ARROWMONT EXPERIENCE • RINGING CHRISTMAS BELLS • WOOD-STEM WINE GLASS

AMERICAN WOODTURNER

Journal of the American Association of Woodturners
December 2013 vol 28, no 6 • woodturner.org

ROUGHING IT

TEXTURING AND SPIRALING

TEXTURE AS AN ELEMENT IN WOODTURNING DESIGN

HANS WEISSFLOG "MADE IN GERMANY"

RudolphLopez

I have always had a love of natural objects and the environment in which they flourish. While growing up, my father and uncles and I often visited my uncle's cattle ranch near Tampa, Florida, where we spent many of our days in the woods.

I developed my creative eye through photography, my first artistic pursuit. With an education in drafting and design, and drawing inspiration from the surroundings of my youth, I began a relationship with wood as a craftsman of fine furniture and cabinetry. I am especially drawn to wood with imperfections such as knots, voids, wormholes, or decay.

Wood is an imperfect medium, yet I never cease to be amazed by the incredible amount of beauty to be found as I create a new turning. My goal is to enhance this beauty to create something that invites the eye and beckons the touch. I prefer simple shapes with sensuous flowing lines that showcase and reflect the natural characteristics of the wood. Whether captured with a lens, or crafted with a lathe, nature becomes art.
—Rudolph Lopez, Florida

To view more of Rudolph Lopez's work, visit his website, rudolphlopez.com.

Rudolph Lopez is an invited demonstrator for the AAW international symposium in Phoenix next June.

(Left) Untitled, 2013, Spalted hackberry, iron stand and finial, 14" × 6" (36cm × 15cm)

(Top) Untitled, 2013, Mulberry burl, 7" × 11" (18cm × 28cm)

(Bottom) Untitled, 2009, Elm burl, largest is 16" (41cm) dia, smallest 5" (13cm) dia

(Clockwise from top left)

Untitled, 2011, maple, sycamore, 14" and 12" × 1¼" (36cm and 30cm × 3cm)

Untitled, 2007, Red bay crotchwood, 6" × 14" × 12" (15cm × 36cm × 30cm)

Untitled, 2012, Honey locust, 9" × 13" (23cm × 13cm)

Untitled, 2010, Quilted boxelder, 8" × 14" (20cm × 36cm)

Untitled, 2009, Norfolk Island pine, 12" × 10" (30cm × 25cm)

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

American Woodturner (ISSN 0895-9005) is published bimonthly by:
American Association of Woodturners
222 Landmark Center
75 5th St W
St. Paul, MN 55102-7704
office: 651-484-9094
toll free: 877-595-9094
fax: 651-484-1724

email: inquiries@woodturner.org
website: woodturner.org
gallery website: galleryofwoodart.org

Executive Director Phil McDonald
Program Director Linda Ferber
Curator Tib Shaw

Yearly membership in the American Association of Woodturners is $53 USA, $58 Canada, and $68 overseas and includes a subscription to *American Woodturner*. Electronic-journal AAW membership, $43

Send dues to:
American Association of Woodturners
222 Landmark Center
75 5th St W
St. Paul, MN 55102-7704 USA

Or join online at woodturner.org

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

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

Publications Mail Agreement No. 40064408
Return undeliverable Canadian addresses to:
Express Messenger International
P.O. Box 25058, London BRC
Ontario, Canada N6C 6A8

Printed in the USA by Quad/Graphics, Saint Cloud, MN

MIX Paper from responsible sources FSC® C084269

Inside This Issue

December 2013 vol 28, no 6

FEATURES

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

ASSOCIATION NEWS

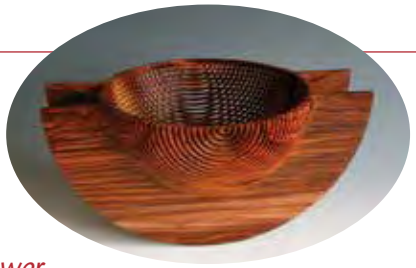
WOODTURNERS CHATTER

GALLERY

COVER

Cover – Hans Weissflog, *Rocking Bowl*, 2007, Cocobolo, 6½" × 13¼" × 8¾" (168mm × 336mm × 224mm)

Design from 1999



Back Cover – Ron Fleming, *Leopard Flower*, 2011, Sycamore, 12" × 10" (30cm × 25cm)

woodturner.org

EDITORIAL

Editor Betty Scarpino
editorscarpino@gmail.com

Editorial Advisors Kip Christensen
Denise DeRose
John Giem
Malcolm Zander

Journal Production **Albarella Design**
Linnea Overbeck
Art Director

Jaime Thompson
Production Management

EDITORIAL SUBMISSIONS

Send article ideas to:
editorscarpino@gmail.com

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

MEMBER SERVICES

For address changes or journals damaged or lost in the mail:
Contact the AAW office at inquiries@woodturner.org or call 651-484-9094 or 877-595-9094 (toll free).

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

To order back issues:
Order past issues of *American Woodturner* at woodturner.org/products or call 651-484-9094 or 877-595-9094 (toll free). Back issues are also available in PDF format on CDs and online for AAW members at woodturner.org.

ADVERTISERS

For rates and specifications, contact:
Pierre Productions & Promotions, Inc.
Erica Nelson
763-497-1778
erica@pierreproductions.com

Betsy Pierre
763-295-5420
betsy@pierreproductions.com

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

A NOTE ABOUT SAFETY

An accident at the lathe can happen with blinding suddenness; respiratory 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

I hope many of you will be making colorful bells and ringing in the New Year as you create your own designs for ringing-bell ornaments from Dennis Belcher's project article. Several members wrote to say how much they enjoyed his lighthouse ornaments from the October issue, and I am pleased to have an encore from Dennis.

Did you find new woodworking "toys" under the Christmas tree? Are you ready to start exploring the possibilities for embellishment on your own turned bowls and plates? This issue offers several articles to help guide your experiments. Start simple with a carved texture or pyrography on the wide rim of a bowl. Once you start, though, beware! Embellishing is fun *and* addictive.

In the early 1990s when I first explored texture and color on my woodturnings, my strokes were tentative. Over the years as I learned new techniques and practiced, my work blossomed and began to look more accomplished. I shared the techniques I had learned with others, many of whom were also initially reluctant to carve, burn, pierce, or paint wood. We are well beyond those days, and the embellishment of turned objects will continue to expand and mature.

At the same time, the longstanding support and appreciation for beautiful wood grain will continue. Check out Rudolph Lopez's work at the front of the journal. Stunning wood grain and exquisite forms on which to feast your eyes!

In this expanded, eighty-page issue, there is something of interest for all woodturners. I wish everyone all the best for a happy, healthy 2014.

Betty Scarpino

—Betty Scarpino

From the President

We have had a good year, including a successful symposium in Tampa. The journal continues to expand content and attract new authors to inform and educate our diverse membership. Programs for AAW members continue to increase. The new program this year is the Arrowmont/John Campbell scholarships that resulted from Endowment Trust investments. We will finish the year financially with a positive bottom line.

Looking forward to 2014, we will continue to improve the website as more of our members choose to relate via the digital world. This is with the understanding that a majority of our members still live in the paper world (me included!). We are planning to improve our insurance program choices we offer local chapters. We will have three new Board members in January: Denis Delehanty, Philip Hauser, and Art Liestman. The list of demonstrators and panel discussions for the Phoenix symposium is outstanding. By the time you read this, the Board will have had its fall meeting, setting the budget and priorities for 2014. I expect another year of strong financial growth.

One of the jobs of the Board of Directors is to bring resources to the AAW. Publishing the journal ($400,000+), hosting the symposium ($400,000+), and operation of our programs and office all cost big money, but we are a big organization with a compelling mission. Our strongest asset is our membership base.

The AAW will look to bring in resources in several ways: applying for grants, collecting donations from members, raising the cost of attending the symposium, or raising dues. Phil McDonald, Executive Director, has put together fundraising proposals to cover all these areas. The exact balance of these proposals is under consideration.

The Chapter Leaders' meeting in Tampa produced a program to improve communications among the office and the chapters. We heard excellent suggestions on potential new programs. Of course many of the ideas cost money—the cost of everything goes up over time—but we will seriously look at every suggestion.

This is the time of the year when families decide which organizations to support. I ask you to consider the following options that will benefit the AAW: join at a higher membership level (which I have done for several years) or write a check to the AAW—your donation is fully tax-deductible. Make a charitable-gift tax deduction—you would not have to pay capital gains taxes on gifts of stocks and bonds that have increased in value over time (John Hill explained how in the June journal). We have made supporting the AAW convenient—just call the office for more information. Looking down the road, you can include AAW in your will.

If you have ideas for fundraising, please contact Phil McDonald or Byron Rosbrugh, chair of AAW's fundraising committee or any member of the Board. The more money we bring in by fundraising, the less we have to rely on membership dues to support our mission of promoting woodturning.

We wish you a merry holiday season and a prosperous new year of woodturning.

Dale Larson

Dale Larson,
AAW Board President

2014 AAW INTERNATIONAL SYMPOSIUM

PHOENIX JUNE 13, 14, 15

EXCELLENT VALUE: Three days in the elegant palm-tree shrouded desert, the Phoenix symposium packs in more high-quality learning opportunities than any other event. The only difficulty may be deciding what to see first. Sign up early for discounted registration, and then access our group-discount hotel rates.

This symposium is the world's largest and is still evolving: No other event draws as many woodturners together in one place at one time. Check out the 2014 events!

Photo: Andi Wolfe

NEW opportunities to network and socialize

If you feel the need to connect with the larger woodturning community, this is it: More social receptions are planned, so step out of your shop and tap into the vast network of AAW woodturners to make lasting connections with others who share your passion for woodturning.

NEW lineup of demonstrators

Neil Scobie
J. Paul Fennell
Hayley Smith
Douglas Fisher
Michael Werner
Michael Mocho
Clay Foster
Rudolph Lopez
Christof Nancey
Joshua Salesin
Alan Carter
Jimmy Clewes
Todd Hoyer
Ron Fleming

NEW opportunities to give back to others

Charitable activities will benefit Seeds for Autism and Beads of Courage.

FAMILIAR attractions:

- Two live auctions which support the AAW educational opportunity grants (EOG) and the professional outreach program (POP).
- A full-color Handout Book, free with registration, commemorates all the events and provides techniques from the demonstrators.
- Three amazing exhibits: world's largest Instant Gallery, "Rising," and "Ceremony."
- More than fifty tradeshow vendors.

Call for Entries

2014 Juried Member Exhibit

The theme for the 2014 AAW juried exhibit is "Rising" in honor of our symposium host city, Phoenix, Arizona. We encourage you to interpret the theme and use any definition of rising for inspiration. All AAW members are eligible to enter.

Complete guidelines are on the AAW website and in the August journal. Entry dates are from November 1 until February 3, 2014. Questions? Contact Tib Shaw at the AAW Gallery of Wood Art, tib@woodturner.org.

Letters to the Editor

Send letters to editorscarpino@gmail.com. Letters may be edited for length and clarity.

Safety Culture

There has been a great deal of discussion in the woodturning community recently concerning safety, the catalyst often a turning-related incident involving serious injury or even death. While these discussions help raise safety awareness, they often devolve into a few common themes:

- The adequacy (or inadequacy) of personal protective equipment (PPE).
- The role the AAW should take in safety, and the safety requirements for demonstrations.
- Can good technique and experience mitigate the need for PPE? Or, is a turner safe if he or she stands out of the *line of fire*?

Establish a safety culture

These discussions, while informative, often fail to reach conclusions as to the proper approach to woodturning safety. It is time for us to take a more holistic view of woodturning safety and work to establish a *safety culture*. Establishing a safety culture requires the careful evaluation and identification of risks, mitigating each risk, and education and training on techniques and equipment.

Establishing and working within a safety culture is not a new idea—it is the basis for many industrial safety programs and involves a consistent and methodical approach based on the following:

- *Establish the actions involved with an activity.* Woodturning can involve turning pieces weighing mere ounces to a blank weighing a hundred pounds or more. Take the time to think through the entire process from preparing the blank to finishing the piece. List each of the required steps.
- *Determine the risks associated with the identified actions.* Think through and list the possible risks for each of the identified actions beyond "What is the worst that could happen?" Small risks can escalate to larger problems.
- *Identify the actions required to mitigate the identified risks.* Mitigation of risk can take many forms, including PPE, mechanical barriers, and training on topics such as safe techniques, tool selection, mounting methods, and wood selection.
- *Take the time to evaluate all incidents and near misses.* Evaluating a near miss can prevent a major injury in the future. A severe catch or an item dismounting from a chuck are opportunities to stop and evaluate cause and determine mitigation, even if there was no personal injury. What can be done to prevent it from happening again? "Accidents happen" is not an acceptable conclusion. In industry, we do a root-cause analysis. Ask yourself *why* at least five times to get to a root cause. The answer may surprise you.

Safety as a learned skill

Thinking and acting safely is a learned skill. The difference in safety attitude between workers who have been on multiple projects with me in industry compared to newcomers is evident but it is not always a question of experience—it is about accepting a safety culture. I often see more problems with crusty veterans, set in their ways, than with some less-experienced workers who are more willing to learn and listen. On our projects, we prepare a safety plan that identifies risks and mitigation measures and we train everyone on the safety plan. We begin every day with a safety brief and reward ideas and suggestions that enhance our work process. We require an evaluation of all tasks not covered in our safety plan. After a time, most employees adopt and endorse the safety culture; those who do not are removed from the project.

How can woodturners bring lessons from industrial safety programs into our craft?

1. Accept the assumption that *every* injury is preventable. If not, why would we knowingly put ourselves in harm's way? Anything but complete acceptance of this premise can nullify the most comprehensive safety efforts.
2. Use the two-minute rule: Take two minutes before an activity to evaluate the task, the work environment, hazards, and PPE. Do it again if things change.
3. Trust your gut. I am sometimes called upon to assist in an investigation of an incident. Almost without fail, a worker will say he was uncomfortable with the task prior to the incident but elected to proceed. If in doubt, stop and re-evaluate.
4. Evaluate "near misses" as if there had been injuries.
5. Use the correct PPE. On woodturning forums, some turners advocate against the use of faceshields because they are inadequate to stop a 60-pound blank dismounting a chuck at high speed. That is not a valid reason not to wear a faceshield. There may not be PPE on the market to completely protect from a heavy blank coming apart at speed, but there is equipment that will minimize injury, dissipate energy, and protect us from less severe events. To reject all face protection because 1) it may give a false sense of security, or 2) it cannot protect from the most severe event, or 3) they are hot and bulky, or 4) I am standing out of the line of fire is dangerous rationalization.
6. Understanding the "line of fire" should be part of hazard evaluation. It does not, however, mitigate the need for PPE. A tool or a toolrest can

deflect a blank that comes free from a chuck or a platter that comes apart at speed. Flying objects can travel in unanticipated directions.

7. It is important to recognize and mitigate other hazards associated with turning. Wood dust, for example, can be just as deadly as a dismounted platter. The effects of dust are subtle and therefore easily overlooked. There are also potential hazards such as hand injuries, fumes, fires, and others that should be part of a hazard analysis.

The role of the AAW

The AAW can facilitate safety discussions and help create a model program, but the implementation of a safety program is an individual responsibility. As a starting point, let us use the expertise of our membership to complete a hazard evaluation of various aspects of woodturning. Perhaps a session at a symposium, facilitated by a safety professional, could help start the process. This will only work, however, if we take an open and unbiased approach.

It is not the role of the AAW to recommend or endorse any particular PPE. The AAW can, however, help woodturners understand the design and certification process, as well as the limitations of PPE for woodturning. The AAW can use its position to influence suppliers to offer effective safety products dedicated to woodturners. For example, to address the lack of adequate PPE for face and head protection for some operations, the AAW could help promote the design and manufacture of more effective faceshields.

Finally, lead by example with the AAW teaching and promoting a safety culture. Avoid getting derailed with single-issue debates. Illustrate safe practices and promote sound techniques in our journal. Insist that demonstrators and vendors at symposiums use safe practices. In club meetings and public events, be cognizant that an action demonstrated by an expert could be deadly in the hands of a novice—no amount of disclaimers can change this.

Working within the guidelines of a safety culture can become second nature. I rarely enter my shop without taking a moment to gather my thoughts and evaluate the task at hand. I trust my instincts and stop when unsure about a task. The system works. I hope we can continue a dialogue that will enhance safety for each of us while enjoying our craft.

Steve Criscenzo is a civil engineer with more than 30 years of experience in field operations. A lifelong woodworker, he has been turning for ten years. Comments are welcome at steve.criscenzo@gmail.com.

Skyhook Toy

I have to tell a story about Roger Zimmermann's skyhook toy (vol 28, no 5). My wife and I met two young girls at church, and we invited their parents and them over for dinner. After dinner, we talked about my woodturning and they went home with several pieces of my work, which the girls ended up using for show and tell at school. I was subsequently invited to their school to talk about woodturning.

Now to the skyhook story: At another church dinner, we all sat together, and before the meal, I brought out two skyhook toys. The girls had no idea what they were, so they went around the room asking everyone. No correct answers.

After dinner, I explained skyhooks and used my belt to demonstrate. The girls showed others. The toys were such a hit, I wasn't sure I would get my belt back.

The next day at school, showing and explaining their skyhooks, the girls were queens of the hill. A few days later, the youngest girl walked around her home all day balancing objects on her shoulder. Can't you just see that?

Thank you, Roger, for the interesting article.

—Tom McDermet, Virginia

Audio/Visual System

I frequently find articles I enjoy in *American Woodturner,* but the October issue brought me one that just knocked me off my chair. "Audio/Visual System for Local Chapters" was a wonderfully appropriate description of the practical assemblage of the tools for up-close presentation to an audience.

Among the things I liked was the identification of specific components by make and model and the "potential glitches." With the zillions of choices in electronics, it was nice to know what worked with what; I read it as no particular endorsement of products, but simply a means to a coordinated and successful end. I appreciate the research Mike Chalifoux did in picking software, not to mention the fact that it was freeware.

I belong to a small wood club and plan to share this article with the officers as a model of what we could do... and save months (years?) of trial-and-error effort and hundreds (thousands?) of dollars along the way. Many thanks for an outstanding article. ■

—Chuck Johnson, North Carolina

Chapter Collaborative Challenge 2014

For AAW's 28th international symposium in Phoenix, Arizona, the chapters and membership committee will again sponsor a Chapter Collaborative Challenge (C3).

Each AAW chapter is invited to submit one collaborative work created by as many chapter members as possible, with a minimum of six participants.

The complete rules for entry can be found on the AAW website at woodturner.org/sym/sym2014.

The pieces will be prominently displayed during the symposium in an area near the Instant Gallery. During the symposium, attendees will be invited to select, by ballot, their choice for Best of Show and their favorite piece in each of the three categories. Votes will be tallied prior to the banquet, during which the winners will be recognized.

This year, in addition to plaques awarded for the winner in each category, the AAW will provide one free symposium registration to each chapter that wins an award.

Changes Ahead for EOG Symposium Auction

Fundraising has gone global for many organizations, and in 2014, the AAW will be joining the movement by putting the Educational Opportunity Grant auction online! The EOG program is a vital part of the AAW, offering grants for instruction, equipment, travel, and special events to AAW members, local chapters, and educational organizations.

The new auction format is expected to increase exposure for the EOG auction—and for artists and their work—by expanding the audience beyond symposium attendees. To ensure that this online auction works smoothly, auction pieces will be selected from work submitted *in advance* instead of at the symposium. Artwork will be available for viewing and bidding before and during the live auction in Phoenix. The Instant Gallery silent auction will continue as it has in the past.

The AAW is proud to announce the panel that will be making the selections: JoAnn Edwards, director of the Museum of Craft and Design in San Francisco, owner of Tercera Galleries and former board member of the Furniture Society; MaryAnn Hruska, Collectors of Wood Art (CWA) Lifetime Achievement award winner and former president of Arrowmont School of Arts and Crafts' board of directors; and Jane and Arthur Mason, AAW Honorary Lifetime Members, and CWA Lifetime Achievement award winners whose well-known collection is featured in the book and traveling exhibition, *Turning Wood Into Art*.

Submitting an application to have your turned art work considered for the auction is free. We look forward to increased participation by the many artists who are looking for a wider audience for their work.

More information and the link to the submission form are on the symposium webpage: woodturner.org/sym/sym2014. Deadline for submissions is March 7, 2014. For further information, contact Tib Shaw, AAW Gallery of Wood Art, tib@woodturner.org. ■

AAW Board of Directors Election Results

Congratulations to Denis Delehanty, Philip Hauser, and Art Liestman for being elected to the AAW Board of Directors. Each person will serve a three-year term, beginning in January 2014.

Serving as a volunteer on the Board requires a significant commitment of time, and we appreciate the willingness of all six candidates to put their names forward for the election. Thank you.

—Dale Larson, AAW Board President

Free Computer Design Tool for the Richard Joyner Pendant Jig

A spreadsheet I developed for the Richard Joyner Pendant Jig tool worked so well that I knew it would also help other turners have success. The spreadsheet tool allows you to quickly and easily see how different jig set-up combinations will look when using the Richard Joyner Pendant Jig. It allows you to specify any size pendant and include up to 24 different elements using any combination of pendant-jig offset hole, index hole, and cut location for each element.

Download the free spreadsheet at woodturner.org/journal/pendant_jig.

— Bill Kloepping

Calendar of Events

February issue deadline: December 15

Send information to editorscarpino@gmail.com

Australia

March 28–30, TurnFest 2014, Sea World and Water Park, Gold Coast, Queensland. For more information, visit turnfest.com.au.

New Zealand

October 2–5, Woodturning New Zealand International Symposium, Wesley College, Paerata (just south of Auckland). Demonstrators include Phil Irons, Cindy Drozda, David Nittmann, Cynthia Gibson, Michael Gibson, Joey Richardson, Ken Wraight, and Bruce Wood. For more information, visit sawg.org.nz.

Norway

August 11–14, Woodturning Cruise. Sail along the coast of Norway while taking in woodturning demonstrations by Richard Raffan, Jimmy Clewes, Michael Hosaluk, Nick Agar, Terry Martin, Asmund Vignes, and more. Held every three years. For information, visit woodturningcruise.com.

Arizona

June 13–15, AAW International Symposium, Phoenix. Invited demonstrators are Alan Carter, Jimmy Clewes, J. Paul Fennell, Douglas Fisher, Ron Fleming, Clay Foster, Rudolph Lopez, Michael Mocho, Christophe Nancey, Joshua Salesin, Neil Scobie, Hayley Smith, and Michael Werner. Selected demonstrators will be featured in the April journal. For more information, visit woodturner.org.

California

Through February 23, "Jeweled Harmony in Wood," Frank E. Cummings III, Long Beach Museum of Art. For more information, visit lbma.org.

Colorado

September 12–14, Rocky Mountain Woodturning Symposium, held at The Ranch, Larimer County Fairgrounds. For the latest information, visit rmwoodturningsymposium.com.

Florida

January 31–February 2, Florida Woodturning Symposium, Lake Yale Baptist Convention Center. Demonstrators include Bonnie Klein, Keith Larrett, Ashley Harwood, Rudolph Lopez, Mike Mahoney, Jim Smith, Michael Gibson, Cynthia Gibson, and Gene Gross. Workshop leaders are Dixie Biggs, Charlie Shrum, Nick Dimona, Don Geiger, and Ted Smith. For more information, visit floridawoodturningsymposium.com.

Idaho

February 22–23, Idaho Artistry in Wood Show, Boise Hotel and Conference Center. Competitors from all skill levels display a variety of woodworking items. The show features demonstrations, vendors, raffles, auction, and banquet. For information, entry forms, and discount coupons, visit idahoartistryinwood.org.

Minnesota

Through December 29, "Currents," AAW's annual themed exhibit, Gallery of Wood Art, Saint Paul. To view the exhibit online, visit galleryofwoodart.org.

Ongoing exhibit: "Touch This!" featuring fascinating facts about wood and woodturning, as well as pieces you can touch. For more information, visit galleryofwoodart.org.

New York

March 29 and 30, Totally Turning Symposium, Saratoga Springs, held at the City Center Complex concurrent with the NWA Woodworkers Showcase. Presenters include David Marks, Nick Agar, Dale Larson, Mark Sfirri, Alan Carter, Kurt Hertzog, David Nittmann, Lyle Jamieson, Steve Sinner, Paul Petrie, Joe Herrmann, Rick Angus, John Franklin, and Giles Gilson. Find out more at totallyturning.com.

Pennsylvania

October 25–January 18, "Shadow of the Turning: The Art of Binh Pho," The Center for Art in Wood, Philadelphia. For more information, visit centerforartinwood.org.

Tennessee

January 31–February 1, Tennessee Association of Woodturners 27th Woodturning Symposium, Marriott Hotel, Cool Springs, Franklin (just south of Nashville). Featured demonstrators include Trent Bosch, Barbara Dill, Douglas Fisher, and Kurt Hertzog. Details can be found at tnwoodturners.org. For vendor information, email mine@tds.net.

Utah

May 15–17, 35th Annual Utah Woodturning Symposium, Utah Valley University campus, Events Center, Orem. This year's theme will be "A Tribute to Dale Nish." Demonstrators include: Kip Christensen, Hans Weissflog, Jakob Weissflog, Art Majerus, Ray Key, Mike Mahoney, Steve Gray, Stuart Mortimer, Bonnie Klein, Kirk DeHeer, Bill Ooms, Nelson Cassinger, Al Stirt, David Ellsworth, Kurt Hertzog, Jerry Kermode, Glenn Lucas, Don Russell, Tom Sorenson, Keith Tompkins, Richard Raffan, Rex Burningham, Joe Wagner, and more. Additional information is available at utahwoodturning.com. ■

Frank E. Cummings III, *Harmony,* 2007, Chittum burl, sapphire, opals, mother of pearl, 18k gold, 9" × 4" (23cm × 10cm)

Photo: John Kiffe

From the exhibit, "Jeweled Harmony in Wood," Long Beach Museum of Art, California, through February 23.

How to Stage Public Demonstrations

They benefit your chapter in many ways

Raymond Kallman

Many AAW chapters strive to foster a wider understanding and appreciation of woodturning in their community. Organizing public demonstrations will accomplish that and pay big dividends as well. These demonstrations are an informal and friendly way to meet people, show off members' work, and get good publicity for your chapter. The general public rarely sees a woodturner at work, so onlookers are fascinated to see ribbons of wood flying off a lathe or someone turning an intricate finial. A well-organized demonstration attracts a crowd, and within that crowd are potential new members.

Beyond generating publicity and attracting new members, public demonstrations provide an informal setting that can improve your chapter in other ways: They give members an opportunity to hone demonstration skills. They allow club members to mentor other members. They provide a free or low-cost outlet for members who want to sell their work. And they provide a social occasion beyond regular club meetings.

During the past several years, Tidewater Turners of Virginia has developed a robust public demonstration program, which has paid significant dividends at minimal cost. Four years ago, we demonstrated at just two or three events; now, we turn at ten each year and new invitations continue to flow in. The club is regularly invited to art shows, historic craft and guild fairs, a blacksmith's gathering, a local fall festival, and the local Maker Faire.

Club members Clifton Chisum, Dave Zurek, and Larry Shiera demonstrate at the Virginia Beach Spring Craft Market.

Steps to success

As our program matured, we developed a series of steps that made it all work. By following them and organizing the demonstrations on a yearly basis, any club can have a successful program.

1. Assign one or two coordinators to organize the demonstrations, from identifying potential venues and fielding initial invitations, to following through to the day of each event.
2. Check city announcements, local websites, and newspaper ads to identify venues such as craft shows, historic events, festivals, or art shows. Start with one or two that are free or low cost and add more as time allows. The best are one- or two-day events close to home. Individual member participation will begin to drop for events more than forty miles away. Organizers often look for local clubs and guilds to put on demonstrations as a way of attracting people to the event. You will usually receive a verbal invitation as soon as you contact event organizers to talk up your participation. After you attend an event, your club will usually be invited back.
3. Determine if the event is inside or outside. Ask how many visitors are expected. Advise organizers that electricity is a requirement. Ask if tables, chairs, and tents (if outside) are available. Determine how much space will be allotted to your club.
4. Submit any application forms as soon as possible to ensure acceptance. You will find that some events require applications to be submitted six months in advance. Pay any fees, which can be withdrawn from the club treasury or split among demonstrators. Be sure you have up-to-date information on the club's liability insurance, if the event organizer requires it.
5. Publicize a list of events where the chapter plans to participate in the

A well-organized indoor demonstration area allows room for four lathes, all with safety shields, plus a table for sales. Stanchions keep spectators at a safe distance. Tablecloths keep everything looking neat, and the sign on the curtain identifies the club.

A well-organized outdoor demonstration area at Virginia Beach's Francis Land House includes five lathes under the tents, plus a table for sales in the background.

When making arrangements for a demonstration, be sure the space has electricity for the lathes, work lights, and a grinder.

coming year in your newsletter, by mail, or by email. Be sure to advertise the advantages to the club and the individual turners. Add the events to the club calendar.

6. Plan for the event. Determine how many lathes and stands you will need. Mini lathes work especially well because they are easy to transport and set up. Three mini lathes are optimum along one side of a 10' pop-up tent. Determine how many turners you will need (two per lathe is a good estimate). You may also want to include a grinder for sharpening. Be sure you have safety shields for the lathes, as well as stanchions and plastic chains if needed to hold spectators at a safe distance. For outdoor demonstrations, you may need one to three pop-up tents, depending on the space available and how it will be divided between turning and display. If the event is inside, determine if the organizer will provide brooms, trashcans, and supplies for cleanup. The sidebar lists most of the major items you will need for a demonstration.
7. About a month before the event, communicate with chapter members and ask for volunteers. Summarize the event, including the location and the expected number of visitors (if known). Also, ask if turners want to attend all day, every day. Include a request for members to provide equipment, such as pop-up tents, lathes, grinder, tables, and extension cords. Be sure to outline club requirements for safety shields and personal safety protection.
8. About ten to fourteen days before the event, notify the volunteers. Give the names of other participants and the equipment each person will bring. Include a list of volunteers' cell phone numbers so they can reach one another on demonstration day. List the setup time, start time, and closing time. Download a map to the event. Mail out parking passes, ID ▸

Safety is paramount: eye protection for demonstrators, a safety shield in front of the lathes. Here, Sherman McLaughlin displays proper safety equipment at Chippokes State Park.

Ensure demonstrators are available to promote woodturning, help with sales, and answer questions. Here, Tidewater Turners President Sam Warren welcomes visitors.

Mentoring among club members can be an important part of a demonstration. Bob Deml shows Bob Smith how to turn seed-planting pot makers.

Selling members' work is an essential part of most demonstrations. Some venues require exhibitors to sell. This was the club's sales table at the Norfolk Maker Faire.

badges, or tickets to volunteers, if required by the event.

9. On demonstration day, coordinators should show up early to iron out last-minute details. This will ensure that there is enough space for tents and lathes, and that electricity is available.

Safety

Safety is essential when multiple turners are in front of the public. Each lathe should have a safety shield attached to the front of the stand, which will prevent shavings (or anything larger) from hitting spectators. All turners must wear eye protection. Most demonstrators in our club use safety glasses; when turning large or off-balance pieces, they add a faceshield. Stanchions connected with plastic chain can be used as a barrier to keep the crowd back.

Turners should use common sense and turn off the lathe if a situation becomes unsafe. If the crowds are large or individuals get too close, a second turner can step out front and interact with the spectators while keeping an eye out for safety. This allows the demonstrator to concentrate on turning.

Coordinators must be familiar with the club's liability insurance coverage. The AAW's general liability policy covers approved chapters and members for official functions like public demonstrations, and offers some coverage for spectators who may be injured at a demonstration. You can download a fact sheet about the policy from the AAW's website. In addition, some clubs carry a separate liability policy.

During the demonstration

An informal demonstration encourages spectators to stand at a close (but safe) distance in front of the lathes. Carpet scraps laid behind the lathes keep the demonstrator's feet off the ground (or concrete floor) and make standing a bit easier.

It is important for demonstrators to interact with visitors by describing what they are doing and what tools are being used. Other volunteers can also answer questions, promote the club and woodturning, and handle sales.

Hand out business cards and brochures to publicize the demonstrators' work. Giveaways for kids are a big hit. Spinning tops and whistles are always popular. A large bowl or a countertop is a good places to test spin tops.

During lulls, encourage more experienced turners to assist the less experienced ones. This is an excellent time for some one-on-one time with a mentor.

Selling

Displaying items for sale is an important part of the demonstration. In fact, event organizers often require demonstrators to sell. New turners have a chance to test the waters without having to rent a booth or spend a lot on a display. Be sure to have enough tables with tablecloths for all demonstrators. Put out a wide variety of items and be sure all are signed and marked with prices. The coordinators can help newcomers know the customer base and price pieces accordingly. A $300 vase will probably not sell at a country fair where people will buy $20 seed-planting pot makers.

After the demonstration

Clean up the area. Pick up the trash and sweep up all the shavings.

Follow up with a thank-you note or email from the coordinator to the demonstrators and, if appropriate, to the event organizer. This will help ensure a return invitation next year. Don't forget to prepare an article with photos for the club newsletter. ■

Raymond Kallman is a member of the Tidewater Turners of Virginia and is currently a member of their board of directors. He is also a member of the Virginia Woodturner's Symposium board (VA Woodturners, Inc).

What-to-take checklist

Demonstrators provide their own tools, safety glasses or a faceshield, turning blanks, and pieces to sell. Beyond that, here is a list of what else needs to be supplied for a successful demonstration:

- Pop-up tent(s) for outdoor demonstrations
- Lathes with stands, one for every two or three demonstrators
- Lathe safety shields
- Grinder
- Club sign or banner
- Publicity materials (business cards, brochures) for the club and individual members
- Tables and tablecloths
- Extension cords
- Carpet scraps: two 4 × 10 pieces

A Collaborative Effort in Time

The Peace River Woodturners gave a lot of thought to selecting the theme for their Chapter Collaborative Challenge (C3) project for the AAW symposium in Tampa, Florida. We wanted to represent the state of Florida, and after tossing around ideas about fishing, boating, and wildlife, a member suggested a project that would represent a famous American who wintered just down the road in Fort Myers: Thomas Alva Edison, perhaps the greatest inventor in American history.

Of Edison's many inventions and patents, one in particular stands out: the phonograph. Early in the discussion, we determined that the Edison phonograph had many round parts such as the horn, wax cylinder, gears, and numerous threaded parts. This looked like an ideal project that could involve a lot of woodturned pieces.

Members from the club set up a meeting with the staff at the Edison Ford Museum on the grounds of the Edison & Ford Winter Estates (edisonfordwinterestates.org). The staff graciously allowed access to an Edison phonograph for pictures and measurements. After further studies and discussions, we decided this was a feasible project and would make an excellent collaboration. Sixteen members signed up.

We divided the seventy-one pieces in the phonograph into various turning abilities, and members set out to acquire the wood and begin turning and construction.

While in Florida, Edison also researched sources for latex to be used in manufacturing automobile tires for the Ford Motor Company. He imported hundreds of different species of tropical trees and plants for experiments. In 1925, the industrialist, Harvey Firestone, planted a small India banyan tree as a gift to Edison. Today, this tree spreads over an entire acre. Our club was fortunate to obtain wood for the phonograph's wax cylinder from a piece of wood trimmed off of the banyan tree, which had hung over Edison's original laboratory. Other tropical woods that went into this project: bottlebrush, Cuban (Florida) mahogany, and live oak.

We started the project in February 2013 and the final assembly and fitting took place in May, leaving plenty of time before the trip to Tampa in June.

Original Edison phonograph

Photo: Courtesy Edison Ford Museum, Ft. Myers, Florida

Peace River Woodturners' replica of a Thomas Edison phonograph

This was our club's first attempt at a project of this magnitude. It gave our members an opportunity to get together, which promoted camaraderie. We highly recommend that other clubs participate in Chapter Collaborative Challenge (C3) events at future AAW symposiums. ■

—Bob Roehrig

Minnesota Chapter Fundraiser

Recently, members of our club devised a creative fundraising plan. Liam O'Neil, professional woodturner from Ireland, contracted to demonstrate three days with our local chapter. When we learned that Liam was traveling without tools, club member Mike Hunter contacted Doug Thompson of Thompson Lathe Tools, with a wish list of tools for Liam. Doug generously donated eleven un-handled tools. Thank you, Doug.

Several members of our group came together with wood, ferrules, and woodturning skills to make handles for the tools. The tools were then sold to club members with the understanding that the money raised would pay Liam's demonstration fee. This project drew our members together for wood donations, tool ferrules, turning skills, demonstrations by Neil, and fun. Other clubs could use a similar idea to raise money.

Photo: Tib Shaw

Tips

Powermatic magnetic spindle lock

After buying a variety of magnets to use around my shop, I noticed that one hook magnet fit the spindle-lock button on my Powermatic 3520B in a unique and perfect way. This rare-earth magnet not only has the 1" (25mm) base to fit exactly within the lock button's shield, but also has just the right holding power to both magnetically keep it secure in its locked position and also remain connected to the button while it is pulled out.

The hook unscrews from its magnetic base, so you can thread a knob in its place. A set of four hook magnets, SKU# HK25, (25 lb. [11 kg] hanging strength) from Apex Magnets (apexmagnets.com) is $16, plus shipping.

—Jack Savona, Maine

Replace the hook on a hook magnet with a knob.

Knob and magnet are in the off position.

Pull the knob to turn the lathe on.

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

Set grinder wheel angles

This quick and simple method uses minimal tools to set an angle between a toolrest and grinder wheel. You will need a device to measure the angle—which can be as simple as a protractor—and a contour gauge used in measuring floor tile cutouts.

First, adjust the toolrest to an approximate location and bevel angle of the tool you want to sharpen. Do this by eye. Then, place the contour gauge on the toolrest and, holding it level with the toolrest, slide it into the stationary wheel *(Photo 1)*.

Use the angle created at the bottom part of the gauge to test the bevel angle of the tool you want to grind. Transfer that angle to a protractor, adjusting if necessary *(Photo 2)*. Readjust the toolrest, measure, and repeat until the angle matches that of the tool's bevel *(Photo 3)*.

—Stewart Senator, New York

Skate wheel for inside bowl support

Several years ago, I made a steady rest and purchased several inline skate wheels as the contacts. I had a couple of wheels left over and have since used them to support the inside of a hollowed bowl or large hollow form by placing the wheel onto the cone of a live center.

To mount the bowl to the lathe, adhere a 2" or 3" (5cm or 8cm) adhesive-backed sanding disc onto a faceplate. Center the bowl's bottom on the faceplate/sanding disc. Use pressure from the tailstock and snug the wheel's surface against the inside bottom of the bowl. Turn the lathe on (slow speed) and make any necessary centering adjustments.

A bowl mounted this way will allow minor turning and sanding on the outside or rim after the bottom of a bowl has been completed. The wheel can be extended farther—into a taller vessel—using something such as a pen mandrel in the tailstock.

—Stan Postma, Oregon

Delta tailstock modification

When moving the tailstock on my 12" (30cm) Delta lathe, I had to hold the tailstock-locking handle in the straight-up position—otherwise it would not move. While this was not a major problem, I figured out a simple solution. All it takes is a 12mm split-lock washer.

To install the split-lock washer:

- Remove the tailstock from the lathe.
- Place the tailstock upside down onto the lathe bed.
- Make sure the locking handle is pointed straight down.
- Remove the two nuts and round clamping washer—note how the clamping washer is oriented.
- Install the 12mm split-lock washer.
- Assemble clamping washer and two nuts to their original position.

Note: The 12mm split-lock washer should measure about 3/16" (5mm) thick—and ¼" (6mm) will work even better. If need be, you can clamp the lock washer in a vise and use an adjustable wrench to increase its thickness.

The washer creates a space between the clamping washer and the bottom of the tailstock that allows the tailstock to move without holding the clamping handle upright.

—Will Pate, Alabama

Label storage containers

I hate to be a nitpicker, but after working for OSHA and later inspecting shops for safety violations, I cringed when I saw the suggestion in the Tips section of the October journal (vol 28, no 4) to store varnish in wine bottles. The picture shows the label has been removed, which is good, unless some enterprising youngster decides to sample wine grandpa is storing in his shop—I have friends who make their own wine, and they don't apply labels until final mixing and bottling.

OSHA would instruct to label and date all containers. It is a good practice for us woodturners. Some of our mixes get old, our memory fades, and we don't remember what cut of shellac we used. Please label all containers, especially if the contents are toxic for consumption.

—Chet Houser, grandfather of three boys whom I am training to turn chess pieces.

Rolling tool cart






This rolling tool cart can be placed in the most convenient position and location while turning. The box that holds turning tools tilts or can hang free, and can be raised or lowered. One side holds a faceshield, the other a respirator.

On the back, I mounted a motor for flex-shaft sanding with Guinevere balloon sanding drums and other sanding pads. There are holes in the top for storing the sanding drums I most frequently use. I added a foot switch to the motor, which automatically turns off when I step away.

A bottom shelf is for toolrests.

The tool cart can be stored under the lathe when not in use.

—Rod Buchanan, Ohio

TIPS

Indexing jig—inexpensive and easy

I needed to make a wedding gift with a sunflower theme, so I decided to make a sunflower on my Powermatic lathe. So that I could incorporate incising techniques learned from Harvey Fein, I added an indexing jig to my lathe.

I drilled and tapped a ¼" (6mm) by 20 tpi hole in the top center of the lathe's headstock to secure the indexing fixture *(Photo 1)*. I built a simple L-shaped frame that went over the headstock spindle and secured it with a ¼" Allen bolt. I drew a line on the face of the frame indicating the centerline *(Photo 2)*.

I laminated a 12-segment circle, copied from William Smith's *Segmented Wood Turning* book, between two thin pieces of Plexiglas, using Loctite spray adhesive to bond the pieces. I cut this into a circle.

Using a Forstner bit the size of my lathe's spindle, I drilled a hole in the center of the circle and placed the indexing ring over the spindle. I threaded my Oneway chuck onto the spindle and tightened it to the Plexiglas. I have had no trouble with the jig slipping, but you could use doubled-sided carpet tape to guarantee a secure fit *(Photo 3)*.

A small spring clamp on the side of the frame locks the chuck at each stop on the indexing ring. This indexing jig has allowed me to create quite a variety of sunflowers *(Photo 4)*.

—Rolland K. Stratton, New York


1


2

3


4

Jig for laser engraving bowl bottoms

There are many ways to sign or mark finished woodworking pieces, but the most elegant is laser engraving. It is distinctive and will never wear off.

The cost is driven by setup time, so if you can limit setup to a single focal length of the laser, the per-piece cost is low. I produce a line of cherry bowls that vary in size and thickness. To prevent the need for refocusing the laser for each bowl, which would be time-consuming and expensive, I made a jig that brings the bottom of each bowl to exactly the same height, regardless of its thickness or height.

This jig fits in the laser cabinet. I invert a bowl, and then place it onto a levered pommel, which raises the bowl to a wooden ring.

—Ted Fink, Vermont

Groove for jam chuck

I made some large medallions last winter that I considered gaudy—actually beyond gaudy, all the way to yucky. The grain of the ipea wood was beautiful, however, so I hesitated throwing them out.

It dawned on me that a jam chuck would be a great solution because I could re-center and rework the medallion. I soon realized that getting small, thin pieces out was going to be a problem. My solution was to carve a small channel in the side of the chuck before putting the piece in. Once the piece was reworked, I could easily pop it out.

—Jim Meizelis, Illinois

Editor's note: The same method appeared in Andrew Potocnik's article, "Patchwork Brooch," vol 28, no 3, but not everyone might have noticed, so here it is again, isolated as a tip.

Micro-height adjustment for a toolrest

While hollowing with my captured-boring-bar system, I realign the cutter to center height many times during the course of hollowing. It is especially important to have the cutter ride near the centerline to produce clean cuts, especially across the bottom of the form. Sometimes it may take multiple passes and fine adjustments to get a dimple-free bottom.

To micro adjust the height of my toolrest, I use a threaded male and female collar that fits all my 1"- (25mm-) diameter toolrests. Its threads are 12 tpi, so one quarter of a turn will raise or lower the tool rest about .02".

In the electrical department at a hardware store, I found a plastic, threaded male and female conduit adapter that is less than $2. When screwed together, the total length is around 3" (75mm). I cut away all but the threaded portions of adapter, leaving a micro-adjust collar about ¾" (20mm) high in the closed position and 1¼" (30mm) in the open position.

I also cut out some additional spacers. To safely cut the adapter, I turned a spindle to fit into the adapter before crosscutting it with my tablesaw sled.

Note: Some of the conduit connectors did not screw together properly at Home Depot, so check the fit before buying.

—Dennis Weiner, New York

Centerline for hollowing

It is convenient to have a quick way to know exactly where your lathe's centerline is without having to remove your workpiece from the lathe. My lathe's swing is 24" (60cm), which means the height from the lathe bed to the centerline is 12" (30cm). The tailstock's revolving center point is that height.

To illustrate the centerline measurement for adjusting the height of a toolrest, I created a printout of a horizontal line and pinned it to a two-by-four, aligning the centerline to the tailstock's revolving center point. I can place this two-by-four alongside the piece and proceed to adjust the toolrest to the proper height.

—Dennis Weiner, New York

Happy 100th Birthday!

For his 100th birthday in October, Art Grabowski, Grand Forks, North Dakota, turned a birthday bowl in Lou Pignolet's shop.

The inspiration for Art Grabowski's 100th-year birthday bowl came from Hawaii, where woodturners make birthday bowls to celebrate the birth of a baby. Since Art has been turning bowls in my shop for the past several years, it seemed fitting for him to celebrate his birthday by turning his own birthday bowl.

We selected a large piece of boxelder with red flame spalting, and Art went to work turning the bowl. It was a process of joy for him and it was difficult to get him to slow down. The bowl took two days to turn. The result is a beautiful bowl, which will preserve the memory of this 100th-year celebration.

I have had the privilege of turning bowls with Art, being inspired by his joy of learning, and hearing the stories about his amazing life.

—Lou Pignolet, Minnesota

Local Chapter Trains Members to Demonstrate

The Wilmington Area Woodturners Association (WAWA) in North Carolina convened a seminar earlier this year for 17 chapter members to spend part of a day with Frank Penta of Wood Sprite Turnings, Chapel Hill, North Carolina. Frank is a renowned artist, instructor, and demonstrator. Our long-term goal was to develop a qualified, in-house pool of woodturners who could competently demonstrate turning techniques, styles, and embellishments.

Demonstrations are a major part of each month's chapter meeting. The club hires well-known turners and artists to present new techniques several times a year, but we wanted to expand information transfer by challenging and inspiring our own members to showcase their own talents.

"The key to an excellent presentation is excellent preparation," said Penta. "You have to plan what you are going to do, down to the smallest detail. Prepare your work in advance so the demonstration moves along quickly to each major point." Part of preparation is a handout. In preparing a handout that describes the main points of a demonstration, the demonstrator is required to anticipate the main steps to be discussed and how to organize the sequence of procedures. In addition, handouts give the audience a take-away source of information from which to reconstruct, practice, and learn.

Trainees realized that the video aspect of demonstrating was a challenging task to learn and to do well.

Frank outlined his approach to successful demonstrations, complete with his own handouts, as well as turned work in various stages of completion, which we used in our practice presentation at the end of the day. Teams of three participated in a hands-on lab. We took turns giving a presentation, assisting the demonstrator, and operating the video equipment. The room was set up exactly like a demonstration at a chapter meeting.

The video work turned out to be especially challenging and worthwhile. We have all sat in an audience and wished for some aspect of the video presentation to be better or different. This was our chance to learn and see how challenging the task can be.

Our first group of trainees is ready to demonstrate, thanks to excellent training from a master. I urge you to consider a similar training session for your local chapter to increase participation in demonstrations.

—Skip Richardson

PEN MILL ORGANIZER

Bryan Meissner

Perhaps more than any other area of woodworking, turning begs for the acquisition of lots of knickknacks. Succumb to even a little temptation thumbing through a catalog and you will soon be surrounded by a herd of small tools, bits of sandpaper, sundry accessories, piles of project supplies, and scraps of wood too big to throw away and too small to be useful. Fling a couple bowls' worth of shavings over this stuff and you will spend more time hunting than turning.

Some degree of organization has to be imposed to optimize shop time and maximize returns—whether measured in pleasure or profit. I get a lot of rewards from pen turning, a branch of woodturning that seems to have more than its share of doodads to track and keep organized.

Any project that uses a pen mandrel will benefit from a pen mill with the cutter head and appropriately sized pilot shaft. This tool squares up the ends of prepared blanks prior to turning and sometimes before final assembly, ensuring that all project parts fit flawlessly. There are many brands of pen mills on the market, but I am partial to Whiteside, particularly their carbide cutters. A challenge arises because the shafts are sold in bags and they are hard to tell apart. From this situation was born the pen mill organizer.

Faced with organizing 12 pilot shafts, a cutter head, and an Allen wrench, I chose a piece of 2"- (5cm-) square by 8" (20cm) cherry stock *(Photo 1)*. The cherry has enough density to provide stability for the finished product and it is relatively inexpensive. To mount the cutter head in the organizer, I also needed about 3" (75mm) of ¼" (6mm) dowel.

The Whiteside pilot bits all conveniently have the same length and shaft diameter. A 15⁄64" (6mm) drill bit provided enough clearance to make removing shafts from the block easy, but left the tolerance tight enough to avoid excessive slop. The Allen wrench and the ¼" dowel each require a different diameter hole than the shafts, 3⁄32" (2.4mm) and ¼" (6.4mm) respectively. I decided to place the shafts 1" (25mm) apart in two rows, staggering the placement of the components to make it easier to grasp each piece for removal, as marked out on the blank in *Photo 1*. With the marking completed, I used my drill press to set the holes.

The ¼" dowel for the cutter head had to be sanded to reduce its diameter and allow secure storage and easy removal of the cutter head. Being a turner, I suppose I could have turned a dowel with suitably proportioned ends for this element of the project! A dab of glue in the cherry block keeps the dowel in place, but may have been unnecessary with a sufficiently tight fit.

The final steps include organizing and labeling components *(Photo 2)*. Then comes the time to look around the shop and decide what else could benefit from this type of organization. A pile of loose hex keys? A box of router bits? Perhaps those chuck tools hiding under a mound of wood shavings? ■

1 The billet of cherry is marked for drilling. Note the offset locations marked for positioning each of the pen mill components to be stored. A piece of masking tape on the drill bit ensures each hole is a consistent depth.

2 The completed project includes labels. Pyrography, carving, or a magic marker would also provide suitable labeling.

Bryan Meissner has been turning wood for three years and has been working with wood since he was a child. Taking a pen-turning class opened a whole new world to him. A disabled Navy veteran, Bryan finds great joy and pride in woodturning.

RINGING CHRISTMAS BELLS

Dennis Belcher

The search for a new Christmas ornament recurs each year, long before anyone is ready to think about the season. This year, I am revisiting Robert Rosand's 1991 article (vol 6, no 3) that detailed the steps for creating a bell as a Christmas ornament. This article builds on Rosand's bell and adds a swinging clapper to create a bell that "rings" when shaken.

The bell can be scaled up or down to suit your preference. I have made bells as large as 4" (10cm) and as small as 1" (25mm) in diameter. A target size of 1¾" (45mm) is a good place to start. That size seems proportioned for an average-size tree.

Step 1

Select a blank of clear wood 4" (10cm) long by 2" (5cm) square. Lighter-colored woods show up well against a green tree, and hard maple has all the favorable qualities for this project. Because the blank will be hollowed, avoiding knots and other imperfections in the wood makes the project easier.

Mark the center on each end, mount the blank between centers, and turn a tenon on one end to fit your chuck *(Photo 1)*. I use a Oneway Talon chuck with the standard #2 jaws. Regardless of the chuck you use, the jaws should compress around the tenon. A square shoulder will help hold the blank solidly as the bell is hollowed.

Step 2

Mount the blank into the chuck and bring up the tailstock for support. Turn the stock to a cylinder. My tool of preference is a micro spindle-roughing gouge. Other suitable tools would be a ⅜" (10mm) bowl or spindle gouge, or a ½" (13mm) spindle gouge. It is important to size the tool to the task—large tools on small projects introduce an element of risk.

Step 3

Mark the cylinder with layout lines *(Photo 2)*. The proportions for this project are a ½" (13mm) for the flange, 1" (25mm) for the bell's body, ½" shoulder, and ⅜" (10mm) for the button. These dimensions need not be exact, but they provide a reference point for shaping the bell and determining the interior hollowing depth.

Step 4

Remove the tailstock and true the end of the blank. Make a center point using the long point of a skew chisel *(Photo 3)*.

Step 5

Establish the internal depth by drilling 1⅝" (41mm) into the end of the blank *(Photo 4)*. This hole eases the task of hollowing by clearing wood from the center. I usually use a 5/16" (8mm) handled drill bit with the target depth marked with tape. The center point—marked in step 4—keeps the drill bit from wandering. A Forstner bit, held in a tailstock-mounted Jacobs chuck, could also be used and would decrease the amount of hollowing required. But keep in mind that the interior of a bell has a curved shape; if the bit size is more than 1" (25mm) diameter, you will likely end up with a flat rather than curved bottom, deadening the bell's tonal quality.

Step 6

Begin shaping the exterior, starting with the flange. A number of tools will work well here, including a ⅜" or ½" spindle gouge, a ¼" (6mm) bowl gouge, or even a skew chisel. My preference is a ¼" bowl gouge.

Step 7

After forming the flange, begin to define the shoulder of the bell *(Photo 5)*. You still have to hollow the interior and need some mass left to reduce vibration or chatter, so don't remove too much material by completing the shoulder at this point. Use the layout line to gauge where the shoulder should start, and just begin to define its shape. Further shape the exterior of the bell by connecting the top of the flange with the bottom of the shoulder.

Step 8

The key to hollowing the interior is to decrease the wall thickness in stages. Divide the depth of the bell roughly into thirds, establishing the final wall thickness in each third before hollowing deeper. This is an endgrain-hollowing exercise where a round-nosed scraper excels. A bowl or spindle gouge could be used, but an overly aggressive cut or catch could rip the blank from the

chuck. I usually reach for my ½" hollowing tools for this step—the heavier shaft allows a long reach over the toolrest without excessive vibration and the small tip minimizes leveraging against the chuck *(Photo 6)*. A ¼" round-nose scraper also works well.

Step 9

The thinner the wall of the bell, the better the bell will sound when rung, and the more challenging the turning will be. A thickness of ⅛" (3mm) seems to be about right. Use your thumb and index finger to gauge the wall thickness all the way to the button. The goal is to turn parallel inner and outer walls all the way through to the shoulder of the bell.

After reaching the target depth on the inside, return to working on the outside of the bell. If the outside of the bell is going to be decorated with burn lines, now is the time. Cut a small groove with the point of a skew chisel, and then burn the groove using light pressure from a thin wire twisted onto wood handles *(Photo 7)*.

Step 10

Continue shaping the shoulder section. Typically, the shoulder ends up being a little thick—you can remove additional material on the inside, or take the easier approach and trim the shoulder on the outside *(Photo 8)*.

With the shoulder form established and all interior shaping complete, sand the interior, working through grits until the desired finish is achieved. I usually sand through 320 grit.

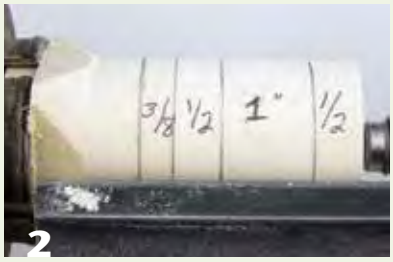
Step 11

Next, complete the shoulder transition and form the button *(Photo 9)*. I use a spindle gouge for these elements, and a skew chisel to clean the junction of the two curves.

Step 12

Once the button is completed, sand the outside of the bell, and then part the completed piece off the lathe. I prefer ▸


1
Form the tenon with a peeling cut using a skew chisel.



2
Mark the blank with the bell's key dimensions. Use these dimensions to determine the depth to drill the hole.


3
Cut a small indentation to mark the center. Use the long point of a skew chisel.


4
Drill a hole into the center of the bell to make hollowing easier.


5
Begin to shape the shoulder of the bell.


6
Hollow the interior of the bell. You are cutting endgrain, so cut from the center out.


7
To decorate the bell, burn lines using a wire, held by wood handles.


8
Form the bell's shoulder.


9
Take clean cuts, working from the shoulder to the button, to create a crisp transition between the bell's shoulder and the button.


10
Masking tape around the live center will help support the bell as you part it off.

using a narrow parting tool. If you bring up the tailstock and advance it into the bell (use light pressure), the live center will catch the bell as it is parted off. Masking tape around the live center will minimize bruising *(Photo 10)*.

Step 13

Proper wood selection and the right shape are the keys to a successful clapper. Dense wood is preferable and my choice is lignum vitae. The clapper should be thick at the top where it attaches to the top of the bell, thin in the middle, and have a ball shape on the end—picture a real bell clapper as you turn.

I use ⅜" (10mm) square by 4" (10cm) stock for the clapper. Step jaws or pin jaws work well to hold this small blank. The key is to have the blank held securely so the ball end can be turned without using the tailstock. Form the ball before thinning out the stem.

A ⅛" (3mm) hole will be drilled in the top of the clapper, so the wood needs to have sufficient diameter for drilling. Make the length of the clapper equal to the depth of the bell's interior, less ⅜". For this project, I aim for about 1¼" (30mm) long. Once hung inside the bell, the ball of the clapper will be able to strike the flange and be barely visible when looking at the bell from the side.

Once the clapper is turned, sand it to completion and drill the hole through its upper end *(Photo 11)*.

Step 14

Two loops of thin-gauge wire allow the clapper to swing. Create the first loop by threading a wire through the hole in the clapper and twisting it to form a small loop *(Photo 12)*. I use 24-gauge wire from the jewelry section of a crafts-supply store.

Step 15

Drill a 1/16" (1.5mm) hole through the center of the button at the top of the bell *(Photo 13)*. Take care to align the hole so the bell will hang without listing to one side.

Step 16

Feed a thicker wire (20 gauge) down through the button's hole to extend below the bottom of the bell by several inches. Thread this wire through the loop on the clapper *(Photo 14)*, and then bring the free end back through the bell's hole. Draw the clapper back into the bell by pulling the wire from above the button. Check to see that the clapper is hanging in the right place, and if not, go back and adjust the size of the loops. Once satisfied, clip the wire and form a third loop above the bell by twisting the end of the wire just above the button *(Photo 15)*. This is the loop from which the ornament will hang. Place a drop of glue in the button's hole to keep the wire from shifting position.

Finishing

Finishing the bell can be as simple as applying a coat of oil or spray lacquer. This is also a point in the project to express a personal touch. Aniline dyes, pyrography, bleaching, painting—any of the magic tricks from the turner's hat can be used to produce a unique keepsake for ringing in the holidays. ■

Images by Carl Cievro.

After a two-year hiatus that included moving from the Midwest to the North Carolina coast, Dennis Belcher is back at his favorite pastime, working with wood. Dennis' work can be seen at SeaBreezeWoodworks.com.

11 Drill a hole in the clapper.

12 Form the first small loop of thin wire by threading the wire through the clapper's hole.

13 Drill a hole in the end of the bell for the second length of wire.

14 Thread the wire through the bell's hole, loop it through the wire on the clapper, and then bring the end of the wire back through the bell's hole.

15 Twist the wire into a third loop, which you will use for hanging the bell on the tree.

As the Wood Turns

A Light-Hearted Look

Gary A. Kaplan

Gary A. Kaplan, Untitled, 2013, Oak, padauk, walnut, maple, 2" × 15" (5cm × 38cm)
Photo: Joan F. Kaplan

Sometimes we avid practitioners become so invested in woodturning that we lose perspective of how nonturners view our favorite activity. It is important for those who teach, mentor, demonstrate, or sell to be aware of the novice's perception of woodturning. We don't want to lose our audience before the shavings fly.

Let me take you back twelve years to my first woodturning class at a local wood-supply store. For a number of years, I built furniture as a hobby. I had a well-equipped woodshop, but the one machine I lacked was a lathe. A woodturning class seemed appropriate.

The instructor started by discussing wood selection. He talked about "green wood" and said it would take one year per inch, plus one year, to properly air-dry a chunk of wood. All I could think was, "Well, at least I'll be able to get this wood ready for my grandchildren." But, he went on to say, green wood could be turned thin and then left to twist and warp, taking its natural shape. *Twist* and *warp*? These words were the enemy to furniture builders. The thought of building a table with only three of the four legs touching the floor was decidedly unappealing.

The demonstrator went on to say that another alternative was to turn a bowl thick—about one tenth of the diameter of the bowl—wax it, and then let it dry for up to a year. Well, at least I would be providing wood for my children, not my grandchildren. Better, but not exactly instant gratification.

Next came a discussion on various approaches to hasten the drying process, such as the use of a microwave oven (am I making fish sticks?), soaking the wood in detergent (was hygiene a concern?), putting the bowl in a refrigerator with a light bulb on (this sounded cool, but bright), and a host of other strange-sounding drying approaches. My eyes kept turning toward the door as I contemplated a hasty retreat. (I decided to persevere.)

He went on to discuss various types of turning: segmented—hundreds of pieces cut at exact angles and glued together ("get a life" flashed into my mind). Then came hollow-form turning: Make a small hole and turn away the wood inside without seeing what the tool was doing (yeah, right, and I might consider using my tablesaw while blindfolded). Faceplate turning, but wait . . . many turners don't actually use a faceplate—they use a screw chuck or turn between centers using spurs. (I moved my seat closer to the door.)

The instructor picked up a few turning tools. The primary tool: a gouge. He meant gouge as a noun. To me, *gouge* meant making a massive (and painful) laceration on one's skin. (Why not just call it a skin slicer?) Then came the skew. (Aren't skews used to pierce meat for shish kebob?) And, let us not forget the parting tool. (Could he be considering removing an appendage?)

Sharpening techniques, of course, came next. He discussed the Irish grind, or the swept-back grind, or the Ellsworth grind. (What *is* an Ellsworth?)

Out the door

After two or three hours, I decided woodturning was not for me. It wasn't until six years ago, when another wood-supply store offered a free pen-turning experience, that I discovered the pleasures of turning. I am now a devoted turner and especially enjoy making bowls, platters, boxes, and suspended forms—with a gouge.

Only now do I realize that to try to explain woodturning to a novice is like describing a sport. Baseball, for instance: Try to hit a ball using a stick, and then run around three bases. Meaningless. Words fail. Only "by doing" can someone appreciate the thrill of turning. At times, though, I still find myself wondering what intelligent person would spend his or her time watching wood go around and around and get excited. Count me in! ■

Gary A. Kaplan has published a number of humorous articles in The Boston Globe *and other publications. He is a member of the Association of Revolutionary Turners in Massachusetts and can be contacted at gakisbak@comcast.net.*

WOOD-STEM WINE GLASS

Walt Wager

After aligning properly and letting the epoxy cure, there's nothing left to do but select the right vintage to pour!

It all started while washing a wine glass. The stem broke, and instead of throwing the glass away, I decided to see if I could turn a wood base and make it useful again. When I took the broken glass to the shop, I noticed a slimline pen part fitted with a 7mm pen barrel sitting on the bench, and out of curiosity I inserted the broken ends of the stem into the barrel. Surprisingly, it was a pretty good fit, so I mixed up some two-part epoxy and spliced the stem with the pen barrel holding the ends together.

I took the repaired glass back to the house and after using it a couple of times, discovered that I liked the way it felt and thought this might make a unique market item. With a show coming up, I made six more wine glasses with spliced stems and they all sold. A customer asked if I could make wood-stem margarita glasses. Why not? I said. I can break anything! Since then, I have applied the same technique to a variety of stemmed glasses.

Measure the splice

I really lucked out on the first wine glass—it not only broke in my hand as I washed it, it broke in the middle of the stem, and the ends fit into a 7mm pen tube. Not all wine glasses have the same thin stem of that Oregon-style glass from Crate & Barrel, so a larger-diameter pen barrel is sometimes needed. I have determined that the wood splice should be at least 2" (50mm) long so the broken ends of the stem slide into the barrel at least 1" (25mm) on each side. Ideally, the ends of the glass stems should touch each other when they are fully inserted into the wood stem. The diameter of the tube should be as small as possible (a snug fit is best) while still accommodating the wood splice. If the tube diameter is too large, gluing and aligning the top and bottom so that the glass sits straight will be challenging.

So, the first step is to determine the appropriate pen tube for the project. This is easily done by setting digital calipers to measure the inside diameter of a handy pen tube. This measurement, transferred to the glass stem, will indicate how much of the stem will fit into the tube *(Photo 1)*.

Marking the lowest and highest points where the tube will fit over the stems will reveal whether or not the tube will be suitable: I want about 2" of the glass stem to fit into the new wood stem. *Photo 2* shows the two marks for the 7mm tube. With only 1" between the marks, the 7mm tube would be too small for this stem. Using the same measuring procedure for an 8mm tube reveals that the stem would fit from almost top to bottom, a much more appropriate choice for this project.

(1) Calipers transfer the inner diameter of the pen tube to the glass stem.

(2) The 7mm pen tube inner diameter marked on the stem indicates a larger tube is needed for this project.

Score the glass stem with a diamond file.

The glass stem breaks cleanly at the score line.

Break the stem

Now, break a perfectly good wine-glass stem. I generally choose to break it at the narrowest point, but this is not critical. I want about half of the splice (about 1") to be above the break, and to center the wood insert on the middle of the glass stem. To break the glass at the point I choose, I take a triangular


5
Cut the pen tube to length. A hacksaw will also do the job, although not always as neatly.


6
Confirm the fit of the pen tube over the glass stem.


7
With the pen tube glued in place, square the blank using a pen mill.


8
Use a jam chuck and live center to turn the wood stem blank.


9
The completed dog-bone style wood stem.

diamond file and score the stem all the way around *(Photo 3)*.

Lubricate the scored portion with a little saliva from your finger. Wearing safety glasses, and with my thumbs positioned about ⅛" (3mm) from either side of the score marks, I press steadily against the stem with my thumbs. The glass stem will snap at the score *(Photo 4)*. With another broken wine glass, which is how this all started in the first place, it is time to make the wood splice.

Cut the tube

I want the tube to be about 2" (50mm) long, so I measure the tube and use a small tube cutter to cut it to length *(Photo 5)*. The tube cutter may constrict the end, but this can be a good thing if the diameter of the tube is slightly too large—the constriction will improve the fit. If the tube end is too constricted, it can be adjusted when squaring the end with the pen mill. I position the cut end at the bottom of the stem and check the fit *(Photo 6)*.

Turn the wood insert

Making the wood stem follows the same process as turning a pen. I measure and cut the wood blank about ⅛" longer than the tube, and then drill a hole through the center of the blank and glue in the tube. I use thick CA glue, letting the glue cure for at least 15 minutes. Then, using a pen mill, I square the end of the blank *(Photo 7)*. A pen mandrel and the proper bushings—or a small jam chuck and a tailstock—can be used to turn the insert *(Photo 8)*.

I settled on what I call a dog-bone design for the wood stem because it fits the fingers nicely and feels secure. The design and decoration of the wine stem is where you get to introduce your personal style, or address market demand. Some of my customers prefer a simple wine stem made of an exotic wood like cocobolo, while others like a painted wine stem in their favorite sport team's colors *(Photo 9)*. The wine stem will get wet, so the finish must be water- and alcohol-resistant; CA is my preference in this instance.

Glue the stem into the insert

Gluing the stem is probably the trickiest part of the project. I squeeze out a ½" (15mm) line of quick set, two-part epoxy. This is usually enough adhesive for two glasses, and the epoxy sets up quickly enough that two glasses are all I can complete before the epoxy hardens.

I put the epoxy on the end of the bottom stem and into one end of the tube and insert the tube onto the bottom stem, and then repeat this procedure for the top stem. Twisting the tube while assembling the parts helps release trapped air. Epoxy escaping from the tube can be trimmed off later. Finally, I stand the glass on a flat surface where I can determine if it is aligned properly. I find that my eye will quickly see which way the glass may be leaning, and I only have a short time to make corrections. Once the epoxy starts to cure, the glass will stay where it is put.

Time to pour and enjoy! ■

Walt Wager is a member of North Florida Woodturners and serves as coordinator of Camelot's Woodworking Studio at King Arthur Tools in Tallahassee. Walt's work can be seen online at flickr photo studio. He can be reached at waltwager@gmail.com.

TURNING OFFSET HANDLES SIMPLIFIED

John I. Giem

Replacing the plastic handle of a 6-in-1 screwdriver *(Photo 1)* with a turned wooden one looks good, but its usefulness is limited because the slick round handle is difficult to grip tight enough to drive screws. Offset turning a handle changes its shape to provide a comfortable, powerful grip for attacking stubborn screws. You will be able to extend these offset-turning techniques to projects of your own design.

To transform a handle from ordinary to elegant, use highly figured, well-seasoned wood, and then follow these steps:

1. Disassemble a 6-in-1 screwdriver to retrieve the insert.
2. Prepare the blank.
3. Bore out the blank and install a ferrule and the insert.
4. Turn the basic round-handle shape.
5. Mark the handle with two circumference lines and three horizontal lines, 120 degrees apart.
6. Offset and turn the handle on three axes.
7. Remount at true center, trim up, sand, part off, clean up, and apply a finish.

Disassemble the screwdriver

To retrieve the metal insert that locks the bits into the handle, mount the screwdriver onto the lathe: The round butt end of the handle will fit snugly into the open end of the lathe's spindle. Use a cone center in the tailstock to hold the other end. Tighten the tailstock to provide a friction drive. Wearing a faceshield and dust protection, carefully turn away the plastic surrounding the insert. Typically, the plastic will start to break away before your gouge makes contact with the metal insert, so be careful *(Photo 2)*. Use a pair of pliers for the final extraction from the plastic.

Measure the insert to determine the diameter of hole needed for drilling into the wood handle. This turned out to be 9/16" (14mm) for the screwdriver in the photos, which might need to be enlarged slightly for harder

woods. When the insert is driven into the wooden handle, it should have an interference fit to prevent turning in the hole. No glue should be needed.

To determine the length of the hole to be drilled into the handle blank, slip the insert over a screwdriver bit and snap it into place. Measure the length from the outside end of the insert to the tip of the inside bit, in this case, 3¾" (95mm) *(Photo 3)*. If your insert is longer, increase the length of your handle accordingly.

Prepare the blank

Select a blank of wood 2" × 2" × 5½" (50mm × 50mm × 140mm). Sand one end smooth so it can be marked more easily. This will become the butt end of the handle. Find and mark the center points on each end. On the smooth-sanded end, use a compass and draw a 1" (25mm) circle using the marked center. This circle will be used later when doing the offset turning *(Photo 4)*.

Place the butt end of the blank into the jaws of a scroll chuck and loosely close the jaws. Bring up the tailstock and align the center of the blank with the live center *(Photo 5)*. Tighten the tailstock to help center and align the blank in the chuck. Tighten the chuck jaws.

Move the tailstock out of the way, turn on the lathe at a low speed, and verify the proper centering of the blank. Make any adjustments necessary. Using a pointed scraper or a skew chisel, turn a depression into the end of the blank to aid in starting a drill bit. Using a properly sized drill bit, drill a hole for the screwdriver insert *(Photo 6)*. For the screwdriver in this article: 9/16" × 3¾" (14mm × 95mm) deep.

Ferrule and insert

Prepare a ferrule for mounting onto a tenon turned on the end of the handle. The ferrule should fit tightly. The ferrule will minimize splitting of the blank when the insert is driven into the handle. Using ¾"- (19mm-) ID copper tubing, or equivalent, cut off a ring about ⅜" (10mm) long. Remove any burrs with abrasives or a file. Nominally, the inside diameter will be ¾" (19mm), but measure it to verify. If desired, polish the ferrule.

Support the free end of the blank with a cone center mounted into the tailstock. Turn a tenon on the tailstock end of the blank. Make it slightly longer than the ferrule and slightly larger in diameter *(Photo 7)*.

Carefully trim down the tenon to the point where the ferrule will just start to slide over the tenon. The tenon should have a slight taper from the end to the shoulder to achieve a tight fit. Test-fit the ferrule *(Photo 8)*.

Remove the blank from the lathe. Using a wooden mallet, drive the ferrule onto the tenon using a short piece of steel pipe or copper tubing positioned over the end of the tenon. Make sure the ferrule is tight against the shoulder. Sand the tenon flush with the end of the ferrule. If you turned the tenon too small for a snug fit, a small amount of thick CA glue may sufficiently adhere the ferrule.

Using a wooden mallet, drive the screwdriver insert into the hole. Verify that the screwdriver shaft and bits fit properly *(Photo 9)*.

Turn a round handle

Mount the blank between centers using a Stebcenter and a cone center. (A spur center can be used, but the spring-loaded Stebcenter pin causes less damage to the wood, which allows for easily remounting the blank later when doing offset turning.) The butt end will be at the headstock. ▸

A 6-in-1 screwdriver provides parts for a custom-made screwdriver.

Mount the handle onto the lathe and carefully turn away the plastic to release the insert.

Mount the shaft and a bit into the insert and measure the length to determine the depth of the hole to drill in your new handle.

A block of Russian olive has the center marked and a 1" (25mm) circle drawn on one end. This will be the butt end of the handle.

Mount the blank onto the lathe using a cone center in the tailstock. The butt end is mounted into a four-jaw chuck.

After turning a small depression in the end to help center the drill bit, drill a hole for the insert.


Turn a tenon for the ferrule.


Test-fit the ferrule.


With the ferrule fitted onto the tenon, install the insert. Test-fit the screwdriver shaft.


Turn the handle round, leaving sufficient wood at the butt end.

Leaving as much of the blank at the butt end as possible, turn the handle to a shape and size you like. The 1" (25mm) circle on the butt end and surrounding wood must remain *(Photo 10)*. Grasp the handle and test for comfort. Reshape as needed, but leave it a bit large at this point to allow for the offset turning.

Finish-sand the handle from the ferrule to its narrowest part. If not done previously, the ferrule can be polished, but be careful not to stain the wood next to it.

Offset turning

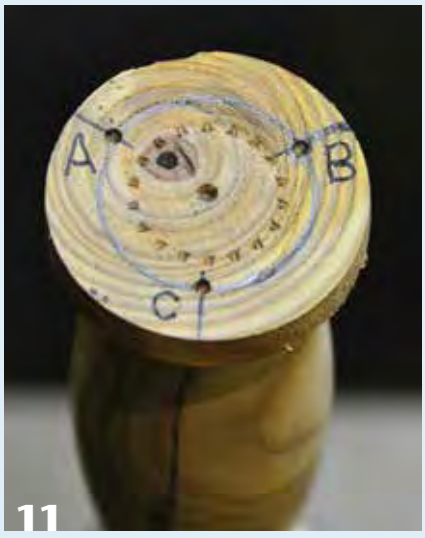
First, draw *circumference* and *guidelines* onto the handle.

Circumference lines establish the boundaries of the guidelines. Guidelines (1) help locate the different mounting points for offset turning and (2) provide depth guidance when offset turning *(Photo 11)*. The guidelines are drawn in between two circumference lines.

With the handle still mounted on the lathe, use a soft-lead pencil to draw two lines around the handle. One circumference line will be about 1" (25mm) from the ferrule and the other about ⅜" (10mm) from the butt end. (A pencil with hard lead will score the wood, which increases sanding time.)

Using the indexing feature of your lathe and the toolrest as a guide, draw three horizontal guidelines, 120 degrees apart, extending between the two circumference lines just drawn *(see sidebar)*. Make sure the guidelines are reasonably dark and can be easily seen.

Lightly extend each line around the butt end of the blank to intersect the circle. Label the intersecting points A, B, and C. Use an awl to poke a hole into each point to help



The guidelines help establish the mounting locations (A, B, and C) for offset turning.


Position the drive center at point A and you are ready for the first offset turning.


The offset cuts have been limited to the areas between the guidelines. The handle now has a triangular cross-section and is ready for sanding.


The handle is finished and ready for use.

locate the center pin correctly. These points are mounting locations for offset turning.

Keeping the handle on the cone center, loosen the tailstock and move the handle so that point A is at the center pin *(Photo 12)*. This provides a ½" (13mm) offset at the butt (no offset on the other end). Retighten the tailstock and rotate the blank to check for clearance.

Turn on the lathe. You will see a shadow at the horizon of the blank. A piece of cardboard placed behind the lathe can help provide contrast to make it easier to observe the profile of the handle.

Start turning away the waste between the two circumference lines. When the shadow at the horizon is gone, you will have cut away the side of the handle down to two of the guidelines. Use light cuts and check your progress frequently. A roughing gouge with its large bevel seems to work better for this than a spindle gouge. Stop the lathe and examine the handle—the objective is to turn the wood down to two guidelines and no farther.

If cuts are not symmetrical between the two guidelines, then the most probable cause was an accuracy error when laying out the lines and the corresponding drive points A, B, and C. Discrepancies usually disappear during the sanding process.

The offset turning requires you to ride the bevel of the gouge. Using higher speeds helps, but do not run the lathe too fast or the out-of-balance blank could fly off. Ensure that the tailstock remains tight.

Repeat the previous step using point B, and then point C as the drive centers *(Photo 13)*. Hand-sand the handle to smooth out any irregularities.

Return the drive center to true center and clean up the shape of the handle at the butt end, removing as much waste as possible. Part off the handle. Erase any remaining pencil marks. Clean up the butt end using a rasp and abrasives.

Finish

An unfinished handle develops a patina through normal use and handling, but if you prefer to finish yours, an oil finish works well *(Photo 14)*.

Now that you have learned how to do basic offset turning to create a beautiful, utilitarian handle for a screwdriver, with a few simple alternative steps you can create other handles with a distinctive look and feel. Try different numbers or sizes of offsets. Or, offset both ends. Use your new skills to enhance other projects. ■

After retiring from his engineering career, John Giem expanded his interest in woodturning into a second career. He is an active member of the Rocky Mountain Woodturners in northern Colorado. He can be contacted at jgiem@comcast.net.

Drawing guidelines

When drawing guidelines on the handle, accuracy is important—guidelines influence the final shape, especially where they define the offset drive points A, B and C. When drawing a guideline, it must be lined up horizontally with the axis of rotation (i.e., it must be at the same height as the point of the drive center). Here are three methods:

Method one:

1. Draw two circumference lines on the handle, in between which guidelines will be drawn.
2. Remove the handle from the lathe and position the toolrest near the center pin of the drive center. With a pencil placed horizontally level on the toolrest, adjust the height of the toolrest so the pencil point is aligned with the drive center's pin.
3. Move the toolrest, remount the handle, and lock the spindle using the indexing feature of the lathe.
4. Without changing the height of the toolrest, position it (by moving the banjo) to draw a dark guideline along the length of the handle between the two circumference lines.
5. Relocate the toolrest and lightly extend the guideline onto the butt end, intersecting the circle to form point A.
6. Rotate the handle 120 degrees. Repeat steps 4 and 5 to draw a second guideline and establish point B. Repeat for point C.

Method two:

Guidelines can be drawn using a stiff piece of cardboard shaped to fit the handle profile, including around the butt end. Keep the template horizontally aligned with the axis of rotation. Use the pencil to trace along the edge to draw dark guidelines and lightly establish points A, B, and C *(Photo A)*.

Method three:

Perhaps the easiest method is to use a profile copy gauge *(Photo B)*. Push the gauge against the handle and allow the pins to adjust to the curves, including the butt end. Keeping the gauge horizontal, use a pencil to trace along the edge while drawing the guidelines and establishing the points.

Whichever method you use, one frequent source of error is not keeping the pencil, template, or gauge horizontal. An easy way to maintain horizontal is to use a small spirit level *(Photo C)*.

A cardboard template can be used to draw guidelines.

A profile copy gauge is an easy way to draw guidelines.

A small spirit level keeps the cardboard template or copy gauge horizontal and aligned with the center pin.

The wood studio at Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee.

OUR TURNING WEEK AT ARROWMONT

school of arts and crafts

Mike Zinser

When I was taking a class at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, in 2012, I attended a reception in the Staff House. In a discussion with Bill May, executive director of the school, I discovered that there were only a few events on campus between November and May. I asked if the school would consider renting the wood studio and a housing facility during this downtime to a group of woodturners. I received positive enthusiasm and kept the idea in mind.

The following January during the Tennessee Association of Woodturners (TAW) symposium, I had further discussions with Bill Griffith from Arrowmont. He encouraged the idea, so I talked with a few friends to determine interest. What an overwhelmingly positive response! We arranged to rent the facility for a week in April.

Twelve turners with various turning skills came together for a fun week of learning and teaching one another. There was no formal agenda—everyone was encouraged to ask for help or to offer help.

Sunday

Most of us started the drive to Arrowmont early on Sunday. From all the wood and tools that appeared, it was apparent we each had planned for this event days earlier, everyone seemingly bringing the bulk of their shops with them.

Many of us arrived in the early afternoon and unloaded our tools and wood into the wood studio. After talking for a while, and as suppertime neared, we were still two members short; Stephen Campbell and John Oxley had not arrived and a phone call determined they were still more than an hour away. The others, Jeff Brockett, John Lucas, Dick Hatchell, Pete Wiens, Lou Mineweaser, David Sapp, Bob Speier, Andy Woodard, Jay Erlbacher, and I went to dinner at Calhoun's BarBQ in Gatlinburg.

Back at Stuart Hall, our residence for the week, we met Stephen and John O, went out to the front porch, had a few adult beverages, and told woodturning stories, along with many jokes. We called it quits at 10:30, a long day for everyone. After light breakfast in Stuart Hall, we would be in the wood studio around 8:00 am.

Monday

The facility has 17 lathes, including two sit-down lathes that can accommodate physically challenged woodturners. After preliminary paperwork, and with lathe stations selected, we began our turning session. Bob Speier brought rough-turned burls for everyone, and we decided to each turn one and donate the finished product to the upcoming AAW symposium "Empty Bowls" program. Jeff Brockett volunteered to take the bowls to Tampa. Several of us worked on that project during the day.

I could see all manner of turnings taking shape: bowls, platters, hollow

forms, a wall hanging, boxes, and a serving tray. Stephen Campbell spent a good part of the day working on a beautiful mystery-wood burl he acquired from now-deceased TAW member, Fred Wray.

Lunch consisted of smoked turkey sandwiches, the home-fixed turkey provided by Jay Erlbacher. After lunch it was back to the studio, and before we knew it, it was dinnertime. After a short walk into downtown Gatlinburg for dinner, several of us planned to return to the studio for more turning. Well, that didn't happen—many of us were more tired than we realized. A little talking on our front porch and we turned in early.

Tuesday and Wednesday

Two eight-foot tables are full to capacity with 68 completed projects. Everybody is helping others and we are all having fun and learning a great deal. I can attest to the fact that even the experienced turners are picking up tips. Stephen Campbell, Dick Hatchell, Lou Mineweaser, and John Oxley turned their first platter, and Lou, who has always turned smaller items, turned his first bowl.

Never have I seen so many wood shavings. Between Jeff Brockett and Jay Erlbacher, they could have filled the LARGE dumpster by themselves. Both brought lots of fresh wood and each turned quite a number of items. Jay turned his first burl. Jeff probably has the largest piece, a salad bowl, 7" (18cm) high and 14" (36cm) in diameter.

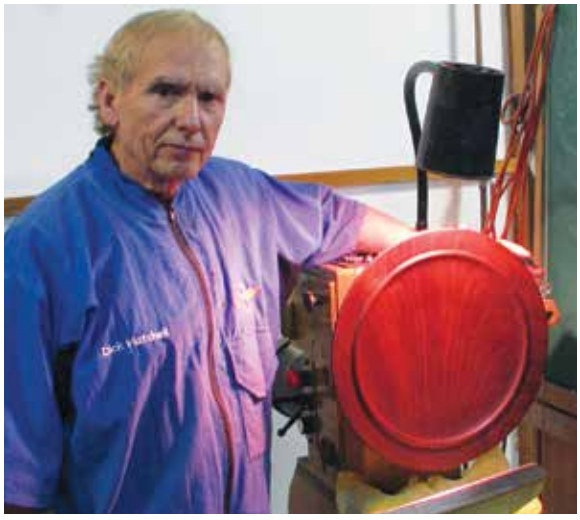
On Wednesday afternoon, Bill May addressed the group, told us about the AAW being founded at Arrowmont, and gave us information about the craft school. After a few questions, we went back to work.

Before we started turning, however, we had a round-table discussion and critique of our progress. We discussed several of the turned pieces and these are some of the comments: Don't stain a gorgeous piece of wood. Run your fingers down the interior and exterior of the bowl to ▸

In Arrowmont's gallery, Mike Zinser stands next to a wall sculpture by Douglas Fisher. The photo was taken the previous summer when Mike took a class from Doug.

Stephen Campbell turned his first platter.

Jeff Brockett turned the largest piece.



Dick Hatchell shows off his first platter.

John Lucas worked on his threaded cupcakes.

Jay Erlbacher turned a bowl from wood acquired from a neighbor's tree.

We relaxed on the Stuart Hall porch.

Finished projects filled several tables.

Lou Mineweaser's first bowl.

John Oxley's first platter.

David Sapp took a few seconds to change jaws on an Easy Wood chuck while Andy Woodard stood by.

Bob Speier didn't really mean to separate the tenon from his bowl...

A unique solution to keeping shoes and socks clean.

Pete Wiens turned a burl.

Andy Woodard burned a design into his turning.

pick up any of the high or low points that should be eliminated. For segmented projects, there is software available—Woodturner Pro for example—that will help with a cut list. When filling cracks and imperfections with epoxy, don't mix full-strength color—it is too stark—instead, make it smoky. Sand tear-out with 220 grit, and, without clearing out the sanding dust, apply thin CA glue, and *immediately* start sanding again with 220. If you want to try hand threading, hone your skills using a piece of PVC.

Thursday

The day started early. Many left around 7:00 am and walked into Gatlinburg for breakfast at the Pancake Pantry. After breakfast, Jeff, Lou, and John L took a fieldtrip to Jeffries Lumber near Knoxville while the rest of us went back to the shop.

The turned items were piling up, and most of us were not sure who turned what, so we decided to meet after dinner for a show and tell. The final count was a little more than 100 pieces for the four days. Not considering the few prolific turners, we averaged about ten items per person for the four days. Pretty impressive.

Friday

We had planned to stay until Saturday morning, but a few had Saturday obligations and would leave on Friday. As the week progressed, a few more said they would also be leaving on Friday, and since the rest of us did not want to clean the shop by ourselves, we all decided to leave on Friday. We awoke to high winds and a forecast for heavy rains by 10:00 am. We were in the shop early, packing up and cleaning up. By 9:30, we were packed, the studio was cleaned, and we were ready to hit the road.

What an enjoyable week of fun, learning, and fellowship! While each of us learned something from one of the other turners, we all learned a lot when we passed on our own knowledge: a technique, or the steps to take on a project, or how to make a cut using the tool bevel.

Our Arrowmont experience

What could be better than a week of woodturning with friends at the fine Arrowmont facility during the beautiful days of spring in the gorgeous mountains of east Tennessee? I enjoyed spending quality time with friends and turned my first platter. It was a week of turning wood blanks into memories.
—Stephen Campbell

Thank you for one of the best weeks since retirement. Looking forward to next year. I turned my first two burls for gifts and a green bowl for a neighbor who lost his prize tree. I progressed from a poor turner to someone with promise.
—Jay Erlbacher

The greatest thing about the Arrowmont week was getting help on how to make that final cut on a deep bowl.
—Jeff Brockett

As the least experienced of the group, I quickly realized how fortunate I was to be included. Two things stand out: the use of power sanding to get the best finish and how to turn a large platter from start to finish. The week was an awesome experience.
—Dick Hatchell

Since I get to turn all the time now that I'm retired, the actual turning was a small part of the experience. It was about hanging out with other turners, swapping stories, and getting to know fellow club members. I only see most of them at meetings and never really get to chat.
—John Lucas

I turned my first platter and first bowl this week! Great experience and everyone helped each other.
—Lou Mineweaser

I have been blessed by having been one of twelve TAW members at Arrowmont—no classes, only fellow woodturners sharing successes and catches. I turned my first platter, thanks to Andy Woodard.
—John Oxley

The week was a complete success. I enjoyed being among fellow woodturners who were just as enthusiastic about the craft as I am. I thoroughly enjoyed being able to help someone make an effortless cut. I also enjoyed some of my own firsts, such as turning a lidded box with threads! I am inspired to improve on the threading process.
—David Sapp

It was a pleasure to watch the more experienced turners offer assistance to those who wanted help. I knew a few of the turners well, some casually, and those I didn't know became good friends. It certainly was a pleasant experience and I look forward to our next time at Arrowmont.
—Bob Speier

Learning from each other was the humbling gift of the fellowship we shared. Getting to play in the shop with friends seems always to add up to something greater than the sum of our individual parts.
—Pete Wiens

Whenever we get together, all of us learn something that makes turning more enjoyable, even if it is as simple as nudging someone to take that first cut.
—Andy Woodard

The experience of teaching and learning was all I could have hoped for. We have already reserved our week next year.
—Mike Zinser

If you are interested in gathering your own group, the Arrowmont wood studio and residential housing is available to responsible groups at various times during the year, primarily between November and May. Contact Steve Reilly at sreilly@arrowmont.org or visit arrowmont.org. ■

Mike Zinser is an active member of the Tennessee Association of Woodturners and also a member of the AAW, Mid South Woodturners Guild, and the Duck River Woodturners. He frequently demonstrates at club meetings and also helps as an instructor at The Narrow Gate Foundation.

TEXTURING AND SPIRALING

Mike Peace

Add visual and tactile appeal to bowls, platters, and spindle turnings in just moments using texturing and spiraling tools. By changing the cutter, speed, pressure, and angle, you can produce a variety of details ranging from spirals, diamonds or crosshatching, to orange peel, and striations. Sorby and Crown both make texturing and spiraling tools *(Photo 1)*, including minitools for delicate work.

Sorby and Crown sell a texturing tool that comes without an indexing rest. You can buy the rest separately and one or more spiraling wheels to turn the tool into a "texturing and spiraling system."

Both texturing and spiraling tools texture wood. That is, they change the appearance and feel of its surface. The distinction between texturing and spiraling is based on the cutting wheel used, which determines the look of the texture.

Wagner also makes texturing tools, designed by Joe Wagner. The tips are not interchangeable, but the tools are available in three sizes.

Technique tips

For the best results, use dry hardwoods that have close, even grain, such as cherry, maple, and my favorite, Bradford pear. Prepare the surface by sanding at least to 240 grit.

Texturing thin walls can cause flexing, so turn beads and apply texture on the outside before you finish hollowing the interior of a bowl or platter to ensure the surface will run true.

Graphite from a pencil lightly applied to the turning wood will define the placement of border rings and also help verify that the surface is running true, which will prevent a texturing tool from skipping. Pencil marks disappear when V grooves are cut.

Frame areas of texturing and spiraling by adding a bead or shallow V groove on each side to make the texture stand out *(Photo 2)*.

The wheels, while referred to as cutters, are actually scrapers. As scrapers, both texturing and spiraling tools are used in a trailing mode with the toolrest below center. Raise the tool handle above the height of the cutter to bring it into the work on, or slightly below, center. Lathe speed is not critical, but keep it around 400 to 600 rpm.

Keep the toolrest parallel with the area to be spiraled or textured, and the tool handle perpendicular to the

wood's surface. To texture narrow bands, use the toolrest to pivot the shaft of the tool in a small arc. When texturing larger areas, slide the shaft of the tool sideways along the toolrest.

To prevent loss of detail, avoid sanding after texturing. A light pass with 320-grit abrasive will remove torn fibers, or use a brass-bristle detail brush.

There are large and small texturing and spiraling tools. I drilled and tapped a round bar of steel to make a separate holder for the large texturing wheel (top) so I would not have to change out cutters as often.

Use a bead, V cut, or raised band to frame the texturing.

Faceplate vs. spindle texturing/spiraling

Texturing and spiraling wheels can be used on faceplate projects such as the side of a bowl or its rim. For spindle projects, where the grain direction is running parallel to the lathe bed, the basics of tool techniques are similar. It is a quick way to embellish tool handles, acorn ornaments, boxes, or hollow vases.

It is easy to get a consistent pattern without tearout on the side of spindles; however, on faceplate work, the variance between side grain and endgrain can cause torn fibers with spiraling, but has little effect on texturing. I recommend practicing on spindles before moving on to faceplate work.

Texturing wheel

A *texturing wheel* has teeth that come to a point *(Photo 3)*. These points leave small indentations in the wood. Patterns of indentations can be varied, but the look is different from marks made by a spiraling wheel.

If you have a spiraling system, remove the adjustable indexing rest, which is only used for spiraling. Start by positioning the tool on the toolrest with the wheel vertical *(Photo 4)*. Slowly lift the handle until the texturing wheel is pressed into the wood. Hold tightly while pivoting the cutter sideways to produce a line pattern instead of random dots.

Lifting the cutter from the surface and re-engaging it gives an orange-peel pattern. Tilting the cutter angle gives a different look, one with striations where the lines are close together. Push the wheel into the wood and lift it several times for a random pattern.

Add color by burnishing the texture with a scrap of oily wood such as cocobolo, which will leave a dark residue *(Photo 5)*. You will need to increase the lathe speed a little.

Spiraling wheel

A spiraling wheel looks like a gear and comes in several sizes *(Photo 6)*. They range from fewer and larger teeth—more suitable for larger patterns and coarser wood—to ones with more ▸

A texturing wheel has teeth that come to a point. I tapped a piece of steel rod and used a cap screw to hold this texturing wheel to reduce the need to change cutters.

Hold the texturing wheel vertical to texture the outside of a bowl. Engage cutter and lift the handle while the wood rotates at about 500 rpm. Pivot the cutter sideways to produce a line pattern instead of random dots.

Burnishing the texture with oily wood will leave a dark residue.

6

Spiraling cutters look like gears. The adjustable indexing rest makes it easy to control the cutting angle and to accurately deepen cuts.

7

For spiraling on bowls, adjust the indexing saddle for a cutting angle of 15 to 20 degrees (about 1 on the index), engage the cutter, lift the tool handle, and move the tool along the toolrest.

8

If the trial-start results in striations, clean off the surface and try again.

9

A clean crisp spiral.

10

These rope patterns on a spindle illustrate what you can do with different size spiraling wheels over a bead.

11

Use the edge of the spiral cutter to add a pattern to a bowl rim.

and finer teeth that cut better in dense, close-grained wood. Spiraling can produce patterns with parallel lines similar to threads.

The teeth on a spiraling wheel have beveled edges on one side, so install the wheel with the beveled edges up.

The spiraling tool has an adjustable indexing rest that clamps onto the tool's shaft and has numbers or notches on it to orient it to a line on the top of the tool shaft for consistency in setting the angle for texturing. Set the angle, and then tighten the indexing rest onto the shaft of the tool. In addition to setting the cutting angle, the indexing rest—positioned on the toolrest—allows accurate replication of the cutter angle when you restart the tool to deepen the cuts. It also allows you to reverse the angle for a diamond or crosshatch pattern.

For spiraling on face grain—bowls and platters—an angle of 15 to 20 degrees is about right *(Photo 7)*. For the large tool, this is a number between 0 and 1 on the indexing rest. Steeper angles cut more aggressively and tend to cause excessive tearout.

Cutting a crisp spiral pattern on the outside of a bowl requires an area that is relatively flat so make sure that the circumference at the top and bottom of the band do not vary much. The softer the wood and coarser the grain, the coarser the cutter needed.

Make a light trial cut with a narrow pass, one or two spirals wide. Stop and examine to determine if you are getting a clean spiral pattern or striations. If you are getting striations (which can also look good) but want a crisp spiral pattern, the circumference of the work is not evenly divisible by the distance between the teeth *(Photo 8)*. Clean the area with a gouge and try again until you get a clean pattern. This can take several attempts—the circumference of the bowl might need to be reduced to almost as much as the distance between two teeth—2mm to 11mm—depending on the size of the wheel. Then, when

you get a crisp spiral, finish the band to its full width *(Photo 9)*.

A rope pattern (a spiral) can be an attractive embellishment. On the outside of a bowl, mark the area of the bead with a V cut on each side, and then spiral between the V cuts. Use a spindle gouge to go back and shape each side of the bead. Pick up the spiraling cut again and continue the spiral over each side of the bead *(Photo 10)*. Do not press too hard or move the tool too fast or the cutter will tend to "jump the track" when extending the spiral cut from the top of the bead to the sides of the bead. You might want to overlay some orange peel texture with the texturing tool to add to the rope look.

Spiraling wheels can also be used for textures other than spirals. For instance, by using the edge of the wheel without traversing or pivoting the handle, an interesting embellishment can be added to the rim of a bowl *(Photo 11)* For this cut, I remove the indexing rest because it gets in the way.

Try combining techniques. Colored pencils or colored waxes add attention-getting highlights *(Photo 12)*. The options are limitless.

Endgrain texturing

Use either the texturing wheel or a spiraling wheel to create a variety of whorl designs on endgrain. Spiraling or texturing on endgrain can be an alternative to chattering and works well on box lids—inside or on top. Lifting the wheel from the wood and cutting again adds yet another pattern, and scrolling back and forth tends to deepen the same whorls *(Photo 13a, 13b)*. When texturing small endgrain items, an angle closer to 30 to 40 degrees works well.

Experiment and have fun. If the results are disappointing, cut off the texturing and try again. Keep in mind, though: Sometimes less is more; don't overdo it! ■

Mike Peace started turning shortly after retiring in 2007 and enjoys a wide variety of turning from ornaments to hollow forms. Mike is active in three woodturning chapters in the Atlanta area. You can see pictures of Mike's work or see his previously published magazine articles at MikePeacewoodturning.blogspot.com.

Adjusting the angle of the cutter, and lifting and re-engaging it, changes the effect from a line pattern to an orange peel to striations. Color with a felt-tip pen to add highlights.

On the endgrain face of this spindle, I textured the outside edge with a spiraling wheel and the inside area with a texturing wheel.

Story of Las Córdobas de Flamenco

COLLABORATION FOR A HAT

My husband, Michael, and I first encountered Chris Ramsey on the Internet woodturning forum, WoW (World of Woodturners) where I had appreciated Chris's encouraging words and admired his skillful turnings. A while back, Chris included an off-hand comment on one of his posts that he would like to chat with me about a collaborative on one of his natural-edged footed bowls—I do pyrography on Michael's turned objects. I was interested, but could not see how my embellishments would enhance his lovely bowls.

There are two considerations that are a large part of my decision to collaborate with another artist: I must have a connection or friendship, and I need to believe that my embellishing will enhance a particular piece.

A few months later, I noted that Chris was demonstrating at the Carolina Mountain Woodturners, so Michael and I drove to North Carolina to meet Chris in person and discuss an idea I had for collaboration. We had an opportunity to chat during a break. I opened my sketchbook and showed Chris drawings of embellished hats. The perfect collaboration for me would be a Western hat because I have a love for horses and fashion.

I cannot fully describe the smile that followed. It lit up the room!

We quickly moved on to discussing how to make the collaboration happen. Chris was concerned about my wood preference, Bradford pear. He was convinced that we would never find a large-enough piece to turn a full-sized hat. Ah, but we already had the wood! Two friends recently came across a huge pear tree that had been taken down and made sure the wood came to us. We now had the biggest piece of Bradford pear we had ever seen—fresh, delivered the week before.

A few weeks later, Chris paid us a visit, his lathe and tools in tow. The first evening we chatted and learned more about each other. When the time came for discussing the collaboration, we decided on two Spanish Córdoba hats. We thought these hats would be perfect to unveil during the AAW's international symposium in Tampa.

Chris stayed with us for four days and turned four hats. He left them with us. I embellished the hats, and back at home, Chris turned stands for them.

I wanted Chris to see the hats before Tampa, so we met halfway between Kentucky and Georgia before Tampa. During that time together, the three of us cultivated a strong bond. We look forward to our special friendship continuing throughout the years.

Cynthia Gibson lives in Georgia. The work of Cynthia and Michael can be seen on their website michaelgibsonwoodturner.com.

I admire the artwork of Michael Gibson and have a deep appreciation for his attention to the intricate detail, design, and form of his vessels, teapots, and bowls. Cynthia Gibson embellishes many of Michael's turnings. I have used pyro-engraving to enhance several of my own turnings, mostly hats with logos, but I was captivated when I saw Cynthia's remarkable pyrographic artwork. The command she has with a burning pen is unparalleled. Her free-flowing designs are exceptionally beautiful and unique to each piece.

I met Michael and Cynthia at the Carolina Mountain Woodturners demonstration, where we discussed a mutual interest in creating a collaborative piece. I tried to imagine how one of my natural-edge, three-legged, turned-and-carved bowls would appear after Cynthia worked her magic. Then Cynthia showed me her sketchbook, "Hats? Are you serious?" I asked. Embellished wood hats were a concept I had not considered, but I was intrigued in spite of years of having dealt with issues concerning the copying of wooden hats.

We decided to proceed, and a few weeks later, with my lathe in tow, I visited the Gibsons to turn a few hats and get to know two wonderful people. Early on, we discussed the wood-hat copying controversy, and Cynthia solicited the opinions of several well-respected wood artists. We agreed that the prevailing opinions and recommendations would dictate how we would proceed. The responses were overwhelmingly positive. We had our answer.

Our hats were well received in Tampa, which added to the growing significance of the collaboration. Cynthia's determination and drive to complete this collaboration never wavered. Connection and collaboration provided evidence that even protracted controversies can eventually diminish over time. ■

—Chris Ramsey


Chris brought his lathe to the Gibsons' shop.

Chris cores a mini hat from the larger hat.


Chris begins to turn the outside of the full-size hat.


Finish cuts on the inside of the hat.


Turning the crown to its final thickness. The orange glow is from a light inside the headstock.


A few final cuts part the tenon off the crown.


A black band is added to the mini hat while on the lathe.


Las Córdobas de Flamenco, 2013, Bradford pear


Cynthia burns a design onto the hat.


Chris Ramsey, Michael Gibson, Cynthia Gibson

Hans Weissflog's
ability to concentrate,
beautifully captured.

HANS WEISSFLOG
"MADE IN GERMANY"

Terry Martin

The quality of German products is respected all over the world and the label *Made in Germany* sets a high standard for precision and reliability. This reputation is built on a solid grounding of research, training, quality control, and design excellence. So it should be no surprise that the woodturner who is widely regarded as the most precise in the world is from Germany. Hans Weissflog's ability to create technically near-impossible work and original designs has put him at the leading edge of turning for nearly 30 years.

Many famous "turners" these days barely qualify as turners at all, often building their reputations on work done to a basic turned item after it has left the lathe. This includes piercing, carving, burning, painting, and more. But Hans is one of the few superstars of the contemporary turning world whose pieces are made almost entirely on the lathe, and in this sense he has remained true to his origins as a turner. This does not seem to have limited him in any way and it is within the constraints of old-school turning that he has created his unique ideas. It is the correctness of his approach that distinguishes him from the majority of contemporary turners. His continuing success, just like the products already mentioned, is based on research, training, quality control, and design excellence.

In 2004, I obtained one of Hans' small pierced *Ball Boxes*. It is made of boxwood and is exquisitely delicate. Whenever I am showing visitors my personal collection, I always leave this piece till last. They nervously hold it in their cupped hands and gently open the two halves, marvelling at its fragility. The reaction is always the same: They can hardly believe that such a thing can be made from wood.

The author's highly prized *Ball Box*, 2004, Boxwood, African blackwood stand, 3⅛" (80mm) dia

Unique training

How Hans arrived at this level of skill is a testament to his dedication and to the unique training that he had. He started with a more predictable career as a mechanical engineer. After a three-year apprenticeship, he landed a job at the local Bosch factory, but found that it was not as satisfying as he had hoped. After two-and-a-half years at a desk doing calculations, he began looking for a way out. A friend recommended interior design, so he visited the college. Hans explains: "I liked what I saw. I liked studying things such as design history, so I found the whole thing much more interesting."

Professor Boeckelmann was in charge of Hans' course and, fortuitously, he was also the person responsible for administering woodturning apprenticeships in Germany. Hans must have made an impression: "He told me that if I concentrated on woodturning during my studies, it would be possible to qualify as a turner by adding just six months more. I thought it would be stupid not to take the chance to get a qualification as a turner in such a short time, so in 1982 I graduated as both a designer and as a woodturner by doing two final exams."

Hans did not have enough money to buy equipment, so he was allowed ▸

Saturn Box, 2007, Boxwood burl, 5½" × 6⅓" (140mm × 160mm)

Design from 1990

to use the college facilities in return for cleaning and looking after the workshop, as well as giving advice to students. It was a busy time for Hans, as he explains: "I worked three days a week for a cabinetmaker, up to twelve hours a day, and three days a week I was able to do some turning at the college. You don't need a lot to start out as a woodturner, so later I got a small bank loan and bought a lathe, a grinder, and a small bandsaw. I even used a hand-powered drill press that I got cheaply. That lathe was the worst in the world and it was one reason why I started making such small work. If I tried to turn a bowl larger than 13cm in diameter, the lathe vibrated so much the bowl flew out of the chuck."

Hans is in no doubt about why he has achieved such a level of skill: "It's because of my two apprenticeships, as a mechanical engineer and as a woodturner. I didn't like being a mechanical engineer, but there is no doubt that some things I learned are useful. Part of the training was how to use tools and all the machines, including a metal lathe. I learned how to grind tools and drill bits. It was perfect training for being a turner and the skills are almost the same, it's just the materials that are different. With wood you hold the tool in your hands, but with metal you hold the tool mechanically because the forces are much greater. On top of that, I didn't just learn these things, but I used them every day. Then for nine years I worked as a cabinetmaker. When you put it all together, it adds up to a lot of training and experience, but it has to be done step-by-step. That's one reason why I became known relatively late in my career. When I started in 1982, I could see that my work was

Boxes, 2012, African blackwood, spalted beech, sandbox tree, 2⅓" to 3" (60 to 75mm) dia

not good enough to show publicly, so I just continued to work at it and develop my skills and ideas. If a box wasn't good enough, I broke it with a hammer, threw it away, and started the next one. Of course the best reason why I became skilled is that I really like to turn wood and that makes it easier to do it well."

New designs

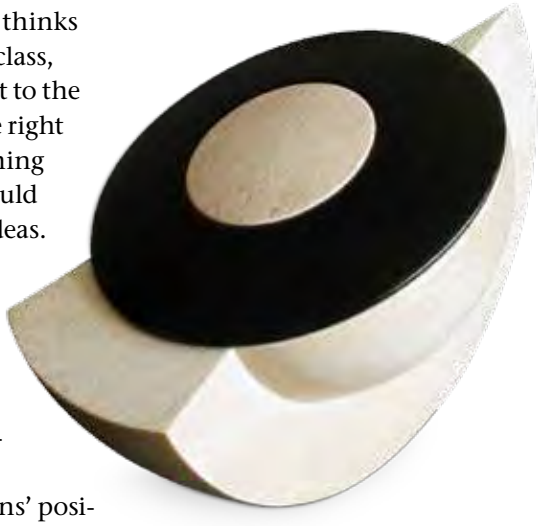
Hans never stops creating new designs and often has to develop many new techniques just to realize his ideas. He is proud of his ability to create original work: "Every year since 1989, I have created new designs for the collectors who buy my work. I've developed more than 120 different boxes and I try to create series of work in gradual stages. For example, in the beginning I had a 'natural edge' series, or my latest 'drunken ball' boxes. I make full-scale drawings because everything has to be very exact, the cuts have to meet exactly in the middle of the wall, the thickness has to be the same, and so on."

When asked what he thinks about people copying his ideas, he looks very pained. "When I teach, I use designs that I don't produce any more. I am trying to teach the techniques, but there is always somebody who thinks that because they paid for the class, they have also bought the right to the design and that gives them the right to market it. I don't mind teaching the skills, but I wish people would use them to create their own ideas. I get depressed when people I teach start selling exactly what I showed them. My work means so much to me, it is something special that I created and I don't want everyone to turn like that."

It is easier to understand Hans' position on copying when we learn how he developed the designs he is best known for, his *Ball Boxes*. Hans always had an interest in making small ▸

Saturn for D. Cortes Box, African blackwood, boxwood stand, 1½" × 3½" (36mm × 86mm)

Design from 1995



Triangle Rocking Box, 2011, Hornbeam, African blackwood, 2⅛" × 3⅛" × 2 3/16" (54mm × 79mm × 56mm)

Drunken Ball Box, 2012, African blackwood, boxwood, 3⅛" × 3⅛" × 3⅛" (80mm × 80mm × 80mm)

Stars, 2011, Ziricote, 20½" × 4⅓" (520mm × 110mm)

boxes and as a break from production spindle turning he began to experiment. "Like everyone else," he says, "when I started turning, I tried what I saw other people doing to see if I could do it. One day I saw an exhibition of work by Saueracker, a turner who was working around 1900. He did pierced work, but on an ornamental lathe. I thought, 'Why not do it by hand turning without an ornamental lathe?' I think I created my first pierced ball box in 1984. It was 40 mm in diameter and the rings were not round, but had sharp edges. I always used to take my work to Boeckelmann and show him. He'd say, 'Do you want me to open my drawer and show you? These things have already been done!' But with my ball box he didn't say that, so I realised I had a new idea."

Hans' *Ball Boxes* are so delicate it is difficult to believe that they are made from solid pieces of wood. Even though turning the grooves precisely through from opposite sides of the wood till they meet exactly halfway seems impossibly difficult, Hans makes it look as if he is doing it without any effort. Of course it is nowhere as easy as it looks, as he explains: "If I am doing a 50 mm box for example, after 30 years I know precisely how much 50 mm is without measuring, so that's why it seems like I am working by instinct."

Master of boxes

Hans is really the master of boxes and any selection of his work soon shows how he has been able to make this niche his own. Another of his early designs is the *Saturn Box*. He often used the natural rim of the burl to contrast with the refined box at the center. His ability to carry such ideas through to create new designs is shown in

Rocking Bowl, 2007, Cocobolo, 6½" × 13¼" × 8¾" (168mm × 336mm × 224mm)

Design from 1999

Half Circle Bowls, 2007, African blackwood burl, 2¾" × 5½" and 5½" × 11" (70mm × 140mm and 140mm × 280mm)

(Left) Saturn Star Bowl, 2007, Cocobolo, 7½" × 2½" (190mm × 63mm)

(Right) Small 3rd Rocking Bowl, 2011, African blackwood, boxwood, 1½" × 3" × 2¼" (40mm × 80mm × 55mm)

Saturn for D. Cortes Box. Anyone will be impressed by the delicacy of such work, but the turners among us are always more amazed when they realize it was turned on seven centers. A typical reaction is: "How on earth...?"

A recent series of work has produced *Triangle Rocking Box*, a further play on geometry and stability/instability. The contrast of shapes is enhanced by the contrasting wood tones, a marvel of simplicity and elegance. His latest series of boxes, the *Drunken Ball Boxes*, is another example of the simple steps Hans takes to create new work. You can see the seeds of this idea in both his *Ball Boxes* and *Saturn Boxes*, but by the simple step of giving this box a half-twist, he has created a piece that rolls erratically around on the table, just like a Saturday-night drunk on the way home.

Bowls

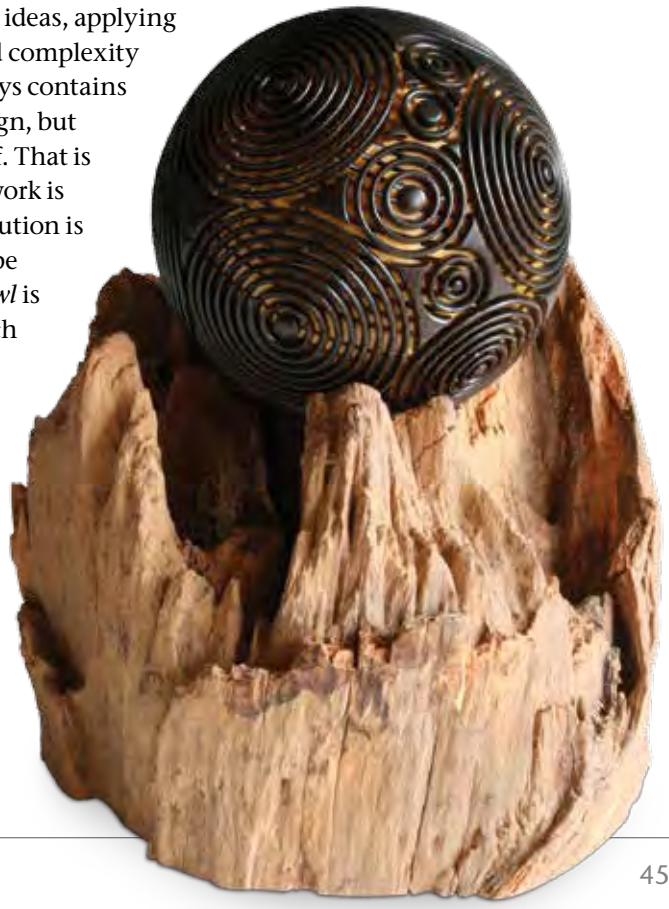
When you consider how many turners have tried to reinvent the turned wooden bowl over the last fifty years, it is impressive that almost as soon as he started turning bowls, Hans created work that had never been done before. His famous *Rocking Bowls*, made from one piece, defy the limits of what you can do and still hold a bowl on the lathe.

Hans began his improbably difficult bowls in the 1990s, but his recent bowls have reached such a level of complexity and control that he has set a standard that is very unlikely to be challenged. *Stars* is a perfect example of how Hans exploits the effect known as *moiré*, where overlapping grids produce visual interference, often creating a shimmering effect. Any turner who was impressed with seven centers, will be even more astonished that this piece was turned on thirteen centers. By combining such ideas with his box designs, Hans has created his *Half Circle Bowls*, which are deeper and much more difficult. In this way, Hans methodically builds his ideas, applying layers of experience and complexity to create work that always contains elements of his last design, but which is unique in itself. That is one reason why Hans' work is so collectable—the evolution is there to be seen and to be admired. *Saturn Star Bowl* is a perfect example of such sublime intricacy.

Work of nature

Hans' work is usually tightly controlled, so it came as a surprise when he started creating rough stands for mounting his pieces. The contrast of *Ball Box with Stand* certainly opened up his work to those interested in a more whimsical style, but there is plenty there to satisfy the technophiles. If you try counting how many centers this box was turned on, you will soon realize that there are many more than thirteen!

I like the more subtle reference to the work of nature in *Small* ▸



Ball Box with Stand, 2011, African Blackwood, boxwood, monkey puzzle, box is 2" (50mm) dia

Star Wall, 2009, African blackwood, boxwood, bog oak, 14" × 9½" × 2¾" (356mm × 240mm × 72mm)

3rd Rocking Bowl. The small arc of sapwood at the base is a reminder that, for all its technical wizardry, this was once a part of a tree. With Hans nothing is left to chance, and if we look back at his assorted boxes, we can see he has always delighted in such subtle references to the nature of the tree.

These references to nature are combined wonderfully with a newly found sculptural flair in *Star Wall*. The turning remains at the heart of his work, but he has allowed the essence of the tree to show through in the beautifully balanced palisade of African Blackwood stems. It is a perfect example of *less is more*.

One of a kind

Hans has become so much a part of the international scene that it begs the question of why there are not more German turners participating in the worldwide reinvention of turning. It is difficult to avoid comparisons with France, another country with a noble history of turning. France has produced a flood of creative turners who travel the world amazing us all with their ideas, but Hans is the only contemporary German turner well known outside of Germany. The difference lies in the strict apprenticeship system. France used to have such a system, but it faded away with the decline of traditional turning in France. In Germany, the tradition remains strong and most turners still jealously guard their skills and ideas. There is good contemporary turning done in Germany, but less of the freewheeling show-and-tell of other countries. Hans has been able to absorb all of the best qualities of the traditional German training system, but is enough of a rebel to defy its rigidity and reach out to the wider world. It is a complex balancing act and another reason why Hans is unique.

Hans is known all over the turning world for his good nature and ability to not take himself too seriously. But he takes his work very seriously and is universally respected for his integrity. He is an inspiration to all who aspire to higher standards of technical expertise and a joy for the many collectors around the world who own his work. Although there are many turners who aspire to be as good, there will only ever be one Hans Weissflog. ■

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.

ROUGHING IT

Jerry Bennett

I like oysters on the half shell; at least I think I do. Because of the texture of oysters, I add a lot of red sauce, horseradish, and crackers. There could be anything in that shell and I probably would not know the difference. We experience our physical world through the objects around us. An old rusty bucket has familiar variegated colors and a roughness we will not mistake. A linen napkin has a smooth elegant feel. Texture has even permeated our language. The kid down the street was nicknamed *Slick* for a reason. Going camping in a tent is considered *roughing it*. Texture is not merely an esoteric concept—we actually experience it.

Woodturners give a lot of thought to texture. The surprises found inside a burl and the tactility of wood make us curious about what's inside the next log. We can appreciate the fine shape of a work, but its texture and finish communicate to us physically and emotionally. Much of our skill and effort is spent on how a work feels in our hands and how the light plays on its surface. One cannot help relating to a hundred-year-old vessel, seeing the tool marks of a maker long gone and feeling the smooth patina of time. A few lines give us form, but texture gives us substance.

(Above) Page Turner

Horse feathers

Texture can have a greater impact on the senses than shape. We do not even have to feel a surface to react to it. The texture of an object is expected to be in context with our life experience—we do not expect to see feathers on a horse. Thinking artistically involves observing how textures affect us, and then utilizing that information to deliberately influence the response ▸

(Top) **Meret Oppenheim,** *Object,* Fur-covered cup, saucer, and spoon, 1936, cup 4⅜" (10.9 cm) dia; saucer 9⅜" (23.7 cm) dia; spoon 8" (20.2 cm) long; overall height 2⅞" (7.3 cm).

Digital Image © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY

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

The Center for Art in Wood Museum Collection, donated by the artist.

Photo: Courtesy of The Center for Art in Wood

(Right) **Chris Ramsey, Cynthia Gibson, Michael Gibson Collaboration,** *Mini Dressage Hat,* 2013, Bradford pear, India ink, bigleaf maple burl, paint, hat is 3" × 5" (8cm × 13cm)

Photo: Michael Gibson

others have to our art. Doing what is *not* expected is one way of accomplishing just that.

Such is the case with Meret Oppenheim's *Object,* a fur-covered cup, saucer, and spoon, 1936. Meret bought a cup and saucer at the Five and Dime store and upholstered it with fur. I always have an overwhelming urge to gargle after seeing it. Getting someone's attention with an unexpected texture is not difficult—Oppenheim proved that. Obviously others share her sense of humor—this ten-cent cup is a favorite at the Museum of Modern Art. Other examples of the unexpected are lidded boxes covered with thorns that are impossible to touch, and chairs regaled with nails. Doing the unexpected works to gain attention but there are many other ways to use texture. Consider what impact you want to have on the viewer. Do you want to generate curiosity or shock, or is your intent to simply accent a feature? Bold textures shout and grab our attention. Subtle textures whisper and invite us in. Many times, what you do not do can have a powerful effect.

David Sengel's teacup and saucer does the unexpected, with elegance. The contrasts within this piece reflect much about life—a lot of smooth sailing with a few stickers once in a while.

One would not expect to see flowers on a top hat, but they work exceptionally well on *Mini Dressage Hat*, collaboration between Chris Ramsey and Cynthia and Michael Gibson. The floral elements have a fine line and are delicately placed in relation to other elements. This is a good example of utilizing a bold pattern but executing it subtly. The design does not cover the entire hat but teases the available space. By repeating design elements in a pattern, the effect is that of a texture. Learning to use texture effectively is a big step toward expressing ourselves creatively.

Texture plays a significant role in wood art and can dramatically alter the impression a work has on viewers. My friendly *Page Turner*, made with scraps of maple and Corian, would not have the same effect without its particular textures.

Texture library

Once I realized the effect a little surface manipulation can have, I

"Bold textures shout and grab our attention. Subtle textures whisper and invite us in. Many times, what you do not do can have a powerful effect."

Kathy Marshall, *Eucalyptus Bowl,* 2013, Eucalyptus, 3½" × 6½" (9cm × 17cm)

began seeing texture everywhere, as if for the first time. Now I photograph textures that interest me. Nature is a great source for inspiration. Look at a bug up close or, if you can, find an elephant and take a picture of his wrinkly hide. Perhaps the steel surface of a rusty bridge will translate nicely into a texture on the rim of a bowl.

Just like anything else, it takes practice to acquire the skills to apply texture effectively. Experiment on pieces of scrap wood to see if you can duplicate a texture from one of your photos or from a bug that intrigued you. Also, try creating a texture from scratch without a reference. With the tools and finishes currently available, we can simulate natural and un-natural surfaces on practically anything. Simply picking up a rotary tool or a woodburning stylus and experimenting with patterns will get you started. Save all of your experiments, along with your texture photos. Something that does not work on a current project may be ideal on another. If you end up with a turning you think is uninteresting, before consigning it to the burn barrel, try adding a little texture. By collecting a library of textures, you will have an unlimited source of ideas.

Shine a light on It

Not only is the study of texture about how something feels in our hands, it is also about the interplay of light. Surfaces interact with light by absorbing some colors and reflecting others. What we see is the result of that interaction. Each style of texture reflects and absorbs light uniquely, based on its individual element shapes and the finish. For instance, if we want to see rich colors and wood grain, a shiny finish may not be the best choice—the color of the light reflecting off a shiny surface will be white and not the color of the wood. There will be sprinkles of white light in the texture. Those tiny white reflections can be distracting, especially when photographing a piece. As you texture, shine a light on the surface at various angles to assess your progress. Do the same after adding a finish. Make sure you get the effect you want.

The nitty-gritty

There are times when adding a little texture can make a big difference. Darrin Hill added considerable interest to a large plain bowl by sawing an irregular edge and burning it with a torch to simulate bark. It fooled me at first. I was trying to imagine the tree that produced such a shape. He also replicated the same effect on its base, a nice touch. With a little ingenuity, ▸

Darrin Hill, *Heirloom,* 2013, 8" × 14½" (20cm × 37cm)

Darrin certainly got our attention and changed an otherwise plain bowl into an heirloom.

Bowls with large rims beg to be accented with interesting textures, such as Kathy Marshall's *Eucalyptus Bowl*. The textured rim enhances the character of the bowl. A wide rim is the perfect canvas, looking straight up at the viewer. This particular bowl shape could have multiple personalities by simply utilizing different textures on the rim.

It is not always obvious where it is appropriate to add texture. The more you experiment, the more you will see the possibilities. Paula Haymond's accomplished use of texture takes us on a visual journey with *Lost Language*. This piece effectively demonstrates the power that symbolism, combined with texture, can have. By experimenting with textures in various ways, Paula has developed a good sense of what works and what does not. Texture makes her art unique.

Perhaps you determine that the wood for a particular piece is too plain—there are options for addressing that problem. Greg Gonsalves painted a beautifully shaped hollow form with crackle paint to reincarnate its plain wood into something special. *Untitled Vase* now looks like a thrown

Paula Haymond, *Lost Language,* 2013, Mahogany, dye, 26" × 22" × 2½" (66cm × 56cm × 6cm)

Greg Gonsalves, Untitled, 2006, Wood, paint, 17" × 9" (43cm × 23cm)

Peter Rand, *Golden Oldies,* 2013, Boxelder, patina, 12" (30cm) tall

ceramic vase and is happily sitting in my den. Ideas for textures can come from anywhere. In Greg's case, the paint store.

In *Golden Oldies,* Peter Rand also chose to use paint, but in a different way. His choice of texture and colors is unexpected in an abstraction of the human form. Those elements, combined with his seemingly incongruent title, compel us to look deeper for meaning. Perhaps it is about those who are unique. Peter makes us think. Your interpretation may be different from mine. The piece provides ample opportunity for dialog, should we choose to engage.

Sometimes the best finish is simply no finish. *Cactus Blossom* was an experiment to see if a finish is really necessary. Sanding through to the higher grits gives the wood a fine feel that requires nothing more. Over time, as people handle such a piece, the resulting texture becomes a part of its character.

No foolin'

One cannot have a conversation about texture without mentioning *trompe l'oeil,* the art of deception. It is pronounced, "tromp-lay" and translates literally to, "fool the eye." Usually ▸

trompe l'oeil is associated with two-dimensional painting. For instance, a painting of a door in full-size perspective can look so real, one might reach to open it.

Some sculpture examples of trompe l'oeil are: carving a rock to look just like a tree, or carving wood to look like rock. Art Liestman did not carve *Stone Teapot*; instead, he used a propane torch and a wire brush to achieve the illusion of stone. By adding the appropriate colors, Art created a true trompe l'oeil effect. I suggest you include in your library a few actual rocks. There is nothing like the real thing as a reference.

Bob Holcombe's wonderful *Number 8 Pail* gives the true sense of an old bucket and uses subtle textures and colors that blend perfectly to create the illusion. The overlying finish has a subdued sheen so that light reflections do not detract from the texture. Good art holds up a mirror for us to see ourselves and the world around us. Bob's pail transported me to another place and time; it is cool.

The End

The prospect of adding texture to an otherwise plain surface presents many fun choices. Texturing can be accomplished in many ways, such as burning, carving, painting, hammering, or piercing. Each method requires a few new tools and skills. Learning to choose and use the right tools to do the job is where you begin. Taking a hands-on class shortens the learning curve considerably. The trick is to develop skills to reproduce at will the textures you find, and to understand the effect those textures will have on viewers.

I refer to the time I invest in the learning process as "going to college." In playing with texture, my do-overs outnumber my successes by a considerable margin. Learning to make believable textures is not a cakewalk, but the results can be worth the effort. My *Page Turner* was just a practice effort to learn to speak "reptilian." Maybe someday I will make a vessel that can bite back.

Remember to keep your texture library handy, get lots of practice, and send us a photo. ■

Art Liestman, *Stone Teapot,* 2013,
Bigleaf maple burl, acrylics,
3¾" × 7½" × 3½" (10cm × 19cm × 9cm)
Photo: Kenji Nagai

Jerry Bennett started woodturning in 2001 and has never looked back. His work is found in many collections and has been displayed in exhibitions across the country. His turned art brings a fun presence that reflects his whimsical view of life.

Bob Holcombe, *Number 8 Pail,* 2013,
Basswood, pine, mahogany, wire, milk paint,
18" × 12" (46cm × 30cm)

Jerry Bennett, *Cactus Blossom,* 2004,
Maple, ebony, 15" × 10" (38cm × 25cm)

Tips on PYROGRAPHY

Cynthia Gibson

Plan ahead

- Pyrography is not forgiving. Make a plan before you begin your project to avoid disappointment. I like to sketch the shape of my turning on paper with the design I wish to burn so I can have a good idea of the overall piece.
- Begin with simple designs.
- Make sure your piece is well sanded before beginning to burn.
- Only burn on unfinished wood.

Equipment

- Keep your nibs clean. Carbon buildup can affect the heat, cause problems, and ruin the nibs. I use a wire brush to clean my nibs.
- Interchangeable pens are available but I do not recommend them. They don't seem to keep a consistent temperature, and changing the tips is time consuming.
- My tool of choice is the Razertip SS D-10 unit because of an extra temperature control that allows extra-low temperature settings. My style of pyrography requires very low heat, so this unit is desirable. The dual handpiece capability is helpful. When used with Razertip's SS D-10 power source, Razertip pens are not hot to the touch and offer excellent flexibility with heat control.

Safety

- It is essential to use a fan or dust extractor when using a woodburner.

Smooth strokes

- It is natural to think of using a woodburning tool like you would a pen or pencil, however, I have more success when using the tools more like a paintbrush.
- Glide. Because you are burning the wood, the nib will scorch the surface before contact is actually made. Think of the way an airplane takes off and lands when touching the wood with the pen.
- Blobs are black dots that may appear when you draw a straight line with your pen. As you practice making smooth strokes, you will see less and less blobbing.
- The speed of your stroke, pressure on the tool, wood choice, and temperature affect the darkness of burned lines.

Control the heat

- Use only the amount heat of heat you need to do the job, which will avoid over-burn. Most people have the heat set too high.
- When you are learning to work with your burner, play with the temperature and practice on different wood types to see which woods you prefer and how they burn. All wood burns differently. I like to experiment on a practice piece of the same wood as the project I am working on, so I can achieve just the right color of burn lines to suit the design.
- Temperature should be adjusted for different nibs and different wood species.
- Blow on the nib to cool it slightly if your pen is away from the surface of the wood for a while, to avoid scorching the wood.

Sources

- Sue Walters *Pyrography Workbook*
- *The Complete Pyrography* by Stephen Poole
- Dover Publications is an excellent source for images, doverpublications.com. ■

TEXTURE

AS AN ELEMENT IN WOODTURNING DESIGN

Tania Radda

Texture has an effect on the work we do as woodturners. Embellished vessels that we see at local chapter meetings and symposiums and in galleries and museums inspire us. Even the simple application of texture, in just the right place, can add to the overall dynamic look of a piece, supporting its form and concept, bringing the work lusciously alive: We are drawn into its enchantment and want to caress it with our hands and examine it with our eyes.

Previously, I wrote about the influence of line as an element in art (vol 28, no 3). Another element is texture. Texture can essentially be described either by the way a three-dimensional work feels when touched or by its visual sense or look. When applied expertly, texture manipulates the viewer's perception to enhance interest. Anyone can learn to recognize successful application of texture, understand how it works to enhance turned objects, and master techniques to embellish turned objects.

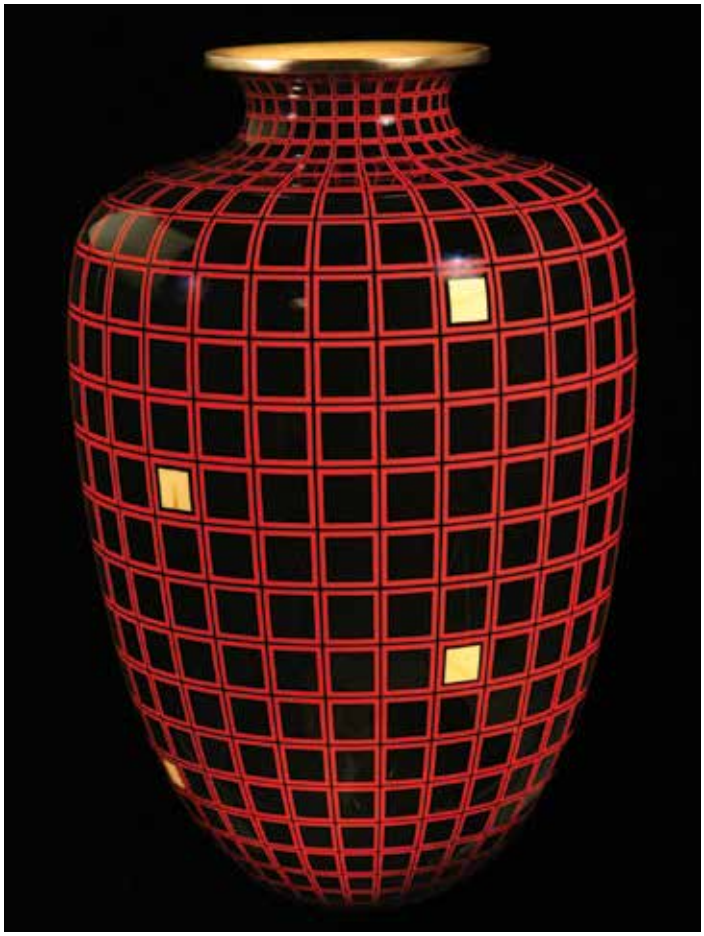
Physical texture

Tactile texture is what we experience when we touch the surface of a bowl or plate. When we touch something, we create a memory for that surface in the same manner we create a memory for our sense of smell. In Steve Sinner's *Ariadne's Thread*, after our eyes note the complex pattern, our mind immediately recognizes the vessel's surface as smooth, glistening, and polished. We are compelled to touch this vase, fingers gently gliding over the form. We have felt surfaces like this previously, so even if not allowed to touch Steve's vase, we know how it will feel.

John Jordan's walnut vessel has another familiar surface treatment. We recognize its uneven exterior and our eyes enjoy the soft bounce of light on the wood. There is richness in this subtle texture. The carved lines create a visual direction we can easily follow. John has mastered several relatively simple techniques to add enchantment to hollow vessels.

Visual texture

Texture is as much visual as it is tactile. Painters paint realistic images of rocks, feathers, and fruit on canvases, and sculptors form realistic renditions of everyday objects out of metal, wood, bronze, clay, or any other material. The artist's use of a variety of embellishments to create the *look* of a rock, rope, ▸



(Opposite page) **Louise Hibbert, Hayley Smith collaboration,** *Spongosphaera,* 2012, English sycamore, copper, acrylic resin, acrylic inks, 2" × 9¾" (5cm × 25cm)

(Above) **John Jordan,** Untitled, 2007, Walnut, 9" × 9" (23cm × 23cm)

(Left) **Steve Sinner,** *Ariadne's Thread,* 2006, Maple, acrylic paint, ink, gold leaf, 22" × 4½" (56cm × 11cm)

Tom Eckert, *Aberrant Ascension,* 2005, Polychrome wood, 21" × 12" × 12" (53cm × 30cm × 30cm)

or cantaloupe influences our perceptions. Jacques Vesery skillfully used woodburned-carving and acrylic paint to embellish turned-wood spheres in his Diversity in the Round Series. Each orb plays with our visual sense: We believe we are looking at rusted metal hammered, screwed, and nailed into round; an exquisite seashell fossil; ready-to-eat cantaloupe; and a rope-wrapped rock—loosen the rope and that rock will surely continue cracking. Jacques not only captured the essence of "rock," he seemingly arrests movement. Masterful.

Tom Eckert has taken this concept even further in *Aberrant Ascension*, pushing perception to the point of disbelief. Our eyes instinctively recognize the napkin and dishes—in our view this piece has the convincing shape, form, value, color, and feel of a cloth napkin draped over a haphazard stack of plates and bowls. Yet, one bowl levitates. We know a bowl cannot float, but there it is, a suspended bowl seemingly supporting cloth. Surface embellishment used in this manner becomes the piece itself and encourages the viewer to believe in something not real. This is, of course, an extreme use of texture, but it illustrates the powerful effect surface embellishment can have when used on wood.

Combine tactile and visual

We can combine physical and visual texture to create illusions or deceptions. In Dixie Biggs' *Memories in the Making,* she manipulated the surface of a hollow cherry vessel to add stylized ginkgo leaves, seemingly embracing the form. The layered surface helps guide our eyes to interpret the shapes as leaves. By introducing contrast with color and texture, the bottom and top surfaces of the leaves become separated, changing the way light reflects. Our eyes are engaged

Jacques Vesery, *Junkyard Dog Ball, Tritubyteme, Roll Away the Dew, That's a Wrap,* Diversity in the Round Series, 2008, Cherry, acrylics, each sphere, 3" (76mm) dia

Private Collections

Dixie Biggs, *Memories in the Making,* 2011, Cherry, 4" × 4½" (10cm × 11cm)
Photo: Randy Batista

William Hunter, *Shelter from the Storm,* 2008, Eucalyptus burl, 10½" × 26" × 17" (27cm × 66cm × 43cm)
Photo: Tony Cuma

and we want to explore the various layers. If we were to handle this piece, eyes closed, we would be able to differentiate layers by touch. Dixie's combined techniques of woodburning, carving, texturing, and painting are, of course, perfected from years of exploration and experience.

We get the sense in Bill Hunter's *Shelter from the Storm* that it was nature's intent to create this vessel. In reality, we know we will not find another object with such multifaceted and rich surface quality anywhere in nature. Our eyes linger, swirled by the direction of the deeply carved lines, admiring the complexity. The ambiguous title makes us wonder what or who is being sheltered: Are we to be protected from a stormy vessel? Or, has an unleashed fury created the need for arms to shelter an object from further harm? The concept is expressive of Bill's vast creativity.

Add and subtract

The additive and subtractive processes allow us to add, or take away, material from wood to create fanciful forms that delightfully display texture, patterns, bumps, and voids. Louise Hibbert is well known for her almost real, but not quite lifelike containers, such as *Spongosphaera,* and *Thomasia, Cotoneaster, Follicularis*. This trio appears "of nature," and is an excellent example of the additive process. ▸

Louise Hibbert, Sarah Parker-Eaton collaboration, *Thomasia, Cotoneaster, Follicularis*, 2012, English sycamore, silver, gold, acrylic resin, acrylic inks, *Thomasia* is 7" × 2½" (18cm × 6cm)

Collection of Olga Jedlickova, Czech Republic

Collaborator Sarah Parker-Eaton applied multiple silver "jacks" to the outer surface of the largest form, and Louise used acrylic-based paste and paint to mold luminescent spikes onto the surface of its interior form, making it look even more three-dimensional. Those spikes offer a visual dilemma: Are we threatened or compelled to reach in and pick up this orb? Is its treasure of a lone silver and gold jack worth risking the spiky warning?

In many of his turned sculptures, Graeme Priddle also turns voids, a subtractive process that leaves the work far greater than its original mass. Feasting on *Tahi, Rau,* our eyes move in and out of the composition, relishing smooth surface and soft bumps, texture accentuated by color.

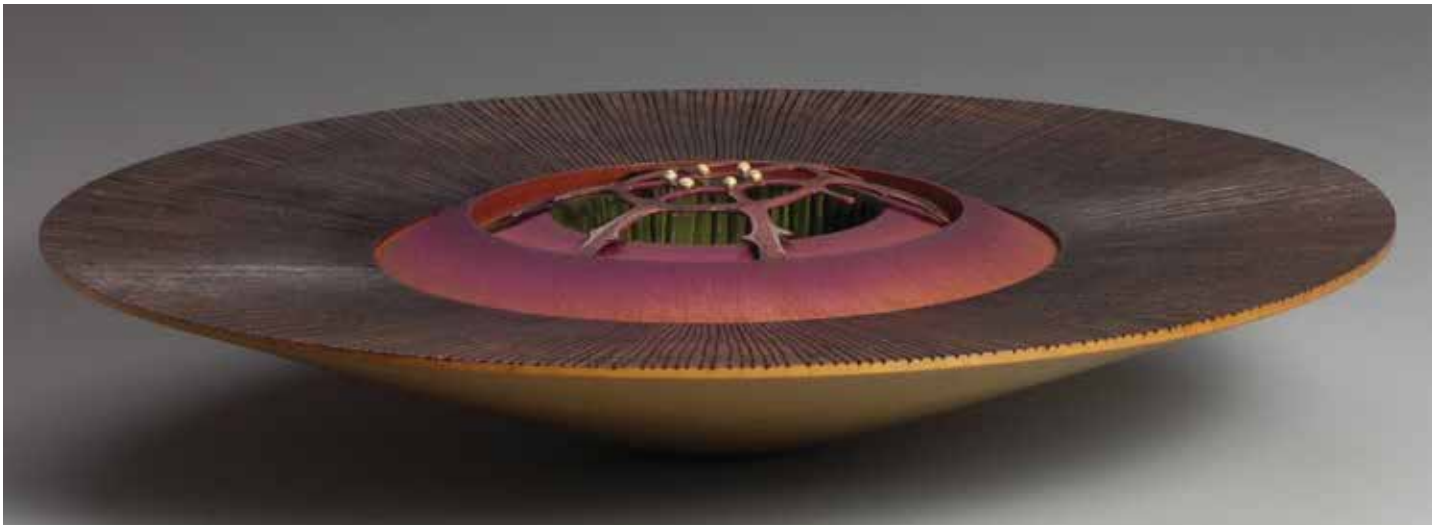
Explore by playing

Every woodturner begins his or her exploration of texture by applying basic techniques to turned objects, such as Al Stirt's turned and carved Honduras rosewood platter from 1986. He now uses more complex designs and color. Al's turned, carved, and sandblasted African series bowl from 1990 is an icon of early turned and carved vessels. Brad Adams' burl bowl is one of his first ▶

Graeme Priddle, *Tahi, Rau (One, Two),* 2008, Matai, acrylic paint, 15" × 7½" × 4" (38cm × 19cm × 10cm)

Private Collection

Louise Hibbert, Hayley Smith collaboration, *Spongosphaera,* 2012, English sycamore, copper, acrylic resin, acrylic inks, 2" × 9¾" (5cm × 25cm)



Louise Hibbert, Salt and Pepper Mills, 2013, English sycamore, brass, acrylic resin, acrylic inks, 6½" × 2¾" (17cm × 7cm)

attempts at adding woodburning to a rim. Louise Hibbert's addition of vertical carved grooves and acrylic paste and paint to her turned peppermills renders them easier for grinding their contents. Peppermills can be a prelude to more complex work. Consider spicing up your turnings!

Start your experimentation by keeping it simple: Use a small carbide rotary tip attached to a Dremel tool to enhance the surface of a bowl's rim. Thoroughly explore the various textures this rotary tool can create: rough, bumpy, convex, or furred. Try a woodburning tool: Burn jagged or patterned lines, dots, and depressions. Carve with whatever carving tool you have available, and then paint the surface. Attend demonstrations. Take a class at one of the many woodturning schools. Playfully explore. And, most important, have fun! ■

Tania Radda was born in France and raised in São Paulo, Brazil. She obtained an MFA in wood sculpture from Arizona State University. Tania is a master of bending wood to extremes to magically create unique whimsical pieces.

(Above) **Al Stirt,** African Series bowl, 1990, Boxelder burl, 6" × 7⅝" (15cm × 19cm)

(Left) **Al Stirt,** untitled platter, 1986, Honduras rosewood, 11" (28cm) dia

Brad Adams, *A Thousand Faces,* 2013, Bigleaf maple burl, dye, 5¼" × 16½" (13cm × 42cm)

TENNESSEE ASSOCIATION OF WOODTURNERS

26th Annual Woodturning Symposium

FRI., JANUARY 31st & SAT., FEBRUARY 1st, 2014 • NASHVILLE, TENNESSEE

TRENT
Bosch

BARBARA
Dill

DOUG
Fisher

KURT
Hertzog

For the latest information, registration form and schedules go to **www.tnwoodturners.org/symposium**
You may also contact us by email at tawsymposium@aol.com or call Jeff Brockett at 615.973.3336

MARRIOTT COOL SPRINGS HOTEL & CONVENTION CENTER • 700 COOL SPRINGS BLVD. • FRANKLIN, TN 37067 • 615.261.6100

Woodturning Design BACK ISSUE SALE!

Supplies on some issues are limited, so ORDER TODAY!

Visit www.woodturningdesign.com/backissues/
to see the full selection of available back issues.
Order directly from the website or call (1-800-595-5074, ext. 143) to order by phone.

Any 5 issues - $25* • Any 10 issues - $40* • Any 20 issues - $70*

Free Shipping Offer:

Within the U.S.—Free Shipping for orders of 5 issues or more when you enter the code FREESHIP
Canadian Orders—Free Shipping for orders of 20 issues or more when you enter the code FREESHIPCAN
(Sorry—orders to Canadian addresses must be for 20 or more issues to qualify for free shipping.)
Foreign Orders—Actual shipping charges will be applied to all orders outside the U.S. and Canada
*Orders not qualifying for special free shipping offer will be charged normal shipping and handling fees—see website for details.

Want more than 20 issues? Call Robert Becker for even greater savings! (1-800-595-5074, ext. 143)

Penn State Industries

Top Quality, Great Prices and Expert Advice!

1-800-377-7297 • www.pennstateind.com

Exclusively at Penn State Industries. Patented

Bolt action handle smoothly advances and retracts the refill!

"Wow! You Made a Bolt Action Pen?"

Discover the joy of making this completely original and irresistibly fun Bolt Action pen, a gift that will be hard for any hunting or target-shooting enthusiast to put down.

Completely Authentic

Every detail, from the one of a kind bolt-action mechanism to the precision-engineered components, was carefully designed to ensure uniqueness and reliability. The realistic bolt-action handle smoothly advances and retracts to securely lock the refill in place. Includes a bolt-action rifle clip and replica 30 caliber cartridge and rose gold tip for added authenticity. You can even reverse the bolt for left handed operation!

Easy to Make

So easy to on a lathe, no one will believe you made something of this quality in 15 minutes. Requires mandrel, bushings (Item #PKCP3000BU $5.95) & 3/8" drill bit (Item #PKEXEC-3/8 $3.95)

Our Customers Love Their Bolt Action Pens!

Rod R. of VA wrote, *"This pen kit is Awesome - I LOVE IT!"*
Daryell S. of TN wrote, *"I am extremely delighted with this pen. The look and feel is remarkable and the craftsmanship is perfect. This already has become my best selling ink pen."*

Choose from our Original or *NEW* Mini Bolt Action Pens!

Our New Mini Bolt Action Pens are only 4" long and feature the same authentic styling and use the same accessories as the original.

Easy to start with a FREE DVD! A $20.95 Value!

Our FREE 45 minute instructional pen making DVD is packed with all of the info you need to start making pens. Order item #DVD

Original Bolt Action Pens

Gun Metal shown with refill advanced

24kt Gold shown with refill retracted

Black Enamel with Gun Metal tip and clip

	Item #	1-4	5-24	25-49	50+
Chrome	#PKCP8010	$12.95	$12.05	$11.15	$10.25
Gun Metal	#PKCP8020	$12.95	$12.05	$11.15	$10.25
24kt Gold	#PKCP8000	$14.95	$13.95	$12.95	$11.95
Black Enamel	#PKCP8030	$13.95	$13.05	$12.15	$11.25

3 Bolt Action Pen Kit Starter Package

You get one of each pen in 24kt Gold, Gun Metal and Chrome plus the 3/8" drill bit and 2pc Bushing Set
#PKCPBAPAK **SAVE** $8 **Only $42.75** **SAVE 16%**

Mini Bolt Action Pens *NEW*

Mini Bolt Action in Gun Metal

24kt Gold

	Item #	1-4	5-24	25-49	50+
Gun Metal	#PKCP8220	$10.95	$9.95	$9.45	$8.75
24kt Gold	#PKCP8200	$12.95	$11.95	$11.15	$10.25

Robust Featured Professionals: Alan Lacer & Steve Worcester

ROBUST

Robust lathes aren't sold in catalogs.

You have to get one from a woodturning professional like Alan or Steve.

Alan Lacer is known to many as the undisputed king of the skew chisel, but he is also a great all-around turner and superb teacher. You can find him frequently at the Marc Adams School of Woodworking and other nationally known venues.

Alan says: *Robust lathes are solid machines made in my adopted home state of Wisconsin. The standard stainless steel ways give an effortless glide of the banjo and tailstock. The Tilt Away™ is a real innovation.*

Contact Alan at: www.alanlacer.com
River Falls, WI, 54022
Phone: 715-426-9451
Email: alan@alanlacer.com

Steve Worcester's home is in the heart of Texas, where he is frequently seen at regional events with his great line of sanding accessories. Steve is a real innovator and lately he has been accenting his turnings with glass.

Steve says: *When I was looking for a product line to carry, without question, it was Robust. The product combines all the features I want in a lathe, everything operates smoothly and the way it is supposed to.*

Contact Steve at:
www.turningwood.com
Plano, TX 75074
Phone: 972-424-7958
Email: Steve@turningwood.com

Learn more about Alan, Steve and the rest of the Robust Woodturning Professionals at:

www.turnrobust.com Toll Free US: 866-630-1122. International: 608-924-1133

Never File a Tool Rest Again !

Robust Tool Rests are topped with a **Hardened Rod** that won't nick, ding or ever need filing

www.turnrobust.com Toll Free US: 866-630-1122. International: 608-924-1133

CUTTING EDGE RESULTS

INTRODUCING THE 8" WOODWORKING BENCH GRINDER

IDEAL SPEED
1725 RPM

SUPERIOR
TOOL RESTS

DURABLE
CAST IRON WHEEL COVERS

NORTON® WHEELS
3X™ HIGH PERFORMANCE (80 GRIT)

ALUMINUM OXIDE GENERAL PURPOSE (100 GRIT)

SEE MORE AT
JETTOOLS.COM/GRINDER

STAND BEHIND YOUR WORK™

JET

550+ SERVICE CENTERS NATIONWIDE | INDUSTRY-LEADING WARRANTIES | EXPERT TECHNICAL SERVICE

advertisingindex

Find the Perfect Kit

- Giant Selection of Quality Berea Kits
- Over 350 Different Pen Kits
- Over 25 Different Plating Combinations
- Order 24/7 on Our Website
- Fast Shipping
- Excellent Customer Service

Bear Tooth WOODS

Bear Tooth Woods offers a unique array of materials to enhance your creative designs for small turning projects. Visit us at our website:

www.BearToothWoods.com/AW

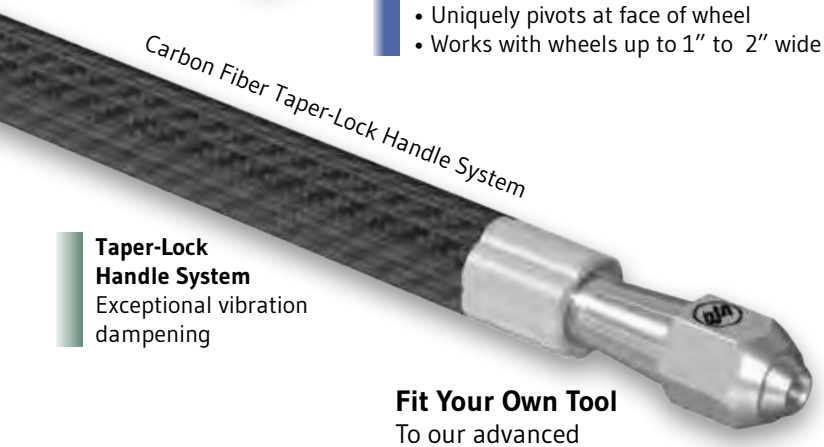
Colorado Springs, CO USA

SB Tools™
woodturning.org

Advancing the Art of Woodturning

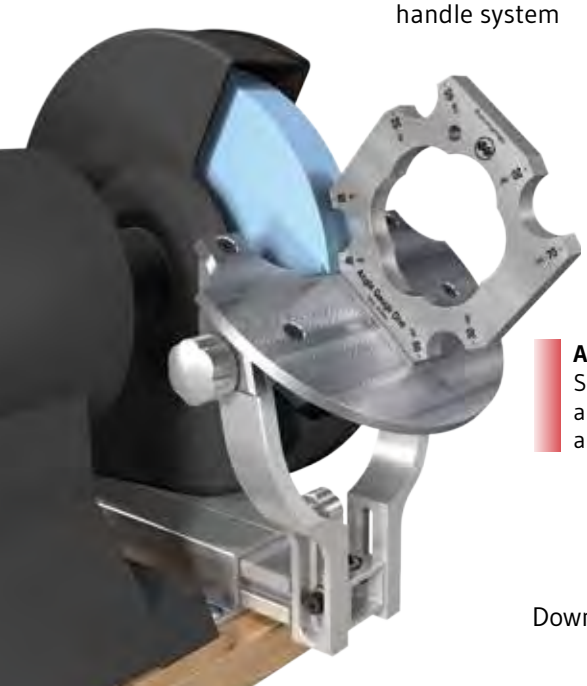
MADE IN LOUISVILLE, CO

Universal Grinding System
- Angles from 10° – 95°
- Uniquely pivots at face of wheel
- Works with wheels up to 1" to 2" wide



Taper-Lock Handle System
Exceptional vibration dampening

Fit Your Own Tool
To our advanced handle system



Angle Gauges
Sets accurate repeatable angles on round and flat surfaces

Chisels - Parting Tools - Scrapers
Available in many styles and widths

STUART BATTY DESIGNED TOOLS

Patented or Patent Pending on all SB Tools

Visit **woodturning.org**
Download our **2013 Product Catalog** and **Instruction Manuals**

RON FLEMING

Ron Fleming, *Leopard Flower,* 2011, Sycamore, 12" × 10" (30cm × 25cm)

Private Collection

Ron Fleming is one of the invited demonstrators for AAW's International Symposium in Phoenix, June 13, 14, 15.