Bottle Stoppers • Rare Earth Magnets to Secure Lids • Rimmed Bowls

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

THE CENTER FOR ART IN WOOD

Scrapers

Gary Stevens

Symposium Preview

April 2012 vol 27, no 2 • woodturner.org

Mike Lee, Hawaii

My journey into the world of turning and carving has been one of exploration and discovery, not only of my work but what inspires that work. My passions range from the ocean to my family and many things in between. I guess I would call myself a maker of things, and ultimately I fell in love with the making of wood objects.

Carving on my turnings has taught me how to slow down and enjoy the process of making. Being able to put a piece down and come back to it another day allows me to live with the piece as it evolves and develops.

—Mike Lee

Mike Lee will be a Featured Demonstrator at the AAW symposium in San José. More of his work can be seen at leewoodart.com.

Photos by Hugo de Vries.

Mei Lan, 2010, Maple burl, Paulo santo, tagua nut, milk paint, 5" × 7¼" × 9½" (13 cm × 18 cm × 24 cm)

Our House, 2005, Kamani, kingwood, yellowheart, padauk, gabon ebony, lignum vitae, 6½" × 10½" × 11" (17 cm × 27 cm × 28 cm)

Rock-a-Bye Tako, 1999, Macassar ebony, 3¼" × 5½" × 8¼" (8 cm × 14 cm × 21 cm)

Collection of Honolulu Academy of Arts

Tidal Surge, 2000, Milo, 4½" × 8½" (11 cm × 22 cm)

Ohana, 2004, Lignum vitae, milo, gabon ebony, koa, yellowheart, smallest is 2" × 1¾" × 2" (5 cm × 4 cm × 5 cm)

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Back Cover – Images selected from the outstanding work of demonstrators and presenters at AAW's 26th annual international symposium in San José.

woodturner.org

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 online at woodturner.org/resources/safety.htm. Following them will help you continue to enjoy woodturning.

From the Editor

We construct our personal knowledge about woodturning from a variety of sources. *AW* is one; others are books, videos, demonstrations, classes, and local-chapter activities. What role does personal experience play in the acquisition of knowledge? How much time do you spend in your shop learning about grain direction and tool control, discovering what works for you?

With experience, your knowledge of woodturning becomes specific to your situation and interests. You have a tiny workspace, so your lathe is small and a few tools are tucked away in intricately built storage cabinets. Or, your interest is segmented work—your stockpile boasts exotic kiln-dried lumber. A stack of logs languishing in a driveway may indicate a lover of natural-top bowls.

When you read this journal, context matters, the one you bring with you, as well as the design of each article. For instance, "Magnets to Secure Lids" by Stephen Hatcher: You don't make teapots, nor do you make things with lids, but when you get past the photos and read the article, curious about rare earth magnets, you may discover an application not previously considered.

Over time and with experience, you have constructed your knowledge about woodturning. Hours spent in your workshop, just you and something to turn or carve or embellish, are the best teacher. Like a magnet, you are attracted to anything woodturning-related, sometimes finding alignment and fascination in the most unusual places. With the variety of offerings within these pages, something will

pull you in, capture your imagination, and you will rush to your shop to give it a try. Be magnetized!

—Betty Scarpino

President's Letter

Making AAW's Vision a Reality

Not long ago a turner came up to my booth at a craft show and mentioned she had been turning pens for years and wanted to try something new. I invited her to my shop and in a few hours she turned a nice cherry bowl. Woodturners enjoy sharing their craft and making new converts. Moreover, this person-to-person contact helps fulfill a major part of AAW's role in promoting woodturning.

When AAW's founders met at Arrowmont in 1985, they wrote a vision statement for our organization:

> *The American Association of Woodturners will strive to become a world leader in establishing lathe-turned work as a major element in the craft art world, while at the same time spearheading youth development and engendering amateur interest and activities.*

This vision has a dual purpose. First is the charge to move woodturning into an accepted art form in the larger art and craft world. Second is a mandate to provide an educational component to teach woodturning skills to those getting started. This dual role can lead to creative approaches within the AAW, most visible in *American Woodturner* where the editor strives to offer a balance of articles on techniques, projects, art, and commentary.

The Professional Outreach Program (POP) began in part to fulfill the first part of the AAW's vision. The mission of POP is "to promote a greater understanding of professionalism within the field of contemporary woodturning." One of my AAW friends, a studio artist, asked, "What does AAW have to offer me?" The Professional Outreach Program sponsors panel discussions, an emerging artist program, and an annual exhibit at our national symposium, as well as other programs. The studio artists within our membership are a great source of inspiration and ideas; keeping them actively engaged in the AAW is essential to our creative development.

Historically, our journal has been full of turning projects and techniques. I suspect that those articles are a main reason a large number of our members belong to the AAW. Any member can go on the website and view all 25 years of past issues of *American Woodturner* to find articles on just about every type of woodturning.

Now we have a new benefit called Woodturning Fundamentals. It is on our website and is a resource for all members (woodturner.org/community/fundamentals). Woodturning Fundamentals contains plans, techniques, videos of turning tips, skill-building projects, and safety information. Sign up for this benefit and you will receive an email in the months the journal is not published.

The AAW is both a promoter of our craft and an educational organization. You don't have to be an expert to help someone learn how to turn. We gain new members one person at a time. And, the more you introduce others to turning, the better turner you will become. Thanks for doing your part to give back to the woodturning community. We continue to turn the founders' vision into reality.

With best regards,

Dale Larson

Dale Larson

AAW 26th International Symposium in San José, California June 8—10

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

Accommodations

Symposium rates are effective from June 4–12.

San José Marriott: 301 S Market St marriott.com/hotels/travel/sjcsj-san-jose-marriott/, 408-280-1300, $129

Hilton San José: 300 Almaden Blvd tinyurl.com/7r68zkz, 408-287-2100, $129

Hyatt Place: 282 Almaden Blvd sanjose.place.hyatt.com, 408-998-0400, $125

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

In addition to the largest Instant Gallery of turned objects under one roof, the symposium will feature three exhibits, "A Walk in the Woods," and the Professional Outreach Program's "Beyond Containment" and "Richard Raffan, Merit Award" exhibits. The Collectors of Wood Art (CWA) will sponsor a

panel discussion and a session at the Special Interest Night on Friday.

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

Registration information is online at woodturner.org. ▸

FEATURED Demonstrators

See the February issue for rotation descriptions and titles.

Eli Avisera.

Jerry Bennett.

Jean-François Escoulen.

J. Paul Fennell.

Ron Gerton.

Mike Jackofsky.

Lyle Jamieson.

Mike Lee.

Bill Luce.

William Moore.

Stuart Mortimer.

Richard Raffan.

Joey Richardson.

Curt Theobald.

Jacques Vesery.

NEWS

AAW 26th International Symposium in San José

Selected Demonstrators

Benoît Averly, France

▸ **Little Boxes Turned with a Skew**

Using a skew chisel, I will show how to turn little boxes efficiently, from the square block of wood to the finished piece. (And, I can also teach a few words of French.)

Ash Rings, 2011, ash, 19" dia (50 cm)

Dixie Biggs, Florida

▸ **Simple Surface Treatments**

Learn some fun and easy ways to add visual impact to work using tools many of us have in our shops. Whether you are adding texture or simply using the grain of an open-grain wood, you can create striking effects just by accentuating these features with contrasting grain fillers or colored waxes.

▸ **Need Some Relief?**

View my relief-carving techniques as I use a rotary power carver. With a modest selection of bits, I'll take you through each step of the carving process I use to create my leaf-wrapped vessels, from layout to detailed carving. Discussion will include tools, bits, and problem solving.

Southern Exposure, 2008, Brown mallee, 2" × 14" × 9" (5 cm × 35 cm × 23 cm)

Photo: Randy Batista

Jason Breach, England

▸ **Box with Flowing Curves**

Learn the techniques and sequence from start to finish for making a box with flowing curves. I will cover design, wood selection, range of tool techniques, reverse chucking, sanding, and finishing. All these aspects come together to create a simple-looking box with flowing curves.

Balanced Malachite Orbital Arch, 2012, Cocobolo, ebony, malachite, 5" × 9" (13 cm × 23 cm)

▸ **Pagoda Box**

Join me for an explanation of how to achieve a freestanding pagoda-style box with raised four-footed square base and lid. I will start with selection and preparation of materials, mounting, and safe turning of square materials. A wide range of tool techniques will be demonstrated from using gouges to shear scraping, with the techniques described to shape and hollow the finished form. I will share my methods of reverse jam chucking, safe sanding, and finishing to achieve gallery-quality pieces.

Kip Christensen, Utah

▸ **Ten Projects Fast and Fun**

This demonstration is the furious five, times two. I will demonstrate how to fast-turn ten projects that are fun to make. In the process, I will show how to work with a variety of materials, chucking techniques, and tools.

Tower Box, 2009, Amboyna burl, African blackwood, turquoise, 6" × 3" (15 cm × 8 cm)

▸ **Inlaid Box with Chatterwork**

While showing how to turn an inlaid box with chatterwork, I will cover a variety of topics including material selection, box design, preparing an inlay, rough turning and drying a box blank, finish-turning a box, spigot design, fitting a lid, inserting an inlay, applying chatterwork, finishing the interior and exterior, and chucking methods.

Youth Turning Room

Turners between the ages of 10 and 17 are eligible to register for free hands-on instruction. Each registered participant must be accompanied by an adult who is registered for the symposium. Students will make a variety of projects.

On Sunday, twenty-five young turners will win a complete turning package, including a lathe, tools, and faceshield.

Classes are taught by the following volunteers: Kip Christensen, Nick Cook, Andrew Glazebrook, Bonnie Klein, Joe Ruminski, Avelino Samuel, along with twelve volunteer assistant instructors for each session.

Helping make this program the huge success it has been in the past, we are pleased to announce these donations:

- Walter-Meier Powermatic/JET: 25 JET mini lathes with stands
- Crown Tools: 25 sets of woodturning tools
- Woodcraft: 25 faceshields
- Vince's WoodNWonders: abrasives
- The Sanding Glove: glue
- Teknatool, 25 chucks and safety centers

Free Symposium Handout Book

This comprehensive book features all of the demonstrators, shows images of their work, and contains valuable how-to information on topics covered in demonstrations. Buy an extra copy for $20 to share with your woodturning friends back home!

Andy Cole, Hawaii

Natural-Edge Nested Sets

Tired of just one bowl and a really big pile of shavings? Learn to core multiple natural-edge nested bowl sets. I will demonstrate a variety of techniques to simplify the process of coring through the uneven surface of a bark-covered log, and will share my thoughts on the various coring systems available. Caution: Coring is habit forming!

Natural-Edge Bowls with Flair

Learn a variety of ways to turn natural-edge bowls with shapes that stand out. I will cover tips and techniques for keeping the bark on the bowl, and explain options for when the bark is gone. Also discussed will be log orientation and shapes that work well with natural edges. Sanding tips and chucking methods will round out this demonstration.

Untitled, 2010, nested bowls

Nick Cook, Georgia

Project Medley (Youth Class)

Be highly entertained as you watch a variety of projects being finished at a quick pace. Intended for the entertainment of youth of all ages.

Carmen De La Paz, California

Decorative Finishes for Woodturning

Explore the world of decorative techniques and learn, step-by-step, how to apply beautiful finishes to your woodturning pieces. I will share my knowledge of metal patinas, gilding, porcelain crackle, waxes, powdered and alcohol tints, and dyes. Discover the endless possibilities when taking your lathe work to the next level through finishes and textures.

Candy Stripes, 2011, Pine, dyes, 4½" × 7" (11 cm × 18 cm)

Donald Derry, Washington

Repetitive Stress Injuries

Repetitive stress injuries are perhaps the most common physical damage for those who work with their hands. Carpal tunnel syndrome, tennis elbow, bursitis, and tendinitis are painful and potentially debilitating. Learn how to avoid and treat these conditions, while watching a salad bowl turned in real time.

Water Bird #1107, 2011, Bigleaf maple burl, Alaskan cedar, 25" × 10" (63 cm × 25 cm)

Barbara Dill, Virginia

Explore Multiaxis Spindle Turning

Using more than one axis on any turning project can be confusing and frustrating. Learn how to think about axis placement and predict the outcome on spindle projects. Explore how the many variables can affect the outcome of a multiaxis project. I will turn several spindles to demonstrate these concepts.

Multiaxis spindle turning, split turning, and square turning, all between centers, Cherry, red oak, maple, holly, tallest candleholder is 20" tall (50 cm)

James Duxbury, North Carolina

Traditional Kaleidoscope Construction

I will demonstrate the construction of my traditional-model wooden kaleidoscope, an example of a traditional three-mirror scope with an oil-filled object box and prismed exterior lens contained in a rotatable end cylinder. I will show the fabrication of my unique cone jig for turning the kaleidoscope barrel and end cylinder. I will make all the pieces for the object box, cut glass for the eyepiece, and cut the first surface mirror using my mirror-cutting jig. My presentation promotes precision woodturning through the proper use of measuring devices. This kaleidoscope is not a kit—every piece is fabricated and assembled. ▸

Desk Model Kaleidoscope, 2010, Bloodwood, maple, 5" × 13" (13 cm × 33 cm)

EOG Auction

After Saturday evening's banquet, join us for a fast-paced, spirited auction of high-quality turned objects. Proceeds from the auction benefit the AAW Educational Opportunity Grant (EOG) program. We award grants from this program to AAW chapters, AAW members, and woodturning programs, national and international.

Discover your Style

Untitled, 2010, Cherry, 9" dia (23 cm)

Ashley Harwood, South Carolina

Push-Cut Bowl Turning

I will turn a thin-walled tall bowl using the push-cut method. I will demonstrate how it is possible to make a complete pass from the bottom to the top of the outside of a bowl in one cut. I will show how the push-cut can eliminate torn grain and stress on the body. I will also demonstrate freehand sharpening of a bowl gouge.

Rim and Foot Design

I will turn the outside of a bowl using the push-cut method and will show various design elements that can be added, on the lathe, to the rim and/or foot of a bowl. I will use a bowl gouge, vortex tool, and negative-rake scrapers to add details to the bowl and will demonstrate sharpening of all of these tools. Aesthetics and design will also be discussed.

AAW 26th International Symposium in San José

Woodturning Tradeshow

Most of the major lathe manufacturers and specialty suppliers will be set up and ready to offer the latest in woodturning supplies and equipment. You won't see a larger woodturning tradeshow anywhere else! Ongoing demonstrations let you personally observe tools and machinery in action, so plan plenty of time to see it all.

Airbrush-On-Wood (David Nittmann)
Binh Pho's Studio Wonders of Wood
Classic Wooden Watches
CPH International/Starbond
Craft Supplies USA
Curt Theobald Segmented Wood
Custom Branding Irons
D-Way Tools, Inc.
Hosaluk Tools
JET/Powermatic
John Jordan Woodturning
John Sauer/Woodcarver
Lyle Jamieson
North Woods, LLC
One Good Turn
Oneway Manufacturing
Packard Woodworks
Reeds Woodworking, LLC
Robust Tools, LLC
Rotarychisel.com
Serious Tool Works, Inc.
Smooth Turning
Stuart Batty Enterprises, LLC
Stubby Lathe USA
The Sanding Glove
Thompson Lathe Tools, LLC
Trent Bosch Studios, Inc.
Turningwood.com
Unique Mesquite
USDA
Vince's WoodNWonders
Witt Hardwood
Woodturning Design Magazine
Woodworker West
Woodworker's Emporium

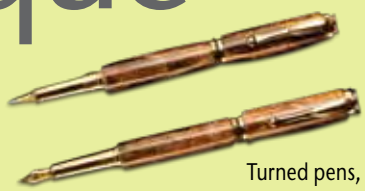
There are a limited number of booths and tabletops still available at the symposium. Take advantage of this opportunity to showcase your company to the woodturning community! Contact AAW tradeshow management: Gail Olmsted, Complete Conference Coordinators, 630-637-8100 or gail@cccmeetings.com.

Refine your Technique

John Johnson, Nevada

Second Amendment Pen

Using laser-cut pieces, I will demonstrate the assembly, turning, and finish applications used to create a Stars & Stripes bullet pen. The uniqueness of this pen lies in the fact that it is a 7-mm inlay with more than 60 pieces. I will explain and demonstrate the final turning to size of the inlay and the preparation of the shell casing. I will also present a jig used for the insertion of the twist mechanism to help prevent broken mechanisms.



Turned pens, spalted mango

Creating Pattern-Cut Pen Blanks

Using laser-cut and hand-cut (Dremel-type tool) preturned wooden pen barrels, I will demonstrate the use of various types of materials to fill, turn, and finish a pen blank. Attendees will learn how to draw and apply a sticker around a blank to accurately cut the design. They will also learn about the optional use of a laser to cut the desired design. I will also demonstrate techniques for using sawdust, CA glue, two-part epoxy, metallic powders, and acrylic paint for filling the patterns in the pen blanks. Finally, I will demonstrate a proper CA finish.

Douglas Fisher, Canada

Surface Enhancement and Inspiration

Learn all the methods I use to achieve the look of my sculptures. Techniques include applying a design, rotary carving, burning, and coloring. There will also be a slide presentation on ideas and inspiration.

Fractured Elements, 2011, Bigleaf maple, steel, 40" × 19" × 3" (101 cm × 48 cm × 8 cm)

Carole Floate, Illinois

Marbling on Wood

Marbling is an intricate art form with numerous variables and techniques, especially when it comes to manipulating the paint. This exciting process begins with careful preparation to achieve the best results. There are various types of marbling that use different ingredients—I will show marbling with watercolor paints to create a variety of patterns.

As the River Flows, 2010, Maple, acrylic paint, 12½" dia (32 cm)

Andrew Glazebrook, Canada

Colorful Ice Cream Cones (Youth Class)

This fun project, intended for the emerging woodturner, lends itself well for learning between-center turnings. This project will use all of the cuts needed to develop basic skills on the lathe, while keeping with the theme of fun for the students.

Ice Cream Cones, 2011, Various woods, tallest, 12" × 4" (30 cm × 10 cm)

Photo: Andrea Sogge

Instant Gallery Critique

Frank E. Cummings III, Kevin Wallace, William Moore

Explore new Methods

Pavillon de la mer, 2008, Hackberry, 25" × 14½" (64 cm × 37 cm)

Alain Mailland, France

Turn and Bend Your Pieces

I will turn and hollow a piece in endgrain, carve the walls into small stems, and bend them using a little steamer. If you have ever wondered how I create my intricate sculptures, now is your chance to learn firsthand.

How I Design and Create My Pieces

This will be a slideshow that reveals how I conceive of and create pieces with big and long turnings, off-center work, and carving. I will explain my designs and discuss inspiration. This slideshow is updated with new turnings and pieces.

Terry Golbeck, Canada

Hand-Turned Duplication

Need to make turned spindle objects that look the same? There are situations when hand-turned duplication is much more effective than using a mechanical duplicator. To illustrate the range of techniques, two different between-center projects will be hand duplicated: a table leg and a detailed finial needed to restore an old French spice box. In this demonstration, you will learn when to use hand duplication, and all of the techniques to be successful will be shown from start to finish.

Untitled, 2009, Ash, bloodwood, cherry, 10½" tall (27 cm)

William Hunter, California

Narrated Slide Show

I will show how an array of new accessories, tooling, and innovations has helped this generation of woodturners expand the way they communicate through the objects they make.

Circle of Life, 2007, White oak (350 years old), 11½" × 13" (29 cm × 33 cm)

Photo: Anthony Cunha

Brian McEvoy, Canada

Deep Hollow Turning with the Large Captive Boring Bar

This illuminating presentation will dispel the mystique and fear associated with the large captive boring bar. Using an extremely safe, tried-and-true method, I will turn and hollow a 12"-deep vessel using a light to gauge wall thickness. I will cover mounting and rechucking techniques, successful results turning endgrain with green logs, and appealing forms. I will touch on using the laser light to gauge wall thickness for areas where calipers will not reach and the light will not penetrate. Participants will be able to take away the knowledge and confidence that can be translated to their own turnings of an even larger depth should they so desire.

Penguin Series, 2011, Silver birch, 9" to 17" tall (23 cm to 43 cm)

Photo: Linda Finstad

Dave Peck, California

Combine Marquetry with Turning

Learn how easy it is to make marquetry and inlay it into woodturnings. Topics will include sources of materials, tools, and information about marquetry, plus a survey of popular marquetry techniques. I will demonstrate proven techniques for inlaying into flat, cylindrical, cone-shaped, and complex curve turnings. Tips throughout the demonstration will go a long way toward ensuring success on your first attempt at combining marquetry and turning. ▶

The Rabbit & the Coyote, 2003, Bay, myrtle, sycamore, butternut, walnut, 3" × 10¾" (8 cm × 27 cm)

Symposium Volunteers Needed!

The success of every symposium is due to the many individuals who volunteer for a variety of tasks before and during the event. Many volunteers in the San José area are already at work. If you are attending this year, please give a few hours to this vital effort. The greatest need is for demonstrator assistants, aides in the Youth Room, and help in the Instant Gallery. Even two hours of your time will be appreciated.

To volunteer, please contact the symposium volunteer coordinator, John Ellis, at NMWTwebman@aol.com. Those who volunteer early will have the best chance of being assigned to their preferred demonstrator and time slot. All volunteers receive a complimentary T-shirt that has the official symposium logo.

AAW 26th International Symposium in San José

Fun Activities for Your Family

Tours

Sign up for one of these fascinating tours while in San José:

Friday afternoon private tour of Cathedral Basilica of Saint Joseph
This stunningly beautiful cathedral is located one train stop away from the convention center. The tour is free, but you must sign up when you register for the symposium on the AAW website, woodturner.org. To learn more about the history of Cathedral Basilica, visit stjosephcathedral.org.

Saturday daylong tour to San Francisco
San Francisco is cable cars and Victorian homes, crooked streets and rolling hills, and is teeming with timeless images that are nostalgic and recognizable, even to first-time visitors.

Explore the city in style, aboard a motorized cable car! This all-day tour is $115. Visit the AAW website to sign up when you register for the symposium.

Sunday's tours are on your own. Check out the AAW website for a variety of options.

Craft Room

The activities in the symposium's bustling craft room are drawing more participation each year. We now have 10 rotations and expect 2012 to be interesting and diverse, with demonstrations such as Cindy Sing's on pendant and earrings in silver-based clay. Bring your craft items to work on and to share. For questions, or if you would like to share your craft skills, contact linda@woodturner.org.

Emerging Artists Program

The POP will again sponsor the Emerging Artists Program in San José. Be sure to look for these four wood artists to catch their demonstrations, which will take place in between regular rotations.

David Earle
Lynne Yamaguchi
Rudolph Lopez
Elizabeth Lundburgh

Sara Robinson, Michigan

▸ **Spalting Your Own Wood**

Spalting wood (coloring wood with fungi) is a safe, dynamic, and exciting method to add a little extra color to your turnings. Learn about the specific fungi involved, the process of inoculation, special incubation methods, and safe turning practices for this unusual product. I work within the field of art science as a bio artist. I strive to maintain a balance between being an artist and a scientist, blurring the line between the two disciplines.

Moisture placement series II, 2009, Maple with Trametes versicolor

Joe Ruminski, North Carolina

▸ **Projects for Beginning Turners (Youth Class)**

I will show several projects that can be completed in a short time period. These fun projects can be used to develop good tool control while making items that are useful and suitable for selling. If you are a young turner, regardless of your age, consider attending.

Calm in the Storm, 2011, Buckeye burl, 36" dia. (91 cm)

Jerry Sambrook, Massachusetts

▸ **Different Pens From the Same Kit**

There are quite a few different pen-kit styles on the market. I will show how a simple kit can be used to make a variety of different-looking pens, most with no special techniques. I will discuss how I approach pen-making in general, and emphasize preparation and simple inlay/segmenting work. You will learn a unique approach to using an old golf club head to create a collector's style desk pen.

Desk pen, 2010, Lignum vitae, golf club head for the base

Get Inspired

Merryll Saylan, California

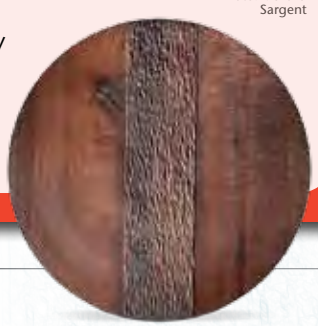
▸ **Color and Texture**

Is black a color? I will explore various dyes (water, alcohol, fabric, anilines) and paints (water-based, oils, acrylics) to achieve a colored finish on wood. How do you even decide what to use? I will discuss some of the materials available, design considerations, safety and green products, how texture affects color, and how color can be altered with glazes. The goal with using finishes and textures is to ensure the results look professional, not garish.

Washington's Crossing, 2010, Walnut (historical wood), 30" dia (76 cm)

Collection of Pat McCauley

Photo: Richard Sargent



Dick Sing, Illinois

Ornaments

Learn how I select contrasting materials for a hollow ornament, and the methods I use to mount the wood. I will discuss the special tools required to make life easier when turning the globe and present the necessary steps to hollow out the globe, turn the icicle, turn the finial, glue, and finish. I will explain how to form a small captive ring on the icicle, along with the making of the ring tool that I use. I will also explain the making of a jig used to remount the finished globe if you need to adjust the shape or form.

Birdhouses

I will discuss various types of woods and methods to lay out a birdhouse, along with the related drilling that is required. Material selection, quirks in making the jigs to reverse the house and roof, and insertion of inlays and trimmings will be covered. Learn why the addition of a dowel down the center of the roof increases the ornament's strength. I will present the various special tools and procedures that I use to construct the birdhouse.

Sing's Ornament Collage, 2011, Various woods, 6" × 2¼" (15 cm × 6 cm)

Anthony Turchetta, Arizona

Fountain Pens: Tips and Tricks

If you're going to make and sell fountain pens, you need to know how they tick! I will show how to keep a fountain pen tuned, the disassembly and assembly of the front section, polishing the nib, cleaning and filling techniques, and how to grind an italic nib. Learn about the different inks and writing papers available.

Penchetta Fountain Pens, 2011

Pen Finishing

I will cover different techniques for pen finishing: how to apply and sand CA finish on wood; finishing different types of plastics, sanding, and buffing; how to finish horn, ebonite, and other types of alternative materials for pen making.

Japanese Box, 2007, Elm, stinkwood, cast pewter, white gold leaf, 4¾" × 4¾" (120 mm)

John Wessels, South Africa

Turnings With Sheet Pewter

I will work sheet pewter in low and high relief. Pieces will be filled from the back, patinated, and leafed. I will adhere finished pewter pieces to a turning to show how to transform a turned object.

Turning Cast Pewter

Learn the steps involved in melting and casting pewter ingots into molds. I will turn cast pewter and show how to make a bowl with cast pewter on the rim and foot, using a double-chucking method. ▶

Friday Special Interest Night

Join us Friday evening to attend one of a variety of special interest sessions to discuss ideas and make new friends. Additional topics may be added. If you have an idea for a Special Interest Night (SIN) session, contact Kurt Hertzog, kurt@kurthertzog.com.

Segmented Woodturners
California Forestry
Gizmos and Gadgets
Ornamental Turners International
Collectors of Wood Art
Regional Symposium Organizers
Principally Pens

Woodturning Exhibits!

Instant Gallery

Not only is AAW's Instant Gallery the largest display of turned-wood objects shown under one roof, the work is interesting and varied. Bring three of your best pieces to add to the excitement.

While there, vote for your favorite chapter challenge contest (3C) project entry and visit the special areas set aside for EOG auction items, award winners, emerging artists' demonstrations, and Return to the Community project.

"A Walk in the Woods"

AAW's 2012 juried and invitational exhibit features work inspired by the exhibition title. There will be a catalog available for purchase.

"Beyond Containment"

The Professional Outreach Program's (POP) invitational themed exhibit will be open. A catalog will be available for purchase. All the objects will be auctioned on Sunday morning to raise funds for POP activities, which support programming at AAW's symposiums among other things.

"Richard Raffan: 2012 POP Merit Award Winner"

Richard is the 2012 Professional Outreach Program's Merit Award recipient. This exhibit honors Richard's outstanding career as a professional woodturner.

Return to the Community Project

"Empty Bowls" will be held in the Instant Gallery. The money raised from this Return to the Community project will be donated to Second Harvest Food Bank of Santa Clara and San Mateo Counties.

Purchase your $25 tickets at the same time you register for the symposium. The prepurchased tickets will be in your registration packet when you arrive.

Plan now for the "Empty Bowls" treasure you will make and/or purchase. To send your finished bowl donation to the symposium ahead of time (or if you are not attending), email David Vannier at dsvannier@yahoo.com for the address.

—Jim Gott, local committee chair

The public is welcome to tour all of these exhibits; registration is not necessary. Please encourage local friends to stop by, see what woodturners make, and perhaps purchase a bowl or two!

Enhance your Creativity

David Vannier, California

Missing-Segment Construction
Learn how to go beyond open-segmented construction. We will be creating gaps that are equal to one or more segments in a segmented ring. Using partially constructed pieces, I will show how I build and safely turn these structures even though they might be more air than wood.

Variable-Segment Design
We will dive into building segmented rings using segments with variable sizes. I will cover how I achieve these designs and the kinds of tools I use. You will leave with the math equations required to build pieces with these kinds of structures. (I will not be doing turning in this session.)


Untitled, 2009, Walnut, maple, ebony, 5" × 4" (13 cm × 10 cm)

Lynne Yamaguchi, Arizona

Beyond Beauty: Inspiration and Expression
What inspires wood artists to create their work and how do they go about expressing that inspiration? I asked a selection of wood artists a series of questions about the inspiration behind a specific work of their choosing and the aesthetic decisions they made while creating it. Drawing on their answers, and on published artist statements and interviews with artists, I identified seven categories of inspiration—the material (wood), technique, form, nature, place, culture, and concepts—and illustrated each of these categories with photographs of exemplary work and expressive quotations from wood artists around the globe, along with personal narratives by the artists about the making of specific pieces. This narrated slide presentation is designed to stimulate and inspire, and to resonate long after the symposium ends.


Pirouette, 2011, Koa, 2" × 4" (5 cm × 10 cm)

Panel Discussions

Making a Living at Woodturning
Curt Theobald, Moderator; Panelists: Mike Mahoney, Nick Cook, Mike Jackofsky, Ron Brown

The Risk of Moving Beyond Signature Work
Joe Seltzer, Moderator; Panelists: Michael Hosaluk, Steve Keeble, Art Liestman

Developing Woodturning Education and Training Programs
Jim Rodgers and Jacques Blumer, Moderators

Photography for Publication and Jurors
Kevin Wallace, Moderator; Panelists: Tib Shaw, Bill Luce, Terry Martin

Redefining Symposiums: New Ways for Planning Woodturning Events
Terry Martin, Moderator; Panelists: Ambrose O'Halloran, Michael Hosaluk, Lynne Yamaguchi, Kurt Hertzog, David Drescher

Turners Without Borders
Terry Martin, Moderator; Panelists: Ambrose O'Halloran, Dale Larson, Alain Mailland, Michael Hosaluk

The Importance of Personal Style
David Ellsworth, Moderator; Panelists: Garry Knox Bennett, Bill Luce, Mike Lee

What Constitutes Wood Art?
John Kelsey, Moderator; Panelists: Frank E. Cummings III, John Lavine, Brett Levine, Merryll Saylan

Effective Teaching and Demonstrating
David Ellsworth, Moderator; Panelists: Buster Shaw, Graeme Priddle, Michael Hosaluk

The Business of Business
Binh Pho, Moderator; Panelists: Carol Sauvion, Mike Mahoney, Thomas Riley

Design: Theoretical to Practical
Binh Pho, Moderator; Panelists: Donald Derry, Sally Roger, Richard Flores, Robert Sutter

The Importance of Copying
Kevin Wallace, Moderator; Panelists: David Ellsworth, Garry Knox Bennett, Richard Flores

Why Do We Feel the Need to Create?
Frank E. Cummings III

Varying Perspectives on Marketing
Deborah Kermode, Moderator; Panelists: Jerry Kermode, Kevin Wallace, Mark Supik, Nancy Supik

Listening to Your Inner Voice: Safety
Donald Derry, Moderator; Panelists: Al Hockenbery, Ron Gerton

Ornamental Turning

Bill Ooms, Arizona

Indexing for the Ornamental Turner
Do you want to get into ornamental turning without spending a lot of money? Start with indexing, which has always been the primary tool of the ornamental turner. This presentation will show you how to adapt your present lathe to a state-of-the-art indexer by adding a stepper motor to the spindle of an ordinary lathe. I'll present information on additional equipment like cutters and slide rest. The presentation will show how to decorate a *Castle Box* using simple indexing techniques, as well as other decorative patterns that can be done with indexing.


Castle Box, 2011, African blackwood, 3¾" high (10 cm)

David Lindow, Pennsylvania

Gothic Arch Bowl on the Rose Engine
I will use a rose engine lathe to decorate the inside and outside of a bowl. Learn how to accurately set the eccentric cutting frame, and how to predict the outcomes and curves the tool will produce by making a drawing prior to cutting the wood. The project will also incorporate the universal cutting frame to decorate the inside of the bowl and will explain a strategy for its quick and accurate setup and alignment. ■


Six-Sided Box With Lid, 2011, Mopane, African blackwood, 2⅝" × 2⅝" (6 cm × 6 cm)

AAW Forum Contest Winners

The challenge for the last AAW Forum contest was multiaxis candleholders. The rules stated: The only requirement is that the entry must have at least three axes and hold a candle, either big and round or tall and slender.

Thank you to Barbara Dill, who juried the entries, and to everyone who entered the contest. Congratulations to the winners! To enter the next contest, view all the entries, and read the judge's comments, visit the Forum section of the AAW website at woodturner.org ■

—Kurt Bird, AAW Forums Moderator

First Place
Jerry Hall, California

Candelabra, 2012, Maple, 9" × 2" × 9" (23 cm × 5 cm × 23 cm)

Second Place
Jerry Hall, California

Untitled, 2012, Ornamental cherry, 8½" × 5" (22 cm × 13 cm)

Third Place
Michael Gibson, Alabama

Twisted Sister, 2012, Cherry, dye, dogwood (candle), rope, 10¾" tall (27 cm)

Inspired by the work of Ernie Newman.

Nittany Valley Woodturners 2010 Educational Opportunity Grant

The Nittany Valley Woodturners received its charter in 2009 and hails from Centre County Pennsylvania. As a nascent group, it is looking for ways to build membership and to introduce woodturning to the area. Several times in the past few years State College received recognition as a retirement community, and one of the reasons is the programs we provide for seniors to help youth develop life skills.

Thanks to an arrangement with the local area school district, our club holds monthly meetings at the State College Area High School shop. The school has three vintage lathes that are less than ideal from a safety standpoint. With that in mind, we applied for and received an Educational Opportunity Grant (EOG) in 2010, which was used to purchase two JET lathes, stands, and Teknatool chucks.

Thanks to that grant, the loan of a lathe from one of the chapter members, and the careful use of two of the better lathes at the school, our chapter has been able to provide woodturning courses for adults and children in the greater State College area through the auspices of the continuing education program of the State College Area School District (SCASD).

In 2011, we held our first course for adults. We used the AAW Youth Curriculum Guidelines, and turned foot massagers, honey dippers, pens, and two small bowls during five two-hour classes.

At the request of SCASD, we agreed to provide a youth-only weeklong course in the summer. With a class limitation of five, we were able to accept two young women and three young men. We emphasized safety and became more aware of the limitations of the existing high school equipment, especially when dealing with limited attention spans. In response to the Harry Potter craze, we added wands to our project list, which captured the interest of all.

We were very pleased with our efforts and the response of our students. At least one of the young women has been working with her parents to add a lathe to their home shop. We appreciate AAW's support through our EOG. Because of our success, SCASD requested that we continue to provide instructional programs in woodturning. ■

—Jim Finley

Renewal of AAW Nonprofit Status

In January 2012, the membership voted to renew the 501(c)(3) status of the American Association of Woodturners and preserve AAW's status as a nonprofit organization. A new application was filed with the Internal Revenue Service so that the AAW would be in full compliance with current regulations. The IRS expedited the request and on January 13, 2012, it approved the new corporation dating from November 14, 2011.

I am pleased to report that AAW members voted overwhelmingly in favor of the proposal. I have signed the Articles of Merger and they are being filed with the State of Minnesota. This resolves a paperwork issue that occurred some years ago, and allows us to continue our educational and fundraising programs. The final vote breakdown was: 6,142 (yes), 8 (no), and 23 (no response).

—Dale Larson, President, AAW Board of Directors

AAW Board of Directors

Call for Nominees

The AAW offers much to its members and we are looking for a few good people who can contribute something in return. Do you have the time, energy, and ideas to be a part of the AAW operations, as well as a willingness to help make it a better organization? Be a part of moving the AAW forward—run for a position on the AAW Board!

The AAW elects a volunteer nine-member board to represent the membership and move the organization forward. If you have been a member in good standing for the past three years, you are eligible. The nominating committee will select the six best candidates. From these six, members will elect three candidates to serve a three-year term, beginning in January 2013.

For information on the duties of board members, call any current board member or visit the AAW website at woodturner.org/info/bod/ for details.

—Cassandra Speier, Committee Chair

If you are interested in serving on the board, please email the following to the Operations Director, Phil McDonald (phil@woodturner.org) no later than May 1:

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

The nominating committee will review application materials and schedule phone interviews in late May and early June. Candidates will be presented in *American Woodturner*, ballots will be sent out in the fall, and election results will be announced in late 2012.

Prize Drawing for AAW Members

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

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

At the end of 2012, we will draw another name from our membership roster to give away a Powermatic 3520B lathe. That winner will name a local chapter to win either a JET 1642 or five JET mini-lathes. The Powermatic and JET lathes are donated by Walter Meier Powermatic/JET. Included is free shipping in the continental USA, or up to a $500 allowance for international winners.

2012 Donors

(Others may be added during the year.)

Anderson Ranch Arts Center, andersonranch.org

Arrowmont School of Arts and Crafts, arrowmont.org

Craft Supplies, woodturnerscatalog.com

David Ellsworth, ellsworthstudios.com

Easy Wood Tools, easywoodtools.com

Hunter Tool Systems, hunterwoodturningtool.com

John C. Campbell Folk School, folkschool.org

Mike Mahoney, bowlmakerinc.com

North Woods, LLC, nwfiguredwoods.com

Oneway Manufacturing, oneway.ca

Thompson Lathe Tools, thompsonlathetools.com

Totally Turning/Showcase Symposium, totallyturning.com

Trent Bosch, trentbosch.com

Walter Meier Inc. Powermatic/JET powermatic.com and jettools.com

Woodturning Design magazine, woodturningdesign.com

Congratulations 2011 Grand Prize Winner!

John Rebman from Washington won the Powermatic 3520B lathe! He designated his local chapter, Woodturners of Olympia, to be the recipients of the JET lathes. A huge thank-you to Walter Meier Powermatic/JET for donating the lathes!

John Rebman, winner of the grand prize drawing for a Powermatic lathe.

Members of the Woodturners of Olympia: (*left to right*) Larry Miller, President, Craig Chatterton, John Hampton, Jerry Bahr, David Charles, Finn Posner, Les Murphy, Larry Taylor, John Rebman (grand prize winner), and Al Price, VP of Programs.

Call for Entries

2013 Annual Juried Member Exhibit "Currents"

The theme for the 2013 juried member exhibition, held in conjunction with AAW's international symposium in Tampa, Florida, is "Currents." Let your imagination carry you along!

Applications for this exhibition will be accepted from November 1, 2012, through February 15, 2013. Any AAW member may apply. Watch for more information in future issues of the journal and on the AAW website.

Pacemakers and Lathes

My lathe is a Powermatic 3520B. My pacemaker is a Boston Scientific Altrua TM60 REF S606 DR EL.

The pacemaker meets the 2007 revision of the Association for the Advancement of Medical Instrumentation (AAMI) Standard 60601-1-2 and is safe from cell phone EMI at a distance of nine inches. Boston Scientific Customer Support advised me to stay at least two feet away from the motor/power inverter of the lathe. Hence, I have done no woodturning since receiving the pacemaker in 2010.

I have requested guidance from the manufacturer of the Powermatic lathe in shielding the motor and power inverter to prevent EMI from reaching my pacemaker. Understandably, they responded that they "cannot assist with this issue." I also sought assistance via the AAW Forum from fellow woodturners, but so far no one with a pacemaker has responded.

My cardiologist referred me to Boston Scientific. The Boston Scientific support team referred me to my cardiologist. I would like to hear from woodturners who have pacemakers and are turning. Please email me at mcham41@inbox.com. ■

—Marsden Champaign

Fancy Handle Caps

I like to turn handles for my shopmade tools or as replacements for the stock handles. After reading Tim Heil's "Fancy Ferrules from Everyday Objects" article (*AW*, vol 26, no 2), I knew I could borrow his idea to further personalize my tool handles: fancy caps!

A cap on the handle can be for decoration—in the case of a marking knife—or it can serve a useful function—as a strike plate for a chisel (*Photo 1*). Steel or brass knobs are obvious choices; however, bolts also offer economical and distinctive alternatives (*Photo 2*).

The procedure to cap a handle is simple. Here are a few tips to help you achieve success.

- Drill a hole that matches the knob's or bolt's screw on one end of the stock first, *before* you turn. It will be easier to achieve a perpendicular hole on the end.
- For knobs without screws, thread a short cut-off screw into them (*Photo 3*).
- Part-off square the end of the stock where the cap goes so that the cap is gap-free when installed.
- Use CA glue or epoxy to achieve a permanent joint.

When you turn your next handle, give some thought to its cap design. A matching cap on a tool handle makes the tool eye-catching and inviting to use. ■

Charles Mak can be contacted at spindleturning@gmail.com.

Caps enhance the look of shopmade chisel handles.

Metal caps are shown, but acrylic and stone could be used.

A cut-off screw works well to connect a cap to a tool handle.

Philip S. McDonald Appointed Operations Director of the AAW

Philip S. McDonald, a long-time administrator at the University of Minnesota and an expert in organizational development and strategic planning, has been named Operations Director of the AAW. His appointment in early February to the newly created post follows the resignation of Executive Director, Cindy Bowden.

Phil served for nearly 20 years in a variety of high-level positions at Minnesota's largest university, including chief of staff to the vice president for university services. He holds a master's degree in business administration from the University of Minnesota. In 2004, he retired from the school to begin Home Revivers, a successful residential construction business.

Phil's extraordinary depth of knowledge and experience in organizational policy and management is invaluable. His talents in service delivery, project management, and budgeting will bring benefits, not only to our administrative staff but also to our 14,000 fellow woodturners.

—Dale Larson, President, AAW Board of Directors

Tips

Sanding inside a vessel

Here is a way to sand the inside of hollow-form vessels whose opening is large enough for inquisitive fingers but too small for a power sander. I found these heavy-duty twist ties at Costco. A box of ten assorted ties cost about $10. They're made up of a thick but flexible metal core covered with a foam rubber-like material.

I bent a 34" (86 cm) tie in half, then half again, ending up with a stiff yet resilient "finger." I wrapped a length of sticky-back hook material around the end of the finger that had two folds and no ends. I then attached a wavy loop-backed 2" (5 cm) abrasive disc to the finger. I held the other end of the finger and with the lathe running at a moderate speed I sanded the inside of the hollow form in the picture. Worked like a charm!

—Bob Gerenser, California

Share your turning ideas!

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

—Betty Scarpino, Editor

Centering marks on both sides

I have been using thin plywood circle templates for several years as guides when bandsawing turning blanks round. The problem I encountered, however, is finding the center point on the bottom of the turning blank when I mounted the blank onto my lathe. I have the point from the circle template, but not a mirrored (opposite) point on the other side. Flipping the plywood template onto the other side of the blank and using its center point to mark the center works sometimes, but not with every turning blank.

I constructed a simple jig out of stuff lying around my shop. The bottom and top pins (nails) simply slide into the holes. Any flat board will work for the platform. The key is to have the top pin directly lined up with the bottom pin.

With the bottom pin removed, center the turning blank under the top pin as desired, lower the pin (a long nail), and strike it with a mallet. Reach underneath the platform and with the nail in the hole, smack the bottom pin up. There are now matching holes, top and bottom.

—Jim Meizelis, Illinois

Trashcan tabletop

I have always kept a standard 32-gallon trashcan in my shop for shavings, wood scraps, paper towels, and other waste. I converted it to a small tabletop, by cutting a 22" (56 cm) disc from ¼" (6 mm) plywood to serve as a top.

Glued to the bottom are four small blocks located around the inside rim of the trashcan to keep the top from accidentally being bumped off. Removable retainer blocks on top allow me to lay gouges and other tools on it that might otherwise roll off. Or, I can remove the blocks and have a clean flat surface. The top is surprisingly strong–I can lay my Powermatic tailstock assembly on it, which weighs close to 50 lb.

—John Hogg, California

Adjustable lamp mount

I store sandpaper and tools on the headstock of my lathe, so I don't have room for a magnetic lamp. My early solution was to mount an adjustable desk lamp to the wall behind my lathe, but over time the springs softened and the lamp wouldn't stay where I needed it. After doing some research, I found "dock-lights," which seemed much more rigid while still being adjustable and seemed like an excellent solution if it weren't for their $100 to $150 price tag.

So, I modeled my own lighting system after the dock lights, but built it out of PVC pipe and a clamp-on lamp, and made the whole thing in less than an hour, for about $20.

I started with a 1" (25 mm) piece of PVC and a 90° elbow, and clamped that piece to the wall using U clamps. The elbow is not cemented onto the post to allow the finished fixture to turn from side to side.

Next, I glued in another 1" piece that was 18" (45 cm) long, and connected a male-threaded endcap, reducing the size to ¾" (19 cm). From there, I threaded on another 90° elbow, and then a threaded T element. I tightened these pieces enough to hold in place while still allowing them to turn without too much difficulty. Onto the T, I attached an 18" length of ¾" PVC. The length of these longer pieces can be adjusted depending on how far your lathe sits from the wall.

From the 6" (15 cm) aluminum clamp-on lamp, I removed the spring clamp and discarded it. I then took the metal stud from the clamp and epoxied it into the end of the PVC arm. When the epoxy was set, I attached the lamp onto the metal stud.

The result is a lamp arm that can reach about 3' (90 cm) from my wall, and because of the series of threaded connections, it can move left to right from two different points, and can pivot vertically as well for an almost infinite combination of lighting positions and directions.

—Glenn Schaffer, Washington

Bucket lift

I found it a strain to lift a 40-lb bucket of Anchor Seal every time I needed some, so I built a holder that would allow me to tip the bucket and pour. The sides are made from metal and are attached to a wooden base.

I drilled two holes in the bucket, just under the lid, opposite each other and inserted a ⅜" (95 mm) steel rod into the holes. The ends of the rod fit into two holes drilled into the supports. The bucket is suspended 2" (50 mm) above the base, just enough to allow tipping.

—Paul Kaplowitz, South Carolina

Clean Morse tapers

A simple solution for cleaning the Morse tapers of your lathe is to use a brass bristle brush that is used to clean the barrels of shotguns. Use a brush that fits your Morse taper. A 20-gauge brush seems to fit the #2 Morse taper nicely. Insert the brush (screwed onto the tip of the cleaning rod) and twist the brush a few times in the hole. This will dislodge particles that have become stuck in the taper, yet will not harm the finish. I do not use any cleaning solvent and I do not recommend running the lathe during the procedure.

—James L. Pruitt, Arkansas

Calendar of Events

Dixie Biggs, *Hot Tea,* 2012, Cherry, watercolor paint, pencil, pyrography, 7" × 7" × 4½" (18 cm × 18 cm × 11 cm)

June issue deadline: April 15

Send information to editorscarpino@gmail.com

Canada

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

France

August 23—26, AFTAB congress, held during the 10th anniversary of the Bréville festival in the small village of Bréville, near Cognac. Invited are turners from all previous events. Formal demonstrations, activities by turners gathered in groups, exchanging ideas, and fun for all. The Bréville festival starts August 19, classes and hands-on from August 20 to 22. International demonstrators are Sharon Doughtie, Eli Avisera, Christian Burchard, Graeme Priddle, Jacques Vesery, Binh Pho, John Wessels. Local turners include Alain Mailland, Jean François Escoulen, Laurent Guillot, Jerôme Blanc, Pascal Oudet, and many more. Information is available at aftab-asso.com or email info@aftab-asso.com.

California

June 30–August 12, "Terry Martin Solo Exhibition," Beatrice Wood Center for the Arts, Ojai. Opening reception June 30, meet the artist. For more information, visit beatricewood.com.

Colorado

September 8, 9, Rocky Mountain Woodturning Symposium, held at The Ranch/Larimer County Fairgrounds, Loveland. Feature demonstrators include J. Paul Fennell, John Jordan, JoHannes Michelsen, Trent Bosch, and Allen Jensen. For more information, visit rmwt.org.

Florida

Mark your calendars now for the AAW's 27th international symposium in Tampa, June 28–30, 2013.

Georgia

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

Through July, Woodturning Exhibit at Hartsfield Jackson International Airport, Atlanta. This exhibit, curated by Martha Connell, showcases woodturnings by fourteen well-known artists. Viewing is available to anyone who visits the airport.

September 14–16, "Turning Southern Style XVIII," at the Unicoi State Park Lodge near Helen. Featured demonstrators include Stuart Batty, Dale Larson, and Binh Pho. Demonstrators Nick Cook, Cynthia and Michael Gibson, John Jordan, Mark Sillay, and Dave Barriger will emphasize fundamental skills and techniques. Hands-on instruction will be available. Activities include Instant Gallery and critique session, banquet and auction, spouse/significant other hobby area, and vendor area. More information is at gawoodturner.org.

Illinois

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

Minnesota

March 4–May 24, "Beyond Containment," 5th Annual POP International Invitational exhibit, Gallery of Wood Art, Landmark Center, Saint Paul. For more information, visit galleryofwoodart.org.

Missouri

March 9–April 26, "Hot Tea: 13th Biennial Teapot Exhibition," Craft Alliance, St. Louis. This exhibit has an increased focus on wooden teapots and features the work of John Jordan, Dixie Biggs, Curt Theobald, David Ellsworth, Sylvie Rosenthal, and Michael Kehs. For more information, visit craftalliance.org or call 314-725-1177.

Nevada

June 2-5, Jean-François Escoulen, France, day-long demonstration at the Las Vegas Woodturners Association (LVWA) followed by a three-day, hands-on workshop. For more information, contact Christian Brisepierre, 702-871-0722.

June 23-25, Terry Martin, Australia, all-day demonstration at LVWA, followed by a two-day, hands-on workshop. Contact Christian Brisepierre, 702-871-0722 for more information.

New Hampshire

May 4–5, seventh New England Woodturning Symposium, Pinkerton Academy, Derry, hosted by the Guild of NH Woodworkers and Granite State Woodturners. The event features more than 25 presenters, an Instant Gallery, and tradeshow. Friday is Youth Day, which allows students to attend free. For more information visit GNHW.org.

Pennsylvania

September 28–30, Ornamental Turners International Symposium, Hilton Hotel, Scranton. Learn about the ancient and mysterious craft of ornamental turning. This meeting features the world's best ornamental turners, machinery, materials, and works of art. Ornamental Turners International (OTI) is a virtual chapter of the AAW. For more information, visit ornamentalturners.org.

Texas

February 8–April 30, exhibition of lathe-turned wood art in the Austin Bergstrom International Airport. This exhibit features more than twenty works from local artists such as John Tolly, Craig Timmerman, Steve Green, and Judy Williams. More information can be found at the Central Texas Woodturners Association website, ctwa.org.

August 24–26, 21st annual Southwest Association of Turners symposium (SWAT), Waco Convention Center. Lead demonstrators include Barbara Dill, Cindy Drozda, Michael Hosaluk, Todd Hoyer, JoHannes Michelson, Joe Ruminski, Hayley Smith, and Steve Sinner. An additional eleven regional demonstrators will be featured for a total of fifty-four demonstration rotations. There will be an Instant Gallery featuring more than 500 turnings and a wide variety of vendors. Last year's symposium attracted 800-plus attendees and this year promises to be even more exciting. For more information, visit our website SWATurners.org or contact SWAT President, Janice Levi at jlevi@rightturnonly.net.

Utah

May 16, Super Wednesday at Craft Supplies USA. Kick off the Utah Woodturning Symposium with us! More than 20 free demonstrations, clearance sale, door prizes, and much more! Barbeque luncheon offered. For more information, visit woodturnerscatalog.com.

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

Virginia

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

Washington

July 28, fifth annual Creativity in Woodturning symposium, Komachin Middle School, Lacey, sponsored by Woodturners of Olympia. Featured presenter is David Ellsworth. James Leary starts the day with a session on basic cuts for spindle turning. Registration includes lunch and is $90 until May 31, $100 afterward. Youth under 18 is $10 if registering with an adult.

Four days of hands-on workshops are scheduled for July 29 through August 1. Workshops are $150 and are limited to eight participants. For more information on the symposium and workshops and to register, visit woodturnersofolympia.org or email Al Price at aprice44@aol.com.

Worland Wyoming Woodturners 2011 EOG Recipient

October 2009 marked the Worland Wyoming Woodturners' official beginning as an AAW Chapter. The club and members are far from resources and potential woodturners are scarce, so much effort is necessary to accomplish what clubs in larger communities take for granted. Being part of the AAW is vital for growth of individual turners and the success of our club.

We are refining activities and projects (see *AW*, vol 25, no 5, "The Growth of Woodturning in Wyoming"), and we have come to understand that it is easier to attract new woodturners than to revive those who have moved on to other priorities.

2011 Educational Opportunity Grant

Last year, we were awarded a $1,000 EOG (Educational Opportunity Grant), which provided tremendous leverage for pursuing fundraising activities and promoting woodturning. We purchased a Delta midi lathe and turning tools to be used by club members who do not have access to a lathe. I visited my neighbor Chuck in December and watched him turn Christmas ornaments using the new lathe.

For the past three years, club members contributed their time and skills to create ornaments for a tree auctioned off at a local fundraiser. At the 2010 Festival of Trees, our small club won a bid of nearly $600. In 2011, our project collected a similar amount, and as an eligible service organization, we received $400 for our efforts.

Who we are

Living in Worland, Wyoming, provides many challenges for woodturners: finding turning stock, distance to turning events, and building relationships with other turners, to name a few. In 2007, I began turning with Mat King, who is currently our chapter president. This initial relationship spawned a desire to share our love of woodturning. Subsequently, Mat and I discovered Allen Grant. Allen's grandson Bruce was a student in our afterschool turning class. It was not long before Allen became a dedicated teacher in our afterschool program, Turning on the Lathe, which has been offered to 28 students in the past two years at Worland Middle School. We are currently in our third year of this program.

Friendship first

The strength of our organization is its foundation of strong relationships. John Wasden from Powell is a turner I have gotten to know while attending symposiums in Utah, Colorado, and Montana. John previously taught woodturning in the Powell school system and has been involved with another turning club in Billings, Montana. John travels about 90 miles, one way, to our meetings. One of our initial club goals was to provide a meeting place for turners who live in equally remote areas of north central Wyoming.

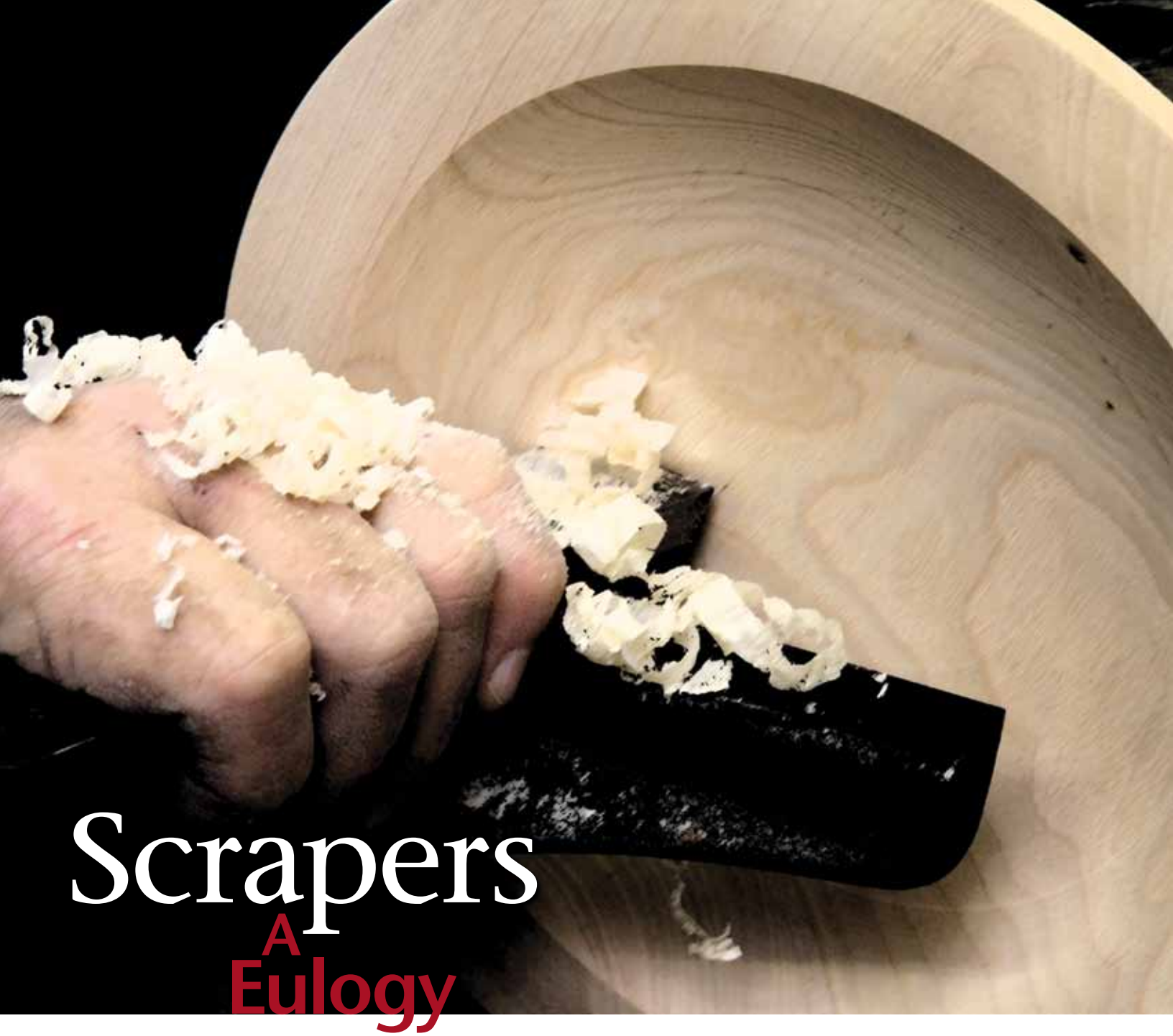
Chuck Swick, resident welder and current vice president of the club, was an easy find; he lives next door to me. Chuck recently completed and submitted our second EOG application. Having other club members take an active role is another milestone for our group.

Club members will be at different stages of turning experience and skill level. It is important to get to know each member to identify his or her skill level so that appropriate opportunities for individual growth can be offered. This concept of Friendship First helps ensure that our chapter is active and continues to grow. While attending the Rocky Mountain Woodturning Symposium, I received some sound advice: A strong foundation is built by ensuring that new recruits feel welcome. The reason for participating in a turning club may simply be fellowship with others who have a common goal and want to have fun. ■

—Sam Angelo, wyomingwoodturner.com

Worland, Wyoming, local chapter members: *(left to right)* Mat King, Sam Angelo, Allen Grant, John Wasden, Chuck Swick

Students from the Worland Middle School afterschool turning program, Turning on the Lathe: (*left to right*) Ben Dorn, C.J. Wilson, Kylah Mills, Will Mortimer



Scrapers
A Eulogy

Richard Raffan

On the first day I turned wood, as I entered his workshop, Douglas Hart said, "You might have heard that real woodturners never use scrapers, but we find them pretty useful." That was 1970, and I hadn't a clue what he was talking about. I forgot his comment until seven years later when I was told by a turner destined to be a renowned pedant, that I had interesting techniques but scrapers should never be required. By then I'd come to regard scrapers as essential for many jobs and had developed a range of scraping techniques using gouges.

I continue to meet novice turners who feel guilty that they even own scrapers, so the myth is perpetuated. It makes me wonder if the perpetuators are limited in their turning activities and abilities, superstitious, or merely ignorant. Whatever the reason, their assertions are of little benefit to the craft.

As a turner of bowls, endgrain boxes, and scoops, I've always found that scrapers enable me to arrive at the shapes I want with maximum speed, efficiency, and above all, with control and minimal sanding. Scraping techniques frequently produce glasslike surfaces right off the tool, especially on the endgrain of tropical hardwoods such as cocobolo or African blackwood. On bowls, scrapers will often improve a

gouge-cut surface: The inside of the claret ash bowl in *Photo 1* couldn't be cut much cleaner.

It's certainly true that when turning *spindles,* scrapers should not be required, but they make life a lot easier when hollowing endgrain—try using a gouge to square the inside of an endgrain box, or turn a flat-bottomed dovetailed rebate for an expanding chuck.

The inside of this ash bowl barely needs sanding after a gentle sweep with a bowl scraper.

Bowl/facework scrapers (*top*); tools for hollowing endgrain (*bottom*); square-end and spear-point scrapers for convex curves and getting into corners (*to the right).*

Selecting scrapers

The scrapers I use all the time are shown in *Photo 2*. The scraper I use in a given situation will have a radius only slightly tighter than the curve I'm intending to cut. The scrapers with broad-radius edges (top of *Photo 2*) are primarily for bowls, while the tighter radiuses (bottom of photo) are for hollowing into endgrain. The square-end and spear-point scrapers (to the right) are for convex curves and getting into corners when hollowing boxes or detailing around beads.

The standard square-section scrapers I use are high-speed steel (HSS) or Kryo steel and mostly ⅜" (9 mm) thick for cuts more than 2" (50 mm) over the toolrest. The narrower tools, ½" (13 mm) or less wide, although used very close to the toolrest, are never less than 3⁄16" (5 mm) thick, with ¼" (6 mm) thick being preferable.

Heavy scrapers, ½" to ¾" (13 mm to 19 mm) thick, are worth avoiding, however inexpensive. They are tedious to grind and offer strength and weight not required on such short tools. A better option for working a long way over the toolrest is a boring bar with a replaceable square cutter, but make sure the cutters are the same width as the bar and are on top of it.

Controlling leverage can be a problem so it pays to have long handles. An old rule-of-thumb says a handle needs to be four times the length of the distance between the toolrest and the cutting point of the edge.

Shaping and grinding

All my scrapers start off with bevels of about 45°, which on rounded edges steepen until vertical on the side. If you're grinding on a 6" (150 mm) wheel, however, an edge can become very fragile, so a double bevel is preferable. Those in *Photo 3* are typical. I don't want a long bevel on the side of a scraper because that makes it too grabby.

Before grinding any scraper, I hone the top. This can be accomplished using a diamond hone, but generally I use the well-worn 180-grit sanding disk stuck between my grinder rests (*Photo 4*).

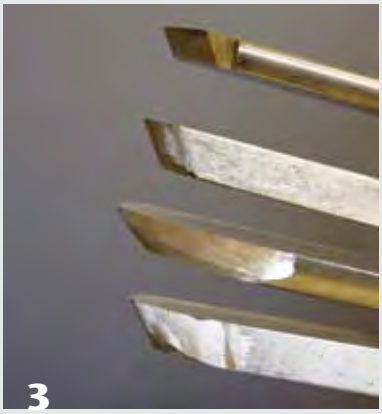
For decades I've used an edge straight off a 60-grit wheel, only honing the edge for very hard and dense timbers at one end of the spectrum, and very soft woods at the other. For the easy-to-work timbers suited to production work (ash, cherry, teak, yew, and fruitwoods), I've used an edge straight off the wheel and get shavings like the ones in *Photo 1*. But all that might be about to change: A couple of times I've used the new-to-turners cubic boron nitride (CBN) grinder wheels that seem to produce a much finer edge with less chance of burning an edge. They're expensive, but getting my serious consideration.

For scrapers that are near square-ended, you can adjust the platform to the desired angle, then keep the tool flat on it as you ease the edge into the wheel (*Photo 5*). The idea then is not to force the edge into the wheel, burning the thin cutting edge. Think in terms of letting the wheel come to the tool with minimal tool pressure against the grinder wheel. With the platform set in position, touching up an edge should take only two or three seconds. On my high-speed grinder I have my platform set for skew chisels, so for all other tools I'm using only the top of the platform to support the tool. I bring the bevel heel onto the wheel, then raise the handle until I see sparks come over the top of the edge. With HSS and Kryo tools, there are few sparks, so when the edge changes color slightly, stop grinding, (*Photo 6*).

To grind a round profile to the cutting edge, I tend to push the tool up the wheel (*Photos 7, 8*) rather than swing the handle sideways, as the edge is less likely to catch or flatten out.

General approach

As a general rule and to avoid catches, scrapers should be used flat on the toolrest—that is, not tilted on edge. After that, make sure the blade tilts down slightly so the angle between the wood and the top of the tool is less than 90°. The currently ▸



3

The bevels on my scrapers start at about 45° on the nose, becoming near vertical on the side.

4

An old sanding disk becomes a convenient surface for removing burrs.

5

For scrapers with slight radiuses, set the platform at the desired angle and keep the tool flat on the platform.

popular negative-rake scrapers aim to make scrapers more forgiving and you don't need to be quite so careful about the blade angle, but I'd still aim to keep the edge down, especially on a flat face or in the bottom of a bowl. I see no advantage in a negative-rake grind when all you need to do is raise the handle of any standard scraper to achieve the desired angle between the wood and upper bevel.

Use a straight rather than curved toolrest. On a curved toolrest inside a bowl, a scraper must be kept horizontal or tilted up, which can be dangerous: If you drop the handle, the scraper is supported where the sides contact the toolrest, but the edge points up and is likely to catch. If you raise the handle to drop the edge, then the flat blade rocks on the curve of the toolrest and that also leads to catches. Curved toolrests and scrapers don't go well together.

I have lots of scrapers of various ages, widths, and lengths, and I never use one longer than is necessary. To cut flowing and smooth curves, I choose a tool with an edge that has a radius only slightly tighter than the curve I'm cutting. I find creating a long curve using a narrow round-nose scraper really difficult, no matter how smoothly I move the tool. I also try never to have the tool blade at 90° to the surface I'm cutting. It's usually much easier to have the blade at an angle to the surface you're cutting so you can drag or push the edge around a curve or across a face of a bowl base.

Used aggressively for rough hollowing bowls or enclosed forms, square-end scrapers can shift a lot of waste in seconds. Using a 1" square-end scraper, it took me about 45 seconds and five cuts to hollow most of the 4" × 8" (10 cm × 20 cm) bowl in *Photo 9*. Provided cuts are directed nearly parallel to the lathe axis, toward the headstock and within the diameter of the chuck or faceplate securing the job, you can be quite aggressive and force the edge into the wood. Negative-rake scrapers are not so efficient here because the corners are not on top of the tool.

At all other times, and especially when making finishing cuts, you should think in terms of letting the wood come to the tool (rather than pushing the tool into the wood). You need to hold an edge firmly in position so the wood is shaved as it comes onto the edge. And, as the wood is shaved, ease the edge forward. Don't use more than half the edge at a time, and even less as you cut beyond the diameter of the chuck jaws and farther from center.

For finishing cuts, use the same scrapers for delicate stroking cuts. Tool pressure against the wood is about the same as when you rub your hands under a hot-air dryer.

Scrapers on bowls

Photo 10 illustrates a number of ways scrapers can be used for refining surfaces on a bowl. Both the round-nose and V-shaped spear point are more often used tilted on edge to shear scrape. Each of the others has a radius slightly tighter than the curve it's cutting.

Working into corners or around beads, skewed scrapers enable you to get better detail (*Photo 11*). To shear scrape up to a bead or into a corner you need a spear point.

I try never to use scrapers on the upper half of a thin bowl, especially if it's a thin open form, as the wood is inevitably flexible. Catches are almost guaranteed if the scraper is flat on the toolrest. I prefer to cut in from the rim cleanly using a gouge. If, however, scraping techniques are the only way to eliminate chatter marks and torn grain (other than sanding), never attempt to use a scraper flat on the toolrest near a rim. Instead, shear scrape by tilting your scraper on edge (*Photo 12*). I support the rim as I clean up the inside using an asymmetric round-nose scraper. Dropping the speed a few hundred RPMs makes the task less exciting when things go wrong.

Long before I began shear scraping with scrapers (which for years I

wrongly thought too dangerous), I used gouges for similar cuts to great effect, mostly for eliminating small bumps on bowl profiles. The gouge must be rolled right on its side so it doesn't catch (*Photo 13*), and I still prefer this technique for truing up a bowl rim that's running slightly out of whack, or to cut the rim of a face or base in preparation for a shear cut using a scraper.

Hollowing endgrain

The scrapers I use on and into endgrain form the bottom row in *Photo 2*. All my round-nose scrapers are asymmetric with the left wing longer than the right because I always work inboard (to the right of the headstock) so I never need a symmetrically domed scraper. These are ground with a 45° bevel on the nose that becomes ever steeper to the side like the bottom two scrapers shown in *Photo 3*.

These scrapers are not profile cutters: If you get the entire edge in contact with the wood at once, you'll have a big catch. The idea is to use only a small portion of an edge at a time, and by swinging the handle around you can use all of the edge at some time.

I use an edge with a radius only slightly tighter than the curve I'm trying to cut, which makes it easy to develop smooth and flowing curves. When finishing an interior of a hollow like the one in *Photos 14, 15,* and *16*, I opt for the larger scraper (to the left in the photos) and avoid using the narrower scraper (to the right). In this situation the tool moves out from the center, and in from the rim, barely brushing the wood to remove little more than dust and tiny curly shavings. If you move the tool smoothly with minimal pressure against the wood, flowing curves should follow. And if you get it right in a couple of passes, be grateful and get sanding. Don't feel you have to stick the tool in the hole again. At the rim of the hollow form, you can have the edge tilted up slightly, but at center it must be tilted down. On a tighter curve, a slightly smaller round-nose is used, but again, I use the largest-profile scraper I can fit in without ▸


6


7


8

To grind a rounded edge, use the top edge of the toolrest to support the tool and push the tool up the wheel.


9

Using a 1" square-end scraper, it took me about 45 seconds and five cuts to hollow most of the 4" × 8" (10 cm × 20 cm) bowl.


10


11

Working into corners or around beads, skewed scrapers enable you to get better detail. Spear-points enable you to shear-scrape right into corners.


12

Never use a scraper flat on the toolrest near a rim. Instead, shear scrape by tilting your scraper on edge.


13

To shear-scrape using a gouge, the tool must be on its side.

having the whole edge in contact with the wood at once.

My square-end scrapers are actually slightly skewed to the right for getting into corners of a flat-bottomed box (*Photo 17*). This enables me to get into the corner without the right corner of the tool messing up the flat endgrain. The slightly curved edge of a "square end" means you can turn a flat surface without having both corners of the edge in the wood at once.

Use as large a tool as possible (*left*) with a radius slightly tighter than the curve you want to cut.

My square-end scrapers are actually slightly skewed to the right for getting into corners of flat-bottomed boxes. The profile of the round-nose scraper is such that the entire cutting edge does not make contact with the wood all at the same time.

Standard straight blades can be used through quite small openings.

Kelton Undercutters and similar tools let you reach where straight blades cannot.

Enclosed forms

When hollowing enclosed forms I use standard scrapers if the opening is large enough to accommodate them (*Photos 18, 19*). The main irritation in using these tools in this situation is that the large shavings are not easily extracted with the lathe running. Initial roughing is with square-end scrapers (see *Photo 9*), then I complete the inside curves with a round-nose that is as large as can reach the area I'm completing. The more the rim is undercut, the narrower the tool you need.

When there are smaller openings or undercut rims that I can't reach with a straight blade, I resort to the undercutting tools, which still produce a decent shaving and remove waste in a hurry (*Photo 20*).

If you've been taught that scraping is not something real turners do, I'd urge you to give it a go. ■

Richard Raffan is a semi-retired professional turner living in Canberra, Australia. Well known as an author of classic woodturning books and videos, he travels internationally to teach. Visit his website at richardraffan.com.

Richard will be a featured demonstrator at the AAW international symposium in San José, where you can personally see scrapers in action in all of his demonstrations.

From the archives

Techniques and tools are sometimes used in new and/or interesting ways, which can lead to questions about other turners' approaches. These references from *AW* online journals give other perspectives on scrapers (woodturner.org).

"Real Woodturners Do Use Scrapers," vol 18, no 1
"Negative-Rake Scrapers," vol 21, no 1
"Making Scrapers," vol 16, no 1

Jam Chuck Adaptor for Revolving Tailstock Center

James L. Pruitt

Occasionally, I need to make a jam chuck to fit a revolving tailstock center. If, like me, you have a threaded revolving center similar to the Oneway center, it is a simple procedure to make a jam chuck. You need a threaded nut (to fit the threaded portion of the revolving center), some fresh thin and medium CA glue, accelerator, and some wood stock suitable for turning the desired size and profile.

Thread the nut onto the tailstock's revolving center. Measure the length that the revolving center protrudes through the nut. Using your drillpress, bore a hole into the stock to allow for this overhang.

Mount the stock into a 4-jaw chuck, turn it to a cylinder, face off the end of the stock, and drill a hole into that end. You can drill that hole using a Forstner bit chucked into a Jacobs chuck mounted in the tailstock. The size and depth of the hole will be determined by the size of your tailstock's revolving center and the length it extends beyond the nut you have chosen.

To glue the nut onto the end of the wood, insert the revolving tailstock center into the tailstock quill, and then thread the nut onto the revolving center. Make sure the nut is fully tightened by using the small insertion tool that came with the revolving center. Slide the tailstock up until the nut is tight to the stock (use medium pressure). Apply a small amount of thin CA glue at the joint of the nut and stock, doing so all the way around the nut. You can use a small spray of accelerator to hasten the set time.

After setup is complete and the accelerator has evaporated, apply a heavy coat of medium CA glue all around the joint. Use the accelerator again (make sure your workspace is well ventilated). After the CA glue has hardened thoroughly (minimum of 10 to 15 minutes), loosen the chuck jaws and remove the assembly.

Insert a 1½" (40 mm) roofing nail into the small hole in the revolving tailstock center and secure it with three or four layers of tape. The nail and tape will prevent rotation of the revolving center as the jam chuck is being turned.

Insert this modified revolving center into the headstock of the lathe. (Assuming that the tailstock Morse taper is identical to the headstock quill of your lathe.) Using another revolving center in the tailstock, bring the tailstock up to secure the stock and provide sufficient pressure for turning the outside of the stock. The shorter the jam chuck is, the better. Turn the outside of the stock as desired. Make sure that the modified revolving center is firmly secured into the headstock and back the tailstock out of the way. Turn the inside profile of the jam chuck as required.

Remove the tape and nail from the revolving tailstock and the center is ready for use. To remove the threaded nut and jam chuck from the revolving center, use the small insertion tool. Save the jam chuck for use later—it can be modified using this method for a different profile as required. ■

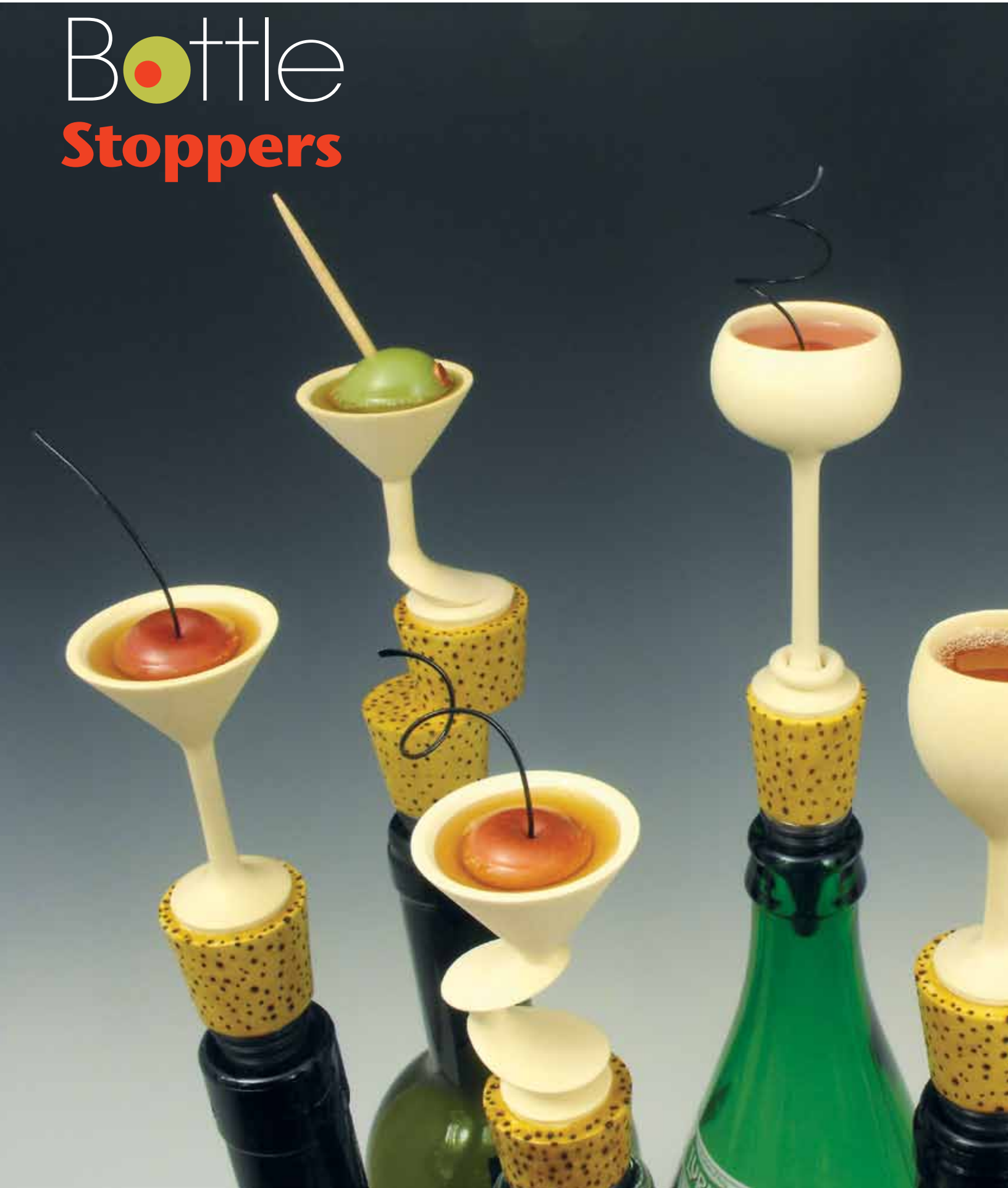
James Pruitt has been turning wood for eighteen years. He is currently the President of the Ozark Woodturners in the Twin Lakes area of Arkansas.

Notice the small clearance hole beyond the threaded nut.

The jam chuck is threaded onto the live center.

The end has a shallow concave profile.

Bottle Stoppers



2011, 2012, holly, pink ivory, yellowheart, ebony, maple, epoxy, steel wire, lacquer tints, acrylic paint

Keith Tompkins

At a craft fair, a fellow turner asked me to critique a set of bottle stoppers he had turned. I did so, but also explained that I had never turned a stopper—those were not something that interested me. But as I later discovered, I was actually *quite* interested!

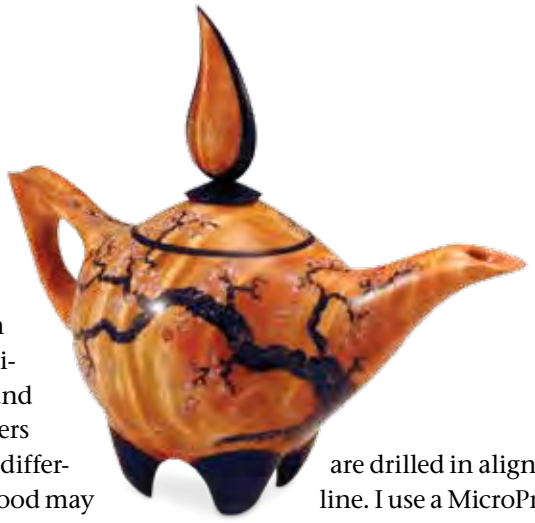
My brother and I were having dinner, and, looking out the restaurant window, I noticed a neon martini-glass sign. Bang! *That* would make a great bottle stopper! The next thing I knew, I was in the stopper business. The gallery that represents me in New York City sells all I can produce. I turned one for HGTV's *That's Clever* program. I started making variations: offset stems, captive rings, olives, and whatever else came to mind.

To achieve a whimsical effect, I incorporate oversize cherries and olives, turn various stem lengths, and precariously balance corks. I fill the glasses with epoxy to create a liquid effect. "This is just great," I said to myself. "I've become a bottle-stopper junkie." But I am having fun and using my imagination. Isn't that what being creative is all about? ■

Keith Tompkins is a professionally trained cabinetmaker, experienced in all phases of industrial woodworking, including CNC programming. In addition to operating a successful woodturning studio, he is currently employed by the State of New York as an Industrial Training Supervisor, responsible for training inmates at a maximum-security facility to work in a high-tech industrial woodworking environment. He may be contacted at keithptompkins@frontiernet.net or through his website, keithptompkins.com.

Rare Earth Magnets to Secure Lids

Stephen Hatcher



I like to defy gravity on my series of lidded vessels with magnets. My lidded vessels are made from recycled ebony guitar fingerboards, and because some buyers take the piece to a different climate, the wood may expand and contract slightly. To compensate for the wood movement, I initially make the lids fit a little loose. Until recently, I had a recurring problem where a potential buyer would invert a piece to look at the bottom and the lid would fall off, sometimes causing damage. To remedy this situation, I add tiny rare earth magnets between the rim and the lid so that the lids stick to the body of the vessel or teapot. These tiny magnets are readily available, inexpensive, and very powerful.

Adding the magnets is fairly simple, especially when holding the rim and lid in a jig (*Photo 1*). I use a scrap of maple, turned with a stepped recess and sized so that it fits both the rim and the lid (when inverted). The lines drawn across the center point help me align the pieces as I drill the recesses for the magnet.

The magnets come in various sizes (see *Table*). For this lid, I used one that is 1/16"(1.6 mm) diameter and 1/32" (0.8 mm) thick. This small size allows the lid to be removed easily, yet remain on the vessel if inverted.

To start, I drill the magnet recess in the rim using a dental burr (*Photo 2*). I position the lid in the jig so that it is centered in the concentric rings. The holes are drilled in alignment with the line. I use a MicroPro carver running at 50,000 rpm. I want the recess only deep enough to match the thickness of the magnet. Use the shaft of a 1/16" (1.6 mm) drill bit to verify that the drilled hole is the correct diameter. Drop the magnets into the holes to verify that they fit.

I use G/Flex epoxy from West Systems as an adhesive to secure the magnets in place. It is made for dissimilar materials

(Top of page) Time Well Spent, 2008, Maple, Indian ebony, mineral inlay, 6½" × 7½" × 3½" (17 cm × 19 cm × 9 cm)

Collection of Kamm Teapot Foundation of Gloria and Sonny Kamm

1 The jig is used for aligning and securely holding the lid and rim while drilling holes for the magnets.

2 The hole is drilled in alignment with the line drawn across the jig. I am using a dental burr held in a MicroPro carver (Mastercarver brand). It does not matter if the holes are drilled in the endgrain or sidegrain areas.

3 An epoxy scale is needed to ensure that the correct quantities of epoxy are used. I color the epoxy with ebony-colored acrylic paint (Chroma brand airbrush paint).

4 Use a toothpick to put epoxy into the recess. Note that the light is reflecting off the wet epoxy, not the magnets, which have not yet been set into the holes.

5 An X-Acto knife is helpful to separate the magnets and maintain polarity before placing them into the recesses.

6 Insert the magnets into the epoxy and overfill the holes, above the magnets, using more ebony-colored epoxy.

Rare earth magnets

Rare earth magnets come in different grades. N52 is the strongest and I order these from K & J Magnetics Inc. (kjmagnetics.com). They cost about a dollar for 10 magnets.

Magnet size (dia. × thickness)	Fail weight (0.025" spacer)	Fail weight (0.050" spacer)
1/16" × 1/32" N52	4.3g	2.0g
1/8" × 1/32" N52	36.4g	2.0g
1/8" × 1/16" N52	> 62.5g	35.6g
1/8" × 1/8" N52	> 62.5g	> 62.5g

The attraction of rare earth magnets decreases rapidly with the distance separating the magnets. It is best to experiment before committing to a particular magnet size for a project. I rigged up a test of my own using wood spacers and the resulting weight that the attraction failed was about half that given for an air gap.

like wood and metal. I add roughly 10% ebony-colored acrylic paint to the epoxy so that it will match the wood color but this is optional. Because only very small quantities are needed, I use a digital scale to measure the 1-gram amounts of epoxy resin and hardener. The scale I use is available from West System (*Photo 3*). To apply the epoxy I use a toothpick or a thin plastic applicator (*Photo 4*).

Before the magnets are pushed into the recesses, a problem can arise. If you want the lid to align in either of two positions, each 180 degrees opposite each other, then the magnets must be placed with the same polarity facing up. If you want the lid to align in only one position, then the magnets must be placed with opposite polarities facing up. The actual polarity (north or south) doesn't matter; the two magnets need to be positioned the same or with different polarities.

To get the same polarity facing up I put a stack of magnets on an X-Acto knife blade and one magnet on the opposite side (*Photo 5*). I press the single magnet into the rim and repeat the process for the other magnet. If the other magnet polarity needs to be reversed, simply turn the stack of magnets over and repeat the process.

After the magnets are pressed into the holes, I overfill the opening above the magnets with more ebony-colored epoxy (*Photo 6*).

After the epoxy cures overnight, sand it flush with the rim surface using 400 and higher abrasive (*Photo 7*).

Match lid with rim

Next, the lid needs magnets that match with the rim. I place the lid upside down in the jig and align it within the concentric circles, then drill the holes so they align with the straight line through the center (*Photo 8*). Drill these holes slightly larger than the magnets to allow some slop for achieving alignment.

Remove the lid from jig and insert the rim. Lay a piece of plastic wrap over the recessed magnets, then drop magnets onto the plastic wrap (*Photo 9*). Each magnet will immediately align with the magnet inside the rim. Place the lid, with holes drilled, over these magnets. Verify that the lid easily fits over these magnets—the holes in the lid should be deep enough so that the lid fits properly against the rim and the magnets are aligned without them moving. (This is why the lid holes are drilled a little large.)

When everything fits properly, add epoxy into the lid holes and place the lid onto the magnets and rim. The plastic wrap will prevent the lid and rim from being glued together, and the plastic will easily come off after the epoxy cures.

After 12 hours, remove the plastic wrap (*Photo 10*). The magnets will be set into the lid and perfectly aligned with the rim magnets. Fill the lid holes with extra ebony-colored epoxy and sand to get a nice flush finish.

With the magnets securely affixed to the lid and rim, the lidded vase can be inverted and an otherwise loosely fitted lid stays attached while still easily removed by the patron (*Photo 11*).

In my teapots, I use magnets placed with opposite polarities. When this is done the lid is actually repelled if it is placed on the teapot in reverse. Teapot lids have both a finial and inlay to align. The two magnet pairs assure the lid is placed correctly—the lid literally jumps into exact alignment when set onto the teapot and stays safely in place when the patron inevitably turns the piece upside down. ■

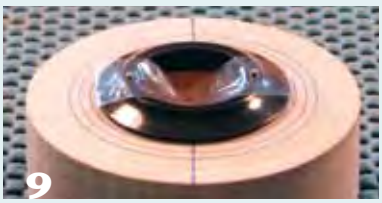
Spring Vessel, 2010, Maple, Indian ebony, mineral inlay, 3" × 3½" (8 cm × 9 cm)

Collection of D. Liebreich (Tokyo)

Stephen Hatcher teaches woodturning classes at Arrowmont School of Arts and Crafts (Tennessee), Canyon Studios (Texas), and Marc Adams School of Woodworking (Indiana). More of Stephen's work can be seen on his website, stephenhatcher.com.

7
After the epoxy has cured, sand the epoxy flush with the rim's surface.

8
Using the alignment jig, drill the holes in the lid. They are drilled a slightly larger diameter than the magnets to allow room for achieving alignment of the magnets in the rim and the lid.



9
A sheet of plastic wrap between the rim and lid magnets will prevent the parts from being epoxied together.

10
After the epoxy cures, the plastic wrap can be removed and the lid and rim will be perfectly aligned. Finish the pieces and attach them to the finial and vessel.

11
The lid of the inverted vessel is now safe—no more chipped lids or finials!

Wooden Rings

Mark Knize

In my family we have a tradition of making gifts. With a wife and two daughters, I have many years of experience making useful items, especially jewelry. These rings began as family gifts and were a big hit. Now, friends and customers love them, too.

I developed these wooden rings from an image of a carved wooden ring and the question, "Dad, can you make something like this?"

Small objects are great bases for creativity. I've had fun exploring wood types, experimenting with color by dyeing, and designing decorative motifs that could be easily and quickly applied on the lathe. In this article, I describe what I have created—there are unlimited possibilities to individualize wooden rings.

Ring sizes

One size *does not* fit all, and these fashion accessories are not necessarily worn on ring fingers, so I make a selection of sizes. That, coupled with the wood type, color, and motif variations, means I need to make a lot of rings. As a result, I strive to make them quickly and efficiently.

It turns out that each country has numerical systems for ring sizes, and conversion charts are available on the Internet. I make the six adult sizes in *Table 1*. Conveniently, ring sizes are in 1/32" (0.8 mm) increments, which correspond with drill-bit sizes.

Select wood and drill a hole

I make these rings from a band-sawn blank of wood about 1⅜" (35 mm) square and 2" (50 mm) long. I prefer the denser domestic woods such as cherry, olive, manzanita, eucalyptus, and maple. The blanks are turned with the grain running along the lathe bed axis, spindle style. That grain orientation provides strength during the making as well as the wearing of wood rings.

Drill the finger hole first, before the lathe work. Forstner bits are available in 1/16" (1.5 mm) increments, and I obtained three 1/32"- (0.8 mm-) increment bits from a machine-shop supply. Also available are bits in 1/64" increments, which correspond to ring half sizes; however, with sanding the finger hole, half sizes occur in production. I have found that the Colt Maxi Cut brand Forstner bits work well to easily drill clean holes; however, they are only available in 1/16" increments.

Do not try to drill the holes without using a clamping fixture like mine (*Photo 1*). Producing these rings requires large holes in small pieces of wood, and I have seen seemingly sound wood break during drilling. Sometimes, the drill bit will grab just as the bottom of the hole breaks through, stopping my drill press.

Turning

I made my first few rings between centers, and that works well. Using shark jaws in a chuck, though, enables me to incrementally recenter the blank if needed, to completely finish the top of the ring on the lathe and to offset the ring to make decorative motifs.

I clamp about ¼" (6 mm) of the wooden blank in shark jaws (*Photo 2*). I center the finger hole in the 4-jaw chuck by eye; however, I used to mark the center at the top of the blank as an aid to centering the ring-finger hole, and then used the tailstock to support the blank. That procedure is what I recommend for the first few rings you try. (I later realized that marking the center of the blank assumes I will drill the hole in the center, which rarely is the case because my band-sawn blanks vary in width. Additionally, the point of the tailstock center marks the wood, compressing fibers exactly where I don't want flaws: in the middle of ring. A good practice is to put the tailstock live center just touching the end of the blank so the wood cannot come out of the chuck, but the center point does not mark the wood. Or, if the live center allows, remove its center pin.)

U.S. and Canadian standard size	Inside diameter, inches/millimeters	Drill size, in inches
6	0.650/16.51	21/32
7	0.683/17.35	11/16
8	0.716/18.19	23/32
9	0.748/18.99	3/4
10	0.781/19.84	25/32
11	0.814/20.68	13/16

Table 1. Ring size, diameter, and drill size.

Use a jig for holding the wood when drilling the finger hole.

After rough-turning the blank—take care to avoid the chuck jaws—I stop the lathe to see how well the finger hole is centered in the blank by comparing the width of the two sides of the hole with calipers (*Photo 3*). You can train your eye to evaluate the width of the side. If you can see that one side is thicker than the other at this stage, loosen the chuck jaws and, pivoting the wood, move the thicker side toward the toolrest and retighten the jaws. There are more opportunities to adjust the thickness of the sides of the rings later.

Restart the lathe and roughly define the bottom of the ring (*Photo 4*). I try ▸

Mount the blank into shark jaws. Note the attempt to align the hole using the tailstock center as a guide.

Measure the width of the sides, or estimate by eye, to determine if the finger hole is centered in the rough-turned block.

Roughly define the bottom of the ring.

Shining a light behind the spinning ring will provide a view that allows you to judge wall thickness.

The ring form after turning. More shaping is done after the ring is off the lathe.

Leave a generous amount of wood at the bottom of the ring before parting it off the lathe.


8a
Shape the sides of the ring with an oscillating spindle sander.


8b
A bottom view of ring shows the result of sanding the sides of the ring.


9a
Shape the bottom of ring.


9b
The desired final form has a little extra wood at the bottom. The sides are 3⁄32" to 1⁄8" (2.4 mm to 3.2 mm) thick.


10
Sand the inside of the ring at a low speed.

to get clean cuts on the ring top and the sides down to the diameter of the finger hole. I stop the lathe again, and check that the hole is centered. If adjustments are needed, I take another light cut to true up the ring.

When the sides of the ring are equal, sand the top of the ring and the sides down toward the hole's maximum diameter. I usually sand with 180-grit abrasive (if I have to shape the wood) or 240 grit and end up at 800 grit.

Finish the lower part of the ring

Now it's time to finish the lower part of the ring. I found that having a light shining behind the ring allows me to easily see the hole and the thickness of the wood around it while the lathe is running (*Photo 5*). With practice it is easy to follow the ring finger hole and achieve a nice form and consistent wall thickness (3⁄32" to 1⁄8" [2.4 mm to 3.2 mm]) without stopping the lathe.

It is possible to make the walls too thin. Wood is amazingly strong, but rings get dropped, and if dropped on a hard surface they can crack. The outside form of the ring generally follows the finger hole but is slightly thicker at the bottom of the ring where the short grain is more fragile (*Photo 6*).

Part off the ring, and leave a bit of excess wood at the bottom (*Photo 7*). Trying to part the ring off too close to its final size can cause the fibers to pull out, leaving a hole in the bottom of the ring, as I discovered more than once.

Refine the shape and sand

I shape the exterior lower part of the ring on a 1" (25 mm) oscillating spindle sander with an 80-grit sleeve, but sandpaper wrapped around a block works well, too. Shape in two directions. First, shape across the holes, thinning the band to about 5⁄16" (8 mm) at the bottom (*Photos 8a, 8b*).

Second, blend the bottom of the ring to the sides (*Photos 9a, 9b*). This is the final chance to correct an off-center hole by making the sides of the ring the same thickness. I use sandpaper on a block for final smoothing with the same grit sequence used on top of the ring. I take care to remove all sanding scratches.

I sand the interior of the ring on a shopmade spindle made from a 5⁄8" (15 mm) dowel that I slit down the length to hold sandpaper. A tight-fitting O-ring clamps the paper (*Photo 10*). This is made to fit the shark jaws and is used at low speed. The abrasive grit is easily changed, and you can reverse sand.

Finishing

I like to enhance these rings with color, but I still want the dyed material to look like wood. I use TransTint or TransFast dyes and dilute them with water or acetone/alcohol according to package directions. Over the years, I have experimented with various solutions as well as discovered a few other helpful processes, such as bleaching the wood first, which helps achieve brighter colors. Applying Minwax prestain wood conditioner helps even out the dye application between end-grain and side grain.

I used to immerse the rings in the dyes (wear gloves); however, one pioneering wearer of my rings said, "Hey Dad, the blue dye is coming off on my finger!" I know of no finish that resists the wear and skin oils a ring is subject to, so my solution is to dye only the exterior of the ring by brushing on the dye. I then lightly sand the undyed hole with 800-grit abrasive (using the shopmade spindle sander) to remove any significant dye that may have leached to the inside.

Careful dyeing of limited areas can be accomplished if a groove separates

Dancing-man motif

Holding these wooden rings in a chuck presents opportunities for inscribed lines and eccentric turning, which add decoration.

To make the dancing-man motif, turn the ring blank to the stage when the top is ready for final sanding (*Photo 5* in main article). Then, mark the position of the jaws on the wood blank with a sharp pencil (*Photo a*).

Loosen the jaws and insert a wooden spacer to offset the ring. I use ½" square wood that is 1¾" long. Tighten the jaws so that the ring is square to the jaws and everything is secure (*Photo b*). The photo shows the new center as a pencil dot, as well as the arc turned using a small V-shaped scraping tool. Use whatever tool you like, but the cutting edge needs to be sharp and light cuts taken so that the cut is clean.

Loosen the chuck jaws and rotate the ring blank 90° counterclockwise (relative to the wood block when looking from the tailstock toward the headstock). The new center is shown as a dot in *Photo c*. The pencil-marked curved line is the path for the new cut, which can be marked ahead of the cut to determine design and layout. Take light cuts.

Some prefer the dancing man with a head, which is easily made with a rotary tool and conical bit (*Photo d*).

Remove the block and the ring blank and rechuck the ring blank using the pencil lines to orient it in the jaws. It usually runs true immediately, but stop the lathe and make adjustments if needed. The final turning steps are the same as described in the main article.

To emphasize the incised lines, I use Rub 'N Buff gold, which is available in tubes from craft stores. I apply it with a small brush after two coats of polyurethane are applied and allowed to cure. I then remove any excess gold on the ring's surface using 1500-grit abrasive (or 0000 steel wool), and then seal with a final coat of polyurethane before buffing.

Faceted rings

Faceted-style and rectangular-shaped rings can be made from round rings. For the rectangular shape, insert a tight-fitting dowel into the finger hole and hold the ring up to a disk sander (*Photo e*). Facets are made freehand by holding the ring to a disk sander. After the initial shaping, the fine sanding can be done with sanding disks spinning on the lathe (*Photo f*). I made my lathe-powered sander using a scrap of wood, hook tape, and the standard loop power-sanding discs.

Ring-sizing tool

A ring-sizing tool is handy for determining size after the ring is made. I like to give customers a choice of rings, arranged by size. The sizing tool is a simple turning project. Cut a taper from the largest to smallest diameter sized ring you will be offering. Leave a square at the end so it doesn't roll off the countertop.

To determine where to mark the ring sizes onto the sizing tool, set calipers at each of the sizes shown in *Table 1*. Mark each diameter with a small V groove, using a pen (*Photo g*). Because the rings have a wide shank, the taper of the sizing tool makes the rings read about a half-size smaller than the true size, so take that into consideration when marking the ring's size.

Mark pencil lines on all four sides. These will be used to align the wood for rechucking.

Mount the wood into the 4-jaw chuck with a ½" (13 mm) shim to offset the block, creating a new center, noted with a pencil dot.

The pencil dot shows the new center. The curved line is the path for the new cut.

Use a conical rotary-carving tool to create a divot for the dancing man's head.

Rectangular forms and facets can be made by holding the ring with a tight-fitting dowel and shaping the top of the ring with a disc sander.

Final sanding is easily done with a shopmade disc sander on the lathe and the grits can be quickly changed.

Mark the diameters of your ring-sizing tool with V grooves and burned lines before parting it off the lathe.

the dyed area from undyed areas. The result gives an appearance of inlay.

All rings receive three coats of polyurethane, lightly sanding with fine abrasive between coats. After the final coat, I buff the rings using the Beall buffing system. These rings are fun to make and perfect for those who love wood. ■

Mark Knize is a former research scientist and now a full-time sculptor in a variety of media. He is a member of the Bay Area Woodturners Association in California.

Larry Lew helped with photography.

Additional designs for turned wooden rings can be found in the article, "Wooden Finger Rings," by David Franchina, *AW*, vol 12, no 1, 1997.

Rimmed BOWLS

Joshua Friend

Incorporating a rim of contrasting wood adds flair to turned bowls. I've always loved the dramatic effect of using contrasting woods together, and a bowl is a great application for achieving that look. Adding a rim is relatively simple—if you can turn a bowl, you can turn a rimmed bowl. The main challenge is to create a glue joint that will last. Here's how.

Wood selection

For dramatic effect, I like to use wood species that highly contrast with each other, such as black walnut and maple. I've also had good results combining butternut with walnut, cherry with walnut, and even cherry with pine (though nowadays I prefer hardwoods). Experiment with the woods you like to turn to see which combinations are appealing.

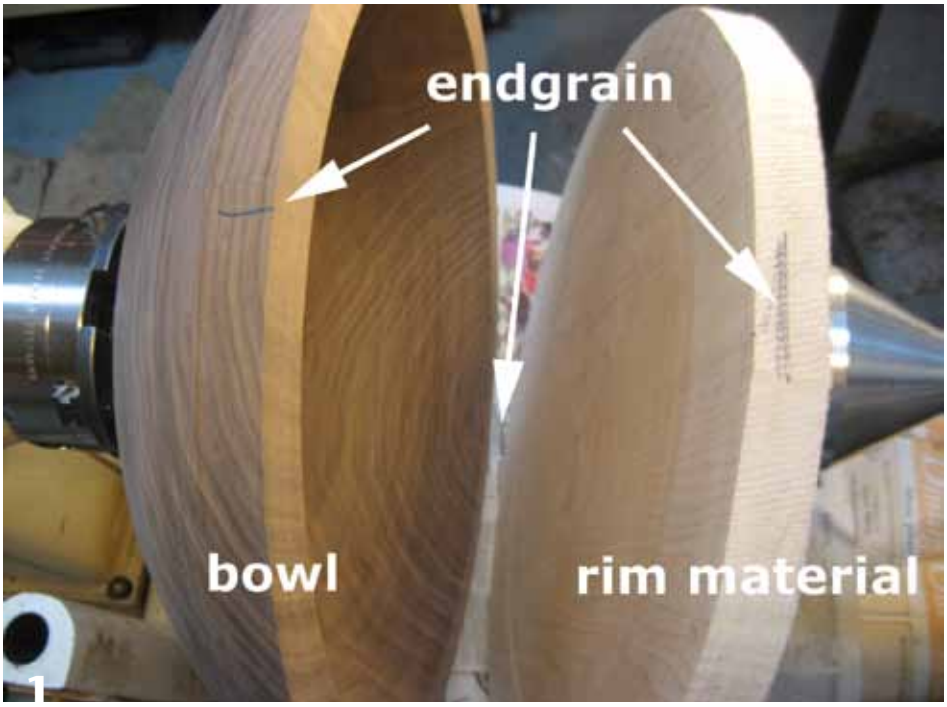
Equally as important as the wood species is the glue joint where the rim meets the bowl. To achieve an imperceptible-to-the-touch seam, you must use wood that is sufficiently dry. If you cut the bowl from green wood (an unseasoned log), the wood must be allowed to dry so that its shrinkage and warping can occur prior to joining with another piece of wood. This kind of wood movement—the reshaping of a rough-turned bowl that occurs during drying—would ruin any glue joint, even if you've prepared the two surfaces to mate perfectly. The other kind of wood movement—seasonal expansion and contraction that comes with changes in humidity—will not damage a well-fitted joint if the grain is oriented properly. I do not use a moisture meter to gauge a bowl's readiness, but rather notice and feel when the wood has stopped shrinking and losing water.

As with the wood for the bowl, the rim material can also be wood that you have rough turned and dried. Store-bought, kiln-dried dimensional lumber is also fine to use as either bowl or rim material, but let it sit in your shop for a few weeks before using it; even kiln-dried wood needs to acclimate to your workshop humidity and may warp and move in the process.

Glue joint basics

A woodworker once told me that "glue is your very good friend," and this is true, but keep in mind neither extra glue nor extra clamping pressure takes the place of a perfectly fitted joint. When thinking about the bowl-to-rim glue joint, the principles of joining boards edge-to-edge apply. The main difference for bowls is that the bowl-to-rim joint is a lamination (one surface on top of the other), but that distinction makes no difference, as long as you orient the grain of both parts parallel with each other.

Think of a solid-wood bowl as a board with a different shape: Instead of being flat, it has curved sides. You can still identify the direction of the grain in a bowl, just as you



Orient two mating surfaces so that the grain runs in the same direction.

can in a flat board. So, before gluing the rim material to the bowl, identify the endgrain of the bowl by finding where the growth rings go around concentrically. Match the bowl's grain direction with that of the rim material (*Photo 1*). When the grain runs in the same direction, both pieces of wood expand and contract similarly. A perpendicular grain orientation would fight against the natural expansion and contraction that occurs in wood and the glue joint would eventually fail.

I use Tightbond type II or III wood glue for water resistance and superior wood bonding. With these glues, it is not advisable to rough up the two surfaces for better adhesion (that's a myth). Also, it is sufficient to apply glue to only one of the two surfaces (not both), as long as you spread the glue thoroughly on the surface so there are no dry spots. Finally, it is not necessary to use any kind of spline or fancy glue edges such as rabbets. Well-mated, dead-flat surfaces will produce a tight, lasting joint.

Prepare the rim material

I like to use a single dry board for the rim material. Depending on the diameter of your bowl, however, it may be necessary to glue boards edge-to-edge to make a rim piece large enough. (If that's the case, you could make the joining look more intentional by inserting a detail in the glue joints.) Place the bowl onto the rim board upside down and mark the circumference of the bowl onto the rim board. Then cut out that shape, being careful to cut about ½" (13 mm) outside of your line. This extra material would be cut off later at the lathe (*Photos 2, 3*).

Mount the rim material onto the lathe to cut a flat gluing surface. For smaller-diameter pieces, it is sufficient to use a screw chuck for mounting, but larger diameters require a faceplate for better support at the outer edges where the cutting ▸

Measure, mark, and then cut the rim material to approximate diameter. Mount the rim material onto the lathe.

Prepare the gluing surface of the rim material with whatever method works best for you.

Use a straightedge across the entire diameter to test for flatness, not only at the rim area, but also across the entire board. It may be helpful to shine a light from under the straightedge to highlight any gaps.

Mount the rough-turned bowl onto the lathe. A jam chuck along with the tailstock for support works well. Turn the tenon and outer walls back into round.

Remount the bowl into the 4-jaw chuck and turn the rim dead flat in preparation for gluing on the rim material.

Minor adjustments to the bowl's rim and to the rim material can be made by hand sanding against a surface you know is flat.

will occur. Without proper support, your cutting force can cause deflection of the wood, which will make it more difficult to create a flat surface. You do not need the entire span of the board to be flat—only the outer edges where the bowl's rim will make contact. So, identify the area you need to make flat (allowing a little extra that can be trimmed off later) and slightly undercut the center portion of the board. This will allow you to use a straightedge to get a reading of the flatness of the outer edges.

To fine-tune the surface, I like to either shear scrape with a bowl gouge turned on its side and/or use a heavy, straight scraper. Another option is to use sandpaper wrapped around a flat block (*Photos 4, 5, 6*).

When testing for flatness, it is not enough to test only one section of the rim material at a time; you may find that area to be flat, but it also must be flat in relation to the opposing rim across the board's diameter. Therefore, hold the straightedge across the whole piece and seek flatness at both ends. Continue to take small amounts and turn off the lathe to test the rim board until you have achieved flatness in the area that is to be joined to the bowl (*Photo 7*).

Prepare the bowl

If you are using a bowl that you have rough turned and dried from green wood (as opposed to store-bought, kiln-dried wood), first mount it onto the lathe for truing the outside. This step is necessary because the bowl may still have a wax emulsion sealer on it, and the bowl and tenon will have moved out of round during the drying process. To mount a dried, rough-turned bowl, I use a jam chuck with the tailstock brought up for support (*Photo 8*). The interior of the bowl is placed over a scrap block that has been mounted and turned to an appropriate size and shape of the bowl, but generally a bit smaller than the diameter of the bowl. If your bowl is small enough, sometimes the chuck itself can be used inside the bowl instead of a scrap block.

Use sufficient pressure from the tailstock to trap the bowl securely against the jam chuck. With the bowl in this orientation, true the tenon and the outside of the bowl.

Remove the bowl and remount it by grabbing the trued tenon in a 4-jaw chuck so that the rim and inside of the bowl can be cut. For now, only cut the inside enough to remove the wax sealer and bring the bowl into round. Leave the walls thick enough to final-turn later, after the contrasting rim has been glued on.

Various clamping methods can be used.

If you are using dimensional lumber for the bowl material, the outside truing process is probably not necessary. Simply mount your bowl into the chuck so the rim can be prepared. The object is to cut the rim so that it is dead flat across the entire bowl. As with the rim material, test for absolute flatness with a straightedge held across the diameter of the bowl. Fine-tune the rim surface until you have achieved flatness (*Photos 9, 10*).

Dry-fit the bowl and rim material by holding them together with the grain running in the same direction (parallel). If adjustments need to be made, now is the time, either on the lathe again or, if your bowl is small enough, by sanding the piece using a full sheet of 80-grit paper against a dead flat surface (*Photo 11*). When you are satisfied with the dry fit, it's time for glue-up.

Clamping methods

It's been said that the lathe is a very expensive clamp, and indeed it is a great tool for clamping the rim to the bowl. Other clamping methods include applying weight with a heavy object such as a sandbag, clamping across boards, using deep-throated clamps, or using a drillpress by raising the table height to press the pieces together (*Photos 12, 13, 14, 15*). I've had success with all of these methods. Remember, though, that you don't need excessive clamping pressure if you have created a well-fitted joint—just enough to get a little glue squeeze-out all the way around the bowl.

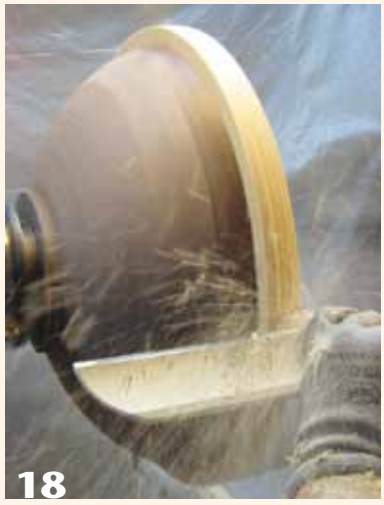
Finish-turn the bowl

After the glue has cured (at least 24 hours in most cases), you can begin finish-turning your rimmed bowl. Start by mounting the bowl by its tenon into a 4-jaw chuck. Turn away the center portion of the rim material. I do this with a parting tool, cutting straight in so that the remaining waste disk can be used as rim material for another, smaller bowl (*Photo 16*). Slow down the lathe's speed as you near the end of this cut so the disk does not fly off when you cut through. In fact, I like to turn the lathe off and pull the disk off by hand (*Photo 17*).

Finish-turn and sand the bowl as you normally would (*Photos 18, 19, 20*). Apply the finish of your choice and enjoy your new creation. ■

Joshua Friend, a woodturner and writer, is a member of the Nutmeg Woodturners League, an AAW chapter that meets in Brookfield, CT. See jfriendwoodworks.com for examples of his work and contact information.

A parting tool is perfect for removing the center part of the rim material, which can be used on another, smaller bowl.



Finish-turn your bowl.

Working with Burls

Natural-Edge Hollow Vessels

Mike Jackofsky

Detail of boxelder vessel with voids and bark inclusions.

I have always been fascinated by the beauty and unique nature of burls, and turning hollow vessels seemed like a great way to take advantage of this splendid material. Over the years, most of my work has consisted of making natural-edge hollow vessels from burls.

Burl wood is generally more stable than straight-grain wood that comes from the trunk of the tree. Even so, when burls are freshly cut and still green (wet), they can be unstable, and the wood will not hold the shape after turning, as the piece dries. My solution is to let the burl dry *before* turning, at least a little bit. I store burls for six to eighteen months before I turn them. I seal the wood with greenwood sealer and keep it outdoors under a tarp to maintain a moist environment. It's important for the wood to dry slowly.

On hot, dry days, I often spray water under the tarp. A pleasant side effect is that the wood will darken and spalt, giving it more color and character. In essence, I am seasoning the wood. My objective is to dry the wood slowly enough to stabilize it, without drying it so much that it becomes difficult to work with.

I have turned many different kinds of burls over the years: buckeye, redwood, manzanita, madrone, cherry, and oak, but the wood I have used most frequently is bigleaf maple burl. I live near San Diego and bigleaf maple grows in southern Oregon. It is easily available on a consistent basis, and I have become familiar with its characteristics.

When maple burl has a reasonable amount of moisture in it, it will cut easily; when it becomes bone dry, the process becomes much more difficult, almost like working with a different material. I don't have a formula for my process, so I don't have a particular moisture-content percentage to offer, but my general rule is that if water is coming off the piece when it's being turned, it is too wet to hold the shape. Some turners rough-turn hollow vessels, then when the turning is dry, re-turn them to a final form. I only want to turn my hollow forms once.

Proportions

I don't adhere to any hard-and-fast rules about the proportions of the

wood when I cut it up to mount onto the lathe, but I tend toward shapes that are slightly larger in diameter than in height. For example, if I cut a piece that is about 12" (30 cm) in diameter, I would want about 9" to 12" (22 cm to 30 cm) for the height.

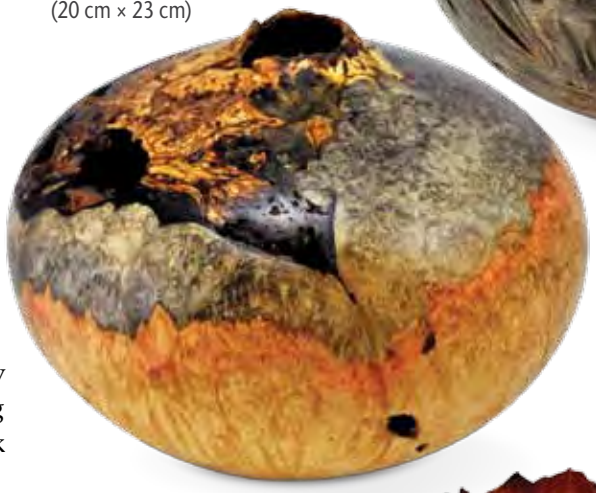
When I teach, I like to have the students start off with a square/cube of wood—this starting point allows for a lot of flexibility as a shape is created. If you preshape the block with a saw into something that is close to what you want to make, you have already made decisions that will greatly affect the final piece. I prefer to start with a cube and do my shaping on the lathe. This allows me to respond to what my bowl gouges uncover. And, by leaving more wood at the bottom of the block during the shaping process, I am able to tilt the wood at the tailstock end to manipulate the burl to the orientation I want, to take advantage of unique features in the wood.

I generally buy burls that are large, often up to 2,500 lb (1,135 kg) when green. When I cut them up with my chainsaw, I try to get them into cubes, with the center of each cube flat or slightly indented. This is where the natural-edge opening will end up. These large burls are often very irregular. The challenge is to achieve a balance between the ideal piece I want to start out with, yet avoid too much waste. In a perfect world, I would start out with a square block that has good possibilities for a beautiful natural edge in the center.

Mounting and turning between centers

To safely mount a piece of burl between centers, I have developed a technique that is a little different than what other turners use. I use a 1" (25 mm) two-prong spur drive to turn big pieces. I select where the opening will be, and drill a 1"-diameter hole, past the bark, and about ¼" (6 mm) into the solid wood. This hole will solidly seat the spur drive into the wood and, in my experience, makes the process much safer. I can then take aggressive cuts, and as long as I keep checking to be sure that the live center on the tailstock end is tight, I know that the chunk of wood is not likely to come off the lathe.

Buckeye burl natural-edge hollow vessel, 2009, 9" × 13" (23 cm × 33 cm)



Boxelder natural-edge vessel, 2010, 8" × 9" (20 cm × 23 cm)

Madrone natural-edge open bowl, 2011, 10" × 12" (25 cm × 30 cm)

This drilled hole will become the opening of the hollow vessel; selecting its location is the first significant decision I make. I often choose a location that is not in the center of the cube—perhaps a natural edge will line up better otherwise. Deciding where to locate the opening of the hollow vessel becomes easier with years of trial-and-error experience. Sometimes, I sacrifice part of the burl and end up with a smaller vessel, but this allows more control over the shape and look of the vessel. The outcome is not simply an accident—it is my choice of how to best orient a particular piece of burl.

I turn the wood between centers until I get close to the final shape, and then I make a tenon and mount the wood into a chuck. I will then make my final decisions regarding shape.

Cutting burl with gouges

With burl, there are no uphill or downhill rules of cutting the wood to get a clean cut. The grain swirls around in unpredictable directions, which is how the burl was formed in the first place. You might end up cutting into end-grain-type material anywhere on the piece, and you will find that some parts might be cutting cleanly, while other portions are showing torn grain on the same cut. My way to deal with this is to make fine, careful cuts when I am close ▸

Whole maple burl, approximately 500 lb.

Maple burl cut into a cube.

Two-prong spur drive seated into a cube of maple burl (for turning between centers).

Mike hollows a maple burl vessel.

to the final shape, with a freshly sharpened bowl gouge. I use push cuts with a small gouge and pull, shear cuts with a large gouge to make refinements.

While I am making my roughing cuts between centers, I try to determine in which direction the wood will cut the cleanest, so when I get to those final cuts, I have an idea of what will work best on that particular piece of burl.

Bark inclusions and voids

Burls are a bit mysterious and surprising. I find all sorts of surprises as I cut into them. Some burls, like buckeye, are root burls, and I can expect to encounter sand, pebbles, and even rocks that the burl grew around as it was forming.

I often see burl for sale with the bark removed, but I prefer to start with the bark still attached. Sometimes I use some of the bark as part of the wall of the vessel, and that can be challenging, as the bark is a completely different material from the solid wood. In that case, I often use thin CA glue, early in the process, to give more structural strength to the vessel. I also use some glue to keep pieces of the bark intact, if I think they will contribute something positive to the final piece. I rarely use CA glue to repair a piece of bark that flies off during the hollowing process, because that glue joint will most likely be too obvious. I don't want the glue to become a feature of the vessel.

I use glue almost like a piece of tape, to hold the bark in places where I want to try and keep it. But, if it is obvious that the bark is not going to cooperate and become a part of the final piece, I don't force the issue by using a lot of glue that will show up in the finished vessel.

Creating a pleasing form

One of the most challenging aspects of working with a burl is finding a balance between taking advantage of the unique features of the material and letting it totally dictate what you make. Using wood that is special to

you (expensive, rare, unique) can be a trap where you value the wood to an extent that you are afraid to turn much of it away. You can be so aware of its cost or uniqueness that you believe you have to make the biggest object you can. When I have been in that frame of mind, I usually find the end result to be less than pleasing.

I don't have many rules in making my work, but I try always to "sacrifice size for form." I am much better off making a smaller piece that I find pleasing, than a slightly larger one that I think is just okay. I understand this is easy to say, because the temptation is always there to try and hang on to as much of that expensive burl as you can. Resist that urge.

Hollowing burl

Hollowing burl is not that much different than working with straight-grained woods, as long as the wood still has some moisture in it. If, however, the material is dry or if it has sand or rocks inside, that is a very different situation. I used HSS cutters for many years, and dry, hard wood with embedded sand can take a long time to hollow because a lot of time is devoted to sharpening the cutter tips. Just as with a chainsaw, as soon as the cutter touches sand or rock, it becomes dull.

I now use hollowing tools that I designed and they have carbide cutters and swivel tips. The carbide enables me to complete projects that would have been next to impossible with HSS. There are a number of hollowing tools available that use carbide cutters, and your choice of hollowing tools really comes down to which ones you are most comfortable with. I use only hand-held hollowing tools—that enables me to experience the feel of working with the wood and the sense of freedom that allows.

When you find tools that you especially like, those are the tools you should use. If you plan on hollowing tough, hard material, though, you might want to consider using carbide cutters. They can be much more efficient than HSS for cutting burls.

Safety warning:

Pieces of bark can (and will) fly off the lathe without warning when you turn material like this. Watch your speed, wear a full faceshield, try to stay out of the line of fire, and always stop the lathe to check if you notice any changes in sound or feel during turning or sanding.

I want to end up with a smooth surface anywhere a vessel can be felt. When I know that I am getting close to a final wall thickness, I slow down the cutting process to achieve a smooth, final surface. I then extend that good-quality surface into the vessel, at least where I can reach my fingers. The rest of the inside will hold up to inspection with a light, but I don't worry about the feel of the surface in a place that nobody will ever touch.

Sanding and surface quality

After I make final clean cuts with a sharp gouge (to minimize sanding) I do as much sanding as I have to, until I am satisfied with the surface quality.

I power sand a little bit before I hollow a vessel, but I don't try to obtain a final surface quality while the vessel is on the lathe. I initially sand with 120- and/or 180-grit discs, doing a thorough job. I also sand in reverse, especially when there are a lot of bark inclusions. When bark inclusions are present, if you sand only in one direction, the disc will hit the inclusion the same way each time and the abrasive can dig into the same place. By also sanding in reverse, the bark inclusions are hit by the sanding discs from a different direction, which helps achieve a consistent wall thickness.

As you get better and more experienced with gouges, your vessels will begin to require less sanding. Until that happens, especially with burls, sand as much as you have to. A good-quality surface finish on your vessels shows how much you care about and have pride in your work. If you are willing to spend the time and effort, even as you are learning, you can achieve professional results.

Drying and finishing

After I turn a piece, I dry it slowly in a paper or plastic bag. If I use a plastic bag, I will check it every few days and ▸

Mesquite natural-edge hollow vessel, 2010, 9" × 8" (23 cm × 20 cm)

Maple burl natural-edge vessel, 2008, 13" × 15" (33 cm × 38 cm). This vessel was in AAW's Maple Medley exhibit.

Buckeye burl vessel, 2010, 6" × 6" (15 cm × 15 cm). This vessel was in AAW's Roots exhibit.

air it out to make sure that no mold is growing. I then do all my final sanding off the lathe, after the wood is fully dry. This might sound crazy—it is not the most efficient method time-wise, but it works for me. I use a 1/4-sheet palm sander with 220- and 320-grit paper to do final sanding. Sanding this way enables me to work around the bark inclusions and get the best surface finish I can possibly achieve. Sometimes I also slightly buff the wood, but that depends on what looks best with each hollow vessel.

On most burls, I build up coats of a tung-oil finish. In working with burls that have surface imperfections like bark inclusions, I never let the oil stay on the surface as long as the directions say. To avoid shiny spots in recessed areas, I wipe the oil off fairly quickly. I then immediately use a compressed-air gun to blow the oil out of recessed places. Then I wipe the surface again. The number of coats I will build up depends on the look I want. Applying multiple coats of tung oil will give a more glossy appearance. Decide what works best for you.

Working with burls to make hollow vessels with natural edges can be very rewarding. It can also be frustrating, especially if you expect to achieve perfection the first time. Repetition and experience will get you where you want to go. I have made thousands of hollow vessels and I have yet to make a perfect one; and I know I never will. Each piece teaches me something and that makes me want to improve the next one. I recommend that you keep making pieces and critiquing the results as you progress. There is no substitute for experience with this type of project.

Mike holds a maple burl hollow vessel.

One of the best "tools" to take advantage of when creating hollow vessels from burls is a sense of humor. Of course, I am always aware of safety factors, but I try not to take myself too seriously, so I remind my students that, "this isn't brain surgery." Sometimes, defects in the wood are out of your control; you might as well accept and work with them.

One of my survival techniques is not to get too attached to the piece I am working on until it is off the lathe. As far as I am concerned, it doesn't exist until it survives the whole turning process and I am holding the finished vessel in my hands. Until then, it is just raw material and I don't hesitate to make that "one last cut" to try to get a more pleasing shape or maintain the consistency of the wall thickness.

The feeling of holding a finished piece in my hands at the end of the day, knowing that I created it from a block of wood, is for me the most enjoyable part of woodturning.

Stay safe, keep increasing your experience level, and have fun! ■

Mike Jackofsky is a full-time professional woodturner from California and a member of the San Diego Woodturners. Mike teaches and demonstrates and he designed the Hollow-Pro tools he uses in his work. To find out more about Mike, his work, and his new DVD, Woodturning with Mike Jackofsky: Making a Hollow Vessel*, visit mikejackofsky.com.*

Mike will be a featured demonstrator at the AAW Woodturning Symposium in San José in June.

The Center for Art in Wood

A new era begins

Mark Sfirri

The Wood Turning Center, under the leadership of co-founder and executive director Albert LeCoff, took on some ambitious projects over the past year, including changing its name to The Center for Art in Wood, adopting a new mission statement, and moving to a new location. To mark the occasion of its 25th anniversary, an exhibition was produced, accompanied by a lavish catalog to tell the story of twenty-five years of woodturning, using objects from the Center's permanent collection.

The Center had traditionally focused on turned wooden objects, but exhibitions in recent years have included wood pieces that were not turned, as well as works in other media. While turning still plays an important role at the Center, the word *turning* has been removed from its name. The Center's new mission statement defines the change in scope:

The Center for Art in Wood, formerly the Wood Turning Center, is an arts and educational institution whose mission is leading the growth, awareness, appreciation and promotion of artists and their creation and design of art in wood and wood in combination with other materials.

The Center has left a much smaller and more remote location and is now at 141 North 3rd Street, still in Philadelphia, but in the heart of Old City. It is located strategically amid three major craft galleries, Wexler, Moderne, and Snyderman, where it is able to draw many more visitors. This new space, nearly double the size of the old, was completely renovated into a modern, professional gallery and research center. The research and permanent collection areas are located on the second floor mezzanine overlooking the spacious gallery, which has twenty-foot ceilings and ten-foot-high by ten-foot-wide movable walls that allow reconfiguration of the exhibition space as needed.

Opening night exhibit

This exhibition inaugurating the new space contains vessels, as one would expect, but also furniture, metal work, collaborative work, drawings, other media, and a video installation to help tell the story. It is something of a Who's Who of woodturners. Curiously, it is also a Who's Who of who is not in the exhibit. Familiar names like Ellsworth, Lindquist, Saylan, Hogbin, and Osolnik are in, but equally familiar ▸

Visitors' first glimpse as they enter the Center.

Exhibit gallery

Permanent collection and archives

Opening night ceremony

names like Raffan, Key, Hosaluk, Scarpino, and Jordan are out. At first this is puzzling, but two factors help explain it. First, a requirement established early in the planning dictated that the exhibited work be selected from the Center's collection. Roughly one object in ten was selected. A number of turners' best or signature work is not in this permanent collection. The reasons for that are complicated, as with any permanent collection. Second, the curator, Gerard Brown, an Assistant Professor and Department Chair, Foundations, Tyler School of Art at Temple University is not a woodturner and was not aware of the field two years ago when he started this project. He was chosen in part because he was an established fine artist, writer, and academic, and served as the 2011 Resident Scholar for the Center. His status as an outsider allowed him to see the work without influence or habit. In "Notes on a Collection," one of two excellent and thought-provoking essays he wrote for the catalog, he explained, "I learned I was not interested in these objects as souvenirs or relics or for their status as things that had come down to us from certain makers. To be interested in them in that way would yield a 'greatest hits' parade of the Center, which I've come to respect as an institution but which hardly needs to congratulate itself through such a gesture. I *am* interested in how this collection might propel a conversation forward by creating new conversations between artists and among objects."

Brown saw connections, or as he describes it "conversations,"

between works. For instance, he paired the teacup forms by David Sengel and Merryll Saylan, revealing the similarity of the form but contrast in interpretation. Sengel's has a smooth black finish, save for the rose thorns, which would hamper any attempt to drink from it, while Saylan's has a coarse texture and subtle coloration and is quite large, dwarfing the saucer that holds it. Three of Jim Partridge's burled, scorched, and blackened thick bowl forms, made in 1987, have a medieval quality to them, as if they have been used every day for hundreds of years. In turning, there is a widely accepted goal of thinness. The heft of Partridge's bowls is one of the things that sets them apart. They were displayed with Robyn Horn's similarly thick-walled *Sheoake Geode*, a play of textured and smooth surfaces with a natural finish. William Moore's 1990 piece, *Timna*, is an expertly integrated pedestal bowl form of madrone and copper. David Rodgers's *Something to Put Small Things In* is a carved rocking vessel form that is supported by a series of yellow polyurethane castings made from a mold of his big toe. This piece was created while he was an International Turning Exchange resident in 1999. (The ITE is an annual residency program organized by the Center since 1995).

The late David Pye was a professor at the Royal College of Art in England and taught Stephen Hogbin there. He also wrote books about craft, most notably *The Nature and Art of Workmanship* and *The Nature & Aesthetics of Design*. Pye's pioneering turned and carved vessels and boxes have beautifully textured surfaces made on a carving machine that he developed. While the Center may lack important work by some makers, Pye's bifurcated bowl and two sculptural pieces are examples of significant work that does not appear in most private or public collections of turned wood. Turner and graphic artist Ron Fleming's *Echinacea* is exhibited with his original drawing, which shows how an idea translates into a finished object. What is striking about this is that Fleming was able to realize, from two dimensions, the spontaneity and spirit of his vision in the finished work. For some turners, maybe most, the creation of a new work may start with a basic sketch but the form is realized as the ▸

Merryll Saylan, *Tea Set,* 1997 ITE, Boxelder, 6" × 6" (15 cm × 15 cm)

David Sengel, *Tea Cup,* 1996, Pearwood, black paint, thorns, 3¼" × 5¼" (8 cm × 13 cm)

Robyn Horn, *Sheoake Geode,* 1987, Sheoake, 7" × 8¼" × 6¾" (18 cm × 21 cm × 17 cm)

Jim Partridge, Blood Vessel Series, 1987, Burr oak, 4½" × 9" × 6¾" (11 cm × 23 cm × 1 cm)

David Pye, *Study in Flower Forms,* 1980, Wood, 6⅜" × 7" × 3" (16 cm × 18 cm × 8 cm)

William Moore, *Timna,* 1990, Wood, metal, 10¼" × 11⅜" (26 cm × 29 cm)

piece is being made, clearly not the case here.

Hugh McKay created *Blue Rose* while an ITE resident in 1996. It is a relatively thick-walled vessel composed of pierced rosewood. Many contemporary pierced vessels are thin-walled, and the emphasis is on the contrast of the positive and negative shapes. In this case, the extra thickness of the walls allowed for a more sculptural treatment of the positive elements. McKay cast blue glass pieces that appear as precious stones set in bezels (stone settings in metal jewelry made by hammering the metal over the stone to encapsulate it). He accomplished this by carefully sizing the rosewood to accept the glass inserts. His execution is flawless.

Darlys Ewolt's piece, Untitled, is a work in bronze that fits comfortably into this exhibit because of its overall round, vessel form. It has a series of fins that create an undulating rhythm around the top surface. The video installation by Robin Wood, titled *Cor Blimey*, provides a look at the pole turner's work process. At the end of the video he knocks the core block off the interior of the bowl that he is working on. As you see the piece fall, you notice that the gallery floor where you are standing is littered with hundreds of similar blocks, bringing the video experience into real space.

Exhibit catalog

The Center's shows are almost always accompanied by catalogs. This one is a limited-edition, full-color portfolio, consisting of full-page color images of each of the 108 pieces selected for the retrospective, as well as images of the entire permanent collection, all enclosed in a clamshell box. There are nine essays by seven writers, including Gerard Brown; Elisabeth Agro, a curator of craft and decorative arts at the Philadelphia Museum of Art (as well as a former ITE resident); Glenn Adamson, Head of Graduate Studies at the Victoria & Albert Museum in London (also a former ITE resident); Robin Rice, Member of the Board of Trustees, The Center for Art in Wood, and Adjunct Associate Professor, University of the Arts, Philadelphia (also a former ITE resident); and artist Michelle Holzapfel, who is in the exhibit. Holzapfel gives an insightful and personal account of her experience in a male-dominated field. In reference to a request to review a 1994 exhibit and conference she attended, she wrote, "I overcame my reluctance to speak to the whiff of the locker-room that I had encountered in Tempe. This struggle to illuminate my world still raises the question of its abiding powerlessness. So I conjure courage every time I write." On a subject that applies to the experience of both men and women, she writes, "The Game of Fame is a slippery place, where Aspiration can trip on Ambition. I mostly played 'hide and seek' and learned that laurels can chafe. But my heart is intact."

David Rogers, *Something to Put Small Things In,* 1999 ITE, Polyurethane rigid foam, walnut, 3" × 5" × 14" (8 cm × 13 cm × 36 cm)

(Left) **Ron Fleming,** *Echinacea,* 1999, Dogwood burl, maple, 11" × 9" (28 cm × 23 cm)

Promised Gift, Kaiser Collection

(Right) **Ron Fleming,** Drawing, 1992, Tissue paper, pencil, colored pencil, 10" × 8" (25 cm × 20 cm)

Promised Gift, Kaiser Collection

A new era

The Center began modestly a quarter of a century ago in Albert LeCoff's house. The move, in 2000, to a space that allowed for exhibitions and research was a transformative leap. As dramatic as that was, it is eclipsed by this latest incarnation. The Center is now a destination and consequently has a new audience. From the beginning, none of this would have been possible without Albert LeCoff's vision and hard work, as well as a supportive board, staff, and funders who continue to enable his visions to be realized. ■

More information about the Center for Art in Wood can be found at centerforartinwood.org.

Mark Sfirri is a sculptor and furniture maker who incorporates turning into his work. He has a studio in New Hope, PA. He coordinates the Fine Woodworking Program at Bucks County Community College in Newtown, PA.

Photographs of installation and facilities by Karl Seifert.

Photographs of individual artwork by John Carlano.

Hugh McKay, *Blue Rose,* 1996 ITE, Rosewood, glass, 9" × 10" (23 cm × 25 cm)

Travel destination for wood art enthusiasts

The CAW is a nonprofit arts and educational institution whose mission is the growth, awareness, appreciation, and promotion of artists and their creation and design of art in wood and wood in combination with other materials. The large exhibition gallery and the museum store are open to the public.

In their new location, art made from wood now attracts a larger public audience who discover the work through the huge plate glass windows. Typical visits last more than an hour. The museum collection of 1,000 objects and the research library with 25,000 files, photos, and books are open by appointment for research. The International Turning Exchange (ITE) residency occurs annually in June and July, with the final exhibition in early August. Program details are available at centerforartinwood.org.

GARY STEVENS

A Road Less Traveled

Terry Martin

Despite the rich variety of work in the field of contemporary woodturning, there is surprisingly little variation in how artists approach building a career. Apart from calling themselves "wood artists," few contemporary turners have attempted to build a reputation fully independent of the woodturning community and the small coterie of dedicated collectors. Gary Stevens, however, has built his career both on an acceptance among wood art collectors and also on extensive sales to the wider community of art lovers. This success has been hard-won and is a result of hard work, steady development, and gritty determination.

As with many wood artists, Gary's skills can be traced to early childhood experiences. Although Gary is not a man prone to emotional display, it is easy to detect the deep well of respect and love he had for his grandfather. "I was very close to my grandfather," Gary recalls, "and from an early age I spent a lot of time with him. He was raised as one of a family of eleven in the Ozark Mountains and reached adulthood in the Great Depression. I think that developed great character in him. His father had a blacksmith shop, so I also learned from him how to forge and make tools. He taught me that with a little patience you could figure out and fix most anything. He would help anyone and was the kindest man I ever knew. By profession he was a carpenter and on the weekends I worked with him and learned how to build with wood."

All of these skills would play an important part in Gary's career as a wood artist, but that concept didn't even exist when he first tried his hand at turning in high school. For somebody who later would specialize in working with redwood burl, it was a beautiful coincidence that he went to a school called Sequoia High, in Redwood City, about halfway between San José and San Francisco. "I struggled with most classes," says Gary, "but we had a good industrial arts program. It was a big thing for me because I got put in front of tools and equipment, and I immediately saw the possibilities. As a young man I was easily distracted. The only classes I could get an A in were wood shop and metal shop." Gary had his fair share of early disasters, as he explains, "I can never forget losing my first bowl off the lathe! The wood was attached with a paper-backed glue block and I had a catch. I can still remember the sound it made when it hit the floor. But those classes helped me choose my career and it's a terrible shame that they have been cut out of school now because not all kids learn the same way."

Like most families, Gary's parents wanted him to have a good education and after high school he went to Pepperdine University in Malibu. "It was a great school, but I lasted less than a year. I regret that, but I just couldn't sit still. Luckily some family friends got me an introduction to a construction contractor, so I joined the carpenters union. I absolutely loved it and tried to take on as much responsibility as I could. Pretty soon the company saw that I was gung-ho and already had a lot of experience, so they took a chance on me and by the time I was 21, I was already running good-sized jobs. The great thing about the construction industry is that it changes every day, so it was very exciting. For the last 33 years I've been a construction superintendent running large projects."

Gary is an unapologetic workaholic, so the end of the working day has never meant that he stops work. In his early days he used that energy to build things for the family. "I always had a shop at the house, so I had the means and the ability to create things like furniture. I was always a hoarder of wood. For example, on one construction job we had to pull out a whole lot of oak wainscoting, so I took it home and made furniture." In the early 1990s, after years of searching, Gary and his wife Denise found their dream property in the hills north of Santa Cruz, six miles from Monterey Bay. Their land is partly covered by remnant redwood forest and it didn't take Gary long to discover that he owned a rare resource, a huge quantity of redwood root burl that lay half-buried in the forest floor. "I thought it would be perfect for turning bowls," says Gary. "I remembered reading a story by Dale Nish ▸

(*Opposite page*) Ancient Forest Landscape Series, *Emerging Flower*, 2011, Valley oak, 52" × 58" × 46" (132 cm × 147 cm × 117 cm)

This giant redwood stands only yards from Gary's studio.
Photo: Terry Martin

Gary shows where he cut a root burl from an old stump on his land.
Photo: Terry Martin

in *Fine Woodworking* magazine from 1983 that featured 'giant turning' by Ed Moulthrop and that probably got me thinking about turning again. So I bought a lathe and started to spend every spare moment in the shop. By 1993 I thought I was good enough to sell some turnings. In Santa Cruz there was a little store called Made in Santa Cruz and when I sold a few bowls there I thought 'Hey man, this is fun!' Then I approached Coast Galleries in Carmel and they started to sell my work."

Finding his own direction

Ironically, it was physical problems caused by turning that led Gary down the road less traveled. Gary explains that he found a new way to promote his work when he was recovering from neck surgery. "My neck problems were probably caused by turning—you know, the old Powermatic where you had to almost lay over it to do a hollow vessel. My Dad was an electrical engineer and was good with computers, so around 1994 when I was laid up, he and I built a simple website together. I think I was one of the first turner/sculptors with a website presence and that opened up a new world for me. That's how I hooked up with Mark Lindquist, who was also really early with a Web presence. I looked to

Emerging Flower Series *#9*, 1997, Sycamore, 24" × 22" × 18" (60 cm × 55 cm × 45 cm)

Ring of Fire #1, Tectonic Series, 2010, Redwood burl, 11" × 21" × 19" (28 cm × 53 cm × 48 cm)

him for some advice and he was nice enough to help me."

Gary is never one to let an opportunity pass him by, so when he and his family traveled to Disney World in Florida, Gary took a quick side trip to Quincy to visit Mark. "I flew in, rented a car, and drove to Mark's house. I only had two or three hours with Mark and his father Mel, but that little visit changed a lot for me. It grew into a great relationship with both of them. From 1996 to 2000, I used to go and stay with them for two or three weeks at a time when I was recovering from different surgeries. I was busy trying new tools and techniques then, but Mark helped me focus on the whole form and look at my work in a completely new way." It was during this period that Gary's personal style started to develop, an early hint of the scalloped walls that would distinguish almost all of his future pieces.

Gary also joined the AAW early in his career to learn what he could from more experienced turners. *American Woodturner* was informative, but he felt he had to see for himself what everyone else was doing. When he started going to symposiums, he was impressed with what he was able to learn. "Learning in the shop is a real trial-and-error process, but at the symposiums I was able to learn from others and that saved me a lot of time." He was also creatively stimulated by what he encountered. "I first saw Ellsworth's work at a symposium and I liked that, so like everybody I went through my Ellsworth phase. I've continued to go to symposiums and I still get stimulated to see what other people are doing. That's one reason I am looking forward to seeing everyone at the San José symposium. I'm just amazed what people are doing in the field of turning now and it's great that it's all coming to my home territory."

Gary started showing his work with Veena Singh at Sansar Gallery in Washington, D.C., and he was pleased when she took his work to the first Collectors of Wood Art Forum in San Francisco in late 1998. "That was a big deal for me," he says, "because I was the only turner/sculptor she was showing there." It was a rare expression of faith in one artist as such events were still dominated by the del Mano model of trying to squeeze as many artists as possible into one booth. Gary was excited by the opportunity, "I went the extra mile and built pedestals and did the lighting for her." Unfortunately, Gary's hopes were not fulfilled, "I went in big . . . and sold nothing. I was a complete unknown to many in that group and some people wouldn't make eye contact or even speak to me." For ▸

Removing root section of valley oak using a Stihl 088 with 120 cc of displacement and a 60" (150 cm) bar. This wood became Ancient Forest Landscape Series, *Emerging Flower*.

Shaping the outside of the piece.

Mounting the roughed-out piece on the lathe.

Vortex Series *#29*, 2009, Buckeye burl, 22" × 43" × 39" (55 cm × 110 cm × 100 cm)

many artists it would be difficult to recover from such rejection, and Gary admits to being disappointed. Paradoxically, something happened that weekend that really helped his career as a wood artist take off.

One of the most elusive goals for wood artists has been how to place wood art through interior designers, thereby tapping into a wider market. On that weekend in San Francisco, Gary was given an opportunity that allowed him to achieve this goal. Gumps department store in San Francisco has always shown individual artists in its galleries, so Gary was pleased when the collector David Wahl introduced him to the buyer from Gumps. "They were interested and within weeks my work was showing there. That really was a different stage in my career." Gumps needed artists who could produce a sufficient volume of work to a consistently high standard that appealed to their clients, and Gary fitted the bill in every way. It was an unparalleled success story for a wood artist, as he explains, "I've continued selling with them for 13 years and I've sold at least 10 pieces a year in the $3,000 to $12,000 range."

To watch Gary work is spectacular. With his face masked and body bent forward up to his waist inside an enormous vessel, he almost disappears in a cascade of wood chips.

Eventually Gary did make many sales with established collectors of wood art, but most of his clients have been from outside of the field. Gary has continued to develop and maintain his website, which has also brought regular sales. A visit to his website shows that he continues to have a strong online presence (artbowl.com).

Never afraid of hard work

Gary harvests only fallen wood because he has no intention of cutting down the trees that give his land such character. Within a few hundred yards of his house he finds burls more than a thousand years old, often weighing over a ton. "I'll look at a piece of wood for months or even years before I decide what to do," he says. "I've got a 3,000-lb burl waiting outside, but I still haven't decided what to do with it. It'll hit me eventually."

Once Gary decides, it is a daunting task, but his years of construction experience are invaluable. Using tractors and cranes, he transports the rough-cut burls to his studio, where

he uses a chainsaw to develop the shape. He has a fascinating collection of chainsaws, from the very biggest to the smallest. There are five saws outside for rough cutting and seven more hanging on the wall inside the studio. "Ninety percent of my work is done with the chainsaw," he says.

Just watching Gary work is exhausting, but he is casual about it, "I suppose I'm determined and it's all on or all off." Nevertheless, it is difficult to explain to anybody who has never used a large chainsaw just how hard it is. When Gary wields a powerful saw with a five-foot bar, it is an awesome sight, but his confidence is born of a lifetime of experience and he always works safely. Working his way from his largest chainsaw through progressively smaller chainsaws, he eventually arrives at the lathe. Gary made his amazing lathe himself and it gives him more all-round access than any other lathe I have seen. He made the base from a 48"-long, 36"-high flange beam with a 3"-diameter shaft mounted in bearings on the top. It is powered by a 2-HP DC motor with 40-to-1 gear reduction. To move the blanks onto the lathe, he has an overhead crane with a trolley and chain hoist. Gary describes it as a "no-frills machine that handles a lot of weight."

Gary's lathe is much more than a machine for turning. He almost always turns some part of his sculptures, but he keeps his work on the lathe once the turning is done because it is a perfect way to support his huge pieces while he carves them. He can constantly rotate the work and it is set at a height that he finds comfortable. This is, of course, how many wood artists work today, but it was not always the case. In 2001 Mark Lindquist first described this way of working, "Simply put, the lathe now often serves as the equivalent of an artist's easel. This has always been the artist's dilemma—despite the use of numerous devices ranging from sandboxes to overhead cranes, there has not been a simple way to adequately secure the material while providing ease of access for sculpting" (Mark Lindquist, "Reinventing Sculpture," at the opening of Yale/*Wood Turning Center exhibition, Wood Turning in North America Since 1930,* Minneapolis Institute of Arts).

Once a piece is on the lathe, Gary uses smaller chainsaws for fine carving, then finishes with powered carving tools and sanding disks. To watch Gary work is spectacular. With his face masked and body bent forward up to his waist inside an enormous vessel, he almost disappears in a cascade of wood chips.

Working on such a scale has taken its toll on Gary's body, as he casually ▸

Gary applies a final polish to one of his Ancient Forest Landscape Series while it is still attached to the lathe.

Photo: John McFadden

(Left) Shell Series *#88*, 2009, Redwood lace burl, 14" × 18" × 12" (35 cm × 45 cm × 30 cm)

(Right) Vortex Series *#39,* 2011, Redwood lace burl, stainless steel, 19" × 14" × 13" (48 cm × 35 cm × 33 cm)

describes, "Sure, it's hard work and it can damage your body. I've got plates and screws in there that let me know if it's going to rain."

Inspired by his environment

It is difficult to separate Gary the artist from the land he lives on. It provides the material for his art and the inspiration to make it. The trees grow right up to his house and from any direction in his studio he can almost reach out and touch them. "Where I live is a huge influence on me and my work," he says. "I am humbled by God's creations in nature. I like picking up shells on the beach, getting up close and examining moss growing on a tree trunk, watching the flowers bloom. I see how a creek has carved its way through the canyons, or how the ocean waves contour the coastlines." The pieces Gary makes are all thematic and reflect this deep influence of nature. He is an inveterate observer of every aspect of natural history, on a grand scale and at the level of tiny forest life, and his works are named after tectonic plates, vortices, shells, flowers and ocean swells.

If Gary's pieces had fully rounded walls they would still be impressive, albeit relatively easy to make. But he has chosen to scallop the walls of each of his vessels to enhance the way light plays across the surfaces and to amplify his exploration of the qualities

Firedance Series *#21*, 2010, Redwood burl, 13" × 40" × 28" (33 cm × 102 cm × 71 cm)

Shell Series #93, 2011,
Eucalyptus burl, 7" × 26" × 14"
(18 cm × 66 cm × 35 cm)

of the material. If he had chosen to do this only on the outside, again it would have been relatively easy, as access for carving would have been quite straightforward. However, in a remarkably determined choice of direction, Gary has chosen to precisely mirror the scalloping of the exterior on the inside of the vessel walls. The deeper he goes, the less visual reference he has, so he uses his hands as sweeping calipers, guiding and aligning each cut until every channel is a perfect reflection of the outer form.

Gary's Emerging Flower Series echoes the shape of the trees they are made from, the tapering trunk shape inverted to swell into an opening bloom. In contrast, his Shell Series is more contained, folding inward to enclose and protect the interior. The Vortex Series pieces are more complex, embodying all of the qualities that make Gary's work so distinctive. He uses his swirling designs to reveal the depth of grain and color that is hidden within the wood. In each of Gary's pieces, if you follow the curve of the rim, you are following the same curve that bent around the span of the standing tree. Tracking underneath the rim is the lighter sapwood, the part of the tree that was still growing and carrying life-bringing sap to every limb. The inner vessel is the darker heartwood, harder and stronger, that supported the tree. In this way we have the whole life of the tree exposed. Gary's Tectonic Series is inspired by the very earth he lives on. His home lies in the region of California that is folded by fault lines and prone to sudden shifts. These vessels give the impression that they have been crumpled almost as if they were paper, then folded and refolded. They embody both tension and release, frozen in space.

Since 1997 Gary's work has been shown in many significant exhibitions of wood art throughout the United States, but none seems nearer to his heart than a recent show on his home territory, as he explains, "I'm part of a group of ten artists working in wood and we recently had a show at the Museum of Art and History in Santa Cruz. The show ran for four months and it was one of the most well-attended shows the museum has ever had. I had six pieces in it and I was fortunate to be the most asked-about participant in the show. They asked me to come and talk about my work and it was a great privilege to be recognized so near to home."

It's extremely hard to make a living as a wood artist and in reality many supposedly full-time wood artists earn the money they need to survive in other ways. Gary does not depend on art sales to survive, but it is ironic that he is one of the few who can make a viable income as a wood artist. Gary sees no need to limit himself to one career, as he explains, "Having two jobs allows me to do what I want and I don't have to try to fit some kind of pre-existing market by making production work or struggling to find a niche. I do what I want and it's been successful. I often work at night and I easily put in forty hours a week in the studio. My day starts at 4:00 AM, so I guess you can say I've learned to survive on a minimum of sleep." Gary makes it clear that what he calls his "day job" is as much a part of who he is as anything else, but it is made even more meaningful when it is measured against his other life as an artist. "I'm still excited every time I start a new piece—the possibilities seem endless to me." That's what happens when you explore the road less traveled. ■

Terry Martin is a wood artist, writer, and curator who lives and works in Brisbane, Australia. He can be contacted at eltel@optusnet.com.au.

All photography by Gary Stevens unless otherwise noted.

My SCULPTURE Is a *Bowl*

What Would Darwin Say?

Benoît Averly

Walnut, 2005, 12½" square (32 cm)

"How did you come up with that idea?" is the question I am asked most about my sculptures. The answer is always difficult to articulate. I first explain that the pieces I turned at the beginning did not look at all like the ones I make today. I didn't wake up one day making a completely new creation. The evolution of one's work is a slow process.

Let's go back a bit

I started turning wood about ten years ago with Gilbert Buffard. After two months of tuition, I bought my first lathe, a set of simple tools, a skew chisel, and started to turn objects as a professional. I did what most woodturners do when getting back into their own workshop after a class: I turned the sort of items made during the class as exercises. In my case, that consisted of spinning tops, fruits, mushrooms, boxes, platters, thousands of wine stoppers (I live in Burgundy), vases, and classic bowls.

In 2004, I had the opportunity to take a class with Richard Raffan. A week spent with him enormously improved my technique and instilled in me the love of bowls—even though Richard made me cut most of them in half!

Ebonized oak, 5" dia (13 cm), an example of Benoît's early bowl forms.

Upon arriving home, I spent most my woodturning time making bowls. Initially ugly, they became a bit more acceptable and day after day the forms improved. They were still traditional shapes, but more elegant.

Expanded horizons

After having made many bowls and selling them, I met other turners at shows and read woodturning books and magazines. I discovered that bowls could have many different styles and looks than the traditional ones. I learned about natural edges, thin walls, thick rims, and piercing. I discovered that when starting with a square bowl blank, I didn't have to turn the entire piece to obtain a bowl. For a while, leaving a large square rim became one of my favorite ways to turn a bowl.

Some time after that, something made me pay attention to a piece of wood I had walked by fifty times without finding it to be of any particular interest. There it sat, a nice piece of walnut, a beautiful square turning blank. Not waiting one more minute, I turned it into a bowl. This time, however, I left a large rim and only hollowed at the surface of the blank. My bowl was simply a dip on a square piece of wood. I made pieces like that for a while.

The next breakthrough happened when I came across a particular piece of elm that had been hanging around forever in my workshop. I approached it with the same attitude I had the walnut wood. This time, however, I screwed the rectangular piece of wood onto a faceplate off center and only turned the inside form of a bowl. I ended up with a rectangular blank hollowed on one side. For some reason I stood it vertically. And voilà! My bowl became a sculpture.

New approach

A new door had been opened. Function was completely gone, but design remained. Over and over, I turned square or rectangular blanks with little hollow indentations on the sides; the idea of the traditional bowl was a distant memory.

I felt like working on larger volumes and continued with the idea of vertical lengths of square wood, but my lathe

was too small, so I stopped using it. Abandoning the lathe was the end of any reference to "bowl" in my work. Who would have guessed the process that led me to these sculptures?

Ash, 2004, 8" × 8" (20 cm × 20 cm)

Evolution of a style

The evolution of an artist's design process takes time and does not happen in one day. And, it actually never ends, which I like. To me, the process itself is as enjoyable as the result in the end.

At a symposium last year, I participated in a group discussion about finding your own style. Most of us agreed that if we consciously strive to come up with a particular style, we drastically fail. A style evolves over time, seemingly on its own.

I have always tried to make what I enjoy the most. If I turn twenty similar bowls in an afternoon and feel like turning another one the same, I will. None of those bowls are exactly the same anyway. When I work in this state of mind and with this kind of creative focus, new ideas evolve in a natural manner and aren't forced.

New idea after new idea, my work evolves and one day a style will have emerged. But, the objective at the beginning is not about developing a style—it is about making what you like. I have always felt that concept strongly in Bill Luce's work, for instance. Nothing looks more like a bowl than another bowl, but Bill has taken his to a point that they are recognizable amongst many—probably, just because he felt like making another one the same.

Elm, 2006, 14" tall (35 cm)

Inspirations

Outside influences can help the creative process: reading books, visiting exhibitions, looking at nature, drawing, sharing with others. I had the chance to meet Richard Raffan and I not only liked his work but also admired his way of working. He notices the small things. Our discussions made turning move forward for me.

Take your time to let your talents and interests develop on their own. There is absolutely no hurry. And finally, if I had listened too much to anyone who happened to say, "That is the only way," it might have prevented me from discovering what I really enjoyed and where I really wanted to go.

Maple, 2007, 12½" tall (32 cm)

Benoît Averly began turning wood as a professional in 2002, starting with the production of utilitarian items. He now specializes in sculptures for interior design. His work has been shown in international exhibitions and galleries and he has demonstrated in several countries around the world.

Benoît will be a demonstrator at the symposium in San José. ■

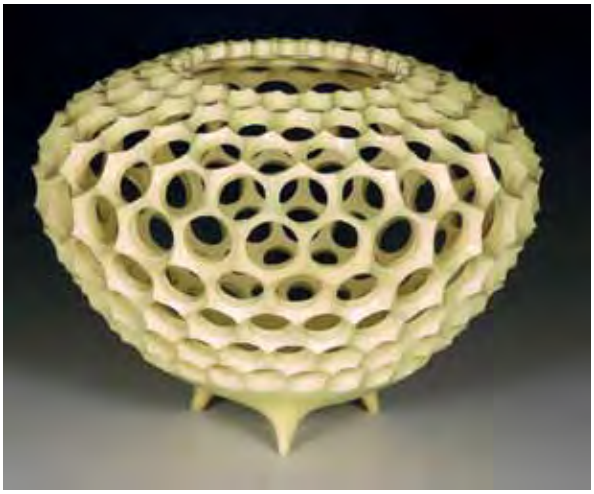
Oak Columns, 2008, 6" to 63" tall (15 cm to 160 cm)

Members' Gallery

John Shrader, Washington

John Shrader's woodturnings won one of ten prestigious Carol Duke Awards of Excellence at the 2011 Bellevue Arts Museum Artsfair (Washington State). The Artsfair was recently chosen as one of the top 100 art fairs in the country. More of John's turned and pierced vessels can be seen on his website, crestcreations.net.

Sea Chalet is representative of John's work. He was inspired to create the vessel by a family of microscopic animals called radiolarians.



Sea Chalet, 2009, holly, 4" × 6" (10 cm × 15 cm)

Earle McNeil

The World in Infinity's Hands,
2010, Walnut, maple, bubinga,
12" × 9½" × 2"
(30 cm × 24 cm × 5 cm)

Siegfried Schreiber

The Lovers, 2005, Maple, pear,
9½" × 19¼" (24 cm × 49 cm)

The Center for Art in Wood
Museum Collection

Bill Luce

Serie Faccetta #1, 2011, Oak, bleach, 7" × 13¾" × 9¼"
(18 cm × 35 cm × 23 cm)

More of Bill's work can be seen on his website, billluce.com.

Mike Bauman

Upside Down Foster, 2011, Figured maple, walnut,
Honduras mahogany, 37" × 12" × 10" (94 cm × 30 cm × 25 cm)

Photo: Bob Mihalko

Ed Pretty

Another Man's Treasure #1, 2011, Bigleaf maple burl, 8" × 8" × 3" (20 cm × 20 cm × 8 cm)

Another Man's Treasure #2, 2011, Bigleaf maple burl, 8" × 9" × 3" (20 cm × 23 cm × 8 cm)

Carl Anderson

Communion Set, 2011, Purpleheart, bloodwood, maple, stemless wine glasses, glass canister. The chalices are 8" (20 cm) tall, the pitcher is 10" (25 cm) high, and the plate is 13" (33 cm) in diameter. The chalice and pitcher are glass lined.

Vince Wilson

Martini Glass, 2011, Boxelder burl, walnut, maple, bloodwood, cocobolo, dye, 8" × 5" (20 cm × 13 cm)

Dagerwin, 2011, Oak burl, ebony, 6½" × 7" (17 cm × 18 cm)

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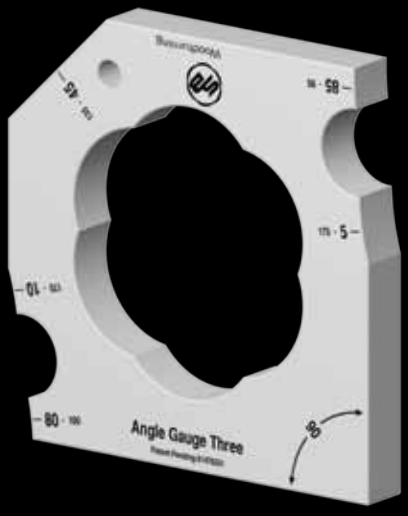

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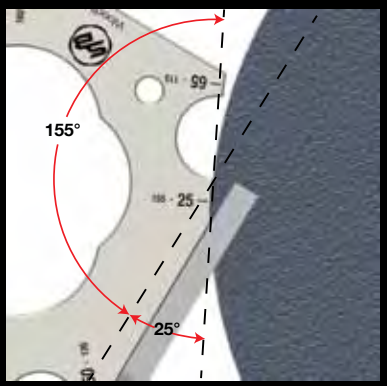

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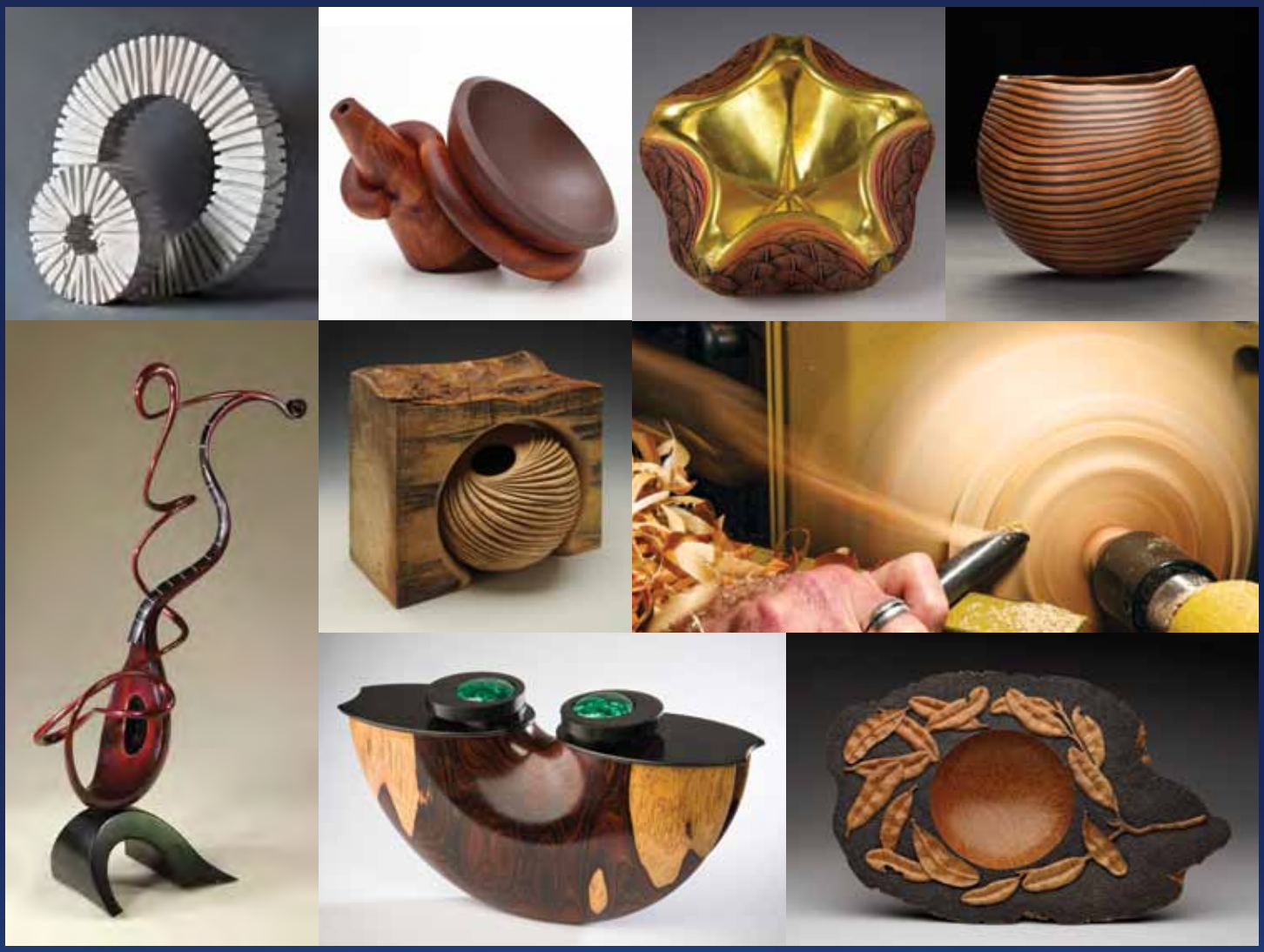

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