawn with urushi, then gold or silver dust is applied to the surface. Another urushi coat seals the gold or silver dust. After it has completely dried, the surface is polished with finely ground charcoal, and then further decorations may still be applied. The process is repetitive, and it takes several weeks to finish a single piece.

Japanese visitors in Portland

Yamanaka urushi artists will be at the 2007 symposium in Portland demonstrating their techniques. Two masters and two young turners will be featured turning on their lathes and applying urushi. See *page 15* for more details.

Bill Haskell (BHask@roadrunner.com) is a member of the AAW board of directors. He is a member of the Glendale Woodturners Guild and several Los Angeles-area chapters.

Something Different

This technique is versatile and adds a large variety of forms to the turnable-shapes selection. The opening can be anywhere, the bottom can be anywhere, and the section that holds them apart can be almost any shape.

By Tom Crabb

Most turnings have three elements: top, bottom, and that which holds them apart. Usually these elements are lined up vertically, one over the other. Pod projects incorporate the same elements, but they don't necessarily line up.

Oh sure, you could line them up, but then you'd miss the fun part! When you turn a pod, *you* decide where the top and where the bottom will be.

Get started

For turning tools at your lathe, you'll need a ½" deep-fluted bowl gouge, ¼" detail gouge, 3⁄16" parting tool, thin-kerf parting tool, and 3⁄16" or ¼" scraper. You'll also need a 4-jaw scroll chuck.

For turning stock, you'll need a 5×5" cylinder. Select a piece to turn, either with the grain or across the grain (working cross-grain generally produces the best figure). The project shown is red oak.

Turn the shape

With a ½" deep-fluted bowl gouge, turn a 2"-diameter tenon on both ends of your stock for your scroll chuck. Mount what will be the top of the piece (best grain) in the scroll chuck and bring up the tailstock. About 1" or so from the tailstock, cut a deep ring around the cylinder with your parting tool, as shown in **Photo 1**. This marks the plug stock which will be parted off and reattached later.

Start with a cylinder about 5" in diameter and 5" long and with a tenon turned on both ends for your scroll chuck.

Begin shaping the pod form. As you shape it, you can reduce the diameter of the plug material.

With the pod shaped, cut the plug material to a convenient diameter and make a mark from the pod onto the plug material.

Part off the plug material with a parting tool. Use a thin-kerf parting tool, which will help match grain later (less stock removed).

Begin hollowing by drilling a 5⁄16" hole in the bottom of the squashed sphere. The hole should extend ½" from the top.

Because this is the bottom, you can open a hole as big as you need (within reason). The diameter shown *above* is 1½".

Between the plug material and the headstock, turn a squashed sphere shape, as shown in **Photo 2**. This is an easy shape for your first pod. As you turn the pod, reduce the plug material as you go.

The plug material should be bigger than the hole you will hollow through in later steps. This hole is a non-visual element and therefore can be any size that is easy for you to work through. (The hole shown is 1½".)

With the form shaped, you're ready to part off the plug—but wait! Later you will attach that plug on the form just as it came off so the grain will align and no one can detect it was ever removed.

To do this, mark a line from the plug material to the form as shown in **Photo 3**. Then part off the plug material with a thin-kerf parting tool, as shown in **Photo 4**. Store the parted-off plug material in a plastic bag so the tenon stays round.

Aim for a wall thickness of ¼" or less. As you work around the widest part toward the top of the pod, the thickness should graduate to ½".

The bottom, which will receive the plug, should be faced off so it is flat. A parting tool with a straight shaft makes a handy straightedge.

Hollow the sphere

Begin hollowing the sphere *from the bottom* by drilling a 5⁄16" hole within ½" of the top of the form, as shown in **Photo 5**. (This hole serves as a depth gauge so you will know when you have hollowed to the correct depth.)

The opening through which the hollowing is done, as shown in **Photo 6**, can be about 2" in diameter. This diameter keeps the hollowing from becoming overly laborious. The hole will be the bottom of this piece but it doesn't have to be directly beneath the top opening.

The wall thickness should be ¼" or less, except at the top of the form, which should be about ½", as stated *above*. This added thickness should start just above the widest part of the shape. Use a feeler gauge to help determine the wall thickness, as shown in **Photo 7**.

As shown in **Photo 8,** face off the

bottom before removing the piece from the lathe. Square the inside of the opening to the bottom, as shown in **Photo 9**. This lets you fit a plug that will have a wood-to-wood glue joint—the best kind. Remove the piece from the scroll chuck and mount the plug material in the chuck.

Cut the plug

Cutting the plug is easy—as in easy to cut too small. The plug should be the same thickness as the inside edge of the opening of the squashed sphere. With a 3⁄16" parting tool, cut the plug square to the shoulder, as shown in **Photo 10**. The plug should fit snugly and without any slop. The idea is to have the reunited pieces turn as true as they did when they were still one piece of turning stock.

This may be the highest and best use of medium cyanoacrylate (CA) glue, which produces a thin glue line but still has gap-filling ability. It also works well on green wood.

Apply medium CA on both the plug and the flange as well as on the inside edge of the opening and the flat surface. Fit the squashed sphere onto the plug, line up the marks, and bring up the tailstock, as shown in **Photo 11**. You can apply considerable pressure, but remember that the piece is hollow. Use accelerator to cure the squeeze-out so you can shape the assembled piece before the glue dries.

Now, reduce the tenon and shape the top of the squashed sphere with a ¼" detail gouge, as shown in **Photo 12**. Since you will need to keep pressure on the piece for about 15 to 20 minutes while the glue cures, leave about a 1"-diameter tenon for the tailstock to push against. You also can reduce the plug material and sand the form to finish grit so time is not wasted. After the glue cures, remove the tailstock and finish the top of the squashed form.

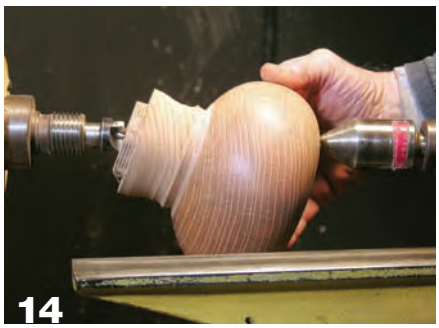
The inside wall to which the plug is fitted should be square to the bottom. Use a combination square, as shown *above*, to check your fit.

Cut the plug close to size with a gouge, but take it to finish size with a 3⁄16" parting tool. Cut the plug square to the flange on the plug material.

When the plug fits snugly, apply medium CA on the plug and flange of both the plug and the pod. Align the marks and bring up the tailstock for pressure.

While the glue sets, turn off the tenon and shape the top, leaving enough wood to keep pressure on the plug. Reduce the plug and sand the pod to finish smoothness.

Using a spurred drive center, set in the original center of the plug material with two spurs in the wood. Turn the pod to the place where you want the opening to be.

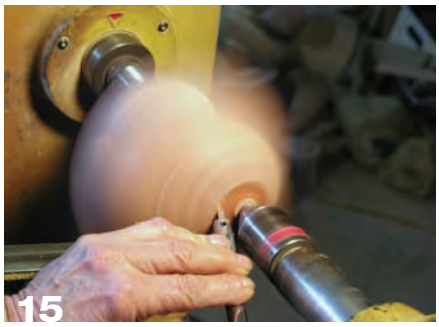


Replace the hollow tailstock center with a cone live center and take up normal pressure on the tailstock. Make sure each driver spur has a good bite in the wood.

Begin fun turning

Here comes the fun part. Remove the piece from the lathe, and have a good look at the wood. Then pick a place for the opening and make a pencil mark. Set a spurred drive center in the original center of the tenon, and angle it toward the mark.

Tap the drive center to set two spurs. With a hollow center in the tailstock, mount the piece between centers with only moderate pressure. Do not turn on the lathe yet. This is to hold the piece while drilling through the tailstock, as shown in **Photo 13**. Using a 12" brad-point bit is best, but other



To work the opening, set up the tool rest and rotate the spindle by hand to make sure everything clears. Start the lathe at 500 rpm or less.

Sanding can be done around the stem with a power sander. Just don't let the sander "bounce." You can also sand without the lathe, using the tenon to clamp to a bench.

To finish off the bottom, make a cup-shaped jam chuck and bring the tailstock into the original center. Reduce the tenon, shape the remaining bottom, and sand.

bits work as well. A 5/16"-diameter hole is just right.

With the hole drilled, replace the hollow center with a cone center and take up the usual pressure on the tailstock, as shown in **Photo 14**. If your lathe doesn't have a hollow tailstock you can eyeball the hole and drill it with a hand drill.

The idea now is to distinguish the opening by turning the wood

Using a freshly sharpened thin-kerf parting tool, cut grooves in the bottom. One of the grooves should be on the glue line, causing it to disappear.

away from it by using some of the ½" thickness you left on the top side of the squashed sphere. Make sure the piece is held firmly between centers.

Rock the piece back and forth slightly, then tighten the tailstock a bit more. Set the tool rest close to the opening and hand-spin the lathe to make sure everything clears. Start the lathe at about 500 rpm. Using a 3/16" to ¼" scraper, start the cut about ½" from the opening and move the tool outward, as shown in **Photo 15**. Make several light cuts, then stop and have a look. The opening will start to form a shape all its own, and the cuts you are making will fair into the form. Define the opening shape as much as you like, remembering that you have a ½"-thick wall.

With your power-sanding equipment, smooth and blend the two shapes, as shown in **Photo 16**. Use a light touch on the sander; allow the wood to come around and brush the sandpaper.

To remove the tenon and hide the glue line, make a cup-shaped jam chuck large enough to hold the form outside the opening.

Insert a piece of foam or bubble wrap between the jam chuck and the work, then bring the tailstock into the original center on the

More pod variations from Tom Crabb.

tenon. To center, tap the piece with your hand to settle it into the jam chuck.

Work the remaining plug material into the form, leaving only enough material for the tailstock to push against, as shown in **Photo 17**. Sand this area to 600-grit smoothness.

Disguise the glue line

A narrow groove provides the best way to hide the glue line. Use a thin-kerf parting tool or a speedy-bore (spade bit, paddle bit) with the point ground to a small flat. Cut the first groove so the edge of the tool is on the glue line. This puts the glue line in the side of the groove and makes it harder to see. Cut the grooves just deep enough to seem intentional, but don't cut through the bottom.

One groove will hide the line, but two or three grooves, as shown in **Photo 18**, will keep people guessing. Saw off the remaining plug material and sand the bottom for your signature.

Finally, apply the finish of your choice. I finished this oak pod with Watco penetrating oil, allowed the finish to dry for 24 hours, and then added a coat of Krylon 1311 spray.

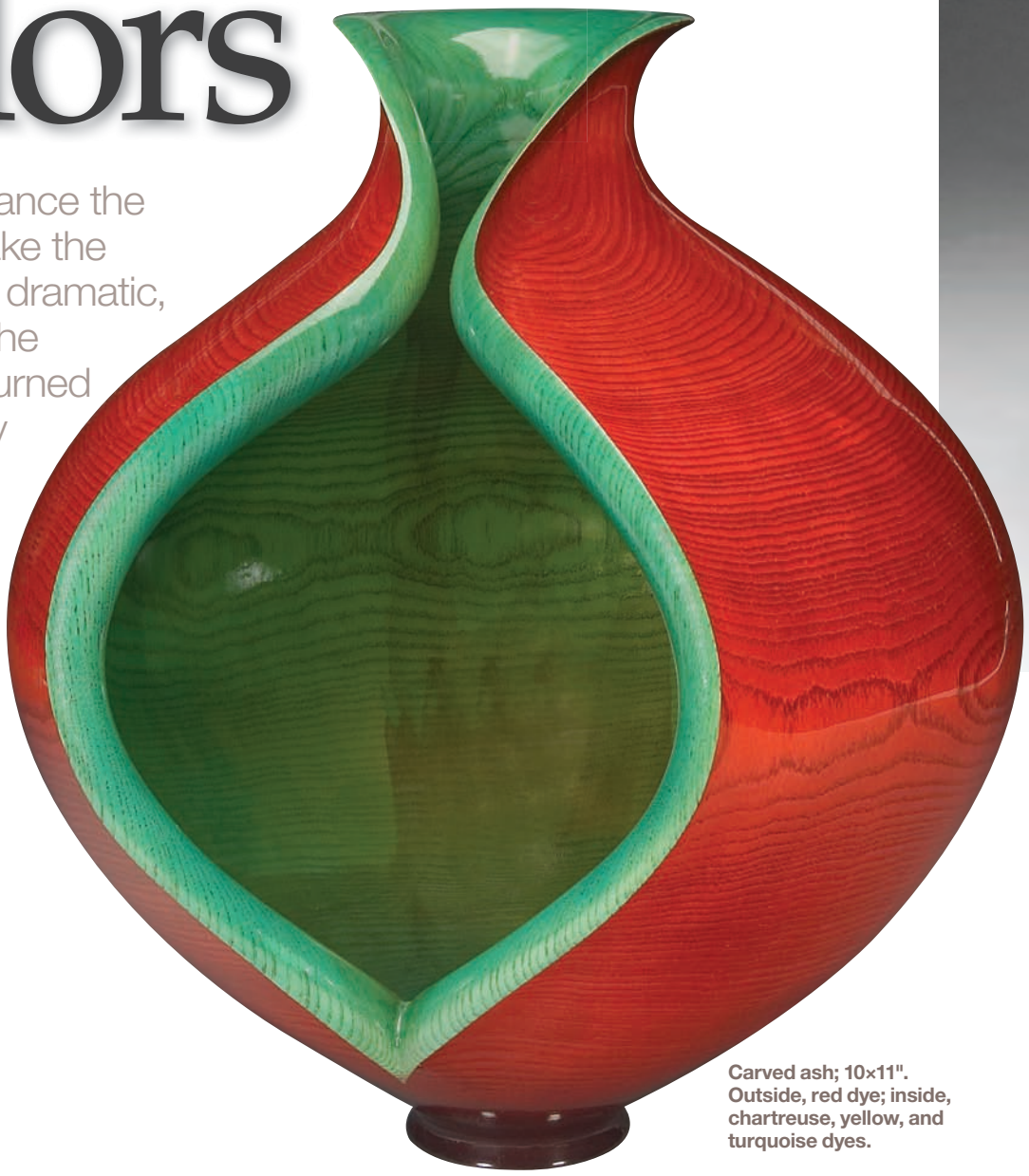
Tom Crabb (tom@tomcrabb.com) is a member of the Woodturners Anonymous of Richmond. Pod forms will be one of Tom's demonstrations at the AAW symposium in Portland.

Apply water-soluble dyes and clear-coat finishes to your work

Show Your Colors

By Michael Allison

Applying color can enhance the properties of wood, make the impact of a piece more dramatic, and ultimately expand the artistic possibilities for turned wooden objects. Ready to give it a try? You are even encouraged to color outside the (grain) lines!



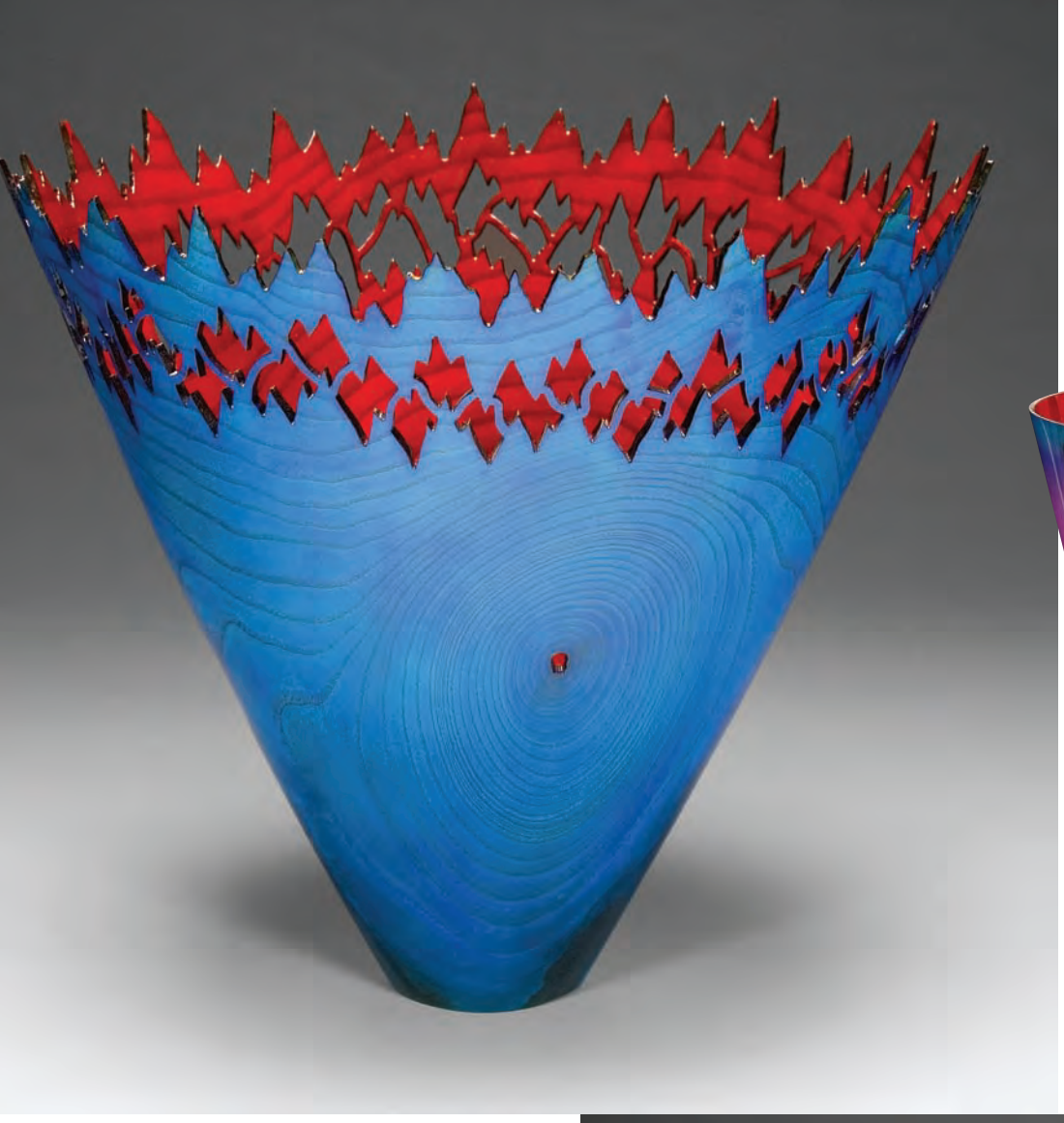
Carved ash; 10×11". Outside, red dye; inside, chartreuse, yellow, and turquoise dyes.

When members walked among the tables of turned pieces in the Instant Gallery at the Louisville symposium, their eyes were treated to a feast of color—further evidence that coloring wood is now an accepted surface treatment among woodturners.

The techniques shown here on turned pieces were derived from the American guitar trade, where they first appeared in the 1920s on mandolins and jazz guitars.

The basic approach is to first apply color to the raw wood using water-soluble dyes, then add a clear-coat finish, which provides depth and luminescence. Unlike stains, which contain finely ground particles of pigment suspended in a liquid vehicle, dyes are dissolved metal salts. Because the color is at the molecular level, dyes do not mask or cover up the wood. All finishes enhance wood, but dyes really pop the grain.

As the examples here demonstrate, you can color virtually any kind of turning or vessel. Different species produce distinct looks, but the dyes work best on light- and medium-toned



Left: Ash; 8×9". Red interior accentuated by piercing. *Below*: Ambrosia red maple; 13×7". Vertical shaded finish on ambrosia grain; hot-red interior for contrast.

wood, including ash, birch, maple, cherry, elm, willow, and butternut.

Your first project

A green-turned natural-edge vessel is a good first project to illustrate how color application transforms ordinary wood. Although ash is often undistinguished, it is a ring-porous hardwood with a strong grain pattern.

Almost any color recipe works on ash's blond tone. What follows is a recipe for a particular color palette (Homestead dyes and Golden paints were used in this example). Feel free to experiment with colors and combinations, how you handle the bark, and whether, and how you use paint.

Ash crotch wood; 6×16". Turquoise exterior; interior of yellow and chartreuse dyes and turquoise acrylic.

Right: Cherry; 11×14". Red, yellow, orange, and purple dyes with transparent dioxazine purple acrylic.

Apply color

Stabilize the bark edge before finishing by using some combination of trimming, wire-brushing, or scorching with a woodburning tool, as shown in **Photo 1**.

Leave a tenon on the bottom to accept a lathe chuck or other holding device, as shown in **Photo 2**. Screw a shop-made holder onto the tenon so you can handle the piece while coloring. Spray or wipe on water to raise the grain, then sand with 600-grit sandpaper when dry. With single-color dye applications, the initial dye coat can be used to raise the grain (it is easier to see sanding imperfections on a dyed surface). Simply reapply the dye after sanding.

Turn over the vessel and rag on turquoise dye, as shown in **Photo 3**. Don't worry about lap marks or apparent unevenness. Wipe several times to saturate the surface to get the desired color. Once the surface is equally wetted, the color will be uniform. In the case of thin walls, open grain, or voids, wring out the rag and make several lighter passes to prevent the dye from soaking through.

If there are rag marks, continue wiping lightly as the rag becomes drier. For a single interior color, rag on a contrasting color (such as red-orange) using the same technique as on the outside.

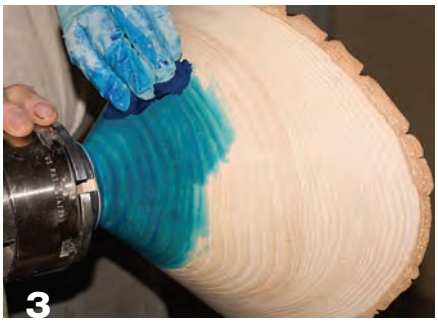
To apply a "red sunburst" finish on the inside, spray an initial pattern of yellow dye in the center, as shown in **Photo 4**. Always apply lighter dyes first, and also apply dyes before any acrylic paint.

Next, spray a mix of 50/50 red and orange dyes, as shown in **Photo 5**. Start with a soft spray and make several passes. Overlap the edge of the yellow center. Pull the airbrush away from the work in order to control the shading effect.

Apply another blend of bordeaux dye, filling the space between the red-orange and the bark. Use the same blending techniques as described earlier.

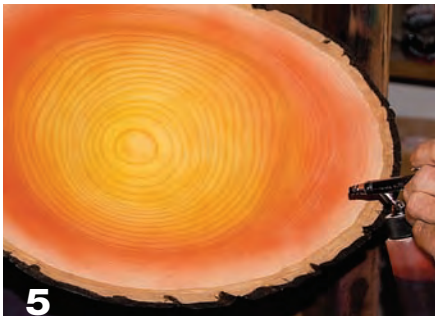
To prepare the bark, scorch the bark edge.

Attach a shop-made holder to the tenon.



With a rag, apply the first coat of dye.

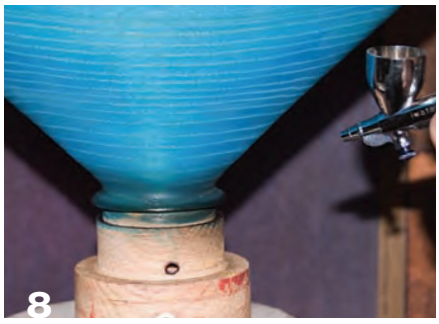
Airbrush the initial light color in the interior.



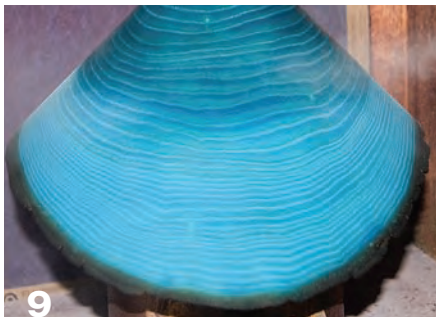
Overlap the blended dye in several passes.

Airbrush the interior with red dye.

To define the bark, apply a gray edge.



A light-gray shade helps define the foot.



As a first step to finish, spray a shellac coat.

After remounting, apply wipe-on varnish.

Ash bowl; 6×16". Step-by-step instructions in this article include three dyes and two acrylics.

Spray red dye over the bordeaux dye and shade it where it overlaps the red-orange dye shade, **Photo 6**. The red over bordeaux will be the deepest shade, followed by the red over red-orange, then the red-orange, red-orange over yellow, and the yellow in the center. Remember, no matter how it is applied, the dried dyed surface will look flat and dull without a top coat. Experience will teach you how to anticipate and visualize the final outcome.

To give the bark edge a strong definition, darken it with airbrush paint. I use shading gray because it is less intense and allows for shading the side of the bark, as shown in **Photo 7**. First, spray the narrow edge: Move the airbrush close and gently pull back the fluid trigger so a very narrow pattern emerges. Position the airbrush so the overspray misses the sides. Then do both sides of the bark, leaving a modest shading effect where the gray meets the red. As an alternative, you can paint the bark with a small brush.

Spray a light-gray shade on the foot for some definition at the bottom of the vessel, as shown in **Photo 8**.

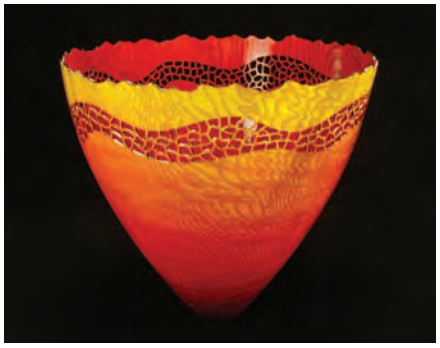
Apply a clear coat

You are now ready to apply a built-up, high-gloss finish to bring out the full effect of your color treatment. If you have been using such a finish for your natural pieces, then it will likely work fine. If you have not mastered this skill (or do not want to invest in spray equipment) then apply a low-tech wipe-on finish.

For ring-porous woods such as ash, naturally textured surfaces (burls), or wood with holes (ambrosia maple), I prefer a solvent-based wipe-on finish over a sprayed finish. It achieves a high-gloss appearance that accentuates the surface texture rather than filling the wood's natural features with finish. In my shop, I use high gloss Minwax Wipe-On Polyurethane.

For best adhesion, spray a barrier coat of shellac (Zinsser Seal Coat is a good premixed product) to seal the dyed and painted surface, as shown in **Photo 9**. A carefully applied first coat of wiping varnish will also work. If you applied acrylic, wait seven days for the paint to cure before applying varnish.

Mount the turning on a rotating device (variable-speed lathe or gear motor) with its speed in the 10–20 rpm range, as shown in **Photo 10**. The rotation of the work enables the finish to be flowed on evenly and prevents runs and sags. Use an applicator bottle, which can easily charge a pad. Fold cotton material into a 2×3" pad; your pad should be sufficiently thick to hold enough varnish and large enough to easily overlap the previous rotation (lap). Think of the pad as a brush.

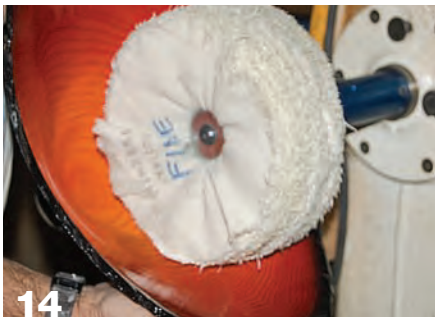


Ash; 10×11". Piercing reveals a red interior.

With a pad, wipe on varnish.

Sand built-up coats with a 400-grit disc.

After sanding, apply finish coats.



With an 8"-diameter wheel, buff the surface.

Rag on color to the foot of the bowl.

To varnish the outside, begin at the foot and apply a series of overlapping coats, as shown in **Photo 11**. After each complete rotation, slide the pad up toward the rim without removing it from the surface, and begin the next lap. To prevent lap marks, make sure the previous rotation is still partially covered.

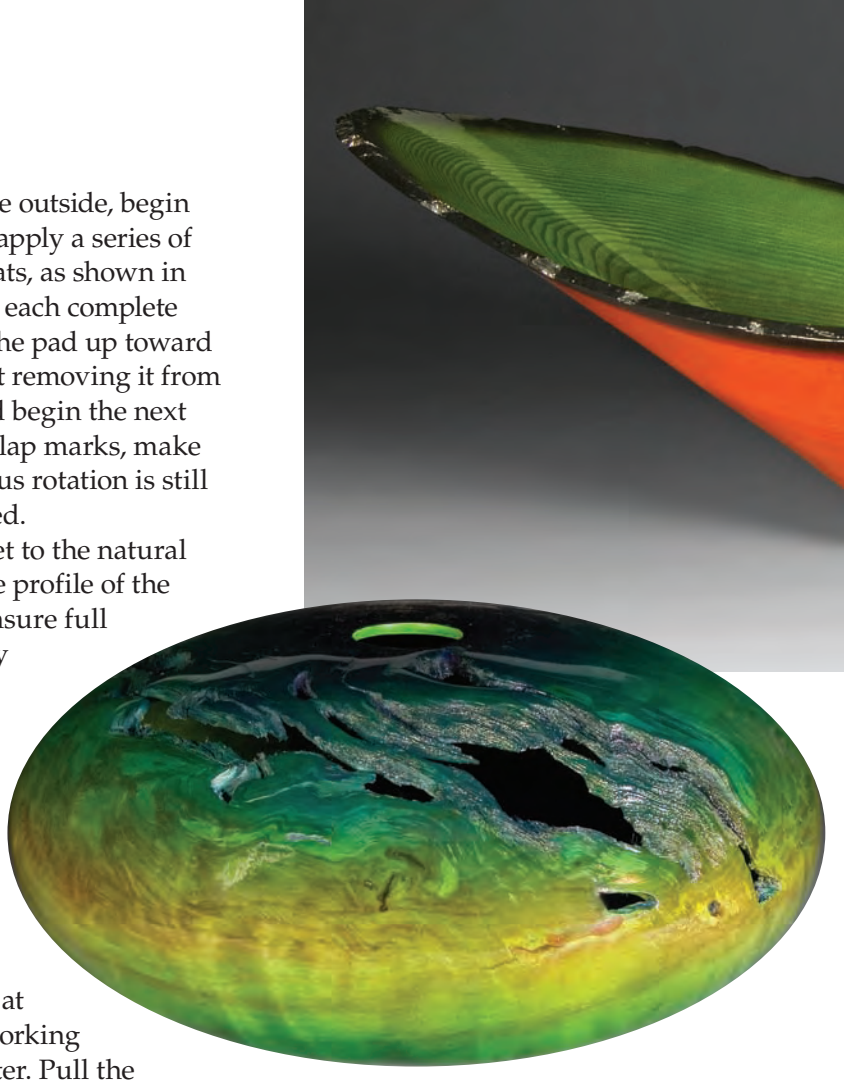
When you get to the natural edge, follow the profile of the vessel rim to ensure full coverage. Apply varnish to the natural edge at rest, and then smooth it out with the pad while rotating.

Repeat the process for the inside, starting at the edge and working toward the center. Pull the pad off gently at the center. Have a portable spotlight handy and inspect the surfaces to make sure there are no missed areas.

As the coats build, look for air bubbles that may form when the pad leaves the edge or the center. Lightly brush these out with the pad. Problems will go away when you sand out the build coats. The finish coats, however, will be critical.

Build up sufficient coats to allow for sanding without cutting through to the wood (you will probably need to apply about 10 coats). You do not need to sand between coats as long as you re-coat within 24 hours.

Wait at least one day to sand. A 5" 400-grit Mirka Abranet abrasive mesh disc on a Velcro foam pad (homesteadfinishing.com) works well, as shown in **Photo 12**. Your goal is to level any high spots and leave the overall surface smooth, but not to sand out the grain pattern or other features. Be careful when sanding near edges. Subsequent coats will adhere to the sanded surface regardless of when applied.


Birch burl; 7×14". Yellow, chartreuse, and turquoise dyes with green acrylic top rim.

Apply the finish coats with the same wiping technique, as shown in **Photo 13**. To cover the surface left by the 400-grit disc, you will likely need three more coats.

Buff out the final coats, starting with the coarse compound followed by medium and fine, as shown in **Photo 14**. Sand only those specific areas that need it with 800-grit paper or 1000-grit Abralon pads; these fine scratches buff out more easily. Run an 8" wheel at 1700 rpm maximum,

Ash; 6×18". Orange-dyed exterior with chartreuse interior.

Red maple sculpture; 6×14". Bordeaux, purple, and orange dyes.

Willow burl; 10×11". Shaded bordeaux dye and magenta acrylic on bland burl figure.

smaller wheels at about 2500 rpm. Keep the buffs well-charged and let the compounds do the work. A heavy touch with the coarse compound can burn off the finish.

Using a padded jam chuck and tailstock, turn off the bottom tenon. Trim the nub by hand and prepare for finishing.

Rag on the outside color on the foot, as shown in **Photo 15**. I pad on several coats of shellac, sand, top coat, and then lightly buff.

Michael Allison (www.michaelallison.us) is a studio woodturner who lives in Storrs, Connecticut. He's a member of the Central Connecticut Woodturners chapter.

Materials

There are a variety of dye and ink products on the market. For some time I have relied on the Trans-Tint/Trans-Fast series (homesteadfinishing.com). This brand represents the latest version of the traditional aniline/chemical dyes.

Read the excellent website documentation so you clearly understand how they work, as well as their limitations (for example: interior use only). The dyes are packaged as 2-ounce concentrated liquids or 1-ounce powders. The liquid form is handy in that you can easily mix custom colors as well as make concentrated batches without worrying about straining. I use the Trans-Fast powder form for turquoise since this color is not available in liquid.

I also spray Golden airbrush acrylics (dixieart.com) to achieve special effects such as deepening dyed colors and darkening accents. Acrylics are pigmented products. You need to apply these with discretion; applied too heavily, acrylics can build up and mask the wood. Use the transparent colors when possible.

Equipment

You can rag or pad on a one-color dye coat. In order to apply shaded or "burst" finishes and achieve other special effects, you will need a serviceable airbrush, such as the Iwata Eclipse series, CS or BCS ($110 from dixieart.com). These tools consume very little air; a small compressor (¼ hp) will do.

Airbrushes have a dual-action trigger—press down for air and pull back for liquid. In order to control the shape and intensity of the spray, become familiar with how these interact. Always press the air first, then add the liquid.

You can also vary the pressure to the airbrush with an in-line regulator (the range is between 20 and 35 lbs/sq in). To avoid dark spots, always move the airbrush before you pull back the liquid trigger. Holding the gun close to the work produces a smaller pattern with a more definite edge. Pulling away from the work softens and widens the pattern and, generally, this is what you want for the transitions in a shaded finish.

Practice these techniques on a circular piece of finish-sanded birch plywood before you try them on a vessel.

Dedicate your airbrush exclusively to water-based products. For spraying shellac, Badger makes a small, inexpensive spray gun (model 250, about $23 from dixieart.com) that you can dedicate for this task.

After you wipe on a clear varnish, you'll need to buff the surface. Buffs (cotton flannel only) of various shapes (bealltool.com) work well. You will also need coarse, fine, and medium Menzerna compound bars (stewmac.com). Each compound should have its own dedicated buff.

Wear a respirator rated for paint vapor while spraying dyes and paints. —*Michael Allison*

Footed bowl with pyrography

Best Foot Forward

When you're ready to take your bowl turning to the next level, sit in with Neil Scobie and learn how to carve a footed base. This has been a learning experience for Neil—it's his first attempt at a woodburned surface.

By Neil Scobie

Even if you're new to woodturning, you should be up to the challenges shown here. We've even provided several options for carving the legs, which will broaden your experience.

Get started

For tools, you'll need a ½" bowl gouge, a 4-jaw scroll chuck, an electric drill, soft sanding pads, and a woodburning tool. For carving, a shallow fishtail gouge works well. Or, try a rotary power carver with a few burrs or an Arbortech Mini Carver.

For turning stock, select a 7"-diameter piece of 2"-thick hardwood. The species shown is Australian Blackwood (*Acacia melanoxylon).*

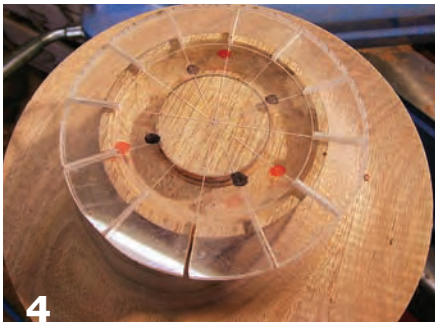
Turn the outside

Mount your bandsawed disc on a screw center, as shown in **Photo 1**. Another solution is to spin the blank between centers to turn the initial foot. Or, drill a hole with a sawtooth bit so you could expand your chuck jaws to hold the top side of the bowl while later turning the legs and the temporary foot.

Turn the outside of the bowl, as shown in **Photo 2**, cutting from the base toward the rim. (You will achieve a better surface finish when you cut with the grain.) Refer to the illustration *below right* for the diameter and shape of the foot ring.

You will also need to turn a temporary foot for your 4-jaw scroll chuck to hold while you are turning the top side of the rim and the inside of the bowl. Mark the center of the temporary foot now. (After completing the turning and

A screw center holds the top of the bowl.



A clock-face template aids in layout.

Mark the outside of the bowl and foot before you begin turning.

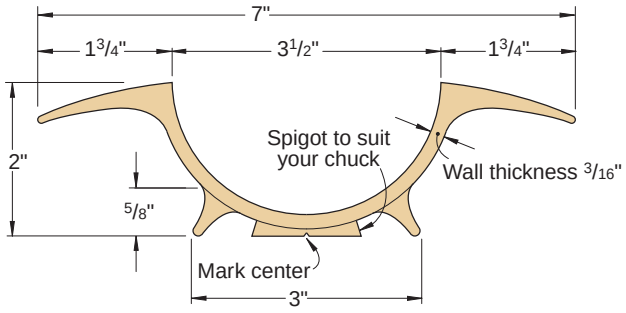
Use a pull saw to cut both sides of the legs.

For quick removal of stock, use an Arbortech Mini Carver or similar tool.

Use a profile gauge to check the shape around the legs.

With a carving tool, remove stock between the legs.

carving, you will need this mark to place the tailstock center when turning off the temporary foot.) With a profile gauge, check that the area above and below the leg ring are in the same plane, as shown in **Photo 3**.



Mark and carve the legs

Next, lay out the position of the legs. I prefer four legs, but three will always sit evenly. To position the legs, I use a template, shown in **Photo 4**, that I've adapted from marking positions for a clock face. Four legs will usually be evenly spaced on either side of the centerline.

If you choose three legs, position the first one on the end grain through a centerline, then position the other two equally spaced on either side of the centerline.

Using the tools you have in your workshop, carve the legs. To do this, use a pull saw to cut down either side of the leg, as shown in **Photo 5**. Then carve with a flat gouge or chisel toward the saw cuts and remove the bulk of the waste, as shown in **Photo 6**. With this method, you should have good control of the tools.

A second method is to use the carving gouge only, making sure that you cut with the grain. Remove the waste in the middle of the area between the legs, and then slowly work back toward each leg.

You also can remove the waste with a power carver, as shown in **Photo 7**. This is the quickest way but requires a steady hand. I suggest you practice on some scrapwood if you are not familiar with the tool.

The last method suggested is to use a rotary carving tool with a

Creating designs

To give members extra ideas for patterns, three talented woodturners agreed to have their designs featured in this article. **Graeme Priddle** from New Zealand's North Island is an expert at geometric burnt designs, as shown in **Photo A**. His work is always of the highest standard with great attention to detail. Graeme uses many different-shaped tips, usually burning his patterns close together so the design is complete with no areas of unadorned wood. He follows up by painting the surfaces with acrylic paint.

While in the International Turning Exchange program in Philadelphia this year, I met **John Williams** from New Hope, Pennsylvania. I saw John burning one of his pieces with an interesting design and thought this was one of the best burnt designs I had seen. John referred to the design (**Photo B**) as turbulence, inspired from looking out the back of a motorboat. Again, the attention to detail was amazing. This piece has been colored over the top of the burnt pattern.

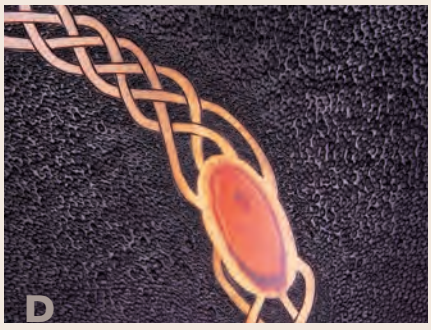
On my way home to Australia, I was fortunate to stay with AAW members **Pat Kramer** and **Sharon Doughtie** on Oahu, Hawaii. Sharon is also a great exponent of burnt patterns, with one of her main designs being the Celtic knot (**Photo C**). She creates the Celtic knots in plain wood, then burns the backgrounds to accentuate the patterns. Sharon uses a homemade burner that Pat designed—one with lots of power—to keep up with her when she creates the stippling designs (**Photo D**). This is simply a series of burnt dots close together; you may notice that the dots are much smaller near the Celtic design. For some of Pat's pyrography techniques, see the back cover of this issue.

I encourage you to practice burning techniques using some of these designs for inspiration. When you are ready to market your own pieces, hopefully you will have developed your own style and patterns so as not to copy the work of others.

—Neil Scobie

Photo: Graeme Priddle

Photo: John Williams



Photos: Sharon Doughtie and Pat Kramer

coarse burr, such as the Arbortech Mini Carver, which will quickly remove the waste.

For cleanup and shaping the legs, I prefer a rotary tool with a fine burr. Next, use a sanding pad in an electric drill to refine the shape of the legs and the area between them. Start with 120 grit, but hold off on the finer grits until you remove the temporary foot. The advantage of cleaning up the area between the legs is that you can then measure the wall thickness when you are turning the inside of the bowl.

Turn the inside

Secure the temporary foot in a scroll chuck and face off the rim of the bowl, following the drawing on *page 37*. The angle of the ½" gouge should be held the same way as turning the outside of the bowl. Turn the rim to a thickness of about 3⁄16" so it has enough mass to be stable but not too heavy.

Start turning the inner bowl shape by pointing the flute of the gouge to two o'clock. This will allow you to cut with the bottom side of the gouge while you rub the bevel at the front against the inner wall of the bowl. Cut with the grain from the outside of the bowl toward the center. With double-ended calipers, measure the thickness of the wall; aim for 3⁄16" to match the rim. Don't forget to allow enough thickness in the base to remove the temporary foot.

When you are happy with the shape, sand through progressive grits to 600-grit smoothness. Power-sanding with an electric drill and pad will cut your sanding time. Make sure you remove all the marks on the inside, as you will not be able to get back to this process.

Remove the temporary foot

A vacuum chuck offers the best way to mount the bowl to remove the temporary foot. If you don't have a vacuum chuck, place a piece of 3" square stock about 4" long in the scroll chuck and turn the outer end into a rounded mandrel shape to mate with the inside of your bowl, as shown in **Photo 8**. You don't need a perfect match—just a shape that will support the bottom of the bowl.

Now place a protective disc of thin rubber or leather between the bowl and the mandrel and bring up the tailstock to locate in the center mark of the temporary foot. Before turning on the lathe, check that the legs will not hit your tool rest. Turn the spigot down to about ½" diameter and sand as much as you can. Remove the spigot with a carving gouge resting on a padded jig, as shown in **Photo 9**.

The second method is to turn a jam chuck from a wasteblock, as shown in **Photo 10**. The advantage of this method is that you can completely remove the temporary foot and even hold the bowl while fine-sanding the areas around the legs. Sand to 600-grit smoothness with a soft sanding pad in an electric drill. When you remove the bowl from the jam chuck, check that all legs sit on a flat surface. If necessary, sand accordingly.

Add your design

As mentioned earlier, I do not usually use pyrographic techniques on my pieces, but I am always willing to try something new and broaden my experiences. From my limited experience with burning, I have found I can make my own burning tips from Nichrome 80 wire (available from industrial and electronic suppliers) using gauges between #16 and #22, as shown in **Photo 11**.

Hold the bowl against a mandrel to turn down the temporary chuck spigot.

Carve away the remaining spigot.

Use a jam chuck to remove the chuck spigot.

This tip is made from Nichrome 80 wire.

The pattern I chose, loosely based on the tic-tac-toe game, is easy to accomplish. I used a #16 wire forged into the shape of a knife. All I did was hammer the wire while it was hot to produce a sharper edge. You could file the edge as well if necessary.

Create your own surface design with a custom woodburning tip.

The pyrography process is simple: Burn one line at a time, then adjust the angle before burning the next line, as shown in **Photo 12**. The burning process will bring the wood resins to the surface. Sand back the resins after completing all the burning.

Finish your piece

After fine-sanding, apply your favorite finish. I applied four coats of a nontoxic oil to bring out the natural color of the wood.

Neil Scobie (neilandlizscobie.com) is an *American Woodturner* contributing editor. He lives in Lower Bucca, New South Wales.

It's a Small World

The turnings exemplified by the pieces in this gallery illustrate some of the decorative range within this nearly lost art of ornamental turning, known as OT.

When applied to a carefully designed piece, OT can enhance a plain-turned piece with a subtle level of embellishment that supports and accents the natural beauty of the wood. OT can also completely define all surfaces of a piece, which is highly effective when the figure of the wood is muted, as with African Blackwood.

Practiced today by no more than a few hundred artisans worldwide, ornamental turners use specialized lathes, with custom and often esoteric apparatuses, to produce a limitless range of decorative effects.

See *page 46* to learn how to build an ornamental lathe and turn projects.

A box lid with a six-lobe rose pattern includes five bumps between high lobes.

James Harris, Red Rock, Texas

Above: "Bamboozled." Myrtle burl, African Blackwood, black bamboo; 5¾×7¼". "This piece represents a minimalist approach to ornamental turning, where the technique is used to create a unique decorative lid on an otherwise undecorated object. The lid has a spiral-fluted pattern executed on the dome form. The blackwood mount for the lid is decorated in a bricklay pattern cut with a concave half-round bit to create a vertical cutting frame. A tiger's-eye cabochon accents the top."

Gorst du Plessis, New Orleans

Left: "Reciprocated Box." Cocobolo and African Blackwood; 10×2¾". "The cocobolo box's wood pattern was so striking, especially as the curves of the cuts gave it movement as you walked around it." *Far left*: "3 Gold Bowls," each about ¾" tall and 2" to 3" diameter. "My three little African Blackwood bowls were cutoffs from other projects. I gold-leafed the insides using Jacques Vesery's technique. The pattern is cut at .00002" difference—it is amazing what the eye can see."

Al Collins
Lawndale, California

Left: "Airbox." African Blackwood body with lid inlaid with boxwood and pink ivory; 2½×2½". "This was a new piercing adventure to bring out the interior. My challenge was to complete the pierce-cutting with a loose plug to enable pre-finishing the interior." *Below*: "Mopane Box." Mopane body with interior of African Blackwood, and pink ivory; 2×2½". "Mopane is a beautiful wood that takes ornamentation well."

Dave Arnold, New Albany, Indiana

Left: "Ivory Tower." Holly bowl, figured Makore lid, holly finial; 8½×5½". *Far left*: "Bamboo Box." Body from boxwood; lid and stand from Macassar ebony; 5×3". "You don't have to have an ornamental lathe to do ornamental work. I turned and decorated 'Bamboo Box' on my conventional General 260 lathe using a Foredom flex tool with a ⅛" beading cutter mounted on the tool post."

Jon Sauer
Pacifica, California
"Three Castles." African Blackwood and pink ivory; 3" to 5" tall and 1¼" to 2¼" diameter. "The inspiration for the 'Castles' was Holtzapffel's book on ornamental turning and Neuschwanstein, the Bavarian castle. As a woodturner of small items, a chess set has always been in the works, so these could be the rooks. The pieces were made using conventional indexing on a Holtzapffel lathe, utilizing the vertical, horizontal, and drilling cutting frames. Each individual cut is made one at a time."

Joshua Salesin, Santa Cruz, California
"Pierced Box Set." African Blackwood, snakewood, and tiger's-eye quartz gemstone; boxes range from 2¼×1¾" to 3¼×3". "This set of three boxes with matching interior and exterior carved patterns was fashioned using an antique rose-engine lathe. The screw-top lid features hand-cut threads, and the pierced-through detail adds a delicate quality. The design evolved out of 18 months of repeated experiments, variations, and refinements. Part of what spurred me was the opportunity to explore how various elements come into focus when changing scale. Even more, the box form in general, with its multiple surfaces—hidden and exposed, flat and round, convex and concave—provides a perfect canvas for a few of the infinite possibilities of ornamentation."

Jon Magill
Clinton, Washington
Right: "Waves of Change." Threaded box of African Blackwood; 2½×2¼". "The combination of various rosettes and the ability to tip the tool at an angle make the possible patterns via this technique nearly infinite." *Far right*: "Thorny." Holly threaded box with cocobolo insert; 2½×2¾". "This illustrates the addition of a geometric pattern to a primarily plain-turned piece. I was inspired by the wavy-thorny edges of the holly leaves as I started working on this box. I devised a pattern that reminded me of the leaf edges and that brought it all together for me."

Bonnie Klein, Renton, Washington

Box with threaded lid. Acrylic with rose-engine work inside; 1¾×2½". "Although I enjoy using various woods for the OT work, I particularly like the challenge of working with acrylic. Since the rose-engine work in acrylic can't be polished without losing crispness, the cut must be absolutely clean right off the cutter. As you look through the piece, any flaws or defects would show up when the outside is highly polished. I've been doing OT work on my Lawler lathe for nearly 15 years."

Jim Richardson
Sierra Madre, California

Lidded vase. Grafted claro and English walnut, African Blackwood, and bloodwood; 7½×4½". "This piece exhibits spherical fluting (18 flutes), piercing (9 bloodwood pearls showing), and rose-engine work (18 lobes). The walnut vase has a wall thickness that tapers from ½" at the base to ¼" at the top. The detail photo of the inside of the lid shows rose-engine work on the blackwood lid and bottom of the bloodwood finial. All the ornamental work is based on 18 or 9 elements to give even, consistent spacing."

Len Scherock
Mount Pleasant, Michigan
Right: "Tazza." Turned from six pieces of African Blackwood with 50 moonstones around the rim; 6×5". The piece won first place in the 50th anniversary competition of the London-based Society of Ornamental Turners. *Below*: "Kaleidoscope." African Blackwood and red chacate; 9×3". "This is one of a trio of the same design but incorporating different woods and ornamentation."

Bill Brinker, Boulder, Colorado
Above: Three 3½"-diameter picture frames and two 2⅝"-long kaleidoscope pendants. "The frames are cased in sterling silver with gem-set 18k gold appliqués on a guilloche enamel ground. The guilloche kaleidoscopes have 18k gold mounts and rock-crystal cabochon diffusers." *Left*: Close-up of 2⅝"-long kaleidoscope pendant, this one set with diamonds. "The optical object consists of natural semiprecious gems suspended in liquid coupled with a rutilated quartz cabochon diffuser."

Robert Sakauye, Morgan Hill, California

Above: "Three Bowls." African Blackwood, boxwood, tulipwood, and bloodwood; each ¾" tall and 2" to 2¼" diameter. *Left*: "Top Box." Boxwood, bloodwood, and African Blackwood; 3×2⅛". "I have been fascinated with using the different rosettes in combination with the cutting frame to produce the beautiful patterns on the wood. When using different colored woods combined with the rosette pattern, the patterns are multiplied, as can be seen in the mini bowls."

Randy Knapp, Brookings, Oregon

"Ornamental Parlor Scope." African Blackwood, faux ivory, acrylic, and lamp-worked glass; 10×12×6". "One interesting thing on the parlor scope is the acrylic object cell installed on the ivory rotator with a four-lead left-hand thread I cut on my Lawler lathe. Paul Fletcher, an OT master from England, is my inspiration. I met Paul through some collaborative work we did on kaleidoscopes. I was totally amazed with what he could do with his rose engine. I had never seen such precision done in wood before. Then Paul taught me how to make my own lathe, which is similar to the lathe published in this issue. Once I had it working and understood what to do, I made another lathe in metal. Now I am working on my fourth lathe. I enjoy building the lathes as much as using them.

"A person could spend a lifetime trying to learn all the different aspects of rose-engine work alone."

Rose-Engine Turning

By Jon Magill

Instead of admiring ornamental turning, it's time you give it a try. Here is an easy and inexpensive way to start, including details on how to build your own rose-engine lathe.

Ornamental turning—OT among its fans—is admired by many but practiced by few. One of the obstacles that holds turners back is that this intriguing work requires a rare specialty lathe.

At least it was rare until now. All the projects shown on the following pages were turned on a homemade rose-engine lathe. Not only is it easy to build, it's capable of doing precision OT work.

The four projects that follow provide an introduction to the rose-engine lathe and its capabilities plus an overview of some basic techniques.

Of course, you'll first have to build your lathe, described on *page 52*. A dozen AAW members have already made these lathes, and you can do this too!

Much of what is described in these pages will be obvious the first time you turn the crank on your rose engine. But until you actually see it happen, text descriptions cannot do it justice. The magic of how a rose engine works and what it does is something that has to be experienced.

A rose engine differs from other lathes in many ways, but the biggest difference is that the headstock is not stationary. Instead, the headstock is hinged, allowing it to pivot back and forth, called rocking. By controlling this rocking motion with a **rubber** riding against a **rosette**—a cam-like disk—you can cut countless patterns.

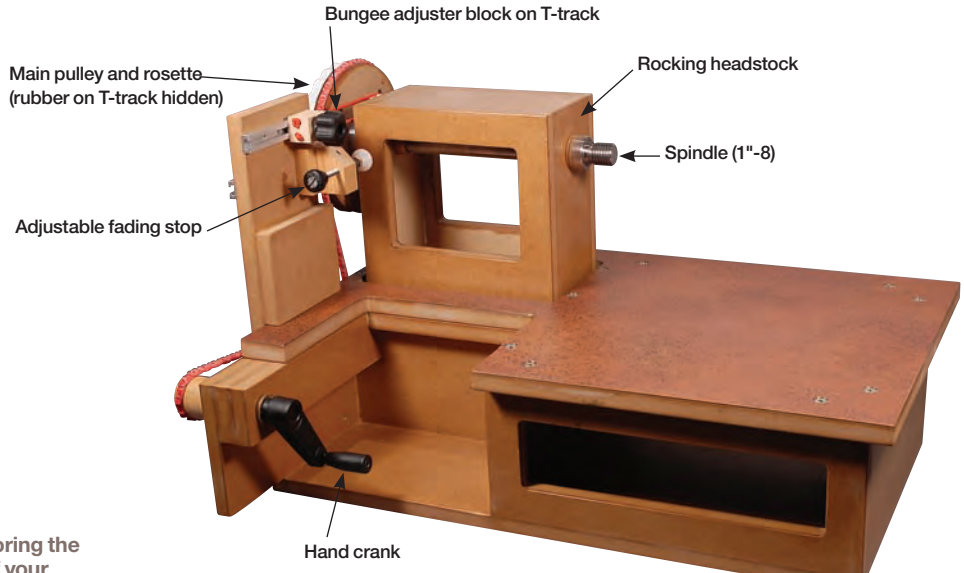
Another distinction is that, unlike regular turning, rose-engine turning is usually done with a motor-driven fly cutter, known as a **cutting frame**. By hand-cranking the lathe, the turner rotates the piece slowly past the cutter. The most common cutting frame, a horizontal cutting frame, is a tool supported on some sort of **slide rest**, which has a fly cutter rotating in a horizontal plane. The cutter is spinning at high speeds—similar to router speeds—and taking light cuts on each pass.

For more help with terminology, see the photos opposite *and on page 52. To see a video clip of a rose engine in action and for more OT history, visit the AAW website at woodturner.org.*

Get started

When first becoming familiar with your rose engine, you may want to devise some sort of a paper chuck, as shown in **Photo 1**, which is useful for drawing the patterns and helping understand what the rosette, shown in **Photo 2**, will

To begin exploring the capabilities of your rose-engine lathe, make sample cuts. These were turned from 3"-diameter maple stock.



All the projects in this article were turned with this homemade rose-engine lathe.

produce. Generally speaking, the features or bumps on a rosette produce more pronounced effects as the diameter of the cut or pattern decreases.

Of course the best way to learn what a rose-engine lathe can do is to just start making test cuts, as shown *above*.

A note on safety: Be careful and aware of the fly cutter on any OT cutting frame. The cutter spins so fast that it becomes invisible; you need to consciously resist the temptation to put your fingers anywhere near the cutting frame.

Limitless patterns

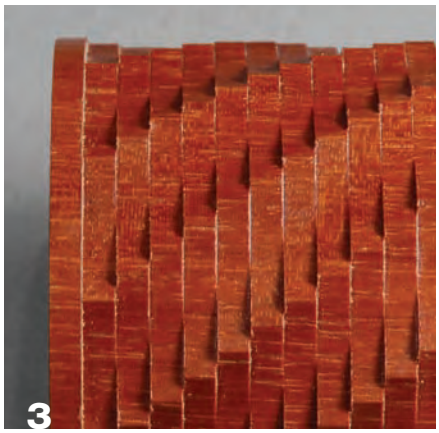
All the photos and projects on these pages were made using just two rosettes—one with four bumps and one with 24 bumps. The four-bump rosette looks like a puffy–sided square.

The bumps on the other rosette, as shown *below right*, look like a sine wave pattern of 24 bumps around its edge.

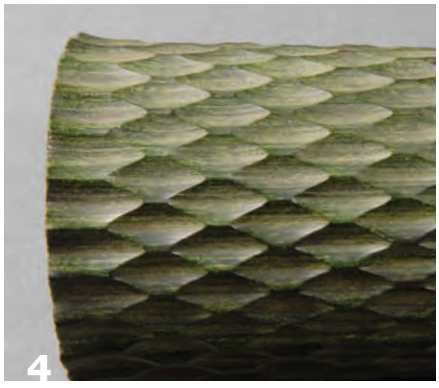
In addition to the patterns on the rosettes themselves, there are two added features that serve to multiply the pattern possibilities—a fading stop and phasing. Used in various combinations it would take a lifetime to exhaust just the possibilities of these two rosettes alone. The **fading stop** works by limiting the headstock travel when it is rocking back toward the operator. The effect of the fading stop is seen as sections of smooth, circular cuts between the portions of cut produced by the bumps on the rosettes. Like much of the rose engine in general, this will be much easier to understand once you have seen it in action.

To explore patterns created by a rosette, hold a sheet of paper on a flat surface mounted to a faceplate on the spindle. Then place a felt-tip marker in the tool holder.

With the brass pin placement, the turner alters the phasing of the rosette, which creates different effects.



A simple spiral pattern emerges by phasing the rosette with each subsequent cut.



This chicken wire pattern is created by alternating the phasing forward and back with each cut. Each row of diamonds represents one revolution of cutting.

Two basic cuts

There are two basic cuts when turning with a rose engine, and the effects are markedly different. Cuts are either made on the face or the side of a workpiece. The differences will come into play when you begin designing your own OT projects.

Face cuts are made with an arcing movement of the headstock. In general, they tend to be shallow with interesting effects at their near and far edges. The arcing movement of the headstock tends to wash away details at the center of most cuts. Face cuts are often done as a series of concentric cuts with some space between them, allowing the edge features to meet at the ridges between each cut in a series. This will make more sense once you actually try it.

In contrast, **side cuts** are plunging cuts. The rosette allows the cutter to plunge into the work and then pull it back out. The depth and effects are quite different from those of cuts on the face. Two techniques are used to progress the side cuts along a piece: Simply move the cutter along, creating straight flutes or grooves, or you can phase the rosette while making a series of cuts. This second technique of phasing can produce effects like spirals and chicken wire, as shown in **Photos 3** and **4**.

Last but not least is the surprising effect of where the cutter is actually positioned. If the cutter is located on the operator-side of center, the pattern produced will mimic the shape of the rosette. By simply moving the cutter to the other side of center, the rose engine will invert the pattern of the rosette, often with surprising and pleasing results. You'll read more about this effect on *page 50* in the square-knob details that follow.

Wood selection

Because OT is less forgiving than plain turning, choosing your turning stock is key. Select hardwoods that are as dense and as close-grained as possible. Sanding is generally not possible after cutting; the finish cut your tool produces is critical.

A wood that is dense enough to show the pattern is important. That said, while you are learning and discovering the endless array of possible patterns, almost any hardwood will work. Eastern maple is a relatively inexpensive wood good for experimentation.

Purse mirror

A purse mirror is a good first project that you can accomplish using mostly face cuts. Mirrors come in various sizes (2" and 3" diameters are popular) and require about a ¼"-deep recess.

Mount a round blank 2½" to 4" in diameter (depending on your mirror) onto your regular lathe and turn a recess to accommodate your mirror. The mirror *at right* was turned with European plum.

Mount a wasteblock slightly larger in diameter than the recess you just turned. Make a jam chuck and reverse the mirror blank onto the jam chuck.

If you haven't already done so, try some sample cuts to get an idea of the basic patterns you like.

Now, move the blank over to the rose engine and cut a pattern based on your plan, as shown in

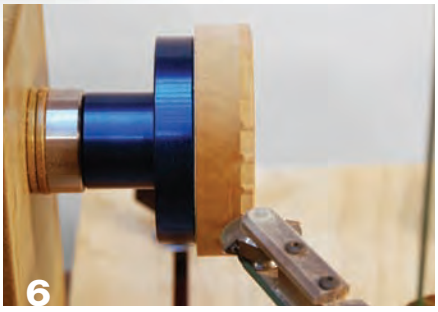
Knobs

Turning knobs for cabinets or drawers is a simple, repetitive project that will require you to keep track of your rose-engine settings to get matching results on duplicate parts.

Start by making the blanks and

A purse mirror will give you your first taste of accomplishment with a rose-engine project.

Cut the pattern for the back of the purse mirror.



Before reversing and jam-chucking, decorate the edge of the mirror case.

Photo 5. After you have made a few mirrors, you might want to try decorating the face and edge of the blank, as shown in **Photo 6**. Decorate the edge using the rose engine after turning the mirror recess but before reversing onto the jam chuck.

Next, reverse and jam-chuck to cut the pattern onto the back.

Although a simple project, this should give you a feel for moving back and forth between your regular lathe and the rose engine.

a mounting jig for turning them. For cabinet knobs, 1½"-diameter blanks about 1¼" to 1½" long seem to be about the right size, but your design may dictate other dimensions. Either drill and tap your wood and harden the threads with cyanoacrylate (CA) glue or drill holes in the blanks large enough to install brass threaded inserts. Most cabinet knobs use #8-32 threads for the screws.

Make a wasteblock to accommodate your fastener, as shown in **Photos 7** and **8**.

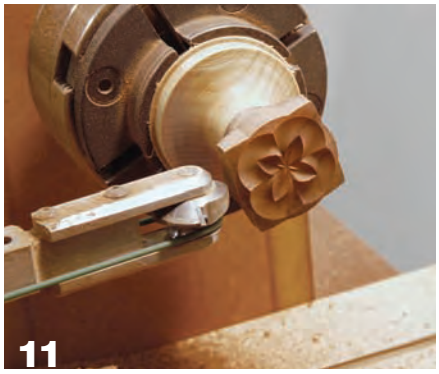
Mount each knob and turn down the shoulder on each knob as a first step, as shown in **Photo 9**. This is done by centering the rose-engine headstock and backing off

Drill and tap the wasteblock. Secure an #8-32 screw from the backside with CA glue.

Drill the knob blank to mount on the waste-block. Harden the wood threads with CA glue.

Turn down the shoulder of each knob. A belt-driven cutting frame, *left*, does the work.

Turn the edges of the knob.



Make the decorative cuts on the face of the knob. Notice how phasing was added to position the points of one pattern in the rounded lobes of another.

the rubber so that a round cut is produced. You can make a pair of centering wedges for this purpose; slip one in front of and one behind the headstock.

For the next steps, you need to mount and complete each knob without removing it. Cut the edge of the knob to a depth that pleases your eye or meets your design criteria. Write down the location of your slide rest so that you can return to this depth of cut for each subsequent knob, as shown in **Photo 10**.

Now, move the cutting frame around to the front of the knob and make the face cuts to finish the knob, as shown in **Photo 11**. As before, establish a way to record your slide rest locations so that you can duplicate the pattern later. If your slide rest has a provision for stops, that may make it easier to repeat your cuts up to the stops, maintaining locations and depths.

You should see the effects of the fading stop employed in both knob designs. Without the fading stop, the squarish knob would have been perfectly square around its periphery. Likewise, the round knob would have had a sine wave pattern; instead, the fading stop produced a series of ribs around its edge.

If you have built your rose engine and are experimenting with it, you will recognize the other effect on the face of the square knob—cutting on the near and far sides of center. The four-sided rosette used for the square knob will cut a square or pointed pattern when the cutter is on the operator side of center. When the cutter is on the far side of center, you produce a cloverleaf-like pattern of four rounded lobes. This surprising inversion works with every rosette and often creates very striking contrasts.

The square knob shown in **Photo 11** also incorporates phasing, which allows the points to fall into the middle of the rounded cloverleaves.

Tool handle

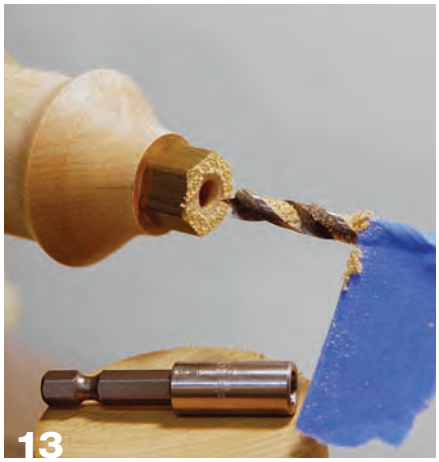
A tool handle is a simple project on which to experiment with rose engine turning on the side of a workpiece. This project blends Alan Lacer's tool handle process (Winter 2004 *American Woodturner*) with Bonnie Klein's technique of using a ⅜" brass compression nut for the ferrule and turning off the flats of the nut as a last step. This project has also been adapted to

Setup hints

Here are some hints that will help you get up and running successfully with your rose engine:

- To speed the process, pre-turn waste areas on your regular lathe.
- Adjust the rubber so the headstock oscillates almost vertically in its travel.
- Ensure that there is just enough bungee tension to maintain rubber contact.
- Adjust center height with trial cuts on scrapwood; check the work with a magnifier.
- Adjust the fading stop and check nut to lock in position.
- To minimize dust, set up a vacuum nozzle near your cutting surfaces.
- Before cutting, check that your project is within the travel range of your slide rest.
- Add a drop of oil on the rubber/rosette to help things glide along.
- Before bringing in the cutter, crank the workpiece so that it is moving.
- To reduce burn marks, back off the cutter before stopping.

Check the diameter of each compression nut, then cut the tenon to fit the interior.



Drill the handle to the depth of the tool-holder shank; most shanks are about 1".

Insert the tool-holder shank and adhere with CA glue.

With a belt-driven fly cutter, make your ornamental cuts at the headstock end.

You can design and turn the entire handle on the rose-engine lathe.

work with an interchangeable-tip screwdriver holder (Rockler is one mail-order source). Most interchangeable-tip screwdriver holders have ¼" hex shanks, which can be driven into a ¼" diameter hole. Eastern maple is a good choice of wood; it is hard enough to stand up to use and it takes the ornamentation well.

Mount a blank between centers and turn a tenon and shoulder to mount in your chuck. Mount the blank into your chuck and put it back between centers.

Cut a tenon on the tailstock end of the blank to accommodate the interior dimensions of the ⅜" brass compression nut, as shown in **Photo 12**. Thread on the nut tightly against the shoulder, then trim any excess wood. Match a bit for the tool-holder shank, then drill as deep as the length of the shank, as shown in **Photo 13**.

Drive the screwdriver shank partially into the blank and add a dab of thick CA glue to the shank's groove. Finish driving the shank until it bottoms out on the compression nut, as shown in **Photo 14**.

Secure the screwdriver holder in a chuck and mount it on the rose engine. To prevent the chuck jaws from marring the surface, wrap the holder with a layer of aluminum foil. Start cutting your pattern at the headstock end, as shown in **Photo 15**. Cut to your desired diameter.

With your slide rest set at an angle you like, work your way out along the handle at an appropriate taper, as shown in **Photo 16**. Unlike plain turning, the rose engine takes such light cuts that you can usually get away with cutting techniques like cutting away from an already thinned section, which wouldn't work on a regular lathe. (For longer work, some of the antique rose engines included a rocking tailstock to help support the piece.)

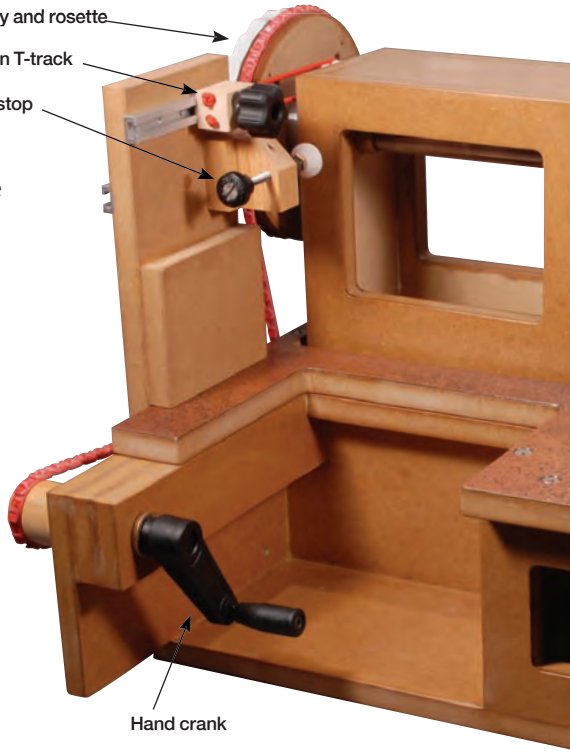
Continue to work your way out slowly to avoid leaving visible ridges between your successive cuts. The fading stop creates ribs instead of the sine wave that the rosette would have created if left unaltered. Work your way around the butt end of the handle and cut a decorative pattern on the end.

Square-lidded box

Perhaps the most intriguing quality of the rose engine is its ability to produce work on a lathe that is not round. Instructions for making a box like this would require an entire article, as well as a few tools you might not have when just getting started with your rose engine. But rest assured—this box was made entirely on the homemade rose-engine lathe described *at right*.

Jon Magill (jon@magill.com) is an ornamental turner who lives in Clinton, Washington. Jon is a member of the Seattle Chapter AAW and Ornamental Turners International, an AAW chapter dedicated to ornamental turning. Jon will present sessions on building and using the rose-engine lathe at the AAW symposium in Portland.

Build Your Own



Ready to dive into ornamental turning? Before you can begin, you'll need a rose-engine lathe.

Get started on building your own rose-engine lathe with a plan modified from a design by Paul Fletcher, an accomplished and ingenious ornamental turner from the United Kingdom. Paul's original design was based on cutting all the pieces from a half-sheet of ¾" medium-density fiberboard (MDF). With Paul's permission to publish his ideas, the design has been updated to streamline the construction and to incorporate as many standard parts as possible.

This simple plan for a rose-engine lathe is capable of doing precision work, yet it is easy to build in a home workshop. A number of machines have been built, and feedback has continued to improve the design. More are being built every month. A kit, including machine parts (see *opposite*), makes it easier for anyone to build their own.

Bonnie Klein and her husband, Robert Purdy, built one from these plans. "We've been experimenting with rose-engine work for nearly 10 years," Bonnie said. "We are amazed at the capabilities and potential of this fascinating machine. This homemade lathe offers exciting new opportunities for creative and artistic expression.

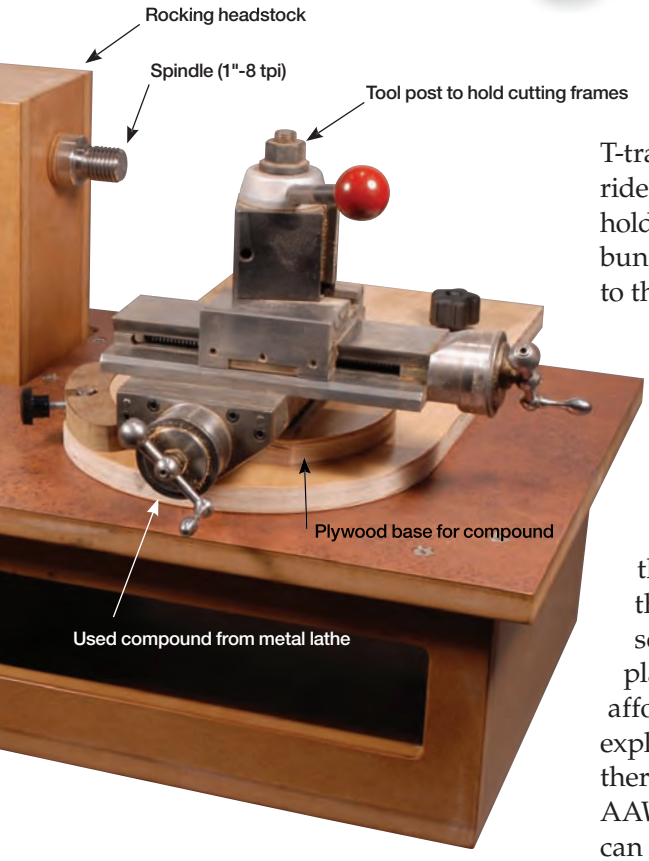
"It will be interesting to see rose-engine turned pieces in future AAW Instant Galleries."

What's involved

The basic rose-engine lathe will get you started on the journey to enjoying ornamental turning for an investment of $250 to $300 in materials and machined parts.

The rose engine consists of a **base** and a **rocking headstock**. The headstock is hinged on a set of simple, adjustable pivots below the table surface. A spindle passes through the headstock and runs in bronze bushings. The outboard end of the spindle has a flange to mount a turned pulley, which in turn holds a rosette. Another step-up pulley carries the belts that go from the spindle pulley to the hand-crank pulley. An upright supports two pieces of T-track. One

Rose-Engine Lathe



T-track holds the rubber, which rides against the rosette; another holds the block that adjusts the bungee cord that supplies tension to the headstock.

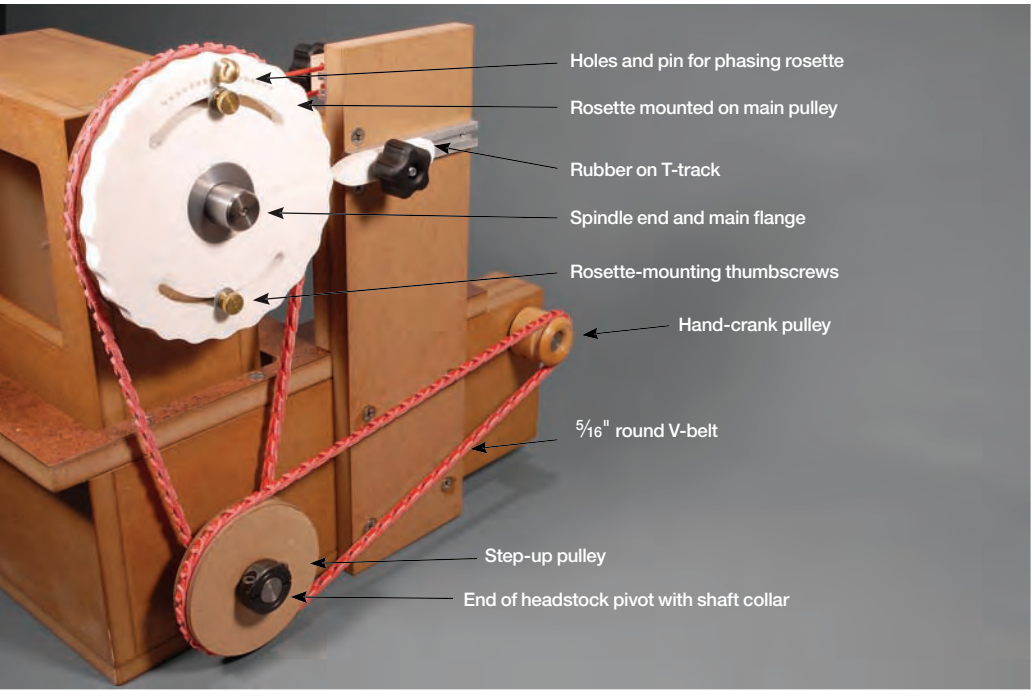
Once you have all the parts, it should take about two days to cut, glue, and assemble the entire lathe. If you or a friend has a metal lathe and mill, you should be able to easily make the seven machined parts for the rose engine. Or, use our kit source (supplied with website plans). Consider this lathe an affordable platform to begin exploring ornamental turning. If there is sufficient interest from AAW members, follow-up articles can describe advanced capabilities already designed to be added onto this rose-engine lathe.

There are few critical dimensions in the design of this homemade version. However, before you start experimenting, you should consider building one as close to these plans as possible: Many subtle aspects are not obvious until you have used a rose engine. Once you have used the lathe and understand how it works, modify the design to suit your needs.

The plans for the lathe (see below) include details to allow phasing of each rosette, as well as the adjustable fading stop for the rosettes. These two simple features open up the pattern options that you can produce on your rose-engine lathe.

In addition to building the basic lathe, you will need to build or buy some type of slide rest to manipulate the cutting tools around your work. And finally, you will also need at least one cutting frame to do the work. The plans include some options for both of these.

—Jon Magill



AAWWEB

Free plans on AAW website *The complete step-by-step plans, construction drawings, parts list, sources, and details about a parts kit for the rose-engine lathe are available free to AAW members at* ***woodturner.org***

Kevin Wallace, Arthur Mason, and David Ellsworth weigh in with

An Appreciation of Criticism

"Untitled," by Stoney Lamar (1996). Madrone; 26×16×6". Collection of the University of Michigan Museum of Art.

Recently, *American Craft* magazine published a review of *Nature Transformed: Wood Art from the Bohlen Collection,* which was exhibited at the Museum of Arts & Design in New York. That article, printed in the October/November 2006 issue, was a review filled with criticism that upset a number of people in the woodturning field. If you missed that issue, you may find a copy at your local library.

I realize that it is an unpopular position to take, but I feel that this review is one of the best things to happen to the field of woodturning. To understand my position, one must consider the importance of criticism, which is vital to growth and acceptance in the larger art world. More importantly, criticism creates dialogue, which in turn spurs growth. In fact, many who are reading this publication have not read the original article but can benefit from the issues it raised and the commentary it inspires.

I realize that if criticism is necessary, one would hope for positive criticism, yet one of the things that has hindered the field over the last few decades is that it has been essentially free of critical thought. It has been wonderful to be part of a field filled with friendship and camaraderie, with everyone being supportive of everyone else, yet we must experience challenge. In a sense, the field of contemporary woodturning is in a state of adolescence, and this criticism and the reaction to it are simply growing pains.

Before exploring the comments made by John Perreault, I should point out that Perreault is not a "Johnny-come-lately" who is critiquing woodturning. In fact, as the following quotes make clear, Perreault is someone with a great appreciation for the field.

A decade ago, Perreault contributed a catalog essay for the Oakland Museum of California exhibit *Expressions in Wood: Masterworks from the Wornick Collection.* Perreault's essay, *Turned On: Toward an Aesthetic of the Turned-Wood Vessel,* reflected a reaction to woodturning that was in a different state of growth. "Surface treatments" and "sculptural tendencies" were part of the field, but the wood remained the principal element in the work.

"The turned-wood vessel is art in the same way that painting, sculpture, and ceramics are art," Perreault wrote in his essay, taking a position that was ahead of its time in terms of the larger art world. "Furthermore, it is an art that we need, a new art of

***Above*: "Untitled, Suspended Sphere Series," by Todd Hoyer (2000). Eucalyptus, wire; 20×17×8". Collection of University of Michigan Museum of Art .**

***Left*: "Yama Yuri," by Ron Fleming (2001). Basswood with acrylic paint; 36×17×17". Collection of Robert M. and Lillian Montalto Bohlen.**

great subtlety, as attested by the Wornick collection."

The essay went on to explore why turned wood vessels are art, the field's history, and issues of beauty and acceptance of vessel forms by the larger art community. Perreault concluded his essay with the following:

"The beauty is in the use, which is largely contemplative, and in the memory of the tree, as expressed by what the turner found and thus allows us to find. The beauty is in care and patience."

In light of these comments, it is obvious to me that the review of the Bohlen collection was not an attack, but what might be called an intervention—words that hurt that are designed to call attention to something that needs to be brought into the open. It is also important to recognize that Perreault's writing in both cases was a response to particular collections that when presented by museums, are taken to represent the larger field.

If you look closely at the *American Craft* review, you will notice a number of things that give it credence. First of all, the following text upset a number of people:

"If this is the most recent word on wood, then perhaps the innovation cycle of lathe-turned wood is over. Inlay, surface treatments, carving, and 'sculptural tendencies' dilute form and lessen reverence for wood or the wood itself as subject matter."

Most readers missed the fact that the sentence reads, "*If* this is the most recent word on wood…." Perreault's comments are not a reaction to the field itself but a condemnation of particular aspects of the field as presented in a particular collection. The next sentence notes that, "inlay, surface treatments, carving and 'sculptural tendencies' dilute form and lessen reverence for wood or the wood itself as subject matter." The latter is true in many but, of course, not all cases.

We have certainly come a long way in a fairly short period of time from the turned wood bowls of Bob Stocksdale, Mel Lindquist, and Rude Osolnik, which existed largely to share the natural beauty of the wood through form.

I am not about to condemn the use of surface treatments, carving, or sculptural tendencies, as I don't find fault with any of these approaches in and of themselves. In fact, I recently curated a museum exhibition of work by Binh Pho, which is the very epitome of these approaches.

Although Perreault offered passing criticism of this work, I consider it important. We don't have to be in total agreement for me to see the validity and importance of what he has to say.

Undoubtedly, "reverence for wood or the wood itself as subject matter" is lesser if the wood is entirely covered with paint or obscured in some other manner. Many in the field, whether as woodturners, collectors, or critics, are involved due to their love of wood's natural beauty. Whether covering it up is good or bad is beside the point, yet certainly an appreciation of the wood itself can be lost in the process.

Perreault's essay was not without strong wording, with phrases such as "Frankenstein of surface

decoration," "overwhelmingly tabletop kitsch," and "fiendishly decorative pieces" used to discuss the work. These phrases certainly got everyone's attention. For the field to grow, we need individuals brave enough to speak their minds in defense of the traditions of woodturning, as well as new approaches. We don't need to all be in total agreement and should in fact agree to disagree, embracing freedom of speech. We should create, collect, and discuss the work that we love freely and learn from the experiences that are presented in the process of discussing the work.

—Kevin Wallace

Wood and wood collectors

In one sense, strong criticism is good because it shows there is interest—even passion—about what constitutes woodturning. If nobody cares, we become ciphers, footnotes in the world of art.

But it is the sweeping nature of the critique that I find objectionable. Mr. Perreault writes, "if this is the most recent word on wood, then perhaps the innovation cycle of lathe-turned wood is over." He generalizes about wood art from one exhibit which displays the taste of one collector.

I am not writing to comment on the validity of his criticism of the Bohlen exhibit. What the Bohlens have collected is very different from what Jane and I collect or from the collections of the Waterburys, Wornicks, Breslers, Horns, Wollins, or others. And we are all different from each other. Even a broader variety can be gleaned from the curated shows of the AAW, Collectors of Wood Art, and the Wood Turning Center. I invite Mr. Perreault to visit these venues and get a broader perspective on the "most recent word on wood."

***Above*: "Untitled," by Dick Codding (2000). Norfolk Island pine, mahogany, oxidized copper tacks; 12x9x9". Collection of Robert M. and Lillian Montalto Bohlen.**

Beyond that, the article is a useful discussion of many developments in our field. Perreault writes "Inlay, surface treatment, carving and sculptural tendencies dilute form and substance and lessen reverence for wood or the wood itself as the subject matter. Am I alone in suspecting a kind of wood rococo—a lessening of formal and therefore of expressive standards? Has the straining for individuality begun to yield only novelty?"

These are good questions. "Wood rococo" is a sharp phrase that should remind us to honor the material and avoid techniques that prevent the wood from speaking for itself. It is clear that in a competitive marketplace "novelty" may be a shortcut to attention. But is it art?

In his review, in which he says that "rarely are collectors the world's best curators." In the field of wood, I would submit it would be equally appropriate to say that rarely are curators the world's best curators. Both ways, it is an overstatement.

Finally, the field of woodturning is alive and vibrant in 2007. Mr. Perrault's review makes us stronger and more credible. We gain stature by being discussed, analyzed and criticized. And beyond that, I hope that artists in the field note and benefit from the comments in the Perrault reviw. We learn more from our critics than our cheerleaders.

—Arthur K. Mason

All reviews are good reviews

Welcome to the world of the "fine arts," including the insults and the accolades, brickbats and bouquets!

Regardless of one's opinion on John Perreault's review of the Bohlen collection, one aspect is worth remembering: All reviews, including harsh reviews, are good reviews. This is especially true for a field like turning, which, like all creative fields, continues to search for an identity that is broader than a selective view of itself.

This is one of the very few actual "reviews" that have been published about a woodturning exhibition that I am aware of. All the other articles have been "reports" and generally complimentary of the beauty and grandiosity of the work, with emphasis on the skill or craftsmanship. So it's not unexpected that someone from outside the field has thrown in a bit of a stinger to our otherwise utopian image of ourselves.

***Above*: "The Stone Eater," by Alain Mailland (2000). Elm burl, Italian stones; 17×12×12". Collection of Robert M. and Lillian Montalto Bohlen.**

However, John Perreault is no outsider to woodturning. The once-director of Urban Glass in New York City, he has also done extensive research on his subject by visiting the studios of many turners—including myself—in search of "what" we are trying to say with our work, and the "why." And for his critique, we need to thank Perreault for pointing out that within the arts, there is always more than one point of view.

That said, one can easily question much of what Perreault has presented, including why he chose to question the future of the entire field based on the works in one exhibition. Is it possible that even critics can occasionally show personal emotion and bias?

And isn't one of the purposes of art—if that is what it is—to elicit an emotional response? How else could these objects have been made? Why else do people acquire them, display them, value them?

For an interesting perspective, read M. Lee Fatherree's review of Garry Knox Bennett's exhibition of chairs in the December/January '07 issue of *American Craft*. Titled, "Melting-Pot Aesthetic," this is a very positive review of the works of one of the greatest furniture designers of the last half century. Bennett's work is extraordinarily personal, bold, and provocative. It includes the use of metal, fiber, plastics, and paint—and even some wood! So what's the difference between a chair that is intentionally more decorative than useful and a turned object that declares itself as something other than a functional wooden bowl?

***Above*: "Boxelder Vessel," by John Jordan (1996). Box elder; 14x9x9". Collection of University of Michigan Museum of Art.**

Isn't one of the universal objectives of art to challenge what we think we know into a realm of what is possible? Consider Cubism and Surrealism.

Surely one of the lessons we can all learn from Perreault's text is that it is vital to engage ourselves in the dialog of change, especially when change becomes a threat to our experiences with tradition. And when I first read it, I was immediately reminded of the impact Garry Knox Bennett's "Nail Cabinet" had on the field of contemporary furniture when it was pictured in 1979 on the back cover of *Fine Woodworking*. The thought of someone smashing a 16-penny nail into the front of a finely made padauk cabinet to become a door pull was almost more than the field could handle. But, of course, it did handle it. And so will our field deal with the impact of Perreault's article, with time and a second, third, and fourth look at ourselves.

—David Ellsworth

Salt & Pepper Shakers

By Bob Rosand

About 17 years ago, Rus Hurt wrote an *American Woodturner* article entitled "How to Make Your Lathe Shake and Pour." That article always intrigued me, and I pinned it on my shop wall with plans to complete the project.

Rus' shakers looked like a good design, potentially a good seller for craft shows and certainly a great gift item. Several additional things appealed to me: This project could be turned with scrapwood, it wasn't terribly complicated, and I could complete most of it on the lathe.

How time flies! Seventeen years later, I've finally started producing salt and pepper shakers *à la* Rus. The shape shown at *right* is similar to his original, but the size has changed and the technique is different. All and all, it's still a great project.

Get started

You will need a parting tool, a ⅜" spindle gouge, a ½" skew, a set of vernier calipers, and ⅝" and 1" Forstner bits. You will also need a spindle roughing gouge (SRG); I prefer the ½" width (see a related article in the Spring 2006 issue of *American Woodturner*), but a ¾" SRG will do fine.

At the lathe, you'll need a 4-jaw scroll chuck with #2 jaws. For supplies, you'll also need a handful of 1" rubber bungs (stoppers). Craft Supplies (woodturnerscatalog.com) is one source.

For turning stock, you will need two 4½×2½" hardwood blanks. Some popular species include oak, maple, ash, walnut, and cherry.

The shakers *below* are ambrosia maple with pyrography accents.

The shaker diameter I use isn't etched in stone. Feel free to modify the shape and size of these salt and pepper shakers as you see fit.

Photo: John Hetherington

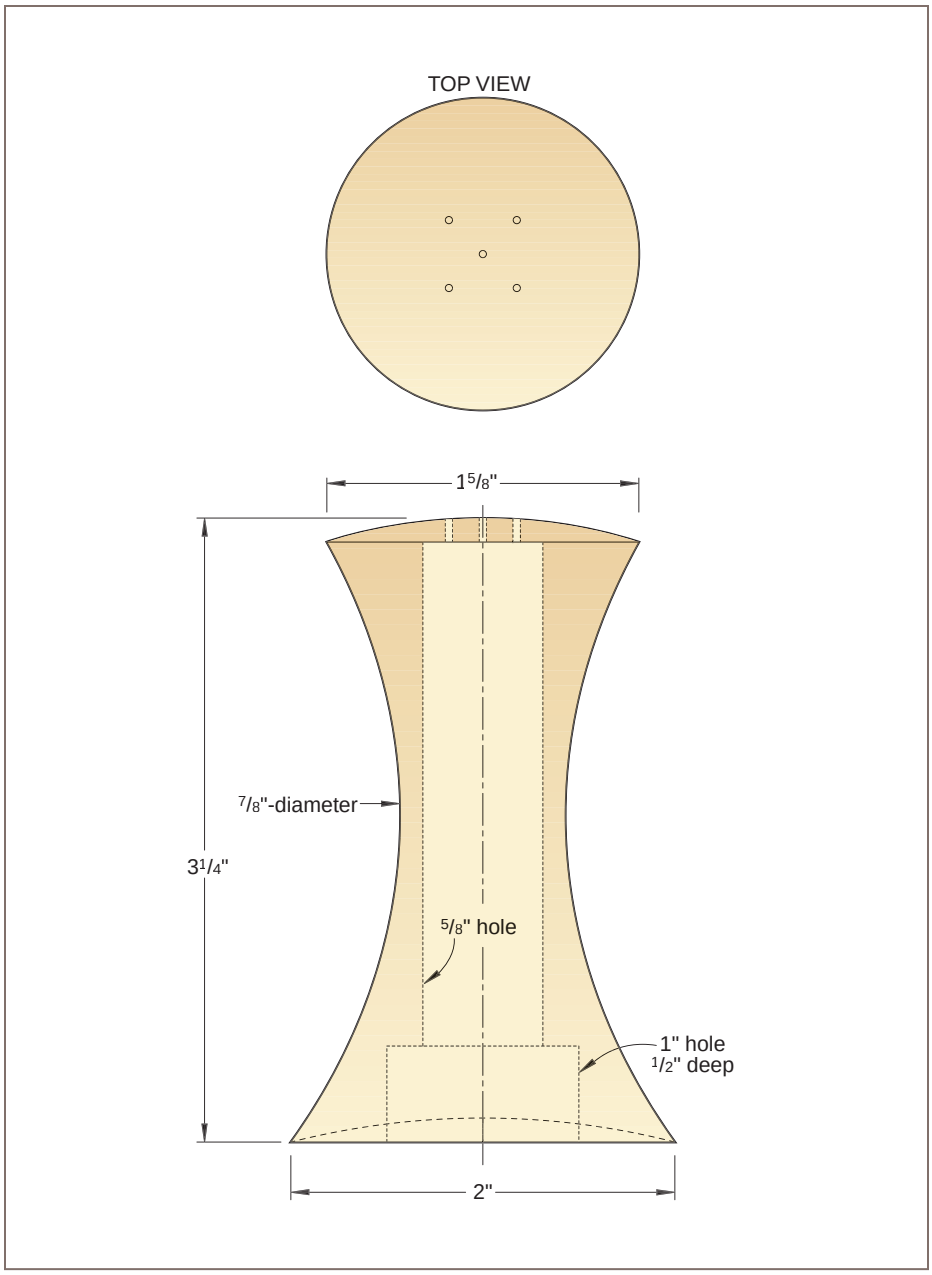


Illustration: Roxanne LeMoine

Turn the profile

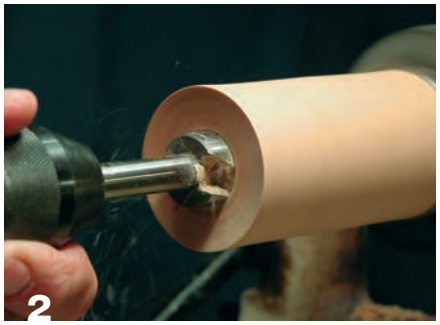
First, place the hardwood turning stock between centers, then true or turn a cylinder. Turn a 2×¾" tenon—long enough for grasping in the #2 jaws of a 4-jaw scroll chuck. After tightening the scroll chuck, re-true the stock. The top of the shaker will be toward the headstock and the bottom will be toward the tailstock.

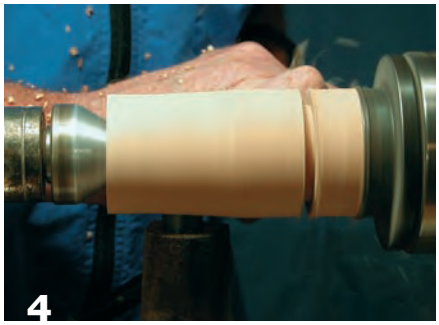
Using a spindle gouge, cut a curved recess in the bottom of the shaker, as shown in **Photo 1**. This recess needs to be deep enough that the shaker can sit flat when the rubber bung is inserted after the shaker is completed.

Next, drill a 1"-diameter hole in the bottom about ½" deep, as shown in **Photo 2**. The rubber bung will fit into this hole.

Then, drill a ⅝" hole about 3" deep, as shown in **Photo 3**. This will become the reservoir for the salt or pepper. A ⅝" Forstner bit will perform this job admirably, but I found a machinist's ⅝" drill bit with a #2 Morse taper that works even better. Additionally, you can regrind the drill bit's flutes to match the curve of the top of the shaker.

Be careful not to drill too deep at this point, or you may end up with some ugly napkin rings. (You can always remove a bit more from the interior prior to parting the piece from the lathe.)





Turn the exterior

Now, bring the tail center up to support the shaker while you turn the exterior. The cone centers on the Oneway live centers are ideal for this.

Next, set the parameters of the shaker. From the bottom, measure up 3¼" and part the stock about ½" deep. Using the SRG and calipers, turn the diameter of the shaker base down to about 2 1/16", as shown in **Photo 4**. Then turn the diameter of the shaker top down to about 1⅝".

Visually divide the shaker into thirds, with two-thirds on the bottom and one-third on the top. Using a combination of the spindle gouge and the SRG, turn a smooth curve that finishes with a diameter of about ⅞", as shown in **Photo 5**. But, don't go any further! Remember that you have a ⅝" hole through the entire shaker.

While the tail center is still in place, cut a small chamfer on the bottom of the shaker with the long point of the skew down. Then refine the curve on the top, as shown in **Photo 6**. Be sure to leave sufficient waste material to allow sanding after removal of the tailstock. If you are not confident in your skills with the skew, you can accomplish both of these cuts with a spindle gouge.

If you do remove too much supporting stock and the shaker wobbles, leave the tailstock in place for additional support.

Now, remove the tail center, slow down the lathe, and sand to about 600 grit. Before you part the shaker from the lathe, as shown in **Photo 7**, inset the eraser end of a pencil in the ⅝" hole to check the thickness of the top. If it is too thick, the salt or pepper may clog the holes you drill in the next step. If necessary, enlarge the interior slightly or remove more from the top. (If you remove material from the top, do so with caution—you don't want to change the finished shape of the shaker.)

Using your skew or parting tool, turn a 1" tenon in scrapwood and friction-fit the bottom of the shaker to it, as shown in **Photo 8**. (The shaker bottom will now be near the headstock.) Finish turning the top with a spindle gouge, as shown in **Photo 9**. Sand the top to 600-grit smoothness.

Drill holes and finish

Finally, you'll need holes in the shaker tops. Use the pattern on *page 59* or create your own. A 1/16" or #55 bit mounted in your drill press is ideal for this task; give both a try.

Apply two or three coats of a penetrating oil finish (I use Waterlox Original Sealer & Finish). After buffing the finish, apply a protective liquid or paste wax.

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

How experts cut sanding time and improve their products

Sanding Shortcuts from the Pros

By Steve Sinner

Photo: Steve Sinner

After piercing, Steve Sinner sands his delicate 1½"-diameter goblet inside and out with 3M Bristle Discs.

For most of us who turn, the least fun part is preparing the surface for the finish. Usually that means sanding. But there has been a small revolution in the refinement and use of abrasives. After years of improving substrates (the backing), making abrasive materials that cut faster and last longer, improving grading so the surface has fewer or no irregular scratches, and inventing effective tools to simplify their use, sanding is almost fun.

Along with the revolution in abrasives, we're seeing the continued introduction of new sanding aids. There are now specialized power sanders operated by electricity or air for just about every purpose, from micro to macro. Specialized machines make sense when you do a lot of repetitive work. Several of these machines and devices are aimed at the particular needs of turners.

Testimonials from the professionals

Although many of the newer abrasive products have long been used in industrial applications, they have not been generally available to us. Our suppliers have traditionally given us access to the most common and least expensive abrasives. While there have been exceptions, we were introduced to the world of high-quality abrasives through the promotion of foreign abrasive products and, in some cases, the crossover of products from the auto-body industry and other specialty markets.

Today, U.S. manufacturers are actively soliciting our business, and our suppliers are beginning to offer us a greater range of top-quality abrasives. They are quite a bit more expensive than our old standards, but they are more than worth the price. Testimony to that fact is offered by the following tips from studio artists and professionals, detailing how some of these products are being used.

Binh Pho

3M 900DZ and 268L

Binh's favorite abrasive for sanding his turnings is the 3M 900DZ with adhesive backing. This is a very fast, long-lasting ceramic abrasive. It also has 3M's Xodust coating, which sheds sanding dust "like magic." Binh relies on 2" and 3" discs for his pieces.

Binh is known for the acrylic colors in his work, and when needed, he sands them with 3M's 268L, a micron-graded aluminum oxide resin-bonded abrasive with an adhesive polyester film backing. "Since I'm working with acrylic paint on the surface," Binh says, "the sandpaper with a micron grading works best for me. It cuts down the acrylic paint without clogging up the paper."

Cindy Drozda

Sanding Solution

"I can make a positive recommendation for Bruce Hoover's Sanding Solution. (See The Sanding Glove in **Resources** on *page 65*.) If you aren't familiar with it, this device is a 'passive sander,' meaning the rotation of the workpiece turns the sanding disc. This means that it is not good for sanding right in the center of a piece where there is not much rotation speed. I have found it really useful for sanding inside hollow forms. Right in the center inside of a hollow form, it is easy to reach with a powered disc.

"Using a hemostat (a form of locking pliers to grip sandpaper) is not only time consuming, but it doesn't do a very good job of smoothing bumps. I have also tried other passive sanders, but couldn't reach around the corners without interference. The Sanding Solution really works! Its articulation method makes it possible to position the sanding disc where it can do the work.

"Being able to put different sizes and shapes of disc holders into the device makes it possible to get into the very flat hollow-form shape that I like to do. I bet the Sanding Solution works well on outsides, too, but I haven't tried it for that. It also has numerous configurations for purposes that I haven't tried. We all hate sanding, but most of us spend a lot of time doing it!"

Cindy has also developed a handout listing the abrasives she has tried and her observations of each, including comparisons. Catch one of her demos for more information.

Stuart Batty

Extend-A-Sand

"Sanding deep and large-diameter bowls is the least fun part of bowl making," Stuart reports. "Bruce

Glossary of terms

Rich Bohr, a 3M Corporation creative arts account executive, contributed to this glossary of abrasive terms. Rich has attended the last three AAW symposiums and is familiar to many AAW members.

Minerals perform the basic job of cutting.

Emery (generally used for metal polishing) and **garnet** (used in traditional furniture manufacturing) are natural minerals that have long been used as abrasives. Today, they typify the old guard in abrasives technology.

Synthetic minerals have many advantages over natural ones. Synthetics include the common aluminum oxide (hard, tough, and resistant to wear), silicon carbide (very hard, with a brittle nature that allows it to fracture into new sharp edges as it works), alumina zirconia (best for heavy stock removal and high pressure grinding), diamond (precision grinding, lapping, superfinishing), and ceramic aluminum oxide (today's superstar abrasive).

Backings carry the abrasive particles. They include paper (various weights), cloth (various weights), fibers, combinations of paper and cloth, polyester film, and sponge.

Bonds hold the abrasives to the backing. For example, 3M uses an anchoring layer called the "make coat" and another layer over the mineral called the "size coat." Glue or resin may make up both coats, or they may be resin over glue. Other special coatings reduce loading, extend cutting life, or increase cutting efficiency.

Nonwoven pads may be used for a variety of special purposes, and some are good substitutes for steel wool. There are too many other special-purpose abrasive products to cover here, but you may find some of them useful. For example, penturners often use Micro-Mesh products, originally developed primarily for refinishing aircraft windows.

Grade sizes of the abrasive particles as well as the type of particle determines the scratch pattern produced. Sizes generally run from 12 to 2500, although since there is more than one standard for determining grade size, cross reference charts can be useful. Beware, however, that the scratch pattern depends on more than just the grade size, so direct comparisons of sizes of differing grade systems are not necessarily an accurate means of choosing the next-finer abrasive to use on a given project. It is best to test your choice on scrap if you wish to mix abrasives of varying types, grade systems, and brands.

Micron-graded abrasives are more accurately graded than the common types. 60 micron would be roughly equivalent to 220 grit, while .5 micron is about equal to 50,000 grit! If you are plagued by those odd scratches caused by the few oversized particles that may exist on your abrasive, you might wish to try micron-graded abrasives.

Photo: Steve Sinner

***Clockwise, from top left*: A 3×½" soft interface foam pad for sanding curved surfaces, a packet of 3M 400-Grit Bristle Discs, a 3" hook-and-loop-backed disc of 3M 260L Finishing Film, 3" and 2" micron-graded hook-and-loop discs from 3M in 60 and 9 microns, a well-used piece of 120-grit 3M 900DZ (still working like new after several weeks of use), a Proxxon Pen Sander like the one used by Art Liestman, all on top of two new sheets of 3M 900DZ.**

Hoover's Extend-A-Sand has eased the process by allowing a more controlled and comfortable means of sanding. I brace the drill against my body and have the sanding pad extended out and supported with my other hand. I can control the power-sanding action easier. And, I can finish all the sanding a little quicker on large, open bowls.

"On my deep, narrow bowls, sanding the bottom was done by hand before. However, by adding a small sanding pad to the Extend-A-Sand, I can reach areas that were not possible any other way before.

"If you like sanding, you don't need this extra tool in your kit. But if you are like me and want to reduce sanding time, then I recommend the Extend-A-Sand."

Art Liestman

Various favorite solutions

Art lends several ideas. "I begin sanding with coarser grits using a rotary sander (Milwaukee close-quarter drill fitted with a 2" or 3" Tim Skilton sanding pad). After sanding with 180 grit, I switch to a random orbital sander and repeat 180 grit before moving on to finer grits. The random orbital sander is my most essential piece of equipment.

"My favorite is the electric Metabo Compact random orbit sander. This comes with an 80-mm pad, which is too large to use with conventional 3" Velcro discs. I suggest you replace this with a 3" pad or a 2" pad, making it easier to use off-the-shelf discs.

"I generally use soft interface pads—particularly on finer grits. I have a couple of pneumatic random orbit sanders as well—a palm grip and a pistol grip. I like both of these but would like them more if I had a bigger, quieter compressor.

"The Sanding Glove is a useful tool for me. It allows you to use small pieces of Velcro-backed sandpaper stuck to the glove rather than gripping them with your fingers. This is great for extended hand-sanding sessions. This tool is used only for hand sanding, not with the lathe running.

"Another indispensable tool for me is the Proxxon Pen Sander—a 12-volt tool connected to a transformer. The handpiece is the size of a large pen and comes with several different sanding heads to which you attach adhesive-backed sandpaper. It has a linear sanding motion, moving 1/10" per stroke, 8,000 strokes per minute, at 90 degrees to the shaft of the tool. It is great for working up to an edge and is an ideal tool for addressing small problem areas without affecting the surrounding area. It's surprisingly aggressive when used with coarser sandpaper. A very fine little tool! Plus, once you have the transformer, there are lots of other small tools that you can add.

"I've tried several of the new abrasives (Norton 3X, Astradot, and Blueflex micron film paper). They all seem to do a fine job, and I don't yet have a preference for one over the others. I'm still using up a supply of older paper, but someday soon I'll have to adopt one of the new abrasives."

Dixie Biggs

Pfingst Micro Sander,
3M Radial Bristle Discs

"I have two favorite sanding aids," Dixie says. "The first is the Pfingst Micro Sander. It is a great little detail sander. I'm able to get into lots of little spaces. Sanding discs can be easily made by using 3M double-sided foam mounting tape and a hole punch. I was able to find various-size paper punches at my local craft store; scrapbooking stores are another good source for larger-size punches.

"My other favorite is the 3M Radial Bristle Discs. I mainly use the 220 and 400 grit. I've found them very useful for sanding my textured carvings. I'm able to sand any fuzzing I might get without removing the detail."

Dixie Biggs shows an assortment of 3M Bristle Discs and the flexible shaft tool she uses to drive them. Also shown is the Pfingst Micro Sander, with spare discs in the jars. Note Dixie's dust-collection hood—an essential protection for her respiratory system.

Steve Sinner

3M Radial Bristle Discs
3M 260L, 3M 900DZ sheets

"My small goblets are turned to the thickness of my thumbnail (.5mm, or .0197") and then are pierced. Piercing leaves a rough burr on the inside and a lesser one outside. The goblet at this point is very delicate, but the 3M Bristle Discs in 400 grit, mounted on a cordless Dremel, will sand the burrs beautifully without catching and destroying the goblet.

"I use Minwax Helmsman Spar Urethane for most of my vessels. This gloss varnish is built up in layers, and each layer must be sanded before the next is added. To accomplish this, I use 3" 600-grit 3M 260L finishing film hook-and-loop discs, either by hand-sanding or with a random-orbital sander. Its coating sheds the fine dust that is produced and allows sanding the varnish as soon as four hours after application.

"Binh Pho also likes 3M's 900DZ, but I'd like to add that I buy the 9×11" cloth-backed sheets in 120 and 220 grit. I cut the sheets into 3"-wide strips for sanding my large vessels. 3M claims this material will outlast the average sanding material by three or four times, but I think their claim is way too conservative. I have been using a couple of pieces of this stuff for a long time, and it still cuts faster than any other material I've used."

Andi Wolfe

3M Radial Bristle Discs

Andi is another fan of these discs, and adds some important details. "I use the 3M Bristle Discs for the fine detail polishing of my bowls that are power-carved. Because the surfaces of my bowls are very delicate and full of details that I want to be crisp, I have to be careful about the amount of pressure used during the polishing steps. Also, there is usually not enough room to work sandpaper into the nooks and crannies by hand, so I've switched to using the bristle discs mounted on a mandrel placed into my Foredom Micromotor tool.

A 3" 3M 260L disc levels and prepares a varnished work for the next coat of Steve Sinner's vessel. The air-powered random-orbit sander is coupled with a ½" soft interface pad for sanding curves.

"The bristle discs come in diameters of 9/16", ¾", 1", 2", 3", and

6". I tend to use the ¾"- and 1"-diameter discs in my work. They are stacked in sets of six on a 3⁄32" mandrel. The disc bristles are curved, so it is important to follow the directions for mounting them correctly into the mandrel so that the curved tip is the trailing edge for the direction of rotation. There are many different grits available, but the ones I find the most useful are 80 (yellow), 120 (white), and 220 (red). I've used 400-grit discs (blue), but I find that this grit usually leaves a blue residue on the work that is difficult to remove.

"I work the grits in sequence from 80 to 220, alternating them with ceramic-stone polishing. The 220-grit discs produce my final polished surface. I find the bristle discs are very gentle on fragile edges, removing the fuzz left over from the carving steps without fracturing or denting the edge. The discs also leave a beautiful surface that is ready to accept an oil or a spray finish.

"The discs wear down pretty quickly when there are a lot of jagged surfaces to polish but will last longer on gently curved areas. I usually go through a complete set of bristle discs for each of my carved bowls—a small expense overall. I slow the rotation to about 10,000 to 15,000 rpm for polishing and slightly slower for cleaning the edges of detail regions on the turning."

Photo: Steve Sinner

This sculpture, "You Da Bomb," by Gerrit Van Ness illustrates the high polish he can achieve.

Photo: Gerrit Van Ness

Photo: Dixie Biggs

Gerrit Van Ness

3M Polishing Papers

Gerrit Van Ness produces painted sculptures, often using automotive enamels or fiberglass gel coat material. To achieve a high gloss, he first rubs down the painted surface with synthetic steel wool. "The advantage of nylon steel wool over real steel wool is the elimination of small steel particles shedding, and of course, there is no rust," Gerrit notes. "Synthetic steel wool is available in fine, very fine, and ultra fine, the equivalent of #0000."

After the synthetic steel wool, Gerrit uses 9-micron polishing paper (equivalent of 1200-grit sandpaper) and does the final polishing with 2- or 3-micron polishing paper. 3M manufactures the polishing paper, which can be used for finishing plastics, metal, composites, and wood.

He also likes to use liquid acrylic-plastic cleaner with a fine cloth for a final buffing. The boot of "You Da Bomb" is an example of the gloss that can be achieved with these products.

Watch new developments

Watch the journal for ads related to the newer abrasives. Visit the trade show at the Portland symposium. And be sure to watch woodturning demonstrations and ask questions.

We hope this information will help you find happiness in sanding!

Resources

Craft Supplies USA (800-551-8876, WoodturnersCatalog.com)

Fire Mountain Gems (800-423-2319, FireMountainGems.com)

Klingspor's Woodworking Shop (800-228-0000, WoodworkingShop.com)

Packard Woodworks (800-683-8876, PackardWoodworks.com)

The Sanding Glove (757-665-4597, TheSandingGlove.com)

3M Corporation (for turners, see 3M.com/creativearts)

Woodcraft Supply (800-225-1153, Woodcraft.com)

Studio turner Steve Sinner (ssinner@mchsi.com) lives in Bettendorf, Iowa. He's a member of the Quad Cities Woodturners and the Chicago Woodturners.

Tips

Got a Great Idea?

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

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

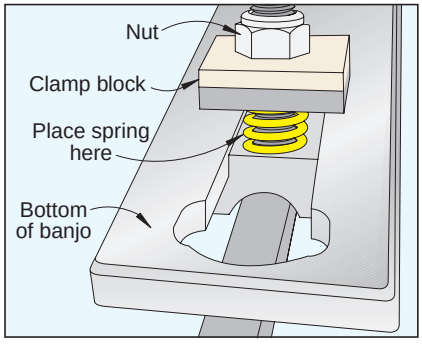
Preventing a blowout

I've found that hollowing tall forms with a lot of negative space and/or wood of questionable integrity poses some challenges. To help reduce the risk of having stock fly apart, I glue a ¾"-thick plate on the end of the work and hollow through it. Once the piece is finished, I remove the plate at the bandsaw and finish the edge by hand.

Jeff Thomas
Lawrence, Kansas

Slicker sliding for Oneway banjo

I have a 2436 Oneway and like it a lot. However, sometimes I want to move the banjo a hair but it doesn't move as easily as I'd like. I also prefer the clamping lever to remain in the vertical position when I unlock the banjo.



I recycled an old idea to ease the movement of a lathe tailstock. I installed a coil spring against the clamp nut as shown. The spring applies pressure to the clamp block and keeps the block parallel to the bed, and the tailstock slides freely.

For a spring, I chose 3/32" wire, 1 3/16" diameter and ¾" long. When I added a coil spring between the cam nut and the clamping nut on the Oneway banjo, the handle stood vertically and the banjo slid easily.

For other lathes, spring compression should be enough that the nut has tension so that the banjo locking handle will maintain a vertical (neutral) position when the banjo is moved over the ways, but not so much as to bind the nut from fully tightening the banjo to the ways. Most home centers and hardware stores have a great selection of springs.

Al Basham
Cary, North Carolina

Inexpensive pen press

If you enjoy woodturning, sooner or later you are going to turn some pens. Assembling the parts requires a deft touch, but you don't really need a special clamp or a vise. I use the lathe headstock and tailstock for precise control.

To do this, counterbore two small hardwood blocks about 1" thick to fit snugly over the tailstock quill and the headstock spindle. Remove both lathe centers and insert the blocks. Slide up the tailstock, insert your pen parts, and slowly advance the tailstock quill. Marking the exact center of each block makes positioning the pen easy. Be sure and follow the directions and don't compress the parts too much.

Jim Vasi
Williamsville, New York

Speedy inside-out turning

When assembling inside-out lathe projects, using screw-type hose clamps is a great alternative to gluing paper between the sections. Use the clamps at each end of the stock or where turning isn't required. You don't have to wait for the glue to dry, and this simplifies splitting the sections apart before the reversal process.

Caution: Use the minimum length of clamp that will fit and secure the loose ends and hexhead screws with electrical tape before turning. This reduces your exposure to catching the clamps on the tool rest, your clothing, or your flesh.

Use the same clamps to secure the sections (after reversal) during the gluing process.

James L. Pruitt
Mountain Home, Arkansas

Scrapwood project for refrigerators

After turning a lot of projects, I found that I had some turning scraps that I just couldn't part with. One day, when passing my wife's collection of refrigerator magnets, the idea hit me that I could turn decorative magnets from my scrapwood.

I made an opening on the base of the block for a ½"-diameter rare earth magnet. Although you could use any small magnet, rare earth magnets (available from many catalog sources) have far superior holding strength.

Ron Altier
West Lafayette, Ohio

Stiffen a green-wood tenon

When turning green wood, the tenon is easily distorted due to the compression from the 4-jaw scroll chuck. To reduce this problem, I spread thin cyanoacrylate (CA) glue on the tenon circumference and then spray on CA activator to harden the surface. This is a quick way to toughen up a soft tenon. Then, I just chuck the hardened tenon and enjoy my turning session. Give it a try for yourself.

John T. Porter
Chapin, South Carolina

Streamline pen-tube sanding

Sanding brass pen tubes used to be a pain in the hand for me until I started using a small flap sander mounted in my drill press. I now use an inexpensive 180-grit disposable flap wheel, and I expect it to last a long time. It only takes a few seconds to clean the tubes with light pressure. It is a good idea to place netting material over the dust collector opening; this prevents dropped tubes from being sucked into the collector.

I usually do a large batch of tubes at one time. Sanded tubes that aren't used the same day can be wiped down with alcohol or another cleaner to remove oxidation before gluing.

You can also mount a flap wheel in a Jacobs chuck and sand at the lathe.

Dave Smith
Longview, Washington

Save your back

I wanted to better utilize my dust collector to remove chips from the floor around my lathe. I found the answer: a never-used leaf-vacuum attachment for my Toro electric blower. As shown in the photo *above*, a 4" hose slips inside the Toro attachment and works like a quick-connect. My dust collector makes short work of picking up floor chips—and I don't have to bend over to tidy up.

Not all brands fit this well, but with a little creative effort you can make it work.

Larry Sefton
Bartlett, Tennessee

Calendar of Events

"Second Nature," by Dixie Biggs, part of the *Open/Closed* exhibit at the AAW Gallery in St. Paul.

Summer Calendar deadline: April 10. Send information to carlvoss@mac.com.

Alabama

Mobile Museum of Art, Mobile, *Transforming Vision: The Wood Sculpture of William Hunter 1970–2005*. Also, *Connections: International Turning Exchange 1995–2005*. Both April 20–June 17. Information: 251-208-5200 or mobilemuseumofart.com.

Arkansas

Arkansas Arts Center, Little Rock, *Connections: International Turning Exchange 1995–2005*, through March 25. Information: 501-396-0357 or arkarts.com.

California

del Mano Gallery, Los Angeles, *Northern Exposure*, through March 10. Work in wood by Canadian artists. *Small Treasures*, March 17–April 14. Turned pieces 6" or less in height. Information: delmano.com or 800-del-Mano.

Oakland Museum of California, *Transforming Vision: The Wood Sculpture of William Hunter 1970–2005*, through March 18. Information: museumca.org.

Connecticut

Yankee Woodturning Symposium, June 1–3 at Wesleyan University in Middletown. Sponsored by the Yankee Woodturners Association. Featured demonstrators include Mark St. Leger, Jean-Francois Escoulen, Jimmy Clewes, Bob Rosand, Mark Sfirri, Michael Hosaluk, JoHannes Michelsen, and Angelo Iafrate. Information: Gary Bashian at garybashian@hotmail.com or yankeewoodturningsymposium.org.

Delaware

Citizens Bank Center, Wilmington, *Connections: International Turning Exchange: 1995–2005*, through April 2007. Information: woodturningcenter.org.

Florida

Midtown Payson Galleries, Hobe Sound, *Jacques Vesery: Artist Reflections*, through April 13. Information: 772-546-6600.

Georgia

Southern States VII Symposium, April 27–29 at the Georgia Mountains Conference Center in Gainesville. Featured demonstrators include Bruce Bell, Soren Berger, Mike Mahoney, and Dale Nish. Information: Marsha L. Barnes at 828-837-6532 or southernstates.org.

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

Hawaii

Eighth Annual Big Island Woodturners Woodturning Show, March 5–30 at the Wailoa Center in Hilo. Special events include a March 9 artist reception and Saturday demonstrations throughout March. Information: Wailoa Center at 808-933-0416 or Don Albrecht at 808-968-7049 or hawaiiwoodturner@yahoo.com.

Minnesota

AAW Gallery, St. Paul, *Open/Closed*, an invitation-only exhibit of works by contemporary turners and potters, through April 15. In cooperation with the Northern Clay Center. *Turning to the Future*, a juried youth exhibit for turners under age 22, May 4–August 3. *Japanese Bowls—a Western Perspective*, May 4–June 15. See *page 20* for more details. Information: AAW Administrative Offices at 651-484-9094 or woodturner.org.

Nina Bliese Gallery (formerly Douglas-Baker Gallery), Minneapolis, featuring Jon Sauer, *Chess Pieces and Spinning Tops*, through March 30. Information: ninabliesegallery.com or 612-332-2978.

New Mexico

Patina Gallery, Santa Fe, *Clay Foster: New Works*, April 6–May 6. Information: 877-877-0827 or patina-gallery.com.

Ohio

Turning 2007, October 12–14 at the Higher Ground Conference Center in suburban Cincinnati. Fifth biennial symposium sponsored by the Ohio Valley Woodturners Guild. Featured turners include Trent Bosch, Nick Cook, Clay Foster, Matthew Hill, Mark Kauder, Graeme Priddle, Mark Sfirri, and Molly Winton. Information: ovwg.org or Joe Keeler at 513-233-0493 or jgklr2732@aol.com.

Oregon

AAW 21st Annual National Symposium, June 29–July 1 at the Lloyd Center in Portland. See *pages 14– 19* for details on demonstrations and special exhibits.

Pennsylvania

Wood Turning Center, Philadelphia, *Coming of Age: Emerging and Established Wood Artists*, through May 20. Information: 215-923-8000 or woodturningcenter.org.

"Midnight in the Garden"

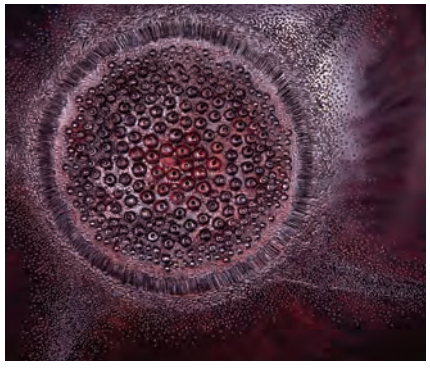
Pat Kramer

patkramer@hawaii.rr.com

Hawaii-born Pat Kramer created "Midnight in the Garden" as part of a continuing exploration into organic forms and textures.

"I wanted to expand my scope of sculpting and texturing techniques by doing a piece that was believable but offered an altered sense of reality," Pat says, "something that would assume its own life and identity."

After turning and carving this single piece of 8×17" Norfolk Island pine, Pat developed a method for creating a translucent, leather-like patina that kept the look of wood and the feel of an organic material. He started with a base of translucent dark-red dye, then built depth by alternating layers of translucent black and thinned oil. "I worked the final finish layer like a rubbed-out oil finish to get the right look and feel," Pat recalls. "This gave me no more buildup than a wipe-on finish while adding a lot of depth in color to the piece."



Pat used burrs to cut textures ground at three different heights, then incorporated pyrography to pull together the textures. To build depth, he added different colors of dye in layers and burnished between applications.