AMERICAN WOODTURNER

Journal of the American Association of Woodturners

The Life and Work of Michael Peterson

Spherical Thinking

Bruce County Museum

August 2010 vol 25, no 4
woodturner.org

The Making of *Kilkea*

Multi-axis Turning

Ted Gaty's Wall Sculpture

I try to keep my designs simple and pleasing to the eye. In each wall sculpture, I use a variety of textures, colors, and nonwood elements, but the overall effect I want to achieve is to showcase the beauty of wood. I create in series, often working on more than one sculpture at a time, changing and rearranging the elements as I proceed. Although I greatly enjoy the finished pieces, the real pleasure is in the making.

My favorite wood to use is eastern hard rock maple. It is lovely to turn, it has an even and fine grain, and it looks great dyed or stained. Recently, I have begun using sandblasted oak as a textured background.

Generally, the ideas for my designs come from nature. For example, I live in the Pacific Northwest, which is excellent territory for the growth of mushrooms. Mushrooms come in a wonderful variety of colors and shapes, all easy to re-create on a lathe. They often occur in groups that wind and twist, creating a pathway; hence, the inspiration for my mushroom series.

Like many others in the woodturning community, I have discovered that turning an object on my lathe is in fact just the beginning of the creative process. I just wish there were more hours in the day so I could execute all the designs I imagine from the medium I love so much—wood. ■

Along the Mushroom Path II, 2009, Oak, maple, copper, coconut husk paper, dye, 30" × 12" (76 cm × 30 cm)

Quilted Mushrooms, 2008, Maple, camphor burl, coconut husk paper, dye, 30" × 12" (76 cm × 30 cm)

Wenge Mushrooms, 2009, Oak, wenge, coconut husk paper, dye, 30" × 12" (76 cm × 30 cm)

Raspberry and Chocolate, 2008, Walnut, alder, wire, dye, 20" × 14" (51 cm × 36 cm)

Violet Tonalities, 2010, Oak, maple, coconut husk paper, dye, 30" × 12" (76 cm × 30 cm)

Exposing the Beauty, 2010, Oak, birdseye maple, western maple, wire, dye, 28" × 12" (71 cm × 30 cm)

Violet Spindle, 2010, Oak, western maple, wire, dye, 24" × 15" (61 cm × 38 cm)

Mango and Chocolate, 2008, Western maple, alder, wire, dye, 20" × 14" (51 cm × 36 cm)

Dedicated to providing education, information, and organization to those interested in woodturning

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Journal of the American Association of Woodturners

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ON THE COVERS

Cover – Brendan Stemp, *Kilkea*, 2009, Reclaimed fiddleback redgum, India ink, 6¼" × 5⅛" × 16½" (16 cm × 13 cm × 42 cm) Australian Wood Design National Collection, (story, page 39)

Back Cover – Heidi Rupprecht, *Summer Respite*, 2009, Birch, 22½" × 7" × 7½" (57 cm × 18 cm × 19 cm)

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A NOTE ABOUT SAFETY

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

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

From the Editor

It is a delight to feature the woodturning of Brendan Stemp, an Australian woodturner whose work I had not taken note of previously (where have *I* been?). The more I delved into editing the article, the more impressed I became with Brendan's process, his clear explanation of techniques, and the complex methods he has developed. I am pleased to share with readers Brendan's amazing vessels and the method he uses to make them.

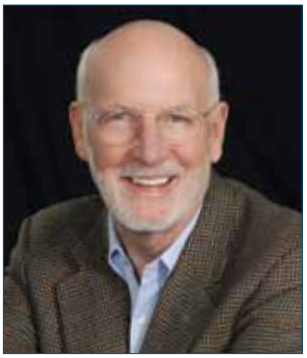
Michael Peterson is a wood artist I noticed years ago when one of his hollow vessels appeared on the back cover of *Fine Woodworking* magazine. Michael's journey with wood art has evolved to include primarily non-lathe-based sculpture, and it is a pleasure to read about that journey. Denise DeRose has captured the essence of Michael's story, revealing an artist who has influenced many woodturners in the past twenty years.

I love Dan Burleson's shop photo on page 20—it is the one with shavings covering all the tools and equipment within throwing distance of his lathe. While not everyone decorates his or her workspace in the same manner, we all understand that shavings fly! Dan told me that he is a firefighter, so I assume the shavings are cleared out well in advance of spontaneous combustion.

Look for a recap of the Hartford symposium in the October issue. The date of the conference did not allow for enough time to gather photos and text for the August journal. The conference was wonderful!

—Betty Scarpino

President's Letter



After having returned from the 2010 AAW Symposium in Hartford, Connecticut, which I believe was the best AAW Symposium I've ever attended, I have so much to share!

Congratulations to our two Honorary Lifetime Membership recipients, Mark Lindquist and Giles Gilson. Mark Lindquist, the 2010 recipient, has had a profound influence on the woodturning community and richly deserves Lifetime Membership. If you are not familiar with Mark's work and his contributions to woodturning, read Terry Martin's article in the April issue of *AW*. Mark has influenced the woodturning world in a most amazing way.

Giles Gilson received the 2009 Lifetime Membership award but was unable to attend the 2009 symposium, so he received his award in Hartford. Giles has led a most interesting life, and his work reflects his diversity of thought and his tremendous influence on modern woodturning through the use of unique forms, colors, and finishes.

The Hartford symposium featured more than fifty world-class demonstrators and panelists from all over the world. Every aspect of woodturning was present, from basic technique to creative inspiration to segmented turning, spindle turning for furniture, principles of production turning, pen turning, piercing, carving, coloring, finishing, and photographing, just to mention a few. There was something for everyone, and everyone had great fun.

The trade show was a real eye-opener. More than fifty companies shared their products, and every major manufacturer of lathes, turning tools, accessories, and turning supplies was ready to showcase the latest items in the market. If it wasn't in the trade show, it simply doesn't exist!

There were three special exhibits: "The Teapot," "Maple Medley," and "A Gathering of Spoons." All three exhibits were fantastic, and "The Teapot" auction brought in almost $100,000!

The Youth Turning Center was a roaring success, with twenty-five fully accessorized lathes and a world-class group of instructors. Our young turners had a great time, and twenty-five of them went home with a lathe!

The Spouse Craft Room provided a variety of presentations and demonstrations on quilting, weaving, knitting, fiber arts, silversmithing, lapidary, and more. Those spouses with interests outside of woodturning had lots of entertainment and loads of fun.

The banquet was, as always, a wonderful event. The food was the best ever, and the benefit auction for the Educational Opportunity Grant (EOG) program raised a tremendous amount for our scholarship program.

The Instant Gallery and Chapter Collaborative Challenge attracted hundreds of beautiful and very artistic pieces. It is always the best collection of world-class woodturnings anywhere.

Don't miss the 25th Anniversary Symposium in St. Paul, Minnesota, June 24–26, 2011. The AAW headquarters is in St. Paul's Landmark Center, and the convention center is close by. Every living Lifetime Member has been invited to participate as a demonstrator or panelist. It promises to be an amazing event. Save the date now!

With warm regards,
Tom

Looking ahead: A New Future
AAW Under New Executive Leadership

Tom Wirsing, President, AAW

The AAW Board of Directors is actively planning the search for a new executive director and developing the related transition plan. Our consultants from TransitionGuides have conducted several sessions with the board in order to collect input questionnaires from staff, board members, and members of our advisory board. The membership survey conducted last fall is also part of this information-mining process. The board is evaluating the AAW's strengths as well as its challenges to help us determine the future direction of the organization. As we move forward with our plan to have the new executive director in place in the fall of this year, I'd like to share with you some reflections from our planning process.

Several decades ago, Loren Mead, founder of the Alban Institute, recognized the challenge of pastoral transitions and wrote a small guide entitled *Five Developmental Tasks for Interim Ministry*. The wisdom in these steps is applicable to all nonprofits, maybe all organizations, not just congregations. His ideas are just as relevant and useful today as when they were written in the 1970s. These developmental tasks offer the AAW a proven framework for moving forward.

TASK 1

Coming to terms with history

The board has been taking a hard, serious look at the Association—its past, its strengths, its weaknesses, its shortcomings, its accomplishments. There is much to be proud of as well as challenges to be recognized.

Not too many years ago, the AAW was an all-volunteer-led organization. In 2006, we hired our first executive director and there have been two executives in the role since then. The AAW has grown considerably, now with over 13,000 members throughout the United States and internationally, representing a wide range of interest and experience levels. We also have a high-quality journal, a gallery, four full-time professional staff, and a stellar annual symposium. The executive director's role, therefore, is multifaceted and challenging. The new executive director will have strong leadership and management skills and will understand our craft and craftsmanship.

Through this process, we have come to realize that the AAW is experiencing a bit of a life-stage challenge. While many of us who were "there in the beginning" feel a tremendous sense of ownership over the AAW, the Association does not belong to any one member or a clique of members. The AAW belongs to all of us—it is your Association and it is my Association.

While we need to maintain the warmth and collegiality that has always been a hallmark of the AAW, we also need to move beyond the negative aspects of a "mom-and-pop" culture. Culture change does not come easy in organizations, but we must demonstrate the adaptability that will be necessary to relate to our current generation of members as we reach out to and cultivate the next generation of turners.

Mike Mahoney, nested natural-top bowls.
Photo: Andi Wolfe

TASK 2

Exploring identity and direction

An executive director transition provides a unique opportunity to shape the future of an organization because the process is unconstrained by the limitations of the executive's leadership capacity and capabilities. Faced with replacing their executive director, most boards turn first to the departing executive's job description. In the AAW's situation, that should be the last reference point for launching a search; at best, the old job description describes the leadership role of the organization of the past, not of the future. Drawing on your feedback, instead, the board is looking forward, exploring the association that we aspire to create and then shaping the job (and job description) around the present and future leadership needs of the AAW.

Katherine Kowalski gets an up-close look at Cindy Drozda's tool technique in the trade show area of the Hartford symposium.

Photo: Andi Wolfe

Left to right: Giles Gilson, Mark Lindquist, and David Ellsworth at the Hartford symposium.

Photo: Terry Martin

TASK 3

Making necessary changes

Quite often, a change in executives will spotlight other needed changes—in leadership, staffing, systems, or structure. We are blessed with excellent staff and a strong and committed board of directors, but we recognize that there will be opportunities to strengthen the AAW in a number of areas, including clarifying roles, cleaning up ambiguities in our bylaws, and, most critical, developing a new strategic plan after our new executive has had the opportunity to settle in.

TASK 4

Renewing linkages

Over time, especially in crisis situations, key stakeholders and supporters may become disengaged. One of our platform-building tasks will be to bring them back into the fold. AAW's membership is diverse and to many of our members, the Association represents a "family" of sorts. AAW is not in crisis, but changes are needed to support the organization's growth beyond the founding members' initial goals and visions. The AAW Board of Directors is charged with building the future. The board's goal is to expand membership to include turners of all ages and backgrounds, without losing members who have helped build the organization. The AAW now has the impetus to begin the process of recovering its fallen-away members while building a strong base of new members.

TASK 5

Committing to new leadership

The final developmental task is to make a commitment to the Association's new executive and the transition process. With a healthy perspective on our history, and having worked to build a solid leadership platform for our new executive director, we will plan a careful transition process for our new executive. This process will include organizing priorities, distinguishing and clarifying roles and responsibilities (for the board as well as the executive), clarifying mutual expectations, and, finally, developing performance measures and a performance review process.

Throughout this process, I have been impressed by the wisdom, diligence, and work ethic of my fellow board members, and our transition committee, which includes Kurt Hertzog and Malcolm Zander, and chaired by Warren Carpenter. Linda Tacke, our interim executive director, has proven to be a tremendous resource and an asset to the association, especially during this time of transition. We've also received valuable guidance and support from our consulting team of folks from TransitionGuides.

During this process, our focus is singular: to recruit, hire, and launch an executive director who will help us build on AAW's rich legacy, to work with us toward the future, and use his or her capable leadership skills to join with the board and membership to capture those future opportunities. ■

Candidates for the Board

John Ellis, *Placitas, NM*

I am pleased to have been nominated for the AAW Board again this year. The AAW is constantly increasing its value to the woodturning community and is a major force in making turning a recognized form of fine art. I'm eager to help continue this growth and especially the work in reaching out to new turners and youth. Much is still to be accomplished.

My initial exposure to the AAW was by attending symposiums and reading *American Woodturner*. As President of New Mexico Woodturners, I've seen how the AAW is a lifeline to local chapters. It has become a source of guidance for turners nationwide and worldwide. In twenty-five years, it has grown from a dream to a vital major resource for all members, and to the community at large. I'm excited to be a part of its future success.

More must be done to encourage local chapter members to join and participate. One area is to increase support of the many regional symposia. In 2009 I was the Symposium Affiliate and Volunteer Coordinator, and I am now serving on the AAW Symposium Planning Committee. What we've learned can be offered to the smaller, local programs to bring the symposium experience to more turners in local areas.

I started woodturning in junior high school, when schools valued creative arts in a balanced education. Returning to woodturning ten years ago, I found resurgence in creative arts education with organizations like the AAW. I am eager to support this by advancing the AAW's contribution to learning and the promotion of turning as a creative and engaging discipline.

An architect for over thirty years, I have extensive experience in strategic planning and management. I also have experience in training, coaching, and hands-on learning. I believe my organizational skills and business experience will be a valuable addition to the Board. I offer my full support and ask for your vote.

Aaron Hammer, *O'ahu, Hawai'i*

I am 37 years old and live on the Island of O'ahu, in Hawai'i. I am a husband, a father, an artist/woodturner, and an Eagle Scout.

I started turning wood in 1996 and have operated a professional woodturning business since 2000. Utilizing the beautiful woods of Hawai'i, I create functional and artistic bowls, drums and percussion instruments, wine corks, and other items for the gallery/gift shop market throughout Hawai'i. I enjoy doing public turning demonstrations and teaching on the lathe.

My passion for teaching has led me to design my own basic woodturning class titled The Outer Reaches of Inner Space. This class is based on my belief and experience that with proper guidance and tools, woodturning, the study of "inner space," can trigger the recognition of one's own inherent creative ability. This new understanding and empowerment can have broad positive effects on the "outer reaches" of one's life.

From 1999 to 2005 I served on the board for The Pacific Handcrafters Guild (PHG), a statewide organization uniting a diverse community of artists and craftspeople. My service included two years as vice president and two years as president. My leadership duties included leading a monthly board meeting, organizing and facilitating four annual fine art craft festivals, supervising the financial activity of the guild, and promoting dialogue and problem resolution within the organization.

Through my experience as a PHG Director, I developed the clear understanding that the role of a board member is one of service to the goals and agenda of the association and its members. With this understanding and commitment to service, I hope to represent the AAW membership as a member of its board of directors. Thank you very much for your consideration.

More candidates on next page ▶

Pope A. Lawrence, *Merced, CA*

I bring to the AAW more than thirty years of woodworking experience as art and a functional medium; additionally, I bring experience gained through working in the telecom/IT industry and in nonprofit management. I will approach AAW's Board with the same dedication and responsibility that I have demonstrated on the other boards I have served.

From 1972–1988, I operated my own furniture and design businesses and worked at millwork, cabinet, and pattern shops in New Mexico, Virginia, and Arkansas. During 1975–1976, I interned in a furniture factory in Sweden.

After more than fifteen years in furniture and design, I changed careers to information technology and worked at companies and universities culminating in service as the Director of Telecommunications and Network Services at the University of Vermont.

After moving to California in 2001, I became an active board member at the Merced County Arts Council and Playhouse Merced. I served two terms as President of the Arts Council and two terms as Treasurer.

Most recently, I have helped to shepherd the Cooperative Arbor Gallery of Merced through the process of incorporation and attainment of IRS 501(C)(3) status and served as treasurer and bookkeeper and Exhibiting Member.

My passion is turning bowls and vessels from local wood from California's Central Valley. My work is sold through a local gallery, various craft fairs, and by commission. I seek to achieve clean, well-balanced forms.

I have been a member of AAW since 2001 and have attended four symposiums.

I bring unique qualifications that I believe will contribute to furthering the AAW, including an undergraduate degree in arts and crafts and photography (BA in Art, New Mexico Highlands; Professional Photography, Rochester Institute of Technology) and several master classes under David Ellsworth.

Botho von Hampeln, *Ottawa, Ontario, Canada*

One of my first careers was as a cabinetmaker, and I have had a lifelong love affair with wood ever since. Quite a number of years later I happened to live next door to Jason Russell, a prominent Canadian woodturner, and I greatly admired his early works, development, and skill. Approximately ten years ago, I decided that learning to turn wood was in my retirement cards and I approached Jason for lessons. I have been a member of the Valley Woodturners in Ottawa for nine years and am now an adviser to the board.

The AAW has been an integral part of both my love of wood and woodturning, as well as my development as a craftsman, and I would now like to give something back.

I have familiarity with national organizations, as I was a board member of the Canadian Radio Common Carriers Association and understand issues dealing with the different needs of varying regions. I am also a twenty-five-year member of the Kiwanis Club of Ottawa and have been involved in various committees for organization and fundraising. In addition, I was the owner and founder of several companies, which at their peak employed over 200 people. I am comfortable with budgets, planning, conferences and tradeshows, and differing opinions.

It is so important to ensure both the continuity and smooth running of an organization such as the AAW when there are board changes. It is necessary to listen closely to established procedures, as well as to be open to new ideas from all sources.

My business, volunteer, and leisure backgrounds will help me to ensure the continued quality of the AAW and its services as well as to help plan its future growth, development, and excellence. I hope I can count on your vote. Thank you.

Stan Wellborn, *Washington, D.C.*

From my first association with the AAW in its start-up years, I have valued the knowledge and experiences I find in this great organization. The local clubs, the symposiums, *American Woodturner*, and the friendships gained remind me again and again of the genuine benefits of AAW membership. I'm constantly grateful for the way woodturners share their expertise and techniques. And I am amazed by the exceptional quality of work being produced—by hobbyist turners as well as professionals.

There is a growing need for the work of the AAW, an organization that raises the profile of our craft and provides the education and training opportunities for those who want to grow their ability, both in technique and design; for those who are new to the lathe as well as for experienced turners; and for those working in remote workshops and those with access to nearby clubs. I feel my experience in publishing and marketing and with nonprofit operations could be useful to the work of the board of directors.

By way of background, I was a reporter and editor for more than twenty-five years, mostly with *U.S. News & World Report,* and wrote many articles for *Fine Woodworking* magazine. I am an editorial advisor of *American Woodturner* and a member of two clubs in the Washington, DC, area. For the past four years, I have been a member of the AAW Best Practices Committee.

The one constant in this world is change. We see evidence every day of an ongoing revolution in technology, communications, education, and business conditions. It is imperative that the AAW continually reassess, upgrade, and professionalize its operations—including its website, journal, advertising and marketing, and membership services—in order to remain strongly connected to its current and future members.

I look forward to contributing my efforts to serving those needs.

Tom Wirsing, *Longmont, CO*

I am the current president of the AAW and I am running for a second term on the board of directors. I ask for your support.

I love the AAW. I began turning wood as a teenager, but my skills improved little until I joined the AAW. I have learned so much, met so many interesting people, and enjoyed my craft so much more. I would very much like to serve another term on the board of directors.

Let me tell you about some of the exciting things we've done recently. We have made some widely praised changes to the AAW journal, *American Woodturner.* It is now published six times a year, every issue is packed with interesting articles, and every back issue, all twenty-five years, is on the AAW website. And we have made many other improvements to the website to make it more attractive and user-friendly.

We have introduced an electronic membership option, which is available worldwide for $38 per year. It has been warmly received by our members.

This year's annual symposium was held in Hartford, Connecticut. We had a terrific slate of demonstrators and panelists, many beautiful and creative woodturnings in the Instant Gallery, an absolutely amazing trade show, and everybody had a ton of fun. The symposium goes to a different part of the country each year, so there will be one close to you soon. Don't miss it!

I have worked hard to make the AAW better by using the helpful feedback I receive from members every day. Woodturning is my passion, and so is the AAW. The AAW has done so much for me. I would like the opportunity to continue to give back more. Please support me for another term on the board of directors. Thank you. ■

Turning Your Eyes

Murray Stein

When I first joined the Dallas Area Woodturners (DAW), I was impressed with the excellence of their meetings. In addition to the highly educational guest speakers, I was bowled over by the monthly show-and-tell sessions during which members shared their creations. Their hollow vessels and artifacts were stunning, truly museum-quality works of art.

I began to dwell on the notion that these works should be seen in a gallery, not seen only by DAW members. My fellow woodturners were true artists!

In 2008, I approached the DAW board to ask permission to organize a major exhibit in a public venue. The exhibit would give the DAW an opportunity to get noticed publicly and allow our members to sell some of their pieces.

The board gave its blessing, and I assumed the position of exhibit coordinator pro-tem. The ArtCentre of Plano, Texas, agreed to host our exhibit in early 2010. Now I had to convince my fellow members to think of themselves as artists. I took a few minutes during each meeting to talk about the exhibit and published periodic reminders in our newsletter. The thrust of my message was:

"Most of you have shops in your garages. You create fabulous vessels and sculptures; you are artists. Your garages are studios. Your palettes are multicolored woods, brushes are chisels, and easels are lathes. Even if you are a relative beginner, you are still an artist."

The culmination of our planning resulted in a fabulous exhibit at the Plano ArtCentre called "Turning Your Eyes." Twenty DAW members submitted 120 entries to create a spectacular show. Some members were relative newcomers to woodturning, but that was not evident from their work. The opening reception was held in January and the exhibit was to continue until early February.

"Turning Your Eyes" turned a lot of heads. The comments from visitors were gratifying. The ArtCentre Director, Suzy Jones, asked our president if DAW would be willing to extend the show for a second month, and he readily agreed. Wow! The Plano cable channel shot a video clip of the exhibit and it is broadcast daily at 4:00, 7:00, and 10:00 PM. Wow again! We had started with a reception for the community, and the community ended up giving us a wonderful reception. The video clip can be seen at planotx.swagit.com/play/01152010-17/4/.

Martin Beauford, *Enchanted Forest,* 2008, Pecan, 4½" × 5" (11 cm × 13 cm)

Rodger Smith, *Faces,* 2007, Mesquite burl, 4" × 10" (10 cm × 26 cm)

Dick Koch, untitled, 2007, Maple, rosewood, inlay, 7½" × 9½" (19 cm × 23 cm)

Photo: Dick Koch

DAW Chapter Collaborative, 2009, Albuquerque symposium.

Bob Matern, *Segmented Spider Bowl,* 2006, Birdseye maple, wenge, 8" × 8" (20 cm × 20 cm)

Kevin Bassett, *Shigo's Realm-egg Form,* 2008, Cedar, elm, 14" × 10½" (36 cm × 27 cm)

Murray Stein, *Civil War General,* 2000, Thirteen woods, 7" × 5" × 25" (18 cm × 13 cm × 64 cm)

The centerpiece of the show was our segmented *Woodturners' Museum of Art,* the DAW's Chapter Collaborative entry at the 2009 AAW symposium, which won first place in the artistic category and best of show. The rest of the ArtCentre was filled with amazing turnings from simple forms to complex segmentation, delicate piercings, paper-thin vessels, and massive burl sculptures.

We all know turning is fun and rewarding. But it is also a learning experience, which promotes creativity. It has turned our members into teachers who are willing to enlighten newcomers. Every Saturday during the exhibit, we held turning demos in the main gallery of the ArtCentre. My fellow artists talked about how the show had been a great experience for them. When they spoke with inquisitive visitors, they became ambassadors for turning.

Greg Glennon, *Fruit of the Vine,* 2009, Dogwood, pecan, 4" × 2½" (10 cm × 4 cm), 6" × 3" (15 cm × 8 cm), 7" × 3½" (18 cm × 8 cm)

In a way, "Turning Your Eyes" was like a minisymposium for DAW, except that ArtCentre visitors were art lovers in general, not just fellow woodturners. People who are not turners were finding out that turning had become a new art form.

The best part of preparing this article was interviewing the participants in the show. Kevin Bassett, a creative turner, said, "It was a great experience. I was flattered that a stranger would like my art enough to buy it." Kevin's elegant piercing was initially inspired by one of his mother's doilies. He literally transferred the design to a thin-walled vase.

Ken Rodgers turns in many styles and makes striking masks by piercing and cutting apart the curved walls of turned vessels. Ken said, "After having seen years of show-and-tell sessions, I was still impressed with the diversity and quality of the show."

Bob Matern's *Segmented Spider Bowl* is an instant eye-catcher, an optical illusion with straight segments that appear curved. Bob said, "A visitor asked, 'How the heck did you do that?' I *think* he understood my explanation."

Dick Koch, our president and one of the architects of our chapter collaborative, said, "The consensus of comments at the reception was that this was an extraordinarily well-done exhibit."

Greg Glennon shared, " 'Turning Your Eyes' allowed me to hear wonderful feedback about my work and to achieve my first sale as an artist. I'm still riding on cloud nine, knowing an art collector wanted something I made."

The last day of "Turning Your Eyes" was also memorable. Suzy Jones booked our group into the next available opening for a new show in October 2011. She told us that our exhibit drew the largest number of visitors in the ArtCentre's ten-year history.

My hope is that other AAW chapters will undertake similar programs to spread the word about woodturning, a remarkable art form. ■

Murray Stein is a retired electronics engineer. He is self-taught, does segmented turning, and makes sculpture. He has won numerous awards, written extensively, and presented in a variety of places, including the Renwick Gallery of the Smithsonian. To learn more about Murray and his work, visit woodizgood.deviantart.com. Unless otherwise noted, photos are by Michael Stein.

Ken Rodgers, *Moody Brothers,* 2007, Ash, 7" × 5" (18 cm × 14 cm)

Murray Stein, *Mariachi Hat,* 2008, Twelve woods, 8½" × 20" (22 cm × 51 cm)

Boy Scouts and Woodturning

I took my son, Nico, with me to the 2007 AAW symposium in Portland, Oregon, where he attended the Youth Turning Program. He had classes with Nick Cook and Bonnie Klein where he learned to make a honey dipper, a gavel, and a cup. He was assigned to four classes, and he enjoyed them so much that he would sit outside the room hoping another student would not show up so that he could grab an open lathe. He stayed in the classroom with Bonnie and Nick all day.

At the end of the symposium, twenty-five lathes were given away to youth who were signed up for the classes. My son's name was not drawn in that first drawing, but by luck, one of the winners was not present to claim the mini lathe and Nico's name came up in the second drawing. He was ecstatic! He not only won the lathe but he also received a set of turning tools and accessories.

Nico is a member of the Boy Scouts, and we discovered that a woodturning project would fulfill their requirement for the woodworking merit badge. I offered to sponsor the troop, and a group of Scouts worked on their projects in my studio.

Nico was in charge of teaching the other boys how to turn by showing them what he had learned with Bonnie and Nick at the symposium. Additionally, we used leftover wood from the symposium classes for the Scouts' projects.

In thinking about the effects of the Youth Program offered by the AAW, I realized how amazing it is that my son not only attended the classes but also won a lathe, turning tools, a faceshield, and bags of wood scraps. It is impressive that after attending the program, he was able to share his new skills with his Boy Scout troop. ■

— Tania Radda

Call for Demonstrators

AAW Symposium 2011
Deadline: October 15, 2010

The AAW's 25th annual symposium will be held at the Saint Paul RiverCentre in Saint Paul, Minnesota, June 24–26, 2011. This special symposium will feature ten AAW Honorary Lifetime Members as participants.

Visit the AAW website (woodturner.org/sym/sym2011/DemoApp/) for complete instructions on how to submit your application. For more information or assistance, contact the AAW office at inquiries@woodturner.org or call 651-484-9094 or 877-595-9094 (toll free). ■

— Dale Larson, Symposium Planning Committee

New AAW Toll Free Number

The AAW now has a toll-free phone number: 877-595-9094. Our staff is always pleased to have you call, so if you would like to know more about membership categories, need help identifying the closest local chapter, or have any other questions, give us a call!

Website Winner

The most recent contest on the AAW Forum was "balanced bowls," which also included off-center bowls. Maximum size was 10" (25 cm) in diameter. The theme was loosely based on the article on balanced bowls in the April issue of the journal. Mark Knize, author of the article, was the judge.

Congratulations to the winners, thank you, Mark, for judging the contest, and much appreciation to everyone who entered the contest!

George Guadiane, First
Joe Greiner, Second
Jonathan Garcia, Third

Check out the AAW Forum for the next website contest. ■

— Kurt Bird, AAW Forums Moderator

George Guadiane, untitled, 2010, Maple with ambrosia beetle markings, 2¾" × 7¼" (7 cm × 18 cm)

Winners of the 2010 Best Chapter Newsletter/Best Chapter Website Contest

Congratulations to the following AAW local chapters for winning the newsletter contest.

- **First Place:**
  Chicago Woodturners
  (chicagowoodturners.com)
  Paul Shotola, editor
- **Second Place:**
  Woodturners Guild
  of Ontario
  (wgo.ca)
  Peter K. Kaiser, editor
- **Third Place:**
  Montgomery County Woodturners
  (montgomerycountywoodturners.org)
  Michael Blake, editor

Congratulations to the following AAW local chapters for winning the website contest.

- **First Place:**
  Northeast Florida Woodturners
  Association (jaxturners.org)
  Keith Larrett, webmaster
- **Second Place:**
  Hunt County Woodturners, Inc.
  (huntcountywoodturners.org)
  Johnny Campbell, webmaster
- **Third Place:**
  Montgomery County Woodturners
  (montgomerycountywoodturners.org)
  Carl Powell, webmaster

More information about these contests can be found on AAW's website at woodturner.org/community/chapters/chapter_contests_2010.htm ■

The Tidewater Turners' Youth Program

Sprouting Spindleers

The Tidewater Turners of Virginia conducted their first youth turning program during the winter and spring of 2009. The Sprouting Spindleers, a name conceived by the children who participated, is based on the Young Turners Program sponsored by the AAW.

Six children participated with five receiving the AAW "Woodturning Journeyman" completion certificate and the other receiving the "Woodturning Student" completion certificate. In addition to an AAW membership, the Tidewater Turners gave a one-year club membership and a member-turned platter to each child.

Several sponsors donated a variety of woodturning supplies to include tools, wood, sandpaper, spring steel, space, and lathes: Bonnie Klein, Crown Hand Tools Ltd., Craft Supplies USA, F.H. Gaskins Company, Inc., The Sanding Glove, Tidewater Architectural Millworks, Inc., Woodcrafters of Virginia, Inc., and Woodcraft at Janaf.

Of particular note are Bill and Heather Caillet, owners of Woodcraft at Janaf (Norfolk, VA), for their generosity in providing lathes and a place to turn.

The children completed the requisite projects for each certificate from the list posted on the AAW website (woodturner.org). Additionally, they had the opportunity to complete a couple of electives that included a shopmade diamond point tool made from a cut masonry nail, an endgrain bowl, and handles for a wire to burn lines into turned objects. The children also learned about production turning by completing a purchase order for a local business. The money earned from the order paid for the set of shopmade tools that each received from the members who supported the program.

The Spindleers' newly-found skills were captured in photos and text through an article published about them in *The Virginian-Pilot*, a local Hampton Roads newspaper. Bill Tiernan helped write the article.

Supporting Tidewater Turners of particular note are Myron Curtis, Reuben Everett, Clifton Chisum, Larry Anderson, and Matt Lewis.

Learn more about the Sprouting Spindleers at tidewaterturners.net. ■

—Matt Lewis

A grandfather teaches his grandson how to handle a spindle gouge.

Call for Entries 25th Anniversary Local Chapter Exhibition

John Lannom, Ohio

The American Association of Woodturners will celebrate its 25th anniversary in 2011 at the symposium in St. Paul, Minnesota. One of the many special events featured will be the exhibition, "Turning 25—A Celebration." All local chapters of the AAW are encouraged to enter. Our goal is to have every AAW chapter represented. We would like each chapter to enter a lathe-turned work that best exemplifies and represents that chapter.

The chapter can choose its own process for selecting a piece for the show, whether it is a collaborative effort or a chapter-juried selection from members' work. Registration and color photos of the entries must be submitted online through the AAW website at woodturner.org/sym/sym2011/exhibit.

Each entry must comply with the following:

- One lathe-turned object may be submitted per chapter.
- The object must fit in an 8" (203 mm) cube.
- Weight limit is 3 lb (1.36 kg).
- Sales will be shared 70% with the chapter or artist and 30% with the AAW.
- All pieces must remain with the exhibit and travel to various venues after the symposium. Sold work will be shipped to the buyer at the end of all exhibits, and unsold work will be returned to the chapter or individual.

Other requirements:

- Entry fee: $40
- Entry deadline: February 28, 2011
- Additional details will be provided in the future.

The entry fee helps to defray the cost of a special display setup, return shipping, plus the publication of an exhibit catalog. The catalog will contain a photo and description of each exhibit piece. All participating chapters will receive a complimentary copy of the catalog.

The exhibit will be displayed in a prominent area at the St. Paul symposium and participating chapters will be individually recognized for their contribution.

With over 325 AAW chapters, this exhibition will be quite large and a powerful display of skill and talent. It would be awesome to see each chapter represented in order to comprehensively capture this special moment in our organization's history.

Questions can be addressed to Exhibitions Committee Chair, Warren Carpenter warren@woodturner.org. ■

Lynne Yamaguchi, Arizona

Jennifer Shirley, Indiana

Trent Bosch, Colorado

Linda Suter, Ohio

Angelo Iafrate, Rhode Island

Dick Gerard, Indiana

Contemporary Wood Art: Collectors' Selections

The recent exhibit at the Wood Turning Center (WTC), "Contemporary Wood Art: Collectors' Selections," was curated by two couples, Dr. Jeff Bernstein and Dr. Judy Chernoff, and Steve Keeble and Karen Depew. Their approach to selecting the objects to be included in the exhibit was spontaneous and several themes emerged.

As a starting point, the four collectors explored the WTC's Collections Study Area, sticky notes in hand. Most pieces in the exhibit ended up with between two and four notes attached to their pedestals. Three themes emerged from the selected pieces: wood, decoration, and design. At the opening talk, Judy Chernoff noted that these themes represented phases in their own development as collectors.

For their personal collections, the two couples were initially interested in classic shapes and the tactile and natural beauty of the wood. Represented in the exhibit were examples of bowls by Bob Stocksdale and vessels by Dan Kvitka.

The second theme, surface decoration, included turned objects that moved beyond the natural coloring and smooth surface of turned wood. Two pieces stood out, a spectacular segmented vessel by Virginia Dotson with swooping lines, and paired John Jordan vessels, one bleached white and the other stained black. Hayley Smith's hemispherical bowl was especially pleasing; the texture totally changed one's experience of the piece. The theme of design included several sculptural pieces exhibiting impressive presence, in particular ▸

Thierry Martenon, *All Wrapped Up and No Place to Go,*
ITE 2003, Walnut, wax linen, 14" × 14" × 6" (36 cm × 36 cm × 15 cm)

Donated by the Artist

Betty Scarpino and Rémi Verchot,
Sculpted Box, ITE 1999, Cherry, 3½" × 2½" (9 cm × 6 cm)

Donated by the Artists

Hayley Smith, *Hemispherical Bowl Form #2,*
ITE 1995, Ash, 3" × 6³⁄₁₆" (8 cm × 16 cm)

Donated by Bruce Kaiser

one by Thierry Martenon, and a challenging-to-describe piece by Alain Mailland that used the sapwood of a log of blackwood to highlight multiple-turned vessels.

At the opening night talk, Jeff Bernstein noted that they had also selected pieces that they felt were powerful, yet were not necessarily ones that would be included in their own personal collections.

Part of the opening night conversation focused on becoming a collector. Steve Keeble talked about educating himself by reading, visiting significant collections, and talking with other collectors. He lamented that there is currently more excellent work than he and Karen can possibly collect. Karen Depew noted that woodturning is a generous field—people share, build emotional connections, and create a sense of community.

A small box turned by Rémi Verchot and carved by Betty Scarpino was especially pleasing. Its balance and completeness made it a small-scale sculpture. Another piece seemed ahead of its time, a platter from 1987. A true masterpiece by Al Stirt!

All of the eighty-seven pieces in the exhibit were interesting, but represented only a small selection of the WTC's strong permanent collection. Particularly impressive were the sixteen objects made by ITE (International Turning Exchange) artists, including a powerful sculpture by Todd Hoyer and Hayley Smith and the Verchot and Scarpino box. While not the focus of the exhibit, their inclusion demonstrated how valuable the program has been as a source of ideas and inspiration to the turning community.

For more information about the WTC or to view the exhibit, visit woodturningcenter.org. ■

Joseph Seltzer is a collector and turner who lives in Philadelphia, PA. He is Vice President of Collectors of Wood Art, collectorsofwoodart.org.

Dan Kvitka, *Banded Vase,* 1996, Vera, 6½" × 4¼" (17 cm × 11 cm)

Donated by Bruce Kaiser

Dan Kvitka, *River Stone Series #25,* 2003, Thuya burl, 1¾" × 4" (4 cm × 10 cm)

Donated by Joe Seltzer

Alan Stirt, untitled, 1987, Brazilian rosewood, ¾" × 12⅝" (2 cm × 32 cm)

Donated by Robyn Horn

Todd Hoyer and Hayley Smith, *Untitled #1,* 1995, ITE, Ash, 16" (41 cm)

Donated by the artists

Virginia Dotson, *Calligraphy Bowl,* 1990, Baltic birch, wenge, walnut, 5¾" × 14¾" (15 cm × 37 cm)

WTC Purchase

Alain Mailland, *Gospel,* 2003, African blackwood burl, 7⅜" × 8½" × 9¼" (20 cm × 22 cm × 23 cm)

WTC Purchase

Bob Stocksdale, untitled, 1986, Macadamia, 3¼" × 4⅜" (8 cm × 12 cm)

WTC Purchase

John Jordan, *Black/White Pair,* 2000, Ash, 9½" (24 cm) and 7" × 9½" (18 cm × 24 cm)

Donated by the Artist

Calendar of Events

December issue deadline: September 20
February 2011 issue deadline: November 20

Send information to editorscarpino@gmail.com

Australia
2012 Turnfest! For information, visit turnfest.com.au.

British Columbia, Canada
September 10–12, West Coast Roundup, Sheraton Guilford, Surrey, sponsored by the Greater Vancouver Woodturners Guild. Visit gvwg.ca for information.

France
October 14–17, international woodturning symposium, Villeneuve les Avignon (South France), organized by The French Association for Artistic Turning (AFTAB). Demonstrators scheduled to date are Marilyn Campbell (Canada), Eli Avisera (Israel), Graeme Priddle (New Zealand), Jacques Vesery (USA), Hans Weissflog (Germany), and Jean-François Escoulen, Alain Mailland, and Christian Delhon from France. Four historical venues will host exhibitions. Registration is limited to 150. For information, visit aftab-asso.com/html/2010_symposium.html.

Jérôme Blanc, *Wood Tango I,* 2009, Pear, 9½" × 5½" (24 cm × 14 cm) and *Wood Tango II,* Maple, 10" × 5" (25 cm × 13 cm)

Wood Turning Center Permanent Collection

New Zealand
March 19–26, 2011, Artist Collaborationz, McGregor's Bay, Whangarei Heads, Northland. This collaboration event is held every two years. National and international artists working together, followed by a public auction. For information, email info@collaborationz.co.nz.

Arizona
February 18–20, 2011, Desert Woodturning Roundup, Mesa Convention Center, Mesa. Scheduled demonstrators include Mike Mahoney, Lyle Jamieson, Christian Burchard, Mark Sfirri, Stephen Hatcher, Don Ward, Al Stirt, Ron Goble, and special guest Betty Scarpino. Instant Gallery, vendor area, panel discussion, and other events. For information visit desertwoodturningroundup.com.

California
September 17–19, Ornamental Turners International (OTI) biennial symposium at the Wyndham San Jose, San Jose, CA. Will feature speakers from the United States, United Kingdom, and New Zealand, and include a panel discussion with master-class ornamental turners. There will be open sessions for the public to view the instant gallery and ornamental turning equipment on Saturday afternoon. For information, contact OTI at ornamentalturners.org.

Colorado
September 11–12, 12th Annual Rocky Mountain Woodturning Symposium, Larimer County Events Center, Loveland. Featured demonstrators are Jimmy Clewes, Stuart Mortimer, Trent Bosch, Bruce Hoover, Allen Jensen, David Marks, David Nittmann, James McClure, Katherine Kowalski, Larry Fox, and Sam Angelo. For information contact Allen Jensen at 970-663-1868 or rajconst@aol.com or visit rmwoodturningsymposium.com.

Al Collins, Sinewave Box, 2009, African blackwood, pink ivory, boxwood, 4⅝" × 3⅜" (12 cm × 9 cm)

Al Collins is a member of Ornamental Turners International (OTI). He will be one of the presenters at the OTI conference in September in California.

Georgia
September 17–19, Turning Southern Style XVI will be held at the Unicoi State Park Lodge in the mountains of North Georgia near Helen. Featured demonstrators include J. Paul Fennell, Stephen Hatcher, and Alan Lacer. Also featuring Nick Cook, Johannes Michelsen, Peggy Schmid, and Dave Barriger. Information is available at gawoodturner.org or contact Harvey Meyer at 770-671-1080 or him1951@bellsouth.net.

October 7–17, Georgia National Fair. Nine Georgia clubs will have access to two lathes for turning during the fair including a Oneway handicap lathe on which injured soldiers from Ft. Benning will turn. Dave Barriger will judge the largest display of juried work in Georgia.

Hawaii
October 16–17, 2nd Annual Honolulu Symposium, sponsored by the Honolulu Woodturners. Demonstrators include Jimmy Clewes and many of

Hawaii's top demonstrators. For information, visit honoluluwoodturners.org or call Andy Cole at 808-778-7036.

Illinois

August 20–22, Turn-On! Chicago 2010, symposium, Mundelein, just north of Chicago. Demonstrators include Jimmy Clewes, Don Derry, Cindy Drozda, David Nittmann, Binh Pho, Dick Sing, and Malcolm Tibbetts. Events include hands-on pen turning, trade show, and banquet. For information, visit chicagowoodturners.com.

Indiana

February 19–April 10, 2011, "Through the Woods, Around the Block: A Juried Exhibit of Turned Objects," Lubeznik Center for the Arts, Michigan City. Entry deadline is September 30, 2010. Information and a prospectus can be found at lubeznikcenter.org.

Maine

June 14–September 10, "New Work by Faculty," Messler Gallery, Center for Furniture Craftsmanship, Rockport. For more information, visit woodschool.org.

Minnesota

June 1–August 22, "Be Our Guest: A Progressive Invitational," and "Art from the Lathe: Selections from the AAW Permanent Collection," AAW Gallery, 222 Landmark Center, Saint Paul. For information, visit galleryofwoodart.org.

North Carolina

August 15–20, International Wood Collectors Society (IWCS) Annual Meeting, Lifeway Ridgecrest Conference Center, near Asheville, NC. The program will include presentations, classes, demonstrations, and displays. Tours to the Biltmore Estate and the Folk Art Center will be offered. To register, email Robert and Patricia Dickherber, pdickherber@yahoo.com. For event information, contact Tom Kinney at thomaskinney@msn.com.

Pennsylvania

August 7–October 16, "International Turning Exchange Exhibit," Wood Turning Center, 501 Vine St., Philadelphia. For information, visit woodturningcenter.org.

Tennessee

November 11–14, 2nd Segmenting Symposium, Arrowmont School of Arts and Crafts, Gatlinburg. Novice to accomplished segmenters worldwide will gather for three days devoted to all things segmenting: software programs for design, alternative materials, sculpture, open segmenting, transitional vessels, and more. Segmented Woodturners is a specialty, Internet-based chapter of the AAW. Featured demonstrators include Malcolm Tibbetts, Curt Theobald, William Smith, Andy Chen, Jamie Donaldson, Lloyd Johnson, Bill Kandler, Jim Rodgers, Kurt Hertzog, Jerry Bennett, and Dennis Daudelin. For information and a symposium brochure, visit segmentedwoodturners.org.

January 28–29, 2011, Tennessee Association of Woodturners 23rd Annual Symposium, held at the Radisson Hotel at Opryland in Nashville. Featured demonstrators include Stuart Batty, Bill Grumbine, Michael Mocho, and Molly Winton. For information, email symposium@tnwoodturners.org, visit the TAW website at tnwoodturners.org/symposium, or call 615-973-3336.

Texas

August 27–29, Southwest Association of Turners Symposium, Waco. Lead demonstrators are Eli Avisera, Clay Foster, Mike Jackofsky, Alan Leland, Jennifer Shirley, and Molly Winton and fourteen regional demonstrators from AAW chapters in the Southwest. Activities include an Instant Gallery, a two-for-one raffle, more than twenty vendors selling equipment and supplies, and hands-on woodturning display areas. For information and online registration, visit SWATurners.org or contact president@SWATurners.org.

Virginia

October 23–24, "It's Your Turn, 2," 2010 Virginia Woodturning Symposium, Expoland, Fishersville. This hands-on turning and learning event is an environment of networking, education, and collaboration for members of the regional woodturning community. The symposium promotes the art and craft of woodturning to non-club members. For information, visit virginiawoodturners.com/symposium.

Washington, D.C.

September 24–January 30, 2011, "A Revolution in Wood: The Bresler Collection," Renwick Gallery, Smithsonian American Art Museum. This exhibit celebrates the extraordinary recent gift of turned wood objects from collectors Fleur and Charles Bresler. For information, visit americanart.si.edu/exhibitions/archive/2010/bresler/. ■

American Craft Week
October 1–10
A Nationwide Celebration of Handmade Craft

Organizers of American Craft Week are asking makers, sellers, curators, instructors, collectors, guilds, and others involved in craft to present community events, such as studio tours, art walks, fairs, and exhibitions in early October. The idea is a grassroots movement, offering local activities as creative and diverse as the arts themselves.

Participants will have access to marketing materials and resources. For more information, visit AmericanCraftWeek.com. Imagine a craft festival that extends across fifty states!

Tips

Lazy Susan tool holder

I end up with tools lying horizontal after turning a few bowls. Trying to find the one I want in all the shavings can be troublesome. To solve the problem, I took an old stool with a broken seat and turned it into a lazy Susan tool holder. I made a 2'- (60 cm-) square base from ⅝" (16 mm) plywood and put a frame around it so the little objects placed on it wouldn't fall off. I then drilled two rows of holes, sized from ½" to 1" (13 mm to 25 mm) in diameter, around the outer edge. I position the tool holder close to the lathe so it is out of the way, yet within easy reach. I can turn it if needed, and now no matter how many shavings pile up, I can still see the tool handles and grab the one I want.

A few tools had the same style handle, so I color-coded some with spray paint. I also put a paper towel holder on one corner.

In addition, I took a piece of plywood and created a 1"- (13 mm-) square grid of ⅜" (10 mm) dowels sticking up about 1½" (38 mm) to set items on when I need a spray-finish table. I can turn the lazy Susan as needed for achieving the perfect spray finish.

— Dan Burleson, Troy, MO

Over-the-tailstock caddy

Copy your dentist's efficiency and have your small tools, drill chuck, centers, and other items within arm's reach. The photo shows how I used a converted swing-arm wall mount for a conventional television. Wall mounts are relatively inexpensive. You can also convert a full-motion wall-mount flat-panel swing arm to get even more flexibility. There is a magnetic strip on the front for small items, a flex light, and holes drilled in the top to fit my Morse tapers and small items. I especially like that the tray swivels and will swing back to the wall, out of the way, to allow the use of my secondary toolrest for deep hollowing.

Two safety cautions: (1) do not install in such a way that tools or any items can fall onto or come in contact with anything rotating on the lathe; and (2) do not install in a way which necessitates leaning over anything rotating on the lathe when reaching for a tool or an item on the tray.

— Larry Sefton, Bartlett, TN

Remounting bowls

After applying one coat of sealer, I found a couple tool marks (scratches) on a maple bowl. I needed to find a way to remount it. As can be seen in the pictures, I used an inline-skate wheel on the bottom. The internal bearings on the wheel rotate nicely as the bowl turns. The outer surface of the wheel is smooth and soft enough to protect the surface of the bowl.

On the inside, there is a piece of ½" (13 mm) of sponge material to provide just enough cushion to keep the inside from being marred by the MDF disc.

— *Mickey Donahue, West Union, SC*

Laser for hollow turning

After going through half a dozen laser pens while hollow turning with my Jamieson system, I purchased a universal pistol laser and attached it to an Allen wrench and then slid the wrench into the pen slot. The pistol laser can handle the shocks associated with the hollowing process. I purchased the pistol laser on eBay for under $20.

— *Robert Jay, Collingswood, NJ*

Oil finish applicator

I am always looking for an inexpensive, lint-free, throwaway applicator for oil finishes and for wipe-on poly. It turns out that coffee filters are lint-free and can be obtained at a very low cost at discount stores. They are a good size and can be folded into a nice applicator pad. They work well!

A note of safety: If using oil, the filters must be spread out and dried separately so that there is no problem with spontaneous combustion.

— *Gary Guenther, Silver Spring, MD*

Go/no-go for chucks

In the February 2010 *AW*, Lee Sky presented a tip for easy tenon measuring, which I thought was great. I tried this method for the standard jaws on my Oneway stronghold. Laying a pencil flat on the tailstock gave me a good mark for smallest diameter, but not for largest diameter of a tenon.

I cut a piece of wood ½" × 9" (13 mm × 23 cm), and glued a pencil to the side. When this piece is placed on the tailstock, it gives the correct diameter for the largest tenon. I can now scribe two quick "go/no-go" marks where I need to turn a tenon.

I also use the #4 jaws, which require slightly different-size go/no-go marks. For scribing these marks, I glued a piece of wood, ⅝" (16 mm) wide on one side of a pencil and 1 1/16" (27 mm) on the other. All I need to do is cut a recess just a little larger than the big circle and the size is perfect for expansion chucking in the bottom of a plate.

I made the pieces of wood long enough so that as the pencil wears down, the jig will still rest horizontal on the tailstock. When the pencil becomes too short I will just glue in a new one.

I also glued a magnet on the side of the jigs so I can put them on the headstock or at the end of the ways, depending on what I am making. With the jigs attached magnetically to the lathe, they don't fall into the shavings.

— *Dan Burleson, Troy, MO* ▸

Keeping bowl rims flat

A friend and member of St. Louis Woodturners, Gary Hinegardner, showed me some nice looking bowls he had turned from green wood. He told me that he had put the bowls upside down with weight on top to help keep the rim flat during the drying process with good success. I came up with a space-saving way to add pressure to, as well as stack, plates and bowls during the drying process.

For this setup, I use ¼" (6 mm) all-thread rods and pine boards, 1" × 2" (2.5 cm × 5 cm). I drilled a hole in each end of each board so that the rods will slide through.

When finished turning, I place a bowl or plate upside down on the first set of two boards, then add two more boards, one for each side, and add a washer and nut. I tighten the nuts just enough to make the boards snug. I keep adding bowls and boards until I run out of rod length, and then start another stack.

I put each stack into a large cardboard box to let the wood dry slowly and leave it there until the wood is stabilized.

As moisture leaves the wood, the assembly helps keep the bowls and plates from warping out of shape.

I leave a tenon on some of the turned items so that I can put them back onto the lathe for final sanding after they are dry.

The photo on the right shows two ash bowls, one stacked with pressure, the other left to dry on its own. I have had excellent success over the years with this assembly, with no cracking of the bowls.

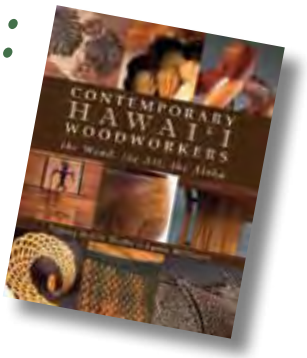
— Dan Burleson, Troy, MO

Sharpening oval skew chisels

Dress your grinding wheel to get it clean and straight across. Mark the bevel of the skew chisel with a black marker so that you can easily see if the entire cutting edge has been sharpened. Use a Veritas grinding jig for skew chisels and attach two small magnets under the oval skew chisel to keep it from rocking side to side. A small mirror can be used to view the bevel from underneath as the edge is being sharpened.

— Joe Cavanaugh, Vienna, VA ■

Contemporary Hawai'i Woodworkers: The Wood, the Art, the Aloha



This lavishly illustrated large-format book by Tiffany DeEtte Shafto and Lynda McDaniel highlights the work of thirty-six wood artists from the Hawaiian Islands, thirteen of whom are woodturners. Additionally, within the section on sculpture several woodturners are represented.

Love, admiration, and respect for wood and nature are central themes throughout the book, and those themes are also evident in the artists' profiles and statements. In her introduction, Shafto states, "I've felt a calling to capture the essence of the contemporary wood art movement by sharing the stories of Hawai'i's top woodworkers and their beautiful works of art." She has captured that essence in words and images.

The book is more than two hundred pages long and is organized into four major categories: joinery, sculpture, woodturning, and Hawai'i's trees. Four pages are allocated for each artist, including text and photography. Some photographs occupy an entire large page, rendering the detail of the work and the grain of the wood easily visible.

This book won the Art/Photography and Best Design awards in the 2009 DIY Book Festival in Los Angeles, as well as honorable mention for best design from the Hawai'i Book Publisher's Association.

A numbered limited edition, signed by thirty-five of the artists, comes in a curly koa printed slipcase. This and a regular version of the book are available from the publisher's website, ContemporaryHawaiiWoodworkers.com. ■

— Betty Scarpino

Wooden Tubes, Cigars, and Treasure Maps

Joshua Friend

What would you store in a handcrafted wooden tube? There are lots of possible objects. I like to use a lidded tube to safely transport a single cigar. Tossed into luggage or a golf bag, it protects my favorite smoke while in transit. Perhaps you are not a cigar smoker, then what better way to present a rolled up secret treasure map to a child at a birthday party? Uses for wooden cylinders with tight-fitting lids are only limited by one's imagination.

Making a wooden tube with a cap, with the grain running parallel to the ways of the lathe (between-center orientation), is much like making a lidded box. Instead of hollowing out the inside with a turning tool, you use a drill bit chucked into a Jacobs chuck mounted in the tailstock. It is critical for the cap to have just the right fit: snug enough so it won't fall off, yet loose enough to be pulled off without undue struggle. Getting the lid to fit right can be a challenge, but don't worry—you can control the fit of the cap by "sneaking up" on the perfect fit with patience and care. Here's how to make a tube with a perfectly fitting lid.

Choose the wood

Although I generally don't use softwoods (conifers) for most turning projects—their lower density increases the likelihood of denting—softwoods are a good choice for a tube because the wood doesn't resist the tool as much as hardwoods do. Less resistance improves tool control and causes less vibration and chatter when cutting across the endgrain. Additionally, using a softwood will make shaping the top of the cap easier because the cutting action for this step is accomplished a good distance from the chuck, without tailstock support. But more on that later...

Red (aromatic) cedar is a great choice of wood for this project. Many cigar humidors are lined with cedar, so it seems appropriate to use it for a cigar tube. Plus, I love the smell of cedar in my shop after turning it. Another wood I like to use (and the one I chose for illustrating this article) is butternut. Butternut is similar in density to red cedar and strikes a nice balance between beauty and workability.

1 It is important to use dry wood, otherwise the piece could change shape after completion, altering the fit of the cap.

2 Turn the wood to a cylinder with tenons on each end. Mark the length for the cap.

Rough turn the cylinder

Start with a block of dry wood measuring 2" (5 cm) square by about 11" (28 cm) long, and mount it on the lathe between centers *(Photo 1)*. Rough turn it to a cylinder, but keep a diameter of at least 1¾" (44 mm) to allow for ample wall thickness later. Form tenons on both ends of the piece, and decide which end will be the top (or cap) and which will be the bottom. Mount the cylinder into a four-jaw chuck using the tenon on the cap end. Make a mark where the ▸

cap will be parted off (about 1½" [38 mm] from the shoulder of the tenon is appropriate), and bring up the tailstock for support *(Photo 2)*. Part the body of the cylinder from the cap. A narrow parting tool is best for this job since a small kerf will minimize the disruption of grain flowing from the cap to the body. I like to part down most of the way and then finish the cut with a handsaw.

To cut across endgrain, engage the cylinder's edge slowly and carefully, then ride the bevel all the way to the center.

A Forstner bit quickly and consistently forms the interior walls of the cap.

Cut from the center to the outside, with the bevel rubbing.

The inside of the cap is finished.

Drill out the tube's body slowly, clearing the chips frequently.

Prepare the inside of the cap

With the cap section still mounted in the chuck, cut across the endgrain, first to true it up and then to make a slightly concave cut. I like to use a spindle gouge for this task. Making this cut concave now will help to ensure there are no gaps later where the cap will meet the body of the tube *(Photo 3)*.

Next, insert a 1¼" (32 mm) Forstner bit into a Jacobs chuck, held in the tailstock. With the lathe speed set slow, advance the bit about ½" (13 mm) into the endgrain of the cap *(Photo 4)*. The interior walls formed by this drilling will later mate up with the neck portion of the tube's body. You could alternatively form these walls by using a square-end scraper or parting tool, but I find drilling to be easier and more reliable when making multiple tubes. Additionally, the Forstner bit produces walls that are consistently straight and perpendicular to the end of the cap.

At this point, I like to hollow the bottom of the inside of the cap a bit further and decorate it with concentric circles. Both of these processes can be accomplished using a spindle gouge, small bowl gouge, or detail gouge, cutting from the center to the outside with the flute facing to the left (remember you are cutting endgrain, which requires a different approach than cutting sidegrain, as for a bowl). Once the cut is started, pull to the left with the bevel rubbing and stop each cut just short of the prior cut *(Photos 5, 6)*.

Drill out the cylinder

Remove the cap section from the chuck and set it aside until later. Mount the body section of the tube into the four-jaw chuck, grabbing the tenon that you formed earlier. Chuck a large brad-point bit into the Jacobs chuck. The bit I use is about 1" (25 mm) in diameter and is about 6½" (17 cm) long. Run the lathe at a slow speed (500 to 800 rpm), and advance the bit slowly into the wood, allowing the bit to eject the shavings. Back the bit out frequently to aid in this process *(Photo 7)*.

Since the travel distance of my tailstock quill is shorter than the length of the drill bit, it is necessary for me to reposition the tailstock closer to the headstock after I have drilled the full extent of the quill travel. Drill the full length of the bit. Measure the depth of the tube's cavity, and transfer that depth onto the outside of the tube, making a mark on the wood. This mark will be used later as an indication of where to begin cutting the bottom end of the tube. Don't forget to allow for the length of the brad point at the end of the bit—you don't want to end up with small pinhole on the bottom of your tube!

Fit the cap to the body

Now that the tube is hollowed, it is time to form the neck at the tailstock end of the tube body. Use the tailstock fitted with a cone center for support. Using a parting tool, begin to reduce the


Use a cone center in the tailstock for support when beginning to form the neck section.


Use your fingers to apply counterpressure as you fine-tune the neck to achieve a perfectly fitting cap.


Cut the shoulder slightly concave. The principles used to create a good fitting cap are the same as those in making a lidded box.

At this point, the cap should fit snugly and the outside of the tube is ready for final forming.

neck's diameter *(Photo 8)*. Keep in mind the length of the neck should be slightly shorter than the length of the interior walls formed in the cap by the Forstner bit earlier. This way, the cap will seat properly. So, if the cap's interior walls were drilled to ½" (13 mm) deep, then the neck should be about 7/16" (12 mm) long. Nevertheless, maximizing the length of the neck is important because the added surface area improves the fit of the cap so it will not fall off.

Since the Forstner bit used to drill the cap was 1¼" (32 mm) in diameter, we know that the outside diameter (OD) of the neck will also need to end up at 1¼" (32 mm). But we want to sneak up on the perfect fit, so begin by bringing the OD of the neck down to about 1⅜" (35 mm), using the tailstock for support. Err on the side of leaving it fat at this point, since you can always take more wood off. Once you get the OD of the neck close to the final dimension but still too thick, it is time to fine-tune the fit little by little until you arrive at the perfect snug fit.

During this fine-tuning process, stop the lathe often to test the fit and see where more material needs to be removed from the neck. I find it inefficient to continually remove the tailstock to test the fit and replace it to cut further, so I remove the tailstock and use my fingers to apply counterpressure while lightly cutting with the parting tool *(Photo 9)*. Counterpressure is necessary because the cutting action is taking place far away from the chuck without tailstock support. A steady rest would do the job as well. I take off a little material, turn off the lathe, and test the fit. Repeat the test-fitting as many times as is necessary to achieve a fit that is just right.

If you accidentally take off too much material and the cap fit is too loose, it is possible to tighten the fit slightly by applying layers of thick CA glue around the neck. Let the glue dry ▸


With a good friction fit, the cap and body are mounted together, ready for shaping the outside to achieve a seamless look.


Measure the correct diameter at one point on the tube's body.


Reduce the diameter of the rest of the tube's body.


Turn V-grooves using a skew chisel. Here is where you can be creative with this project—there are many options for embellishment.


Using a wire, burn the V-grooves to highlight them.


With the tailstock out of the way, apply counterpressure with your fingers for support when shaping the top of the cap.

18 Use a spindle gouge to shape the bottom of the tube to create a decorative and smooth surface.

19 Leave a nub of wood attached to the bottom and use a handsaw to part the cylinder off.

20 Remove the nub using a carving gouge, then sand.

21 A drying board with holes to receive dowels makes spray finishing easy. This system also works great for other small projects.

completely before sanding it down and retesting the fit of the cap.

Once the cap has just the right friction fit on the neck of the tube's body, make a slightly concave cut on the shoulder of the neck, just as we made a concave cut on the cap earlier. The two mirroring concave cuts (on the cap and on the shoulder of the body) when mated will ensure that the outermost points make contact, which results in a tighter looking fit of the cap—no gaps. I make this cut using a skew chisel, long point down. Engage the edge of the shoulder with the long point and make a short slice inward and to the left, down to the neck *(Photos 10, 11)*.

Turn the outside of the body

Put the cap onto the tube's body and bring up the tailstock for support, applying only gentle pressure with the tailstock *(Photo 12)*. You should not have to use the tailstock pressure to make the cap fit well. Now you are ready to turn the outside of the body using the tool of your choice. I like to use a roughing gouge for this step, but a skew chisel would also do a great job. Bring the diameter of the tube down to 1½" (38 mm) *(Photos 13, 14)*.

You can get as creative as you like with the shape of the outside of the tube, as long as you respect the thickness of the tube walls. At the cap end, I like to form a finger grip to allow for easy removal of the cap. Sand the outside of the tube, and add embellishments. I'm fond of burn lines at and around the point where the cap meets the body, which help to hide that juncture. Lay out lines using a pencil, then cut shallow grooves using a skew chisel. Hold a wire tight in the groove until the wood begins to smoke *(Photos 15, 16)*.

To get a clean final cut on the end of the cap, remove the tailstock and again apply counterpressure with your fingers. Use a sharp spindle or detail gouge to give the cap its final shape *(Photo 17)*. The advantage of using a softer wood is apparent at this stage—a denser wood would chatter and vibrate much more when unsupported by the tailstock and far away from the headstock.

With the cap shaped and sanded, it is time to part the tube off the lathe. Remove the tube's cap and again use the tailstock with the cone center for support. Using a spindle gouge, begin stepping down the end, or bottom, of the tube's body. Remove wood until only a small nub is holding the piece on the lathe. I like to turn the lathe off at this point and make the final cut with a fine-tooth handsaw. To remove the small nub from the end of the tube, use a small carving gouge and sandpaper *(Photos 18, 19, 20)*.

Finishing

I like to use lacquer for a quality, durable finish. It is, however, possible to apply a friction polish while the project is still on the lathe, but its quick luster will not last over the long term.

I spray the cap and tube body separately using a length of dowel with masking tape wrapped around one end as a means of holding the pieces while spraying *(Photo 21)*. Hold the end of the dowel and spray the piece. Keep in mind when spraying the tube section that it is necessary to mask off the neck so that the perfect fit of the cap won't be affected by a buildup of lacquer. After spraying, the dowels can be set into a drying board with holes in it, so you never have to touch your workpiece while finishing. This low-tech method works great for spraying all kinds of small projects. ■

Joshua Friend is owner of J. Friend Woodworks. See jfriendwoodworks.com for contact information and examples of his work.

Custom Tool for Plugs and Inlay

John Lucas

The clock measures 8" (20 cm) in diameter and is made from mahogany. The plug in the middle is made from laminated wood to achieve a solid-wood look.

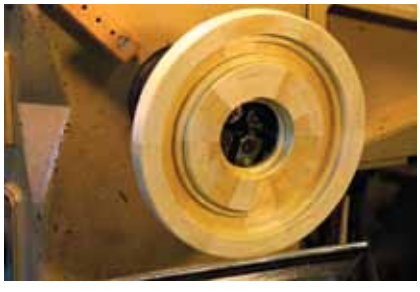
I have been adding wooden plugs and inlays to my turnings for a long time—cut a hole or groove, turn a plug or ring, glue them in place, then finish-turn everything *(Photos below)*. Plugs and inlays add a nice touch to many turning projects. To accomplish the mating of the plug and hole or the ring and groove accurately, however, requires precise measurements. If a dimension is just a few thousandths off, I have to either start over or fill the gap with colored epoxy.

One day, while inserting a Morse taper into the tailstock, I thought of a solution to the problem: make a taper on the wooden plug or inlay that fits a matching taper on the hole or groove!

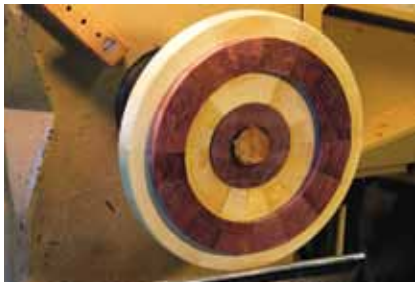
The advantage of this method is that you can sneak up on a perfect fit. All you need is the right tool, a little patience, a hacksaw, and a file. The tool is a scraper with two custom-ground 5° angles.

Angle jig and tool

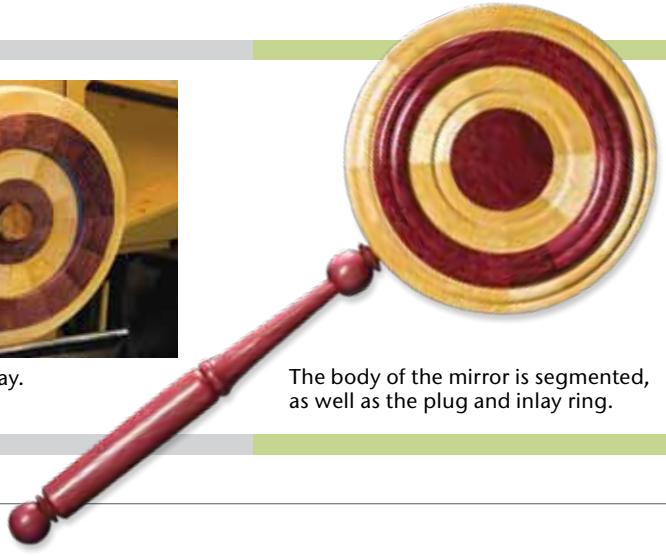
Make a jig to use for checking the angle at which to grind the cutting edges of the scraper *(Photo 1)*. The jig does not have to be exactly 5°—all you need is something close. Take a thin piece of metal and color it with a chemical dye or simply use a marker. Scribe a line across it at ▸



Cut a hole for a plug and a recess for an inlay ring.



Glue in the plug and inlay.



The body of the mirror is segmented, as well as the plug and inlay ring.

Use a jig to aid in creating a 5°-angled scraping tool, which will be used for cutting matching holes and plugs or matching grooves and inlay rings.

90° to the edge. Measure the width you want on the front of your scraper and scribe a line at a 5° angle. Then use a hacksaw and a file to get the shape you want.

Use the jig to mark lines on the scraper tool. Then grind the scraper close to that shape. Undercut the sides and square tip, just like you would when sharpening a scraper. Use the jig to check the shape and angle. Grind slowly to sneak up on a perfect fit. A strip sander makes this easier but a grinding wheel works, too. Then flip the jig over and grind the other side of the tool. This ensures that both sides will be the same angle.

Hone the tool with a diamond hone so it has a burr just like a scraper. It takes time to make the tool but it won't have to be reground for a long time, just occasionally touch up the cutting edge with a hone.

Use of the tool

Cut a hole in the wood for the plug, using a parting tool. Then use the custom scraper tool to fine-tune the edge of the hole to a 5° angle *(Photo 2)*. Do this by holding the scraper at 90° on the toolrest and using the left side of the tool.

Next, turn a plug for the hole from contrasting wood. Measure the hole with calipers and transfer that dimension to the plug blank. Make a mark. Cut up to the mark carefully using a gouge, getting the plug close to the correct size. Then use the 5° scraper to cut the angle on the side *(Photo 3)*. Use the right side of the tool for this cut and hold the tool at a 90° angle on the toolrest. Sneak up on the size. Check the fit often. At first the plug will just barely fit in the opening of the hole. Each time you remove some wood, the plug will fit deeper into the hole. Stop before the plug bottoms out.

If, however, you want the plug to bottom out for a stronger glue joint, measure the total thickness of the plug and the depth of the hole. Subtract that total from the total thickness of your base piece, and that is how far the plug should stick up. Each time you make a small cut on the plug it will sit deeper into the hole. Stop when you reach the measurement you arrived at earlier. When done correctly, the glue joint will be all but invisible.

Inlay rings

This tool also works when cutting grooves for inlaying rings and the rings themselves, but you have to take much more care when sneaking up on the cuts—both sides of the groove *and* of the ring need to match.

Grain alignment

If you use solid wood for the ring and for the object, make sure the grain aligns to compensate for wood movement so that future glue-joint problems are avoided. Wood movement can also cause problems if you put a segmented ring into a solid piece of wood. The same is true with a solid ring in a segmented piece. Match up solid wood with solid wood or segmented with segmented, and pay attention to grain alignment.

Sometimes, however, I want a solid-wood look for a plug in a segmented object, such as the clock *(Photo at top of page 27)*. In that case, I stack-laminate thin pieces of wood with the grain running in different directions like plywood.

One last tip: These rings and plugs fit so well that pressure from the glue can force the ring back out or even break the ring while applying clamps. Been there, done that. Simply cut a second groove inside of the original groove (place it in the middle) for the excess glue to flow into. This relieves the pressure to let the inlay ring sit flat. ■

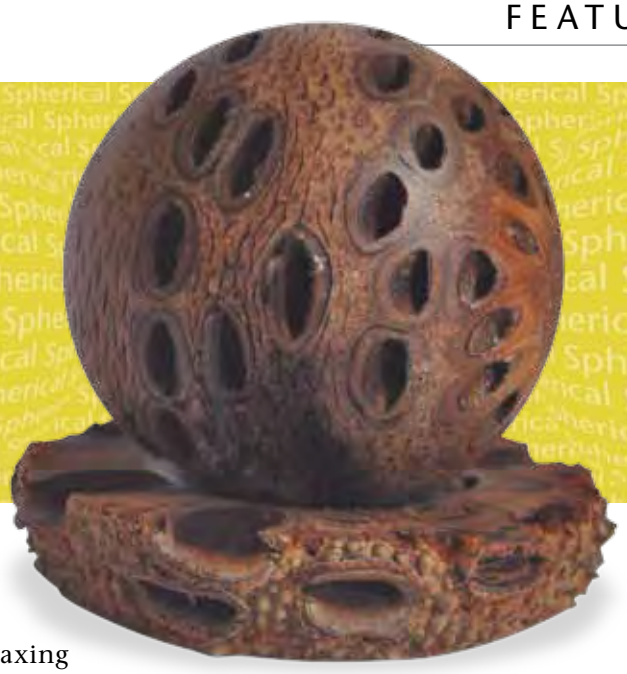
John Lucas is a full-time photographer for Tennessee Tech University. He teaches workshops at the Appalachian Center for Crafts and has been working with wood for over thirty-five years and turning for twenty-five years.

Use the left side of the scraper, holding it at 90° on the toolrest, to finish cut the hole for the plug.

Use the right side of the scraper to cut the outside angle of the plug to match the hole cut in the body of the turned object. Hold the tool at 90° on the toolrest.

Spherical Thinking

Frederick C. Hill



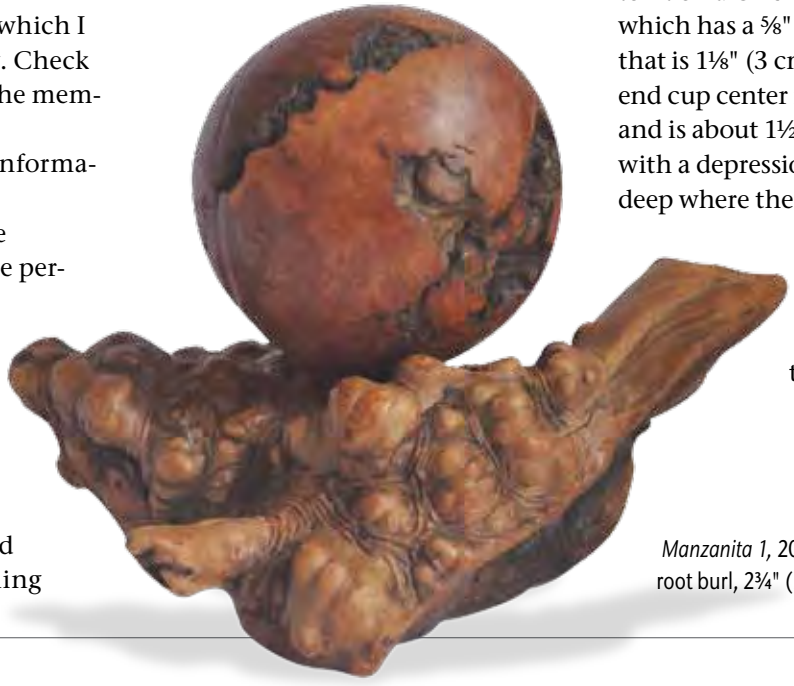
Banksia, 2010, Banksia seed pod, 2¾" (7 cm)

In perusing past issues of *American Woodturner,* I found several woodturners who described in some detail the process of making spheres. Techniques involved the use of geometric guides ("Making Spheres," Brewer, *AW,* vol 16, no 2), ring gauges ("Turning Spheres," Simmons, *AW,* vol 16, no 3), and even a hole saw ("Wood Spheres," Brueckmann, *AW,* vol 15, no 1). I also found articles that described in some detail the process of making balls. In chronological order they are: "Ways to Have a Ball" (Burchard, *AW,* vol 10, no 2), "Have a Ball Turning Spheres" (Rosand, *AW,* vol 18, no 2), and "Turn a Bowl of Balls from Green Branches Overnight" (Hill, *AW,* vol 18, no 2). These three articles contain significant information, which I highly recommend reviewing. Check out the *AW* journal index in the members' area of the AAW website (woodturner.org) for further information on this topic.

No matter how carefully the turning is done, no ball will be perfectly round. Even Timken ball bearings have tolerances. As moisture in the atmosphere changes, all spheres will exhibit subtle changes in shape, which is one of the reasons I make them without too much regard for perfection. I want my turning experience to be a relaxing escape, so, using other woodturners' ideas and a few of my own, I developed a simple, no-measurement method to produce turned balls.

Always wear face and lung protection when woodturning. The ball will be held by wooden cup centers and could fly free. Additionally, fine dust is produced, so lung protection is important. Have good lighting—plenty of light is required to clearly see the ball as it takes shape.

I use an Ellsworth grind ⅝" (16 mm) bowl gouge for turning, and a parting tool (or a small fine-toothed saw) to part off the rough ball prior to final turning. Tools must be kept meticulously sharp. This means sharpening frequently, perhaps once for every sphere.



Manzanita 1, 2010, Manzanita root burl, 2¾" (7 cm)

Shopmade wood cup centers

Begin by making two wooden cup centers, one for the tailstock and one for the headstock. Most solid hardwoods will suffice for this purpose.

The tailstock-end cup center will ultimately be attached to a revolving tailstock center *(Photo 1).* Mine is made to fit on a Oneway lathe's live center, which has a ⅝" (16 mm) threaded end that is 1⅛" (3 cm) long. My tailstock-end cup center is made from hardwood and is about 1½" × 1½" (4 cm × 4 cm) with a depression that is ¼" (6 mm) deep where the ball will rest. There is a hole that is ¾" × ⅞" (19 mm × 22 mm) deep that will fit over the threaded section of the live center. ▸

The tailstock cup center will ultimately be attached to the live center in the tailstock.

Drill a hole in the tailstock cup center. Use a Forstner bit, mounted in a Jacobs chuck.

The tailstock-end cup center is ready for use. Not shown is the hole drilled in the other end.

Mark the position of the jaws on the headstock cup center so that it can be placed back into the chuck in exactly the same position as when it was made.

To make the tailstock-end cup center, begin with a piece of solid hardwood that is about 3" × 1⅝" (8 cm × 4 cm). Mark the center on one end and insert the other end into a four-jaw chuck. Bring up the revolving tailstock center and tighten its center point into the center of the wood so that the wood is held securely. Turn a cylinder that is about 1½" (4 cm) in diameter.

Drill a hole that is ¾" × ⅞" (19 mm × 22 mm) deep in the tailstock end of the center *(Photo 2)* using a Forstner bit held in Jacobs chuck, which is mounted into the tailstock. After drilling the hole, part off a piece that is about 1½" (4 cm) long and place the end with the hole back into the four-jaw chuck and center it for turning. Turn a depression about ¼" (6 mm) deep in the exposed end. The tailstock-end cup center is ready to use *(Photo 3)*.

For the headstock cup center, turn a similarly shaped piece with a depression in one end but omit the drilled hole in the opposite end. This cup center will need to be mounted into a four-jaw chuck. Or, it could be modified in order to be jam fitted into the headstock spindle by making a taper on the headstock end to match the spindle's Morse taper.

My headstock cup center is 2¾" (7 cm) in diameter and 2¼" (6 cm) long and has a depression in the end that is similar to the one for the tailstock but a bit deeper (around ⅜" [10 mm] is adequate). In order to ensure accuracy when placing the headstock cup center back into the four-jaw chuck, mark the position of the jaws on the cup center so that it can be placed back into the chuck in exactly the same position as when it was made *(Photo 4)*.

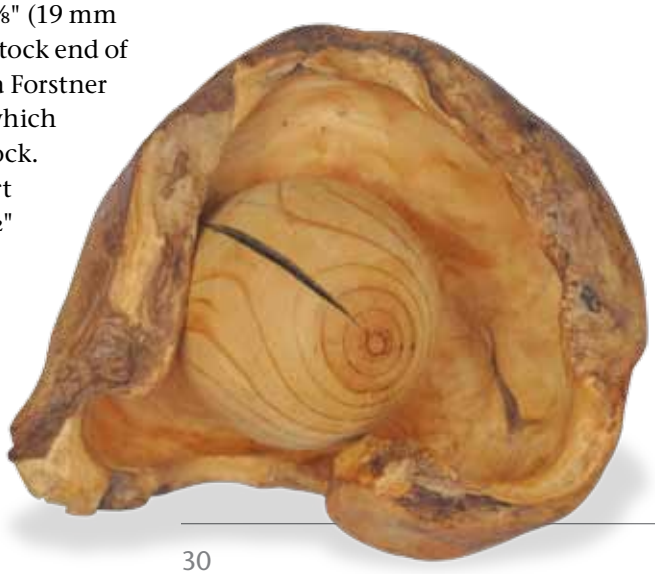
If turning balls that are more than about 3" (8 cm) in diameter, make the headstock cup center proportionately larger to accommodate the larger size. The size of the tailstock cup center will be adequate for most diameters.

Rough-turn a sphere

Select a piece of wet or dry solid wood. A length of firewood or a fresh tree branch that is between 2" and 4" (5 cm and 10 cm) in diameter will work just fine. Cut a length that is between 6" and 8" (15 cm and 20 cm) long and remove loose bark. Square off both ends to make it easier to center on the lathe.

I prefer to mount the wood into a four-jaw chuck; however, you could also turn it held between centers. Before tightening the chuck, bring the revolving center of the tailstock into contact at the center of the end of the piece. Lock the tailstock in place, advance the tailstock arbor tight, and then tighten the jaws of the four-jaw chuck. Take extra care to tighten the jaws so the wood is held securely in place *(Photo 5)*.

Rough turn the wood to achieve a uniform cylinder. Turn down the tailstock end of the cylinder to form a hemispherical end. Leave a nub at the end that is about ¼" (6 mm) long.



Unnamed is a compilation of a naturally shaped and carved boxelder blister and a white pine sphere, which cracked while drying. The sphere is 3" (8 cm) diameter.

Abranet Discs

Many Internet sites carry Abranet discs, but the 4½" (11 cm) rolls are difficult to find online. The eBay vendor I purchase from, stores.ebay.com/abglovesandabrasives, carries the 4½" (11 cm) wide by 10- and 25-yard rolls, as well as various-sized discs and sheets.

Once satisfied with what the tailstock end looks like, move to the headstock end of the wood, about the distance of the radius of the cylinder and turn a second hemisphere *(Photo 6)*. At this point, the sphere should be at least the length of the diameter of the cylinder (eyeball this). It will not be completely ball-shaped at this point but should be on its way to being a sphere. With the lathe running, part off the ball using a parting tool. Or, with the lathe stopped, use a fine-toothed saw.

Fine-tune the ball

Now comes the fun part: the shaping of the ball. With the cup centers in place, mount the rough-turned ball onto the lathe, held between the two wooden centers so that the original axis of the more or less egg-shaped ball is at right angles to what its position was when first turned. Tighten the tailstock cup center carefully to hold the ball in place.

Put on a faceshield and turn the lathe on to a speed of approximately 1,000 rpm so that the revolving ball creates a ghost around its outer edge from the out-of-round parts whirling by *(Photo 7)*. When looking at the spinning ball, there will be a solid ball shape plus a ghost outside of this shape. Turn away that ghost using a combination of cutting, scraping, and shearing cuts. When a decent ball shape is achieved (no ghost visible) on this axis, reposition the ball on a new axis and turn away the new ghost. Repeat this process, repositioning the ball each time, until no ghost appears.

Close is good enough. This process does not require switching to a new axis countless times in order to obtain a respectable round shape. Try making a sphere by changing the axis only four times. You might be surprised with the results. If, however, greater perfection is desired, simply change axes as many times as required until no ghost is visible. In most cases critical accuracy is unwarranted.

Sand the ball

Minor imperfections can be removed by hand sanding with the lathe running. Recently, following David Ellsworth's advice, I started using Mirka-brand Abranet (www.mirka.com/abranet).

Safe at Home was created from a piece of bark that covered a bump on a log. The sphere is black cherry, 2¼" (6 cm)

Abranet is aluminum oxide bonded to a see-through hook-and-loop–style fabric mesh. This product easily smoothes rough surfaces and does not leave noticeable scratches on the wood. And it can be used on both dry and wet wood since it doesn't easily clog. If the wood dust fills up the mesh, simply blow or wash it out and reuse the abrasive. The sanding dust easily passes through the fabric of the Abranet *(Photo 8)*.

I normally start with 120 grit and then finish with 180, 240, or 320 ▸

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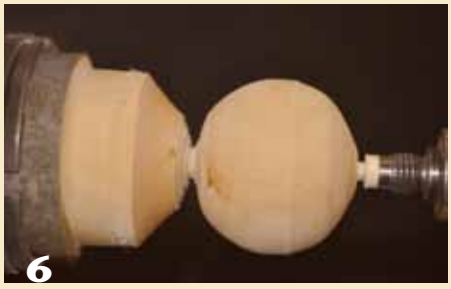
Mount a length of freshly cut wood into a four-jaw chuck. Turn it into a cylinder.



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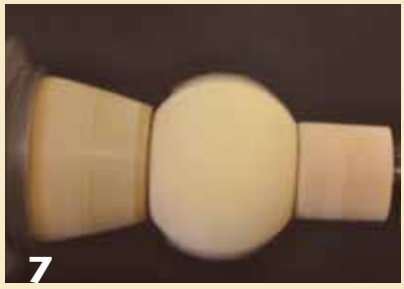
Turn the ball into a rough shape, then part it off the lathe.



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With the lathe's speed set at about 1,000 rpm and the ball held in between the cup centers, the revolving out-of-round form creates a ghost around its outer edge. Turn away this ghost.

Sand the sphere. An Abranet abrasive is used here. Note that the sawdust flows through the mesh of the fabric.

When buffing the sphere, hold it tight against the wheel and support it against the direction of rotation.

A sphere turned, sanded, and buffed in about ten minutes.

grit, depending on the wood and my needs. Generally, stopping at 240 grit is enough to achieve a smooth finish on most woods. When using Abranet, don't press hard—light pressure will do a much better job and won't produce heat that can warp the wood.

After sanding, remove the ball from the lathe and buff it on a buffing wheel to give it a shine *(Photo 9)*. I use a wheel charged with Tripoli buffing compound, which will hide small scratches. Be careful while buffing—the buffing wheel can grab the ball and fling it. Hold the ball tightly against the wheel and support it against the direction of the wheel's rotation. The results are amazing! The ball shown in *Photo 10* was turned, sanded with 120-grit Abranet, and buffed in less than ten minutes. No finish was applied. There *are* some tool marks, but the speed at which this sphere was finished shows what can be done with this method.

Finish with any type of finish and, voilá, an (almost) perfect ball! After making several, spheres can be produced in a matter of minutes.

Specific sizes

If specific-sized balls are needed (say, for a croquet set or Chinese balls), grab a set of calipers or make a sizing jig. Generally, a finished sphere will lose about 10 to 20 percent of the wood's initial rough diameter, so start with wood that is of sufficient size.

What you can do with a sphere

Spheres make excellent gifts. People love to pick them up and roll them in their hands. Combine balls in various ways with other lathe-turned work. Spheres enhance mundane objects; imagination is the only limit to the possibilities.

Use freshly cut wood so that spheres will intentionally change shape and possibly even crack as the wood dries.

Black Gum with Mistletoe, 2010, 4" (10 cm)

Interesting results can happen. Wet spheres dried in a microwave might become egg-shaped and crack. Perhaps that is just the look needed for a certain project.

Try a variety of surface decorations. Burchard ("Ways to Have a Ball," *AW*, vol 10, no 2) and Nelson ("Shape and Texture," *AW*, vol 13, no 2) provide ideas. Delhon ("Spherical Box," *AW*, vol 20, no 4) provides excellent details about making spherical boxes and Roberts ("Play Ball," *AW*, vol 20, no 1) shows how to engrave the lines for making a wooden baseball.

Turn grooves in the wood and then burn them by holding a wire in each groove while the ball is turning at high speed. Or, alternately, char the surface of the wood with a torch. (Do this outside, not in your shop!) Many woods change colors remarkably when they are heated and produce stunning appearances after being shined with the buffing wheel. Don't be afraid to experiment. The possibilities are endless! ■

Frederick Hill is a retired university biology professor who lives in the Endless Mountains of Pennsylvania. He does production and artistic turning plus teaching woodturning. Learn more about his work at FredHillWoodworking.com.

Inlay Rings and Collars

Steve Schwartz

Flowing Waters, 2009, Ambrosia maple, ipe, ebony, 2½" × 7" (6 cm × 18 cm)

When I made this piece, the collar insert cracked after a week, possibly because of a stress crack in the collar or dampness in one of the woods. In an effort to salvage the piece, I hid the defect by using ebony inserts.

One morning, while I was trying unsuccessfully to sleep in, an idea for an inlaid bowl came to me. I wanted to add a ring of contrasting wood that would sit proud of the bowl's surface. I knew that if the top surface was flat, I could simply glue on a ring then shape it; however, with a curved or inclined surface, that would not work. I solved the problem by inlaying the ring into a shallow recess on the bowl's surface. This way I could hide any imperfections of the fit between the bowl and the ring and still have some of the structural strength of the bowl body below the ring. The collar of the bowl is simply laminated to the top edge *(Figure 1)*.

The first thing my fellow woodturners do when I show them the bowl is run their finger around the inside to see if that area is sanded and if they can feel any glue line. Only another turner would care whether an area not visible was sanded! Then they ask, "How did you do that?"

This project assumes basic knowledge of turning a bowl.

Profile of bowl and a template

I begin by turning the profile of a bowl, then sand to 180 grit so that the space between the ring and collar needs only light sanding later. After sanding, mark layout lines where the ring and collar insert will be positioned *(Photo 1)*. It is best to choose fully dried woods, which are unlikely to have much movement after turning. In this example I used ipe wood and maple with ambrosia beetle markings. The next step is to make the template guide and inlay ring. Use a molding profile tool, being careful to align it perpendicular to the bed of the lathe *(Photo 2)*. Transfer the profile to cardboard or other thin material to use as a template *(Photo 3)*. Using the template, mark the ring location on the bowl, lining up the edge of the template with the centerline marked on the bowl *(Photo 4)*. ▸

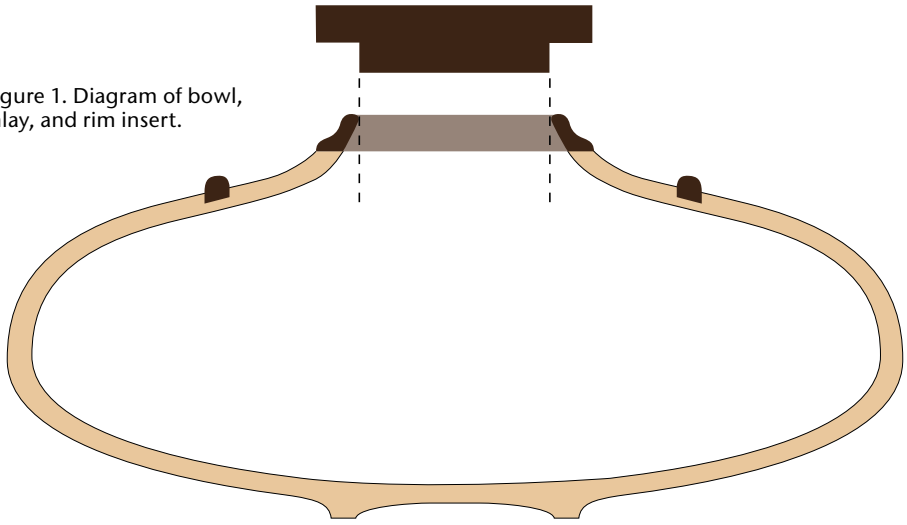

Figure 1. Diagram of bowl, inlay, and rim insert.

The top of the bowl has been shaped and sanded to 180 grit. The pencil marks indicate where the inlay ring and inset collar will be placed. The ⅜"- (10 mm-) diameter hole is drilled to a depth that indicates the approximate depth of the bowl and will be used later as a reference when hollowing.

Place the profile gauge starting at the center point and align it perpendicular to lathe bed.

Transfer the profile to cardboard for a template. The profile gauge is too easily shifted in use so following a template makes the next step easier.

Transfer the inlay ring location to the template, making sure that the template is aligned at the center point.

Pond Ripples, 2010, Ambrosia maple, ipe, 2½" × 7" (6 cm × 18 cm)

Inlay ring

I happened to have a piece of 1½" (38 mm) ipe decking to use for the ring, but any wood of an appropriate accent color that is 1" (25 mm) or thicker will work fine. (Thinner wood may be used if you are only making an inlay ring.) Using the bandsaw, cut a round blank that is a little larger in diameter than the inlay recess will be. Mount the wood onto the lathe and turn the profile where the inlay ring will be located, matching the profile on the template. Note the two marks on the template that indicate the location and width of the inlay ring and its position relative to where it will fit on the surface of the bowl—the only area of this piece of wood that matters is the small space between the marks *(Photo 5)*.

Turn away the excess wood up to the outer diameter mark of the inlay ring. Make sure that the outside diameter of the inlay ring is cut parallel to the bed of the lathe.

Using a thin parting tool, make a cut in from the edge of the inlay blank. The ring should be approximately ¼" (6 mm) thick. Cut in far enough to establish the width of the inlay ring. As much as possible, try to match the angle of the profile of the top surface *(Photo 6)*. That angle on the bottom surface of the inlay ring is significant. While the height and width of the ring can vary, the bottom of the inlay ring must sit as flat as possible in the recess on the bowl. (Although the recess will help hide a less than perfect match.) The ring will be very brittle on the endgrain so don't cut it too thin.

Part off the ring at the inside diameter mark *(Photo 7)*. Your cut should be parallel to the bed of the lathe like the outer diameter cut so that the inlay sides are parallel. You do not need to sand or do any further shaping to the inlay ring. That will be done later after the ring is glued into the bowl.

Cut the recess

Transfer the width of the ring to the bowl and cut the recess to fit the ring. Use a parting tool and sneak up on the inside and outside diameters slowly with frequent trial fits. Try to match the profile angle of the bowl's surface and cut in about ⅛" to 3⁄16" (3 mm to 5 mm) deep. To cut the oblique inside angle on the outside of the recess, you might consider reprofiling your parting tool to a matching angle or use a narrow skew chisel *(Photo 8)*.

The inlay ring should now fit into the recess and also sit proud of the surface *(Photo 9)*. This leaves available options for shaping the ring.

An insert collar

I felt the need to further complicate matters with an inset collar plug (but you can stop at this point and finish turning the bowl). Simply having a piece of wood glued flat to the top surface would likely allow the wood of the bowl itself to show underneath the collar when the rim is formed, so instead I make a stepped plug to fill the rim so that only the inlay wood will be visible (refer back to *Figure 1*).

With the bowl blank attached to the lathe, cut a recess in the rim ¼" (6 mm) larger in diameter than the final opening and ¾" deep. Flatten the top surface of

the bowl going back ¼" (6 mm) from the opening. This will produce a 90° edge at the rim to fit the collar plug into *(Photo 10)*. The bottom of the recess doesn't matter since the plug will not reach it.

Conveniently, the piece of ipe I cut the ring from had a large enough diameter so that I could use it for the insert collar plug. In order to maintain final grain alignment with the inlay ring, flip the blank 180° and remount it onto the lathe. The plug will be flipped 180° again when you glue it into the bowl.

Cut the entire outside diameter of the collar blank to ¼" (6 mm) larger than the recess. That part will rest on the top surface of the bowl. Next, cut the tenon diameter so that it is ¼" (6 mm) smaller than the rim opening and a little less than the recess depth in the bowl *(Photo 11)*. Test the fit frequently until you sneak up on a tight fit.

Mark the ring and collar to show how to reassemble later with the grain matching *(Photo 12)*.

Now you are ready to glue in the ring. I used yellow wood glue, assuming that the excess glue will help fill any voids resulting from a less than perfect fit. I held the ring in place with a flat piece of wood and brought up the tailstock with light pressure. When the ring is dry, glue in the plug for the collar *(Photo 13)*.

Shape the ring and collar using only newly sharpened tools. Sneak up on the areas where the two woods intersect and make clean cuts. Take care not to oversand. Shape the opening carefully, cutting only the ring and not into the bowl.

Finish hollowing out the inside of the bowl, sand, and admire your inlaid bowl with a collar *(Photo 14)*. ■

Steve Schwartz is a former woodchuck/shop teacher and is a member of the Capital Area Woodturners. His passion is turning, and he is constantly trying new techniques in a search for his artistic voice. Most of his work is made from local urban reclaimed woods

Photos by Helen Schwartz

Create a curved face at the area where the inlay ring is located. The curve should match the template. Transfer the inlay ring location and make a mark. Cut the outer edge of the ring parallel to the lathe bed up to the outer mark of the inlay ring.

Using a parting tool, undercut the inlay ring parallel to the face of the ring. Here, the straightedge is on the face of the inlay ring to illustrate the angle at which the cut will be made.

Part off the ring at the inside mark. Try to keep the cut parallel to the bed of the lathe so that the sides of the ring will be vertical when inset in the recess.

When cutting the recess, start with a narrow groove then check the fit. Slowly cut the opening wider, frequently testing the fit.

The final test of the inlay ring shows a good fit.

The center of the bowl is opened to receive the collar insert. This opening should be a little smaller than the insert so you can sneak up on a tight fit.

The collar insert should be flipped 180° before cutting the step. The collar will be flipped 180° again when reassembled so that the grain will match the inset ring as close as possible.

Draw a line on the inset ring and collar plug to indicate grain alignment for reference in final assembly.

First, the inlay was glued in with the grain in rough alignment to the bowl and a scrap of wood was pressed up against it, using the tailstock for pressure until the glue set. The second step repeats the gluing process with the collar insert. Make sure to check grain alignment of the ring and collar.

Shape the inlay collar being careful not to cut into the surface of the bowl.

Shave, Two Bits

Anthony Turchetta

In my last article, I described how to make badger-hair shaving brushes (*AW*, vol 24, no 4). Now it's time to apply a wonderful lather and clean up those whiskers using a matching razor. In this article, I explain the two primary methods of making a razor handle. Two different styles of handles are presented and the option of creating a handle with trim pieces is included.

To make a custom razor you need: a razor head, a pen-blank size piece of wood or other material that is at least ¾" to ⅞" (20 mm to 22 mm) square and about 5" (13 cm) long, a drill bit, and some epoxy. One of the more popular razor heads is the Mach 3. Its three-blade design comes with a push button so that you can remove the dull head and replace it with a refill. Another option is the faithful double-edge razor, which has a fixed stainless steel blade with two edges. Perhaps you used one back in the day or you watched your dad shave with one. The double-edge razor has several advantages. It produces a clean, close, drag-free shave with its single sharp blade. Also, it is less expensive than a multiblade refill. Double-edge blades are not as readily available as the Mach 3 blades, but a number of stores still stock them and a large variety can be found on the Internet.

Double-edge razor head

Let's start with my favorite: a double-edge razor. For this handle, I use a piece of amboyna burl *(Photo 1)*. Mark the center of the ends of the blank and mount it onto the lathe between centers. Rough turn it to a cylinder *(Photo 2)* and then remove the cylinder. Using a drill press, drill a hole that will accept the razor head rod, lining up the drill bit with the center mark left by the lathe's revolving center (*Photo 3*). The double-edge razor head has a 5 mm × 0.80 rod that attaches to the handle, so use a #19 drill bit (.166") and drill the hole approximately 1" (25 mm) deep.

Remount the blank onto the lathe and turn to whatever shape you desire. Before parting the handle off the lathe, I sand it and then apply at least six coats of CA glue for the finish (*Photo 4*). A durable finish is important—the handle will come in contact with a lot of water and soap. Part the handle off the lathe. Hand-finish the ends.

Tap the hole (*Photo 5*). The rod on the razor has a 0.80 mm thread, a relatively common size. That size tap (5 mm × 0.80) is generally included in a metric tap set. If you do not have a tap or do not want to buy one, just drill the hole slightly larger to accept the rod.

Test fit the rod. If for some reason the hole was not drilled deep enough, I find it easier to simply grind a little off the rod. Mix a batch of two-part epoxy and epoxy the rod into the hole. Set it aside to dry (*Photo 6*). That's it! The next day, just slip in a fresh blade and you're ready for a great shave.

Mach 3 razor head

To make the handle for a Mach 3 razor head, I use a four-jaw chuck to hold the blank while turning the shape. I've selected a Tru Stone white turquoise blank that is ¾" (20 mm) square and 5" (13 cm) long (*Photo 7*). Place the blank into the chuck and bring up the tailstock (*Photo 8*). Rough turn the blank into a cylinder. Then, shape the handle however you desire (*Photo 9*). For this type of material, I start dry sanding with 320 grit and then wet sand with 320, 400, and 600 grit. Buffing is last. Another good finishing technique is using acrylic polishing pads with water.

Next, drill the hole to accept the rod from the razor head. The rod on the Mach 3 is a 4 mm × 0.70 mm thread. This size calls for a #30 drill bit (.1285"). Remove the revolving tailstock center and insert a Jacobs chuck into the tailstock to hold the drill bit. Lower the speed to about 600 rpm to do the drilling. Slowly advance the drill bit into the material taking time to repeatedly clear the shavings. Drill the hole 20 mm (¾") deep (*Photo 10*).

Part the handle off the lathe. You may need to sand and finish both ends by hand. Tap the hole with a 4 mm × 0.70 tap. Since the hole is small and threads are fairly fine, most of the threads will chip away because of the nature of the Tru Stone material. This is okay—only a few threads are required to keep the rod square while the epoxy is setting. Insert the rod of the Mach 3 into the razor handle and mark the rod to the appropriate length for receiving the razor head. Epoxy the rod into your handle to that length, leaving several threads exposed for connecting the razor head. Let the epoxy set up overnight. The next morning, attach the Mach 3 head, insert new blades, and you are ready to attack those whiskers with style! ▸

Amboyna burl is used to create the handle for this double-edge razor head.

Mount the blank between centers of the lathe and turn to a cylinder.

Drill a hole that will accept the rod from the razor head using a #19 drill bit. Drill the hole approximately 25 mm deep.

Remount the cylinder, finish turn the shape, and apply several coats of CA glue for a durable finish.

Tap the hole using a 5 mm × 0.80 tap.

Both styles of razor heads are ready to be assembled.

The Mach 3 razor head and a Tru Stone white turquoise blank make for an attractive combination.

Mount the blank into the four-jaw chuck. Use the tailstock for support.

Turn the razor handle to whatever shape you desire.

With a drill bit inserted into a Jacobs chuck, reduce the speed of the lathe to about 600 rpm, and drill the hole to accept the rod of the razor head.

A handle with trim pieces

A variation of the Mach 3 razor handle has a longer threaded rod, which allows for the addition of top and bottom trim pieces (*Photo 11*).

This style handle can be made using a typical pen mandrel and pen tube or alternately by just drilling a hole through the blank.

I use a ⅜" (9 mm) pen tube cut to 2⅜" (6 cm). I cut my blank just slightly longer than that to leave room for squaring and trimming the blank to the tube. Drill a hole completely through the blank using a ⅜" (9 mm) drill bit. Use thick or medium CA glue to set the tube into the blank. Set aside and let dry, then trim the ends of the blank with a barrel trimmer.

Use pen bushings to hold the blank in place on the mandrel while turning the handle (*Photo 12*). Turn the handle to the desired measurements. I use calipers to check the diameter of the ends so that they will match up nicely with the trim pieces. Wet sand and then buff the handle (*Photo 13*).

This style handle can also be made without a pen tube. Cut a ¾" (20 mm)-diameter blank to 2⅜" (60 mm) long. Using a #18 drill bit (.167"), drill completely through the blank (*Photo 14*). The width of the razor's rod is 5 mm, so it will slip easily into this hole. Simply mount the drilled blank onto the lathe between centers (*Photo 15*) and turn to desired shape. Sand and polish.

To assemble, simply screw the Mach 3 head onto the rod and slide the top trim piece on. Insert the rod into the handle and thread on the bottom trim piece. You are now ready to go get cleaned up! ■

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Trim pieces can be used to create a more finished looking shaving handle.

Use pen bushings to hold the blank in place while turning the handle. Measure the diameters of the ends to match them with the trim pieces.

Wet sand the handle before buffing.

For a handle without a pen tube, drill through the blank using a #18 drill bit.

Mount the drilled blank between centers of the lathe and turn the handle to shape.

The Making of *Kilkea*

Multi-axis Turning

Brendan Stemp

The concept for *Kilkea* evolved from a design that was considerably different from the one featured in this article; its development is an example of how a technique can be the impetus for new creations. The starting point was a sketch I made in 2004 of a simple boat-shaped bowl. The shape was simple; however, the process to make it proved problematic. ▸

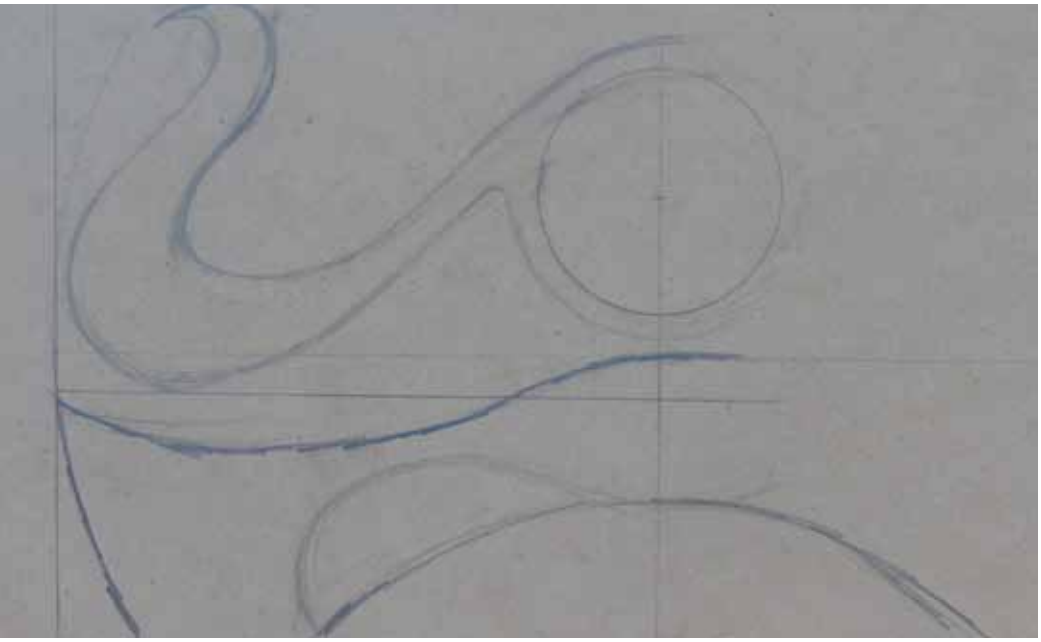


Figure A. The author's rough sketch for *Kilkea*.

As I worked through various problems, I produced many forms that I did not like, as well as some that had potential. As I refined the technique, I began to have more success, but more important, I started to see the design possibilities. *Kilkea* is a far cry from my early attempts, and is the result of much exploration.

The name *Kilkea* is taken from the hometown of Ernest Shackleton, an Anglo-Irish explorer. I have used references to Antarctic explorers before to name some of my other pieces; it is a connection to an interest of mine. Shackleton's story is well worth reading.

The process

Sound competency in tool techniques and knowledge of woodworking methods are required for this project—it is complex. Additionally, it will take quite a lot of time to complete. *Kilkea* took approximately thirty hours and is the largest piece I have made using this technique. I recommend that you first try this process on a smaller scale.

You will need wood glue (I used PVA, a form of yellow glue) and plenty of *scrap wood*—I used radiata pine, a timber I have in abundance and in large sections. The timber used to make the actual piece, *good wood*, was a 6" (15 cm) square of fiddleback red gum that was 18" (46 cm) long. (You might want to try a piece that is 2" [5 cm] square and 6" [15 cm] long.)

To begin, cut the good wood to length and dress two opposite sides using a jointer. Glue and clamp enough scrap wood to the sides of the good wood to create a diameter of 18" (46 cm) *(Photo 1)*. After the glue cures, you will cut a disc, but before cutting, carefully measure the width of the good wood to find its center *(Photo 2)*.

With the center carefully located, draw an 18"- (46 cm-) diameter circle *(Photo 3)* and cut the disc on the bandsaw *(Photo 4)*. Attach an 8"- (20 cm-) diameter faceplate to what will become the top surface of the final piece, making sure the disc is centered on the faceplate *(Photo 5)*. Use a large faceplate to bridge the good wood so that the screws will be screwed into the scrap wood.

1 The initial glue up consists of two sides of scrap wood with the good wood glued in between.

2 Carefully measure the good wood to find its center.

3 Draw an appropriate-sized circle.

4 Cut out a disc on the bandsaw.

5 Attach an 8" (20 cm) faceplate to what will become the top surface of the final piece. Make sure the faceplate is positioned in the center of the good wood. The large-diameter faceplate allows the screws to be placed in the scrap wood.

Figure B shows the four surfaces turned using this multi-axis technique on a different piece.

Turn the disc and the underneath

Kilkea has four turned surfaces: (1) the *top*, including the bowl, (2) the *underneath* curved void, (3) the *front*, and (4) the *back*. The top and underneath surfaces are turned on one axis and the front and back surfaces are shaped on a second axis.

Turning starts with work on the area that will be the underneath surface of the finished piece and the first step is to turn that surface flat.

Next, I turn a simple hollow shape (curved void). I took the depth and diameter measurements from a scaled drawing I made prior to starting the project. I made this bowl 9" (23 cm) wide and 2" (5 cm) deep.

Mark a line to indicate the diameter of the curved void *(Photo 6)* and hollow out the underside of the piece *(Photo 7)*. Keep an eye on the depth. After the desired amount of wood is removed, sand the interior of the hollowed-out area.

A flat base is required for the bottom of the wings of the final piece, so check the outer rim of the bowl using a long straightedge *(Photo 8)*.

Turn the top

Turning the top of the piece is next. So that you can reverse the disc and remount it onto the lathe, screw a piece of hardwood onto the bottom using the scrap wood of the disc as the attachment points *(Photo 9)*. The scrap hardwood should be at least ¾" (20 mm) thick and the same length as the diameter of the disc.

Attach a faceplate to the scrap wood board. The use of a reversing mandrel helps to ensure that the faceplate is centered on the disc *(Photo 10)*.

With the faceplate screwed into position, flip the piece around, screw the second faceplate onto the headstock, and start shaping the top surface *(Photo 11)*.

I start by turning the small bowl *(Photo 12)* and then shape the curve ▸

Untitled, 2007, Huon pine, 6" × 6" × 10" (15 cm × 15 cm × 25 cm)

Draw a circle to indicate the diameter of the curved void in the underside of the turning.

Hollow out the curved void of the underside of the piece. Sand when finished with this section.

A flat base is needed for the bottom of the wings of the final piece, so check the outside surface with a straightedge.

Screw a piece of hardwood onto the bottom using the scrap wood as the attachment points.

Attach a faceplate to the hardwood board. The use of a reversing mandrel helps to ensure that the faceplate is centered over the disc.

With the disc remounted on the headstock, begin turning the interior of the small bowl.

Untitled, 2005, Red gum, 4" × 5" × 7" (10 cm × 13 cm × 18 cm)

Shape the top surface and refine the opening of the small bowl.

Keep the curve of the top surface simple; subsequent steps will be easier. Sand all of the surfaces of this side, including the small bowl.

Cut a small step near the opening of the bowl to accommodate a lid. I use a sharp skew chisel as a scraper.

Take the disc off the lathe and cut away the scrap wood.

in the top *(Photo 13)*. This curve is kept minimal in order to make subsequent processes simpler. After turning, sand these surfaces, including the small bowl.

Cut a small step that will accommodate the lid. To cut this step I use a sharp skew chisel as a scraper *(Photo 14)*. By using a skew chisel in this manner, I am able to cut the step cleanly enough to avoid any sanding, which keeps the edges clean and crisp.

The turning is complete on the top and underside. Take the piece off the lathe and cut the scrap wood away from the good wood using a bandsaw *(Photo 15)*.

Make a carrier

The next stage of the process does not involve the good wood, so put it aside while you make a carrier. The carrier is another block of laminated scrap wood that the good wood gets glued to so that the good wood can be turned on a second axis. Glue together sufficient scrap wood to create another disc that measures 19" (48 cm) in diameter and about 3" to 4" (8 cm to 10 cm) thick *(Photo 16)*. Allow the glue to cure before cutting the block into a disc.

Mount the disc onto the lathe, using the faceplate *(Photo 17)*. Later in the process, the top surface of the good wood will be glued to the carrier and for this to be possible, a negative

Glue up more scrap wood to make a carrier. For *Kilkea's* carrier, I created a disc that measured 19" (48 cm) in diameter and about 3" to 4" thick (8 cm to 10 cm thick).

Allow the glue to cure, then cut out a disc on the bandsaw and mount the disc onto the lathe using a faceplate. This disc will be shaped as a carrier for additional turning of the good wood.

Measure the high and low points and the distance between them for transferring to the carrier.

of the top surface of the good wood needs to be shaped into the surface of the carrier.

When I first started making these pieces I thought that matching the carrier to the previously turned good wood would be a difficult process but there are some simple techniques that help make it reasonably straightforward. The first is to understand that the high points on the good wood will be low points on the carrier and vice versa. I start by measuring the length between the high and low points on my good wood *(Photo 18)*.

I also measure the distance from the center to the low point and transfer this information onto the carrier by drawing lines that indicate the low point. Lines are also drawn for the diameter of the bowl and the outside diameter *(Photo 19)*.

Shape the carrier using a bowl gouge and/or scraper. I do not concern myself with cutting cleanly; however, it is important to establish the low point on the carrier and the maximum diameter it needs to be *(Photo 20)*. Because the top curve of the good wood is kept simple, creating the negative of it on the carrier is not too difficult. Keep the good wood close by and as you get closer to the final shape, regularly stop the lathe and check the fit *(Photo 21)*.

The fit does not need to be perfect because an application of hot melt glue will act as gap filler.

Great Scott, 2008, Sassafras, 4" × 4" × 6" (10 cm × 10 cm × 15 cm)

With the carrier shaped, another piece of scrap wood is needed to fill the void on the underside. Shape this using the same technique ▸

Transfer the measurements to the carrier disc to indicate where the high and low points will be located.

Shape the carrier. I use a bowl gouge and scrapers and am not concerned with cutting the wood cleanly. Establish the depth of the low point on the carrier by measuring.

Keep the good wood nearby and as the final shaping progresses, stop the lathe regularly and check the fit.

Another piece of scrap wood is needed to fill the void on the underside. Shape this wood using the same technique as for the carrier.

I use hot melt glue to attach the good wood to the carrier. Apply the glue to the carrier across the area where the good wood will be attached.

Reheat the hot melt glue using a flame.

Attach the good wood to the carrier.

Attach the plug to the underside of the good wood, gluing in the same manner as for the carrier.

Cut the assembly on the bandsaw, following the outline of the good wood.

The assembly is now ready for the next stage, a glue-up for turning on a second axis.

Endurance, 2009,
Red gum, 4" × 6" × 6"
(10 cm × 15 cm × 15 cm)

(Photo 22). There is no need to sand the surface.

Attach the good wood to the carrier

To attach the good wood to the carrier, I use hot melt glue, which lets me separate the two after the turning is complete *(Photo 23)*. A problem I had with my early attempts was the good wood separating from the carrier while spinning on the lathe, so I had to find a means of making the hot glue stick better. I discovered that the hot melt glue was cooling too much before I could bring the two pieces together, compromising the adhesion. My solution was to apply the glue to the carrier using the glue gun, and then heat the glue using a flame *(Photo 24)*.

With the glue almost at the point of combustion I quickly position the good wood and apply pressure to the two surfaces *(Photo 25)*.

The plug to fill the underside void is attached in the same manner *(Photo 26)*.

Take the assembly to the bandsaw and remove the excess wood on the sides *(Photos 27, 28)*.

Build up wood for second disc

The carrier and good wood spin on a second axis so you need to build up the assembly with extra timber to create another disc (*Photo 29)*. The shape of the final piece can vary quite a lot depending on how close the good wood is positioned to the center of the new axis. I positioned the top surface of *Kilkea* close to the center of the axis, which made the sides close to parallel. In other pieces I have made the bottom close to the outside rim of the disc with the result being sides that curve more distinctly inward *(Figure B)*.

Mark a center making sure the center point is positioned in the scrap wood. Draw a circle *(Photo 30)* and

take the glue-up to the bandsaw and cut out a disc.

Turn the front surface

I use a screw chuck to mount the disc onto the lathe. The hole for the screw can be drilled accurately using a drill press. However, this disc was too wide for my drill press, so I used my hand drill for the job *(Photo 31)*. I do not drill the hole all the way through, preferring to drill the hole on the other side while the piece is on the lathe.

I have a faceplate that accepts the screw. Thread the disc onto the screw *(Photo 32)*. You are then ready to turn the front surface. Turning can commence; however, another problem is encountered. The disc is poorly balanced because of the difference in weights between the good wood (red gum) and the carrier (pine).

29 The carrier and good wood need to spin on a second axis, so it is necessary to build up the assembly with extra wood to create another disc.

30 Mark a center for cutting out a disc. Varying the location of the center will affect the outcome of the finished piece.

Vicmarc has a counterbalance accessory to help overcome the problem of out-of-balanced wood. By using the counterbalance accessory, I can spin the wood at a faster speed *(Photo 33)*. Without it, I would need to use a slower rpm.

I am now ready to start turning and shaping the front surface on the second axis. I refer to my drawing regularly while shaping the front, as I can no longer see the bowl because it is glued to the carrier *(Photo 34)*. ▸

31 Drill a hole for a screw chuck for mounting the disc onto the lathe.

32 Screw the faceplate and disc onto the lathe.

33 Because of the difference between the weight of the good wood and scrap wood, the disc may be unbalanced. My Vicmark lathe has a counterbalance that helps overcome the problem of unbalanced wood.

34 The disc is ready to begin shaping the front surface. The good wood will now be turned on a second axis.

35 As wood is removed, gaps may appear between the carrier and good wood. To prevent the edges from being chipped away, use hot melt glue to fill the gaps.

36 Finish shaping the front surface and then sand that area. Drill a hole in the center to take the screw chuck so that the piece can be reversed.

I pad my scroll chuck before reattaching the disc for turning the other side.

The disc is attached to the lathe and ready to turn the outside surface.

Shape the back surface. At this point, it is important to refer to the drawing to avoid making a cut that is too deep.

I usually drill holes in strategic positions through the scrap wood. Doing so helps determine the thickness of the wings.

Tangere Videre Est, Myrtle, 4" × 4" × 12" (10 cm × 10 cm × 30 cm)

As wood is removed, gaps appear between the carrier and the good wood and these gaps can result in the edges of the top surface being chipped away. I use hot melt glue to fill the gaps *(Photo 35)*.

Finish shaping the front surface and then drill a hole in the center to take the screw chuck so the piece can be reversed *(Photo 36)*.

Shape the back surface

I now use the screw in a four-jaw scroll chuck, which I pad to avoid any marks being made on the good wood *(Photos 37, 38)*.

Start shaping the back surface *(Photo 39)*. At this point it is extremely important to refer to the drawing to avoid taking any cut too far.

I drill holes in strategic positions through the scrap wood. These holes help me see what the thickness of the wings will be *(Photo 40)*.

With holes for the screw chuck in both sides of the form, you can reverse the piece at any time and work on either side. When you are happy with the shape, sand both sides. The turned piece is now ready to be taken off the lathe and the good wood separated from the carrier.

Separate the good wood

To separate the piece from the carrier, I normally put the form in a

After the turning is finished, cut the good wood away from the scrap wood.

Use a hot air gun to melt the glue. This will allow complete separation of the good wood from the scrap wood.

Use the same technique of a hot air gun to remove the scrap wood from the top surface.

Many of my previous pieces are finished at this point, but with *Kilkea*, I did some shaping of the wings. I marked the areas to be cut away then removed the bulk of the wood using a coping saw.

Further shaping is done with a pneumatic die grinder.

For sanding, I use a variety of shopmade sanding tools.

Carving on the wings

Many of my previous pieces are complete at this point, but with *Kilkea* I did some carving on the wings. I marked the areas to be carved and removed the bulk of the wood with a coping saw *(Photo 44)*.

I refined the shape using a burr on a pneumatic die grinder and variety of shopmade sanding tools *(Photos 45, 46)*.

microwave oven and gradually heat it until the glue softens. This piece, however, was too large for my microwave, so I cut the carrier away on the bandsaw leaving ½" (13 mm) of scrap wood still attached *(Photo 41)*. This allowed me to use a hot air gun to melt the glue and separate the remainder of the carrier from the good wood *(Photos 42, 43)*.

Use the same technique to remove the scrap wood from the bottom surface. Any glue left on the piece can be softened with the hot air gun and wiped off with turpentine.

The lid, finial, and finish

The final steps are to make a lid, a finial, and to apply finish. I sprayed the top of the lid with India ink, which is what I also used to blacken the finial. The finish is Danish oil and then three coats of a matte nitrocellulose lacquer. ■


Untitled, 2007, Rimu,
4" × 4" × 12"
(10 cm × 10 cm × 30 cm)


Lidded container,
2005, Fiddleback Blackwood
(Acacia Melanoxolyn) 5" × 4" × 8"
(13 cm × 10 cm × 20 cm)

For twenty years, Brendan Stemp combined part-time woodturning with teaching art and craft. Richard Raffan and Vic Wood provided Brendan with his initial solid grounding in woodturning, as well as a desire to pursue woodturning full time. After a tentative start in 2005, Brendan now concentrates full time on making concert-quality recorders, production woodturning, gallery pieces, teaching, and demonstrating.

Evolution|Revolution: The Life and Work of Michael Peterson

Denise M. DeRose

Entering the San Francisco Museum of Craft+Design with a group of tourists, Michael Peterson's demeanor does not reveal him as the artist whose work is on display. Slender and graceful, he moves quietly among his pieces, touching an edge, adjusting a blackwood "stone," and stopping, his gaze lowered, to give a thought his full attention.

"Evolution|Revolution," a traveling exhibition originated and sponsored by Michael Monroe and Stephano Catalani, curators of the Bellevue Arts Museum, Bellevue, Washington, is a comprehensive collection of the work of 58-year-old Michael Peterson. Moving from his early lathe-centric artistic turnings to his current stacked abstract assemblages, the thirty-piece exhibition traces not only the development of one man's artistic vision, but also the transition, from craft to art, with which the woodturning community is currently engaged.

Born in West Texas to a military family, Peterson has collected intimate encounters with people and places that have formed him, extracting from each an essence and lesson. Peterson's young consciousness was imprinted with the dry Texas desert, the lean lines of furniture and art during his family's stay in Misawa, Japan, and the intricate surfaces of rock viewed on a family trip to Carlsbad Caverns from the back of a 1959 Oldsmobile.

During Peterson's youthful stint as a Navy medic in Florida, he married his life partner, Jean, and first began to think as an artist. Roaming the Florida everglades with David Beebe, a photographer and naturalist, Peterson cemented

Three Wrens, 1991,
Maple burl, bleach,
6" × 12" (15 cm × 30 cm)

Collection of Julian H. Fisher

Photo Rex Rystedt,
©Bellevue Arts Museum

Slick Rock, 1992, Yellow cedar burl, 5" × 10" (13 cm × 25 cm)

Collection of Robyn and John Horn

Photo: Rex Rystedt, ©Bellevue Arts Museum

his reverence for nature, and opened his mind to the concepts of observation and composition, examining photographs critically and questioning what made one good and another not. Peterson credits his early Florida friendship with Lou Louft, a craft shop owner, with his introduction to wood from the Oregon mountains and his initial experience with the craft business.

Move to Washington State

After discharge from the Navy in 1975, Peterson moved to northeastern Oregon where his first job was harvesting burl in the national forest. Peterson and Jean soon moved to northwest Washington State, where they lived in a beachside cabin on five acres of undeveloped land outside of Edmonds. Peterson attended Edmonds Community College. Although interested in ceramics, he was encouraged to use the woodshop so that the department would not lose the space to a computer lab. It was in this huge studio that Peterson was first introduced to the lathe. During this period, Peterson became aware of the work of Ed Moulthrop, Mark Lindquist, and David Ellsworth through woodturning and craft journals, and began to appreciate the potential of the turned vessel. Encouraged by his community college instructor to put aside the formal artistic education available to him in favor of taking a more intuitive approach, Peterson pursued independent studies in wood, first making tables, spoons, boxes, and other small objects out of burl and myrtle wood.

This kind of gentle guidance, offered by those who observed Peterson's quiet uniqueness, punctuates Peterson's career. In the early 1980s, Del Stubbs happened upon Peterson's booth at a Washington crafts fair. Peterson did not know who Del was, but Del saw something special in Peterson and his work, and visited his makeshift shop by the sea. Stubbs, anxious to introduce Peterson to the woodturning community, suggested that Peterson attend a Brigham Young Woodturning Symposium in Utah.

During his trip to the Utah Symposium, Peterson met Dale Nish and Rude Osolnik, but the trip itself profoundly influenced Peterson in other ways. He visited Bryce Canyon and was captivated by the Utah landscape. The carved limestone walls and dramatic workings of erosion deeply impressed Peterson, and his subsequent work reflected these impressions.

Two Canyons Mesa, 1989, Boxelder, bleach, 6" × 14" (15 cm × 36 cm)

Collection of Robyn and John Horn

Photo: Rex Rystedt, ©Bellevue Arts Museum

A move away from functional vessels

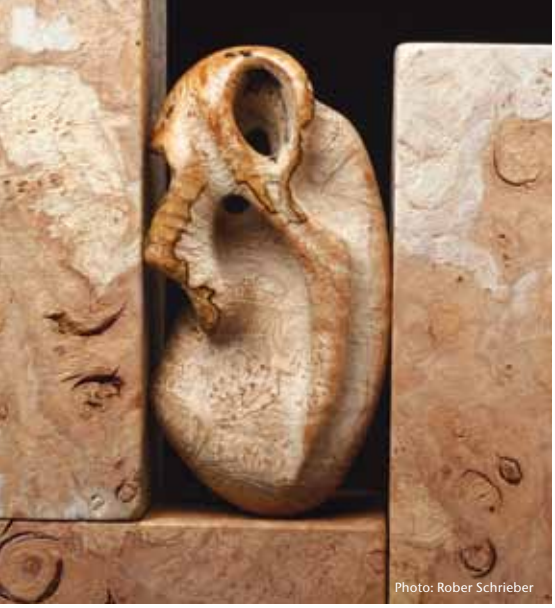
Peterson's early work focused on vessel forms in a southwest style, but he soon moved away from functional vessels, and began to use lathe-turned vessel forms more sculpturally. Working mostly in maple and boxelder burl, Peterson's Landscape Series from the mid-1980s used lathe-turned vessel forms, which were heavily bleached and sandblasted, ▸

Earth and Stones V, 2006, Madrone burl, blackwood, bleach, pigment, 22" × 29" × 11" (56 cm × 74 cm × 28 cm)

Collection of Dr. Robert and Carolyn Springborn

Photo: Jean Peterson

Meeting Michael and seeing his early work that first time was unforgettable. I don't think in spans of years—but it was surely at least a couple of decades ago. It was fairly uncommon in those days to run into a fine turner of whom I had never heard. The purity of his forms I can still see in my mind's eye yet today. And the delight and surprise in discovering such a hidden gem. A gem as an artist, and as a person. And I remember the rough and ready, mostly outdoor shop of his—all while dealing with a rainy climate. All adapted to with nonchalance and good humor. After all these years I've a real fondness for Michael and Jean.
—Del Stubbs



Fossil, 1994, Maple burl, 12" × 10½" × 3½" (30 cm × 27 cm × 9 cm)

Collection of artist

to depict landscapes, rock formations, sandstone, and erosion.

The thin walls and challenging hollow vessel shapes of *Two Canyons Mesa* and *Navajo Land*, both completed in 1987, show Peterson's technical prowess as a turner. Peterson admits, however, that his motivation was not technical achievement. In the early 1990s, he broke with the woodturning aesthetics of the day to focus more on the statement he was trying to make with each piece. Peterson also gradually moved away from the lathe as a central tool for his work. "Although my transition away from the lathe was not conscious, my work is more about objects and materials and my thoughts about them. I am not about a particular tool or technique."

Fossil Series, 1997, Locust burl, bleach, pigment, 4" × 8" (10 cm × 20 cm)

Collection of Harry and Doris Wolin

Photo: Rex Rystedt, ©Bellevue Arts Museum

The beginnings of this transition away from turning and toward sculpture are observable in Peterson's *Three Wrens* completed in 1991. Although still a vessel, this piece is less a vessel than a suggestion of chicks—open-beaked in a nest. *Slick Rock* leaves the recognizable lathe-turned vessel form behind, transitioning fully to asymmetrical sculpture.

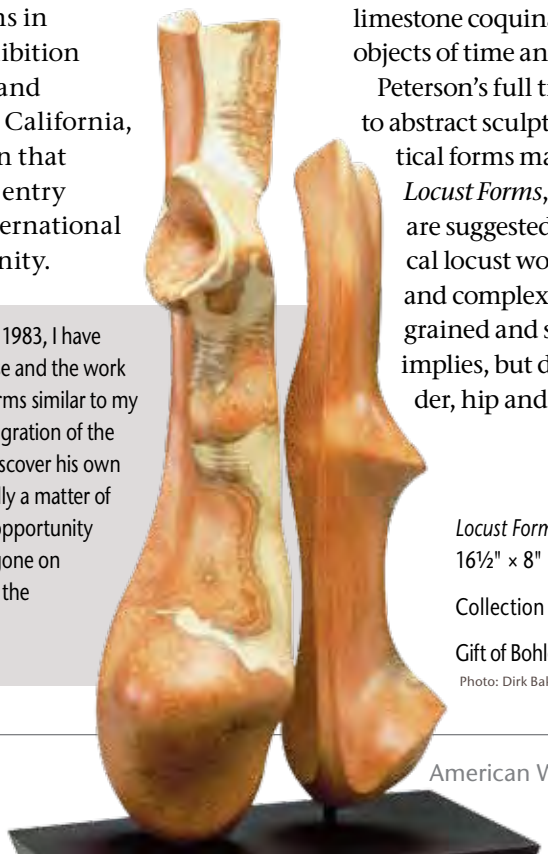
In 1994, Peterson and Jean moved to Lopez Island, one of the San Juan Islands off the coast of Washington State. Peterson began during this period to work more with hand tools, hollowing with traditional bent knives made on Lopez Island. These two-edged tools are held palm up, allowing cutting to occur both on the push and the pull. The bent knives gave Peterson more intimate contact with the wood during the hollowing process, and complemented his developing intuitive approach.

In 1996, Peterson's work was included in the "Expressions in Wood" exhibition at the Oakland Museum of California, an inclusion that marked his entry into the international art community.

Sumi inks and patinas

Peterson's goal with his new work was to remove from the wood all signs of his intervention while creating work that aligned with the geological processes of nature he was trying to replicate. Branching out from the subtractive bleaching process that Peterson used in his *Landscape Series*, he began to explore the use of Sumi inks to create layers of patina. Peterson also mixed water with madrone shavings to create a reddish wash. Peterson's lush patina work is both additive and subtractive—sandblasting, bleaching, adding pigment, and sanding back through the pigment and the bleach to achieve lavish and complex surface treatment dependent upon the irregularities of the wood surface. No work depicts the early mastery of these techniques more than the precious objects of nature conceived in Peterson's *Fossil Series*, all made of locust burl, but suggesting unfamiliar skeletons, ancient worn coinage, limestone coquina—the processes and objects of time and weather.

Peterson's full transition from turner to abstract sculptor is evident in his vertical forms made in the late 1990s. In *Locust Forms*, male and female torsos are suggested by two pieces of vertical locust wood—the larger, burled and complex, the smaller, straight grained and serene. Peterson implies, but does not depict, shoulder, hip and neck, but the sculpture



Locust Forms, 1998, Locust burl, ebony, 16½" × 8" × 4" (42 cm × 20 cm × 10 cm)

Collection of Detroit Institute of Arts

Gift of Bohlen Collection

Photo: Dirk Bakker

I asked Michael to be my assistant in my class at Arrowmont in 1991. Since 1983, I have made a practice of seeking out younger turners who showed great promise and the work he had done was quite exceptional: A lot of natural edge burled hollow forms similar to my own work in the '80s, but he had such a natural sense of form and the integration of the material that I knew he was destined to move beyond my influence and discover his own voice. What I didn't expect was that he was extremely shy. So it wasn't really a matter of "finding" that voice, but actually "hearing" it! The classroom was a great opportunity for him to gain this self-confidence and, with Jean's support, Michael has gone on to do numerous public-speaking events where he has excelled at showing the development of his particular art form.
—David Ellsworth

Photo: Rex Rystedt, ©Belleview Arts Museum

Coastal Pair, 1999, Locust burl, bleach, pigment, 21" × 7½" × 4½" and 20" × 6" × 4" (53 cm × 19 cm × 11 cm and 51 cm × 15 cm × 10 cm)

The Lipton Collection

goes beyond the form to observe male and female energies that Peterson has found and revealed in these pieces of wood. In *Coastal Pair,* completed in 1999, the work is more abstract and elemental, calling on the viewer to decide where nature has stopped and where the artist took over.

Peterson's vision and his ability to find and draw out meaning from the essences of the wood are evident in *Locust Stone* completed in 2000. Here Peterson finds a lump of burl within a piece of locust wood, and creates a hollow space around it, defining its separateness and making it precious in the midst of the straight-grained wood. The presentation demands that we ask what else it is—a fetus, a tumor, a nest, a hive?

In the early 2000s, Peterson transitioned from his vertical carved pairings, returning again to the hollow form, but with a decided difference. Using the chainsaw as his primary tool and madrone burl as his primary material, Peterson began working on multipiece assemblages that exploit the natural tendency of madrone to move and distort.

Of madrone as a material, Peterson quips, "you cannot ask for more."

Madrone burl

Madrone burl is harvested in the Pacific Northwest, where the first market is for veneer. Peterson visits burl yards where he works from 2,000- to 3,000-pound burls that the veneer makers left behind. Transporting the burl to his home on Lopez Island, Peterson slides it from the bed of his truck to a work platform at the same level and cuts the burls into the rough shape of his pieces—large cubes, grocery bag forms, long rectangles, and columns. Working with the pieces horizontally, he cores the shapes multiple times, using a 36" or 42" (91 cm or 107 cm) chainsaw bar. Leaving walls ¼" (6 mm) thick, he extracts a smaller solid core. He does this again and again, removing ever smaller cores, and defining ever smaller hollow shapes. All the work is accomplished freehand with a chainsaw and no hollowing mechanism or guide. When the forms are completed, he puts them aside and waits for the madrone to do what madrone does.

Peterson's work process follows the seasons. He purchases burl harvested in the fall, and works outside with his chainsaw between November and April, cutting and hollowing the forms during cool weather. Once hollowed, the pieces are left to dry, distort, ripple, and tear. There is no effort to guide or shape the pieces throughout ▸

Two Figures, 1995, 10½" × 7" × 4" and 10½" × 5" × 5" (27 cm × 18 cm × 10 cm and 27cm × 13 cm × 13 cm)

Collection of Robyn and John Horn

Photo: Rex Rystedt, ©Bellevue Arts Museum

Root, 2008, Madrone burl, pigment, 28" × 11" × 8" (71 cm × 28 cm × 20 cm)

Courtesy of del Mano Gallery

Photo: Jean Peterson

Tour Schedule

Michael Peterson, "Evolution|Revolution"

San Francisco Museum of Craft+Design, San Francisco, CA
October 16, 2009–January 3, 2010

Houston Center for Contemporary Craft, Houston, TX
March 26–July 2, 2010

Mobile Museum of Art, Mobile, AL
July 23–October 3, 2010

Wood Turning Center, Philadelphia, PA
November 5, 2010–February 2011

Arkansas Arts Center, Little Rock, AR
March 25–July 3, 2011

Racine Art Museum, Racine, WI
August 6–November 13, 2011

Locust Stone, 2000, Madrone burl, pigment, 28" × 10¼" × 5" (71 cm × 26 cm × 13 cm)

Museum of Arts & Design, New York, Gift of Robyn and John Horn

Photo: Roger Schreiber

the drying process; he merely lives with them and observes their progress.

In the spring, Peterson starts to work the dry pieces. He makes no drawings or plans, but works with each individual piece of wood to see where it will take him. Using the patina techniques he has developed, Peterson adds and removes layers of color, treating every surface of each piece. Peterson confesses to having a hard time knowing when a piece is finished. He stands the individual forms around his shop and looks at them for many months until he is satisfied that he has found and revealed what the wood has to offer and discovered which forms belong together in an assemblage.

Spiritualism and discovery

Mariah Nielson, Interim Curator of the San Francisco Museum of Craft+Design, notes the spiritualism in Peterson's most recent work like *Coastal Stack V*, "I see a Japanese or Buddhist sensibility, an understanding and acknowledgement that there is spirit in every form. Tree, rock, bird—a feeling that there is a life force in each thing and in us."

Viewing Peterson's assemblages is not a gestalt experience, but more of a series of discoveries, like coming upon a ruin. They feel like a habitat, maybe ancient, but lived in, and explored with the vague expectation that an animal will burst from the recesses. Precious carved "stones," or birdlike shapes are positioned precisely, as though wedged by surf, or meaningfully placed like a pebble on a gravestone. "Peterson's work is like a good film," says curator Nielson, "You might immediately grasp the point, but after a few days you understand the intention."

While woodturners search for their comfortable place on the spectrum from functional craft to high art, Peterson has evolved into an abstract sculptor of substance. Those who visit the "Evolution|Revolution" exhibition leave it with great respect for Peterson's introspective artistic journey, paired with eager anticipation for what he will show us next.

In the weeks after I viewed Peterson's exhibition, I returned many times to the catalog, deeply coveting several of the objects and finding curious the intensity of my desire. I connected with the beauty of Peterson's sculptures and with the man himself, his awe and reverence for nature, the calm transparency and animism, the patient life of intuitive and intimate attention to the wood. Peterson's work nudged awake in me an elemental awareness; I am grateful to have discovered it. ■

Denise DeRose turns and writes in Oakland, California.

Photo: Rex Rystedt, ©Bellevue Arts Museum

Coastal Stack V, 2008, Madrone burl, bleach, pigment, 46" × 34" × 30" (117 cm × 86 cm × 76 cm)

Collection of artist

Copies of the catalog, *Michael Peterson, Evolution|Revolution*, may be purchased for $45 by calling the Bellevue Arts Museum at 425-519-0770 or email at info@bellevuearts.org. Visit the museum's website at bellevuearts.org.

The full-color catalog contains a lavishly photographed portfolio of Michael Peterson's work, an interview, and several excellent essays on his work and influences.

Wood

Annual Growth and the Evolution of Work

Stephen Hogbin

The region where I live in southwest Ontario has, for over a century, been a place with wonderful forests and woodlots sustaining many woodworkers. The Bruce County Museum and Cultural Centre will focus on the forest and contemporary woodwork in 2010 through ten presentations on forestry, three exhibitions on woodworking, and numerous demonstrations, workshops, and tours of significant forests and homes. The exhibit, "WOOD: Rings of Growth," investigates where we have come from and what the future may hold for this culturally lively community and the environment.

As we reflect on the twentieth century and woodturners' production, we see that the work is clearly different from what was being made in 2001. Three distinct dates come to mind when thinking about the evolution of turning—1900, 1950, and 2000—as well as the objects that best represent those times.

The house builders in 1900 from the Bruce Peninsula region in Ontario, Canada, built many grand old homes with decorative and functional turnings on the exterior facades as well as the ornate staircases in the interior. By 1950, that kind of production was mostly gone, and the turner stood at a copying lathe reproducing legs for tables and chairs, often with a limited aesthetic in a contemporary style of straight lines.

In the Ontario region, there was the rare exception of a different production by the Southampton Manufacturing Company, Ltd., which published the *Catalogue for 1896,* which included topics such as Moorish fretwork, spindle grilles, novelties in wood, and so on. Southampton claimed to be "The Only Factory in Canada Making a Specialty of This Artistic Work." The Bowman House in Southampton, Ontario, has exceptional examples of this manufacturer's work. Very little is known about the manufacturer, the people involved in making the work in the factory, or which individuals were responsible for the work in the Bowman House. However, the first page in the catalog does mention the manager: "Our factory is under the management of Mr. S. Knechtel formerly of Maple Hill who recently combined his business with ours, which makes this the largest and best equipped Factory and the only one in the Dominion, making a specialty of these lines."[1]

Location of the exhibit: Bowman House, Southampton, Bruce County Museum and Cultural Centre, Southampton, Ontario, Canada.

By 2000, the furniture industry in the region was seriously depleted, but there has been a growing movement of woodworkers working independently of the typical commercial industry. A handful of professionals and many amateurs explore the potential of a technique that is more than 1,000 years old of working with new forms and combinations of material, creating a different economy from the ▸

[1]Southampton Manufacturing Company Limited, *Catalogue for 1896* (Southampton:, Ontario: Beacon Print).

Stephen Hogbin's escarpment bookcase, 2009.

Collection of Danuta Valleau and Michael McLuhan

Photos: Michael McLuhan

Detail, escarpment bookcase, lighthouse, and portal to everywhere.

early and mid-twentieth century. The microcosm of woodturning reflects what was happening in many disciplines working with wood and their evolving lives.

Sustainability, visionaries before our time

The Krug Brothers, who were furniture manufacturers, had the foresight to purchase tracts of forested lands and maintain them for their valuable soft- and hardwoods. They first purchased land around 1900 and intended to clear the 500 acres. However, they selectively logged, leaving around 75 percent mature timber. Instead of clear-felling, they selected the trees and cut sustainably long before it became the recognized way to work in the forests. Throughout the century, many woodlots and forested areas were purchased and became known as the Krug Tree Farms. Their company had a long and successful history based on their careful use of forests and the quality methods used to produce furniture.[2]

Detail of the interior of the Bowman House showing Moorish fretwork and turnings, circa 1900.

Mass production and one-offs are the two ends of the production spectrum. In another fifty years it will be interesting for our children and grandchildren to see what survives, cherished and collected, from the great divide of production. Will it be the anonymous mass-produced pieces or the one-off creation? Objects made to be permanent reminders are part of sustainability; they reflect important personal moments or are bound to a context and circumstance.

There are a number of ways to make and consume objects in a sustainable manner that help make objects meaningful. The artist needs to consider origins of materials, designing in time, structural integrity, and contextual and reflective activities. These concepts move us toward a quality economy.[3]

Meaning comes in many forms and all objects carry relevance to the maker, thus revealing the reason it was made. What constitutes a good idea for one person does not necessarily apply to

[2]Ruth Cathcart (Ed.) and Howard Krug, *A Century of Excellence: Krug Bros. & Co. Furniture Manufacturers* (Toronto: Natural Heritage/Natural History Inc., 2001).

[3]Tony Fry, *Design Futuring: Sustainability, Ethics and New Practice* (Oxford: Berg, 2009).

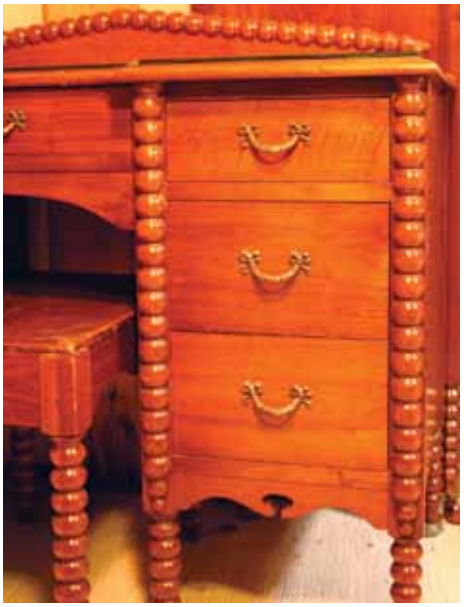
another. An industrial designer tries to find a generic relevance for many people, often weakening the potential strength of meaning surrounding an object. The individual maker, however, has the potential to create objects for specific circumstances. The wedding gift illustrates the personalization of an object, which gives it special significance to the family while becoming an heirloom. Any celebration may be marked by the unique gift. It may be food that is consumed and nourishes the body or it may be an object that lives on beyond the lifetime of the receiver. One time, a client came to me with the branch from a tree that had been planted by her great-grandfather but had died. She asked to make something from it. The memories live on, in this case, as a simple functional implement made from the wood. Contextual activities and objects with a subject, memory of an event, personal or family reflections, or public recognition relate to circumstance, context, and sense of place.

One of the maker's main tasks is to solve problems and create meaning through the use of materials, methods of production, and application to context. Concern for production values is often the focus and, while the cost of any unit is critical, there is a class of makers who need to be dedicated to other considerations. Equally important is the need to solve problems for human, environmental, and contextual needs. Inevitably, these concerns take place in the personal as well as public realm.

Recently, a neighbor asked me to plane some wood and prepare the material to be used for a bookshelf. The wood was from an ash tree that had died in a swamp. The tree was felled onto the ice, milled into boards, and allowed to dry for two years. Michael McLuhan, the photographer, had hoped to make the bookcase himself but due to myriad issues asked me to create it for him. Michael cared about this wood, its wild grain, fabulous coloration from living in a swamp, and the flecks of color from the first stages of rot. The wood was still sound, once indoors. The location for the bookcase was specific, and dimensions were established that used the full length of the boards. The grain was sorted, boards were matched, and the design developed based on the quality of the individual boards. The bookcase became an escarpment cliff face with a turned lighthouse on the top. A stone was inserted in a broken knot, with grain swirling around like a flowing tide. The image of a dung-rolling scarab beetle on the lower shelf reflects the nature of words, ideas, and those that push them around. The center of the CD shelf is a turning cut in half, making a portal to nowhere and everywhere. Each image for me acts as a provocative metaphor for what reading and music are about.

Each client has his or her own worldview, and while the client would have been pleased with a conventional bookcase, something personal was added. Industry would never undertake this approach since it is too specific and individual, and yet the client was thrilled with all aspects of the tree from the swamp. The example of the bookcase is part of the ecological economy—protecting the wood lot from overuse, shipping the wood minimal distances, and building a bookcase that will last many generations. Economists and industrialists create illusions around price and expense that "cheaper is better." The ▸

Detail of bobbin-turned headboard.



This bobbin-turned bedroom furniture was a specially made wedding gift for Betsy and Arthur Harrison, 1941.

Marilyn Campbell, *Sugar So Refined,* 2010, Holly, epoxy, paint, 7" × 4½" (18 cm × 11 cm)

Stephen Hogbin, 2003, Newel post and railings, private home, Collingwood, Ontario

Stephen Hogbin, 2008, Newel posts, box stairs, and railings, private home, Thornbury, Ontario

bookcase was a simple act of common sense, imagination, integrity, and rings of growth that reflect difference and sustainability. This level of specificity will not work for everyone on all occasions, but if one piece in every home is from a sustainable economy, the world would be a better place.[4]

The marketplace is changing. Woodturners in 2000 marketed their skills in different places than woodturners did in 1900 and 1950. The current woodturners are part of the "cultural creatives" movement, designing, making, and marketing themselves for people who want an authentic experience.[5] The customers become clients, like photographer Michael McLuhan, interested in whole processes and finding out who designed the piece, where it came from, how was it made, and what is it doing to the planet. Today, the crafts of pottery, weaving, blacksmithing, glass blowing, and furniture making are as likely to be found in gallery, boutique, and studio tours as compared to the traditional place of the furnishing stores of the main street. Within the ecological economy, the cultural sector is producing imaginative solutions from our environment in a sustainable manner. There is a desire for authenticity and wholeness rather than status consumption and display through owning one of everything.[6]

The exhibitions

Three exhibitions form part of the program and are presented at different times, running parallel with the main exhibition hall at the Bruce County Museum and Cultural Centre. The main exhibition hall will map out the early inhabitants and approaches to the forests through to contemporary times and will be on display for at least a year. Adjacent to the main exhibit, the following three exhibitions of contemporary work are presented in the Bruce Gallery (brucemuseum.ca):

- "Behind the Bark: Fine Woodworking from Grey Bruce"
- "The Raw and Sensual: Retrieved, Recycled and Revealed"
- "Collecting: Boxes, Bottles and Bowls"

"Behind the Bark: Fine Woodworking from Grey Bruce" includes the fundamentals of working with wood: shaping, manipulating, joining, and finishing. Lathe work is well represented with designs quite different from those found in 1900 and 1950. This is the new millennium, and with this new era comes a fresh approach in not only the visual design but also to the new economies. Marilyn Campbell's forms appear to function as containers, but are beautifully articulated turned forms that she claims are "influenced by the look of culture rather than nature."[7] In an exhibition about wood, they are a refreshing alternative. Even with their black-and-white art deco feel, the wood is still apparent using the whiteness of holly and the blackness of ebony. These elegant objects made from woods that grow in other places are sold throughout North America. In contrast, the floors, newel posts, and balusters by Stephen Hogbin are made from materials found in the region and placed in new homes or homes being upgraded.

"The Raw and Sensual: Retrieved, Recycled and Revealed" presents makers who look for specific qualities found in the tree and in wood. While well made, the work is not part of the traditional "fine woodworking." This exhibit reflects on Claude Lévi Strauss's phrase "The raw and the cooked." The works are generally raw, emotionally charged, and less cerebral, while the fine woodworking is more conceptual and "cooked."

[4]Joseph B. Pine and James H. Gilmore, *The Experience Economy: Work Is Theatre and Every Business a Stage* (Boston: Harvard Business School Press, 1999).
[5]Paul H. Ray and Sherry Ruth Anderson, *The Cultural Creatives* (New York: Random House, 2000).
[6]Ibid.
[7]Jim Christiansen, *Masters: Woodturning, Major Works by Leading Artists* (New York: Lark Books, 2009).

Robert Hastings, untitled, 2009, Spalted maple, 6¼" × 7¼" (16 cm × 18 cm)

This exhibit features wood retrieved in various ways: found in the bush and made into bent furniture; recycled from barns, broken furniture, and the discarded; and made into characters familiar to all. This exhibit is the antithesis of a fine furniture collection because it shows works from the heart that are expressive, spontaneous, funny, and dangerous. The turned spalted wood forms of Robert Hastings reveal the grain and rich patterning from the early stages of decay. The wood appears to have purposefully drawn black lines through the grain, and yet it's also random and spontaneous and like chaos theory, in which the design is known but ends up being different each time. All wood has a history manifested in the grain, and its growth creates patterns. We relate strongly to wood, as it appears, in part, to represent the human condition.

The second exhibit, "Collecting: Boxes, Bottles and Bowls," presents some of the same artists from the other exhibits, but also includes makers from other regions and countries. The collection is small but carries some of the biggest names in woodworking from the twentieth century. David Pye (England), author of many books, most notably *The Nature and Art of Workmanship*, has a turned box with a rose engine design in the top using two different woods. *Spirit Form* by David Ellsworth (United States) is small but remains an object with great mystery for the quality of the wood and monumentality of the form. There are bottles with technical and aesthetic surprises from Mark Sfirri's (United States) off-center turning. Vic Wood (Australia) turned a rectangular piece of exotic wood into a lidded container. Rémi Verchot (France) made small hand-held containers deeply sensual in their form. Included are many makers from Canada including Michael Hosaluk with a brilliantly conceived and executed container, an early turning by Michael Fortune, and a pyramid box by Peter Fleming. Don McKinley, the legendary instructor from Sheridan College, has a supremely difficult box based in geometry and made of walnut. This exhibit may be considered a small collection, but it has an impressive list of makers, incredible technical prowess, aesthetic variety, and quality of the work.

Conclusion

Trees are a sustainable resource. One way to protect trees is to purchase an individual maker's piece made of quality wood. The piece lasts for generations as it is passed down with rich stories about its origins. A chipped tree for newsprint or particleboard adds a value to the wood up to 5 percent. A craftsman working with the same tree will add a value of 300 to 400 percent. Often a woodworker will be able to work with trees that are of no value to industry so the impact of the individual maker is very small on the forest environment. Michael Fay, in his essay on the Redwoods, concludes by saying, "In the 21st century, as we face the consequences of global warming…we need to generalize this simple notion: Rebuild our natural capital thoughtfully and reap the benefits. With increased production for humanity also come healthy ecosystems and global balance."[8] Trees store carbon. Using wood stores the carbon even longer when not thrown away or burned. Wood in house building stores carbon for generations.[9] As energy becomes more expensive, we will need to rely on our own natural and human resources to remain relevant and sustainable.

Artists from the southwest Ontario region bring a fresh view of finely made, functional, and aesthetic possibilities for a wonderful material and our futures. ■

Stephen Hogbin is a woodturner, occasional curator, and author. His most recent book is Evaluating: The Critique in the Studio Workshop, *Ginger Press Inc., Owen Sound. For selected projects, essays, and biographical detail, visit makersgallery.com/hogbin.*

Robert Hastings, watch pendant, 2006, Spalted maple, ¾" × 2" (2 cm × 5 cm)

[8]Michael J. Fay, "The Redwoods Point the Way," *National Geographic* (2009): 63.
[9]The Ecologist, *Go M-A-D: Go Make a Difference, 365 Daily Ways to Save the Planet* (London: Think Publications, 2001).

Members' Gallery

John ("Jack") W. O'Connor, North Carolina

Cheese and cracker platter, 2010, Beech, birch, holly, koa, maple, pine, spruce, walnut, yellow heart, 5" × 11" (13 cm × 28 cm)

Photos: Dick Parrott

Toothpick holder, 2008, Chestnut, birch, 6" × 2¼" (15 cm × 6 cm)

William Aitchison, Illinois

Leaning Vase, Elm, 8" × 6½"
(20 cm × 17 cm)

Vase, MDF, glass insert, lacquer,
13½" × 4" (34 cm × 10 cm)

Vase, Maple, walnut,
12" × 11" (30 cm × 28 cm)

Bowl, Ash, stain, 5½" × 4"
(14 cm × 10 cm)

Birdhouse, Poplar, paint,
12" × 6" (30 cm × 15 cm)

advertisingindex

April Winners

Larry Moreau, Delavan, IL
Five-DVD set, provided by David Ellsworth

Chuck Koyanagi, Wirtz, VA
$100 gift certificate, Thompson Lathe Tools

Chuck Phillips, Tustin, CA
A bottle of walnut oil and container of wax from Mike Mahoney

Brian Stachowski, Cheektowaga, NY
$100 gift certificate from Hunter Tool Systems

Timothy Morris, Brighton, MI
Teknatool Nova G3 chuck with No. 2 jaws and insert, provided by Craft Supplies USA

May Winners

Jerry Darter, Kansas City, MO
$100 gift certificate from The Sanding Glove

John Jozwowski, Eagle River, WI
Teknatool Nova G3chuck with No. 2 jaws and insert, provided by Craft Supplies USA

Arthur Lerner-Lam, Roxbury, NY
$100 gift certificate from Thompson Lathe Tools

Allan Rumpf, Kirkland, WA
Three-DVD set from Trent Bosch

Kenneth John, Marysville, WA
Five-DVD set from Mike Mahoney

Dave MacInnes, Greensboro, NC
$100 gift certificate from Hunter Tool Systems

Victor Peters, Winter Springs, FL
$100 gift certificate from D-Way Tools

Mikel Watts, San Angelo, TX
1/3HP vacuum pump with filter, vacuum gauge, integral bleed valve, and integral switch from Stubby Lathe USA

June Winners

Bill Shaw, Oxford, MS
$100 gift certificate from Thompson Lathe Tools

Arthur Stukey, Hutchinson, KS
A 16 oz bottle of walnut oil and an 8 oz container of wax from Mike Mahoney

Bill Thompson, Pesscadero, CA
$100 gift certificate from Hunter Tool Systems

Malcolm Hamff, Tomball, TX
$100 gift certificate provided by D-Way Tools

AAW's Membership Prize Drawing

All current members of the AAW are automatically entered into the drawing. When you patronize our supporters, please thank them for their support of the AAW!

July prizes
$100 gift certificate provided by D-Way Tools, d-waytools.com

$100 gift certificate from Hunter Tool Systems, hunterwoodturningtool.com

$100 gift certificate from Thompson lathe tools, thompsonlathetools.com

A five-DVD set, *From the Tree to the Table, Bowl Basics, Mike Mahoney on the McNaughton Center Saver, Hollow Forms and Urns,* and *Making Heirlooms,* provided by Mike Mahoney, bowlmakerinc.com

A three-DVD set, *Decorative Utility Bowls, Sculpting Wood: Beyond the Lathe,* and *Vessels of Illusion,* provided by Trent Bosch, trentbosch.com

$100 gift certificate toward abrasives supplies from The Sanding Glove, thesandingglove.com

August prizes
A 16 oz. bottle of walnut oil and an 8 oz. container of wax from Mike Mahoney, bowlmakerinc.com

$100 gift certificate from Thompson lathe tools, thompsonlathetools.com

$100 gift certificate from Hunter Tool Systems, hunterwoodturningtool.com

A five-DVD set, *Open Bowls, Shop Stuff, Hollow Turning, Tools for Hollow Turning,* and *Signature Gouge/Sharpening Jig,* provided by David Ellsworth, ellsworthstudios.com

$100 gift certificate provided by D-Way Tools, d-waytools.com

$100 gift certificate provided by Turningwood, turningwood.com

September prizes
$100 gift certificate from Thompson lathe tools, thompsonlathetools.com

A five-DVD set, *From the Tree to the Table, Bowl Basics, Mike Mahoney on the McNaughton Center Saver, Hollow Forms and Urns,* and *Making Heirlooms,* provided by Mike Mahoney, bowlmakerinc.com

$100 gift certificate toward abrasives supplies from The Sanding Glove, thesandingglove.com

$100 gift certificate provided by D-Way Tools, d-waytools.com

$100 gift certificate provided by Turningwood, turningwood.com

$100 gift certificate from Hunter Tool Systems, hunterwoodturningtool.com

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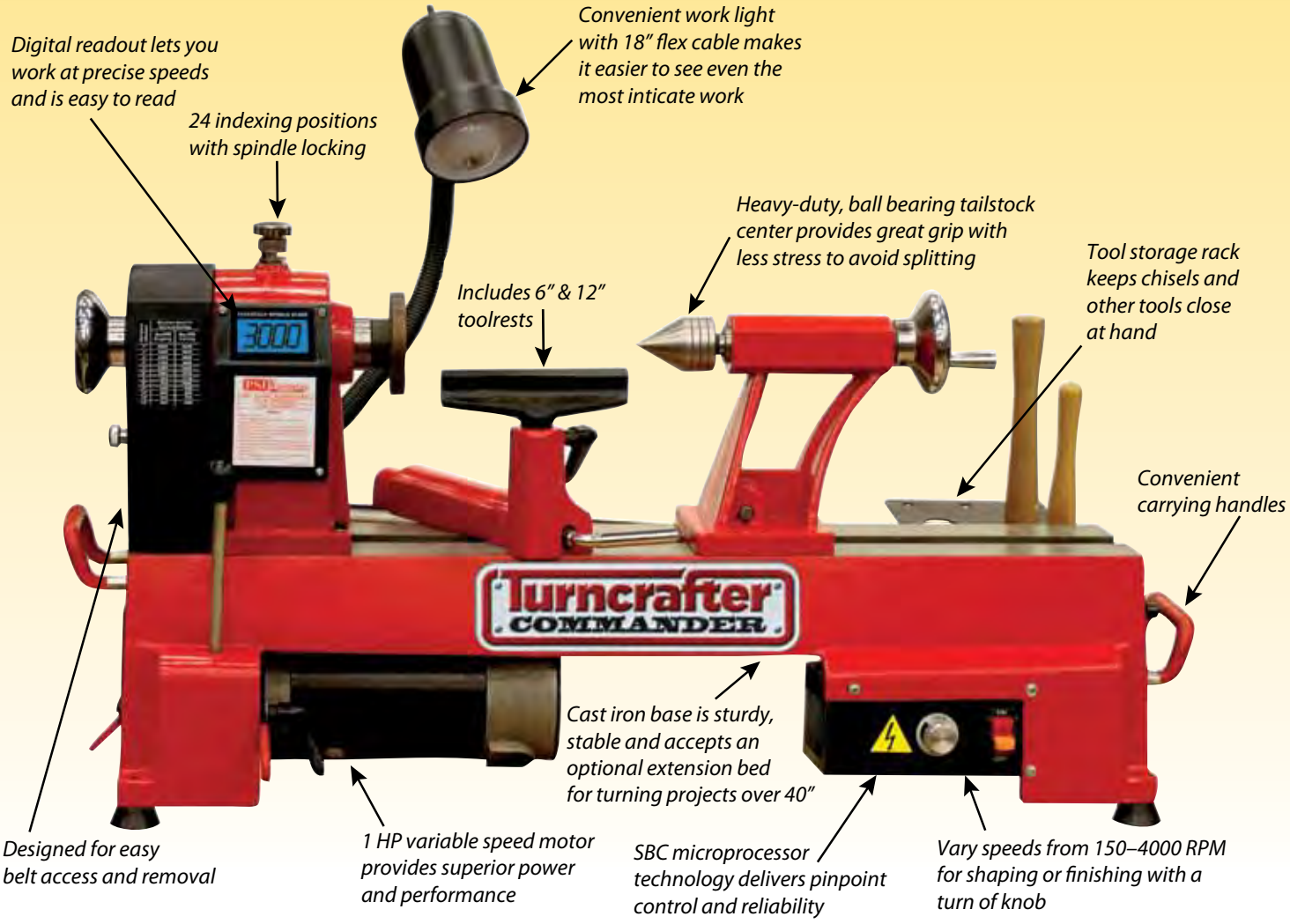

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Heidi Rupprecht's *Summer Respite*

We should all enjoy a “Summer Respite,” stopping the world briefly to relax peacefully under a shady tree.

Pausing from the intensities, or nonsensities of everyday life, and reflect on our many blessings that so graciously have been offered.

Allowing to appreciate beauty in the simple little things with a new understanding to provide a quiet serenity.

For today, breathe in some fresh promise, and allow the warmth of the summer sun to recharge again.

Tomorrow isn’t here yet, now is the time to cease in suspended animation...*or maybe just your hammock*.

More of Heidi’s work can be seen on her website, heidir.ca.

Heidi Rupprecht, *Summer Respite,* 2009, Birch, 22½" × 7" × 7½" (57 cm × 18 cm × 19 cm)