Australian Gallery • Lidded Ball • Ornaments • Segmented School

The Journal of the American Association of Woodturners
Winter 2005 Vol. 20, No. 4 woodturner.org

American Woodturner

Woodturning Family

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7 252 74 882 47 2
$7.50

Instant Gallery

Overland Park

Here are more pieces that John Jordan and Arthur and Jane Mason critiqued at the Overland Park symposium. To view other images from the Instant Gallery, visit woodturner.org and click on the "Symposium" link.

"**Stampede**" by Molly Winton of Edmonds, Washington. "The division of space is interesting, " Jane Mason noted. "It has nice proportions. I like the narrative. I like the figures running around a turned bowl. This is even more spectacular when viewed from above." John Jordan added, "This is texture I haven't seen before. Well done with a nice feel to it. I would like to know more about the use of the horse imagery (Native American?) and how Molly relates to it."

"**Grooming Medusa**" by Gary Sanders of Greenville, Texas. John Jordan noted that "the contrast of the stand is perfect. The teardrop is not overdone. Gary showed restraint in all the right places."

Photos: Bob Hawks

"**Salsa Set #29** " by Dan Bailey of Fort Collins, Colorado. Set of 11 honey locust bowls. Arthur: This is wonderful to hold. This would be wonderful to have in your home." John: "This is as good as it gets." And from Jane, "This is a tour de force. I'm reminded of a Prestini piece where everything fits so well."

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American Woodturner

Vol. 20, No.4
Winter 2005

Chatter, News, & Notes

10 Think Big

This fall, two Austrian woodturners set out to turn the world's largest bowl. Read details about their six months of preparation, which included converting a tractor rim into a faceplace.

Louisville Symposium 12

It's time to make plans to attend the AAW's 20th Annual National Symposium. There are so many woodturning events scheduled this year that you may need to spend an extra day in Louisville just to view the three woodturning exhibits.

14 Layered Bowls

North Carolina woodturner Jim McPhail shares his techniques to create layered bowls from resawn hardwood and laminated veneer layers.

Big Island Woodturners

When Alan Lacer visited the Big Island Woodturners in Hawaii, he was amazed at how many studio turners are active in monthly events. Find out what makes this AAW chapter tick.

Segmented Bowls

California woodturner Jim Rodgers begins a three-part series on segmented turning. In this article, learn how to cut accurate segments at your tablesaw.

International Turning Exchange

The International Turning Exchange celebrates its first decade with an exhibit of work representing more than 50 artists from 10 countries.

On this issue's cover

The Woodturning Family

Kevin Wallace describes what the "The Woodturning Family"—turners, gallery owners, curators, and collectors—saw and talked about at WOOD 2005 in Philadelphia.

Turning Down Under

Some of the best-known names among Australian woodturners nominated a set of emerging turners they think we need to know about. This gallery shows some of their best work.

Spherical Box

It's a ball! It's a box! Sit in with French woodturner Christian Delhon as he shows you how to have a ball turning this project.

Turning on the Edge

Early next year, "Woodturning on the Edge" opens at the University of Idaho. Don't miss this show that highlights innovative lathe techniques.

Bottle Up the Holiday Spirit

Just in time for gift-giving, Michael Werner has scaled down a favorite inside-out project into a holiday ornament for this year's tree.

woodturner.org

EDITORIAL / ADMINISTRATION

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

Art Director Ray Neubauer

Contributing Editors Kip Christensen
Nick Cook
Alan Lacer
Bob Rosand
Jacques Vesery
Kevin Wallace

Managing Director Mary Lacer
Office Admin. Eunice Wynn
651-484-9094
fax 651-484-1724

inquiries@woodturner.org

EDITORIAL SUBMISSIONS

Something new turning on your lathe?

Anything interesting in your AAW chapter?

Have you visited any turners, shops, or museums of interest?

Please send article ideas to:
carlvoss@msn.com

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

ADVERTISERS

For rates and specifications, please contact Kit Curran at 515-280-7313 or e-mail kcurran@associationsinc.us.

A NOTE ABOUT SAFETY

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

SUBSCRIBERS

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

This will be my last president's column, my swan song as our editor would say. As I pass the torch to Angelo Iafrate, I can't help but reflect on the last four years.

What an honor it's been to serve on the board and as president of an organization filled with a consummate group of such talented and generous members.

I'm confident the AAW is moving forward in the professional and well-planned manner required to sustain the quality organization that turners and collectors around the world have come to recognize.

Whether you're a penturner or a self-proclaimed artist, there are common threads that bind us all. It might be the experience of putting a tool to spinning wood or the satisfaction of owning a finely turned piece of art. Whatever draws you to woodturning, the family of AAW members continue to grow and nurture each other along the way.

Our organization has had its bumps along the road, but the AAW is strong, with a wealth of programs and resources and a sound financial position.

We have made huge strides this year, including setting up a Professional Outreach Program, youth hands-on workshops at the annual symposium, and expanded our website content.

The AAW board is filled with people who truly care about the future of woodturning and our members. Each one is generous in volunteering the time required to adapt to the changing needs of a nonprofit organization of more than 11,000 members.

When your board meets in January for its strategic planning session in Louisville, I expect you'll see the nine members using the results to propel the AAW to the next level of professionalism and service.

It takes fresh, energetic, and talented volunteers to oversee a healthy organization. Please join me in congratulating the new board members (see news item *at right*) as well as all the candidates who stood for election. On behalf of the entire membership, thank you for stepping forward to give your time and talents.

This month, Ron Alexander, publications chair, and Linda Van Gehuchten, exhibitions co-chair, will complete their terms on the AAW board. It has been a privilege to serve with both of them.

Many of you know that my health has been less than stellar as of late. Because I can no longer give 100 percent to the organiztion, I will step down from the board in January and join the AAW Board of Advisors.

I offer my heartfelt thanks to all who helped me along the way and to all AAW members who believe in our mission.

Warmest regards,

Phil Brennion
philb@northlink.com

AAW News

3 elected to board

AAW members elected Al Hockenbery, Angelo Iafrate, and Sean Troy to serve three-year terms on the AAW board. At the AAW board meeting in late October, the nine-member board elected four officers for 2006: Angelo Iafrate, president; Dave Barriger, vice president; Jeff Jilg, secretary; and Bill Haskell, treasurer.

Al Hockenbery

Angelo Iafrate

Sean Troy

AAW wins $16,000 arts grant

The AAW recently received a $16,000 Cultural Star Grant from the City of St. Paul for support of the AAW Gallery in the Landmark Center.

Funding target hit; Baxter Studio to become reality

The nonprofit John C. Campbell Folk School, in Brasstown, North Carolina, has begun clearing the site for the new Willard Baxter Woodturning Studio. More than $100,000 of the required $250,000 for the 2,500-square-foot building has been raised.

Many individuals and AAW chapters have donated generously to the project. The AAW recently donated $5,000 for the building fund. For more details or to make a contribution, contact Susi Hall, development manager, at 800-FOLK-SCH.

Hosaluk and Exton win first POP Fellowship Grants

Michael Hosaluk of Saskatoon, Saskatchewan, and Peter Exton of Oneonta, New York, have been awarded the first Professional Outreach Program (POP) Fellowship Grants. Hosaluk was awarded $4,000 and Exton $1,000. Their comments appear at right.

Each applicant submitted a proposal to the POP committee. The committee then evaluated the proposals and issued funds based on those proposals.

There are no restrictions on how they spend the funds. The recipients are asked to submit a follow-up report based on what each used the money for and to describe the project outcome.

The program is funded through a minimum of 10 percent of the proceeds from annual AAW symposium auction.

In odd years, professional woodturners apply for funds toward projects they would like to pursue. On even years, the POP committee selects an individual who they feel has contributed significantly to the field of wood art through his or her personal career as an artist/turner.

For more details, see the POP link on the AAW website at woodturner.org.

Peter Exton

"Rabble 83C"
Peter Exton
Oneonta, New York
22×8"
Bleached maple, dyed cherry base
38 axes

"I am interested in developing turned work that can be used to create large-scale castings.

"My recent work is a series of turned sculptures I call 'rabbles.' Each rabble consists of nine vertical elements grouped around a center. The elements do not touch but share a common central point and a common base pattern. Moving upward from the base, this shared pattern gradually breaks apart until each vertical element becomes unlike any of the others. The process creates an open, patterned interior.

"The rabbles have drawn interest from architects and landscape architects who want to know if I make them in versions large enough to be placed in public settings or outdoors. Bronze casting would serve this purpose well. However, because of the narrow spaces between the vertical pieces, the rabbles must be cast as individual elements and then assembled. My grant is toward casting the first of these elements, about 30 inches high, which will be chosen for its ability to stand on its own sculpturally. By selling individual bronze elements, I hope to raise money for subsequent castings, gradually adding elements for a complete rabble. Such a piece will make an emphatic, lasting statement in virtually any setting.

"By using turnings as maquettes (models) for large bronzes, I hope to inspire other woodturners to explore this avenue in their own efforts. Placing these sculptures where people can easily encounter them will help a much wider audience see that woodturning can play an exciting role in public art."

Michael Hosaluk

"For the past few years, I have been experimenting with various forms of spindle design in turning. In particular, I have been bending spindles after the turning process by using steam and a microwave to create objects. For this grant, I will create furniture that incorporates turned bent spindles in the construction.

"As I look historically at this direction of work, nowhere have I discovered turned parts bent after the woodturning process. I have discovered work by Thonet that produced incredible bent forms for use in furniture, but the round forms were created by hand or shaped with a shaper. "Preliminary research has given me some basic knowledge of the process on a small scale, but I have yet to make any work on a large scale. I envision these pieces as chairs with bent and turned spindles for the backs and turned legs that have a slight flare. "As I write this request, I can think of numerous applications this technique has to offer for use in furniture design—parts for tables, chests, coat trees, basically all areas of furniture design.

"Another aspect of my experimentation has been in bending turned objects and then splitting and cutting the parts to create multiples of the same shape. Along that same idea is turning parts, then cutting but keeping the spindle or form as one piece and then bending to create parts. While most of the objects created are experiments, I can visualize them on a larger scale and as elements for furniture.

"With large-scale work, there will be a learning curve that only can be achieved through experimentation:
• The extremes to which the materials and processes can be pushed
• The use of green wood and air-dried wood and which is best suited for bending
• Types of wood that work for different processes
• Shapes and forms that will bend easier and still hold detail
• Shrinkage and its effects on construction and proper joinery to be applied for different aspects of design."

Committee approves $27,500 in EOG awards

In September, the Education Opportunity Grants (EOG) committee awarded $27,500 to 31 applicants. The winners, chosen from 42 applicants, included 16 chapters, 10 individuals, 4 school programs, and 1 museum.

The 2005 Summer EOG winners:
Ryan Allen, Vallejo, Calif.
Appalachian Center for Crafts, Smithville, Tenn.
Hank Bardenhagen, Racine, Wis.
John C. Campbell Folk School, Brasstown, N.C.
Barnesville Woodturners, Jackson, Ga.
Buckeye Woodturners, Rootstown, Ohio
Cumberland Valley Woodturners, Maugansville, Md.
E.C. Danson, Midland, Texas
Jesse D. Foster, Cunningham, Tenn.
Fuller Craft Museum, Brockton, Mass.
Granite State Woodturners, Wilmot, N.H.
Louisville High School, Louisville, Ohio
Honolulu Woodturners, Kialua, Hawaii
Nick Lissarrague, Benicia, Calif.
Long Island Woodturners, Mount Sinai, N.Y.
Massachusetts South Shore Woodturners, Abington, Mass.
Mid-Maryland Woodturners, Hagerstown, Md.
John E. Mielcarski, Syracuse, N.Y.
Graham Oakes, Derry, N.H.
Ocean Tides School, Narragansett, R.I.
Jeffery Remmell, Newark, Del.
South Metro Woodturners, Sharpsburg, Ga.
Southeast Oklahoma Woodturners, Idabel, Okla.
Southern Piedmont Woodturners, Kannapolis, N.C.
Michael Stadler, Creekside, Pa.
Al Tingley, Juneau, Alaska
Waxhaw Woodturners, Waxhaw, N.C.
Western Mountain Woodturners, Carthage, Maine
Western NY Woodturners II, Colden, N.Y.
Wichita Falls Woodturners, Wichita, Texas
Zumbro Valley Woodturners, Dodge Center, Minn.

In 2006, the AAW returns to annual EOG awards. Entries must be postmarked no later than January 15. For complete information, follow the EOG link on the AAW website (woodturner.org) or call 651-484-9094 to request an application.

WEBSITE WINNER: GOBLETS

8½×6"
Sapodilla,
Bottlebrush burl,
whitetail antler

Brian Rosencrantz of Royal Palm Beach, Florida, was winner of the AAW Fall Website Contest judged by Trent Bosch.

Second place: Pascal Oudet Goncelin, France

Third place: Ed Kelle Glen Head, New York

NEXT CONTEST: LAYERED BOWL

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

5 lucky symposium attendees win 1-on-1 workshops

At the Florida Woodturning Symposium (FWS) in January, attendees will again get a chance to win a one-day private workshop with an expert Florida turner.

This is the second year of the FWS scholarship program, believed to be the first of its kind among woodturning symposiums.

Last year, organizers selected five accomplished members as tutors: Al Caton of Dunnellon, fluting; Franck Johannesen of Sarasota, Norfolk Island pine; Barrie Harding of Dunnellon, bias turning; Larry Hasiak of Tarpon Springs, hollow forms; Joe Rodriguez of Tampa, goblets.

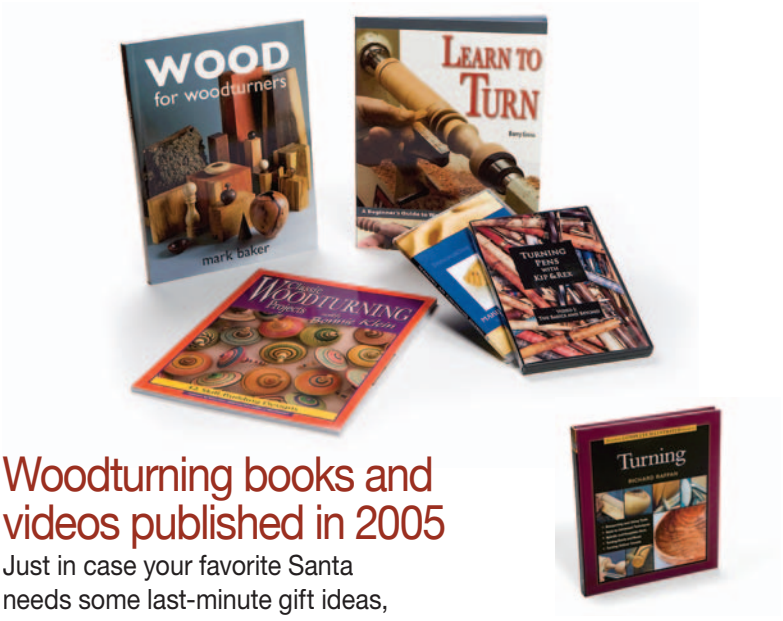
Each agreed to open his shop for a private lesson with the holder of a winning ticket. Attendees dropped their ticket into one of the containers marked for each turning instructor with hopes that their ticket would be drawn.

As part of the Florida Woodturning Symposium, Ron Browning, *right*, won a one-day private woodturning lesson on fluting with Al Caton of Dunnellon.

Ron Browning of Lecanto chose well: He won a dream lesson with Al Caton in his studio. "Spending a day having Al Caton show me the magic that goes on in his shop was better than I can really describe," Ron said. "When Al explains how each of the jigs works and how they work together, it really makes fluting simple and fun."

Each attendee and instructor agreed to set up the one-day session within 12 months of the symposium. The FWS treasury paid $200 directly to the instructor after verifying that the lucky winner had received his or her private woodturning instruction.

For more details about the January 14–15 FWS at Lake Yale, see *page 62*.



Woodturning books and videos published in 2005

Just in case your favorite Santa needs some last-minute gift ideas, here's a list of woodturning books and videos released in the last year. And don't overlook donating to your woodturning chapter library.

Books

All Screwed Up!
by John Berkeley, 128 pages

The Art of Segmented Wood Turning
by Malcom Tibbetts, 224 pages

Classic Woodturning Projects
by Bonnie Klein, 72 pages

Complete Illustrated Guide to Turning
by Richard Raffan, 256 pages

Fabulous Wood-Turned Projects
by John Hiebert, Harm Hazeu, Tim Bergen, and John Bergen; 96 pages

Lathe Fundamentals
by Rick Peters, 192 pages

Learn to Turn: A Beginner's Guide to Woodturning from Start to Finish
by Barry Gross, 120 pages

Techniques & Project Book IV
Techniques & Project Book V
by American Assn. of Woodtuners

Turning Custom Duck & Game Calls
by Ed Glenn and Greg Keats, 128 pages

Woodturning Jewelry
by Hilary Bowen, 160 pages

Wood for Woodturners
by Mark Baker, 192 pages

Woodturning Wizardry
by David Springett, 192 pages

Videos and DVDs

Turning Pens with Kip and Rex
"Video 1: The Basics and Beyond"
by Rex Burningham and Kip Christensen; 68 minutes

Turning Pens with Rex and Kip
"Video 2: More Pens Plus Tips and Tricks"
by Rex Burningham and Kip Christensen, 88 minutes

Making an Erosion Bowl
by Neil Scobie, 85 minutes

O'Donnell Video Library
by Michael O'Donnell, 109 minutes (two videos)

Michael Mode's Will-Powered Lathe

It's good to remember the roots of our craft. Earlier this year, I saw a 1950s-era photo of a Central Asian couple turning a bowl.

After seeing the photo, I felt an immediate desire to create a similar lathe. My young friend and apprentice, Will Wallace-Gusakov, was more than eager to assist me. We spent the morning building the lathe.

We then spent the afternoon turning one small bowl. As the photo *above* shows, there's strong evidence that Will played the largest role in this project. We decided one small bowl was perfect.

By the way, I built my very first lathe in 1975 from an old sewing machine treadle.

Michael Mode
New Haven, Vermont
onemode@together.net

Think Big

After turning sessions spread over three days, Werner Rumplmayr, *left*, and Peter Andres celebrate their accomplishment amid shavings. For turning tools, they relied on these 1"-diameter gouges.

Two Austrian woodturners set a record for the world's largest turned bowl. The work was so fine they didn't even consider sanding. Who would?

About the same time Steve Sinner was trying to figure out how to squeeze more detail into a 4"-tall goblet…

…two Austrian woodturners were calculating what it would take to set a world record for the largest turned bowl in the *Guinness Book of World Records*.

When they completed their spruce bowl on September 4, Werner Rumplmayr and Peter Andres of Gurtis, Austria, celebrated their success in a mountain of shavings. The weight alone was twice the previous record.

The inspiration? According to Werner, "The idea is to get the original business of turning to the public again. Woodturning in Austria has begun to decrease in interest because people have almost forgotten this wonderful kind of working. Basically, this is advertising for woodturning, especially for our youth, whose goal is more and more to work in a 'bureau' and not in 'dust.' "

This project required 250 cubic feet of spruce, *below*, shown stickered in Gurtis in western Austria. About 1,500 spectators were on hand when Peter and Werner measured the completed bowl at *right*.

Werner and Peter invested 430 hours in assembling the bowl, as shown in photos *below*. The bowl has 27 rings, each with 18 single segments. For clamping pressure, they drove screws into each glued layer, then removed them before adding another layer.

By the numbers

13' 1⅞"
Diameter (in feet)

48
Height (in inches)

6.375
Wall thickness (in inches)

2,640
Total weight (in pounds)

96.8
Glue in assembly (in pounds)

486
Single segments

40
Turning time (in hours)

60
Lathe speed (rpm)

1
Tractor, converted to lathe

0
Sanding time (in minutes)

And for a faceplate? Werner and Peter converted the rim star of a 135 hp tractor shown *at left*. A fork lift moved the unturned bowl (3,530 pounds) into position. A ramp with a tool rest allowed the two Austrians to turn at every position, as shown *far left*. Each turned for 10 minutes, then took a break and sharpened his titanium tool.

20th Annual National Symposium

Make tracks to

Whether you say *Looavul, Luhvul, Loueville, Looaville,* or *Looeyville,* the place to be June 22–24 is Louisville, Kentucky, for the AAW's 20th Annual National Symposium.

Yes, there will be more than 140 demonstrations. And of course, an Instant Gallery that promises to be both humbling and inspiring. And don't miss the three—count 'em three—woodturning exhibits within four blocks of the symposium site.

If there ever was a year to make a special effort to attend, this would be it. Here's what the major demonstrators have to say about this year's event.

For more details, see woodturner.org.

Mike Mahoney

Orem, Utah

Utility Items for Your Kitchen
Burial Urns With a Threaded Lid
Nesting Bowls

"I am passionate about my craft and enjoy teaching others about the technical factors of woodturning. It is one thing to make a bowl or a platter; it is another to make it last and encourage its use. There are many factors to consider when making these items, which I will discuss during the symposium. I'm also involved with artistic ventures—please grab a seat for those demos, too."

Stuart Mortimer

Andover Hants, England

Introduction to Spiral Work
Twisted Hollow Form
Translucent Turning

"I am showing the members something new—translucent turning—at the AAW symposium. It will also be the first time for me to demonstrate this form in public, and I will be making up a special guard for safety.

"Attending a symposium is not just about attending demonstrations. Most of all, it's important to mix with other turners and to exchange ideas and go home refreshed. Enjoy the craft and the extra challenge of trying something new."

Clay Foster

Krum, Texas

Adaptations
Multiple-Axis Vessel
Figurative Art and the Turned Object

"All your best woodturning friends will be there—even the ones you haven't met yet."

Betty Scarpino

Indianapolis, Indiana

Creating With Turned Forms
Adding Texture and Color to Turned Objects
Bases, Stands, and Presentation

"I thoroughly enjoy the challenge of taking a completed object, such as a turned disc or plate, then cutting and carving into it in some fashion. The initial cuts are messy, as though something already lovely has been ruined. As I work through the process, however, I create a new, more splendid object, something I am much closer to than the original turning. It speaks to how we live our lives, altering what already exists and revealing new aspects of our complex natures.

"We learn by watching others do their work, by looking at images, and by studying the world around us. We create glorious objects when we incorporate our life experiences into a personal vocabulary, expressive of our own particular, splendid being.

"In my demonstrations and slide/talk presentations, I will share with others my techniques, thoughts, and encouragement. From this interaction, we will learn from each other."

Louisville

Michael Hosaluk
Saskatoon, Saskatchewan
A Closer Look at Spindles
Design in Turning
Boxmaking with a Twist

"For my demonstrations, I will focus on achieving good form as a foundation before incorporating surface design to objects.

"For spindle turning, we will do basics—for that matter, everything I do is basic. The advancement will be what we do with these techniques.

"Incorporating personal expression into objects through structure and surface decoration will be addressed."

Hans Weissflog
Hildesheim, Germany

Saturn Box
Box with Pierced-Through Lid
Drunken Box

"People ask me if I'm a magician, but there are no secrets in woodturning. If you come to my rotations, I will show you the basics so you can do things on your own and work with the challenges of wood.

"At this event, you can learn a lot by just walk around and observing."

Mike Darlow
Exeter, New South Wales
Spindle Turning
More Spindle Turning
Faceplate Turning

"I have recently been teaching a class of five, all who have been turning for some years and who could produce presentable bowls. However, before starting the course, most were incapable of producing a presentable spindle turning.

"This situation seems to be common,and demonstrates that spindle and faceplate turning are more technically demanding than vessel turning, which tends to demand more care and more equipment but less skill. The student reaction on completing the course is that bowl turning is pretty easy, that they're very pleased to have learned a wide range of skills, and that their future turning projects will be similarly wide ranging in their technical demands."

Accommodations

The Galt House Hotel
(502-589-5200, galthouse.com) will host the AAW symposium. Room rates are $99 for a standard single/double and $119 for an executive single. Be sure to mention the AAW when you call for reservations.

Woodturning in Louisville

To admire all the lathe-turned art organized for your Louisville visit, consider spending at least one extra day just visiting the three featured exhibits.

"Step Up to the Plate," the AAW's juried and invited exhibit, will be on display at Louisville Slugger Museum.

The "20 Years—Still Evolving" exhibit is just four blocks away (tram service available) at the Kentucky Museum of Art. For this exhibit, 22 woodturners will provide turned pieces representative of their work in 1986, 1996, and today.

As part of the symposium events, the 22 featured turners have been invited for a book-signing event on Wednesday, June 21 at the Museum. You won't want to miss this historic evening.

In the same building, don't miss the "Rude Osolnik Exhibit," a retrospective show of a Kentucky native son and one of the giants in our craft.

Layered Bowls

Jim McPhail shares his techniques for these turned gems that excel in showing off the beauty of wood.

By Jim McPhail

At the Utah Woodturning Symposium in June, Jim McPhail demonstrated to overflowing crowds. All eyes were focused on his process for showcasing wood. Although Jim doesn't claim to have invented the technique he uses, we know of no other turners who have built a business around this process. Here is Jim's story.

So what's a layered bowl?

Layered bowls are turned from stacked layers of a variety of woods in difference thicknesses. Segmented bowls are similar, but many of the segmented layers are turned from several species of wood to create a pattern. Layered bowls also differ from laminated bowls, which generally feature wood of the same thickness.

There is an endless variety of concepts and combinations within the layered bowl framework. For example, the bottom of a layered bowl can be a two-piece, book-matched layer; a layer may be created from several alternate laminations of veneer. Some favorite combinations are shown in the chart *opposite*.

Parts to a layered bowl

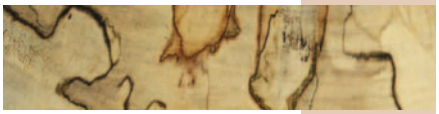
The basic layered bowl has a top and bottom layer, each often turned from the same wood species. The center layer is a contrast layer, often showing off color or figure interest.

For this article, Jim assembled a 1½×3½" bowl, *above*, from cocobolo, black ash burl, red palm, and veneer accents of black marfum and persimmon. The detail *opposite* locates each species.

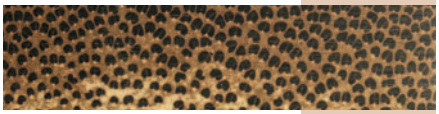
7 favorite layers

Center (pith) cut oak

Book-matched flat-sawn oak



Spalted maple (map figure)



Black palm texture

Red palm texture

Quarter-sawn lacewood

Two layers riff-sawn lacewood

The side layers accent and separate the top and bottom from the center layer. Finally, the veneer layers further define the layers and add interest and detail to the bowl. The basic bowl may not need the side layers or may substitute multiple layers of veneer.

There are many options to make the center layer interesting:

- Highly figured burl, spalting, or other natural patterns.
- Grain figure based on how you orient the grain of the layer.
- Split center layer, creating a pattern.

Even-layered concepts

There is no limit to other concepts and combinations. If you make different colored layers with the same thickness of wood, you create a more formal, regimented design. Variations on even layered bowls include:

- Riff-sawn layers, a "basket-weave" pattern.
- Center layers of spalted wood, cut and re-glued with veneer layers. This reminds some shoppers of antique maps.

Maple burl top and bottom; five lacewood center layers. "I borrowed from other 'round' crafts by combining the texture of basketry and the shape of ancient pottery."

Basic layered bowl components

Cocobolo top and bottom; sequentially cut layers of spalted maple. "I call this series map bowls because the pattern reminds me of an old globe map."

• Natural wood figure, cut and re-glued with veneer layers.
• Laminated layers of veneer.
• Even layers, creating a graduation from dark to light values.

Bloodwood top and bottom; sequentially cut layers of honey locust. "I cut the center layers for this bowl with the pith as the center layer; the flame figure was just good luck."

Holly top, African blackwood bottom; alternating layers of hard maple and black castello. "This is one of a series of black, white, and grey bowls."

Cocobolo top and bottom; layers of red palm cut from three different boards. "I am always looking for wood colors and textures that will create a graduated effect."

Sizes and shapes

The complexity of the design and production of layered bowls goes up exponentially with the size of the bowl. I've found that textures and figures that look great on a 3"-diameter bowl may get completely lost in a 7"-diameter bowl. Most of my bowls are between 2½" and 5".

Layers must be dry (stable) to ensure that you don't have a pile of wood rings a few years later. You'll need to sand flat and evenly thin (or thick) to ensure that they glue evenly and turn symmetrically. You can consider bowls from two basic viewpoints: bowls viewed from the side and bowls viewed from the top—what I call "outside" bowls and "inside" bowls.

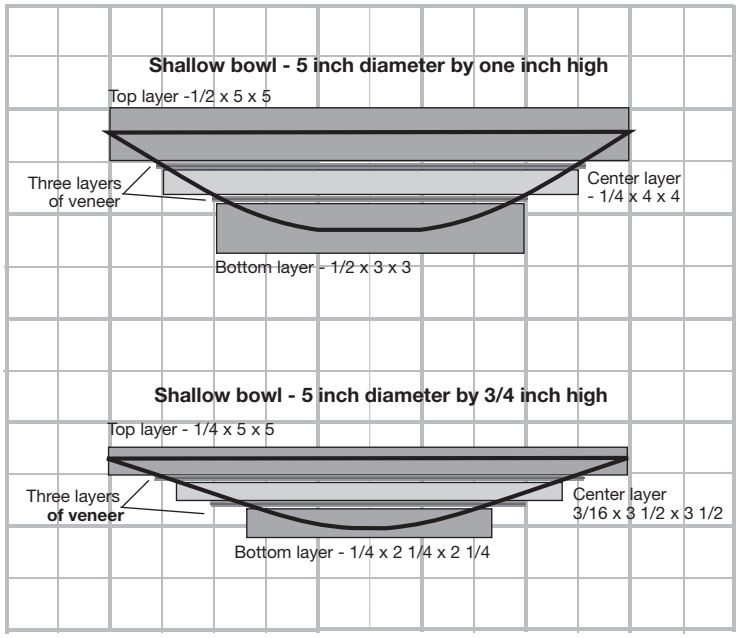
Outside bowls have thicker layers, which create bowls that are high enough that the elevation view is the most interesting. Inside bowls have thin layers, which create bowls that are flat enough

that the plane view is the most interesting.

You can also find inspiration from other disciplines, such as pottery bowls.

The shape of the bowl often depends on the design concept you create when you choose woods and combinations of woods. A bowl with a great-looking bottom layer obviously needs to have a wide-bottomed shape to show off the figure. If you want a map bowl to look like a globe, you, of course, need to make a "half-round" bowl.

Shallow Bowl - Stepped Glue-up



One way to develop shapes is to buy a tablet of quarter-inch scale graph paper as shown *above*. Draw a box showing the height and width of a bowl with a centerline drawn top to bottom. Then you can try a wide range of shapes on one side of the centerline; the ones you like can be completed by folding the graph paper on the centerline and tracing the side you've drawn onto the other side of the centerline. It's a lot easier than trying a bunch of shapes on the lathe!

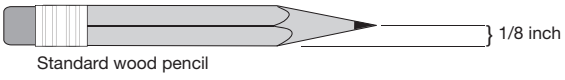
Resawing blanks

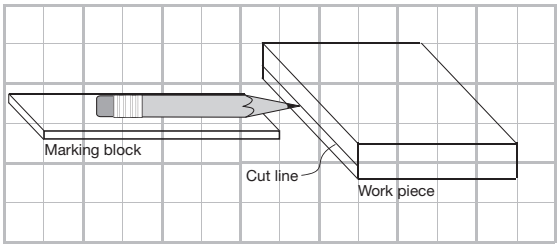
When I get ready to resaw blanks, I rely on a standard #2 pencil—regardless of the thickness of the stock—to find the desired thickness. Here's how.

As shown in the illustration directional, a standard #2 pencil will draw a line ⅛" above its base. Knowing this, you can make a set of marking blocks as shown *above* that will streamline the marking process.

—Jim McPhail

Marking Blocks





Marking block height + Pencil = Cut line height
[Example: 3/16th inch block + pencil (1/8th inch) = 5/16th inch cut line height]

Cut and assemble

Once you've selected your layers and appearance, it's time to cut, assemble, turn, and finish the pieces. Here are some tips to improve your results:

Bandsawing. If you're going to do a lot of resawing, you will get a better result from a 3-teeth-per inch (tpi) blade at least ½" wide. I prefer a ¾" 3 tpi skip-tooth blade.

Sanding. It's important to sand the glue surfaces smooth and flat. I recently started using a Performax drum sander that has helped me sand faster and more accurately.

Gluing. I use cyanoacrylate (CA) glue for all my assembly and first coat of finish. A 13-layer, four-hour glue-and-clamp job with shop glue takes only about 30 minutes with CA glue. The CA fumes will make your eyes water, so use in a well-ventilated area.

Waste blocks. If you decide to turn a lot of bowls that are 7" or less in diameter, make up a set of waste blocks fitted to your chuck. (My blocks are made from 2×2" scrap blanks, 3" long.) When I have used a block to turn four or five bowls and the block is down to about 1" long, I glue a 2×2" plug onto the working end of the block in order to use it again.

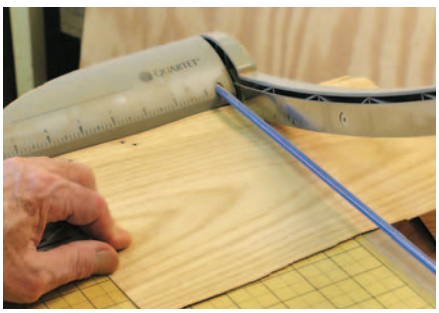
Surface finishing. The steps to sand and finish the bowl include grits 180, 240, 320, and 400. Spread a thin coat of CA glue on the bowl surface after the 320-grit sanding. The thin CA will act as a sanding sealer and usually fills any thin gaps between layers.

Wipe on the glue with the lathe at about 200 to 300 rpm and immediately wipe off the excess with a soft cloth before the CA glue sets. Use additional coats of CA as needed for a final finish.

1 Bandsaw each layer for the bowl to approximate thickness desired. For additional stability while resawing, spot-glue scrap block to the side of the workpiece.

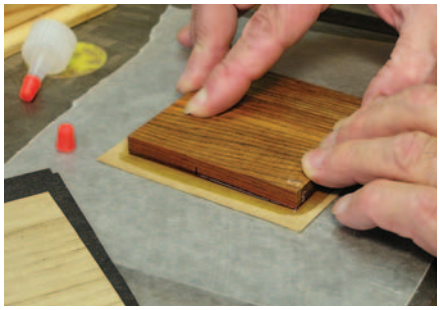
2 Drum-sand each layer to final thickness. (The dust flap was left open for photography purposes.)

3 Cut layers to final size. Stack pieces in proper order, and number top to bottom.



4 Choose contrasting or accenting veneer colors. With a heavy-duty paper cutter, trim veneer squares about ½" larger than the bowl layer.

5 Place a veneer square on a piece of wax paper, and spray activator on the veneer. Then squeeze a generous spiral of CA on the layer to be glued.



6 Press layer onto the veneer and quickly move it in a rotary motion to even out glue between the two pieces. Activated CA will set in about 8 seconds.

7 Use a sturdy pair of scissors to trim excess veneer and CA from all four sides.

8 Do not use activator to glue same-size components. You will have about 30 seconds to position layers. Note registration lines for alignment.

9 Mark diagonal centering lines on bowl base. On dark woods, mark with a white gel pen as shown *above*.

10 Using the center mark, spin a circle with a compass to the edges of the base layer.

11 With a bandsaw, remove the corners. Keep the best corner as a record of the woods and their thicknesses.

12 Using the centering marks, adhere a waste block to the bottom of the ready-to-turn piece with CA glue.

13 Turn the outside shape and sand to 320 grit. At about 300 rpm, apply a thin coat of CA and immediately wipe off excess. Polish with Micro-Mesh.

14 Turn the inside of bowl, then finish the inside by repeating the finishing steps used on the outside of bowl.

15 Part the bowl off the waste block after spraying inside and out with one coat of lacquer. Turn and finish bottom (shown mounted on a vacuum plate).

Finishing. A combination of CA as a sealer and Micro-Mesh as an abrasive/polishing agent are key factors in a really fine, touchable finish. Depending on the woods you incorporate in your bowl, you can either use the Micro-Mesh immediately after the CA or lightly sand the surface with 400 grit before using the Micro-Mesh.

Start with the coarsest Micro-Mesh grit, 1500. The amount of sanding residue on the sheet after each pass is an indication of when you need to proceed to the next grit. I use 1500, 2400, 3600, and 6000 grits, with 12000 used to polish the bowl after it's been lacquered. Apply a single, thin, wet coat of lacquer on the bowl immediately after the Micro-Mesh to avoid dust or fingerprint oil from marring the surface. (I use Deft brand gloss lacquer in an aerosol can.)

Jim McPhail (JimMcPhail.com) is a member of the Southern Highland Craft Guild and is on the Board of Carolina Mountain Woodturners, AAW's largest chapter. He lives in Fairview, North Carolina.

Sources

Wood. Cormark International (cormarkint.com) is a direct importer of African hardwoods at wholesale prices.

Veneer. Certainly Wood (certainlywood.com) stocks more than 100 varieties of veneers.

CA glue. ARGCO (argco.com; 877-747-4744) is a national supplier of plumbing materials. Argco sells CA in 1-pound or larger quantities. The activator comes in 15-oz. spray bottles. Contact Bruce Hallmark at 877-747-4744 or Bruce@argo.com. I prefer thick for adhering layers and thin for finishing.

Micro-Mesh Abrasive. Gamco Services (gamcoservices.com; 407-865-3484) is a metal-shop supplier that sells Micro-Mesh abrasives in 12×12" sheets at $10.10 each.

—Jim McPhail

Big Island Woodturners

By Alan Lacer

"Plumeria"
Cliff Johns
Koa
9×20"

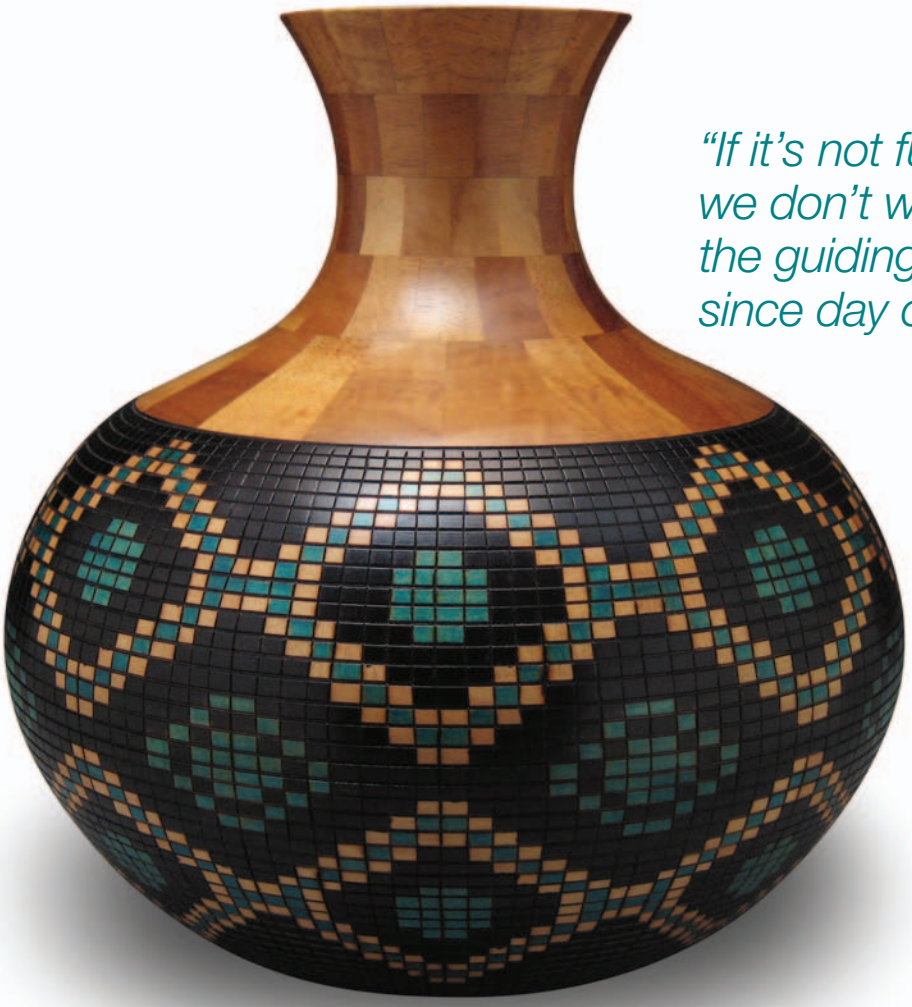
Last year, I had the honor of demonstrating at one of the finest turning groups I've met on either side of the Atlantic or Pacific Ocean. Let me tell you why I found the Big Island Woodturners in Hawaii to be such a fascinating and vibrant chapter.

Professionals participate

First, was the composition of the chapter of 66 members. Almost one in four is a professional woodturner—and some are highly successful studio turners—who regularly attends monthly meetings. Indeed, it's not unusual for a visitor to sit beside one of the five professional turners who founded the chapter: Jack Straka, Kelly Dunn, Elmer Adams, Doug Leite, and Barry Ching.

But unlike some AAW chapters, the Big Island studio turners have chosen to stay involved with members. (Impressive, considering one studio turner in another state asked me: "What can I learn from a bunch of amateurs?")

The high percentage of involved professionals fits well with the original AAW concept of chapters: to bring together all who have a special interest in woodturning. In the Big Island chapter, I found it telling that professionals don't sit on the sidelines—most have held offices throughout the history of the club.



"Mosaic Vessel"
Gregg Smith
Hawaiian cypress/koa
10×10"

"Hollow Form"
Kelly Dunn
Norfolk pine
6¼×6"

"If it's not fun, educational, or both, we don't want to do it!" This was the guiding principle of the group since day one back in 1997—and

Meeting challenges inspire

Another of Big Island's strengths is the woodturning challenge for every meeting. This started with the first meeting: Each of the original five members was given a 6×6" block of milo wood and asked to turn something they had never made before.

This tradition stays with the club, finding a high degree of participation at each bimonthly meeting. There, all in attendance vote on the best representation in each category (intermediate, advanced, master)—with prizes awarded. Again, what I found telling was that most of the professionals really get into this—taking time off from their woodturning careers to challenge themselves and have some fun with the idea.

In the past, challenges have included eggs, balls, lidded turnings, offset turnings, tops, turnings with carving, and

"Pyro"
Barry Ching
Norfolk pine
8×8"

"Hibiscus Passion"
2005 Chapter Collaborative Challenge entry by 14 participating members. Mango, spalted mango, leather, and hardware.

turnings with additions like metal. One of the challenges was to turn a boat that had to float and move through the water powered by either a rubberband or sail.

"The challenges have become a really fun way to try and outdo others in your classification," Kelly Dunn says. "It is a great way to pull you from what you do day in and day out to try something different. The challenges have led some turners to actually change the direction they have been going."

Meetings are short on business and long on fun and education. In other instances they break into small groups for hands-on instruction, including sharpening, carving,

"Reclaimed In Time"
Elmer Adams
Compression burl koa
Opposite: 26×12"
Left: 22×11"

At the 2004 symposium, "Big Island Palm" by the Big Island Woodturners won the top Artistic Award in the Chapter Collaborative Challenge. This 44"-tall piece sold for $10,000 to a Hawaiian collector.

"Koa Hollow Form with Kona Coffee Collar"
Doug Leite
Curly koa and kona coffee
6¾×4⅜"

and finishing. The chapter holds special fundamental meetings for new members.

Collaborative Challenge fuels treasury

Although some chapters have failed to participate in the AAW Chapter Collaborative Challenges, the Big Island Woodturners chapter leverages this event to support its treasury. The chapter's main objective is sales—not winning prizes—and five of their eight entries over the years have been sold. Last year's entry, shown *above*, sold for $10,000!

Annual exhibit

One of the chapter's most exciting activities is its annual exhibition. Every March at the Wailoa Visitor Center in Hilo, each member—regardless of skill level—is invited to show up to four pieces of his or her best work. There is no jurying for admission and no entry fee; the pieces are displayed the entire month during Hawaii's peak tourist season. As it turns out, this exhibit is the greatest attraction for the Wailoa Center for the entire year.

The exhibit averages 150 pieces. At some point during the show, selected pieces are critiqued. This year, Ray Leir of the del Mano Gallery in Los Angeles joined chapter member Jack Straka to comment on the pieces.

The month-long exhibit concludes with "best of" awards: One winner is selected by the turners participating in the exhibit and one is selected by the public.

"Each Saturday of the exhibition, we host demos," Kelly Dunn explains. "We held a thin-off one time, based on Del Stubbs' thin pieces. We each had 30 minutes to turn. I lost to Doug Leite by about 5 thousandths of an inch! Was it fun? You bet."

Although there is a lot of socializing and ribbing at their events, I found this is a group that has its heart on growing and learning as woodturners, which should be the primary goal of every group! What a model to work from for other chapters.

Part 1: Cut Accurate Segments

Segmented Turning School

By Jim Rodgers

Ready to try your hand at segmented turning? Fearful of failure?

If you're ready to push forward, we want to help you get started. Join us for a series of three articles that will address the steps required: cutting accurate segments, designing and planning the projects, and eliminating sources of errors.

Like any other turning subject, there are many different and equally effective techniques. These articles will follow one approach —most of which can easily be modified or adapted.

Cut segments accurately

You probably possess the necessary turning skills. What you need is an accurate method for cutting the necessary segments and a plan for how to proceed.

Before you can perform quality work, you must have the proper equipment to cut accurate segments. That requires more than a simple miter gauge for your tablesaw. Lack of cutting accuracy will result in additional time to clean up poor joints and can even be dangerous to your fingers.

Tools and supplies

I prefer the tablesaw because of its stability, precision, easy acceptance of fixtures, and operator safety. However, some turners rely on a compound mitersaw.

To get started in segmented turning you will need:

• A method for cutting ring segments accurately. I prefer one cutting sled for each angle. • A sharp precision crosscut 60– to 80-tooth carbide-tipped blade. Because blade stiffness is important, avoid thin-kerf blades.

• A 6×48" belt sander with an 80-grit belt for flattening rings and adjusting segments.

• A hold-down tool for safely cutting and sanding small segments as shown on *page 27*.

• A vernier caliper for setting and verifying dimensions.

• A straightedge for checking fit and flatness.

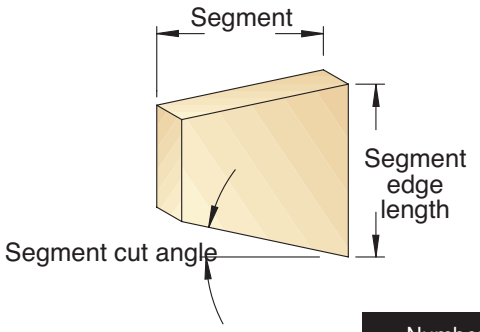
• Bright photo floods or a light source to highlight gaps.

• Hose clamps for clamping rings snugly during gluing.

• Gluing supplies including a flat nonstick surface and rags.

• Power tools for cutting accurately dimensioned stock: a planer, jointer, thickness sander—or a good friend who owns them.

• A polyvinyl acetate (PVA) adhesive such as Titebond II. To ensure the best adhesion, pay attention to expiration dates.



Number of segments	Segment cutting angle
6	30.00°
8	22.50 °
12	15.00°
16	11.25°
24	7.50°
36	3.75°

The language above is standard terminology for building segmented rings. Make photocopies of this drawing and chart, then post them near your workbench and tablesaw or compound mitersaw.

Select the correct angle

The angle for each segment is 360 degrees divided by the number of segments planned. One half of that angle is cut from each segment edge. For example, a 12-segment ring contains twelve 30-degree wedges cut 15 degrees on each edge:

360 ° ÷ 12 = 30°; 30° ÷ 2 = 15°)

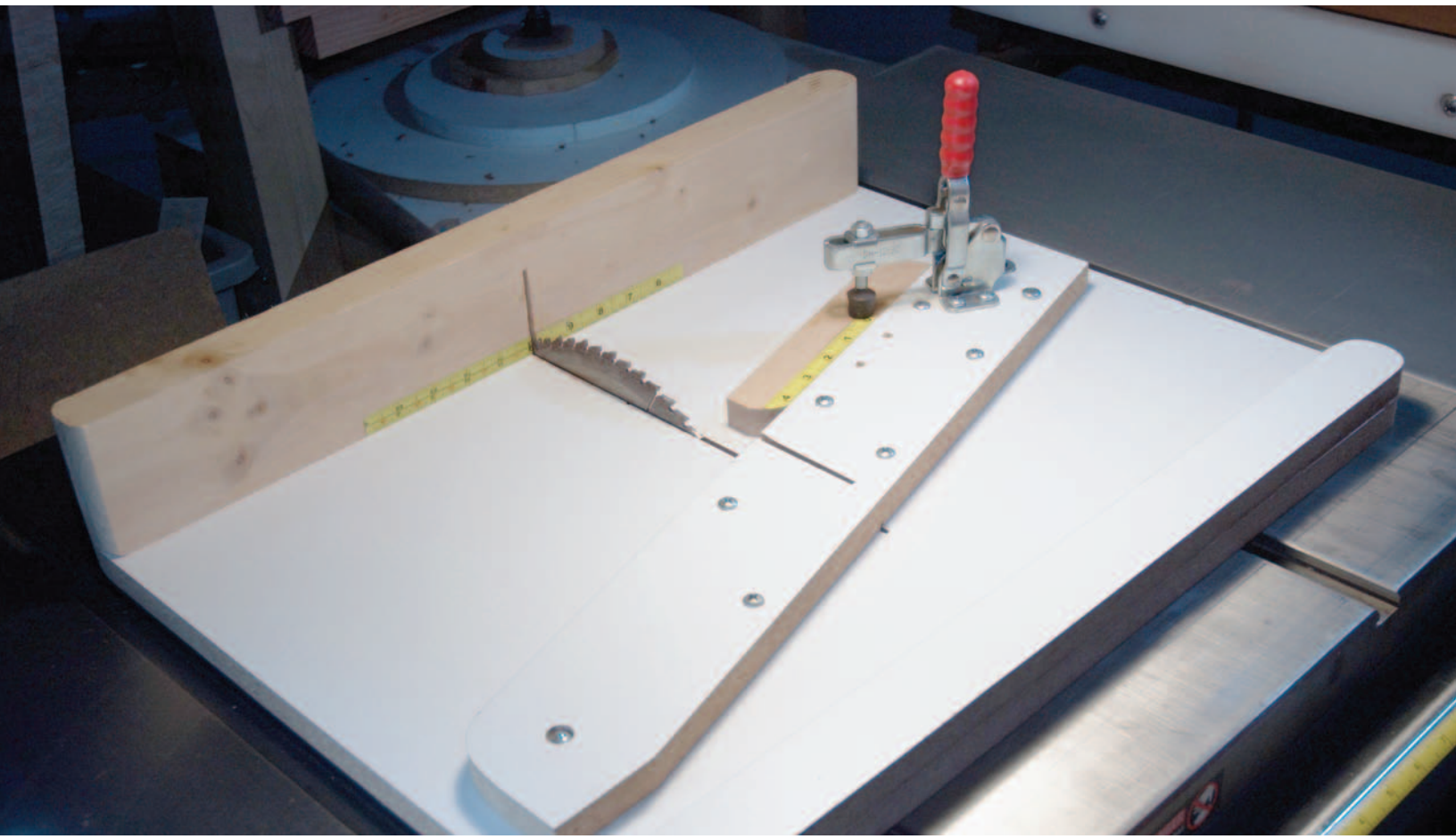
The most popular cuts are shown in the table *above*.

Build a cutting sled

To cut accurate segments, you will need a fixture that accurately cuts the desired angle repeatedly, allows for accurate segment edge length measurement, and provides safety when cutting smaller pieces.

What separates commerical miter gauges from these sleds for segmented bowls is that your task is to measure the small piece cut off—not what's left on the sled.

For detailed information on building your own cutting sled,



For each cutting angle, you'll need to build a cutting sled like the one shown *above*. Note the measuring tape adhered to the stop, which makes it easier to quickly measure segment edge length.

download instructions from one of the sources listed on *page 29*.

For the best possible results from your sled, consider:

- Using dense, solid, stable stock like ½- or ¾"-thick Baltic birch plywood or MDF.
- Fitting a sled runner into both miter slots carefully and tightly. If you want accurate joints, there should be no wiggle room.
- Using acrylic or ultra-high molecular density (UHMD) plastic, available from many woodworking mail-order sources (woodcraft.com and leevalley.com) for long-life accurate runners.
- Adding a measuring tape to the stop, as shown *above*, which will save lots of time.
- Making a segment hold-down tool to keep your fingers away from the blade as shown *opposite*.

Calibrate the cutting sled

You can build a sled for a fixed angle using either trigonometry or a protractor. Whichever method you choose, you will always have to perform a one-time calibration of the sled before you can cut segments accurately.

Calibration is essential. But once completed and the sled is locked down, you'll never need to repeat the process. If you use a calibrated miter gauge (Incra is one brand), the calibration process is similar.

To perform the calibrations, purchase inexpensive stock (I prefer poplar) that you can rip and crosscut cleanly. Ensure that the stock is flat with square edges. Rip the stock on your tablesaw to approximately

1½" wide; then crosscut it to approximately 16".

With an accurate 90-degree square, check that your tablesaw blade is accurately set at 90 degrees to the table.

To cut your first test ring with 12 segments, set your sled to cut segments about 1½" in length; this will create a test ring about 6" in diameter. Take the time to cut the segments carefully. Hand-sand burrs or whiskers and assemble the ring with a rubber band.

Next, hold the ring up to a bright light and carefully examine for gaps. If the ring is perfect, you should quickly buy a lottery ticket because you are extremely lucky! Otherwise, you will need to adjust the sled's angle and recut another test ring.

Is light visible on the outside-edge gaps? The angle of the sled is too acute (too small). Increase the sled's angle slightly.

Is light visible on the inside-edge gaps? The angle of the sled is too oblique (too large). Decrease the sled's angle slightly.

Adjust and repeat until no gaps appear in your segments. Don't be discouraged if it takes five test rings to get a precise ring. Once the angle is perfect, secure the sled's fence with lots of screws so nothing will move. (I have 10 screws on my fence.)

If you plan to build vessels with other than 12 segments, you'll need to build a dedicated sled for each angle. I have built four sleds and use each of them regularly.

Prep the wood

You must prep stock from the lumber company so the faces are parallel and uniform and the ripped strips are straight. Most lumber companies sell S2S stock (surfaced two sides) to approximately $^{13}/_{16}$". Select stock from the same lot for uniformity, grain, and color. Allow it to stabilize in your shop for five to seven days before processing.

Joint one face and one edge of the stock 90 degrees to each other, then make the second face parallel to the first and to the desired thickness. Prepare enough stock for the entire vessel at one time.

Starting with the widest ring first, rip the wood to the required width. Then crosscut stock to the necessary length (I add 20 percent to the length for safe handling). Label each strip with the ring number as you go.

Cut the segments

Recheck the tablesaw blade for squareness. Then using the cutting sled on your tablesaw, cut the segments to length. To get the best use of your wood stock, flip the wood over before cutting the next segment.

Number each segment in order on its top face as shown *above*. I recommend cutting two or three spare pieces for each ring.

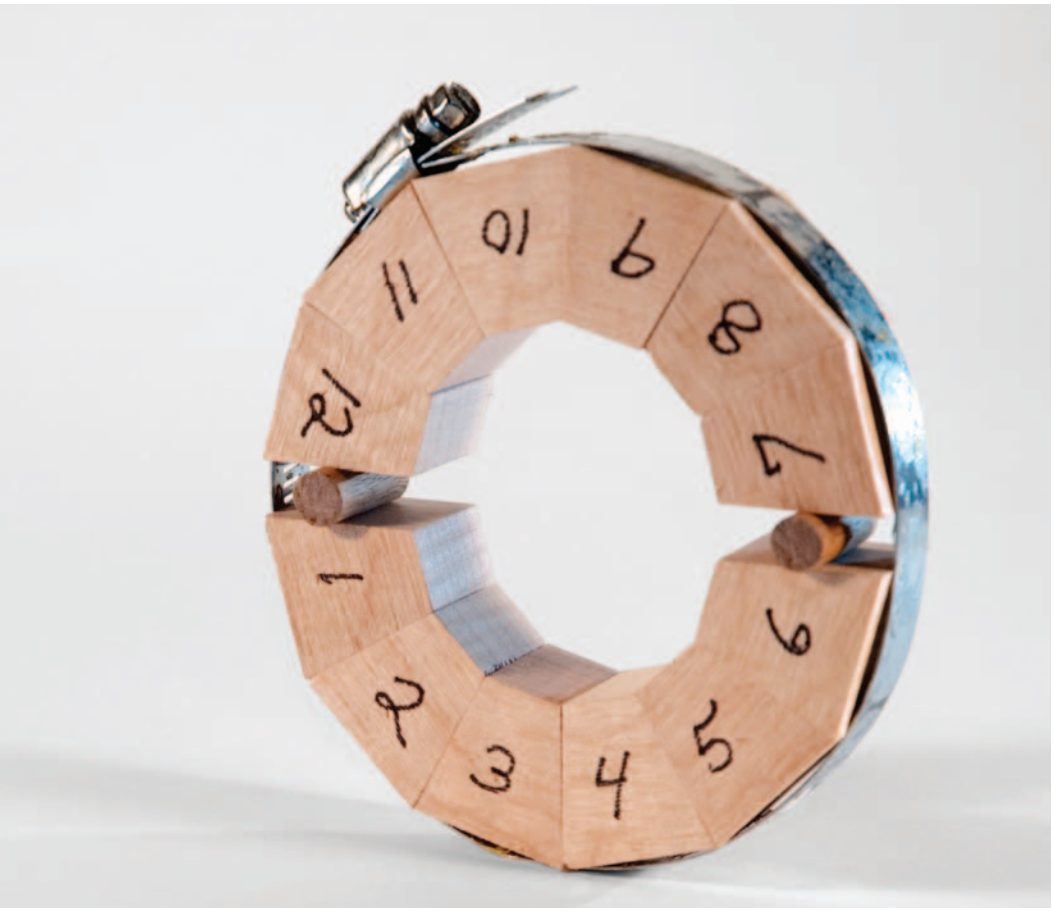
Dry-clamp each ring using hose clamps. Hold the ring up to light and

This homemade "finger saver" will help you hold segmented pieces in place and safely retrieve them. The steel is made from a discarded Allen wrench modified with a ground tip.

Quick starts

Can't wait for the next journal to arrive in your mailbox? At the AAW website (woodturner.org), follow the link for a drawing, cut list, and basic instructions for the beginner project 7¼×7¼" vessel shown *above*. This project is suitable for turning on any lathe with a 10" or larger swing.

Bud Latven has developed segmented plans and kits that are sold through Craft Supplies, Packard Woodworks, and Woodworkers Supply. All Bowl Company plans contain full-scale drawings and are rated from easy to difficult (1–5). The "Tulipwood Open" and "Segmented Bowl" are the easiest. Some of Bud's plans are for more complicated designs but are a good way to learn about segmented tips and shortcuts.



To ensure accuracy in your rings, follow good practices. As you cut segments with the tablesaw sled, number the pieces as shown *above*. After dry-fitting the pieces, glue only six adjoining pieces separated by dowels. After the half rings dry, remove the dowels, flatten the half rings, and glue together the rings using the same band clamp. Add enough clamp pressure to create glue squeeze-out.

check for gaps. Spend the time to make them fit now, or the final vessel will never look good. If necessary, readjust your cutting sled and cut new pieces.

Glue segments into rings

Proper gluing techniques are critical to the success of your project. You'll draw on these steps: prepping the individual segments, assuring a flat glue surface, and clamping effectively. Here are the steps that you should follow:

1. Check each segment and hand-sand the faces with 220-grit sandpaper to remove any whiskers or loose fibers that might interfere with the joint.
2. Prepare a flat, glue-resistant surface. A heavily waxed, discarded cabinet door will be flat, and will be relatively easy to remove dried glue from it. Reserve this surface for your segmented projects.
3. Test-fit the ring segments with a hose clamp or rubber bands and check for good joints.
4. Butter the glue onto all contact surfaces. With your finger, remove lumps and debris from the glue.
5. Do not glue a complete ring. Instead, assemble the segments into two half circles (in this case, six segments each).
6. Place a ⅛" to ¼" dowel between the two half circles and add the band clamp. The dowels keep all glued joints tight by forcing any gaps toward the two unglued joints as shown *at left*.
7. Lightly tighten the clamp while ensuring the ring remains flat. If you don't tighten carefully, the clamping pressure will push the inside of the ring upward.
8. Wipe away the excess glue from both sides and tighten the clamp completely. I use a screwdriver and hand-tighten each clamp.
9. When the glue is dry, remove the clamp and dowels. Then flatten the half ring on a belt sander and glue the two halves together.

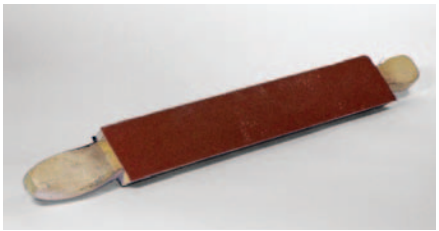
Assemble the vessel

Your challenge is to get each ring flat and centered when building the vessel. For solid construction, build a flattening stick from hardwood and 80-grit sandpaper as shown *below*.

I recommend building vessels with two faceplates, each with attached hardwood glue blocks.

Before you start adding rings, true up each glue block on the lathe with a scraper or skew. With a bright light and a straightedge, check that the face is absolutely flat. Use the flattening stick to dress the face of the glue block.

Center and glue the top ring to one faceplate. Apply clamp pressure until glue squeeze-out appears. Center and glue the bottom ring (often a solid hardwood base) to the second faceplate.



Make a flattening stick to dress the face of your rings. The stick shown *above* is made from a 3×16" strip of 80-grit sandpaper adhered to the hardwood with 3M Type 77 adhesive.

After the glue dries, true up the ring face on the lathe as described *above*. Then dress the face with the flattening stick.

Glue on another ring as described *above*, but rotate the segment edge by one-half a segment. This will add a "brick-laid" pattern to your vessel.

Turn the vessel

After you assemble the two vessel halves, screw the base section to the headstock. With the tailstock, press the top section (still attached to a faceplate) against the base and turn the exterior shape.

Remove the top section and complete the interior of the base section. Repeat this step with the top section, turning its interior to match the wall thicknesses.

Glue together the two sections. After the glue has set, part the neck section from the faceplate and complete the top of the vessel. Use a scraper to clean up the interior glue line before parting the base from the lathe.

Final sand and add finish.

In the next issue, we will unfold the process for designing and laying out segmented vessels.

Jim Rodgers (JLRodgers.com), a studio turner and demonstrator, is president of the Bay Area Woodturners Association. He lives in Martinez, California.

Other Resources

Tutorials

Tutorials are also available online from Kevin Neely (turnedwood.com), who has probably taught more segmented turners than anyone, and Verified Software (verifiedsoftware.com/goodturns).

Cutting sled

In order to accurately cut segments you will need a fixture that cuts the desired angle repeatedly, allows for segment edge length measurement, and provides safety when cutting smaller pieces. For detailed information on building a cutting sled, download complete instructions for Jim Rodger's sled from the AAW or for one of the other sleds available at:

American Association of Woodturners (woodturner.org); sled shown on *page 26*

Kevin Neely's Turned Wood (turnedwood.com)

Verified Software (verifiedsoftware.com/goodturns)

Books

Recently published books provide the most complete descriptions for the segmented-turning process:

- *The Art of Segmented Wood Turning*, Malcolm Tibbetts, Linden Publishing
- *Woodturning with Ray Allen*, Ray Allen & Dale Nish, Fox Chapel Publishing

Other books available:

- *Segmented Turning, A Complete Guide,* Ron Hampton, Guild of Master Craftsmen (2003)
- *Segmented Turning, A Good Start,* Bill Kandler, Verified Software (2004)
- *Segmented Turning*, William Smith, Schiffer Publishing Ltd. (2002)
- *Laminated Designs in Wood,* Clarence Rannefeld, Lark Books (1998)
- *Southwest Pottery – Anasazi to Zuni*, Allen Hayes & John Blom, Northland Publishing (1996)
- *Fine Woodworking on Faceplate Turning*, Taunton Press (1987)

Videos

There are a limited number of videos available:

- *Introduction to Segmented Turning*, Curt Theobald, 307-245-3310, curttheobald.com
- *Segmented Patterns*, Curt Theobald, 307-245-3310, curttheobald.com

Software for segmented design and layout will accompany the next article in this series.

CONNECTIONS: International Turning Exchange 1995–2005

By Kevin Wallace

"Tribute" (1998)
Gael Montgomerie, New Zealand
26½×8×7"
Elm, acrylic paint, metal leaf
Wood Turning Center collection

Central to the WOOD 2005 event in the Philadelphia area in September (see *page 33* for a related story) was the exhibition "Connections: International Turning Exchange 1995–2005" at the Philip and Muriel Berman Museum of Art at Ursinus College. This retrospective exhibition celebrated the first 10 years of the Wood Turning Center's International Turning Exchange (ITE) program. Exhibit pieces included residents' work before and after the ITE.

Established in 1995, the ITE brings together woodturners, furnituremakers, scholars, and photojournalists from around the world. Every summer, a new group of ITE resident fellows spends eight weeks working and living together in Philadelphia, all with the intention of challenging

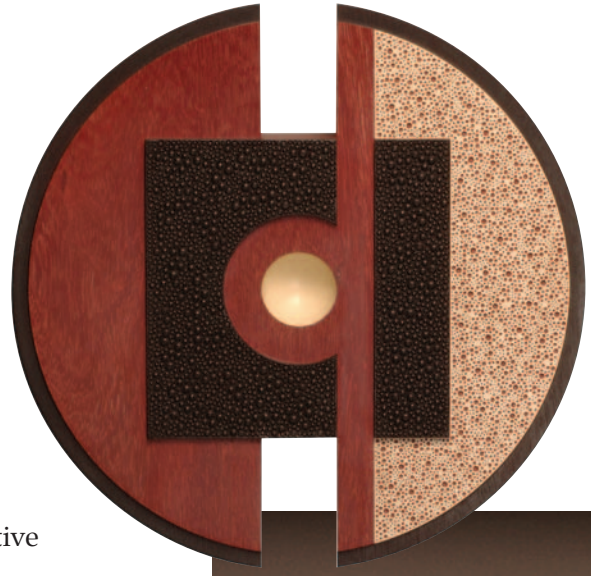
"Egg Infinitum" (2000)
Gordon Ward, Australia
6×4½"
Quandong
Collection of the artist

"Bittersweet" (1999)
Betty Scarpino, USA
4×16"
Walnut
Wood Turning Center collection

"Untitled" (1996)Jean-Francois Escoulen, France
12×9×3"
India and Mahia rosewoods
Collection of Bruce Kaiser

"Cephalopode II" (2003)
Henri Gröll, France
12×17×18"
Persimmon
Collection of the artist

"Cinahyra" (2000)
Louise Hibbert, USA via Wales
4¼" diameter
Sycamore, blackwood, resin, acrylic
Collection of the artist



"Passing Through" (2002)
Hayley Smith, USA
1½×12¼"
Purple heart and paint
Collection of Robyn and John Horn

"Oak Ceremonial Bowl" (2004)
Mike Scott, Wales
15×29"
Oak
Collection of the artist

Exchange

themselves and each other to study, explore new work, and diffuse this freshness into their own approaches when they return to their native countries.

This exhibit and catalog (see woodturningcenter.org for details) document the impact of this program over its first decade and feature over 50 artists from 10 countries. In conjunction with WOOD 2005, the Wood Turning Center brought together ITE resident fellows, international scholars, curators, collectors, and the public to recount how the ITE and other similar experiences stimulate artists and their work.

The exhibit will first tour the United States, then travel to the artists' native countries.

"Gospel" (2003)
Alain Mailland, France
African Blackwood burl
7⅜×8½×9¼"
Courtesy of del Mano Gallery

"Vessel #16" (2001)
Marc Ricourt, France
6½×8⅜"
Walnut
Collection of Bruce Kaiser

"Varadire Wood" (1997)
Hugh McKay, USA
9×11"
Madrone burl and alabaster
Collection of Fleur and Charles Bresler

The Woodturning Family

By Kevin Wallace

It wasn't just woodturning. Attendees at the three-day Philadelphia event explored life, art, and the manner in which the two intersect.

We come from every state and from all over the world. We keep in touch throughout the year by e-mail and phone, but there are always occasions to come together. We are what Terry Martin referred to as "The Woodturning Family" in his keynote address at WOOD 2005 in Philadelphia.

This event, organized by the Wood Turning Center in collaboration with Collectors of Wood Art (CWA), honored the 10th anniversary of the International Turning Exchange (ITE) residency program. It was the first time that a World Turning Conference was combined with the CWA Forum.

And so the artists, collectors, gallery owners, curators, and the large percentage of individuals who have married into "the woodturning family" came to Philadelphia.

Read a longer version of this article at woodturner.org.

Cover photos: "Untitled Bowl," by Roger Bennett. 3¼×9¾"; colored sycamore and gold. Exhibited by Douglas-Baker Gallery. "Ingress II" by Todd Hoyer and Hayley Smith. 8×23½×8"; Sheoak. Exhibited by del Mano Gallery.

"Goddess Series" by Cindy Drozda. 13×8"; ebony and eucalyptus gum vein burl. Exhibited by Douglas-Baker Gallery.

As usually happens at such events, we bumped into each other in the airport or while checking into a hotel. For the following days, we chatted at breakfast and passed the hours together at exhibitions, lectures, panel discussions, and workshops and over drinks at the end of the day.

These events are not about wood, although it is important. They are about life, art, and the manner in which the two intersect.

By all appearances we are a mutual admiration society. Yet like family, we don't cut each other a lot of slack.

We agree that contemporary wood art is important, and we commit a large amount of time to being part of it. Yet, we don't always agree when it comes to the specifics. If a work is impressive, one artist will commend another. If not, someone is likely to ask, "What were you thinking?"

Collectors provide the lifeblood and aren't challenged in the same manner, yet the woodturning family members whisper the same comments: "I can't believe they bought that piece. What were they thinking?" But more often than not, kind words and smiles are exchanged, as on the surface we are a friendly, supportive family.

This international turning conference was held to discuss creating, collecting, critiquing, and the role of wood art in education. Yet, it had all the elements of a vacation, with the opportunity to visit the Nakashima Studio, the Wharton Esherick Museum, David Ellsworth's home and studio, and the homes and studios of other artists and collectors.

Central to the weekend was the exhibition "Connections: International Turning Exchange 1995–2005" at the Philip and Muriel Berman Museum of Art at Ursinus College. This retrospective exhibition (see *page 30*) juxtaposed works created by artists before they attended the ITE, works created during their residency, and recent works.

Eat, sleep, and drink wood art

On Thursday, attendees were bused to the Winterthur Museum in Wilmington, Delaware. During his introductory remarks, Albert LeCoff, director of the Wood Turning Center, prepared those in attendance to "eat, sleep, and drink wood art for three days."

LeCoff explained that keynote speakers who promised to stimulate thought had been invited and the first—Gordon Peteran—rose to the challenge.

"I knew that I had hit a nerve, and that nerve interests me," he said of his work—a turned wood form sewn within a piece of red leather and featured on the cover of the 1997 ITE catalog. "That nerve is connected with the future of woodturning."

The Toronto artist, former ITE resident, and self-acknowledged "thorn in woodworking's side," announced that his talk would be, "for the most part, picking on woodturning."

"What is woodturning?" Peteran inquired. "What is possible here? What are the limits? Are they flexible? What are the non-optical elements? What imagery is available to this field that is not available to other fields?" Such questions were left for participants to answer in their own explorations of the medium.

"What defines this field, and where it can go?" Peteran added.

Photo: David Peters

"Blanche II," by Alain Mailland. 7 ¼×13 ¼"; hackberry. Exhibited by del Mano Gallery.

"I'm no longer convinced that woodturning is dependent upon any of the elements that I thought it was. It is spinning off the lathe. Woodturning might be over as we know it." —Gordon Peteran

"I'm no longer convinced that woodturning is dependent upon any of the elements that I thought it was. It is spinning off the lathe. Woodturning might be over as we know it. Perhaps there is a much greater field brewing."

Gallery reception

On Thursday evening, a reception at the Doubletree Hotel featured galleries exhibiting contemporary wood art. Among the galleries were del Mano Gallery, Los Angeles; Douglas-Baker Gallery, Minneapolis; Ironwood Gallery, Ridgefield, Connecticut; and Patina Gallery, Santa Fe. It was difficult for those in attendance to consider so many visions and approaches in one viewing. Fortunately, the galleries remained open for the remainder of the event so that attendees could revisit in a more leisurely manner.

Woodturning family tree

On Saturday, Australian turner Terry Martin amused the audience with both stories and photos of the "woodturning family."

He challenged the notion that James Prestini was the father of contemporary woodturning, instead nominating David Ellsworth. He then presented a family tree made up of those who were still living, with Albert LeCoff as the midwife and Dale Nish as the grandfather. Later, he revealed the mother of this family.

"With her many beautiful children, the trees, Mother Nature is not only physically the mother of much that we create, she is also metaphorically the reason behind much of our work," Martin offered to the audience.

"Undertow" by Betty Scarpino. 16"-dia.; maple. Exhibited by Patina Gallery.

Identity crisis

A panel on Institutional Collecting included David Barquist, curator of American decorative arts of the Philadelphia Museum of Art; Pat Kane, curator of American decorative arts at the Yale University Art Gallery; and Christopher Monkhouse, curator of decorative arts, sculpture and architecture at the Minneapolis Institute of the Arts (MIA).

That each of these individuals had the phrase "decorative arts" in their title makes clear how contemporary wood art is currently categorized and exhibited. Yet the work featured at Berman Museum had much more to do with the visual language of Constantin Brancusi or Henry Moore than it did with James Prestini or Bob Stocksdale, making clear that the contemporary wood art field is suffering from an identity crisis.

Monkhouse spoke about his museum's presentation in 2001 of "Wood Turning in North America Since 1930." The exhibit wasn't accepted with open arms initially but opened to great response. The exhibition had more than 30,000 visitors, and suddenly, craft was born at the MIA, which now is in the middle of a major campaign to raise funds for a new building with galleries devoted to craft.

When challenged about why there is so little interest in contemporary wood objects, the curators collectively hemmed for a moment. Eventually, they admitted that they are part of a structure in which the curator doesn't hold the purse strings and is limited by endowments for collecting.

As curators of decorative arts, these individuals professed that they were always the underdogs, laboring under the belief that it was the painting and sculpture departments that brought people through the door. It was clear that those in attendance were not to blame for the lack of wood art in museums today. Rather, they were present at this event because they were its champions.

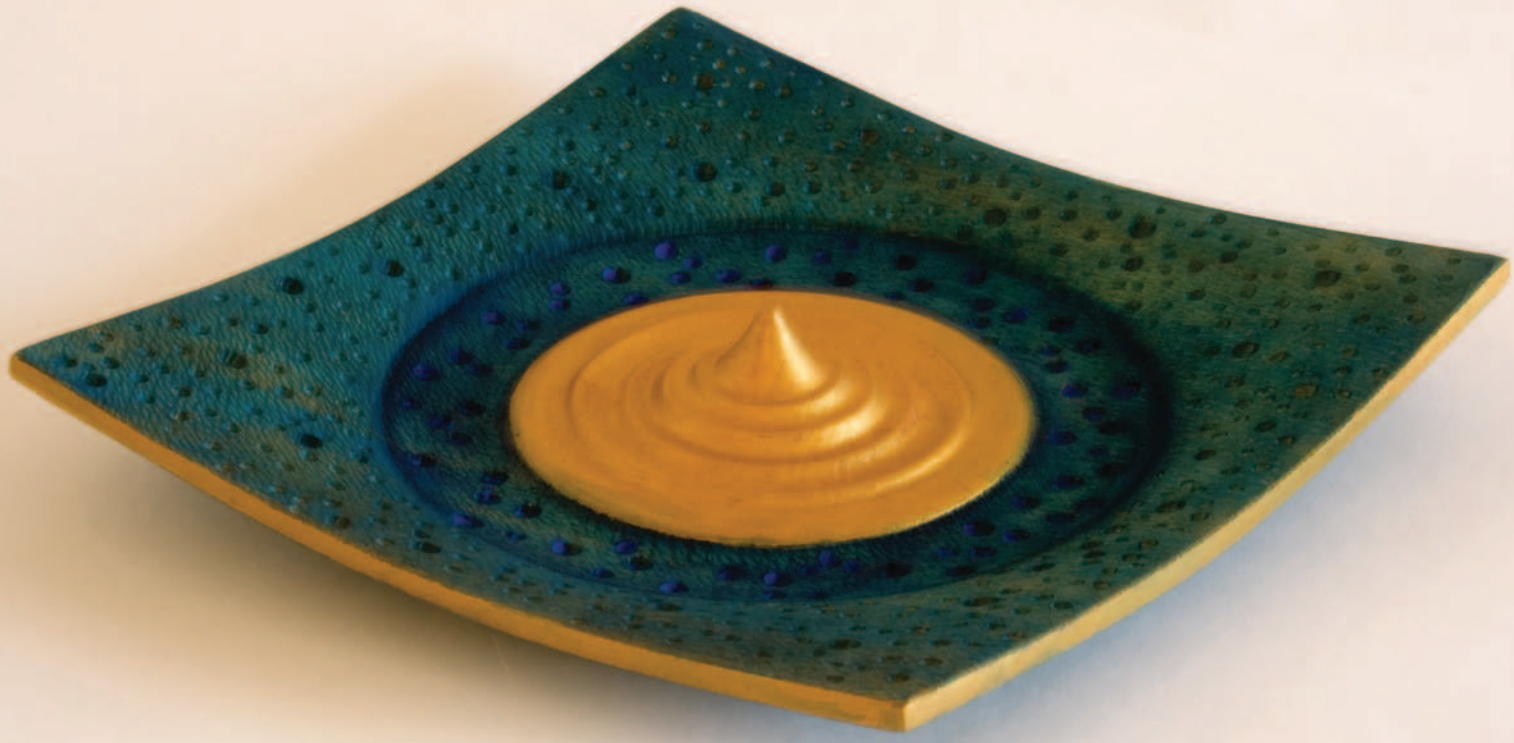
"With her many beautiful children, the trees, Mother Nature is not only physically the mother of much that we create, she is also metaphorically the reason behind much of our work." —Terry Martin

Intersection of life and art

On the last night while sitting over drinks in the hotel bar with Vietnamese-American artist Binh Pho and French turner Alain Mailland, it was obvious why it is so rewarding to be part of "the woodturning family." The three of us represented nations that had political struggles and differences over the last century. Yet, individually, we were able to enjoy each other's company.

As an international array of artists wandered by our table to chat and Mailland ordered "freedom fries," it was obvious that one of the greatest things about the field of contemporary wood art is the manner in which it transcends all that separates us. In the intersection of life and art, it concerns creativity, beauty, friendship, and all that is good and right about the human experience.

Kevin V. Wallace is an *American Woodturner* contributing editor. Kevin (kevinw3306@aol.com) lives in Los Angeles and frequently reviews woodturning for publications.



"**Blues**" by Anna Dawes of Oatlands, New South Wales. 1x6½"; silky oak, paint, and dye. "'Blues' involves experimentation with texturing, dyes, and paint after this piece was square-turned without use of sacrificial timber. I enjoy the challenge of turning natural-edge burl bowls with sweeping, flowing forms and the endless design opportunities presented by turning 'square' (or rectangular or triangular) with and without the use of add-on timber for protection of fingers or form."

Australia has long been home to many accomplished woodturners. Here's a look at turned work from new faces gaining notice.

Turning Down Under

Over the years, North American woodturners have become familiar with the exceptional work of several Australians, including George Hatfield, Guilio Marcolongo, Terry Martin, Ernie Newman, Richard Raffan, and Vic Wood. We asked these respected Aussies to suggest other countrymen who we need to know about. This gallery celebrates a new wave of Australian woodturners.

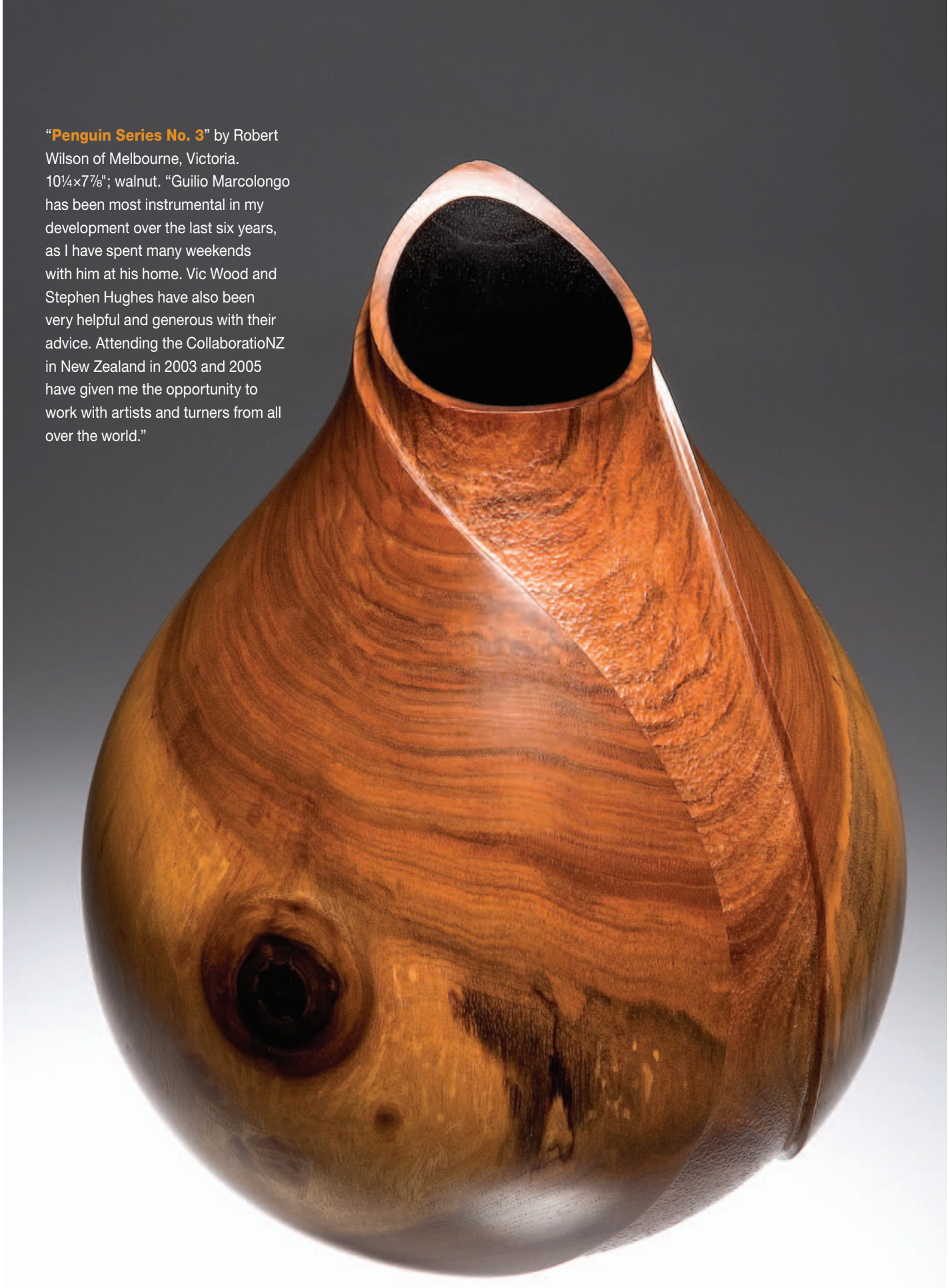
"Eleven Degrees West Of Ytinamuh" by Andy Schmidt of West Pymble, New South Wales. 5-feet tall; jarrah burl, spotted gum and Sydney blue gum with granite and various metals. "My work takes on many forms, but the common thread is that they are only achievable due to the strength and scale of Australia's hardwoods. We are truly blessed to live in a country that has such a diversity of timber species—and still available in large sections."

"**Don Quixote**" by Aris Ruicens, Blaxland, New South Wales. 23½" tall; Australian sassafras and acrylics. "Although I cannot say I have been influenced by any one turner, I must say that Ernie Newman has been a mentor and source of encouragement. Inspiration for this piece came from the shadow cast by an aluminum outdoor table and my interest in Spanish things. There are seven parts to this piece—three of which have been turned."

"**Like this one, Dad?**" by Glenn Roberts of Newcastle, New South Wales. 36"-tall sculpture; white beech and limestone. "The aim of this piece was to allow the viewer to remember their own fond experiences. I also wanted to show how simple turning may convey a message; to look past the wood itself."

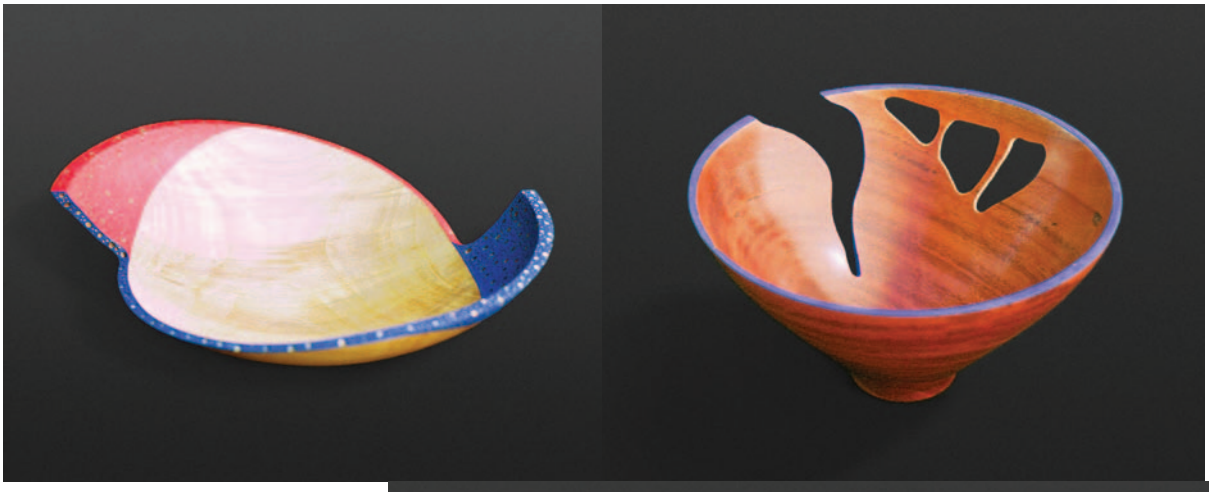
"**Value Madding**" by Glenn Roberts of Newcastle, New South Wales. 16"-diameter wall sculpture; Sydney blue gum. "I like the idea of making individual pieces rather than concentrating on or repeating a singular idea. In this piece, I wanted to show how we might use wood, other than chip it for paper. The single piece of wood was treated in various ways to represent the parts of the wood-chip debate."

"**Small Bowl**" by Brendan Stemp of Horsham, Victoria. 4¾×4x7⅝"; red gum. "There seems to be a trend in woodturning where the final form relies heavily on carving or some other embellishing not done on the lathe. I was keen to develop an original form that was done entirely on the lathe. I came up with this concept on paper. That was the easy part. Making it—completely on the lathe—was both problematic and technically difficult. After many muck-ups, I finally developed a workable technique and have been pleased with the results."



"**Penguin Series No. 3**" by Robert Wilson of Melbourne, Victoria. 10¼×7⅞"; walnut. "Guilio Marcolongo has been most instrumental in my development over the last six years, as I have spent many weekends with him at his home. Vic Wood and Stephen Hughes have also been very helpful and generous with their advice. Attending the CollaboratioNZ in New Zealand in 2003 and 2005 have given me the opportunity to work with artists and turners from all over the world."

"**Triptych 2**" by Robert Manhal of Inverloch, Victoria. 1¼x26x12"; red gum. "Vic Wood has inspired and encouraged me to appreciate Australian timbers with beautiful natural edges. I use the lathe to remove excess wood and create a basic three-dimensional shape. I then reveal positive and negative spaces for a constructed shape. I often incorporate off-centered concave spaces into my designs."



"**Collected Pieces**" by Tom Goldschmidt of Coolum, Queensland. "The inspiration for my carved work derives from the fact that I work green timber. The often-occurring shakes and impurities inspire me to create the patterns and curves. After four years of working with these confrontations, I developed a concept that I apply to all my works."

"**Xylobowl**" by Theo Haralampou of Brisbane, Queensland. 14×5½"; Tasmanian oak and craftwood. "Although a lot of my work is spindle turning—including chatter-work and colored spinning tops with a Bonnie Klein influence—one of my creations is the 'Xylobowl.' I was inspired by English turner Tobias Kaye's strung sound bowls. However, being a woodturner and a drummer—and having a penchant for fun—I have created a bowled percussion tongue drum, which sounds very much like a xylophone."

Right: "**Abyss.**" 12×8⅝"; yorkgum root burl. *Opposite*: "**Fire Series.**" 10¾×5½"; sandalwood. Both by Neil Turner of Corrigin, Western Australia. "In 'Abyss,' integrating the natural edge into the overall design provided a wonderful challenge. For the 'Fire' piece, I tried to recreate the spiraling movement of the flames. The wood had been hollowed to some extent by termites. I was able to place it in a chuck and hollow the cylinder out, then used the grain pattern as a guide to carve out the fire form with grinding burrs."

Photo: Mike Mahoney

Spherical Box

It's a ball that begs to be handled. It's a box that stirs your curiosity. It's a container that will open your eyes.

By Christian Delhon
Photos: Deryl Duer

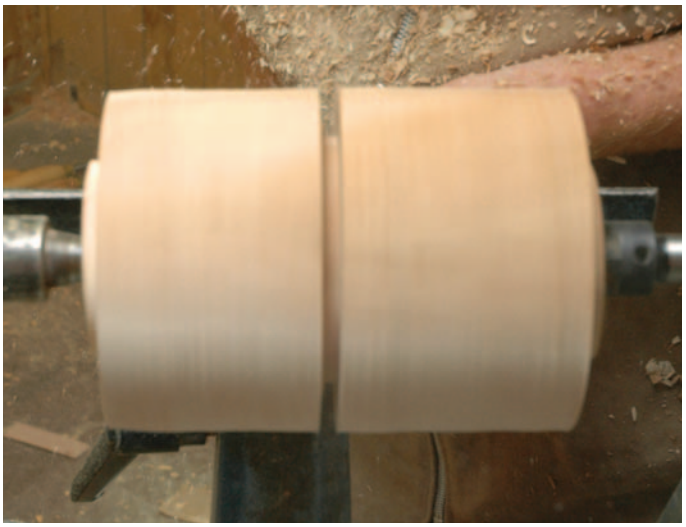
At the Utah Woodturning Symposium, French woodturner Christian Delhon held attendees on the edge of their seats while he effortlessly hollowed and shaped a chunk of maple into a lidded box. Not content to stop there, he added beads to half of the ball before dividing the other half into eight segments.

With Christian's commentary, Deryl Duer's helpful step-by-step photos, and a sprinkling of illustrations, we're confident you're up to the task of completing this project. Let's roll.

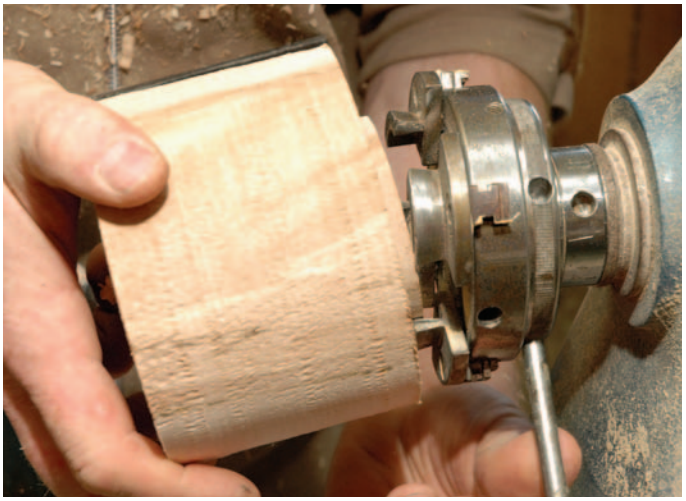
Get started

For tools, you'll need a ⅜" spindle gouge or ⅜" bowl gouge, parting tool, and ring tool. I also use a bedan and a custom-ground V-tool from a spindle gouge as shown in the sidebar on *page 49*. You may get similar results with a point tool. For chucking, this project requires a 4-jaw self-centering scroll chuck and two 4-prong drive centers.

For turning stock, I selected a 5×5×5" block of seasoned maple. You'll also need a 6½×6½" block of green wood for a jam chuck.



1 Mount the piece of 5×5×5" stock between centers. True the ends. After turning a cylinder with a spindle or bowl gouge, true up both ends with a ⅜" spindle gouge or ⅜" bowl gouge. Then, create a ⅜" tenon at both ends to hold the piece in your 4-jaw chuck. (My tenons are ⅜× 2½".) With a parting tool, cut the turning stock into two equal parts.



2 Mount one end of the piece in a 4-jaw chuck, then true up the unchucked end with your spindle or bowl gouge.

3 With a bowl gouge and a ring tool, begin removing stock from the unchucked end. The depth should match the interior radius of the ball. This ball has a 4"-diameter interior.

4 To form the mortise shoulder, use a parting tool or bedan to remove stock. This joint is 1 cm deep (about ⅜") and is half the thickness of the box. Once you're satisfied with the profile, sand through 150, 220, and 320 grits. Then by hand, apply a penetrating finish of your choice.

5 Clamp the bottom half of the ball onto a 4-jaw chuck and remove stock with a bowl gouge and ring tool, using the same steps described *above*.

6 Record measurements from the top of the ball (mortise) to cut an accurate tenon. To create an accurate joint, I measure the inside of the completed piece and adjust the second piece. With a parting tool, slowly reduce the tenon diameter to accept the lid. Remember that every fitting cut removes double what you think. Aim for a fit that is tight enough to hold the lid on the base while turning the outside of the box.

7 After you're satisfied with the fit, hollow out and finish the base as described *above* with the bowl gouge and ring tool. The radius should match the lid plus 1 cm (about 3/8"), equal to the depth of the tenon.

8 Reassemble the two halves and secure them between centers. Adjust the assembly as necessary. With a bowl or spindle gouge, remove any discrepancies created when turning the joint.

9 Accent the assembly joint with a V-tool (see the sidebar on *page 49)* or point tool.

10 With a caliper, measure the outside diameter of the ball, then use a pencil to mark half of the distance from the center joint. Then mark the center of the piece with a pencil.

11 Reduce the stock surrounding the spurs of your drive centers, taking care not to remove the pencil lines defining the ball diameter.

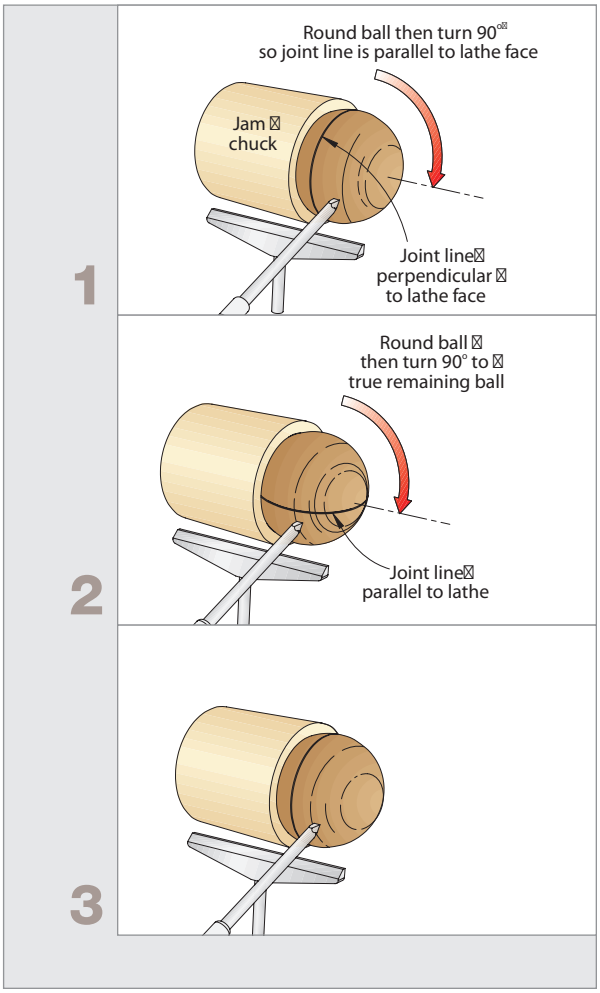
12 With a detail gouge, remove stock to form half of the sphere. To make this step foolproof, you may wish to cut a plywood template to guide you in shaping the profile.

13 Slow down the lathe to about 50 rpm (or the slowest setting possible), then use a detail gouge for the final touches. To help separate the pieces, use a parting tool. Do not force apart the two sections; doing so may tear off fibers in your joint.

14 Before proceeding, make a jam chuck from green wood, which provides elasticity in the wood fibers you'll need to successfully grip your turned halves. Form the jam chuck by removing stock with a bowl gouge and ring tool. Use a ruler to monitor this step as shown *above*.

15 Put the assembled ball in the jam chuck, being careful to place the assembly joint exactly perpendicular in the hollow. Use the tailstock to help with this alignment. Jam the sphere into the hollow by tapping lightly underneath. Remove rough areas with a detail gouge, taking light sweeps in the direction of the jam chuck to avoid accidentally popping out the ball.

3 steps to a round ball



16 Frequently monitor the smoothing process by stopping the lathe and by running your finger over the piece to check for the feel of a false curve.

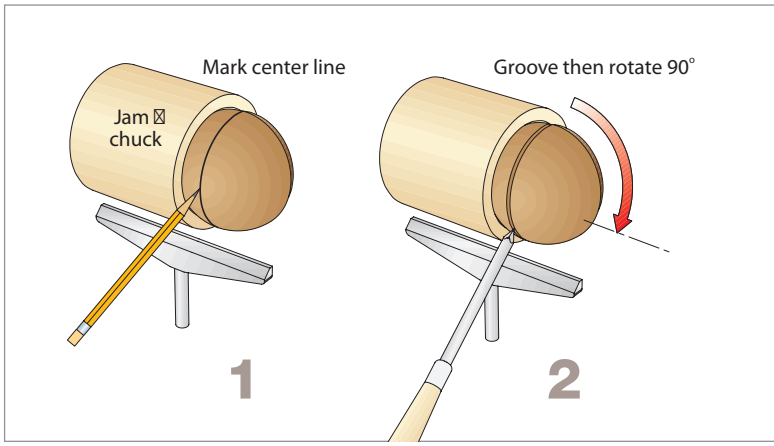
17 Mark two pencil lines approximately ¼" from the joint. These pencil lines reference what not to remove. At this point, it is important to cease stock removal at the joint. Otherwise, the ball will not end up round. Sand the piece to finish smoothness.

18 Turn the ball 90 degrees so the assembly joint is now parallel to the hollow. Repeat the detail steps performed previously. When finished, the ball should be round on the outside.

19 With a pencil, draw rings on the bottom of the ball. Carve the grooves with a custom-ground tool as shown opposite *below* or with a point tool. With a detail gouge, cut the beads and add finishing touches. Then sand to 320-grit smoothness.

20 Return the ball to the jam chuck—this time with the grooved half facing inward and the assembly joint parallel to the hollow. With the lathe turning, mark the tip of the ball with a pencil. Then, divide the sphere's diameter into eight segments. The drawings *below* and a compass may help you lay out this step.

Detailing the ball into segments



21 Position the joint of the sphere at a 90-degree angle to the hollow. Use light pressure to lock the piece in the jam chuck. Rotate the lid by hand to verify the correct position.

23 While the lathe is stopped, verify that your traced markings and the tip are on the same layout. This is important to ensure accurate segments. You can also trace the grooves with a wooden pencil. This will help you visualize any errors early on and also will help properly position the half-sphere in the hollow.

22 With a light touch, gently remove stock for a groove about 1/16" deep. Stop the lathe frequently to monitor progress. This groove should follow the pencil mark from steps 20 and 21.

Christian's custom tool

To make the grooves in the spheres, I ground an old spindle gouge as shown *above* to a shape similar to a V-tool. You may be able to accomplish similar results with a point tool.
—*Christian Delhon*

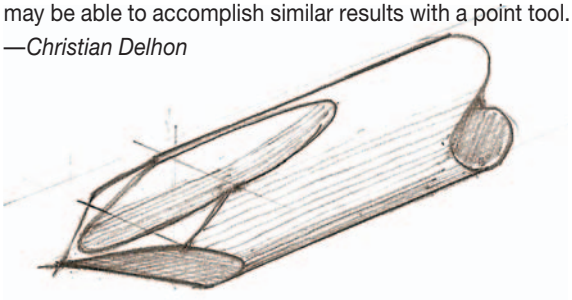
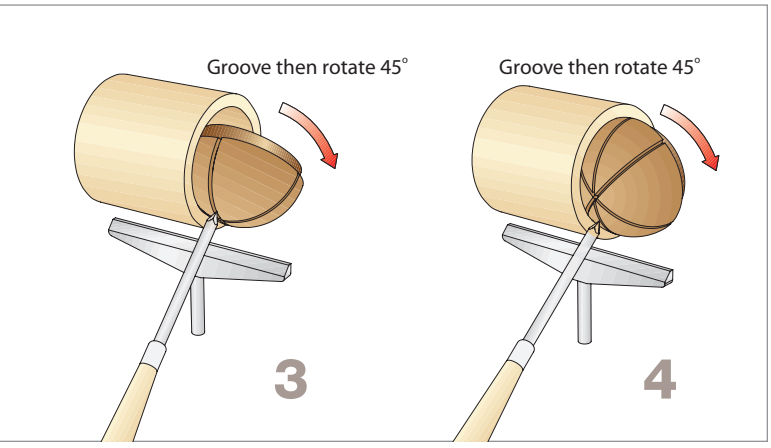


Illustration: Angelo Ifrate



Illustrations: Roxanne LeMoine

A cabinetmaker by trade, Christian Delhon has been woodturning for more than 10 years. He has demonstrated his turning projects—inspired by 18th-century work—at many international events. Christian (christiandelhon.com) lives in Rue des Halles, France.

Woodturning on the Edge

By Gerret Van Ness and Jim Christiansen

The "Woodturning on the Edge" exhibit was first conceived as a collection that would document how woodturning has evolved as an art form in North America since the mid-20th century.

Up until the mid-20th century, the lathe was used mainly to produce utilitarian objects. During the past 50 years, woodturning has made a dramatic shift toward art, with the lathe being one of the primary tools used.

Pioneers—including James Prestini of California, then David Ellsworth of Pennsylvania, and more recently Michael Hosaluk of Canada—have inspired countless others through their innovations. Many are pushing the envelope further, using color, surface, and form manipulation. As a result, work by many woodturners has been elevated to the status of fine art, with a large and growing number of collectors.

"Woodturning on the Edge" is a collection of 40-plus pieces designed to document the innovations and to recognize the significant individuals who have brought about the renaissance of turning as a legitimate art form.

We have been fortunate that the significance of this upcoming exhibit at the Pritchard Gallery at the University of Idaho in Moscow has been recognized, and we have been able to obtain priceless pieces of art from collectors, as well as virtually all other woodturners who have been recognized as substantial innovators.

Left: "**Afterimage #A-1"** by Virginia Dotson. Baltic birch plywood, aniline dye; 6½×10¾×13½". *Below*: "**Free Vessel**" by William Hunter. Cocobolo; 14x14x14". "Virginia Dotson and William Hunter have submitted pieces that represent the vessel form from an abstract perspective. Each has retained the essence of the form, but only that, thus allowing the viewers to interpret the form for themselves. I find it interesting that within the cycles of life and art, each artist is showing a different interpretation of a similar concept. That is, the vessel as sculpture, where the positive elements relate directly to the negative elements, and where the overall forms can change in response to how one chooses to arrange its elements. I also find it interesting that while there is an obvious similarity in these swirling helical elements, each artist has come to these forms directly from their own roots; that is, Dotson from the open bowl and Hunter from the closed vessel."

"**Bundled Mosaic Bowl**" by Philip Moulthrop. Mixed woods and resin; 9½×10". "Philip Moulthrop presents us with an elevated spherical form from his 'Mosaic' series that draws its visual power from the vertical elements, here giving the impression of being drawn through the form that helps reference the glass-like qualities of the polished surface."

"**Naked Ash**" by Bill Luce. Sandblasted and bleached ash; 5x9". "Bill Luce's 'Naked' bowl speaks volumes about the importance of good design in this humble bowl form. I feel quite at home just staring at this piece and experiencing the surface of the form as if it were a pulsating element to the rhythm of its monumental design."

"**Sister Bridge**" by Betty Scarpino. Ash stained and liming wax; 14½×13½×4". "I consider 'Sister Bridge´ to be one of the most sensitive and beautiful forms within the exhibition. Not only are the rhythm and clarity of the image directly supported by the title, but the color and treatment of the surface show a distinct transparency that is symbolic of rich leather while retaining the roots of the wood grain as seen through the use of white paint embedded into the more porous fibers of the spring growth."

On the Edge

A few pieces will be on loan from major museum collections.

As far as we know, this exhibit at the University of Idaho in Moscow is the first to display a collection such as this.

The exhibit runs from February 26 through April 1, 2006. For details, see uidaho.edu/galleries.

We asked David Ellsworth to comment about the significance of several pieces. "I thought it would be helpful to many of our members—especially those who are new to woodturning—to have a running commentary of what I see among the many works represented," David said. "I am unable to comment on all the pieces, and if I happen to interpret a piece differently than the author intended, well, hey, consider this just one man's opinion."

His remarks accompany these selected pieces.

"**Mesquite Burl Bowl**" by Bob Stocksdale. Mesquite burl; 5x7½". "The power and simplicity of Bob Stocksdale's bowls help to establish the term 'classic' in classic bowl design. This bowl is a perfect example of how harmony is achieved with a simple line and a complex edge motif."

"**Discovery**" by J. Paul Fennell. African sumac; 7½×8". "J. Paul's 'Discovery Series #3' engages a theme of transparency as it invites the viewer to experience the interior through the broad variety of pierced surface shapes. The clarity of the line separating the stippled surface and the areas of piercing adds great drama to the surface, not unlike the carved surfaces we see in Tewa and Hopi pottery of the Southwest, where Fennell resides."

"**Between Me and the River**" by Binh Pho. Quilted birch, acrylic, and dye; 18x10". "Binh Pho's 'Between Me and the River' shows us the natural color of the wood on the inside of the form while juxtaposing screenlike architectural imagery on the exterior surface. The overlay of the blue serpentine image ties the roundness of the form together and creates a visual jump against the matte black exterior surface of this elevated bowl form."

"**Irta**" by Hugh McKay. Maple burl, cast glass, and cast lead; 15×23×13". "Hugh McKay's superb images and mind-boggling techniques never cease to draw me into a world that I expect can only be imagined through some grand fantasy. Who, what, or where 'Irta' might be, I have no clue. But in viewing this cerebral form, I almost feel texturally transported into a maze of questionable reality—it even sounds exciting."

"**So Long Frank Lloyd Wright**" by Mark Lindquist. Maple burl; 8½×10½". "Mark Lindquist's piece is robustly about surface, including the use of the chainsaw along with conventional turning techniques. But even though the presence of the form is decidedly bowl-like in origin, it is also about architecture and sculpture. The swirling exterior motif reminds me of the Guggenheim Museum. Lindquist again is leading the pack with the best title in the show."

Bottle Up the Holiday Spirit

Once upon a time, Christmas was turned inside-out, or so the story goes. Okay, maybe just the Christmas ornaments were turned inside - out—not Christmas itself.

By Michael Werner

Here are two ornaments based on inside-out turning techniques, but with an added distinctive feature.

For example, the wine-bottle ornament shown here is based on a full-size "2002 Vintage" wine bottle with turned grapes inside, shown on *page 59,* which I demonstrated in July at the Overland Park symposium.

I first became intrigued with this technique after translating an inside-out turning article (sometimes called split turning) by a good friend of mine, Swiss master turner Sigi Angerer. After some practice, I combined his technique with Michael Hosaluk's playful approach to turning.

A number of articles have been written about inside-out turning (see reading list on *page 59*), so I'll keep this brief and not too technical.

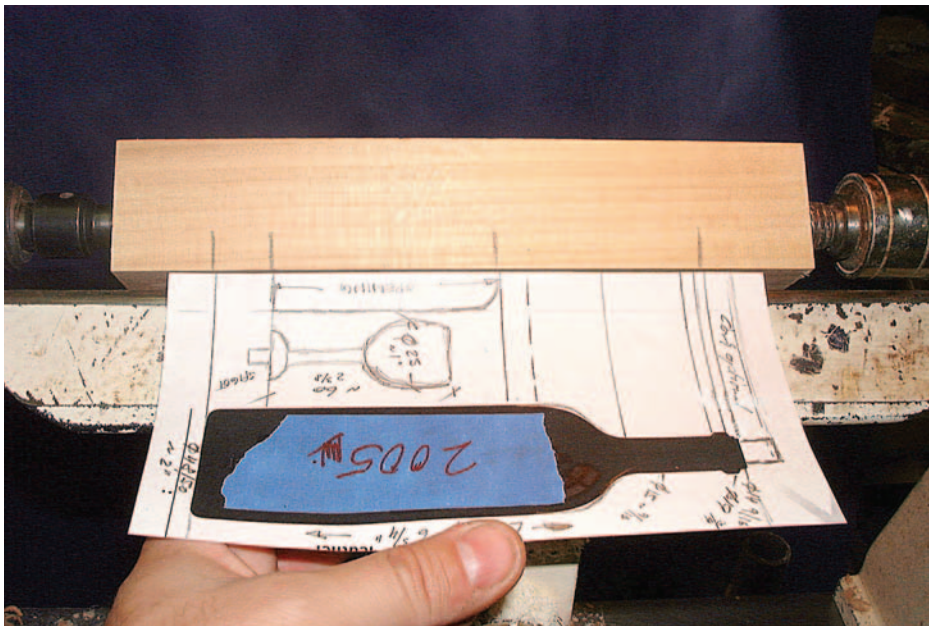
Traditionally, all inside-out turnings are made from four square pieces of wood and one or more inside element. The goblet, olives, apples, pears, candles, and so on are just smaller versions of something you have perhaps already practiced turning.

Get started

For turning, I use a ½" spindle gouge, ⅜" detail gouge, 1" skew, ⅜" beading tool, and ⅛" parting tool.

For small turnings like these, I prefer to turn with a safety drive center at the headstock and a live center at the tailstock. The preference for the safety drive center over a 4-jaw chuck is for safety reasons and the ability to get my tool rest closer to the work.

For precise measuring, I suggest a machinist's caliper. An awl and automatic center punch come in handy to mark centers.



Transferring the dimensions onto the turning stock. Note the small spigot on the bottom of the goblet. The "research" wine bottle for this shape came from New Zealand—all the pattern dimensions were upside-down!

To prepare the material to square stock, access to a tablesaw, planer, or both is a must, and a bandsaw is helpful.

In traditional preparation to split the turning later, newspaper or brown craft paper (grocery bags) separates the four segments.

For these projects, I used poplar because it is lightweight and takes color quite well. If you plan on more intricate inside turnings, a harder-grained wood (maple or cherry) will be a better choice.

Use clamps, tape, or rubber bands to hold the segments while the glue dries. I've found that yellow woodworker's glue works well for this technique.

Sketches and drawings are critical in any turning process. I suggest you make many different concept sketches of your inside-out turning projects.

Observe all standard rules of safe turning and follow the manufacturer's guidelines for paint and color applications.

Wine Bottle Ornament

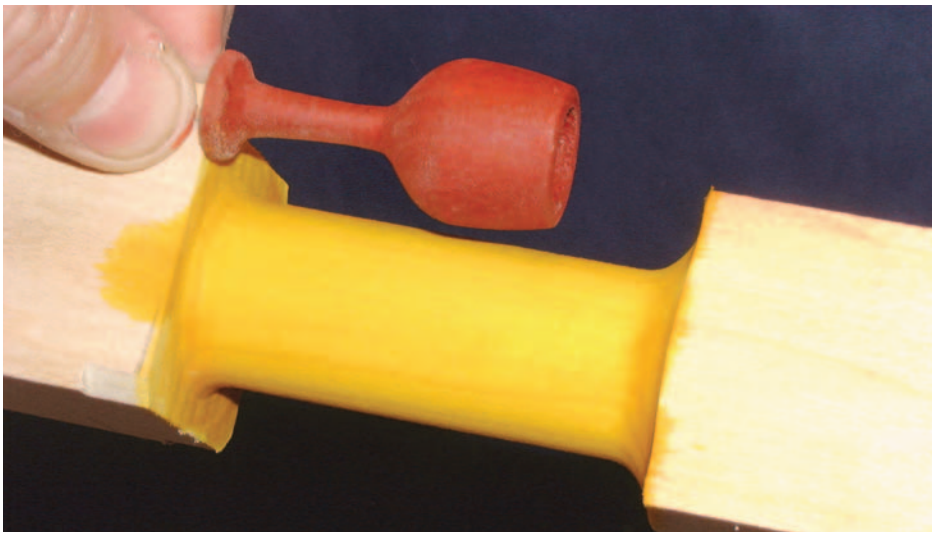
Finished size: 7x1⅞" (180x48mm).

Begin on the inside

For the wine bottle ornament, I used a different approach. I made this piece from a solid 2" square. After turning what would become the inside, I cut the stock into four quarters on a bandsaw. This time-saving approach is useful for a simple project like an ornament, but you lose stock the width of the kerf in the process.

A fundamental guideline for all inside-out pieces: The smallest diameter of the inside shape should not be less than 60 percent of the

A ⅜" beading tool (also called a European beading tool) is ideal for scraping the inside portion of the wine bottle. Note the 60 percent diameter dimensions for this ornament taped to the tool rest as a reminder. This proportion follows the guidelines for inside-out turning.



Aniline dye colors the inside of this ornament. Note how the corners are filed down 45 degrees to make room for the spigot of the goblet.

finished outside diameter. Using the large wine bottle as an example, the maximum outside diameter (OD) is 1⅞" (48mm), and the minimum inside diameter is 1⅛" (28mm). If the inside diameter is less, the piece will fall apart when you turn the outside.

Transfer the template dimensions to the stock. With a skew and spindle gouge, turn the inside shape.

Check the contour shape of the opening from the flat side of the part—not the corner. To finish these simple, nearly square openings, I found a ⅜" beading tool (similar to a wide parting tool in profile) to be the most steady.

Remember that sanding this portion with square corners on each side can whack your knuckles. Always move the tool rest out of the way and use it to rest your hands on for better control while sanding.

From scrap stock, turn a goblet about 2×1".

Apply inside color

With acrylic paint or aniline dye, color the inside of the bottle and wine glass. (Choose from many colors and brands of acrylic paints at hobby and crafts stores.) After the paints or stains dry thoroughly, cut the solid block into quarters using the bandsaw and bandsaw fence.

Install the wine goblet and glue the four sections together. Apply the glue carefully on the inside portion of the bottle, as glue squeeze-out will be difficult to remove. Allow the glue to dry completely under clamp pressure.

Turn the outside

Make sure your lamination is centered exactly between the drive and live centers. Using the outside template, mark the important dimensions. Instead of using your roughing gouge, try turning with a spindle gouge using a slicing motion. (Cut the turning stock at 45 degrees, mimicking a skew.) Or, rely on tools you're comfortable with at your lathe.

Clean cutting and the correct rpm

are essential, as sanding on the lathe is not possible in the section with the opening. (It's not safe, and your crisp edges will be rounded over.) Off the lathe, sand with the grain to 220 smoothness.

Because aniline dye or stain will accent scratches, you may find it necessary to resand and apply stain a second time. If you apply color on the lathe with pens, slow down the lathe speed to about 100 rpm. Doing so will extend the life of the points.

For the final coat of finish, spray on a clear coat of satin finish.

For a hanger, use green floral wire (available at most crafts stores or nurseries) or similar thin wire. Adhere the wire with cyanoacrylate (CA) glue.

The Olive Jar Ornament

Finished size: 2¾×1¼" (70x32mm). This project stretches the red and green holiday theme, yet it's no less fun.

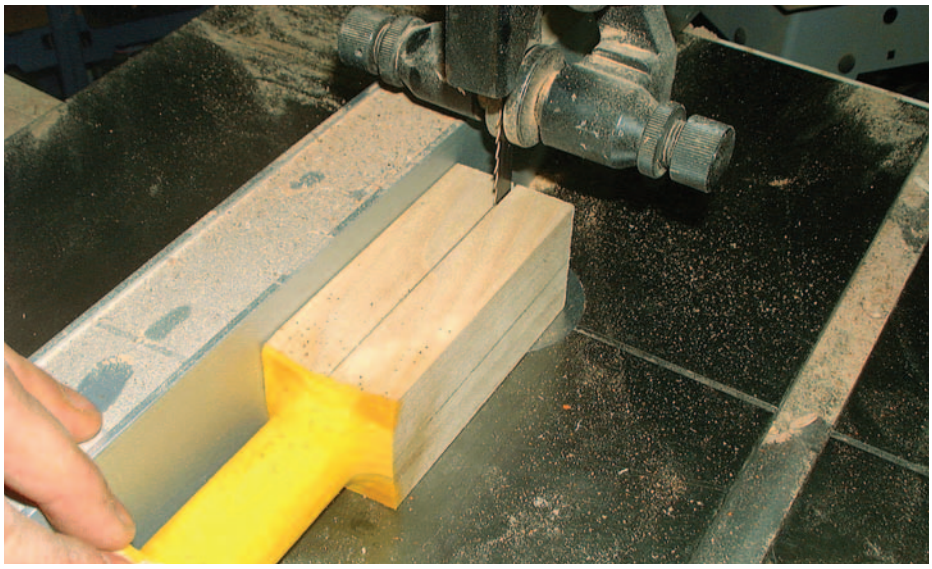
Begin on the inside

Cut four pieces of poplar to 3½×⅝" ×⅝". To help center the work, sand a 1/16" chamfer on the interior corner of each block. Mark the pieces as shown in the drawing on *page 58*. Glue the four pieces, using craft paper to separate each. Use yellow woodworker's glue and apply to the length of each piece. Clamp and allow glue to dry.

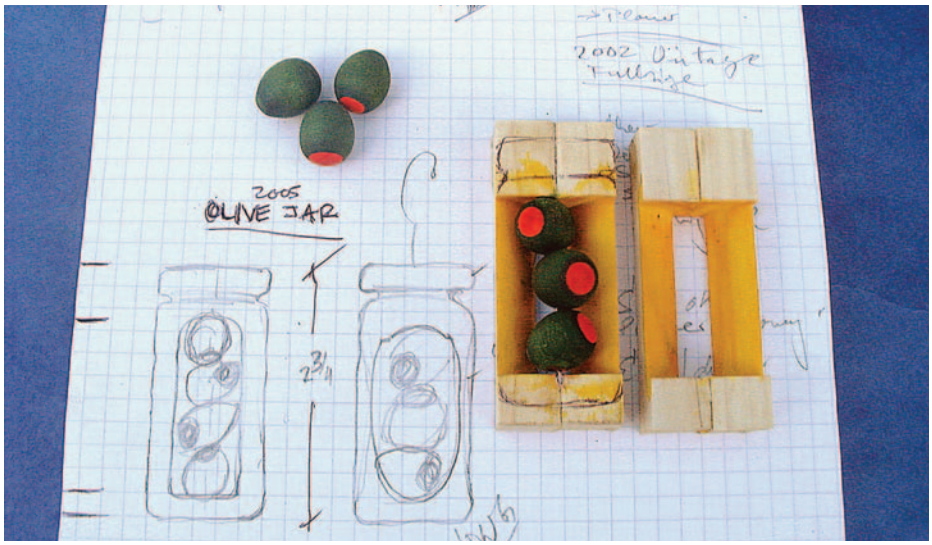
Turn the inside shape using the techniques described *above* and the template on *page 58* for reference.

Apply color

Use acrylic paint to paint the olives and the inside of the jar. Mount the olives on the floral wire and arrange in one of the jar halves. Follow the procedures described in earlier steps to glue and clamp the jar halves.



Cut the solid block into quarters along the fence on the bandsaw.



Before regluing the olive jar, apply color to the two halves and the olives. Note the full-size sketches and dimensions available for handy reference.

You'll find most of the finishing supplies for these ornaments at crafts stores, including colored markers, acrylic paints, and brushes designed for acrylic paints.

Apply color

Use acrylic paint to paint the olives and the inside of the jar. Mount the olives on the floral wire and arrange in one of the jar halves. Follow the procedures described in earlier steps to glue and clamp the jar halves.

Complete the outside

To turn close to the work, attach a waste block to an arbor screw chuck and turn a precise, shallow recess for the square glue-up. Cut the bottom end of the jar blank square, and adhere to the waste block with CA glue. With a spindle gouge, turn the outside of the jar to approximately 2¾×1¼".

Sand and finish the project with acrylic paint. If you wish, date the jar as shown on *page 54*.

Parting (and splitting)

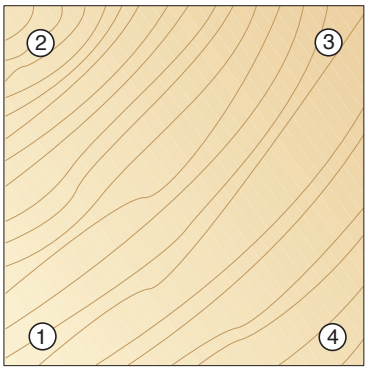
thoughts

Part of exploring is practice, practice, and practice. The technique of inside-out or split turning has many other possibilities in artistic and furniture applications.

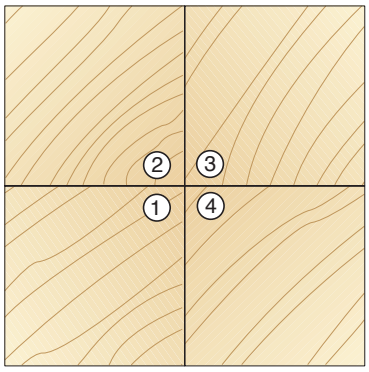
As for the research for the shape of the wine bottles: Enjoy the glass of wine but remember to turn responsibly.

Michael Werner (wernerme@earthlink.net), a Swiss native, lives in Stanwood, Washington. He is a professional woodturner and teaches manufacturing technology (think shop) at a local high school. He was a demonstrator at this year's AAW symposium in Overland Park.

Wine Bottle Full-size Patterns



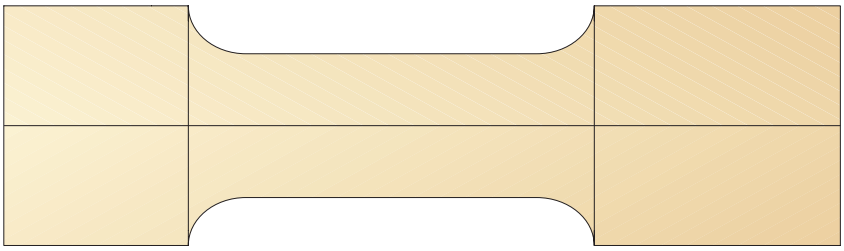
INSIDE END VIEW



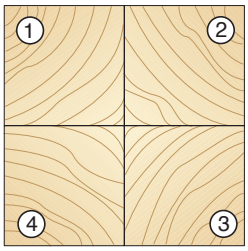
OUTSIDE END VIEW

Olive Jar Full-size Patterns

1.

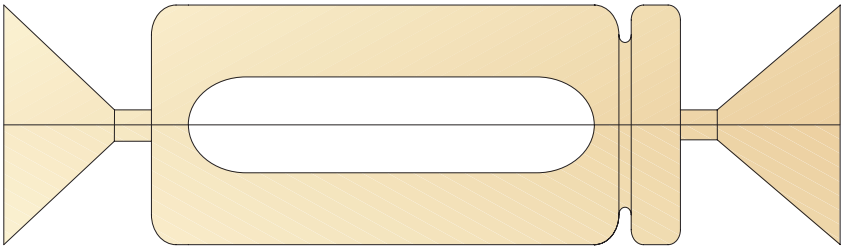


INSIDE

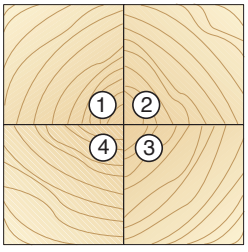


INSIDE END VIEW

2.

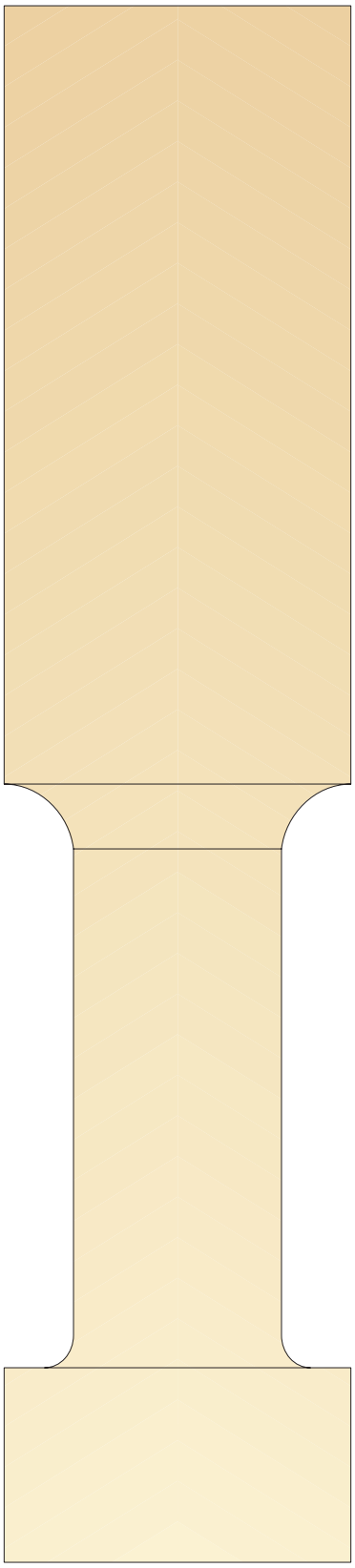


OUTSIDE



OUTSIDE END VIEW

Illustrations: Roxanne LeMoine



1.
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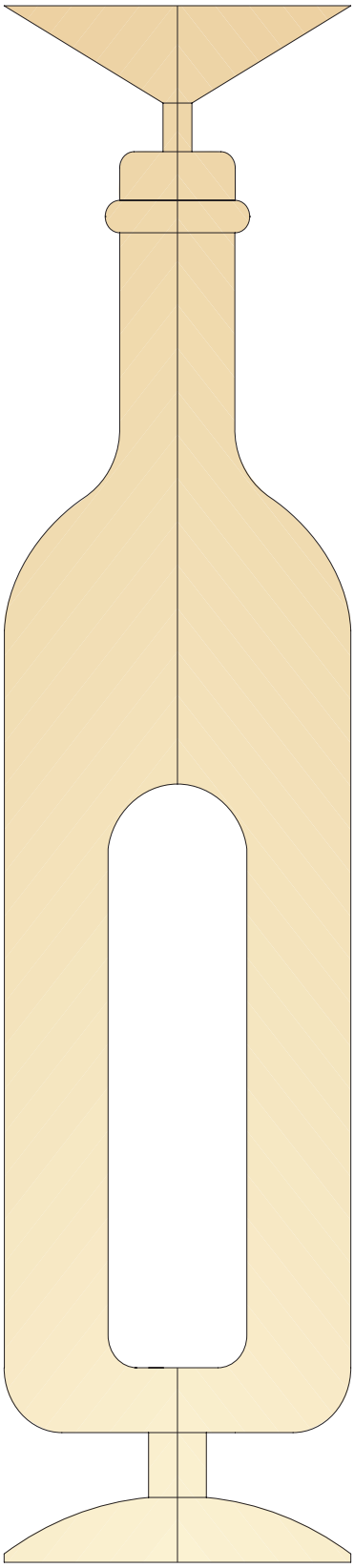

2.
OUTSIDE

Photo: Bob Hawks

More Information

"Inside-Out Split Turning," Michael Werner's demonstration of a 13x2¾" (70x330mm) wine bottle, *above*, is part of the AAW's "Overland Park Symposium Technique Video Vol. 1," available in VHS or DVD format. See *page 63* for more details.

Previous journal articles on inside-out turning:
"Christmas Ornaments—Inside-out Woodturning for the Holidays," by Dean Andrus, Winter 2001.
"The Lost Wood Process," by Lowell Converse, Spring 2000.

For back-issue information, see the AAW website (woodturner.org) or call 651-484-9094.

Tips

Got a Great Idea?

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

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

Dust, shavings control

A plastic tent hung around the lathe is an effective way to control shavings, dust, and spray in the workshop, as shown *above*. The plastic—inexpensive 6-mil polyethylene—is attached to the ceiling by means of a half-dozen ¾"-diameter rare earth magnets, which sandwich the plastic against ⅞"-diameter steel washers screwed to the ceiling (see inset photo *below*). These powerful magnets (available from Lee Valley Tools, leevalleytools.com) hold the plastic firmly in place.

Turn the edge of the plastic sheet to face the inside of the tent; a strip of masking tape run along the edge makes a dustproof seal. To permit easy exit and entrance, slash a vertical slit in the tent. Because my lathe is near the wall, I also seal the tent against the wall with magnets and masking tape.

The key to the efficient operation of this system is the positioning of the dust extractor hose inside the tent (see blue hose with orange nozzle in photo). This creates a negative pressure inside the tent and expels air outside the tent via the metal ducting shown. This negative pressure—together with the masking tape seal around the ceiling—ensures that no dust escapes the tent. Air enters the tent through the entry slit and a 2" or 3" gap between the tent and the floor, replacing the expelled air.

The entrance slit is a few feet toward the tailstock end so that it does not receive shavings flying directly out from the headstock. The shavings fly from the lathe, strike the sheet, fall to the floor and are contained inside the tent.

My sanding and grinding workstation is on a turntable and is positioned one step outside the slit so that I can reach through easily to use it.

When the plastic tent becomes too grungy from sap or dust, I can replace it with a fresh sheet in just a few minutes.

Malcolm Zander
Ottawa, Ontario

Faucet washers provide vibration solution

To reduce the vibration when turning bottle stoppers, I use the tailstock. However, this leaves a dimple that has to be removed. I get around this by using a beveled size "0" faucet washer on the point of my tailstock. I place the beveled end toward the tailstock. When I move the tailstock against the piece with the washer in place, it provides support during the turning process without damaging the wood. I prefer nylon rather than rubber washers because rubber tends to mark the wood.

Jack Butler
Eagle River, Wis.

Wax down your tool rest

Turners learn to keep their tool rests smooth and clear of nicks and accumulated debris. Once you have reached that point, try rubbing the rest with a piece of waxed paper. You'll find this to be a helpful non-staining lubricant.

Everett Beckwith
West Sacramento, Calif.

Quick sharpening disc

I've found that a rebate is better than a tenon because the blank runs truer if the piece is removed and replaced on the lathe. To make a rebate, turn some scrap wood to fit your chuck jaws. Flatten the front surface and round over the edges. Glue on sandpaper. This is handy for sanding small parts, sanding the bottom of goblets, and sharpening tools.

Randy Trentham
Cookeville, Tenn.

Stabilize a laser-boring bar

I built the laser attachment from Bruce Hoover's article in the Spring 2003 journal. However, I had problems with the laser vibrating. To solve this, I filled the hollow aluminum tube with Great Stuff spray foam, available at most home centers and hardware stores. This stiffened the bar considerably.

John Thomason
Marietta, Ga.

Waxed paper: Part II

We all know that the bandsaw is one power tool that deserves a healthy dose of respect and care. I have found a way to make it easier and safer to cut out turning blanks from rough stock.

Simply place a sheet of waxed paper from your kitchen on top of the bandsaw table and under the wood stock. This makes the wood stock slide across the table more easily and smoothly, without grabbing the table surface. For me, it makes the wood stock much easier to control.

Ric Taylor
Houston, Texas

A better barrel trimmer

If you're a penmaker, you can improve the performance of your barrel-trimming kit by switching out the head. Upgrade your ½" cutting shank with a carbide-tipped counterbore with a ½" pilot. (I found mine through Amana Tool part no. 55288; $25). By replacing the pilot with the appropriate cutting shaft, I now have a barrel trimmer that will stay sharper longer. And best of all, it cuts quicker.

Brian Simmons
Des Moines, Iowa

Flipping tailstock

Like many other people, lifting a heavy tailstock is something I don't look forward to. My Powermatic has a very heavy tailstock. I decided to build a tailstock swivel that tilts to the side—completely out of the way. I built this attachment out of three layers of ¾" Baltic birch plywood laminated with Tightbond II wood glue. I painted the swivel Powermatic Gold to match my lathe, but I didn't paint the top or inside surface of the rails that come into contact with the tailstock.

Al Crandall
Pendleton, Ind.

Sharon Doughtie

leaf@hawaii.rr.com

Hawaii—where I live—is a place that has a lot of designs derived from its culture. However, I wanted to explore something from my own Scottish and Irish roots. These pieces are based on Celtic knotwork.

"For me, these designs cross cultures (particularly island cultures) and look like something from nature or illustrate an emotion. "I'm mostly using Norfolk island pine because it burns really well (in fact, it sometimes whistles as it burns), and it's fun to incorporate the pine's red knots into my Celtic knotwork. I wanted to take knotwork in a new direction, so rather than burning a symmetrical design around the rim of a piece, I allow it to drift across the vessel and go over the edges."

"Kindred Spirits"
3¾×11½"
Acquisition pending
by The Contemporary
Museum at Honolulu

"Rising Sun"
4¾×10"

"Seed to Seed," 2¼×8¼". This was the only piece that David Ellsworth purchased at the Overland Park symposium. "This is very refreshing work, David said. "By dyeing and texturing the surface of the forms, and then highlighting (polishing) only the knots, Sharon has presented a strong visual balance between opacity and transparency that are inherent characteristics of Norfolk Island pine. Her lyric design motifs show a direct influence of the mysticism and romance of her oceanic environment."