

# American Woodturner

The Journal of the American Association of Woodturners

Spring 1998

\$5.00

Vol. 13, No. 1



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

## WHAT DOES THE AAW BOARD DO ANYWAY?

I HAVE RECENTLY RETURNED FROM Tacoma, where the AAW Board of Directors met for two days of planning and training. During that time we closely reviewed our responsibilities and actions and how they affect you, our members. As we worked our way through the questions and answers we posed to each other, I kept thinking of the pleasure I'd had—using a new technique learned at the national symposium, watching an AAW video, browsing through the AAW Journal, or sharing new ideas with a fellow woodturner at a chapter meeting—and recognizing that the Board was ultimately responsible for making it all happen.

Yet, I hadn't been aware of what our Board of Directors did. And as an enthusiastic member, I'd never asked, "What does the AAW Board of Directors do, anyway?" A good question. What do we do?

First, we have nine board members elected by the membership to serve three years. All are volunteers, and receive no money for their time or services.

The AAW Board is responsible for governing the organization, which it does by evaluating current activities and planning future programs and services to meet the needs of our members, who include the hobbyist, beginner, advanced and professional turners, collectors, gallery owners, and vendors and manufacturers of our supplies and resources.

Another part of the Board's governing responsibility is to give guidance and oversee the Administrator, Journal Editor and Conference Coordinator.

Individual Board members carry out their responsibilities by serving as Officers and by working on various AAW Committees, which plan the national symposium, guide our

publications and video projects, help members form new AAW Chapters, give scholarships to individuals to develop their turning knowledge and skills, and grants for programs and local chapters that help teach and promote woodturning. They monitor our finances so we stay fiscally healthy, and help plan and support exhibitions at the national symposiums, such as the up-coming Demonstrators Exhibition, the National AAW Chapters Show, and Pathways '98, to be held at Akron this June.

Each Board member serves as your representative for the future growth of the organization, which depends upon hearing your ideas, questions, and suggestions. To be a good Board member certain qualities and abilities are helpful:

- Have initiative
- Ask good questions
- Have innovative ideas
- Be flexible
- Be enthusiastic
- Be able to put the organization's best interest ahead of any other
- Use good judgement
- Be sensitive to issues
- Be committed
- Be able to have fun
- Have time and a readiness to roll up those proverbial sleeves to serve our members.

If you know someone who would make a good director, please pass the name to the Administrator or one of the following members of the Nominating Committee: Charles Alvis, Rus Hurt, or Charles Brownold. They are searching for candidates to run for the Board that will help shape and lead the AAW into the future. The election for Board members is held after the Fall Journal prints statements from each candidate.

**Thanks and appreciation to...**

**Karen Moody**, who is retiring after serving three years on the Board. Under her leadership as Chair of the Educational Opportunity Grants Committee, the number of grants doubled and the amount of grant money tripled. She became famous as Chair of the Instant Gallery, and her efforts and enthusiasm have made the last five Instant Gallery exhibits at the national symposiums truly spectacular.

**Stephen Garavatti**, who came to the AAW Board in 1995 when his financial talents were desperately needed to keep the organization fiscally sound. Steve received the AAW Volunteer Awards for the work he did for the wood exchange and writing articles for the Journal. He is retiring early from the board due to other professional and personal obligations.

The AAW welcomes **Norman Hinman** from California, who will serve on the Board for the remainder of Steve's term.

Special appreciation to **Rick Mastelli**, who became the Editor of the Journal four and a half years ago and through whose skilled efforts *American Woodturner* has grown in quality and stature. The Board and Rick were unable to reach agreement on a new contract, and this Spring issue will be the last Journal produced under Rick's outstanding editorship. The AAW gratefully acknowledges that Rick's creative expertise has greatly contributed to the AAW's publication of a highly regarded Journal. The AAW appreciates Rick's desire to remain an active and committed member of the AAW and to continue serving the AAW in other capacities.

—David Wahl, President  
*American Association of Woodturners*



AMERICAN WOODTURNER is published quarterly by the American Association of Woodturners  
3200 Lexington Avenue  
Shoreview, MN 55126.  
Periodicals postage paid at St. Paul, MN and additional mailing offices.

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

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

**Editor-in-Chief** Rick Mastelli  
RR 1, Box 5248  
Montpelier, VT 05602  
802/229-1320 (ph. & fax)  
mastelli@plainfield.bypass.com

**Contributing Editors** Alan Lacer  
Betty Scarpino

**Art Director** Deborah Fillion

**Administrator** Mary Lacer  
Eunice Wynn, Assistant  
612/484-9094  
fax 612/484-1724  
aaw@compuserve.com

#### AAW Board of Directors

**President** David Wahl  
**Vice President** Clay Foster  
**Treasurer** Larry Hasiak  
**Secretary** Norman Hinman  
**Members** Charles Alvis  
David Barriger  
Phil Pratt  
Robert Rosand  
Bill Stephenson

#### AAW Board of Advisors

Nick Cook  
Stephen R. Garavatti  
Karen Moody

#### WWW page

<http://www.RTPnet.org/~aaw>

#### A Note about Your Safety

An accident at the lathe can happen with blinding suddenness; respiratory problems can build over years. Take appropriate precautions when you turn. Safety guidelines are published in the AAW Resource Directory. Following them will help ensure that you can continue to enjoy woodturning.



**On the cover:** Luke Mann, of Waitsfield, Vermont, begins hollowing a bowl blank by parting a cone from it. The technique saves time and waste, for the cone can be used to turn a smaller bowl. For more on Mann's efficient bowl turning system, from gathering wood (photo left) to packing, shipping, and invoicing, see his article beginning on page 12. Photos: Paul Rogers Photography.

Submissions to *American Woodturner* are encouraged. Please contact the editor with articles or proposals.

- 2 LETTERS
- AAW NEWS & NOTES:
- 4 *Maryland Hall: A Great Place to Learn to Turn* by Frank Amigo
- 5 *Woodstock* by William Duce
- 7 *1997 Carolina Woodturning Symposium* by Roger Austin
- 9 *Ozark Woodturners Show* by Mike Kornblum
- 10 TURNERS' TIPS
- 12 A BOWL TURNING SYSTEM by Luke Mann  
*One professional's six-step approach*
- 17 ARRESTING SPALTING by King Heiple
- 18 UNDERSTANDING GREEN WOOD by John Jordan  
*Achieving refined results from raw material*
- 22 TURNED DOORSTOPS by Michael Hosaluk  
*A two-for-one production item*
- 24 TURNED BOX DESIGN by Remi Verchot  
*Varying form by reorienting the box parts*
- 26 THE GALLIC SCENE by Terry Martin  
*Woodturning advances in France*
- 28 LINE CARVING FOR WOODTURNING by Ron Hampton  
*Incising and accenting your work*
- 32 SIMPLIFIED SPIRALS by Judy Williams  
*Layout made easy*
- 35 TWISTED WIRE INLAY by Charles Brownold  
*A metal accent for your turnings*
- 36 TURNED WOOD NOW by Russ Nelson  
*Redefining the Lathe-Turned Object IV*
- 40 GALLERY: PHOTOS FROM THE MAILBAG
- MARKETING FORUM:
- 42 *Strut your Stuff* by Kevin Miller
- 46 *Diary of My First Crafts Fair* by Ken Keoughan
- 49 *Marketing Resources* by Ken Keoughan
- 50 TREASURER'S REPORT
- 52 BULLETIN BOARD
- 56 CALENDAR

*American Woodturner* is published quarterly, March, June, September, and December, by the American Association of Woodturners. Yearly membership in the American Association of Woodturners is \$25 U.S.A., \$30 Canada, and \$40 overseas and includes a subscription to *American Woodturner*. Send dues to Mary Lacer, AAW Administrator, 3200 Lexington Avenue, Shoreview, MN 55126, U.S.A. Send articles and advertising to the Editor. Copyright 1998 by the American Association of Woodturners. Printed in the U.S.A. by Ovid Bell Press, Inc., Fulton, MO, 65251.

**More like Mr. Jones**

Please, may we have more articles like the December issue's profile of Arthur Jones? We need to know that we have artists like him on our midst. They show us the level of excellence which we can attain. They cause us to think, to reach out and rise above mediocrity. To quote Richard Raffan, "We can all do whatever we do better." People such as Mr. Jones verify this. Thank you for an excellent publication.

—Cliff Ammons, Greenville, TN

**Air and cyanoacrylate**

As always, I enjoyed the last issue of the journal very much, including the product review on cyanoacrylate glues by Dean Westervelt. However, I had a major question at the end of the second paragraph. It was stated that absence of oxygen will cause the glue to harden. If this condition is significant enough for consideration, what keeps it from hardening on the shelf before I purchase it or even soon after I do purchase it? Seems that the hardening from lack of air must be very slow. Can it be that once it is exposed to air, then it will harden rapidly from lack of air? There is something missing in the logic. —Robert Frost, Seabrook, TX

DEAN WESTERVELT REPLIES: Your logic is correct. A full container of CA cement would quickly harden. The only thing that prevents this is the small amount of air trapped in the bottle above the liquid. A small amount seems to be sufficient.

**Carving turnings**

I've just read for the fourth time Ron Hampton's article, "Carving Turned Wood," in the December issue. Every time I read it, I find it more interesting. I am an AAW and NWCA (National Wood Carvers Association) member, trying to teach myself how to carve on bowls and vases that I turn. I recently turned a bowl out of a piece of cherry I split and dried my-

self. I had no idea what to draw on the bowl, so I looked at a book my daughter and son-in-law gave me for my 68th birthday: *Classic Carving Patterns*, which happens to be one of the books Hampton recommends. I repeated one of the designs nineteen times around the bowl. The only problem with cherry is that the oil stain I used turned the cherry blotchy. Should I be using another finish? —Carl Swanson, Appleton, WI

RICK MASTELLI REPLIES: Cherry, like pine and birch, doesn't stain well, often blotching because of swirly grain. Here are a couple of ideas from Bob Flexner's book, *Understanding Wood Finishing* (Rodale, 1994): Use a gel stain, which is thicker than other stains, and therefore won't deeply penetrate the swirly grain. Or "tone" the wood, sealing it first with a clear finish, then spraying light top-coats of lightly colored finish.

**Powermatic for the disabled**

I am an orthopedic surgeon who has always had an interest in finding ways people could remain productive despite their disabilities. Because of my multiple back operations I now find it difficult to stand for prolonged periods while turning. I purchased the new Powermatic for several reasons, one being that the headstock could be pulled down to the tailstock end of the bed, thereby making it easier to sit on a stool to turn. I have found this works well and recommend it to others who are limited in their ability to stand. A wheelchair should work as well, if a platform were constructed for elevation. I believe this feature alone would enable many of those with disabilities to turn who otherwise may have been unable to do so.

—Robert W. Waddell, M.D.  
Virginia Beach, VA

**Good start**

The Paul Feinstein lathe review (AW, December 1997), while perhaps lack-

ing in some respects, is a good start at a difficult but really important subject for woodturners.

Last Saturday I did a demonstration of small natural-edged vessels. On the previous day I had made several practice pieces in my shop. Cutting went quickly. The surfaces were smooth, and the form pleased me. The demonstration, however, was a mess, and it took me longer than I want to admit to figure out that the lathe was a dog. From this experience and others, I am convinced that turners have a lot to gain from being able to recognize how lathe performance can affect their own performance. My notion is that there is a really big difference in lathes, even in the same price range.

After reading the review several times and talking with Paul and others, I would like to offer some thoughts about what might have been included to make the review more helpful.

*Machine Descriptions:* In order to learn from the tests conducted and to be able to make comparisons between machines, we need to know more about lathes tested. I learned from Paul that the Oneway was a Model 2036 and it was tested without any weight/mass modifying accessories in place. The Union Graduate was a model predating the new heavier version and was fitted by LRE with a new headstock spindle, angular contact bearings, an AC variable-speed drive, long bed ways on the left side, and short bed ways on the right side. Photographs might be the most practical way to have provided a description of the DJ home-made lathe.

*Test Loads:* To make accurate comparisons, the test load should be known and reproducible. The density across the wet walnut test piece that Paul used could vary considerably, with the faceplate whether adding to or subtracting from the eccentric loading. However, it did pro-

Lathe	Max rpm	Onset of vibration
Powermatic 3520	450	Rapid
Conover/Beery	500	Slow
Oneway 2036	725	Moderate
Wadkin RS 2379	850	Very slow

vide a real-world test, simulating a turner trying to make a round piece from a non-uniform material on a machine that may be vibrating and deflecting.

The test fixture I used consisted of a 16-inch diameter, 1½-inch thick plywood disk having four ½ x 3½-inch machine bolts equally spaced on a 13-inch diameter bolt circle with more weight in the form of washers in one position. The washers and nut end of the bolts were on the disk side opposite the spindle nose. The bolt, nut, and washers in three positions weighed 6¾ ounces, while those in the fourth position weighed 18 ounces.

**Vibration Measurement:** This may be the most difficult issue in making accurate comparisons. Analysis equipment of the type Paul used may not be widely available or the results understandable to most of us. In the testing I did, I defined maximum rpm as "the maximum speed at which I would turn" with the test fixture in place. I favor the approach of having the chief executive from the lathe manufacturing company seated one foot away from the machine during testing and having that individual say when maximum rpm has been reached.

**Leveling and Bolting Down:** Most machines touch the floor in four or more places. How evenly this happens has a lot to do with machine performance. Within reason, I do not think that the machine needs to be level. I regularly aim the spindle of my bowl lathe up when it suits me, to see better or to work more com-

fortably. It is my recollection that the manufacturer recommends that the Union Graduate be bolted to the floor, and as such may be counting on this to increase its stance.

**More Machines:** Obviously, if more machines are analyzed, more comparisons can be made and more useful information will be available for making informed buying decisions. The results of my testing (with the out-of-balance test fixture described above) appear in the box above left.

These results for the Oneway in relation to the other machines seem similar to those Paul obtained. "Maximum rpm" is obviously subjective. A faster onset of vibrations give the machine operator less time to respond to a problem. The onset of vibration with the Powermatic 3520 may be slower with the newer, less sensitive speed control. The Oneway was equipped with the 44-inch out-board turning attachment and a 17-inch bed extension, both of which add mass to the machine.

**Bearings:** Paul's review made reference to "annual-contact headstock bearings." According to Paul, what he meant was "angular-contact ball bearings" (see drawing below). Perhaps a comprehensive article on lathe bearings in a future issue of *American Woodturner* would be helpful.

I think woodturners have a lot to gain from building on the work Paul Feinstein has begun. It may well be difficult, but it will be rewarding.

—David A. Beery, Bloomington, IN

#### Angular-contact bearing

25° contact angle

Angular-contact bearings provide support for thrust in one direction, as well as radial loads. Used in opposing pairs and properly pre-loaded, these bearings evidence less runout than plain radial bearings.



#### Parting words

It is difficult to fully appreciate all that Rick Mastelli has meant to the remarkable success of this growing organization. As editor of this Journal, the world's best woodturning publication, he's had a key influence on the skills of woodturners throughout America and around the globe. After joining the AAW board three years ago, I also began to understand that Rick had become, and continues to be, a vital conduit for new ideas permeating the field.

Rick took over as editor in 1993, succeeding Betty Scarpino, who had done an outstanding job. He pursued a vision for what the Journal could be, continuing to raise (and then satisfy) expectations with each succeeding issue. Rick always stressed the basics, devoting the bulk of the Journal to woodturning fundamentals and projects. But he also understands the AAW's "big tent" objectives, writing eloquently and informatively on design concepts of the top turners.

Rick presided over a significant increase in the size of the Journal (56- and 60-page issues are now the norm), and advertising revenues grew to two-and-a-half times what they were when he began. He ran the journal like a business, providing the Board with a detailed, annual spreadsheet of revenues and expenditures. Rick was responsible for putting the Journal on newsstands in hundreds of bookstores around the country. He oversaw an ad campaign in woodworking publications that added many new members to our rolls.

Rick was the creator of AAW's continuing video program. He produced and edited *Techniques* and *Instant Gallery* videos for our last four symposiums, along with shooting and editing the Rus Hurt bowl turning tape. He also produced the 80-page *Techniques and Projects* book.

Rick volunteered many hours and much creativity as the guiding force behind AAW's first two major exhi-

*continued on page 56*

## MARYLAND HALL: A GREAT PLACE TO LEARN TO TURN

I HOPE THIS ARTICLE WILL BE VIEWED AS a blueprint by those who would like to start your own woodturning club, or to teach turning like I did, or both. Art centers like Maryland Hall can be found in many cities. Two of our neighboring counties have similar facilities, one in an old school, and the other in a converted barn which is part of a historic mansion. It takes only time and patience, and people who are willing to help. You can find plenty of those people, as I did, in the AAW members list. Machinery for classes can be purchased relatively inexpensively at county school auctions. Except for the initial group of AAW members who helped with the first conference, most of our club members came from the basic turning courses at Maryland Hall. The basic courses fed the club, and the club supplied students for the advanced and the new intermediate courses. Perhaps the coming children's courses will start giving us younger members.

Maryland Hall for the Creative Arts in downtown Annapolis is a non-profit community arts center for the visual, performing, and creative arts. It offers non-credit courses for adults and children in studio art, music, dance, meditative movement, creative writing, and theater. Its faculty comprises professional artists, dancers, musicians, actors, and directors with a strong commitment to and background in teaching. It houses the School of Ballet Theater of Annapolis and a branch of the Peabody Preparatory of the Johns Hopkins University and is headquarters of the Annapolis Symphony, the Annapolis Opera and the Annapolis Chorale.

Maryland Hall runs an extensive outreach program and an artist-in-residence program which provides subsidized individual studio space to thirteen artists-in-residence. It also provides space for studio art co-



Maryland Hall held its first master class, in April 1992, with Al Stirt.

ops—in pottery, drawing and painting, verso-etching, sculpture, and woodturning. In a building which at one time was Annapolis High School, Maryland Hall has become a vital part of the Annapolis city and Anne Arundel County communities. It has had a woodturning program since September 1991.

In 1990, woodturner Joe Dickey persuaded me, also a woodturner, as well as a member of Maryland Hall's sculpture co-op, to organize a woodturning symposium at Maryland Hall. It didn't take much to convince me. Being naive, I thought it would be fun, which it was, and easy, which it was not. The symposium was planned for September 1991, the same time I began teaching a basic woodturning course in the sculpture co-op room. I found other Maryland turners in the AAW Resource Directory and several of them graciously helped me with the symposium. David Ellsworth, Palmer Sharpless,

Al Stirt, Rude Osolnik, and Bonnie Klein agreed to demonstrate. With a lineup like that, it had to be a success.

The symposium committee, plus some other Maryland turners who attended the symposium, became the nucleus of the Chesapeake Woodturners, the Maryland chapter of the AAW. This chapter has become a very active one. We had another symposium at Maryland Hall in 1994 with David Ellsworth, Bonnie Klein, Palmer Sharpless, Stoney Lamar, Johannes Michelsen, John Jordan, and Giles Gilson demonstrating. The chapter plans to do more of these mini symposiums. It has held several turning exhibits at local galleries and has demonstrated at local schools in an on-going effort to attract young people to turning.

Because of the type of lathes on site and the potential liability problem, the classes begun at Maryland Hall in 1991 were for adults. I purchased two old Yates-American lathes at a school auction and brought my old Delta to the classroom. I sold the Yates at a good profit and bought five more Deltas. The first semester had three people in the evening class and two in the day class.

The demos at the symposium had been so popular, it was decided to have a well-known turner in to do a week-long course each semester for intermediate to advanced students. These are now the master classes. Al Stirt taught the first master class in the Spring of '92, and we couldn't have made a better choice or had a more auspicious beginning to what has become a top-notch program. Since then, we have had John Jordan, Palmer Sharpless, Bonnie Klein, Liam O'Neil, David Ellsworth, Clay Foster, Christian Burchard, Michael Peterson, and two non-turners: chip carver Wayne Barton (twice) and Shaker box maker John Wilson

(twice). Johannes Michelsen will teach this coming April 27–May 1.

In September '97 we started an intermediate course on Wednesday evenings, with five teachers each doing a two-week segment. Since the students liked the first class so much, it will become a permanent part of our curriculum.

About 1993, the basic course began to get popular and there was soon a full complement of six students per class. At times people had to be turned away and asked to try the next semester. In preparation for a move out West, I stopped teaching in December '95. Two very good turners, Joe Dickey and Steve Gleasner, took over the classes. Their classes have always been full, and two semesters they each did two courses because of the demand. The lathes and tools that had been accumulated over five years were donated to the school with the stipulation that if a grant for new equipment could be found, the old lathes would be sold and that money would be used only for the wood turning classes. I continued planning the master classes and assisting those teachers.

Word about the idea for a grant and new equipment spread, and in the summer of '96 a benefactor was found. Maryland Hall received a sizable donation in the fall, and new tools were ordered. The turning classroom now has five long-bed 16-inch-swing Woodfast lathes, two short-bed 16-inch-swing and one short-bed 20-inch-swing Woodfasts (from Crafts Supplies, U.S.A.), seven Oneway scroll chucks (from Packard Woodworks), Seven Racal Power Vissors (from Airware America), a 22-inch 2½-hp bandsaw (from Wilke Machinery), a 2-hp dust collection system, an air cleaner and six Carba-Tec mini-lathes (Packard) and the hand tools for the mini lathes (Bonnie Klein). A new air conditioner



Bonnie Klein demonstrates small-scale turning in 1995.

was just installed so summer classes can now be taught. The mini lathes will be used for children's classes which will start in January '98. The money from the sale of the old equipment will go toward hand tools, ancillary equipment, and rewiring the classroom.

As you can see, Maryland Hall's woodturning program has been blessed by good fortune and has come a long way rather quickly. It has the enthusiastic support of the entire Maryland Hall staff. Innovative ideas are being considered to expand the program and make it available to a larger segment of the community. The children's program is one example, and aggressive advertising could help bring in students to an expanded master class program—perhaps two to three classes each semester instead of the present one. Also being considered is the offering of a combined basic and master class as a graded course to students at local art schools. This would be analogous to the classes presently held at Maryland Hall for music students of Peabody Preparatory School.

For more information on Maryland Hall, call 410/263-5544. or email FAMigoTurn@aol.com

—Frank Amigo, Annapolis, MD

## WOODSTOCK

THE WOODSTOCK WOOD SHOW, NOW into its twelfth year, is not only the largest show of its kind in Ontario but, in my humble opinion, also the finest. Like most wood shows, Woodstock features a large and diverse selection of exhibitors, seminars, and demonstrations; of special interest at Woodstock is the Upper Canada Woodworking Championship.

This championship is equally divided between carving and woodworking, with numerous specialties and sub-specialties to be found in each category. Woodstock has traditionally been known for its highly competitive bird carving competition, and while the other "woodworking" categories are encouraged, they nevertheless end up taking second stage.

Once you are able to find your way past the carvings and on to the turnings, you will be rewarded by a small group of finely made objects. With the popularity of woodturning growing by leaps and bounds, I was a little disappointed in that there were only thirty-six turnings entered. I know that there are more turners in the crowd than this.

The turning categories are as follows: bowls, dishes, containers; lamps, spindles, legs; miniature turning (maximum size, 3 x 8 inches); seniors; laminates; artistic design; and "other." These seven categories are further divided into two classes: "open," which is for professionals or anyone who has previously won a best of show, and "amateur," which basically includes everyone else. While the vast majority of the entries each year are in the amateur class, there are no appreciable differences in either style or quality of the work between the two divisions.

One of the constant competitors at Woodstock, is the ever popular Gerhard Enns. This year Enns maintained his winning streak by earning

## WOODSTOCK (CONTINUED)



Winning first place in the amateur class, laminate division was this wenge, holly, and ebonized pear sugar bowl (5" dia.) by Gerhard Enns, left. Sandy Graham's lacewood and rosewood vessel, center, is 6<sup>3</sup>/<sub>8</sub>" tall. At right is Brian McIntosh's free-form turning of birch burl.

five first-place ribbons, which will be added to his four from last year and his six from the year before. Actually, each of the nine turnings he entered received an award. This is an enviable feat that anyone could be proud of, but when you consider that Enns has the use of only one hand, it is even more amazing.

Out of the nine, my two favorites were the laminated wenge, holly, and ebonized pear sugar bowl, which placed first in the artistic design (amateur) division, and his purpleheart vase. The execution of these two pieces, like all of his work, is simply impeccable. The 5 x 5-inch sugar bowl (photos above) has a squat, bulbous base topped by a complementary lid and finial. The precision exhibited by the laminations appears so effortless that it is only under closer examination that you realize just how meticulous the joinery truly is.

The purpleheart vase has a much subtler appeal. Where some turnings will reach out and overpower your senses, this quiet, unassuming piece will charm you with its lyrical form. More of a decanter than a vase, it proudly stands 8 inches tall, with a delicate lip turned gently toward the sky. Small and unassuming, I found it to be, by far, the most animated

piece in the whole competition.

A more familiar lamination was Sandy Graham's second place "Maple Leaf" container. A maple leaf motif circumscribes this large, patriotic container, assembled from 1,100 carefully fitted pieces. While the size and presence of this piece made it impossible to overlook, I preferred Graham's smaller, simpler rosewood and lacewood form. This polychromatic lamination (pictured above) exhibited the natural properties of the lacewood's medullary rays to their maximum effect.

Competing against Graham's lacewood bowl in the artistic design (open division), were two burl bowls. The winning entry, by Brian McIntosh, was a simple, natural-edge birch burl bowl turned from the center of an irregularly shaped specimen and then embellished with a slightly raised and incised rim. The strength of this turning can be attributed to the inherent color and design offered by this particular burl. McIntosh also demonstrated his abilities with natural-edge work with a very nice curly maple bowl with natural-bark edges. Once again, the merit of this object was not in a complicated form, but in its skillful execution.

The cherry burl bowl of Doug Magrath was about as basic as a bowl

can be, which in this instance was probably the best means of accentuating the gnarled properties of this fine burl. Sometimes, knowing when to leave well enough alone is half the battle, and in this instance Magrath performed flawlessly.

The overall competition at Woodstock seems to favor natural, uncomplicated designs. Or perhaps more to the point, it would appear as though the judging of the show favors this style of turning. Most of the objects stayed well within the boundaries of traditional form, and there was little in the way of off-the-wall, free-spirited, "artistic" explorations. Even in the traditionally expressive artistic design category, the emphasis was placed more on technical precision than on thought-provoking, sculptural forms.

Aside from these admittedly minor quibbles, the Upper Canada Woodworking Championship remains one of the few venues for the serious display of fine turning in all of Ontario. While next year's competition is sure to bring the same quality of competition as the last, the only question that remains is whether or not more of the local turners will take up the challenge and join in the fun.

—William Duce, Hamilton, Ont.

## 1997 CAROLINA WOODTURNING SYMPOSIUM

THE 1997 CAROLINA WOODTURNING Symposium was held October 25th and 26th at Mitchell Community College in Statesville, NC. About 140 people from all over North Carolina, Virginia, South Carolina, and Tennessee, plus one from Illinois, converged on the Vocational Building at the college to enjoy two days of excellent woodturning presentations and the fellowship of our woodturning brethren. Twenty individual sessions with fourteen demonstrators were well attended, and the rapt attention in the sessions showed the interest that our friends throughout the region hold for our craft as well as the quality of the presentations.

The event was bittersweet for those of us who knew Rhodes Batson and how much he meant to us. He was half of the planning committee and took on a lot of work with the 1995 event as well as the Turning Ten symposium in Greensboro in 1996. He will be missed. We had a moment of silence before the box lunch on Sunday in his memory as well as all the other turners and family who we have lost since the 1995 CWS. Rhodes was the original contact with Gary Johnson of Mitchell

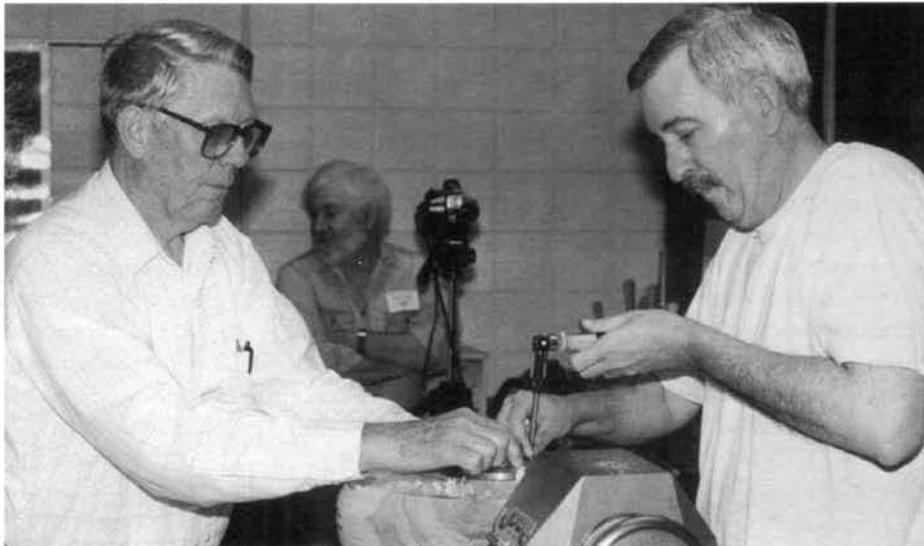
Community College about having the 1995 event at the college.

Members of the two host chapters, Triangle Woodturners of NC and North Carolina Woodturners made up the bulk of the attendees, but Tidewater Turners of Virginia and Blue Ridge Woodturners had large contingents. Add attendees from Brasstown Woodturners and Richmond's Turners Anonymous and we had a large group of local AAW chapter members. We also had a wide range of AAW members who are not members of the local chapters who thanked us over and over for the chance to see quality presentations for the two days. We also had a number of people who were not affiliated with the national or with local chapters. Many of them are now members of one, the other, or both.

Planning started early in 1997 after the decision was made to return to our 1995 venue. The college facilities director, Gary Johnson, is a woodturner and a college mate of Stoney Lamar's. He welcomed us back with open arms with the solid backing of Dr. Eason, the college president. We even installed 220

power in two of the classrooms for this and future symposia. Planning continued during the spring and summer with several meetings at the Chamber of Commerce. We set up committees and talked about the demonstrators who we wanted to use. Our initial worry of finding enough people to do twenty sessions turned out to be the opposite problem. We wanted quality regional presenters, and we had too many presenters for the four rooms. As it turned out, some of the presenters had other commitments so it worked out.

One of the goals was to make the event affordable. We set up \$50 for a registration fee since we just wanted to break even on the event. A budget was worked out which was fair to the presenters and fair to the attendees. Another goal of the event is fellowship between the regional turners. This was a primary goal of the event along with education. The equipment crew did a great job in collecting four lathes for the event. We had two short-bed and two long-bed Woodfast lathes for our use during the event, as well as all the grinders and other peripherals we



Bill Johnston, left, demonstrates how even the smallest change in a curve affects the whole piece. Above, Jack Stewart (left) assists demonstrator David Yeatts.

## 1997 CAROLINA WOODTURNING SYMPOSIUM (CONTINUED)



Hollow (as well as solid) forms were well represented at the 1997 Carolina Instant Gallery. Clockwise from upper left: work by Jack Edmonston, of locust; Ann Matrone, with watercolors; detail of a piece by Elvie Jackson; two forms by David Yeatts, and a catch of fish by Lee Holt.

needed for demonstrations. Video cameras were in every room with monitors, which were fully functional by day two.

There were many highlights during the symposium. The demonstrations were just about right for the number of attendees. A few were stuffed to the doors with people, but on the whole, each of the rooms was comfortable. The Saturday morning beginner's sessions were more popular than we envisioned. Three rooms were used to explore turning for those who were just starting out. We had sessions for the absolute beginners as well as some with little more than a starting knowledge of turning.

The gallery was something to behold. Everything from the regular bowl to the most creative of contain-

ers was displayed in the gallery room. Jack Edmonston and his band of gallery workers kept up with all the pieces and did a wonderful job. Attendees brought pieces from the normal to the exotic with lots of pieces in-between. As usual, the gallery was one of the highlights of the symposium.

Our presentations included a wide range of turning topics. We had spindle turning with Myron Curtis of TTVA and Terry Brown of TWNC. We had faceplate turning, basic to advanced with David Yeatts of BRW and Phil Pratt of TWNC/NCW. We had woodturning projects with myself, turned sphere techniques with Dick Nielsen of NCW/TWNC, Mark St. Leger of BRW was terrific with a potato chip bowl, and

Carl Girelli of NCW showed us how to make wooden earrings. We had special techniques with Talmadge Murphey of BTW on multicenter woodturning, Dave Lewis of NCW on vacuum chucking techniques, and George Wunker of NCW on embellishing turned objects. We had hollow turning with Don Olsen of NCW, and Alan Hollar of NCW spoke eloquently on the subject of wood finishing. Bill Johnston of NCW/TWNC spoke about design and reading wood to get the most out of a piece.

The evaluations returned by attendees showed a definite interest in repeating the event. There was a split between people wanting to do it every year and those wanting to do it every two years. The event is

## OZARK WOODTURNERS SHOW

likely to be repeated biennially which would put the next one in the Fall of 1999. Most people thought that regional turners were quite good and saw no reason to have national turners. This was based on the expense; plus, many regional symposia featuring national presenters are a reasonable driving distance.

Most people thought the \$50 price was about right. The number of people in attendance was almost a maximum at 140. We might need to restrict the registration if the event proves more popular. Some video problems marred a few of the Saturday sessions. This breakdown was foreseeable and will be fixed in 1999. Video camera operators were necessary, as was familiarity with the equipment.

Saturday night activities were eliminated this year. The evaluations and hallway discussions offered good suggestions for future events, which we will look into for 1999—an evening rotation, for instance, or an assembly in the large auditorium, or a social event. Spouse activities were eliminated this year with little protest. The optional, free-form Saturday morning beginner's sessions were a big hit. They will be repeated in the future. Many people asked about hands-on sessions as well as sharpening sessions. The sub sandwich lunch worked out very well. It was fast and easy. The coffee pots were a problem, and people wanted cold drinks and snacks. We will see if a college student organization might be interested in operating a snack bar for the attendees as a fund raiser in 1999.

Finally, this was a highlight of the 1997 woodturning season which we hope spurs us on to new heights. We renewed friendships and began new ones. We also learned a great deal about woodturning. Many thanks to all who contributed.

—Roger Austin, Raleigh, NC

HERE ARE SOME PICTURES OF OUR CHAPTER'S (Ozark Woodturners) first exhibition and sale last September. It took a lot of effort from all members, and we had a great show in the new town senior center, which we rented for the weekend. We had about 500 people come to the show, and all of their comments were very positive. Many expressed an interest in knowing more about turning and several have joined our club. It was a great way for members to show the public what we do, and sales were also

made. We received free radio, newspaper, and store space advertising. That's the key to success for a show. We invited our local newspaper to our meeting, and they did a story on our club, including photos of our show-and-tell. I'd recommend that all clubs, no matter how small, put on an annual show; it's the best way to let the community know what turning is all about, and the best way to get more members.

—Mike Kornblum,  
Mountain Home, AR



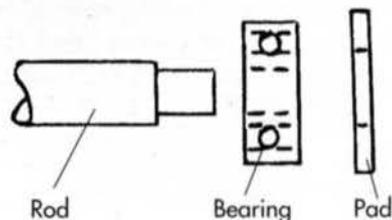
George Marshall, top, and Jan Tucker, above, display their work at last September's first annual show and sale of the Ozark Woodturners.

**Long-reach live center**

In making deep, narrow bowls and vases—particularly those with narrow bases—I find it helpful to use a live center to hold a remounted vessel securely against double-stick tape. The commercially available ones are satisfactory for working on the exterior surface (if used with a Morse taper extension), but they are too fat if you want to get a tool into the vessel.

A simple solution is to mount a ball- or roller-bearing on the end of a sturdy (e.g. 1/2-inch steel) rod, which is held in the tailstock chuck. I had on hand a bearing with a 3/8-inch diameter inner race, so I turned a short section to the diameter. If you don't have access to a machine lathe, a length of threaded rod with two nuts locked against each other should work just as well. There is no need to secure the bearing; when it rests against the shoulder on the rod and presses against the work, it behaves as it should.

A circle of cork, rubber, or leather, cemented to the outer race, pads the



work surface, keeps the rod from drifting off center, and also prevents contact of the inner race with the surface. Because the inner and outer races of my bearing have the same depth, I cut a clearance hole in the pad equal to the diameter of the inner race.

There is usually not enough room in the bowl, with the rod in place, to use a tool rest. But I find I can use the rod as the tool rest, running the lathe in reverse.

—Phil Drinker, Belmont, MA

**Don't glue too soon**

Several times I've heard it said, "That looks just like pottery." Well, I wanted to turn a pot that really did look like pottery. I started with a redwood log section 14 x 14 inches and proceeded to make it look as close to a classic Southwestern Indian design as I could and hollowed to a 5/16-inch wall thickness throughout. I then sandblasted the finished shape. I wanted the inside smooth but couldn't get the soft redwood to cooperate without tons of sanding, so I coated the interior with drywall joint compound. The difference in moisture caused the vessel to explode with at least fifteen cracks, some 4 inches long and 1/8 inch wide.

I then remembered what David Ellsworth told me at the 1995 AAW symposium: "Don't glue any crack in unstable/undried wood until it becomes stabilized. If you glue too soon, you'll create even more cracks because the wood can't move back to its original shape." After putting the pot in a paper bag overnight, the next morning revealed that every crack had closed up completely and most were invisible even with close inspection. I then sanded smooth and painted the interior with brush strokes to simulate slurried pottery. With the paint, the cracks all reappeared only to completely close again the next day.

So don't be in a hurry to glue! Thanks again, David, for the tip. You saved me a very nice vessel!

—Herbert Medsger, Citrus Heights, CA

**Bandsawing a turning blank**

When the tree has been split so one surface is flat, the other side must be marked to cut a circle. It is impossible to scribe a circle on a half or irregular surface. I take a manila folder and scribe a circle size I want (actually I have a series of various sizes already cut) then cut it out with scissors and mount it with a nail

lightly tacked through its center over the desired cut. A piece of tape can be wrapped around the nail under the disk to hold the disk level. I then cut with the bandsaw around the periphery of the disk to create my lathe blank, a perfect circle.

—Robert Adam, Fair Oaks, CA

**Heavy, moveable lathe base**

When my good friend Dr. Meese got me started in woodturning, he admonished me to have a heavy lathe base. Since I do a great deal of woodworking in my garage shop, everything must be moveable. The result, shown here, is a wheeled stand with



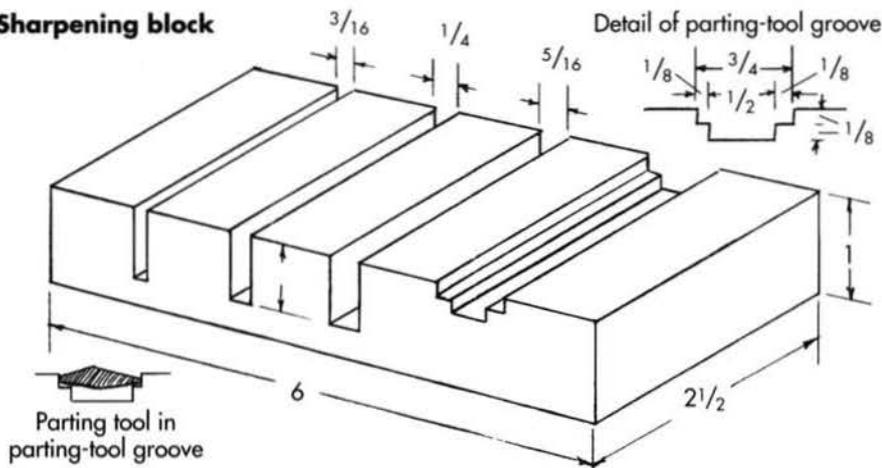
a 4-inch-thick top with 4x4 legs mortised into it. The handles (right side) fold down and out of the way. The drawer holds my chucks and such. The box stores my turning tools.

—Moe Terwil, Manhattan Beach, CA

**Sharpening setup**

It seems everyone has a favorite way to hone tools. When I first started turning, I got in the habit of resting the shaft of the tool over a block of wood placed near the edge of the workbench. With the bevel facing outward from the table, honing gouges was easy because all I needed to do was roll the shaft of the tool across the block of wood with one hand while working the slipstone back and forth with the other. But the skew and parting tool gave

**Sharpening block**



me trouble because they tended to wobble. I eventually resolved that problem by cutting some grooves across the block to help steady the tools. What resulted was the tool holding block shown above.

To make the block, select a piece of wood about 1 inch thick and cut it to about 2 1/2 x 6 inches. Making multiple passes on the table saw, cut grooves across the block just wide enough for each of your skewers to fit and be held upright without binding. Also cut the three grooves to accommodate your parting tool lying flat.

To hone your skewer or parting tool, lay the block about an inch away from the edge of the table. Then, place the tool in the groove so that the bevel hangs about 3 inches beyond the block towards you. Hold the shaft with one hand and hone the bevel with the other. After honing one bevel, turn the tool over and hone the second bevel.

For gouges, place the shaft in the parting-tool groove and rotate it with one hand while honing with the other.

An added benefit of the block is that you can use it as a lid for a box to keep your slipstone in. Make the box so that it's about 1 1/4 inch deep and size it so that the lid will fit into the top opening. The end pieces are made from 1/2-inch-thick wood and have a 1/4 x 1/4-inch rabbet cut to sup-

port the lid. Make the sides with 1/4-inch plywood and the bottom with 1/8-inch hardboard. Apply a little glue and nail the parts together with brads. —Yosh Sugiyama, Redding, CA

**Gummy undo**

Do your turning tools gum up with sap and fine wood dust when you are turning green wood? I keep handy a medium-coarse steel wool pad lightly sprayed with oil. Before sharpening or putting away my turning tools, I give them a quick clean-up with the oiled steel wool.

—Charles Brownold, Davis, CA

**Nova jaws adaptation**

There is, as any user of the Nova chuck knows, a point at which the piece is too tight for one button setting, but too loose for the next. Though proper use of a go/no-go gauge would certainly keep you out of trouble, it's usually the last thing you concern yourself with when the piece displays the best figure and form at a certain diameter.

Buy some automotive radiator hose at the hardware store; test fit it on your buttons, because mine, at least, offered a number of diameters. The hose is medium hard, and fits snugly around the buttons. Saw off a number of pieces of the hose—in my case eight to use and two to lose—and keep them on hand for those

times when the work falls into the gap. A set of pieces slightly longer than the height of the buttons will allow tall gripping, something I occasionally find necessary as well.

—George Nazarko, Rapid City, MI

**Water redux**

I was getting vibration and therefore a very rough surface from a goblet I was turning. The piece extended from the faceplate so far (8 or 9 inches) that even with my free hand to support it, I couldn't get a smooth cut inside the upper lip. So I tried wetting the surface—liberally. And, just like turning green wood, the chisel (actually a freshly sharpened scraper) cut like butter. Before it could warp I wet-sanded it to near-final surface. Now, after all that water, it took the piece awhile to dry, but the wait was worth getting the smooth cut. Try it!

—Will Kissel, Yankton, SD

**Sandpaper cutter**

One of the most useful pieces of equipment in my turning shop came from an office supply store—it's a lever-arm paper cutter. As a production turner, time counts, and the paper cutter makes short work of cutting the small pieces of sandpaper I use for sanding. The built-in ruler helps make consistent size cuts, and, no, the blade does not dull up quickly—daily use for the last five years and it still cuts like new.

—Ed Reiss, Berea, KY

**Custom-cut sandpaper**

I get my sanding sheets from Econ-Abrasives, Frisco, TX 800/367-4101. Good quality, and they will cut a package of sheets into smaller pieces. I have mine cut into eight, ready-to-use 2 5/8 x 4 1/2-inch pieces.

—S.P. (Ben) Benedict, Norwich, NY

Send your tips to Bob Rosand, RD 1, Box 30, Bloomsburg, PA 17815.

# A BOWL TURNING SYSTEM

*One professional's six-step approach*

LUKE MANN

ONE OF THE WONDERFUL THINGS about woodturning is that it is so varied in its applications, its interpretations, and its expressions. The same goes for all of the steps I use in my woodturning business. They are a system, but a flexible and responsive one, assembled from my own experiences and gleanings from others. My hope is that there might be something here for many of you.

I began turning professionally after taking a three-day woodturning course with David Ellsworth in February 1992. Before that I had been an admirer of turned wood which I had seen on various occasions, most memorably in travels through New Zealand and Australia in 1987–88. At that time, my own turning experience consisted of three weeks back in junior high school. I approach the lathe as a means to remove material quickly while shaping beautiful forms, both functional and sculptural. For me, the natural choice has been to work with wet, unseasoned

wood (in the state which I usually find it), allowing it to contribute changes in shape through drying. I regard this as a dynamic collaboration with a living material. I turn from 160 to 180 pieces a year. I sell half of these wholesale to galleries, a quarter on consignment, and the remaining quarter directly to private customers and collectors.

I think of my work as divided into six phases, from locating material for turning to delivering completed work.

## 1. Gathering material

Finding and gathering materials is an ongoing project. Just when I think I have a relationship established with a logger (he has an idea of what I am looking for, and I know what he requires to keep him calling me with a find) he shifts to cutting only softwoods or dried flowers. So I find myself looking for loggers as much as looking for wood. Living in Vermont has worked well for me in this regard. The local wood supply is rich

with maple, cherry, ash, red and white oak, elm and birch. Last January, when I was supposed to be writing this article, we had a major ice storm, and I couldn't sit still. I was out there gathering down wood—apple, honey locust, and sycamore—some wonderful finds!

As I am not a production turner, my needs for twelve months of turning might look something like this:

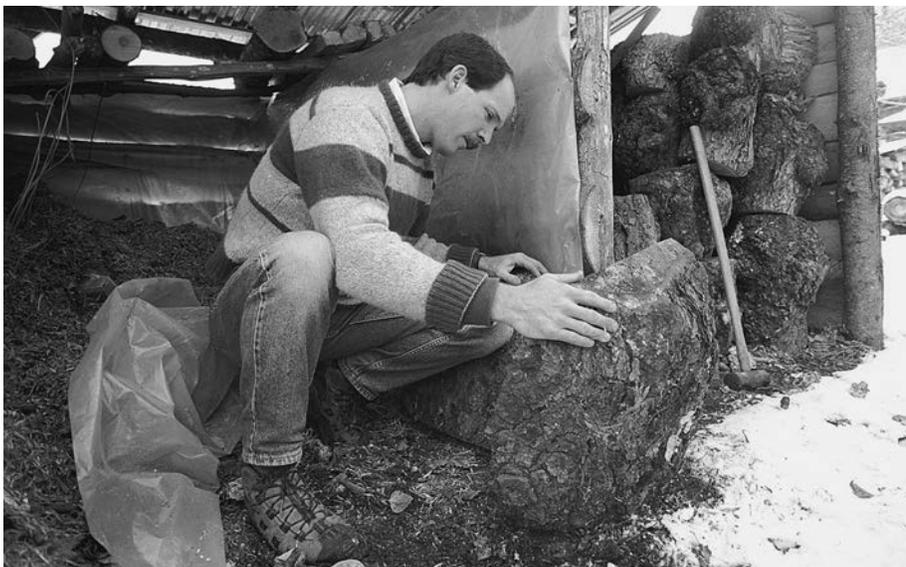
- A couple of large 30-inch-diameter curly lumpy maple butt logs, 12-foot long delivered from a nearby logging site.
- Two or three cherry trees around 16 inches at chest height, twisted specimens leaning threateningly over a local farmer's fence line.
- A dozen or so decent size burls, 12 to 20 inches in diameter, mostly located by logger acquaintances who spend their days in the woods and therefore have ample opportunity to come across these abnormalities
- Plus, the odd fruit tree or some such prize I get tipped off to or simply spot myself and add to my store.

I take logs in the longest lengths manageable so as to limit end waste. It is helpful to leave 6 to 10 inches extending from either end of a burl to help keep larger cracks from entering the burl.

The single biggest requirement to finding material is relationships. And I very much enjoy this aspect of my work, as it allows me to get out, interact, and communicate with many and various sorts of people. Relationships with land owners, loggers, farmers, tree service people, all mean opportunities to obtain material whether by purchase or barter.

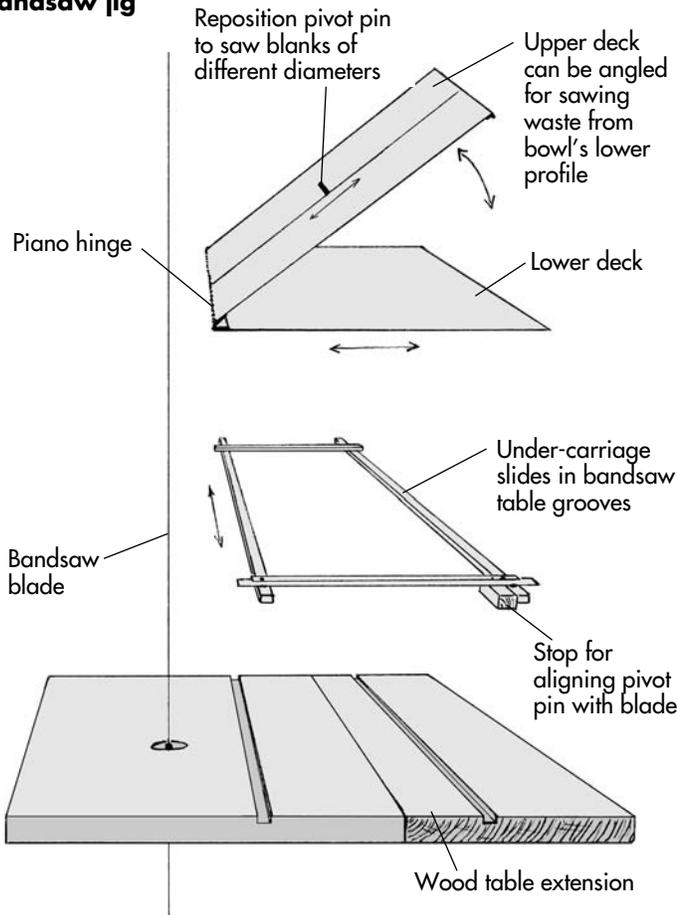
## 2. Storing and stockpiling

Once I have acquired the various material, I need to consider how I will store it until I can get it to the



Author's wood storage area protects his stock from sun, rain, and snow. Maple and burl blocks are stacked off the ground and in shavings for a moist environment that forestalls checking and promotes spalting.

## Bandsaw jig



Author's bandsaw jig provides a safe and efficient way to prepare flat-topped turning blanks. Begin by drilling a  $1/2$ " hole in the approximate center of the blank to accommodate the jig's pivot pin. Place the blank on the jig and, with the upper deck of the jig flat, rotate the blank through the blade to produce a disk. Then shift the pin to the right (away from the blade), raise and prop the upper deck, and saw around again to shape what will be the lower profile of the bowl.

lathe. I have learned that different woods keep differently. As a rule I wax the ends of logs and burls using Woodsealer (available from Craft Supplies, USA, 800/551-8876). Cherry, which doesn't spalt or improve with time, is best if used rather quickly. The creamy sapwood turns an unpleasant green-brown, so I try to use cherry within two to four months, and I leave it in log form until it is turning time.

I prefer to sit on maple a while to encourage spalting. I store the logs up off the ground (same as for burls) in a shady spot for a year or two. If no shade is available or if a lot of the bark is missing, I move directly to cutting up the log.

When I cut into a log or burl, I commit to cutting it up in its entirety, reading the wood all the while, de-

termining wherein the bowls and vessels lie. Checking is an enemy, and cracks will enter end grain quickly if allowed to (if gone unchecked!), drastically reducing the usable material.

After cutting up maple or burl, I quickly pack away the resulting blocks in shavings (from turning) and cover them with plastic. I built a simple shed with four stalls, 4 x 8 feet, and a roof to fend off the summer sun and maintain a moist environment for the blocks. In this way checking is discouraged and spalting is encouraged, which is fine by me. Material stored thus is like money in the bank, and affords me the freedom to work material needing more immediate attention—a small apple crotch, for instance, which if left unturned would self-destruct.

## 3. Prepping for the lathe

When I'm ready to turn, which I try to do three solid days a week, I prepare wood for the lathe, generally in one of two ways. If it is a flat-topped block for a straightforward open form, I take it to my bandsaw jig. For all others—lidded vessels, hollow forms, live-edged turnings—I do my best with the chainsaw to remove corners and arrive at some semblance of a round "balanced" form, just prior to turning them.

I designed my bandsaw jig (drawing and photos above) to safely and efficiently prepare blanks for the lathe. It consists of an upper deck with a pivot pin, hinged to a lower deck, which rides on an under-carriage that slides in my bandsaw-table slots. I begin by drilling a hole approximately in the center of the block



Turning the blank begins between centers, top left. Once the blank is roughly shaped, proportion, figure, and special features are considered in sketching a design, top right. After finishing the outside, the blank is remounted in a four-jaw chuck for hollowing. A cone is removed beginning with a parting cut along the bowl wall, above left. A wooden wedge, above center, breaks the cone free, above right. The cone can be used to turn a smaller bowl.

to receive the jig's pivot pin. With the block on the jig, the upper deck flat on the lower deck, and the saw running, I slide the jig forward, the block into the blade, and rotate the block to remove the corners. This gives me a first glance at the beauty within while producing a round blank for turning.

In preparation for the second cut, I remove the blank from the jig and shift the pin to the right, away from the blade, so that the blank's edge will be even with the piano-hinged edge of the jig. I then raise and prop

the jig's upper deck at a 30- to 45-degree angle, and slide the whole thing forward into the blade, trimming waste from what will be the lower sides of the bowl.

I will prepare as many as twelve such blanks at once, storing them in a closed box for up to a couple of weeks before turning them.

#### 4. Turning

I next mount the prepared blank on the lathe between centers. This allows me a lot of freedom to adjust my axes in response to the material while re-

moving bark and irregularities. I choose to do most of the turning with 1/2-inch deep-fluted bowl gouges ground to a few different profiles.

At this point I pause to consider my design, taking into account the patterns of color and figure and any remaining voids or irregularities. After shaping and refining, I sand the exterior using a simple foam-backed power disc system. I leave a clean, round tenon below the bowl's foot to grip the blank in my four-jaw chuck for hollowing.

I mount the blank in the chuck



The interior is shaped in a series of passes with the bowl gouge, top left, and then sanded in the same manner as the outside, using a foam-backed sanding disc, first with the work under power, then with the work stationary, top right. The hollowed bowl is inverted onto a foam-clad spigot and held in place by the tailstock, while the foot is shaped, above left. Finish is applied as soon as the bowl comes off the lathe.

and remove a cone from the bowl's interior as follows: I use a homemade parting tool and, entering near the rim, I cut straight in toward the foot of the bowl, stopping at sufficient depth—experience helps here. I stop the lathe and drive a wood wedge in to separate the cone from the blank, splitting the remaining 2 to 3 inches at the bottom of the cone. Removing the cone this way saves me time and the cone itself can be used for a small turning.

I complete the hollowing of the piece to the desired thickness and

depth with a sharp gouge. To sand the interior I cut down (on the lathe) the rubber disc backing plate to enable the disc to conform to the concave surface. If sandpaper loads up with damp particles, I use a small brass or stainless brush for cleaning the abrasive without contaminating the wet wood. Mirka Abrasives offers an excellent sandpaper, superior to others I've used. I get it from a local auto supply distributor who can fulfill orders by mail (George Watt Auto Body, 802/476-8911). I use their 5-inch adhesive sanding discs and

find they are fast and durable, and hold up well to moisture.

I invert the hollowed bowl onto a foam-clad spigot and hold it in place with the tailstock. I remove the tenon, and shape the foot, hollowing the area inside the foot to a thickness consistent with the rest of the bowl.

## 5. Finishing and drying

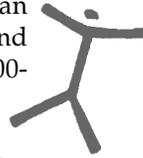
Immediately upon removal from the lathe, the bowl gets a liberal application of a food-safe oil finish. I use Bioshield Primer Oil #81, followed by Meldos Hard Oil (available from



Author uses slotted drying shelves in his basement shop. A bowl comes off the lathe, is finished, and is placed on the lowest shelf first. Gradually it is moved up the shelves and reoiled as the surface calls for. Final drying takes place on shelves in his living room. Below, spalted yellow birch burl, 14" dia., photographed by the author.

The Natural Choice, 800/621-2591). These products are totally food-safe and wonderful to work with.

I place the piece on a set of slatted drying shelves, initially on the bottom shelf nearest the cool, concrete basement floor. Over the course of the next two to three weeks, depending on shape and thickness, I elevate the bowl gradually up the shelves, for controlled drying. I apply oil periodically as the surface calls for it, always taking care to wipe away excess once the oil becomes tacky. The final drying occurs over another two to three weeks on shelves on our living room walls. When I am satisfied that a piece has ceased its movement (no complex methods here of weighing and recording; experience and a conservative approach has taught me), I flatten its bottom against a disc on the lathe. My final touch is to sign the piece (woodburning my name, the year, and the wood, and carving my stickman logo), apply an oil-and-beeswax mix, and wet-sand with 600- or 800-grit, wiping the excess.



## 6. Marketing and sales

According to my wife, and CFO, these steps are the most critical!

I like Ron Kent's approach to pricing (see *AW*, June 1995) which I paraphrase here: Simply consider what this turning is worth to you. Establish an amount that you would be satisfied to receive in exchange for the piece, less than which, you'd prefer to keep the piece. Then put the work out there for sale. If it sells, great! If it doesn't, reconsider your marketing strategy or seek another source of income.

Initially, though, pricing may simply reflect the time and materials you have in a piece. Try and determine what hourly rate you need to earn. As your work is accepted into better galleries, is being received well (selling), and improves, then raise your prices incrementally.

To get your work into galleries I encourage you to do what I did. Turn the best work you are able to today, then photograph it. Most galleries want slides. Learn what you can about photographing your work. Pool your resources. Make use of any friends, neighbors, or relatives that have expertise in this area. Set aside a place and some time to improve your photography. Establish some known conditions—like background, lighting, camera placement,

Luke Mann



# ARRESTING SPALTING

## Two methods

KING HEIPLE

and exposure—then study and rework the results with these in mind. Once you get decent results, fine-tune them.

With your good photographs, make a list of shops and galleries where you would like to see your work on display, learn what their application requirements are, and apply. As you get accepted, value these relationships, even if the gallery is not your first choice.

I currently have a combination of wholesale and consignment arrangements with galleries. This works well, as the wholesale accounts offer a scheduled “payday,” thirty days from delivery, while the others pay sporadically or seasonally, when work is sold.

When it comes to delivery time, whether to a gallery or an individual, I am careful to keep detailed records. For this I use a basic, carbonless invoice book that produces three copies (one for invoicing, one for shipping, and one for my files), recording name, address, date, a description of the work (including wood, dimensions, and a sketch of the profile), and price.

I get the heaviest boxes I can find for shipping. I carefully separate bowls well with paper, bubble wrap, whatever is available, keeping newsprint and colored paper out of contact with the work. Then I float these securely nested bowls or individual pieces in foam peanuts or wadded paper. I include an invoice in the box with addresses, etc. Tape well and label clearly. I use UPS and the U.S. Mail. I always insure for the amount I would receive whether wholesale, consignment percentage, or retail.

This system works for me. I hope you can find something useful here to apply to your own work.

---

*Luke Mann lives and works in Waitsfield, VT.*

FRANK SUDOL GAVE A DEMO AT OUR club, the North Coast Woodturners, in 1996, and a number of us became much more interested in green woodturning as a result. For many hobby turners, however, access to nice fresh green wood is a now-and-then thing. Besides, it always seems to happen when you don't have time for turning. I asked Frank how he dealt with this. He uses method #1, below, but also lives in a part of the world where I suspect the outdoor temperature is below freezing almost half of the year. Method #2 may seem elaborate, but for the occasional hobby turner, it represents an alternative way to save a beautifully spalted piece of wood if you don't have time to turn it before it becomes detritus.

### Method #1

If you have unlimited freezer space in your garage or basement, just drop in log segments; they will keep indefinitely.

To save some space at the cost of effort, cut out bowl disks or turn trimmed log segments into quick cylinders, wrap them in plastic food wrap or aluminum foil and put them in the freezer.

### Method #2

You need:

- a roll of 18-inch-wide, heavy-duty aluminum foil
- 1-inch-wide masking tape
- newspapers
- an oven

Cut out your log segments and quickly rough-turn to a smooth cylinder and square off both ends. Remove the sharp corner from your cylinder; it will tear the foil. Leave the center stubs for re-turning between centers. If you're faceplate turning, you might turn a tenon to

later mount in a chuck. Alternatively, you can just bandsaw out disks.

Wrap the piece in foil, two layers thick. Don't use plastic wrap for this method; it won't take the heat! Be careful not to tear or make holes in the foil. If your piece is large, you may have to wrap diagonally. Criss-cross ends with masking tape, and tape the foil seams. If you tear the foil, seal the opening with masking tape.

Repeat the wrapping process with full-size, fully opened newspaper, six to eight layers thick. The newspaper provides padding to protect the aluminum foil from tearing as you handle it. Tape securely with criss-cross ends and then circularly at each end. Label with species and date.

Bake in the oven for 2<sup>1</sup>/<sub>2</sub> hours at 320 degrees. I can usually get two blanks in at once. There is little if any odor from doing this, at least with the common woods I've tried: maple, cherry, poplar, and locust.

This seems to be enough heat and time to sterilize the wood of most fungi and their spores. A temperature of 250 degrees didn't quite do a complete job, as I got some mold growth. Do not go above 350; remember paper ignites at about 450 degrees.

So far, the longest time that I have kept a blank this way is more than a year and a half, from April 1996 to January 1998. No additional spalting, and the blank still turned like green wood. A few have shown some surface mold, but not the usual spalting, as they cleaned up immediately with surface turning.

There is no good reason why this method would not allow you to arrest desired spalting at any point you wished.

---

*King Heiple is a retired surgeon who turns wood in Pepper Pike, OH.*

# UNDERSTANDING GREEN WOOD

*Achieving refined results from raw material*

JOHN JORDAN

“GREEN WOOD ALWAYS CRACKS.” “How do you keep it from shrinking and cracking?” These are typical comments I hear when I talk about using green wood. The fact is, green wood is a very good material for woodturning, and it’s what I use for all of my work. It’s possible to make finished, refined pieces from green wood, finished work that isn’t cracked or grossly distorted.

Green woodwork has a long history, and it’s only recently that we’ve adopted the attitude that wood always needs to be dry. Traditional chairmaking uses green wood to good effect, relying on the nature of green wood to shrink and lock the joints together, which lends a strength to the chair that couldn’t be achieved with dry wood. If you’ve ever seen one of Curtis Buchanan’s Windsor chairs or Brian Bogg’s incredibly elegant contemporary Appalachian-style ladderback or rocking chairs, that’s woodworking on a very refined level, and dependent on green wood. Alan Lacer’s recent articles on the Old Sturbridge Village collection featured some very technically and aesthetically refined vessels that would have been made from green wood.

First, a clear understanding of the properties of wood is needed. Although some of us treat it as a mystery, wood is actually a very predictable material. We know virtually everything about most wood available to us, how it glues, screws, machines, sands, paints, weathers, resists or succumbs to insects and rot. More importantly to us, as woodturners, we know how much it will move in each direction as it dries. This is well documented, and quite easily observable by turning a couple of quick, simple bowls—let them dry for a few days, and you’ve

just received an education on some significant properties of that wood. You’re not after absolute numbers or percentages, but a feeling for how a particular wood will act as it dries.

Secondly, you need a clear *intent*, a good sense of what you’re trying to accomplish. Green wood is not suitable for everything. You’re not going to get a perfectly round salad bowl, for example, or a box with a lid that fits in any position. This may or may not matter as we’ll see later in the article, but you do need a good idea of what you want to do.

Why use green wood? It’s nearly impossible to get dry wood in large enough pieces for many uses. Green wood is easier to work in most cases and, from my perspective, a lot more fun. It’s readily available and inexpensive. Construction sites, road-building projects, firewood cutters, country sawmills, etc., are all good sources. Find a firewood cutter and tell him what you want. You pay the going rate for firewood, and he doesn’t have to split it—you both make out. Or get together with some friends and share the work of cutting and transporting. It’s easy once you get started. In fact, the biggest problem is taking home way more than you’ll use. All the wood I use is from the dump or a small sawmill where it would be cut into barn lumber and railroad ties. With green wood I can shake the squirrels out one day and sell it the next (well, almost).

One of the most important advantages to me is that unlike pre-cut bowl blanks or planks, I make all the decisions with regard to how the piece is oriented. I can very carefully orient the grain patterns, colors, defects, etc., and since there is little expense involved, I don’t need to feel guilty about wasting wood. I’m concerned only with the piece at hand,

and I’ll waste as much wood as needed to get the initial blank just like I want it. It is this ability to control the orientation during cutting and on the lathe (by initially working between centers) that can elevate one’s work to another level.

The following discussion will generalize to some extent; to cover the subject thoroughly would require a book. Also, the examples apply to straight-grained, sound, fresh wood. Crooked limbs, crotches, burls, and such can present challenges but are fairly predictable with experience.

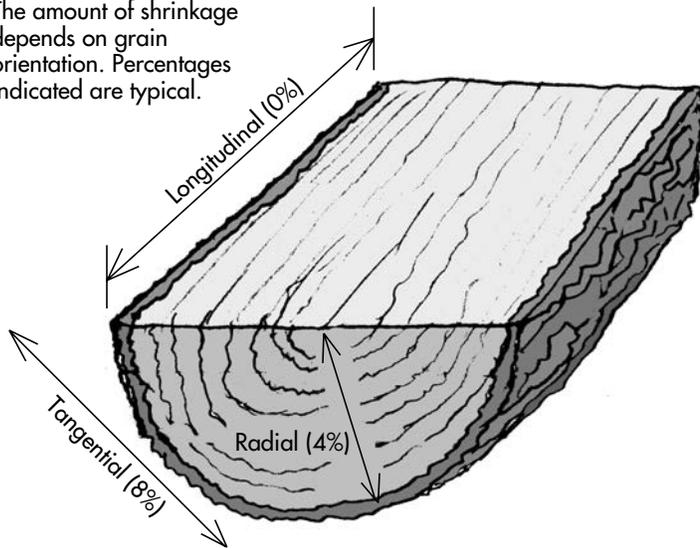
A typical log might have a beginning moisture content of 80 percent; it can vary considerably, but it doesn’t really matter. At 30 percent moisture content, the wood has lost what’s known as “free water.” This is the water that slings out as the wood spins or visibly wets the surface. The remaining moisture is what’s known as “bound water”—it holds the cells of the wood fully swollen, and as it’s lost, the cells shrink and problems can begin.

If this log is cut on a nice warm day, the ends of the log will rapidly dry below 30 percent and shrink. However, just under the surface the wood is still fully swollen at 80 percent, and the stress created by this differential causes the wood on the surface to check (or crack) as it shrinks. If there were some magic way to even out the moisture loss, it would be fairly easy to dry large blocks of wood. This is basically what a kiln does—it reintroduces moisture on a schedule to keep the outside of lumber as moist as the inside, and all drying evenly.

One of the basics of green wood turning is this: *Uneven moisture loss causes wood to check and crack.* If we can keep the drying rate or loss of moisture even, it will virtually elimi-

**Figure 1: Dynamics of wood shrinkage**

The amount of shrinkage depends on grain orientation. Percentages indicated are typical.



nate cracking. This is done by turning the pieces relatively thin and relatively even, ensuring that the wood below the surface dries at a rate similar to that at the surface.

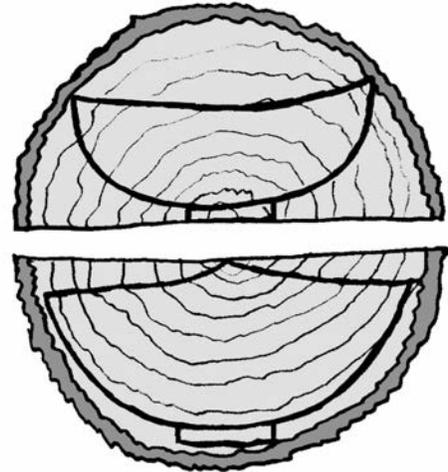
Shrinkage rates in a typical wood depend on grain direction. Longitudinally—along the length of the grain (Figure 1)—it will shrink close to 0 percent; tangential to the growth rings, maybe 8 percent, and radially, about half that, or 4 percent. The smaller the values and the less difference between them, the more stable

the wood. When you see real percentages in a chart or table, they are expressing green to oven-dry values, which we will obviously never see. As with moisture content, absolute values are not important; rather understand the relationships and the relative amount of movement of a particular wood.

For example, I know that white oak has a fairly high rate of shrinkage; ash, on the other hand, shrinks moderately. I don't know the actual percentages, but if I look them up,

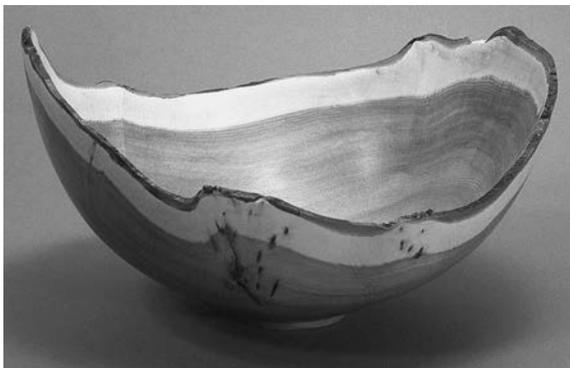
**Figure 2: Side-grain bowls**

Rims distort in drying. They can be left as is, flattened, or shaped.

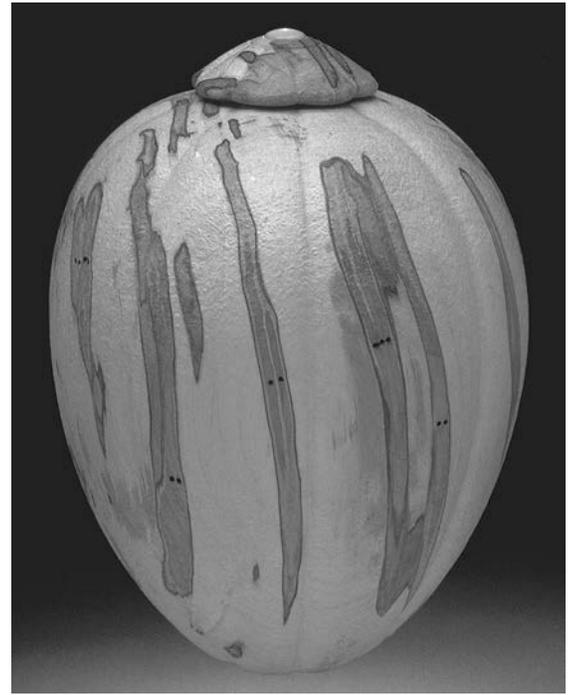
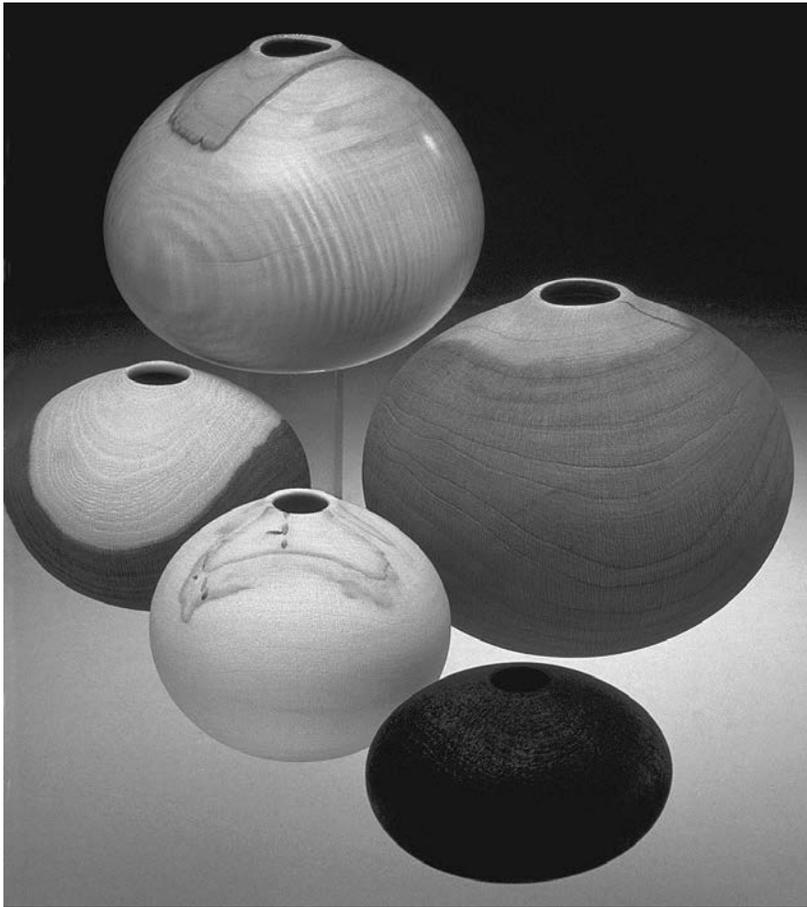


the tables will confirm what I know from experience. If I have some wood that I'm not familiar with, I don't want to invest major time in a piece until I know the wood's characteristics. I can look up the shrinkage rates, but I'm more inclined to do a couple of small pieces and get first-hand experience.

If a bowl is turned out of the log as shown in Figure 2 and allowed to dry, it will obviously be oval in shape, and the rim will no longer be flat. What most people find objec-



The natural distortion that a green-turned piece incurs in drying can be handled in several ways: author's yew bowl, upper left, was left to dry naturally (with little change). Alan Stirt turned and carved green the butternut bowl, left, flattening the rim after it dried. Stirt's "African Series" bowl, above, was roughed out wet, dried, and re-turned and carved.



Side-grain vessels, left (clockwise from top), are of maple, cherry, dyed walnut, box elder, and walnut (the maple has a reshaped rim). End-grain vessel, above, is of red maple. All were turned from green wood, start to finish, and carved and textured after drying. The lid was rough-turned, dried, and re-turned.

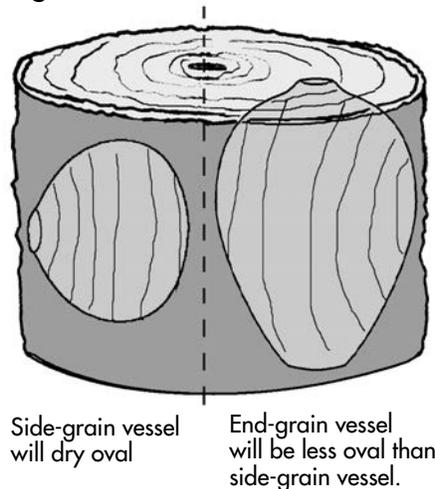
tionable about this is not the fact that the bowl is oval, but that the rim is now vague, sort of wavy and undefined. One solution is to flatten the rim or intentionally reshape the rim, which could be subtle or dramatic.

If you want, or need, a truly round bowl, then the solution is to rough-turn the bowl somewhat thicker, allow it to dry and re-turn it. This is a good way to work for many people. The roughed-turned blanks can be dried pretty quickly compared with trying to dry large, solid bowl blanks, and there's probably no single better way to gain skills than to rough-turn green wood. Get a bowl gouge and a green log and go to it!

On the other hand, natural edge bowls lend themselves very well to green turning since they usually look oval anyway, so it doesn't matter that they are in fact a little oval, or that the rim has changed a bit. It doesn't change the *intent* of the piece one bit.

Side-grained hollow turnings will

**Figure 3: Bowl orientations**



likewise go oval, a lot or a little, depending on the rates of shrinkage of the particular wood. This can lend a nice organic quality, and sometimes I emphasize the oval shape by carving the lip more oval.

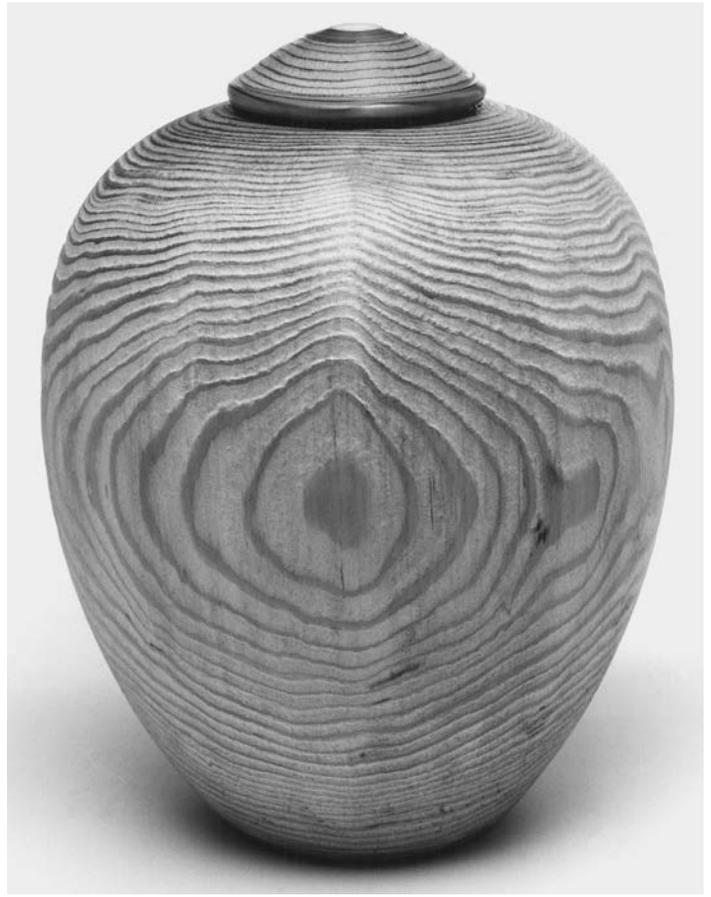
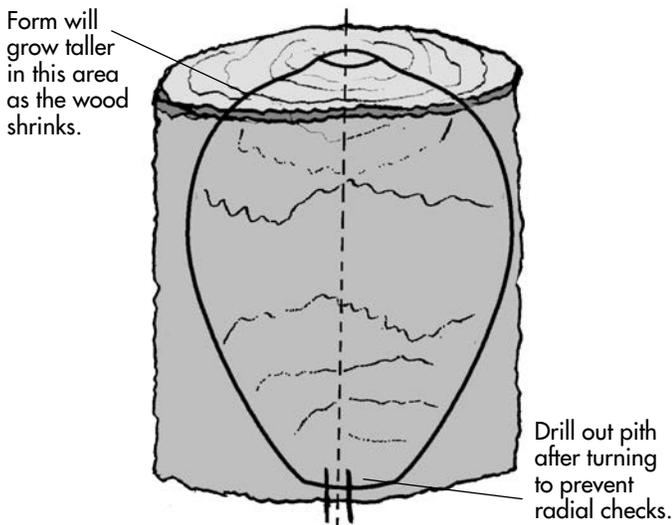
End-grain hollow turnings, as most of mine are, will also go oval, but now the ovalness results from the difference between tangential and radial shrinkage, not the more

pronounced difference between longitudinal and tangential or radial rates (Figure 3). Cut out the blank as far from the pith as practical, as the most noticeable movement will take place in the tighter growth rings near the pith, and can result in a bulge on that side. The piece will be oval on close inspection, but not enough to affect the *intent* of the piece.

End-grain vessels can also be turned from entire logs with the pith included. This can result in grain patterns and effects that can't be achieved any other way and can be a good use of appropriate sized logs. The logs should be quite concentric with the pith right down the center, with very little or no checking or funkiness in the pith, and the piece should be centered so the pith falls into the opening in top, and close to the center within the foot (Figure 4).

The problem with this orientation is that although the piece should stay quite round, as the piece shrinks, radial checking is likely to occur in the

**Figure 4: Hollow form, centered on the pith**



Author's "CDX jar," above was turned with a Douglas fir blank centered on the pith. Drilling the pith out after turning, as shown at left, can eliminate radial checking.

bottom. I minimize this problem by drilling the pith out of the bottom with a  $\frac{1}{2}$ - to 1-inch hole (photo above). The hole will relieve the pressure as the bottom constricts. After the piece has dried, the hole is trued up and a plug fitted. It's not a foolproof method, but I've had good success with it.

Some woods are stable enough to leave the pith in, maybe saturated with a drop or two of cyanoacrylate glue, but the wall thickness will need to be relatively thin and even.

Another problem with turning the entire log is that, as the vessel shrinks in diameter, it will grow taller above the shoulder area of the vessel, possibly ruining what was a good curve. I intentionally flatten this curve a bit, anticipating the additional curve as it dries. Once again, experience will help with this.

A few more things to consider: I've talked about turning the wood

relatively thin and relatively even, but it's hard to be specific. Here are some general guidelines: Most woods will dry very well if turned in the  $\frac{3}{16}$ - to  $\frac{5}{16}$ -inch range; under most circumstances you would not need to control drying at this thickness. In the  $\frac{3}{8}$ - to  $\frac{1}{2}$ -inch range you may need to moderate the drying by keeping the piece in a cooler spot or a paper bag for a few days. Over  $\frac{1}{2}$  inch, you probably need to take definite steps to slow the drying for a few days or even weeks.

Also consider the mechanical strength to wall thickness in the  $\frac{3}{16}$ - to  $\frac{5}{16}$ -inch range. If you turn  $\frac{1}{8}$  inch or less, areas may collapse or distort more than they would with a bit more thickness.

You can use compressed air to blow out the free water from a turned piece, drying the surface enough to sand and/or prevent staining.

*Tiny checks become BIG cracks!* This is the most common problem I see. Be sure when preparing the blank that you saw away end checks. Inspect the work in progress very carefully for small checks and defects—very common near the pith—use a strong light and eliminate the pith and as much of the wood near it as practical.

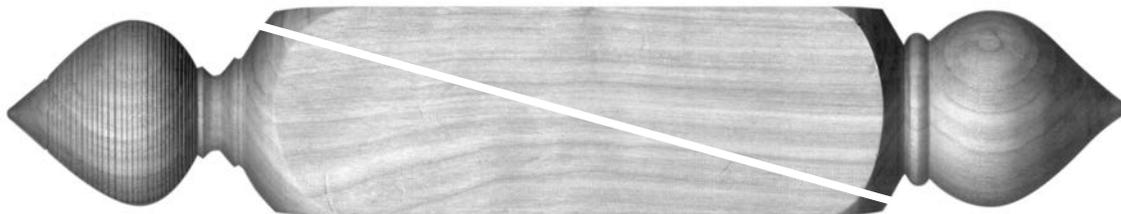
Don't be misled by elaborate drying schemes and chemical treatments; they are not needed, and many of these complicated processes are based on faulty conclusions. Keep it simple. And keep an open mind. Think of ways to use, emphasize, and enhance these properties of the wood instead of fighting them. You can't know too much about the material you use.

*John Jordan turns and teaches turning in Antioch, TN, and demonstrates frequently throughout the world.*

# TURNED DOORSTOPS

*A two-for-one production item*

MICHAEL HOSALUK



ONE OF MY REGULAR PRODUCTION items is a doorstop, turned in pairs from a solid piece of wood. Paul Tiernan of Australia makes these, and I learned of them on a trip down under a few years back. I vary the style of each set of doorstops, but those variations are based on a family of forms that I have developed over the years. By using a wide variety of familiar forms, I can increase production output and still not become bored (see my article "All in the Family," *AW*, December 1997).

Start with a blank,  $1\frac{3}{8}$  inches square by 9 inches long. I use woods to match floors: oak, cherry, walnut, and local birch, although most any wood will work. Mark the centers on each end using the centering jig (see sidebar at right). It is important to mark these centers perfectly.

Mount the wood on your lathe. I use a cup center in the headstock to drive my work instead of a spur center, and a live cup center in the tailstock. The cup center allows me to work to close tolerances. The point in most live centers will work like a wedge and may split the piece you are working on.

Once I have the piece between centers, I turn at high speed—2,500 to 3,000 rpm. Because you will be leaving a square section in the middle, it is easier to turn at a high rate of speed because the tool does not bounce off the corners of the wood.

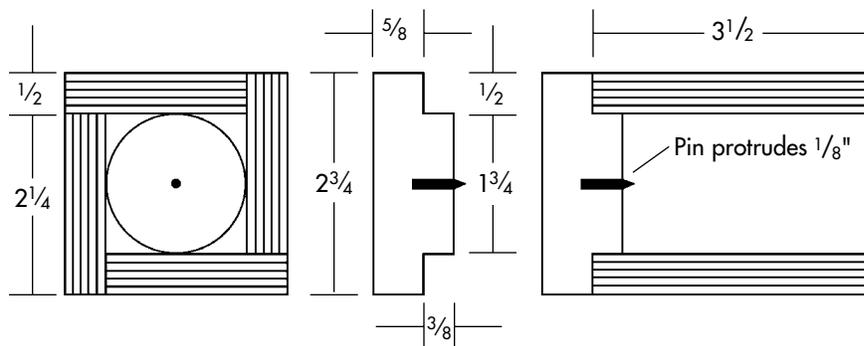
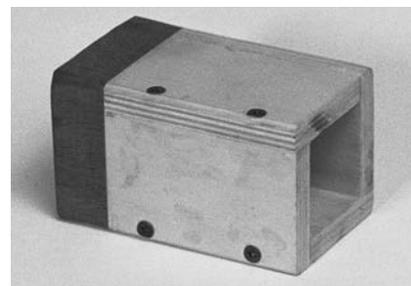
For most production work, I use a  $\frac{1}{2}$ -inch detail gouge, ground to a fingernail profile with a long double bevel. Once I have the gouge ground

properly, I can go days without having to grind again. I use diamond hones to maintain sharpness. First use a round hone for the flute, then

use a flat hone for the bevel. Make sure you do not create a micro-bevel on the cutting edge—hold the hone flat against the first bevel. I use the

## Centering Jig

A jig for centering spindle blanks, made from scrap wood, will make marking doorstop blanks fast and accurate.



CUT FOUR PIECES OF  $\frac{1}{2}$ -inch plywood  $2\frac{1}{4}$  inches wide by  $3\frac{1}{2}$  inches long. Assemble them to make a box (overlapping them pinwheel fashion, as shown), using glue and nails or screws. Mount a piece of solid wood 1 inch thick by  $2\frac{3}{4}$  inch square onto your lathe's faceplate and turn a tenon  $\frac{3}{8}$  inch long. The diameter of the tenon should be such that it will fit snugly into the opening of the square box. Before removing this wood from the lathe, use a Jacobs chuck mounted in your tailstock to drill a hole in the center of the tenon,  $\frac{1}{8}$  inch in diameter by  $\frac{1}{2}$  inch deep.

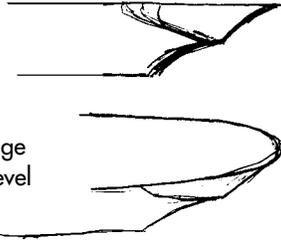
Glue a  $\frac{1}{8}$ -inch-diameter by  $\frac{5}{8}$ -inch-long metal pin into the hole. This pin should protrude  $\frac{1}{8}$  inch from the surface of the tenon and is what will mark the center of your square stock. You can sharpen the pin while holding it in the Jacobs chuck already mounted in the lathe.

Insert the turning blank for the doorstop into your new centering jig, twist it so that the four corners hit the sides of the box walls, then push down. Voila! The end of your blank has a perfectly centered hole! I hire my children to do this operation—it's foolproof.

—M.H.



Fingernail gouge with double bevel



hones dry so that I can keep my hands clean.

Rough out the shape at both ends. The knobs at each end should be slightly smaller in diameter than the square section so that the doorstop will rest on the flat part when cut in half. The profiles represent a great opportunity to practice different shapes and see what forms work best together. Production volume also allows you to refine shapes, making good ones better. Make the finish cuts at the tailstock end first, ending at the headstock. The cup centers allow me to work close to the end of the blank of wood, keeping wasted wood to a minimum. If the headstock and tailstock of your lathe line up properly, you can turn down to less than  $\frac{1}{8}$  inch, leaving very little to clean up.

I use a bandsaw jig (see sidebar at right) to make a clean, straight diagonal cut the length of the square section of the turning, which yields the two doorstops. I use a 4-tooth,  $\frac{1}{4}$ -inch-wide blade. Leave the bandsaw marks on the wood for added grip when the doorstop is placed under an open door. You can belt-sand smooth the other flat surfaces and even bevel the edge of the thin end for appearance.

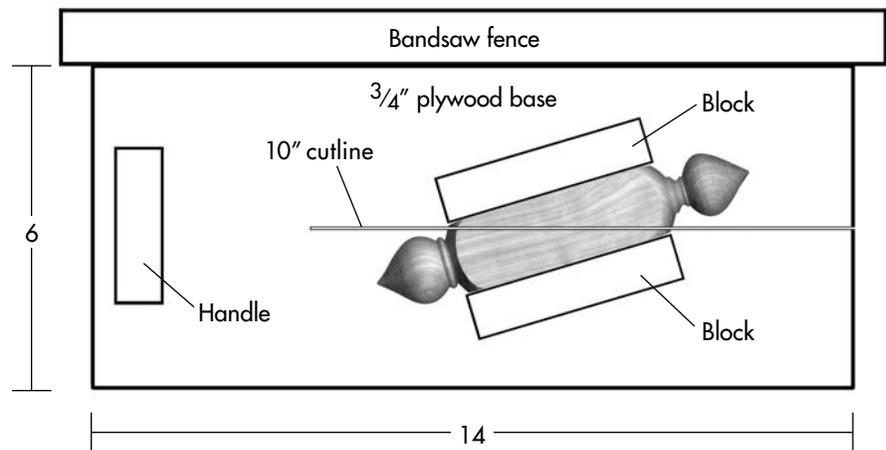
This project should open the door to other possible uses of familiar forms.

*Michael Hosaluk, an accomplished one-of-a-kind as well as production turner, demonstrates frequently and lives in Saskatoon, SK.*



Author's production doorstops (these are of oak to match oak flooring) begin as simple spindle turnings with most of the length left square. Bandsawing them apart diagonally yields two stops from each blank.

## Bandsaw Jig for Cutting Doorstops



BEFORE MAKING THIS JIG, you will need to turn a doorstop. Take a piece of  $\frac{3}{4}$ -inch thick plywood, 6 inches wide by 14 inches long. Make a 10-inch-long cut down the middle of the length of the plywood. Lay a turned doorstop on the cutline, then glue two blocks of wood onto the plywood so that the doorstop is centered along the cutline. The cutline should pass through the same part of the doorstop at each end of the turning, leaving the end of each doorstop thick enough to be sturdy with repeated use. (But not so thick that it won't slide under most doors.) Glue some sandpaper on the plywood between the blocks so the doorstop does not slip.

An end-stop can be used, but be careful, as the finished lengths of your turnings may vary. Make and attach a handle at the closed end of the plywood for pushing and pulling the jig through the bandsaw blade. —M.H.

# TURNT BOX DESIGN

*Varying form by reorienting the box parts*

REMI VERCHOT

THE IDEA OF A BOX IS WONDERFUL: IT'S two pieces that fit together to create only one, enclosing some treasure. Poetically speaking, it is just like lovers at the summit of their bliss... But I'm already digressing. Two pieces which create a form on the outside, an intimacy on the inside.

There are a great many things you can do with boxes, especially if you are lucky enough to be turning them. While I was working with Michael Hosaluk in Canada last spring, I did my first series of offset boxes. All were variations on the spherical form. I discovered that boxes are a huge field in which to play with form, par-

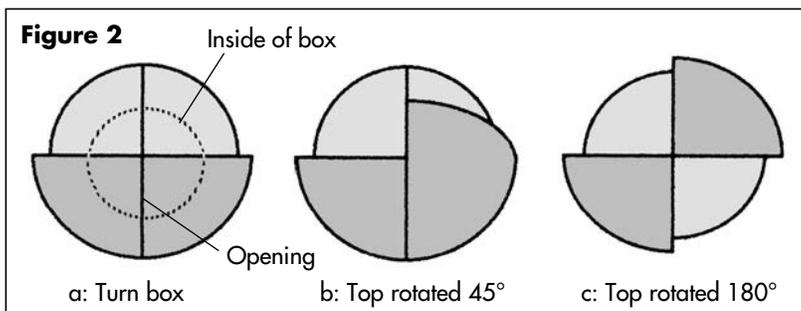
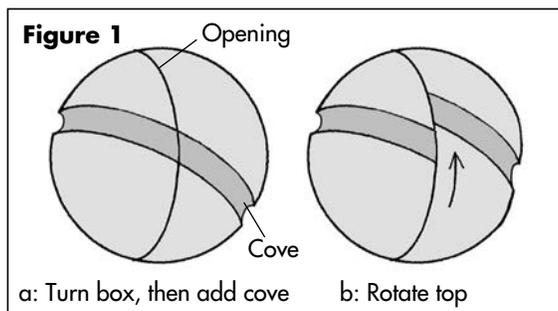
ticularly in that the two parts can be rotated in relation to one another before or after turning, or both. This breaks the symmetry of the lathe-turned form, multiplying the forms possible.

One of the simplest examples of this idea is to take a spherical box and turn a single decorative cove in it oriented at about 30 degrees to the opening, then rotate the two parts (Figure 1). The top and bottom of the box have thus been turned in exactly the same way; they've just been repositioned after turning.

Another example of this idea is to turn half of the sphere-shaped box to

a smaller diameter, the centers for this turning being on the box's opening line (or 90 degrees to the axis used to hollow the box). After turning, the top and bottom of the box are rotated in relation to one another (Figure 2).

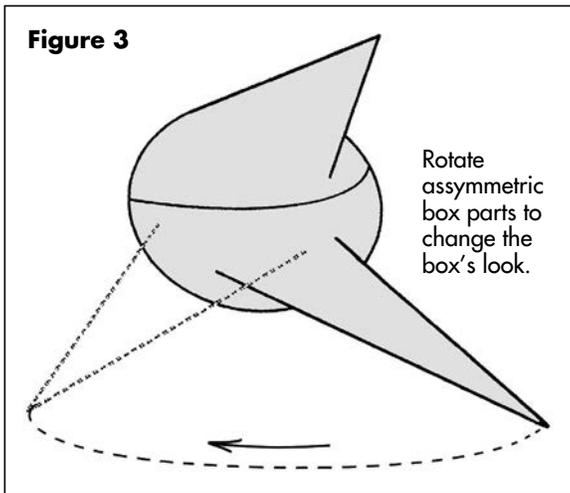
Expanding on my ideas with the spherical form, I began playing with various other forms. Nevertheless, it's a good idea to keep the form fairly simple, using simple elements and a single line. The more asymmetrical you make the two parts, the more the look of the piece will change when the two parts are rotated, and the more pronounced will be the sense of movement (Figure 3).



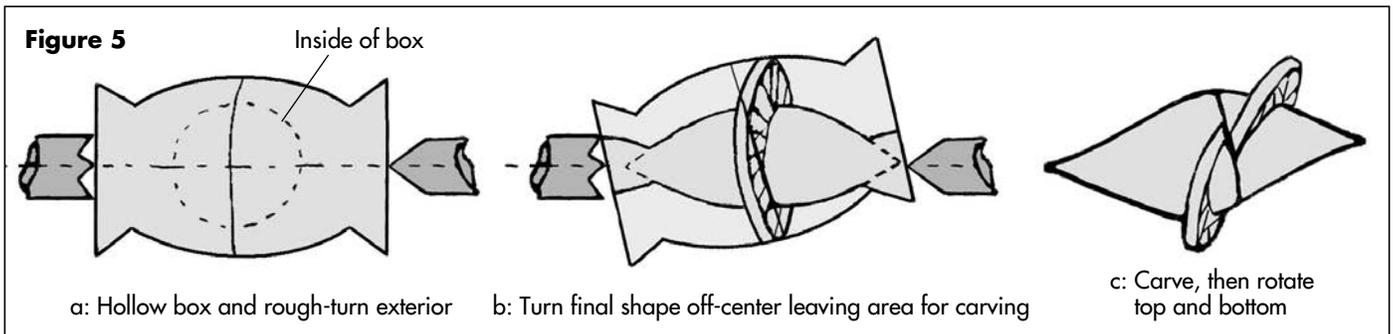
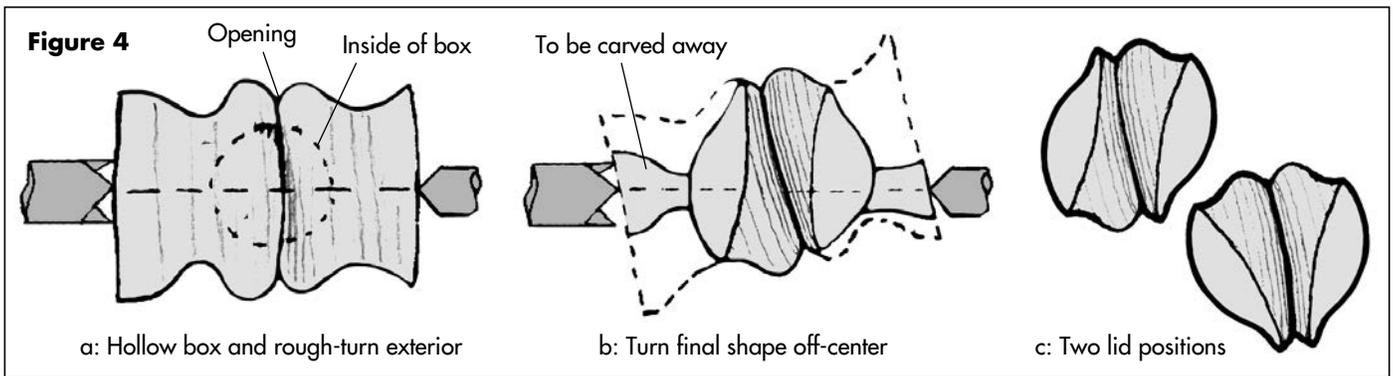
Box of bubinga, 3 1/2" dia., with a cove turned at 30 degrees to the axis of the opening, as in Figure 1.



Box of maple burl, 2 1/4" dia., half of which was turned to a smaller diameter, then the top was rotated 90°.



Box in walnut, 2" dia., turned as in Figure 4, and then the top and bottom rotated in relation to one another.



### The turning process

The first thing I do is to turn the inside. If I am not sure about the form I'm after, I leave plenty of material. That way I have plenty of freedom for the outside and I don't have to worry too much about going through the wall when I'm turning off-center. For small boxes I don't mind something thick anyway; I like the weight of the piece.

Adjusting the fit is certainly the most delicate part. What makes it more difficult is that you are working with wood. Even very dry wood will tend to move once you have turned the fit because the fast rotation will

heat it up, dry it further, and alter its shape. You have to turn the fit two or three different times, getting closer to what you want each time, and waiting quietly a while between each turning (2 hours at first, then 30 minutes; that's what I do for thick boxes). It is also important to hollow the box in end grain—it is much more stable.

Once I have the inside made, I turn between centers on three or four different axes to make the sphere. If I turn something like the bubinga box (facing page), I will do everything between centers. But for the maple burl box (also facing page), I will have to use a jam chuck to be able to finish

the round profile. The jam chuck must not be too conical, or it won't hold.

For the boxes I'm now making (not spherical), I start to do a shape with the same axis I've used for the inside, then I turn off-center and sometimes carve a bit. Two variations on these ideas are shown in Figures 4 and 5.

*Remi Verchot, of Thoard, France, was the recipient of an AAW Educational Opportunity Grant last year, enabling him to tour and study in the U.S. and Canada. This article is a response to the EOG requirement to report on grant activities.*

# THE GALLIC SCENE

## *Woodturning advances in France*

TERRY MARTIN

AS WITH MOST OTHER EUROPEAN cultures, the French have a long history of production woodturning which goes back to medieval times and which was guided by guilds and the strict master/apprentice regime of training. The traditional production work of French turners was gradually codified into a series of styles linked to the reigns of a seemingly endless line of kings with the name Louis. This rigid codification inevitably led to over-specialization and a drying-up of creativity, so turners tended to become parochial and secretive about their techniques and ideas.

This situation continued until after WWII, when, with the advent of simple contemporary furniture, the demand for traditional turning declined rapidly. At the same time, young people were less interested in going through rigorous apprenticeships, and turning was gradually reduced to work done by aging men in a shrinking number of workshops.

The contemporary woodturning revolution of the 1970s and 1980s was largely an English-speaking phenomenon and the main players have been the inheritors of either English or American turning traditions. The publications and events of this new turning world were naturally in English, and the older turners in France were ill-equipped to benefit from the flood of new information, and probably uninterested in participating anyway.

Nevertheless, a growing number of younger turners was aware of the revolution taking place, and they were quietly developing their own ideas. By the time the 1990s arrived a number of key turners wanted to reestablish French turning credentials. In 1995 a first step was taken to bring the turning world to France

and the first-ever European turning conference was held in the traditional turning region of the Jura. At this conference a strong emphasis was placed on the traditions of French turning, as well as on contemporary work.

The event had a partly archeological flavor which distinguished it from previous conferences. It was almost certainly the first time there had ever been any discussion at a turning conference of such esoteric subjects as the proportion of ox bone to horse bone used in 12th-century turning, or the preferred wood of the Carthusian monks who turned rosary beads in the 13th century.

Although poorly displayed, the exhibition of turned contemporary work at this conference was a serious gathering of French and international work, allowing inevitable comparisons. Personally, I felt that much of the French work at this show was reminiscent of the work being done 10 years ago in other countries. There were, however, outstanding individuals, evidencing considerable skill and potential. One result of this conference was that Jean-François Escoulen, a key player in the French scene, was invited to participate in the International Turning Exchange in 1996 (see *AW*, December 1996).

Also during the early 1990s, professional French turners began participating in a series of workshops and exhibitions designed to stimulate and raise standards of technique and design. Initially they imported French Canadian turner Andre Martel to teach them something of North American techniques. In 1996 they invited Michael Hosaluk to share his ideas and, in 1997, I was invited to hold workshops. Many of the new generation of turners speak excellent English and they plan to invite more

international turners to stimulate and encourage their progress. Let's hope the international turners make a similar effort to learn French! One of the most important outcomes of these workshops has been the bonding and mutual support among previously isolated turners.

There is a kind of self-conscious pride about French turning at this new stage in its history. Mindful of the accomplishments of past turners, they don't want to seem too unsure of themselves. But they see what has happened in other countries over the last twenty years and accept that they have a lot of catching up to do if they are to take their place in the contemporary world scene. Most impressively, they have embarked on an intense program of exposure and education to achieve this end. Many French turners are informed about what is happening on the world scene and the world is becoming more aware of them. In 1997 Christophe Nancey was the second French turner to participate in the ITE and several others have expressed their intention to apply for future events.

While I was teaching in France in 1997, I was able to observe the standard of work of a wide range of professionals and semi-professionals who attended the workshops. They came from all regions of France and their work ranged from one-off art pieces to production souvenirs. While it is risky to generalize, I was struck by several differences to what I am used to seeing in Australia and the USA. Firstly, I was frequently terrified by the disregard for safety. It was almost impossible to get anyone to wear face shields or eye protection and I often found myself flinching from the sight of fingers in grave danger of injury. Perhaps this is un-



Daniel Guilloux at Jean-François Escoulen's workshop, left, and an ebony and ivory piece by Fabrice Micha, right.

fair because my own turning often involves risky work, but I was constantly afraid of something going wrong. A second observation is that, with a few notable exceptions, the quality of finish left a lot to be desired. This was most often obvious in grain tearout, roughly parted-off bases, and poorly applied finishes. Thirdly, design was not often inspiring. A lot of the work was derivative and frequently lacking in a sense of simple line and form.

Heavy observations, indeed, and likely to offend the proud community of French turners! But all of these statements have to be leavened with high praise for the many good things that are happening. Extraordinary individuals are doing completely original work. Who could now be unaware of Escoulen's whimsical boxes? (See *AW*, September 1996, page 40, and December 1996, page 38.) Remi Verchot (see pages 24–25) has been a kind of travelling juvenile ambassador for the French in the USA. Alain Mailland (see *AW*, December 1997, page 45) has recently embarked on a series of extraordinary sculptural pieces that will soon be well known internationally. Maria di Prima produces work of a quality that will stand up with the best in the world. Fabrice Micha's idiosyncratic pieces seem to combine antique sensibilities with contemporary flair. And newcomers

are constantly bringing new ideas and motivations. One example is Daniel Guilloux, who initially came to the field as a photographer to record the work of others. He fell in love with the medium and now produces quirky work incorporating natural faults.

Most impressive is the will to move forward rapidly with a communal effort resulting in a new image for French turning. In 1997 they proceeded at a breathtaking pace. A conference of professional turners at Vienne in March, saw intense debate and planning for future moves. An exhibition held at the conference gave me another chance to assess French work two years on and there was definitely a change. Getting together and looking at new ideas were bearing fruit. The French continue to hold significant exhibitions designed not only to share ideas among themselves, but also to raise consciousness among the buying public.

In late 1997 the *Association Pour la Promotion du Tournage D'art Sur Bois*, or the Association for the Promotion of the Turning of Art in Wood, was formed. Among the projects they are planning is a world conference in the village of Puy St. Martin in 1999. This beautiful village of 600 inhabitants is the home of Jean-François Escoulen and the site of many workshops over recent years. Apparently the inten-

tion is to hold a "friendly conference" with the emphasis on village participation. Attendees will have the choice of being billeted with families, and activities will take place in local venues reflecting the ambience of the region. Having spent a month in the village, I can say that it should be an extraordinary event.

The French love of discourse and disputation is a potential barrier to progress. I was astonished at one meeting to hear the passion and even anger expressed when it was proposed that amateur turners be allowed to join the national body. The intensity of this debate reflected the remnants of entrenched conservatism among some professionals and, while it is important not to be patronizing about the French style of doing things, it is to be hoped that further contact with the wider world of turning will alleviate this.

France is the first non-English-speaking country to move seriously into the international contemporary scene. Surely others will follow. Just as France will change and enrich our turning world, there is great potential for other countries with long turning traditions, such as Germany, to move us all along. Roll on the United Nations of woodturning!

*Terry Martin, an Australian turner and writer, is author of Wood Dreaming, excerpted in AW March 1997.*

# LINE CARVING FOR WOODTURNING

*Incising and accenting your work*

RON HAMPTON

LINE ART IS A SIMPLE YET EFFECTIVE way to dress up your turnings. A decorative graphic design, either a picture or a pattern, can be added to your turning by using a small carving tool, a woodburning tool, or a high-speed dental drill. It is one of the quickest, least expensive methods through which a turner can become a wood carver and add beauty to his or her turnings. With modern transfer techniques it is not necessary that you be able to draw (see my first article in this series: "Carving Turned Wood," *AW*, December 1997). All you need to do is transfer a pattern to your turned piece and then start carving, woodburning, or engraving.

To get started, you will need only a few basic tools. If you decide that you enjoy this art form, you can buy more expensive equipment later. But you can accomplish a lot with no more than one small carving tool, or an inexpensive woodburning tool.

In this article we will be looking at two accomplished line artists: Nick Silva, of Garland, TX, and Bill Johnston, of West End, NC, who have learned how to add beautiful line drawings to their turnings. They both use the Paragraphics system, which uses an advanced graphic transfer system and a high-speed dental drill. We will also look at simple line carving and woodburning.

## Wood for line art

For many types of woodturning, we like to choose colorful, highly figured wood. Flaws are often desirable because they add interest to the piece. The beauty and uniqueness of the wood is a major part of the design. With line art on turnings, the wood takes on a different role. Here, the wood is like a canvas to be painted on or, perhaps more closely, like ceramic pottery to be glazed. The

grain of the wood should not compete with the image being carved or burned into the turning. Light-colored, bland, dense, and tight-grained species such as hard maple, dogwood, boxelder, persimmon, or bloodwood work very well. For platters, I often choose alder.

## Turn and prepare the wood

A plate or small platter is an excellent choice for attempting your first line carving because a flat surface is easier to deal with than curved areas. The plate can have a wide rim that you will carve a design into, or you can work on the inside area of the plate. Turn and sand the plate so that all tool and sanding marks are removed.

Whether you seal the wood now or leave it unfinished until after carving depends on what you're trying to accomplish. If you intend to ink your line carving to accent it (as I do), you need to apply a sealer coat of finish. This can be either lacquer sanding sealer or thinned polyurethane. The finish acts as a barrier to help keep ink or paint from seeping from the carved areas into the uncarved areas of the wood.

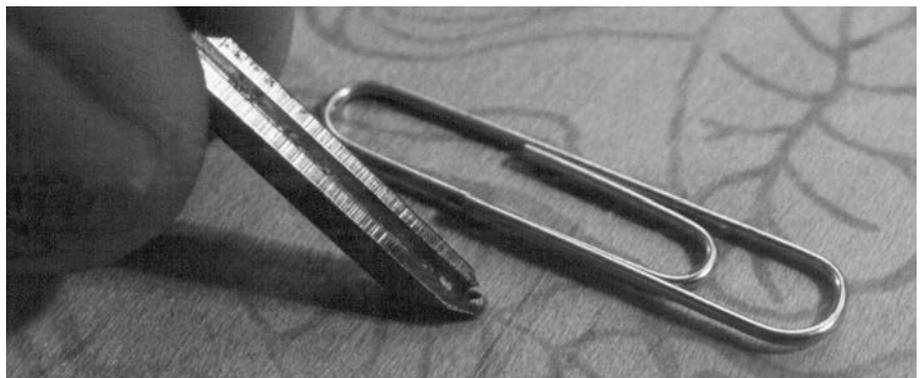
Nick Silva finishes his work first, not only before carving but before

transferring his design to the wood, because the glue on the back of the graphic transfer mask he uses comes off the finished wood more easily. Silva also finishes his work before carving so that he can finish the carved areas differently, achieving a two-toned effect. Painted work, such as Bill Johnston's, requires that the wood be *unfinished* in order for the paint to properly color and adhere to the wood. More on Silva's and Johnston's techniques later.

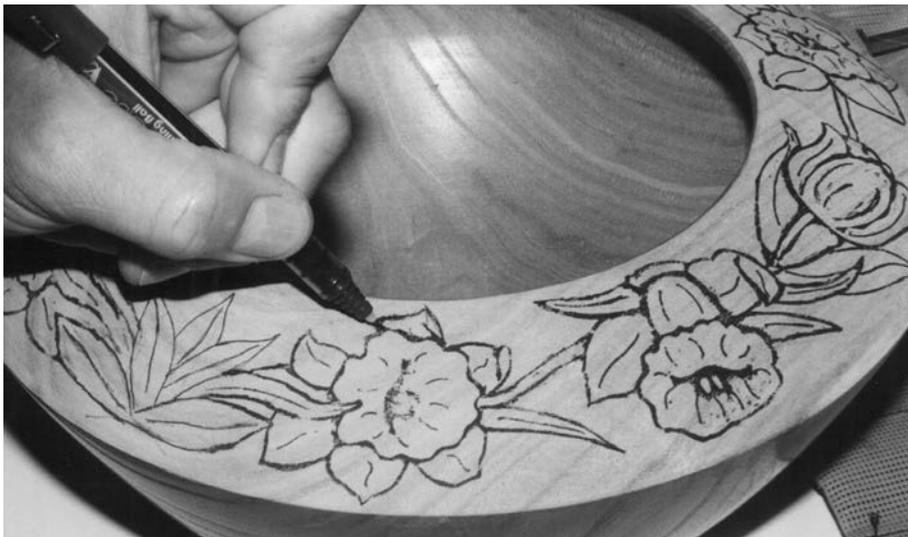
## Carving with a veiner

Starting out, you can go with an inexpensive high-quality veiner. A #11 palm-handled 1mm veiner is an excellent tool to make a simple line drawing. With a little practice, you can lift a consistently thick, neat line off the wood. If you do not have a carving set, I recommend that you buy one good tool instead of a set of inexpensive tools. I have been very pleased with the Pfeil veiner, which I got from Woodcraft. This 1 mm veiner is a nice tool with which to begin your carving experience for two reasons: it cleanly lifts a pencil line, and it is easily sharpened.

Line carving is fairly simple, but there are a few things to consider. First, your tool must be very sharp.



A 1mm #11 palm handled veiner is an excellent tool for line carving.



Accent your line carving with an ultra-fine felt-tipped permanent marker. Sealing the wood before carving keeps the ink from bleeding into the uncarved areas.

Most good quality carving tools, such as the Pfeil, arrive with a razor edge already on them. After some carving, however, they will need to be stropped or rebuffed. I find that a 6-inch felt wheel with some buffing compound is effective in bringing back the razor sharpness. Always buff with the wheel rotating away from the edge.

Before you begin carving, it is a good idea to make some practice cuts on waste wood. You should cut with the grain whenever possible. Occasionally, you will have to cut across the grain, which is difficult to do smoothly. It is far too easy for your tool to lift out of the wood and skate across the bowl, leaving an ugly scratch. This is where patience pays off. Proceed slowly, controlling the depth of your cuts, making them shallow and even. Strive to barely lift the ink line without removing any excess wood. Remove all the lines with your veiner and then lightly sand. You can use a tack cloth (which can be bought from woodworking suppliers or hardware stores) to pick any fine sawdust out of the carved lines.

### Accenting with ink

After carving with a veiner, you might want to accent the carved area with ink. This is where the importance of sealing the wood beforehand comes into play. The sealer will

keep the ink from being drawn into the wood grain by capillary action, which would result in a fuzzy, rather than a sharp, ink line. I use a fine-tip black pen like the Sanford Ultra Fine Point Sharpie to ink in the carving. Be careful! Any mistakes here show up forever. (Or at least until you have done a lot of sanding.)

After inking, let the piece dry for a day. Then finish the piece with lacquer or polyurethane to protect it.

### Woodburning

You might want to do your first carving with a woodburning tool, thereby incising and accenting your work in one step. An inexpensive woodburning tool from your local woodworking supply store will work fine, though the blunt factory edge will give you a fat burn line. If you put a sharp edge on the tip, you will find that you have a much finer burn line and that the tip moves over the wood more smoothly and easily.

If you find that you enjoy woodburning, you will probably want to invest in an adjustable-temperature wood burner like the Nibsburner dual unit. It has separate controls for two tips and the temperature control is much more sensitive than in the inexpensive units. The handpiece has a comfortable cork handle to insulate your hand from the heat. I have been pleased with this woodburning unit.

There are several factors to consider when you start woodburning. First, different types of wood burn



Woodburning incises and highlights in one step. The Nibsburner dual unit, above, has separate fine-temperature controls for two tips. (Plate turned by Ray McAdams.)



Nick Silva executes his line carvings using the graphic-transfer mask and high-speed drill of the Paragraphics system, which allows him to etch a design and then stain the etched areas.

differently. Practice on some scrap wood, called a "buddy board," that is similar to the type you will use for your finished turning. Transfer the full pattern to the buddy board and find a comfortable position for your hand. This likely will mean that you need a support block underneath both your hand and the board.

Sharpen the burning tip as you would a carving tool, and keep it sharp. A fine Arkansas stone works well, stropping with leather. Clean the tip periodically as you work by rubbing it on 600-grit sandpaper.

Don't stop half-way through making a burn line. If you pause, you will create a dark, thick spot. Practice cutting with and across the grain of the wood, as well as using a light and a heavy touch. Each creates a different effect, and both are useful. Practice your speed. The faster you go, the lighter the line you will burn. Moving slower produces a darker line. If you have an adjustable woodburning unit, try making strokes at different temperature settings. Try different tips. Practice

---

doing the entire pattern on your buddy board until you know that you can do a good job on your turned project.

Always work in a comfortable position with good lighting and ventilation. Some fumes cause allergic reactions. Be careful, especially, with the fumes from cedar, walnut, fruitwoods, and exotics. Also, the fumes from cyanoacrylate glue are toxic. Be careful handling your handpiece. It can burn skin as well as wood.

### The Paragraphics system

Paragraphics (800/624-7415) was developed by a dentist, Dr. Lew Jensen. It uses a high-quality dental handpiece and an advanced graphic transfer system. The handpiece achieves 300,000 rpm. With this high speed, it can cut wood or steel, and even etch glass with no vibration. You use it as though it were a fine-tipped paint brush. As long as you keep the bits clean and use a light touch, the tool moves through the wood virtually unaffected by grain direction; there is no drift or travel. The handpiece is small and comfortable. Bit changing is fast and easy.

The graphic transfer device that comes with the Paragraphics is actually an architectural mask, which is similar to a clear acetate sheet with a sticky back. The important advantage to this material is that it will not ruin the drum of your photocopier as the material I used did. Another advantage of the Paragraphics mask is its low-strength adhesive, which comes off the wood easily when you are finished carving.

To make a transfer, you first photocopy onto the mask the design you want to carve, then apply the mask to the turning. You carve through the mask with the drill.

### Coloring carved areas

After carving and removing the Paragraphics mask, Nick Silva ap-



Bill Johnston also uses the Paragraphics system. He paints using acrylics, as in the cherry plate, "Autumn Leaves," above, or in the walnut bowl, right. He also colors with lacquer, and then dyes the carved areas, as in "Chinatown," top right.



plies a stain to the wood. Having sealed the wood before carving, the stain colors only the carved areas. In this way, Silva obtains two-toned carved turnings.

Bill Johnston integrates color with his carving, using various media. In the cherry plate, "Autumn Leaves" (photo above left), he used acrylic paint. First, he turned and sanded the plate, then painted the raw wood—background first, then the leaves, after sketching them freehand with a watercolor pencil. He applied the acrylics in watercolor fashion, modulating the color and the degree of gloss by mixing the paints with more or less water. Next, using the high-speed handpiece, he outlined and detailed the leaves, carving thinner, shallower lines to delineate their veining.

Johnston prefers acrylics over thin dyes and stains because he can control them better. Sometimes he applies acrylics thick, directly from the tube, to add gloss and texture. When

he paints directly in the line carvings, the thicker paint bleeds less and helps keep the lines sharp.

After the paint is dry, Johnston sprays a light coat of lacquer over the piece as a fixative. This last step is important for creating a finished consistency to the whole piece.

Usually, when Johnston plans to color first and carve through the color, he prefers to carve through lacquer. Stains, dyes, and watery paint soak into the wood, especially on end grain, while lacquer is a film finish. Carving through lacquer therefore yields cleaner lines. In "Chinatown," (photo above right), Johnston finished the rim with black lacquer, carved the line pattern through the lacquer, and colored the carved wood by wiping on an aniline dye. The lac-

quer resists the dye, so the dye colors only the carved lines.

### Conclusion

Line carving is a simple yet versatile way to add attractive designs to your turnings. You can start by rendering simple line drawings or patterns using a veiner or inexpensive wood-burning tool. With a little practice, you can convert any photograph into a line carving. If you enjoy the work, you can purchase more sophisticated equipment. Integrating line-carving in your turnings offers unlimited opportunities for creativity.

*Ron Hampton turns and decorates wood in Texarkana, TX. He will be a featured demonstrator at the AAW symposium, next June 12–14 in Akron, OH.*

# SIMPLIFIED SPIRALS

*Layout made easy*

JUDY WILLIAMS

LAYING OUT A SPIRAL ON A CYLINDER can be frustrating, because most instructions start out attempting to explain pitch, lead, degrees of arc, troughs, binses, and other such mechanical aspects. Plus, these instructions often require that the cylinder be so many inches long by such and such diameter. The more I studied these instructions, I realized that they were needlessly complicated, as well as limiting where a spiral could be used. If you like to calculate, by all means, do so. But if working with the wood is paramount, then consider the simplified method I describe in this article to lay out spirals on anything from lace bobbins to bedposts.

When reduced to bare essentials, a spiral is a cut line (like a screw thread) that travels around and along a cylindrical object. It begins in one plane and ends up in the same plane some distance away. It is up to the turner to decide how many rotations to make along the length of the piece. Odd numbers of complete rotations such as 1, 3, 5, and 7 tend to look more pleasing. A design that completes an additional half rotation also looks good. Spirals that start and end in odd places look incomplete,

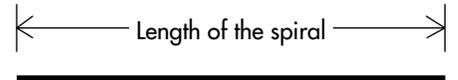
but that may be a part of your specific design. Furthermore, the spiral may twist to the right or to the left. And you can have multiple spirals, each beginning and ending at different points on the circumference of the piece. The choices are totally up to the turner.

Almost any wood can be used, but fine, hard, closed grain woods such as Osage orange, dogwood, fruitwood limbs, cocobolo, and ebony work best, especially if you want to open up the spiral (piercing through the center of the cylinder to leave the spirals carved in the round). For your first attempts, a soft, light wood such as pine will make it easier to see the lines, sand away layout errors, and carve.

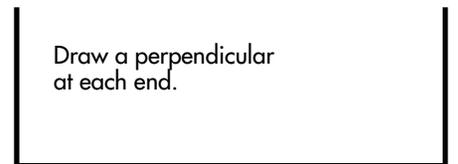
Here's a step-by-step outline for laying out a single, one-twist spiral:

1. Begin by turning the area to be spiraled into a cylinder. Measure the length of the area to be spiraled. If this figure can easily be divided by 4, then the hard work is done. For example, if the area to be spiraled is 8 inches long, then divide 8 by 4, which is 2. However, if the length is some odd figure such as  $3\frac{1}{8}$  inches use the following old quilter's trick:

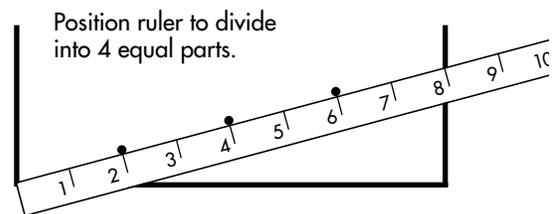
a. Draw a line on a sheet of paper, the measured length to be spiraled.



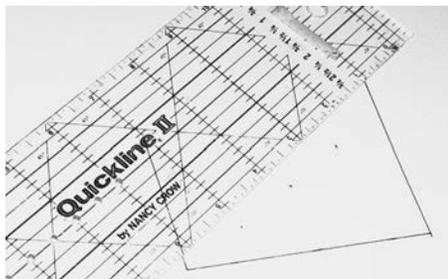
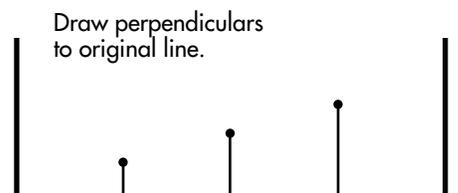
b. Draw a perpendicular line at each end. I use a "quilter's ruler," which is a see-through plastic ruler marked out with  $\frac{1}{4}$ - and  $\frac{1}{8}$ -inch lines as well as 45-degree angles. Similar rulers may be found in drafting supplies. Alternatively, you can use a small craft framing square, right-triangle, or index card.



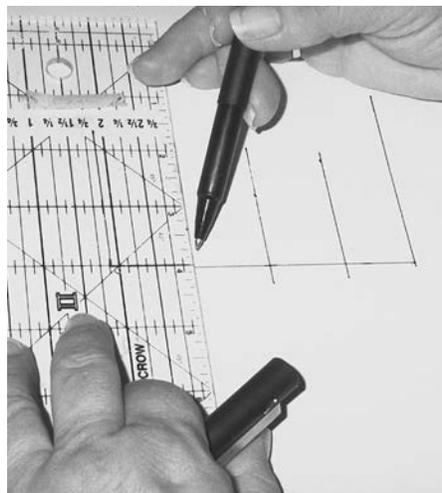
c. Anchor a ruler at one end of the line and slide the other end up the opposite perpendicular line until you can easily divide the distance by 4. Mark each of these divisions with a dot.



d. Again using your right-angle tool, connect these dots to the original measured line. The length of the original line has now been divided into four equal segments.



To divide any length into four equal parts, simply draw a perpendicular at each end and position a ruler diagonally between the perpendiculars to mark off equidistant dots (above). Connect the dots to the original line with perpendiculars (right).





Author's spiral-decorated lace bobbins, some with wire inlay.  
 S = Single twist  
 D = Double twist  
 T = Triple twist

e. Now transfer the length of these segments to the workpiece using calipers, or fold your sheet of paper on the line and mark divisions onto the cylinder directly from the paper. On the lathe, rotate the workpiece in order to draw a line at each marked point around the circumference of the cylinder.

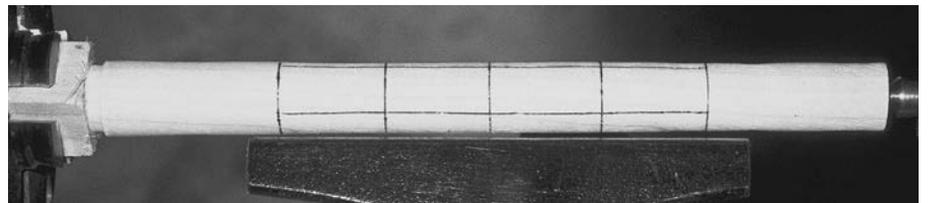
f. This same trick can be used to lay out multiple rotations. If your design requires three complete rotations, then first lay out the three major divisions. Then divide one of these to get the 4.

2. Now that the segment lengths have been established, you need to draw layout lines along the length of the cylinder. For the single or double

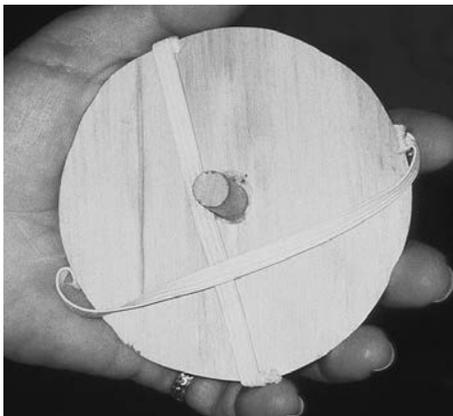
spirals, these lines will divide the cylinder into quadrants. Use the tool rest to guide your pencil as you run the point along the length of the cylinder. Make sure that the angle you hold the pencil is consistent, if you don't want irregularities. On the other hand, such irregularities could be part of your design. The following are ways to "calculate" four divisions, 90 degrees apart.

a. If you have a four-jaw chuck, align one jaw with a mark on the headstock. Mark a lengthwise line on the workpiece, rotate to the next jaw, mark another line, and continue around. This is a fast and quick method, and it can be quite accurate.

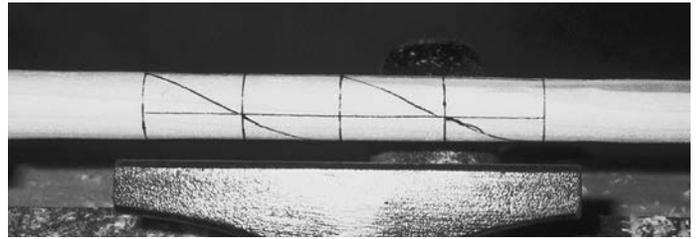
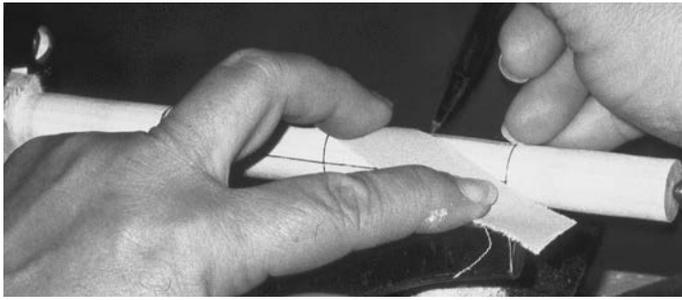
b. If you have an indexing wheel as part of your lathe, simply divide by 4 to figure out how many places to go. For example if you have a 24-



A grid for a spiral consists of equidistant circumferential and lengthwise lines.



If you don't have an indexing wheel on your lathe, you can make one from a disk of plywood and a dowel. Lay out as many segments as you wish with a protractor and attach the indexing wheel to the outboard handwheel with tape or rubber bands.



Draw the spirals on your workpiece by connecting the grid intersections, using a piece of sandpaper as a straightedge.

pin indexing head, divide 24 by 4, which results in 6. Draw a line along the length of the workpiece, rotate 6 spaces, mark the next line, etc.

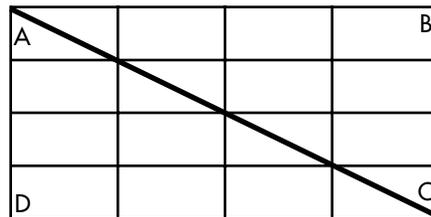
c. If you don't have an indexing wheel, this is how I made one for my lathe: I started with a disk of plywood and glued a piece of dowel in a centerhole. This dowel jam-fits in my lathe spindle, allowing me to true the disk round. I then used a protractor to lay out four 90-degree and six 60-degree radii (which I use when laying out triple-twist spirals). You can, of course, make as many degree lines as you wish. The dowel on the indexing wheel fits in the centerhole in my outboard handwheel, and a couple of pieces of elastic hold it in place (see photos, page 33). A simple pointer, which I made by gluing an old Allen wrench to a turned spindle, can be clamped to your lathe stand or fit into a drilled hole there. To use, simply align the pointer to one of the marked lines, draw the lengthwise line on the workpiece, and continue around.

d. Another way to make these divisions is to take a strip of paper, wrap it around the cylinder, and mark where it meets. Take that strip and divide it into four equal segments (using the old quilter's trick), rewrap the strip around the cylinder, and use the marks to finish laying out the lengthwise lines.

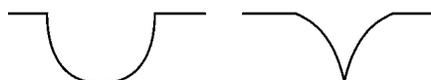
3. If you were to somehow roll the marked cylinder across a piece of

paper and transfer the markings, you would see that you have made something that looks like graph paper, as shown at the bottom of column 1.

Draw the spiral on your wood by starting at a far right intersection of lines and going diagonally to the next intersection. You can use a piece of sandpaper, which easily conforms to the wood, as a straight-edge between the intersections to quickly and accurately draw the spiral lines (photo above left). The spiral will be left-handed if you go *up* to the next intersection (from D to B), or right-handed if you go *down* to the next intersection (from A to C). Continue marking through the four sections. You've succeeded at laying out a single spiral! Again, if you could transfer the marking to a flat piece of paper, it would look like this:



After the spiral is layed out, use a combination of a saw, files, carving tools, sandpaper, and maybe a hand held motor tool to remove the wood. For my lace bobbins, I first cut along the spiral using a small craft saw. This kerf gives me a place to start filing away wood with a small chain saw file. Trust your eye to judge the width of the spiral. Depending on how you remove the wood, the resulting groove will have one of the profiles shown here:



Single spirals are easy to lay out once the grid has been marked. To create a double spiral (barley twist), lay out a second spiral 180 degrees away. For a triple spiral lay out lengthwise lines 60 degrees apart, and mark the spirals 120 degrees apart. For multiple spirals beyond these, think in terms of drawing out lengthwise lines double the amount of finished spirals. For example, if you want to end up with 5 spirals, lay out 10 lines.

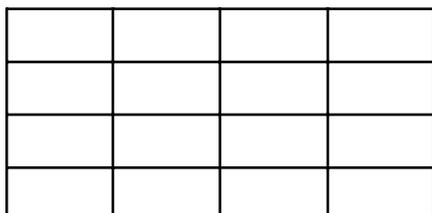
Designing spirals for tear-drop-shaped cylinders, such as a candlesticks:

- Think thinner spirals at the thinner end and thicker at the thicker part.
- Lay out the initial divisions by eye and mark each one individually.
- Account for the shape of the piece in laying out the lengthwise lines.

The center of the double spiral can easily be hollowed out. Lay out the two spirals, and take the piece to the drill press. Using a V-block to support the cylinder, center the marked spiral under the drill. Make sure that the V-block is secure and won't move. Drill through the work, advance it slightly, drill through, and so on. Another way to remove the waste wood, especially with multiple spirals, is to drill the cylinder lengthwise.

A word of caution on opening up the spirals. You may want to end the spirals three-quarters to seven-eighths of the way along the length of the cylinder; otherwise you're liable to completely free the spiral from the original cylinder and wind up reinventing the wooden spring!

*Judy Williams is a turner and lace-maker in Austin, TX. She will be a featured demonstrator at the AAW Symposium in Akron, OH, June 12-14.*



# TWISTED WIRE INLAY

*A metal accent for your turnings*

CHARLES BROWNOLD

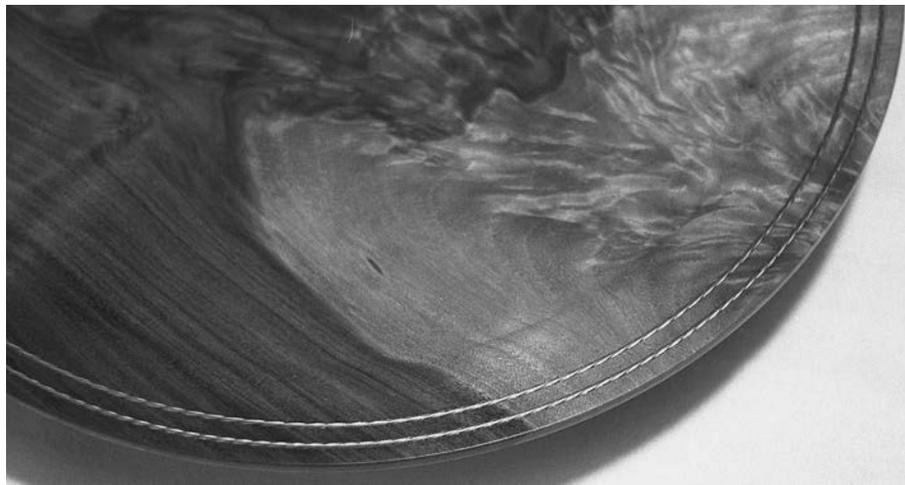
**T**WISTED COPPER WIRES PROVIDE THE metallic inlay accenting on some of my recently turned plates, platters, and bowls. In order to develop the technique I experimented with several coaster-size turnings. The twisted wires add unusual contrast. I have used the technique successfully on larger turnings.

The decorative wire twists can be added to almost any turning if you plan ahead. Turn the item, obtaining the smoothest surface you can, shear scraping if necessary. Use only the finest of sandpapers. Maintain the flatness of the surface that will hold the inlay. This is particularly important for the rims of thin plates and platters. Flatness will ensure that when you cut the groove that holds the wire highlight it will be of uniform depth. Mark the location of the wire insert(s) and cut the groove(s). It is a good idea to go through all of the above steps in one turning session. If the plate warps even slightly before you cut the groove you will not get a uniformly deep groove.

I use a cutting tool I grind from a 3-inch-long sheetrock screw. The tip is ground slightly wider than the wire twists that are described below. Grind off the screw threads where they run on the tool rest. Drill a short piece of dowel to accept the screw after the head is ground off. Not fancy.

Complete the turning. I apply sanding sealer and several coats of tung oil to the turning before I add the wire twist.

To make the wire twist I use 24-gauge copper wire. Silver wire and silver-plated wire also make interesting highlights. To determine the length of the wire required, measure the diameter of the circle that will be holding the wire. Multiply this by  $\pi$  (3.14) to obtain the approximate



Rick Mastelli

Author's walnut-burl plate with copper-wire inlay was on display at last July's AAW Symposium Instant Gallery in San Antonio.

length of the finished wire twist. Add about one third more to this dimension to account for the length lost in twisting. I twist either two or three wires to give different effects. Experiment!

To make the twist, take one end of each wire, twist a short length together tightly and clamp this end in a machinist's vise or vise-grip, securely clamped to a workbench. Draw the wires one at a time toward you pulling against the restraint of the holding tool. It is important in this step to keep the wires equally taut as you form a small loop at the end in your hands. Twist this loop securely several times so that it will hold for the next step. Place a large cup-hook in the chuck of a hand-drill and hook the wire loop you made over it. Hold the wires taut by pulling on the hand-drill. Slowly turn the hand-drill crank as you watch the twist take place. When to stop? I compare the twist I am making against samples I've previously made.

Cut the twisted wire with a heavy-duty nail clipper to achieve

clean-cut ends. Place one end of the twisted wire in the groove and form the wire into the groove. Use small pieces of masking tape to hold the twist in the groove. When the twisted wire is completely in the groove and overlapping the starting point use the nail clipper to cut off the excess with a short overlap. Then, very carefully, make a final cut that will let the ends meet so the joint is almost invisible.

To hold the wire in place apply cyanoacrylate adhesive to the groove using an extra-fine extender tip on the instant glue bottle. Use only a small amount of adhesive in the groove between the pieces of tape. When the adhesive is set, remove the tape and finish adding adhesive. Use a minimum amount of adhesive to avoid overflow from the groove. Blot up any excess while it is still liquid.

I hope you will share your experiences with twisted-wire decoration on turned objects.

---

*Charles Brownold is a frequent contributor to this journal. He turns wood and twists wires in Davis, CA.*

# TURNED WOOD NOW

## *Redefining the Lathe-Turned Object IV*

RUSS NELSON

**T**URNED WOOD NOW: REDEFINING the Lathe-Turned Object IV is actually the fifth exhibition of lathe-turned objects at the Arizona State University Art Museum since 1985, and, like its predecessors, it broke new ground. Curated by John Perreault, the show featured work by ten artists, who, according to the catalog introduction by Senior Curator Heather Sealy Lineberry, “are exploring new paths and creating work of the highest quality, essentially the next wave of artists after the Jacobson Collection.” From the fifty pieces in the exhibition, I selected one piece from each turner for display and comment on these pages.

The Jacobson Collection was the ASU Art Museum’s first exhibition of lathe-turned objects. Jacobson, a Phoenix attorney, assembled a notable collection of turned wood

bowls, and prepared a book, *The Art of Turned-Wood Bowls*, that served as catalog for the show. A four-person committee, Heather Lineberry representing the ASU Art Museum, Tom Eckert of the School of Art, and Virginia Dotson and Jack Aarsvold from the Arizona Woodturners Association, assisted with the arrangements for exhibiting the Jacobson Collection and the subsequent shows of lathe turned objects.

The three shows between The Jacobson Collection show and “Turned Wood Now” were juried shows. In the concluding event of the conference that accompanied the last of these shows (“Turning Plus...”) in 1994, panelists and audience members identified several limitations of the exhibition format and offered suggestions for addressing them. Following careful consideration of these

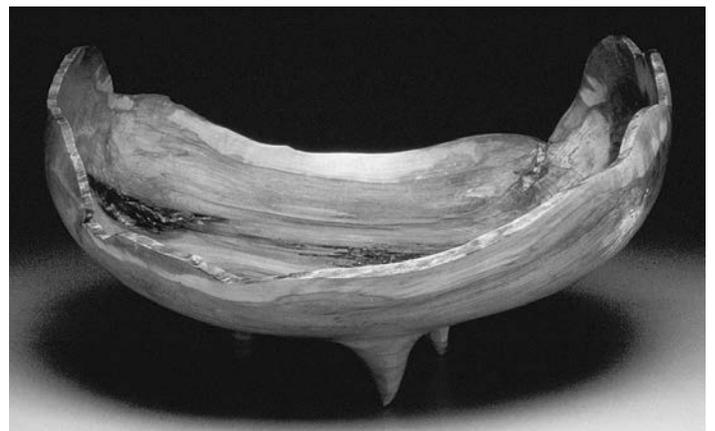
ideas, the planning committee recommended that the 1997–8 exhibition be curated rather than juried. For a juried show, artists submit slides of their work for review, and the jury assembles the show by choosing objects (and artists) from the slides. By contrast, a curator invites participation by artists and selects the works for the exhibition. The process of creating the show is proactive rather than reactive.

For curator, the planning committee selected John Perreault, Executive Director of UrbanGlass, because of his curatorial skills and his writing about the craft-based arts. They charged him (according to Lineberry’s letter appointing Perreault) to assemble a show that would “present a more in-depth look at eight to ten American artists who are making significant contributions to the field”

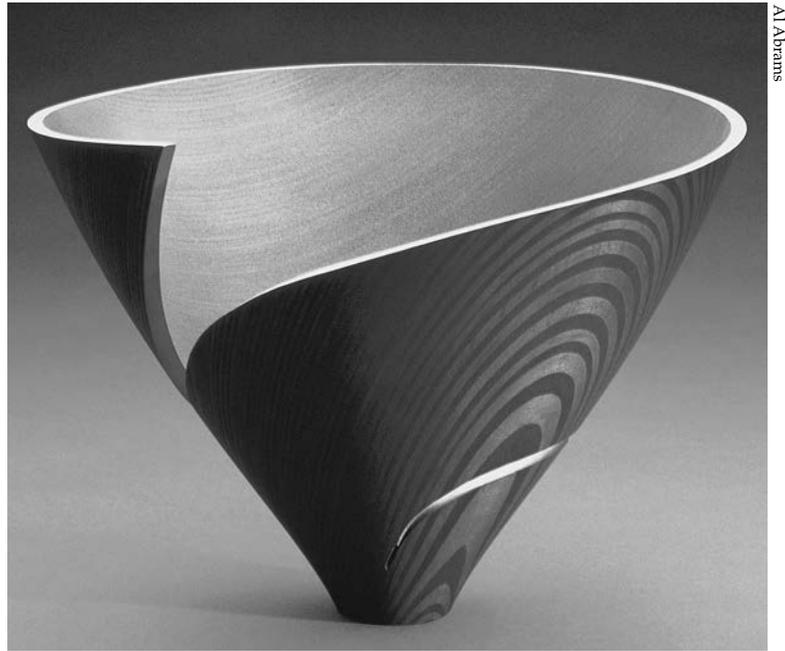
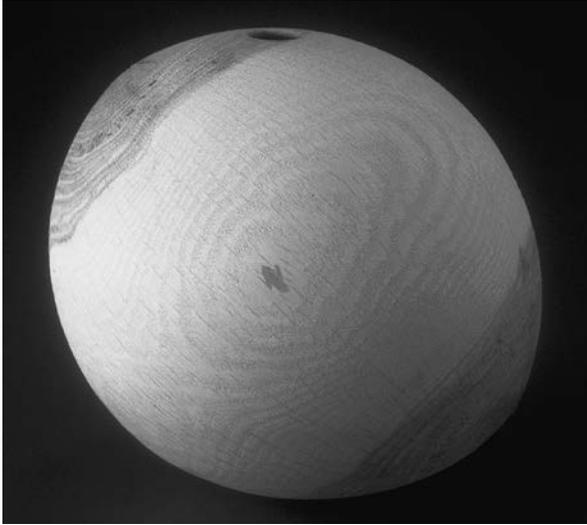


In Dennis Elliott’s “Apogee” (bigleaf maple burl, 23 $\frac{1}{2}$ ” dia.), the rim follows the natural contour of the burl. Both inner and outer walls are carved with decisive strokes. The powerful contour of the vessel together with its thick wall and irregular rim conveys the impression that it was made by a bold and confident craftsman.

*Rodger Jacobs turns a broad range of objects. In this show, he was represented by five beautifully turned, large-scale, natural-edge bowls, the most conservatively designed pieces in the show. With carved feet suggesting ballerinas en pointe, they appear to float above the surface. Carving away the unneeded material around the feet fully reveals the graceful underbodies of these vessels. Achieving crisply defined edges requires skill in any natural-edge form, but it is especially difficult when there are folds and voids like those in “Dancing Bowl” (apple, 25” dia.).*



In David Ellsworth's minimalist hollow form, "Pot Dancing #3" (pin oak, 7" long), the tiny hole through which it was hollowed appears to have migrated away from the center of the piece. In drying out-of-round, it resembles an oddly shaped football. Careful placement on the lathe has left caps of dark wood separated by a band of light wood running diagonally around the middle.



AV Abrams

Virginia Dotson's "Silver Lining #5" (dyed and painted Pau Marfim plywood, 14<sup>3</sup>/<sub>4</sub>" dia.) was the largest of the four pieces from this series on display. The lines of this meticulously constructed vessel describe graceful whorls, complementing the subtle curvature of the vessel's profile. The rim, reaching deep into the vessel along a spiral cut, is highlighted with silver paint. Dotson finds inspiration from the rock strata she enjoys during outings in Arizona. This elegantly understated vessel encourages a feeling of serenity in the viewer.

of woodturning, to "set the theme, ...the character and the title" for the exhibition, to include "no more than four artists from the Jacobson collection," and to write an essay for the catalog.

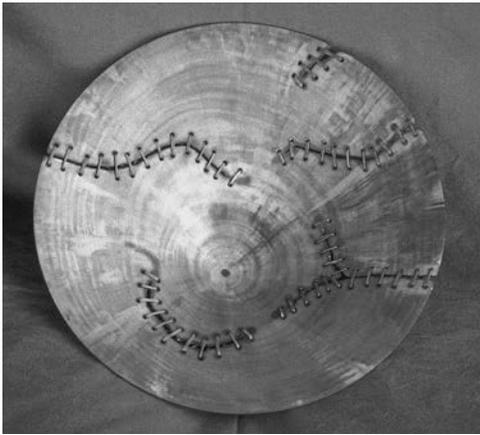
The exhibition and conference opened with an illustrated lecture in which Perreault explained the rationale for his choices of artists and their work, and expanded upon themes hinted at in his catalog essay. In the concluding paragraph of his essay, Perreault asserted that "Turned wood is at a turning point. As one of the youngest of the craft-based art forms, it is remarkable that so much progress has been made. Turning is ancient, but decorative turning is not the precedent. Treen may be. More correctly, we should look to the other craft forms that have become art: ceramics and glass in particular. There are already turned wood masters, of both sexes, and masterpieces. We must now in-

sist upon a deeper critical discourse."

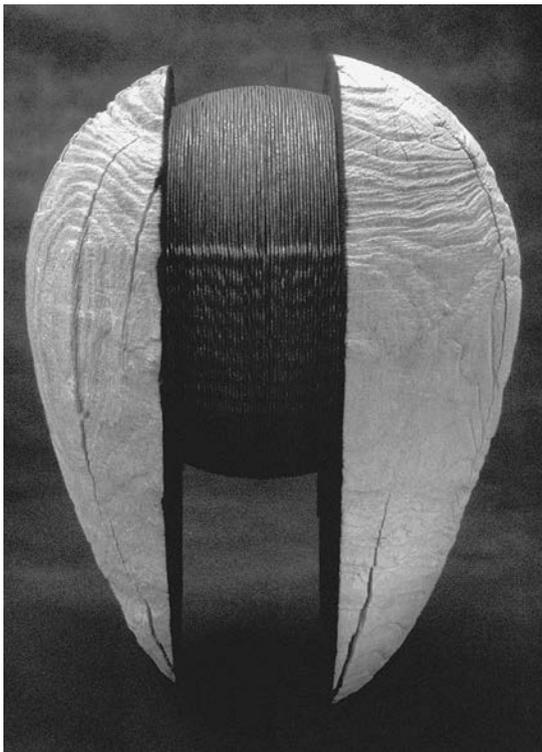
The conference included presentations by nine of the artists in the show. Seven demonstrators spent time at the lathe. Several presented illustrated lectures. In one session Michelle Holzapfel discussed her artistic development with side-by-side slides of her work and sources of inspiration. In another session Holzapfel, who believes artists should write more about their work and who herself has a degree in creative writing, led a writing seminar. Robyn Horn showed slides and discussed her collection of turned objects. Todd Hoyer juxtaposed drawings illustrating how to orient wood on the lathe with slides of his work showing results. Ron Kent showed and discussed the process he follows in making vessels, from collecting wood to final finishing. Stoney Lamar showed slides depicting the evolution of his work. One of Virginia Dotson's presentations

showed how to design and construct turning blanks so the striation in the finished piece runs where it should. In her sessions Merryll Saylan emphasized coloring and texturing techniques. The variety of these offerings enabled participants to select presentations addressing their specific interests and needs.

The conference operated an unusual Instant Gallery for participants. It opened nearly a week before the conference began (most participants from outside Phoenix shipped their work to the gallery), and remained open for thirteen days. Participants could sell their work and pay a gallery fee only about half that charged by commercial galleries. ASU's Step Gallery, where the Instant Gallery was held, is located in a shopping center next to the campus and generally shows work by students taking courses in the School of Art. Students enrolled in a gallery management class operate the



Ron Kent is known for his large, translucent bowls turned from Norfolk Island pine. These vessels stand out because of their size and ability to transmit light through their thin oil-saturated walls. One piece developed a nearly invisible crack at the rim. Kent repaired it so skillfully that the blemish is difficult to find. This accident led him to experiment with intentionally "damaging" some bowls by slashing them and then lacing them together again with copper wire. Above is "Untitled (Post Nuclear, 16" dia.). Although some people like the results, I found the contrast with the perfection of his earlier work jarring.

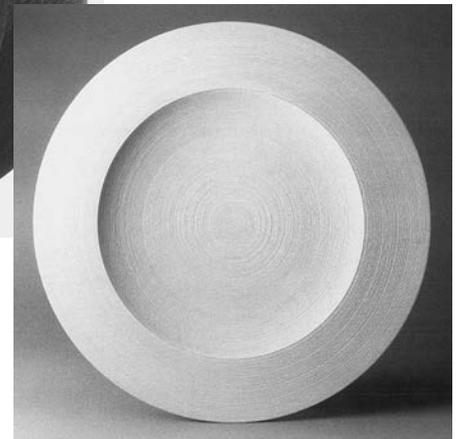
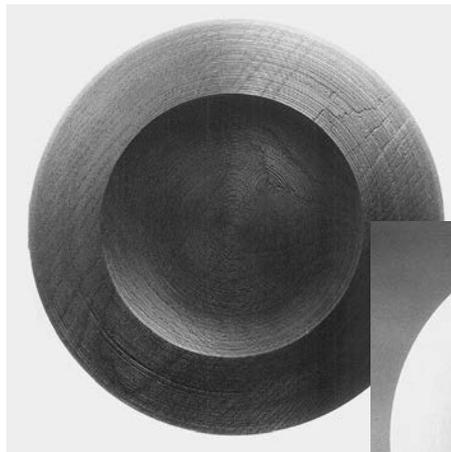


Stoney Lamar's work, strongly influenced by Cycladic sculpture, is quietly dramatic.

Lamar is a master of the applied geometry of intersecting planes. Although there is a strong family resemblance among the five pieces exhibited, each one is unique: made from a different kind of wood and dominating the peculiarities of the log from which it was made. "Silent Perch Revisited" (dogwood, 13" high) embodies Lamar's quest for perfection.



Tim Barnwell



Each of Todd Hoyer's pieces was turned from one piece of wood, burned or painted black on some surfaces, wrapped with wire, and weathered. The results are stark—the wood bleached and cracked, the wire rusted. These stolid pieces are visual metaphors for the aging process. One piece from the "Suspended Spheres Series" (elm, 14" high) differed from the rest. A wire-wrapped partial sphere is clasped between two ovoid panels that elevate it above the surface upon which they rest. The optimism of this piece contrasts with the resignation of the others.

Merryll Saylan depends upon lumber yards for raw material. She has adapted well to the limitations by fitting her designs within the constraints of 4/4 and 8/4 boards. She excels in the use of unobtrusive textures and soft colors. Contrast I—Black, and Contrast II—White (white oak, approx. 17" dia.), shown together in the exhibition, are particularly successful examples of the blending of these elements.

*Michelle Holzapfel's work almost defies description. Although all her pieces spent some time on the lathe, the bulk of the work on each of them was done off lathe. I found "Promenade Suite-Table Bracelet" the most unusual. It is a collection of components connected by brass rods inserted through holes in adjacent pieces. Two of the components have small brass candle cups turned from manufactured plumbing parts. With an overall length of 90 inches and individual pieces ranging from 4 to 14 inches tall, this was the largest piece in the exhibition. Apparently the components can be assembled in more than one arrangement. Holzapfel has exploited the beauty of the wood in designing the components, and together they make a dramatic appearance. The piece is breathtaking, but is it a lathe-turned object?*



gallery. For the Instant Gallery, ASU students and members of the Arizona Woodturners Association shared the work.

The last official event of the Conference was a "tour" and evaluation in the Instant Gallery with each demonstrator allocated ten minutes for discussing any aspect of it. Topics addressed included the show's layout, the strong regional character of the work on display, examples of effective and ineffective work, suggestions for improving individual pieces, and encouragement of further experimentation with design.

"Turned Wood Now," at the ASU Art Museum, was beautifully displayed, well lighted, and arranged so that all the objects not hung on walls could be viewed from every side. The works of most artists were distributed throughout the gallery. This made for a diverse and attractive arrangement. However, since the work of several artists was from series of similar pieces, had these pieces been located together, it would have been easier to identify the subtle differences that made the individual pieces challenging.

By presenting more pieces by fewer artists "Turned Wood Now" broke with the earlier shows. By giv-



*Robin Horn's signature pieces feature a crisply edged small cup turned into the face of a block of wood, sometimes with sliding dovetails transecting the cup. Four examples were included in the exhibition. "Slotted Gemstone" (17" high) is a multi-faceted redwood burl replete with tool marks. A delicately chainsawn "collar" surrounds the cup. In this piece, the juxtaposition of the carefully detailed cup with the strong, rough angularity of the facets produces a surprisingly harmonious result.*

ing authority to the curator to decide who is included and with which pieces, it differed from all but the Jacobson Collection. This exhibition also boasted the first ASU-Art-Museum-produced catalog of lathe-turned objects. Senior Curator Heather Sealy Lineberry edited the catalog and contributed an informative discussion of the reasons behind the change from a juried to a curated

exhibition. Perreault's essay is thought-provoking. However, the images alone are worth the purchase price.

*Russ Nelson turns wood in Tempe, Arizona. The catalog "Turned Wood Now" is available for \$25 by writing the ASU Art Museum Store, 10th St. and Mill, Tempe, AZ 85287, or by calling 602/965-2787.*

PHOTOS FROM THE MAILBAG



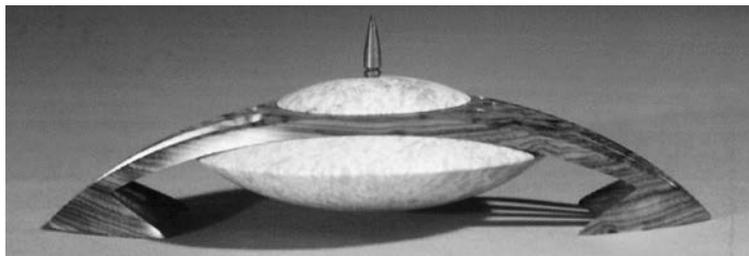
Here's one of my natural-edge bowls of milo, 13 1/2" high.  
—Victor Holmes, Makawao, HI



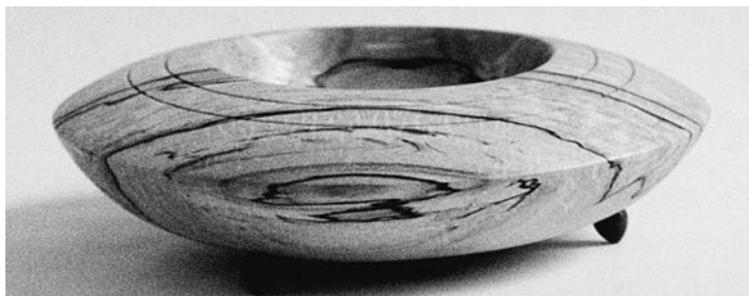
This cherry turning of mine won Best of Show at the 1997 Kentucky State Fair in the Adult Woodturning Division.  
—Marvin J. Ewing, Louisville, KY



In this gift I made for a retiring co-worker, the teapot was the real challenge. I turned it from a segmented blank I glued up out of mahogany and ash. The spout is hollow with the necessary strainer at the base.  
—Eddy Flannery, Purdys, NY



"Space Station #46" is 9" long, of cocobolo and boxelder burl.  
—Gary Sanders, Greenville, TX



Here's a piece by George Marcek (above) and one of mine (right) included in the "Turned Objects Invitational Exhibition," held last November at the University of Arkansas, Little Rock, Art Gallery.  
—Mike Kornblum, Mountain Home, AR



STRUT YOUR STUFF

ALTHOUGH MOST OF US BEGIN OUR turning career with some less than stellar pieces, it's not too long before we develop reasonable tool control and begin to look toward design as the next step in our turning evolution. As we're exposed to other turners and their art, we assimilate their ideas into our own work, refining our forms, and building on the foundation laid by others before us. Gradually, we may develop a style of our own, preferring certain shapes and exploring themes. Usually by this time a turner has built up a significant collection of work. Often, these pieces are hidden away in the home of the maker, or given away to friends or family. While this is fine, there are some good reasons to go beyond it and display our works publicly. I'd like to present some of these reasons (not necessarily in order of importance) and an outline for putting on a display.

First, it is a way to meet other turners. Whenever I pass a turned object on display, I stop to see what I might learn from it. Was it made locally? What kind of wood is it? How is the balance and feel? Who made it? If they're local, and it is a quality turning, I may well be interested in contacting the maker and "talking shop". A talented turner who is willing to share is a very valuable resource!

Another good reason (and one of the primary goals of the AAW) is to educate others about our craft. This is really the corollary to the first reason; that is, you may be a source of inspiration and knowledge to aspiring turners! Education is a many faceted jewel, however. Additional benefits include demonstrating to the public that turned ware is more than just wooden soup and salad bowls. As the general public becomes aware of the beauty of the turned form, and perhaps of the labor and skill involved in produc-

ing it, they will appreciate it more and place a higher value on it. Those who market their work, and especially turners who make their living at the lathe, will readily attest that an awful lot of turned ware is undersold because the work it takes to produce it isn't fully appreciated.

If you do market your work, displaying it exposes your name to the general public. This is crucial to establishing repeat customers. You will find that certain clientele will begin to build a collection of your works, perhaps adding a new one every year just as some folks collect ceramic plates around Christmas or New Year. These folks can lead to more sales via word of mouth as their associates are exposed to your turnings.

Name recognition isn't a bad thing, even if you don't sell your work. You may be called upon to demonstrate in a local school, or perhaps even teach a course in a community college for instance. Depending on the circumstances, such situations may provide a little extra tool money, or be done just for the fun of it.

Finally, there's the ego boost. While humility is a virtue, there are few of us who don't appreciate a good compliment every now and then. On more than one occasion my wife has said "It must make you feel good to know that people appreciate your work so much." Well, uh, yeah it does. While I'm no Giles Gilson or Ray Allen, folks do seem to like what I make and by golly, that does make me feel good! I try not to let it go to my head, but there's more than enough negativity to go around already; you may as well enjoy the few positive words that come your way.

That said, how does one go about putting on a display? The first thing is to identify a location. The display in the accompanying photos is in a recessed case in the public library.

Here in Juneau the display case is available free of charge for three month stints. As I'd go to the library, I often noticed the different displays so one day I simply asked who did them. I was very surprised to find out that anybody could do one—so I did! It ran last September through November and featured the work of four local turners—Gordon Harrison, Al Tingley, Al Judson, and myself, along with two small Richard Raffan pieces owned by Al Tingley.

The library isn't the only place to put on a show. A woodturner friend in the nearby community of Haines told me earlier last year that he was putting a display of his pieces in a local bank. Only a couple of months ago, there was an art show in the public radio and TV station. Often, professional firms have room for a showing, and would welcome a well done display to attract attention to their business.

In short, finding a place to put on a display shouldn't be a problem. Just look around and when you see a likely spot, inquire as to the possibility of using it. You may get some rejections, but in all likelihood you'll find some place without too much difficulty and probably little or no money.

Ok, so now you've got a place to show turnings. Do you do a solo show, or invite others to join you? This question really depends on the setting, your work, and your goals. In the display I did, I wanted to expose people to various styles and levels of turning. This was best accomplished by inviting others to join me. Because I was working with a single, small display case I was able to put in a fair number of small to mid-sized pieces.

In a different setting, such as a bank lobby, it is likely that the focus would be on a few larger pieces. An important consideration of course is security. The library display case

locks, whereas a bank lobby or professional business foyer isn't locked as a rule (at least not during normal business hours). It would be very easy for someone to walk off with a small, unsecured piece. A two-foot-diameter burl vessel is rather conspicuous, however.

If you decide to invite others, contact them early! I first envisioned a display last winter, and in early spring I booked the display case and wrote to the other local turners informing them of the project. In mid summer I again got hold of those who had expressed some interest in participating to remind them well in advance and to check on their progress. None of us had any pieces that we made explicitly for the show, but I held on to some works that I might otherwise have placed in a local shop. I'm sure they'll sell just as well after the show is over. Others contributed pieces from their personal collections. By double checking, however, I ensured that I would have enough pieces to put on an interesting and varied display.

It is also important to double check well in advance with the manager of the facility where you'll have the display. If they don't hear from

you until the day before you intend to set up, you may be surprised to find that they have other plans for that day, or worse yet, that they've gone and booked the venue with another party. By getting in touch with them three or four weeks early and confirming your interest, you can help guarantee your spot.

Adequate lead time will also give you the opportunity to advertise. An item in the events column in your local newspaper or radio station can usually be had for free. Announcements can also be posted on bulletin boards in your community. You might do a mailing to friends and

clients. And don't forget to talk up your show. Word-of-mouth can be a powerful mode of communication, especially in conjunction with other reminders people will encounter.

Your show ought to have a theme, evident in your announcements as well as its display. There are several ways of approaching this. If you're doing a solo show, decide what point you're trying to make with it. Is it a retrospective, displaying your progress and designs in context? Is it a celebration of a particular format or style, such as works made from burls, or a series of classical forms, or a collection of



An educational venue, such as a library, calls for an educational presentation. Here are views of the author's display at the Juneau Public Library last winter.



STRUT YOUR STUFF (CONTINUED)

segmented works? Once you know where you want the show to go visually, critically select which pieces ought to be in it. Determine deliberately why they should be included (or why not). "My spouse thinks it's nice" may not be reason enough.

Similar questions apply when doing a shared show, only now it's a joint affair. Will the decision to accept or reject a piece rest with one person or several? In my display, I wanted to present turning to the public and left it up to each contributor to decide what to include. Essentially, the library display was an educational effort, matching a primary goal of the site. This gave me great flexibility in the range of the quality of the works I could accept. In another setting some of the pieces wouldn't have worked.

Finally, don't rush the display—assemble it over the course of several days. If you don't have the luxury of time, do a dry run in your living room to get an idea of the amount of room you'll need, and mull over in your mind the best way to arrange the pieces so they complement each other.

The eye should flow from piece to piece. Make sure that each piece has enough room to be seen in its own right. This is harder than it sounds. Consider frames around a painting for a moment. They are there to enhance and draw attention to the pic-

ture. The wrong frame and matt board will instead detract from the art. Every work makes a statement visually. As you group the turnings, it is important to allow each vessel to be the focus of attention with out being compromised by other pieces around it. Although they may be in close proximity, the surrounding vessels should act as a "frame" and enhance the piece being studied. As the vision is drawn to the next piece, the first must fade into the background and become its frame.

How does one do this? Ultimately, through a lot of juggling and shuffling, but there are things to watch for—many being common sense. Obviously, larger vessels should be placed in the rear. But don't make the mistake of hiding the lower part of the profile with the smaller pieces. Also, don't leave large asymmetrical gaps between pieces. They'll stand out and jar the eye. Instead, try to establish a uniform distance between the objects. If the objects vary in height, place them so that the tops either flow upwards or downwards. This will help lead the viewer from one to the next.

Pay attention to color balance. In some cases it may be visually stimulating to position highly contrasting pieces next to each other. In a different situation it may be preferable to cluster pieces made of similar wood,

and lead the eye with color—from the lightest to the darkest, for instance.

Use the form of the pieces, as well, to transition from one part of the display to the next. You might cluster several tall classical vases together, then position a shorter closed form series near them, followed by squatter, more open vessels. Each series "introduces" the next.

Signage should work with the overall intent of the show. Educational supporting materials are essential for an educational display. They would be inappropriate in a fine art gallery, where signage should help to establish the stature of the work.

Because the goal of our library show was to introduce the public to turning, I also incorporated information about the AAW in the display, including the benefits of membership, and the educational grant program. Currently, the AAW doesn't have any posters, so I made my own by copying a substantial amount of text from the AAW's internet web site (<http://www.rtpnet.net/~aaw>). We can thank Roger Austin for his great work on the web site. He has done an excellent job of presenting the AAW on the internet, which made my job a lot easier when it came time to create my own posters. If you need material for a display, the AAW homepage is a great place to start. —Kevin Miller, Juneau, AK

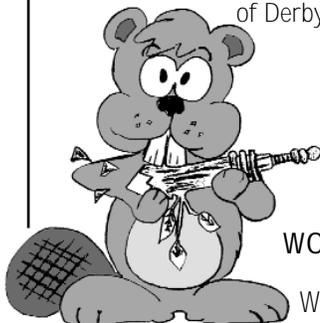
WOODTURNING SUPPLIES

All the popular products of Craft Supplies of Derbyshire England are now in Canada.

- Lathe and Carving Tools
- Exotic Woods
- Chucks & Lathe Accessories
- Pen, Pencil, Jewelry Parts

Send \$4 for a catalogue today (Refundable on first purchase)

WOODCHUCKER'S SUPPLIES  
1698 WESTON RD.  
WESTON, ONTARIO, M9N 1V6



CENTRAL VALLEY WOOD PRODUCTS

35 NW 12<sup>th</sup>, Gresham OR, 97030

**"QUALITY TURNING WOODS-DISCOUNT PRICES"**

Oregon Grown Maple, Walnut & Myrtlewood

Call for our free catalog / price list

1-800-353-7999

Visit our Website: [www.teleport.com/~centralv](http://www.teleport.com/~centralv)

Bowl Blanks - Spindle Stock - Assortments - Pen Blanks

DIARY OF MY FIRST CRAFTS FAIR

**AUGUST 8, 1996.** "THAT WAS A VERY nice bowl you donated to our auction. I noticed that it brought a pretty good price, too." That's how it began. She was the director of the craft show held each summer at the Round Top Center for the Arts in the small mid-coast town in Maine where we spend half our lives. I had been turning for three and a half years, on and off, and had made some progress. Some of my pieces were pretty nice. I could follow a diagram or picture with reasonable fidelity. By and large my finishes were acceptable. In my estimation I was right smack dab in the mid-range of "intermediate" turners.

"Why don't you enter our craft show next year? The process is straight-forward. Fill out the application and send it in with appropriate slides. The jury reviews it and if you're accepted...you're in. Your work is of a caliber that certainly ought to pass through the jury without any problems."

The seed was planted. Why not? It's only one show, not a lifetime commitment. One day, indoors; therefore, no need for a tent. Maybe I could make a few bucks. At least cover the costs of some of my materials. I wonder if... The thoughts had begun to ricochet through my mind like buckshot at the stone quarry.

**February 4, 1997.** The application came in. Simple. Easy. Only \$95 for the booth space. My thoughts were simple, too. I'll send it in. If rejected, no loss. If accepted, I can decide in the early summer. The choice would be mine—without committing yet.

Doubts began to pop up. Is my work good enough? Am I generating an inventory large enough for a show? Will it sell? What if it doesn't? What if it does? How much is enough? What will work? Lamps? Plates? Platters? Pens? Bowls? Boxes? Lidded bowls? Natural edges? Big? Small? What do I



Author works on birdhouse display for his crafts fair booth.

charge? How do I find out? Who should I ask? Why would he tell me? Would he tell me the truth?

About the time all these doubts came to a rolling boil, the imaginary conversations began. You know, the type of conversations you used to have with your last boss before you left home in the morning. "No, I don't use much shellac. It doesn't do so well with water or alcohol." "Well, not all pens are roller balls. Not all wood is 'stabilized' wood." "Actually, that piece was a lot of hard work. It's 18 inches across and 8 inches deep. When it went on the lathe it was a very heavy chunk of out-of-round, out-of-balance spalted maple..." "No, I really didn't steam it and bend the corners down."

Obviously most of these were either defensive or benignly arrogant. How unpleasant our character defects can be. Nonetheless, they exist. The conversations continued to rattle around up there. Day and night. Uninvited. Unexpected. Undeniable. I wish once a beautiful blonde with a light-up-the-world smile would enter one of these conversations and

tell me my work is cosmically exquisite and she would gladly enter into a suicide pact to get one of my better pieces. But alas, the theater of my mind is entered into primarily by gnarly knuckled little old guys who act like they know more about wood and woodworking than I do and, worse yet, they probably do. Mind you, I have yet to send the completed application form and slides. All this business in my head is really just a warmup exercise.

**February 20.** Go ahead and complete the form, send the slides and a check, and beat the March 1 deadline by three or four days. With that completed, the whole thing goes to a back burner. After all I'm not committed to anything. Am I?

**April 13.** A warm and upbeat acceptance letter arrives today. Now I'm in trouble. Do I or don't I? Well, I've already begun making what came to be known in our house as "the birdhouses from hell." One of those projects you've just gotta try and jump into with both feet. You know, hardwoods from expensive places, two or three different kinds; tools you don't have and the loaners you can get are held together with wire, tape, rusty clamps, and vise grips; skills you don't possess and in retrospect don't want to possess. And so on. We've all been there.

But in my heart I just know they'll be beautiful, and birdhouses are in with trendy folks. Gotta have the bird houses. Pens? Everyone knows pens sell. Not everyone knows that pens split off the barrels if not glued exactly right; that CA glue can dry faster than you anticipated while assembling pens; that it's possible to make a pen whose upper barrel will not under any circumstances fit into the miserable cap, no matter what you do with grease, oil, dowels, files, or profanity. Pens are easy. Everyone makes pens. Plates? Chargers? A great idea. They're easy, they're fun.

They're fast. (A charger is a big plate that sits under the real plate at a banquet or special meal.)

**May 5.** The pressure is on. I've decided to go ahead with it. I can always cancel if I have to. The weather has begun to heat up, I'm turning plates and platters like the ghost of Willie Wonka. A heat rash appears. It is everywhere I sweat from the waist up. Is it the ash I'm turning? Maybe? Maybe it'll go away. More platters. More rash. More itch. A week and a half go by. The rash persists. So I take five days off from turning. The pharmacist and I decided it's the new cholesterol medication. The cardiologist was out of town on one of the many trips he can afford.

**June 1.** The conversations in my head are really getting intense: "I'm sure you can do it better. Why don't

you go on home and try it." "Yes, it is food safe. No, I can't prove it. But no one I know of has died from an overdose of beeswax, although a few have been tethered close to home by an overdose of mineral oil."

**June 5.** Shelves? Oh my! What am I going to display this stuff on? Much designing. Much talking, costing, drawing. Much domestic discord. Lumber has become very expensive. Portability, ease of assembly, shelf length, height, weight, stability. Finally I settled on #2 spruce. I used a green/blue stain to color it. Stain permits quick, easy application, and the color compliments most of my turnings. Sash weights in the feet provide stability.

**July 10.** The shelves are up. We've put them in the den and begun to stack turnings on them. Too much

shelf, too little stuff.

**July 15.** I've got to finish those two hurricane lamps and the tide clock. Sales tax number? Do I really need a sales tax number? Yes, I need a sales tax number. Phone calls to the barely churning machinery of the state government. Forms, return forms, tax numbers, tax tables, mistakes, signatures, tax reporting materials, etc. It's a very taxing matter, to tell the truth.

**June 18.** Pack for San Antonio AAW Symposium. Major panic. Display stands for the plates and platters. Business cards. The banker shows up, at my wife's request, to bring all the information on how to get a credit card machine. Actually he's a terrific guy and besides, he needs to know if I really have an inventory before he's going to accept

## CONOVER LATHE

**T**hinking of moving up? Need a machine with greater length, more horsepower, greater rigidity? Most of our customers have exceeded the capacity of their smaller machines.

Heavy cast iron construction, precisely machined, produces a lathe with 16" swing. With user supplied 2" x 6" timbers, this lathe can be sized to fit your workshop or project. Excellent for long spindle work, without sacrificing the ability to do large bowl work as well.

Guaranteed to please and compliment even the most discerning of craftsmen.. The Conover Lathe. A long tradition of pride in American-made quality.

CONOVER P.O. Box 418, Mentor, Ohio 44061-0418  
LATHE (440) 350-4545 [www.conover-lathe.com](http://www.conover-lathe.com)

### TORMEK for WOOD TURNERS

#### NEW PATENTED Fingernail Gouge Jig

... permits woodturners to select cutting edge angle and length of side bevel on bowl or spindle gouges.

Plus other jigs for ●Skew chisels ●Roughing gouges  
●Parting tools ●Scrapers (curved or straight)

#### THE ONLY COMPLETE WATER COOLED GRINDING AND SHARPENING SYSTEM

● for plane irons, chisels, spoke shaves, planer/jointer blades, knives, scissors, axes, turning tools and carving tools.

For full information and nearest stockist contact:

TORMEK U.S.A.  
TELEPHONE: 1-800-5-TORMEK  
or 1-800-586-7635



**DIARY OF MY FIRST CRAFTS FAIR (CONTINUED)**

an application for a credit card machine.

**July 21.** Monday. I'm back from San Antonio. My mind is sated with woodturning and woodturners. My wife picks me up at the airport. Her mind is sated with the ten million things we need to get done in time to set up the show this Friday. Signs for the booth, prices, price tags. Final assembly and mounting of the "bird-houses from hell."

**July 23.** Wednesday. Company for dinner. Shelves still in the den. Now chockerblock full of woodturnings. The guests are absolutely awestruck. "No idea that you... How do you do this... How long have..." etc. A light goes on. I'm not going to be judged at all. My work is. To most laymen, this is new, interesting, and quite beautiful.

**July 24.** Thursday. Chain saw, truck, and dog come with me to cut that shaggy old eyesore of a tree that sits in the middle of the field and complicates my bush hogging patterns. Down it comes. Trimmed up, it fits in the heavy Christmas tree stand. The perfect mount for the Satanically inspired bird houses.

**July 25.** Friday. Well, we're off and running. The van and the pickup are full. And we're off to set up. Check lists are reviewed. We stop at the bank. Thirty dollars in change, two hundred in \$5s, one hundred in \$10s, fifty in \$1s. The set up goes well. Tomorrow we need an extension cord for the lights, and don't forget the stool and the chair.

**Saturday, July 26.** It's show time! We're there early. Another woodturner who has been a mentor looks



A snapshot of the author (right), manning his first crafts-fair booth.

in, assures me my prices are way too low, offers a couple of constructive criticisms on some of my work. It's 10am and the show is open. The lady wants the blue pen. Where is my receipt pad? The booth begins to fill with people. I thank her very much. It's my first sale! The day goes well. None of the conversations I had had in my head ever materialized. People were thoughtful, even helpful. By 4:00 o'clock the shelves were a little lighter. Ideas had begun to generate, physical weariness had begun to set in. A woodturner came up and bought a nice piece. "I want to get a Ken Keoughan before he is recognized and the prices go up." He was just being nice, but boy did I appreciate it. A superb furniture maker came up just before the 5 o'clock shutdown. "I always like to get a couple of pieces from the woodturners in shows I enter. I'll take these two!" It was a great way to end the show.

**July 28.** Evening. I was on the couch. Drowsing. My wife an-

nounced we had taken in a little over \$900. I'm told if you do \$1,000 in a day you've done very well. The money we took in paid for all my materials, the shelves, the entry fee, and left a little for the shop. I had a head full of compliments and a heart full of the satisfaction of taking a chance and coming out OK. I had grown a little. The push had improved my turning. The exposure gave me a clearer understanding of where I stood.

Will I enter other shows? I don't know. I'll think about it. I'll research it. I won't be seduced by it. My respect for turners who do this for a living has increased ten-fold. It's an enormous amount of work and a very hard way to make a buck. There are other opportunities: galleries, wholesaling, co-ops. But there is also the nagging doubt—do I want to turn a wonderfully absorbing avocation into a very demanding mistress?

—Ken Keoughan, *Friendship, ME*

**FACEPLATES AND TOOLRESTS**

Welded and machined steel products at reasonable prices. Write for information giving lathe brand, spindle size, and length.

**HWB ENTERPRISES, Inc.**

25275 S.E. Hoffmeister, Boring, OR 97009  
503/658-3409 after 6:00 p.m. West Coast Time

**HIGHLY FIGURED TURNING BLOCKS**

- N.W. Maple: Burl, Curly, Quilted, or Spalted •
- Figured Maple Lumber, Slabs, and Turning Stock •

**Randle Woods**

**1-800-845-8042**

P.O. Box 96, Randle, WA 98377

[www.randlewoods.com](http://www.randlewoods.com)

PUBLISHED RESOURCES

IN ORDER TO SUCCESSFULLY MARKET anything, a sound approach is to set "marketing objectives." These answer the basic questions: Who? What? Where? When? How much? To fulfill marketing objectives, you have to develop a "marketing strategy." The strategy defines "How." Writing out and refining how you will achieve your objectives brings clarity of thought and confidence in their appropriateness. It also involves a lot of information gathering.

For most people, even without setting marketing objectives, gathering and assimilating information is an interesting, comfortable, and useful first step. Here's how: Talk to people—people in your AAW chapter, at craft shows, art shows, galleries, gift shops; people that demonstrate and teach turning. Ask lots of questions. What's a good show? How do you know in advance which are good and which are not so good. In a gallery or gift shop, does the proprietor buy goods outright or accept them on consignment? What are the terms? Consider gifts to charitable auctions. These auctions are usually run by people of influence and outreach in the community. Talk to people. And read. Read a lot. Try these resources:

**Sunshine Artist.** This is an extremely well done monthly magazine aimed at show artists and show promoters. Among other features is a listing of the 200 best shows in the country. Included is all the info anyone could want, including estimates of traffic and dollar volume. Show promoters' names, phone numbers, and application specs are available. *Sunshine Artist's* 40,000 readers get

information, listings, reviews on up to 2,000 shows. While the magazine is published in Winter Park, FL, its coverage is nationwide. Contact: *Sunshine Artist*, 2600 Temple Drive, Winter Park, FL 32789. (407) 539-1399. Amy Detwiler is Editor-in-Chief and a smart, pleasant, helpful lady.

**The Crafts Report.** Another superb business journal published monthly aimed at crafts artists. Readership is in excess of 25,000 buyers, artisans, suppliers, exhibitors. The December 1997 issue offers "An A to Z Guide to Running Your Craft Business," plus these articles, among others: "World Wide Web Q & A"; "Write-Offs, Use Them Wisely"; "Jurors, Beauty Is in the Eyes of the Beholder." They get into every aspect of life as a commercial craftsperson. Wholesale and retail sales are among topics covered. Despite its name, *The Crafts Report* is genuinely and deeply into art. We are not talking downscale and clunky here. Contact: Bernadette Finnerty, *The Crafts Report*, 300 Water Street, P.O. Box 1992, Wilmington, DE 19899. 800/777-7098 ext 53 or 302/656-2209, ext 53. Email: editor@craftsreport.com.

**Make Money From Woodturning.** Written by Ann and Bob Phillips and published by The Guild of Master Craftsmen Publications, this 156-page softcover book has plenty of photos, lots of ideas, and very well thought out suggestions, ranging from getting lumber to pricing products. If a person had average turning skills, strong desire, and ample time, he or she could develop a financially viable woodturning business by fol-

lowing all of the suggestions in this book. It is an inspiration to peruse. It is available from a number of catalogs, including Craft Supplies and Woodcraft, plus Sterling Publishers (800/848-1186).

**Radeschi Marketing Guides.** These are a series of five thoughtful guides designed to help craftspeople market their work. Written by Laura Radeschi, whose husband is a turner, they provide critical insights into pricing, designing a booth, selecting shows (wholesale and retail), generating publicity and developing a marketing plan. The booklets are about 35 pages long and retail for \$4.95 each. You should be aware that relative to four-color high-gloss publications these little booklets have a somewhat "plain vanilla" appearance. But their content is right on. Contact: Loretta Radeschi, P.O. Box 1498, Doylestown, PA 18901. 215/348-5208.

Email: radesch@voicenet.com  
—Ken Keoughan, Friendship, ME

Remember these several opportunities in 1998 to exhibit your work:

**"Pathways '98":** Use the entry form in the December 1997 issue of *American Woodturner*, or call 216/687-2103, Deadline: April 3, 1998

**"Third Biennial AAW Chapters Woodturning Show"** or the **"Chapter Collaborative Challenge":** Contact your local AAW chapter, or call 612/484-9094.

**AAW Instant Gallery:** Bring up to three pieces of your latest and greatest work for display in Akron, OH, June 12-14.

AC & DC MOTORS AND CONTROLS

1-1/2 HP DC MOTOR AND CONTROL, W/REVERSE \$350.00

HARRISON ADJUSTABLE SPD. AC. \$450. VICMARC MOTOR & CONTROL \$300. SMALLER MOTORS AND CONTROLS FROM \$100.00. CARBA-TEC & KLEIN MOTORS MAY BE NEW, SURPLUS OR RECONDITIONED. 1 YR WARRANTY ADJUSTABLE FREQUENCY AC DRIVES W/SINGLE PHASE INPUT. INQUIRE WOODCO PRODUCTS, CHUCK WOODRUFF, ENGINEER & TURNER 5507 55TH AVE. SO., SEATTLE, WA 98118 FAX OR VOICE (206) 723-8487

COLORWOOD

Use for pens, mirrors, boxes, wine stoppers.

Seven colors and twelve layouts available.

Send stamp for free color brochure.

L.W. Hasiak 813-937-2582

2037 N. Pt. Alexi Dr., Tarpon Springs, FL 34689

## CLASSIFIED

HIGH-SPEED STEEL turning tools. Also, high-speed steel bars. Reasonable. Frank Lynn, 916 South Pacific Ave., Kelso, WA 98626. Telephone 360/425-4649.

MAINE MAPLE birdseye, curly, spalted. Custom-cut bowl blanks to 6" deep by 18" square. 207/633-6232. Bob Hackett, turner.

THIN-BLADE PARTING TOOL with two high-speed replaceable blades, 1/16" and .040". Cuts through hardest woods like a hot knife through butter! \$99 (Save about 40% over similar tools). CUSTOM BRANDING IRONS—Any design/signature/logo by the square inch! MAPLE BENCH TOPS—1 3/4" thick from 24" x 48" to 48" x 96" sizes. Very competitive prices. HOLLOWOOD—1/8" wall plywood tubing. Exotic and domestic hardwoods. Use for masts, humidors, fly rod cases, bird houses, kaleidoscopes, etc. BrandNew 800/964-8251.

YATES AMERICAN LATHE, 20" x 39", 200–3400 rpm, 11/2 hp, nice, heavy lathe in excellent condition with many accessories. \$1,700. 802/496-2949. Luke Mann, Woodturner.

TURQUOISE—Finest quality. Available by the ounce or pound. Colors: blue, green, aqua. Peggy Kircus 303/681-2087. Email: Kircus@ix.netcom.com

SOUTH PACIFIC PALM IVORY. Great for turning lidded or natural-edge miniatures. Info: Ed Reiss, PO Box 379, Berea, KY 40403. 606/256-9103. edann@mis.net

M-2 HSS SCRAPERS hardened to HRC 63. 1/4" and 3/8" thickness from 1/4" to 1 3/4" widths. Also custom tool-making. Free catalog. Farrar Technology, 8213 Wesley Rd., Bloomfield, NY 14469. 716/657-7663. Email: farrartech@juno.com

*Classified: \$1/word. Ad deadline for the Summer issue: April 10. Send ad materials and check to AAW, 3200 Lexington Ave., Shoreview, MN 55126.*

### CHANGES OF ADDRESS

If you are moving and you want to continue to receive your journal, you need to notify the Administrator of your change of address. Since the journal is sent via second-class mail, it will not be forwarded; mailing a replacement copy will cost you \$7.

## CALENDAR

### Indiana

Call for entries for the 7th Biennial juried "Works in Wood," October 1–31, 1998. Deadline: August 7. Chesterton. 219/926-4711.

### Maryland

Johannes Michelsen at Maryland Hall, April 27–May 1. Annapolis. 410/263-5544 or 410/923-2513. www.mdhal-larts.org

### Ohio

12th Annual AAW Symposium, featuring Ron Fleming, Michelle Holzapfel, Todd Hoyer, Richard Rafan, Johannes Reiber, and others. John S. Knight Convention Center, June 12–14. Akron. 612/484-9094.

### Tennessee

Eleventh Annual Tennessee Association of Woodturners Symposium, featuring Rude Osolnik, Alan Stirt, Willard Baxter, Larry Hasiak, and Robert Vaughn, at Arrowmont School of Arts and Crafts, August 22–23. Gatlinburg. 615/292-8652, evenings.

Call for Entries: "Spotlight '98" regional craft competition at Arrowmont, August 13–October 24. Slide deadline: April 24. Contact Bill Rothove, 423/436-5860.

"Surface: New Form/New Function" at Arrowmont, through April 11. Gatlinburg. 423/436-5860.

Arrowmont woodturning workshops: various topics in spring and summer. Gatlinburg. Call for availability: 426/436-5860.

"Evolutions in Form," woodturning/furnituremaking conference, at Arrowmont, October 29–November 1. Accompanying workshops before and after the conference. Gatlinburg. 426/436-5860.

### Texas

"Seventh Annual Texas Turn or Two," October 10–11. Maricopa Ranch Resort, Canyon Lake. 210/649-2166 or email btitus@juno.com.

### Australia

"Sydney International Woodturning Symposium," October 2–4. Sydney. 011 2 9670-3417 or write 17 Summer Hill Pl., St. Clair, NSW 2759.

*Deadline for the Summer Calendar: April 15, 1998.*

## LETTERS

*(continued from page 3)*

bitions: "Growth through Sharing" and "Turned for Use." I worked alongside him through the myriad details and I'm proud to say these two shows have elevated AAW's status among the national crafts community, arts professionals, collectors, and the public at large.

In short: Rick Mastelli has been much more than a journal editor. He has been an innovator, a visionary, and a tireless standard bearer for the AAW. His hard work and professionalism have been invaluable, and we hope he stays involved with us.

—Phil Pratt, past Chair,  
AAW Publications Committee

EDITOR'S FAREWELL: I much appreciate Phil's kind words. As Publications Committee Chair, he was a vigorous supporter of the publications program I have had the pleasure to work on.

Editing *American Woodturner* has been one of the most interesting and gratifying challenges in my professional career. This fine Journal reflects a vital and generous community that I am proud to be part of. Thanks to everyone who has contributed to the Journal—I encourage you to stay involved.

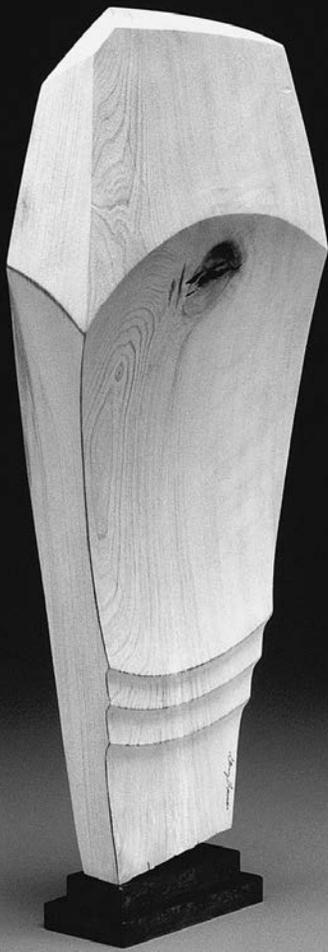
I especially want to thank our Art Director, who is also leaving with this issue. My work with Deborah Fillion began in the early days of *Fine Woodworking* magazine, and she has long been my mentor in matters of layout and production. Thanks to her rich talent and consummate professionalism, this Journal has had a poise and quality it would not otherwise have had. I hope you can replace her.

Helping craftspeople communicate with one another has been my career for almost twenty years now, and though I'm sorry to see this editorship end, there's plenty to do. One day, in some other context, I hope to work with you again. Meanwhile, I remain a committed and active AAW member.

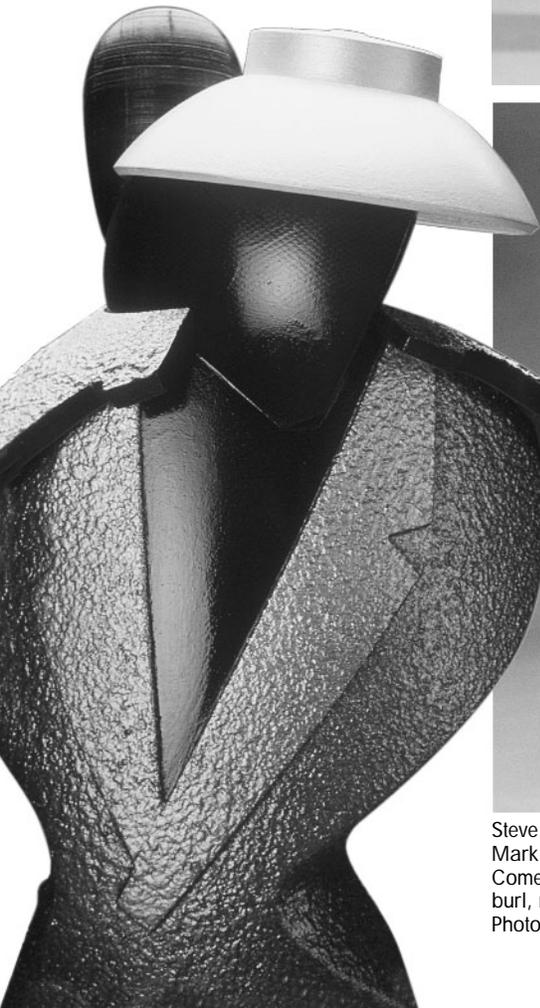
—Rick Mastelli, Montpelier, VT

# Figurative Turning

William Moore: "Chiusi," spun brass, walnut, 24<sup>3</sup>/<sub>4</sub>" high. Photo: Harold Wood.



Stoney Lamar: "Torso—A Question of Balance," bleached madrone, 25" high. Photo: Tim Barnwell.



Steve Loar in collaboration with Mark Sfirri: "Nikki's Lurid Past Comes Calling," poplar, cherry burl, mixed media, 28" high. Photos: Nancy Stuart.

The human figure has always been the subject with the richest potential for creative expression in the visual arts. It's no wonder that as woodturning comes into its own, the human figure has turned up on the lathe and is finding its way into galleries, collections, and major exhibitions. Last fall, the Arkansas Arts Center in Little Rock staged "Moving Beyond Tradition: A Turned Wood Invitational" to highlight woodturning's current connection to its past and its pioneering future. Of the 56 pieces from 28 turners, the work shown here asserts a strong interest in turning as sculptural art, featuring that most familiar of forms—with a skeleton of axes and an orbit that we can escape only once—our own human form. Or if not our own, then that of a zoot-suiter named Nikki.

Mark Sfirri: shedua (right), 14" high; claro walnut (far right), 46" high; both turned on six different centers. Photos: Mark Sfirri.

