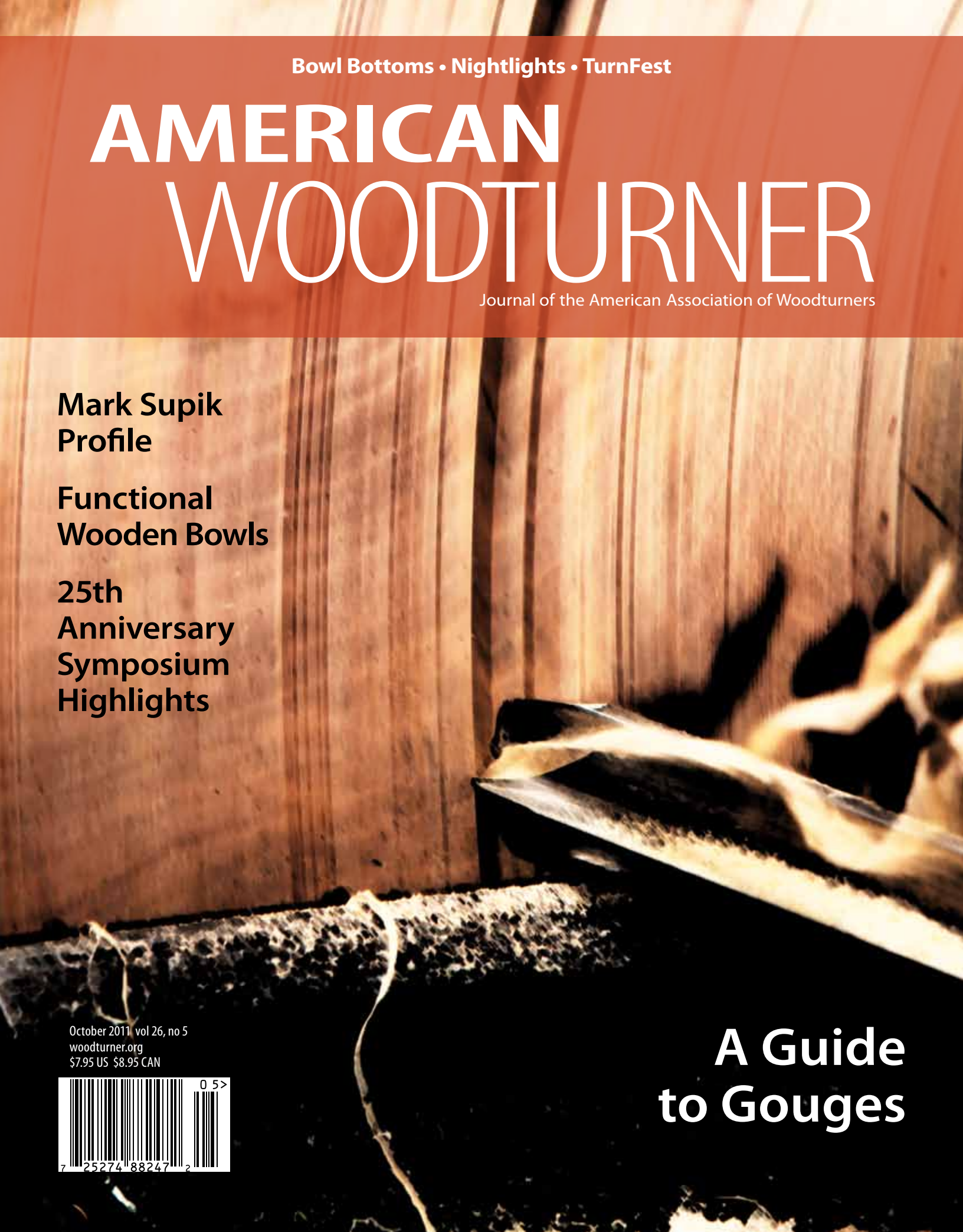
Bowl Bottoms • Nightlights • TurnFest

AMERICAN WOODTURNER

Journal of the American Association of Woodturners



Mark Supik Profile

Functional Wooden Bowls

25th Anniversary Symposium Highlights

A Guide to Gouges

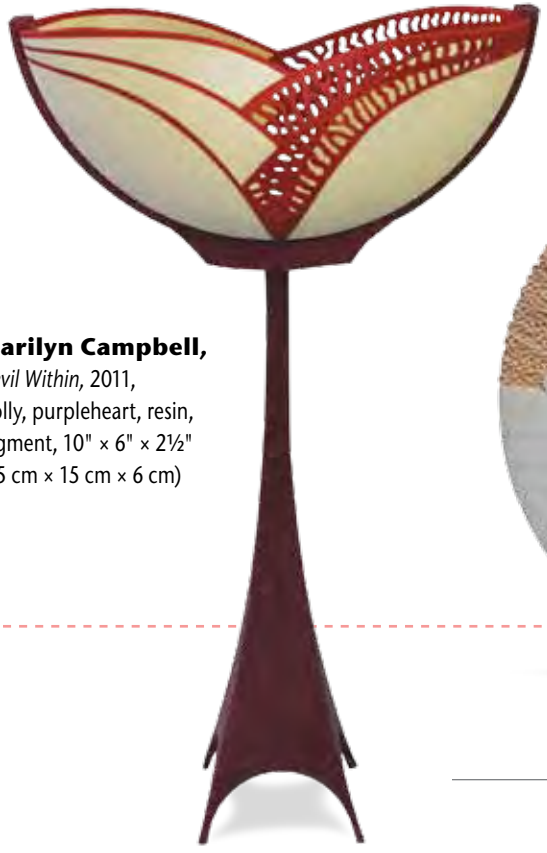
October 2011 vol 26, no 5
woodturner.org
$7.95 US $8.95 CAN

POP Instant Gallery Awards

Saint Paul Symposium 2011

Don Derry, *Like His Horses,* 2011, Maple burl, sumac, Alaska cedar, 21" × 33" × 20" (53 cm × 84 cm × 51 cm)

Graeme Priddle, *Starfish Vessel,* 2007, Monterey cypress, crabwood, 9¼" × 6" × 3½" (23 cm × 15 cm × 9 cm)



Marilyn Campbell, *Devil Within,* 2011, Holly, purpleheart, resin, pigment, 10" × 6" × 2½" (25 cm × 15 cm × 6 cm)

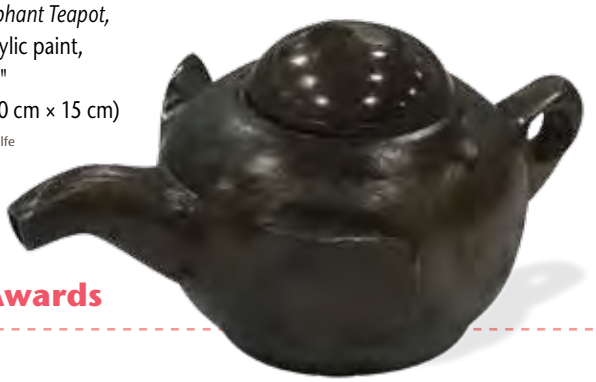
Hayley Smith, *Going Under,* The Hand of the Maker Series, 2009, Maple, 10½" (27 cm) dia.

Excellence Awards

Keith Holt, *Longing,* 2010, Cherry, 14½" × 5¼" × 5¾" (37 cm × 13 cm × 15 cm)

Colin Kenow, untitled, 2011, Padauk, butternut, 6" × 7½" × 5½" (15 cm × 19 cm × 14 cm)
Photo: Andi Wolfe

Treden Bosch,
African Elephant Teapot,
Maple, acrylic paint,
6" × 8" × 6"
(15 cm × 20 cm × 15 cm)
Photo: Andi Wolfe



Youth Awards

AAW Permanent Collection Purchase Awards

Clay Foster *Connections #3,* 2011, Wood, concrete, pigment, 24" × 19" × 8" (61 cm × 48 cm × 20 cm)

Collegian Award

Michael Roper,
Light and Dark, 2010,
Madrone, walnut,
8" × 5" × 5"
(20 cm × 13 cm × 13 cm)
Photo: Andi Wolfe

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

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Journal of the American Association of Woodturners

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Cover – Photo by Joe Larese

Back Cover – Ken Wraight, *Emperor's Carriage,* 2011, Australian red mallee burl, Australian ebony, ancient kanooka, 9" × 12" × 6" (23 cm × 30 cm × 15 cm)

woodturner.org

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ADVERTISERS

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

A NOTE ABOUT SAFETY

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

Take appropriate precautions when you turn. Safety guidelines are published online at woodturner.org/resources/safety.htm. Following them will help you continue to enjoy woodturning.

From the Editor

Like many of you, I began my woodturning journey by turning a bowl. Since I was not pleased with being instructed to screw the turning blank directly onto a faceplate (not wanting screw holes in the bottom), Dabney Doty, industrial arts professor extraordinaire, reached further into his bag of tricks and came up with the explanation of how to use a glue block with a paper joint. Satisfied, I proceeded, and my first turning blank and glue block made it onto the lathe. I happily scraped and sanded the wood into submission. After a total of twelve turning hours, I applied an oil finish and proudly displayed my first bowl!

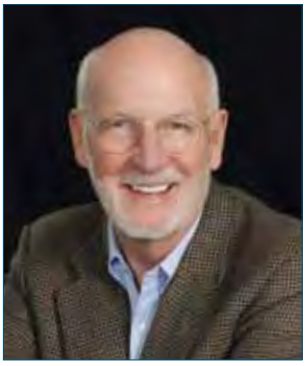
I still turn an occasional bowl, and I use wooden bowls in my home. Joshua Friend's tribute to functional bowls reflects my own thoughts, that well-made wooden bowls have a place in every home. Thomas Trager's instructional article on bowl bottoms would have been just as welcome in 1980 when I turned that first bowl, ammunition for my argument that bottoms *do* matter.

For those in their early years of turning, the information about gouges contained within is essential. Scrapers have their place, but gouges make turning bowls and spindles easy and quick. Joe Larese's "Guide to Gouges" will help beginning turners understand some of the many options available when selecting and using gouges.

I envision the article on nightlights as an opportunity to be creative and explore holiday decorations—perhaps ornaments that light up your tree—the holidays will be here soon enough!

—Betty Scarpino

President's Letter



The AAW: It's All About Family

I often hear AAW members discussing what they believe is the best benefit of the AAW. The answers vary widely. Many say that the journal, *American Woodturner,* is the greatest benefit. Others think it is the local chapters, of which there are more than 330, where most members first really learn about woodturning. Some believe that the annual international symposium surpasses all other benefits, with its world-class demonstrators and panelists, Instant Gallery and exhibitions, and the biggest woodturning tradeshow there is. Still others think it's our website, with its wealth of information for woodturners.

All of these answers resonate with me. I find the journal especially compelling, with its breadth of excellent articles ranging from basic techniques to topics that challenge and stimulate creative juices. And I absolutely love attending the annual international symposium. This year's 25th anniversary celebration in Saint Paul was amazing. I am an active member of two local chapters of the AAW, the Front Range Woodturners in Denver and the Rocky Mountain Woodturners in Loveland. I appreciate these groups because of what they have meant to me personally. I began turning wood as a teenager, but I never progressed until I joined an AAW chapter. Then my skills, knowledge, and understanding skyrocketed.

For me, however, the greatest value of the AAW is intangible. The AAW offers a community and unlimited connections that provide a special opportunity to be a part of a family of like-minded people. With 14,000 members from all around the world, I have made good friends, met wonderful and interesting people, and enjoyed camaraderie, more than I could possibly have imagined.

This family is integral to the workings of the AAW. Members volunteer at our national and regional symposiums and participate in local chapters as officers, mentors, and cleanup crews. We write articles for the journal, freely sharing our woodturning wisdom. The AAW is made up of individuals, but together we represent family and a sense of community.

So, when you are asked what you regard as the AAW's greatest value, think about all the great people in your AAW family. I'll bet—even though you may still feel the *American Woodturner,* or the symposium, or your local chapter is the greatest benefit—that you'll agree our family of woodturners is one of a kind!

With warm regards,
Tom

Remember to Vote! AAW Board Election

Photos and statements of the six nominees running for election to the AAW Board of Directors appear on pages 5—7 of the August Journal and online at woodturner.org/boardvote/BoardCandidates.pdf. Please read the statements and then vote for up to three candidates.

There are two options for voting: (1) by electronic ballot, which is available on the AAW website at woodturner.org/BoardVote or (2) by paper ballot, which was included in the plastic bag with the August journal. The ballot contains your name and membership number. Tear off the ballot where instructed, put it in the enclosed envelope, affix a stamp, and mail the ballot. ***Your vote must be cast electronically or postmarked no later than October 21, 2011***.

We encourage you to participate in the voting process and hope that you take the time to help make this election turnout significant.

AAW National Symposium . . . 25 Years and Counting

Saint Paul

From the opening ceremony to the banquet auction, and from the lively demonstrations to the tradeshow and Instant Gallery, AAW's annual symposium showcased the best woodturning prowess under one roof anywhere.

Three overarching themes dominated the Saint Paul symposium: the history, growth, and legacy of the world's largest woodturning organization over the past twenty-five years; recognition and appreciation of expanding international membership in the AAW; and a renewed emphasis on safe turning practices.

Local Chapter Volunteer Support

Few of the more than 1,700 registered attendees from around the globe were aware of the two full years that it took to prepare, which made this symposium a resounding success. Key to that success was the hard work of volunteers from three local AAW chapters: Minnesota Woodturners Association (Bob Meyer, President), Mid-Minnesota Association of Woodturners (Gary Mrozek, President), and the Chippewa Valley Woodturners Guild (Brian George, President). Without the labor from these clubs, it simply would not have been possible to put on a symposium. Thank you!

All photos, unless otherwise stated, are by Andi Wolfe.

(Above) Volunteers at registration.

(Left) J. Paul Fennell discusses a turning at one of the Instant Gallery intimate critique sessions.

(Left) Trent Bosch *(right)*, chair of the POP committee, presents a commemorative plaque to David Ellsworth, recipient of the POP's 2011 Lifetime Achievement Award.

(Below) Keith Holt examines Bill Luce's bowl in the "Roots" exhibit.

(Above) Jérôme Blanc (Switzerland) uses an angle grinder to add detail to one of his turned forms.

(Right) Cindy Sing demonstrates her jewelry techniques, one of the many presentations in the Spouse Craft Room.

Primary Committee Heads

Many thanks to the following committee heads who also led efforts to have the symposium run smoothly:

- Bob Jensen and Bob Meyers located and supplied the equipment requested by the demonstrators.
- George Scott and John Ellis coordinated the volunteers for the many committees.
- A. J. Moses helped acquire the wood requested for the youth room and by the demonstrators.
- Richard Tendick set up the various talks and demonstrators for the Spouse Craft Room.
- Steve McLoon coordinated the receiving and transport of the lathes and tools needed in the youth room, and with his crew assembled 25 lathes and stands.
- Linda Ferber laid out and planned the Empty Bowls fundraiser and Doing a Good Turn projects.
- Kristin Haugan oversaw the Instant Gallery.
- Al Hockenbery coordinated the scheduling of demonstrators, events, and activities for the symposium.
- The POP Committee was responsible for the "Roots" exhibit, intimate critique sessions, panel discussions, Emerging Artists' program, Instant Gallery awards, and the Lifetime Achievement Award.

On Thursday morning, turners showed up en masse to help as needed. Vendors moved into the tradeshow area, forklifting hundreds of pallets and boxes from the loading docks. Donated lathes went into each of the demonstration rooms. Bob Jensen's crew assembled "the wall" in the Instant Gallery so that artwork could be hung. Dick Enstad brought in his antique treadle lathe for attendees to try. Kristin Haugan moved her crew of volunteers into the Instant Gallery and registered all the pieces for display. Bruce Arones set up lathes for the Learn-to-Turn project. Kay Haskell organized the raffle for the commemorative "Painted Lathe." Deryl Duer and his crew set up all the camera equipment in the demonstration rooms. Coordinating the flow, communicating with personnel from the venue, and bringing overall cheer, was Gail Olmsted, conference coordinator.

Art Liestman signs a copy of AAW's 25th anniversary book during the Friday night SIN events.

Todd Hoyer concentrates during one of his demonstrations.

Mark Sanger with Crowne Tools demonstrates at the tradeshow as an onlooker records the action with a smartphone.

Behind the scene at the EOG auction.

Malcolm Zander *(right)* arranged a session of hands-on exploration of woodturning for a group of blind people. Several turners participated, explaining and sharing their work during a session of touching.

Derek Weidman, a POP Emerging Artist, demonstrates the multiaxis turning techniques he uses. Barbara Dill and Robert Lyon were the other EAs.

(Below) Frank Amigo's lidded vessel.

Dale Nish discusses the finer points of tool angles.

The Collectors of Wood Art conducted a formal tour of the Instant Gallery.

Attendees check out the Chapter Collaborative Challenge entries.

Events

At the opening plenary, AAW Board president Tom Wirsing introduced David Ellsworth, who gave the keynote address, reflecting on the earliest days of the organization when he became its first Board president.

More than 170 demonstrations and panel sessions, covering every area of woodturning, were offered over the next three days.

Friday evening's Special Interest Night (SIN) included presentations on Collectors of Wood Art, First Aid for Woodturners, Antique Lathes, Gizmos and Gadgets, How to Make Your Chapter a 501(c)(3), and Ornamental, Segmented, and Pen Turning. Three books released at the symposium—*Woodturning Today: A Dramatic Evolution* (John Kelsey, editor), *The Cutting Edge: Contemporary Wood Art and the Lipton Collection* (Kevin Wallace, author), and *Conversations with Wood: The Collection of Ruth and David Waterbury*—were available for signing.

Each year, turners contribute hundreds of items for the Educational Opportunity Grant (EOG) silent auction. The 65 highest-bid pieces were moved to the live auction, where veteran auctioneers John Hill and Rob Wallace coaxed and cajoled the audience for $68,000 for the EOG, a result of generous donations from artists and purchases by the winning bidders. Thank you to the many volunteers who helped behind the scenes and as spotters.

At a sold-out banquet, Tom Wirsing recognized the AAW Honorary Lifetime Members in the audience, and introduced John Hill as this year's Honorary Lifetime Member. David Ellsworth received the Lifetime Achievement Award from the Professional Outreach Program.

Winners of the Website, Newsletter, and Chapter Challenge competitions were announced (see *AW*, vol 26, no 4). Kay Haskell, Victoria Pho, and Sienna Bosch drew the winners of the painted lathe raffle and the JET mini lathe. John Kelsey was recognized as the editor of AAW's 25th anniversary book and Sharon Bierman was honored for her production of the symposium handbook. Binh Pho eulogized two AAW members, Bert Marsh and Joan Kelly, who both died this year.

John Hill grabbed the auctioneer's gavel again, Sunday afternoon at the "Roots" exhibit auction. With help from Jerry and Deborah Kermode and Tib Shaw, this year's auction brought in more than $38,000 to support POP activities and programs.

While these formal activities are the focus of this annual event, those who attend an AAW symposium agree that much of their enjoyment comes in the corridors and lunchrooms where they can meet and make friends, exchange ideas, and trade woodturning stories. The AAW appreciates everyone who attended the symposium and who assisted in Saint Paul. Planning is underway for next year's event, to be held June 8–10 in San José, California.

Return to the Community, 2011

The annual AAW Return to the Community program recipients for 2011 "Empty Bowls" fundraiser was Second Harvest Food Shelf, benefiting Minnesota food pantries, and the AAW's "Doing a Good Turn" program.

AAW members generously donated more than 550 pieces. The event raised $6,126 for Second Harvest and $5,326 for AAW's "Doing a Good Turn." Approximately 100 bowls remained, and these were donated to Second Harvest for future fundraisers.

The AAW was able to make a significant donation to the shelves of Midwest food pantries. It is my hope that people will enjoy their new wood-turned treasure and feel good about participating in these worthy programs. Thank you for your generous support. You have all made a difference!

—Linda Ferber, Program Director

Powermatic Lathe Raffle Winner

The gross amount raised from sales of raffle tickets was $17,660. Thanks to everyone who purchased raffle tickets and congratulations to the winner! Scott Kosteretz from Wisconsin won the Binh Pho painted Powermatic lathe.

Thank you Walter Meier/ Powermatic for donating the lathe and thank you, Binh Pho, for your labor of love painting the Powermatic!

(Left) Stuart Batty entertains a crowd in his high-tech booth at the tradeshow.

(Below) This year's tradeshow was spacious and busy.

Nick Cook *(left)*, representative for Powermatic lathes, stands with Scott Kosteretz, winner.

Photo: Cathy Wike-Cook

Victoria Pho draws the winning ticket for the Powermatic lathe painted by her father, Binh Pho. Kay Haskell *(left)* and Sienna Bosch *(center)* were instrumental in selling raffle tickets.

Sunday morning's membership meeting with the AAW Board of Directors.

Lathe and Equipment Suppliers for Demonstration Rooms

- Oneway Manufacturing, Kevin Clay
- Walter Meier Powermatic/JET, Barry Schwaiger
- Stubby Lathe, Bill Rubenstein
- Robust Tools, Brent English
- Woodworker's Emporium (Vicmarc), Christian Brisepierre
- Choice Woods (Wivamac), Clay Johnson

Steve McLoon and his volunteer crew set up the 25 lathes and stands for the Youth Turning sessions.

Youth Turning Program

To Andrew Glazebrook, Bonnie Klein, Joe Ruminski, and Avelino Samuel and the many room assistants: Thank you! The youth turning program was a huge success for the eighty-three participants. The coordinating efforts of Larry Miller and Almeta Robertson were invaluable.

To help make this program successful, donations included:

- Walter-Meier Powermatic/JET, 25 JET mini lathes with stands
- Crowne Tools, 25 sets of woodturning tools
- Woodcraft, 25 faceshields
- Vince's WoodNWonders, sandpaper
- The Sanding Glove, glue
- Teknatool, 25 chucks and safety centers
- Chicago Woodturners, chatter tools and faceplate glue blocks

On Sunday, twenty-five youths won a complete turning package, including a JET lathe, Crowne tools, and a faceshield. Once again, Steve McLoon and his crew of volunteers showed up, this time to disassemble the lathes and stands and re-box them for the winners to take home.

Youth Lathe Winners

Congratulations to the youth lathe winners:

Jacob Battenberg
Treden Bosch
Timothy Dignan
Katrina Gerhardt
Mae Glock
Issac Hale
William Hegele
Philip Heistand
Jonathon Just
Colin Kenow
Seth Kilian
Ryan Knox
Sean Krause
Julia Landon
Christopher Lloyd
Sarah Jane Moore
Sam Olson
Mike Petroff
Kirsten Rasmussen
Derrick Reimann
Nick Robinette
Daniel Steck
Abigail Swanson
Zach Vizecky*
Emma Watt
Art Winton*

*Art Winton won the lathe but chose to take only the tools, safety gear, and chuck. Zach Vizecky was awarded the lathe.

Avelino Samuel helps a youth learn spindle turning.

AAW Chapter Collaborative Winners

Thank you to the eleven local chapters that entered the Chapter Collaborative Challenge (C3). All of the creations were excellent in their concept and execution. Congratulations to the winners! By vote of the attendees at the symposium, the results are:

- *Best of Show,* Wisconsin Valley Wood Turners, *Turning Is in Our Genes*
- *Fantasy Award,* Finger Lakes Woodturners Association, *Polyrhythms*
- *Artistic Award,* Coulee Region Woodturners, *Da 'Nort Woods Camp*
- *Technical Award,* Mid-South Woodturners Guild, *Riverboat*

Other chapter participants:

- Big Island Woodturners, *Untitled*
- Dakota Woodturners, *Wine Bottle and Stoppers*
- Granite State Woodturners, *Cupcakes*
- Minnesota Woodturners Association, *Minnesota Does It on Lakes!*
- Northeast Wisconsin Wood Turners, *Silos*
- Siouxland Woodturners, *Nest of Spectacled Pot Bellied Wood*
- West Bay Area Woodturners, *Evolution*

—Kurt Hertzog, Chair, Chapters and Membership Committee

Wisconsin Valley Woodturners, *Turning Is in Our Genes*

Mid-South Woodturners Guild, *Riverboat*

Siouxland Woodturners, *Nest of Spectacled Pot Bellied Wood*

Coulee Region Woodturners, *Da 'Nort Woods Camp*

Finger Lakes Woodturners, *Polyrhythms*

Minnesota Woodturners Association, *Minnesota Does It on Lakes!*

West Bay Area Woodturners, *Evolution*

Big Island Woodturners, *Untitled*

Dakota Woodturners, *Wine Bottle and Stoppers*

Northeast Wisconsin Wood Turners, *Silos*

Granite State Woodturners, *Cupcakes*

Apply for an AAW Grant

AAW's Educational Opportunity Grant (EOG) fund continues to be strong, thanks to the wonderful generosity of donors and buyers at our annual symposium auction. Funds are available for worthy proposals. To be eligible, entries must be received by January 15, 2012. ***All AAW members are eligible to apply*** (except for recent recipients). You can complete the application form and review the guidelines at woodturner.org/resources/eog/.

Following are tips to help you with your application. The committee will not consider applications that are incomplete or vague. Please take care when applying.

- Complete the application online at woodturner.org/resources/eog/2012. Only online applications will be accepted.
- Provide sufficient information so EOG committee members can clearly understand what you are requesting and how you intend to use the funds. Please be as concise as possible to make your points direct and clear.
- Include details of how you will use the funds. Specific needs should be itemized. Funds will not be granted for miscellaneous, incidental, or unspecified expenses.
- Explain your educational goal or experience you wish to offer. Keep in mind that these grants are for educational purposes. In particular, please explain how others will benefit as well.

Grants are limited to $1,000 for individuals and students and $1,500 for local chapters, schools, and nonprofit organizations. Your budget may exceed these limits; however, your grant request should not exceed EOG limits. For special situations, at the discretion of the EOG committee and the AAW Board, grants are available in larger amounts.

If you have questions, contact the EOG committee chair or the AAW office. The AAW Board encourages you to take advantage of this membership benefit. ■

Kurt Hertzog, EOG committee chair
kurt@woodturner.org

Prize Drawing for AAW Members

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

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

At the end of 2011, we will draw another name from our membership roster to give away a Powermatic 3520B lathe. That winner will name a local chapter to win either a JET 1642 or five JET mini-lathes. The Powermatic and JET lathes are donated by Walter Meier Powermatic/JET. Included is free shipping in the continental USA, or up to a $500 allowance for international winners.

2011 Donors

(Others may be added during the year.)

Anderson Ranch Arts Center, andersonranch.org

Arrowmont School of Arts and Crafts, arrowmont.org

Trent Bosch, trentbosch.com

John C. Campbell Folk School, folkschool.org

Craft Supplies, woodturnerscatalog.com

David Ellsworth, ellsworthstudios.com

Hunter Tool Systems, hunterwoodturningtool.com

Mike Mahoney, bowlmakerinc.com

Oneway Manufacturing, oneway.ca

The Sanding Glove, thesandingglove.com

Thompson Lathe Tools, thompsonlathetools.com

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

Call for Demonstrators AAW Symposium 2012

Deadline: October 15, 2011

The AAW's 26th annual international symposium will be held at the San José Convention Center in downtown San José, California, June 8–10, 2012. Visit the AAW website (woodturner.org/sym/sym2012) for complete instructions on how to submit your application. For more information or assistance, contact the AAW office at inquiries@woodturner.org or call 651-484-9094 or 877-595-9094 (toll free). ■

Chapter Collaborative Challenge 2012

For the 2012 American Association of Woodturners 26th annual international symposium in San José, CA, the chapters and membership committee will again sponsor a Chapter Collaborative Challenge (C3).

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

Rules

- The work can be any turned object, functional or not.
- The size and weight limits of the collaborative pieces, including the packing container and all packing materials, will be those set by UPS for a single standard box *(see sidebar)*. Assembled pieces may be larger but must fit in the single standard-size box. Size restrictions apply regardless of commercial or chapter delivery.
- The name of each participant must be on the work or on an accompanying nameplate.
- At least one chapter representative must be in attendance at the symposium to be responsible for displaying and return shipping of the entry.
- Any electrical/electronic devices in the piece must have an obvious power switch for safety and noise reduction. However, the AAW cannot guarantee that electricity will be available where the collaborative challenge is set up.

Each chapter must specify in which category they would like their piece to be judged. Choose from one of the following:

- Artistic
- Mechanical/Technical
- Fantasy

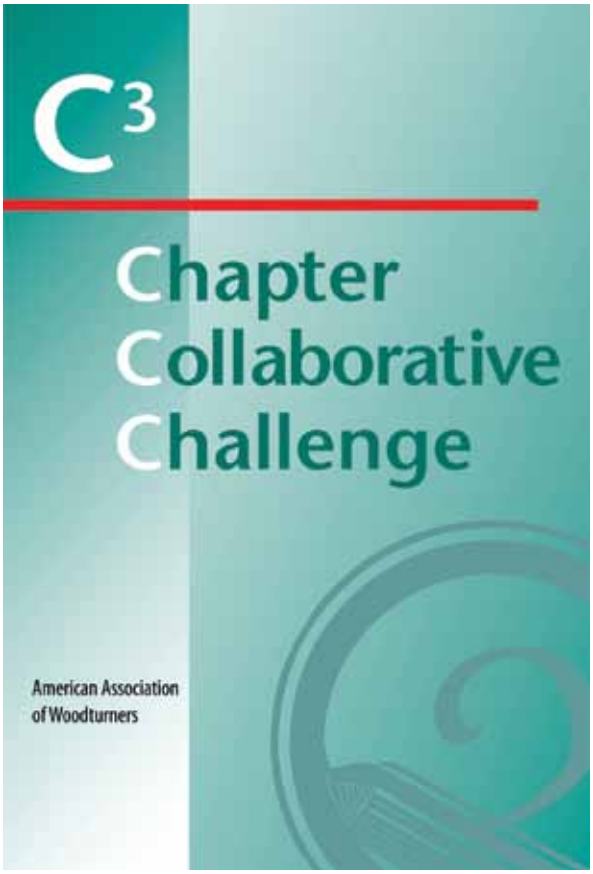
Four prizes will be awarded as follows:

- Best in Show plaque
- First Place plaque for each of the three categories

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

In addition, the chapter's name will be engraved on the Collaborative Challenge perpetual plaque, which lists the winners since the 1998 symposium. The plaque resides in the AAW office in Saint Paul. All entries will receive a certificate of participation.

Collaborative Challenge pieces may be offered for sale. Shipping the work to the buyer is the joint responsibility of the chapter and the buyer. ■



- Standard packages can be up to 108" (270 cm) in length or up to 165" (420 cm) in length and girth combined.
- The packages can be up to 150 lb (70 kg).

UPS package size is determined by adding the length (the longest side of the box) and the girth (2× width + 2× height). Details of this measurement can be found at ups.com/content/us/en/resources/ship/packaging/.

Remember to Vote! AAW Board Election

Photos and statements of the six nominees running for election to the AAW Board of Directors appear on pages 5—7 of the August Journal and online at woodturner.org/boardvote/BoardCandidates.pdf. Please read the statements and then vote for up to three candidates.

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We encourage you to participate in the voting process and hope that you take the time to help make this election turnout significant.

Tips

Modified grinding platform

Tools get shorter, as we grind and turn; some are short to begin with. I did not want to modify the platform of my grinder, yet I struggled with getting the tool to be positioned properly for sharpening. The solution came in the form of the magnet that I use to hold my chuck key. It quickly became an auxiliary lift for sharpening short tools. It's easy to remove when not needed.

—John Kaner, Alaska

Share your turning ideas!

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

—Betty Scarpino, Editor

Protect finished turnings

I frequently bring things for chapter show and tell, and it's always an effort to wrap them so they won't get nicked or scratched. My wife took an old sweatshirt and pair of sweatpants and made sacks by cutting off the sleeves and pant legs and stitching an open side closed. It's easy to slip a turning into the soft sack for protection.

The body of a large sweatshirt will make a sack for all but the largest size bowl or platter. Some sacks have drawstrings, but I don't find that necessary. Several turnings can then be stacked in a box or carried safely in a bag. Goodbye tissue, bubble wrap, and dinged bowls!

—Mike Peace, Georgia

Guard helper for a Powermatic

I added a lever to the spring-load guard-positioning pin on my Powermatic lathe. I had not been using the guard on a regular basis because it was awkward and inconvenient to reach behind and pull up on the spring-positioning pin. My "helper" is made from shop leftovers including a toggle clamp, two nuts and bolts, and a short piece of braided nylon string.

—Larry Sefton, Tennessee

Dust collector attachment

I found a good use for the cage bracket on my Powermatic 3520B. I turned a spindle that fits into the bracket. The spindle has notches in it that help hold a rope in place. I wrapped a rope around the spindle and around the dryer duct. The notches help me position the opening of the hose wherever I need it.

The spindle can also be variously positioned by moving it farther in or out of the cage bracket.

—Jim Brinkman, Texas

Tool handle drilling jig

Sooner or later, every woodturner gets the urge to make a personalized tool handle. Drilling the hole exactly in the center of the handle can be a challenge for those who own a mini or short-bed lathe. This simple shopmade fixture can solve the problem. The dimensions provided will fit a 12" Rikon or JET lathe. Use ¾" thick plywood and cut the various parts as square as possible.

Cut a guide shoe to fit the opening in your lathe bed (1¼" × 10").

Cut a bottom board (11" × 4").

Cut a vertical board (7½" × 4").

Cut vertical-board support (4" square).

Assemble the parts using screws and glue, keeping the boards squarely aligned as much as possible.

Cut a secondary vertical board and cut a V groove at one end, which will be used to support the tool handle.

Cut a slot in the opposite end of the vertical board and attach this board to the longer vertical board. Use a bolt, washer, and nut. This arrangement will allow for different-diameter tool handles.

Position the fixture onto your lathe. Carefully transfer the location of the drive center to mark a hole on the longer vertical board. This mark should line up with the drive center. Drill a small hole at that location and hammer a medium-sized nail into the hole.

—Will Pate, Alabama

Pen parts

While turning pens, we need to install or remove the bushings, washer, and nut on the mandrel. Often, those parts roll away or disappear from where you thought you put them.

I put a rare earth magnet on the wrench handle (the wrench used to tighten the nut) and then attach the various pen parts to the magnet. I no longer lose these small items or waste time looking for missing pen parts. A 1" (25 mm) magnet will hold everything together, including the mandrel.

—Charles Mak, Alberta

One last (really simple) spindle lock

I've read at least a half dozen ways to stop the headstock spindle on a Powermatic lathe from rotating when sanding. I guess it's going to take a female woodturner to come up with what appears to be the simplest and easiest solution.

This technique also works on the PM 3520, JET, or any lathe with stop holes in the casing around the spindle for calibrating exact positions on a bowl or platter.

There is no way I'm going to drill holes in "Puff, the Magic Powermatic Dragon's" cast iron headstock housing, so I simply slip a long ¼" (6 mm) dowel into the top stop hole. There is a little play in the spindle with the dowel inserted, but that is not a problem when power sanding. I can pull the dowel out quickly, rotate the spindle in either direction, and reinsert the dowel to lock the spindle.

I did quickly learn to hit the off button before inserting the dowel; I broke the dowel off a couple of times and had to futz around using a flashlight and long, straight pin with wooden handle to pull the broken piece out—it can be done, with patience. Be sure to remove the dowel before turning the power back on.

Note the filter paper, under the tape measure, on top of the inverter box. That is there to keep dust from filtering in.

—Robin Dustin, New Hampshire

Clean gouges

Keep a small jar or can of water and an old toothbrush near your sharpening station. Dip your gouge in the water and brush off the residue that collects in the flute and along the cutting edge from turning green wood. This will prevent that gunk from transferring to the grinder wheel and interfering with achieving a sharp edge.

Dip and clean just before you put your gouges away to prevent the residue from drying and getting hard. That dry residue can interfere with getting a clean cut next time you turn.
—Mike Peace, Georgia

Safe storage for cutter bits

I take the magnetic business cards, meant to be put on my refrigerator (not going to happen), and use them as a way to keep my cutter bits from rubbing against one another and becoming dull. The bits stay put and I can easily see the one I want.
—Paul M. Kaplowitz, South Carolina

Securing a banjo

Moving the banjo around on the lathe bed can be frustrating; it sometimes hangs up or seemingly sticks. This is even more apparent on mini lathes. The cause of this problem is that the flat plate used to pull the banjo tight against the ways is free-hanging when released, and in the process of moving the banjo, it can swing and bind up. An easy way to prevent binding is to place a piece of foam rubber, or any such flexible material that will retain its memory, between the flat plate and the underside of the banjo. This will cause the plate to always be pushed away from the ways, preventing any hang-ups.

The diameter of the foam piece should be equal to the space between the ways and the piece should be thick enough (about ½" to 1" [13 mm to 25 mm], depending on your lathe) to apply pressure on the plate when the banjo handle is in the free position. Drill a hole to accommodate the bolt that hangs down from the banjo.

Remove the plate, insert the foam spacer, and reinstall the plate. Adjust the nut, which holds the plate until the angle of the banjo-locking arm is to your liking.
—Roger Zimmermann, Wisconsin ■

Mastering Woodturning Tools and Techniques

A Glenn Lucas DVD

Glenn Lucas, despite his 20-something appearance, has been a professional woodturner since 1995. He operates a production bowl- and platter-turning enterprise in County Carlow, Ireland. Recently he has begun to diversify with the addition of woodturning classes at his facility and by undertaking several demonstration tours to the United States and Europe. *Mastering Woodturning Tools and Techniques* is the latest aspect of this diversification.

This video, the first of a series of woodturning videos planned by Glenn, is directed primarily at the beginning woodturner and provides a basic foundation for getting started correctly in woodturning. The content is not project oriented, but instead it is directed at helping the new turner acquire the tools and the basic skills needed for any woodturning project. Despite its introductory orientation, experienced woodturners will also find this video appealing and useful.

After brief discussions on the selection of a lathe and a grinding system, Glenn presents a detailed introduction to each of the most common classes of woodturning tools: spindle-roughing gouges, parting tools, spindle gouges, skew chisels, bowl gouges, and scrapers. He treats each class of tool as a separate lesson in which he shows how to shape and sharpen the tool, discusses the uses of the tool, and demonstrates the various cuts that can be made. Throughout these lessons, he emphasizes the use of proper stance and the use of fluid body movement to maintain good tool control.

Glenn's presentation and the photography provide a clear view of the action in all cases. Each lesson is quite detailed, generally treating several variants of the tool and showing a wider range of cuts than in most introductory presentations. For example, his treatment of spindle and bowl gouges extends to include several forms of pull cut and the back hollowing cut. My one quibble would be that he does not address more fully the use of sharpening jigs for gouges. Although he shows in detail how to sharpen spindle and bowl gouges freehand, he merely points out that jigs are available for those who prefer to use them. However, since several other resources are available on the use of sharpening jigs, this is not a serious defect in an otherwise fine presentation.

The Glenn Lucas videos are available from Woodworker's Emporium (woodworkersemporium.com), Craft Supplies USA (woodturnerscatalog.com), or directly from glennlucas.com. ■

—Dennis J. Gooding

Golden Spike Wood Turners' Community Service

The Golden Spike Wood Turners Club of Ogden, Utah, found a unique way to give service to their local community. The 55 members turned an 8' (2.5 m) tall wooden Christmas tree and donated it to a local Christmas Tree Jubilee. The Christmas Tree Jubilee is part of a local joyous celebration, proceeds from which go to special needs children in the Weber School District in Ogden.

The tree was made of seven wooden rings and a laminated center post that could be collapsed for storage. The tree boasted 125 turned Christmas ornaments. Surrounding the base of the tree were members' turned items such as bowls, peppermills, rolling pins, tops, and pens.

During the auction, the tree raised $4,000, the most money of any tree over the past twenty-three years of the Jubilee—our tree was the talk of the event! The funds will be used to buy educational supplies, as well as special wheelchairs and devices to make education more accessible to children with special needs.

The club also donated a larger-than-life-sized nutcracker to the Festival of Trees in Salt Lake City. This festival is the oldest of all the Utah Festivals of Trees. For forty-one years, the Festival of Trees has ushered in the holiday season in our state. Every penny raised helps children at Primary Children's Medical Center. The festival is organized and orchestrated by volunteers throughout Utah and relies on the support of those who create, decorate, and purchase trees, wreaths, gingerbread structures, playhouses, centerpieces, and quilts.

The Golden Spike Wood Turners Club of Ogden truly enjoyed being a part of these amazing community events! ■

—Gary Cragun

Local Chapter Contact Information

Has there been a change in your local chapter information? If so, please let a staff person at the AAW headquarters know. It's easy, just call us at 651-484-9094 (toll free at 877-595-9094) or send an email to info@woodturner.org. Please help us keep our records current by providing:

- Names of the current president and board members
- When and where meetings are held
- Number of members in your club

If you have questions or concerns that the staff in Saint Paul can help you with, please let us know. Thank you!

—Linda Ferber, Program Director

Platform Sanding Disc for a Lathe

After doing some segmented work, I realized I needed a disc sander to improve my glue joints. The commercial sanders I looked at were heavy, and because the sander would sit on my workbench, which is already crowded with too much stuff, I did not want to have to move it to access other equipment. I decided to make a sanding-attachment platform for my lathe.

The disc was easy to make. I mounted medium-density fiberboard (MDF) onto a faceplate, turned it true, coated it with polyurethane, and applied a peel-and-stick sanding disc. Now, I needed a platform with a miter channel in the top. I made the platform from birch plywood. The top has a phenolic-coated plywood surface. I coated all of the birch plywood with polyurethane to minimize wood movement.

I attached steel bars to the bottom to mate with the rails of lathe bed. A large bolt with a steel bar on one end and a large wing nut on the other keep the platform in place while in use. It fits the lathe with very little play so I have consistent angles each time.

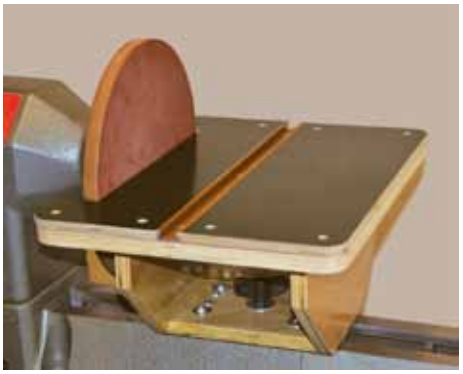
It was important for the top surface to be square with the disc and for the miter channel to be parallel with the disc. It took a bit of adjusting with shims under the steel bars, but once I got it right and tightened down, it is accurate and angles are repeatable. I check it occasionally to make sure it remains accurate; I have not yet had to make adjustments.

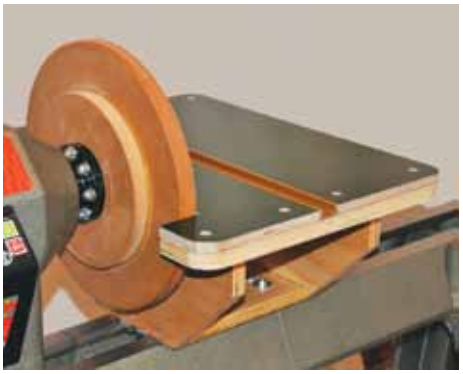
With the addition of a miter jig (commercial or shopmade), I can make accurate segments, which is essential in achieving proper glue joints for segmented work.

This rig has advantages over most commercial disc sanders, which can run too fast for sanding small pieces of wood. My lathe has variable speed, so I can slow down the rotation.

If I needed, I could easily make another disc and attach a different grit, which would allow me to change grits quickly. If the top surface gets too scratched, I can turn over the phenolic-coated plywood or make another surface. The rig is quickly and easily removable from the lathe and it is light enough to effortlessly carry. I store it indoors where the humidity varies the least. If you have access to metalworking machines, a similar rig with the platform made from aluminum might be better, but I am quite satisfied with this one. ■

—Darryl Stephison





American Woodturner Online

Look through and read all the 100-plus back issues of *American Woodturner*, now available on the AAW website. You can search by author or subject, using the online index. Want to turn a sphere? You will find five articles on this topic!

You can enlarge images, fast-forward through pages, view multiple pages at a time, and print pages with the click of a mouse.

The AAW is offering a $38 membership for those who choose to read *American Woodturner* online instead of receiving a paper copy. Regular members also have access to the online journal.

To access the online journal, visit woodturner.org, click on the Member's Area link on the left, enter your member number and password and then select Online Journals from the link on the left. Give it a try!

Calendar of Events

December issue deadline: October 15

Send information to editorscarpino@gmail.com

Australia
March 22–25, 2012 TurnFest! For information, visit TurnFest.com.au.

Florida
February 3–5, 2012, Florida Woodturning Symposium, Lake Yale Convention Center. Featured demonstrators include Tim Yoder, Dick Sing, Mark St. Leger, and Don Derry. Local demonstrators are Lee Sky, Nick Di Mona, Norm Rose, and Tim Rowe. Workshop leaders are Don Geiger, Ted Smith, Charlie Schrum, Kurt Hertzog, and Rudy Lopez. Mark your calendars now and check out our website for online registration at floridawoodturningsymposium.com.

Hawaii
October 22, 23, 3rd Annual Honolulu Symposium, sponsored by the Honolulu Woodturners. Demonstrators include Kelly Dunn, Sharon Doughtie, and many of Hawaii's top woodturners. For information, visit honoluluwoodturners.org or call Andy Cole at 808-778-7036.

Idaho
February 25, 26, The 2012 Idaho Artistry in Wood Show, Boise Hotel and Conference Center. Competitions are for all skill levels, with cash prizes for top entries. Onsite registration of entries is February 24. Open to everyone. The show will feature demonstrations, vendors, and an auction and banquet. Prospectus and registration forms are available on the IAW website, idahoartistryinwood.org. For specific questions, email Doug Rose at roseboise@yahoo.com.

Illinois
August 3–5, 2012, Turn-On! Chicago, Mundelein, IL. Three full days with 60 demonstrations, hands-on events, tradeshow, onsite meals and housing, banquet, and auction. Demonstrators to be announced soon at turnonchicago.com.

Montana
October 1–2, Yellowstone Woodturners Symposium, Career Center, Billings. Stuart Batty, guest presenter, will demonstrate bowl-turning basics. For more information, visit yellowstoneturners.org or call Stan Lambert at 406-348-3499.

New York
March 31–April 1, 2012, Totally Turning Symposium, held in conjunction with the 21st Annual Woodworkers' Showcase. Featured presenters are Trent Bosch, Giles Gilson, Kurt Hertzog, Joe Herrmann, Peter Lovalo, Glenn Lucas, David Nittmann, Chris Pytlik, and others. More details available at totallyturning.com.

North Carolina
November 4–6, North Carolina Woodturning Symposium, Greensboro Coliseum Special Events Center. Featured demonstrators include Marilyn Campbell, Emmet Kane, Mike Mahoney, Pascal Oudet, Richard Raffan, and Les Thorne. They, along with regional demonstrators, will present 63 sessions (7 periods of 9 rotations). Visit northcarolinawoodturning.com for developing information.

Ohio
September 30–October 2, "Turning 2011," 7th biennial symposium, sponsored by Ohio Valley Woodturners Guild. The event takes place in suburban Cincinnati and features Benoît Averly, Jimmy Clewes, Keith Holt, Richard Raffan, Avelino Samuel, Betty Scarpino, Al Stirt, and Kimberly Winkle, plus local guest demonstrators. Come enjoy the tradeshow, auction, and lots of good food. Additional details can be found at ovwg.org or by contacting Bob Cochoy at 937-427-2555 or cochoys@sbcglobal.net.

Tennessee
January 27–28, 2012, Tennessee Association of Woodturners 24th Annual Woodturning Symposium at the Radisson Hotel at Opryland in Nashville. Featured demonstrators include Al Stirt, Dale Larson, Mark Gardner, and Jennifer Shirley. View upcoming details on tnwoodturners.org or email tawsymposium@aol.com or call 615-973-3336.

Virginia
September 15–16, 2012, Virginia Woodturners' Symposium, Expoland in Fishersville. Featured demonstrator, Jimmy Clewes, will demonstrate both days. Hands-on sessions set this symposium apart from others with 4 rotations of 12 workstations each. Attendees will receive in-depth, up-close, hands-on woodturning instruction from individual mentors. New turners welcome. Visit virginiawoodturners.com for developing information.

Mark your calendars now!
AAW International Symposium
June 8-12, 2012
San José, California

Washington
October 22, A Day with Douglas Fisher at the Anacortes First Baptist Church, Anacortes. Doug will discuss and demonstrate how he plans and creates his unique double-sided off-axis pieces. Included will be details of turning, carving, pyrography, and coloring. An all-day hands-on workshop is available October 23. Sponsored by the Northwest Washington Woodturners. For more information, visit nwwwt.org/DouglasFisherDemoPoster-1.pdf or email Rick Anderson at vicepresident@nwwwt.org.

Wisconsin
November 5, 6, 3rd Annual Wisconsin Woodturners Expo, Plaza Hotel & Suites, Eau Claire. Demonstrators include Dick Sing, Jamie Donaldson, Greg Haugen, Wade Wendorf, Jim Andersen, Roger Zimmermann, plus other regional and local turners. Enjoy an exhibit of turned wood objects and a vendor area. New this year is a fiber arts section. Money raised from the silent auction will benefit youth outreach and Feed My People. For more information, contact Brian George, captainbg@gmail.com or cvwg.org/2011WIWoodturnersExpo.aspx.

November 19–January 22, 2012, "Think Inside the Box," Leigh Yawkey Woodson Art Museum, Wausau. Central Wisconsin woodturners, woodworkers, and craft artists combine skill and imagination to create containers that hold items of interest or surprise. This exhibit is organized with the assistance of Wisconsin Valley Woodturners, a chapter of the AAW, and it complements "Boxes and Their Makers," a concurrent exhibition featuring the work of 32 contemporary woodworkers from around the world. For more information, visit lywam.org. ■

Helping hands

In January 2011, record-breaking floods devastated the state of Queensland in Australia. More than 86 towns and cities were ravaged and tens of thousands of businesses, schools, and homes were destroyed. The small city of Ipswich in southern Queensland was among those hardest hit as the Bremer River rose 63 feet in a few hours. The clubhouse of the Ipswich Woodcrafts Club sits high above Mihi Creek, a tributary of the Bremer, so far above the water that everyone thought it was safe. Sadly, the creek also rose over 60 feet in a few hours and the members had no time to act.

This thriving club started in 1988 and has 80 members. They had a fully equipped workshop with several lathes and benches as well as all the other associated equipment. Upstairs they had a fully equipped meeting room with kitchen facilities and a library. On the morning after the deluge the members arrived to find the clubhouse almost completely submerged. The building and furniture sustained severe damage and all of the machinery was severely affected.

After the flooding, right across the state in an amazing show of community solidarity, more than 60,000 volunteers stepped up and swarmed the affected areas to help people get back on their feet. As is the way with woodworking clubs, many club members and other volunteers lined up to help fix the damage to the clubhouse. Other clubs in the region have donated lathes and machinery, while some of the affected machinery was able to be repaired. However, there was one irreparable loss: the club library was completely destroyed. Finally, word reached the AAW about the plight of this far-away club and soon two boxes of books, magazines, and DVDs were dispatched to Australia. In May the boxes arrived and the members were delighted to know that the friendship turners have for each other all around the world had touched their lives. They have one message for the AAW: "Thank you for caring." ■

—Terry Martin

The Ipswich Woodcrafts Club under water. This is the top level of a two-story building.

Members of the club outside the newly opened clubhouse hold publications sent by the AAW.

A Tree Becomes a Project

When Bethlehem Lutheran Church in Billings, MT, decided to build an accessibility addition, a 30' spruce tree was in the way. Church member Mick Hogg invited fellow members of the Yellowstone Woodturners Club to turn the trunk pieces into bowls. They named the project "Bethlehem Bread Bowls." The name was appropriate: The word *Bethlehem* means "house of bread" in Hebrew.

When the new building was dedicated a year later, the tree had yielded 53 bread bowls, 11 cups, 20 crosses, 60 refrigerator magnets and key chains, 9 pens, 3 candleholders, and a pepper grinder. The woodturners donated everything, to be sold as a fundraiser to pay for a new church sign, landscaping, and two new spruce trees to replace the one that was sacrificed.

The church named the new building the "All Are Welcome" entryway, coincidentally the same initials as the American Association of Woodturners. ■

—Paul K. Hanson

A Guide to Gouges

Joe Larese

Looking through woodturning catalogs can be overwhelming—the choices in lathe tools alone are vast! One manufacturer lists over a dozen gouges in various sizes and styles. So, how do you choose? This brief guide will help you understand the basics of gouges and explain how to get the most from these indispensable tools.

Spindle-roughing gouge

Used for spindle turning only. The large cross-section at the cutting end is effective for roughing down square stock and for removing wood quickly. This tool is commonly sold in 1¼" and ¾" (32 mm and 20 mm). Size is determined by measuring across the flute. The inside profile of the flute is concentric with the outside of the tool. Wall thickness is consistently about ¼" (6 mm). The spindle-roughing gouge (SRG) is dangerous to use on bowl blanks because the shank has a thin cross-section where it enters the handle (see sidebar). (A notable exception is the SRG from P&N, an Australian manufacturer. The section that enters the handle is much heavier. Despite this, the tool should only be used on spindles.)

The SRG works best with a bevel angle of about 45°. A shorter bevel adds unnecessary resistance; a longer bevel creates an edge that is too fragile for roughing out work. The profile of the cutting edge is ground straight across, making sharpening a straightforward procedure.

In use, the flute faces up at 90° for the initial roughing cuts. In this position, the near vertical wings sever wood fibers as the large curved edge gouges away the bulk of the material. As the wood becomes a cylinder, the tool can be rolled to use other portions of the cutting edge. With practice, the straight portion of either wing can be presented in a shearing-planing cut similar to the cutting action of a skew chisel. ▶

Spindle-roughing gouge profile

A spindle-roughing gouge (SRG) is used to turn a square spindle into a cylinder.

Spindle-roughing gouge

Until recently, spindle-roughing gouges were simply called roughing gouges. The name change/clarification came about because of the increasing number of woodturners who thought that a roughing gouge would be okay to use to rough out a bowl blank. Doing so caused numerous accidents when the small shanks of these large cross-sectioned tools snapped from the incredible force exerted by a rotating bowl blank.

For safety's sake, a roughing gouge, more correctly called a spindle-roughing gouge (SRG), is used only for roughing out between-center spindle work where the grain of the wood runs parallel to the bed of the lathe.

Spindle gouges

Cutting coves in spindle-turned work defines what a spindle gouge does best; however, these versatile tools are also used to rough down stock, make V cuts, form beads, and hollow end-grain boxes. Richard Raffan uses a ½" spindle gouge for much of his work. He says, "Throughout my 30 years of teaching I've been saying that if you are limited to just one tool, that's the one. You can turn anything with a half-inch gouge."

A spindle gouge is measured by the diameter of the round rod the tool is manufactured from, which typically ranges from ¼" to ⅝" (6 mm to 15 mm). The shape and depth of the flute, along with how the bevel is ground, help delineate the tool's cutting properties. Looking directly down the shaft of a spindle gouge, the profile of the cutting edge as it wraps around the flute resembles a crescent moon. The depth that the flute is cut into the rod reaches about midway through the rod in a traditional spindle gouge. The width of the flute is wider, relative to the rod, than for a bowl gouge. It is this rounded portion of the flute that creates the curved cutting edge that allows the wood to be gouged or scooped.

A subcategory of spindle gouges is the detail gouge. For detail gouges, the flute is shallower than for a regular spindle gouge, making the curve of the flute less pronounced. The result is a heavier cross-section of the bevel, which can mean more resistance when cutting wood. On the other hand, the thicker tool provides more stability (the tool does not easily flex). A solution is to grind a double bevel: Resistance is diminished while at the same time the heavy cross-section supports an acute bevel angle. This thin cutting edge can then fit into tight intersections.

Most spindle gouges sold today have a fingernail or swept-back profile for the cutting edge. When looking at a spindle gouge with the flute facing up, the edge is usually shaped with the tip rounded and the edges curved toward the handle, the resulting profile resembling a fingernail.

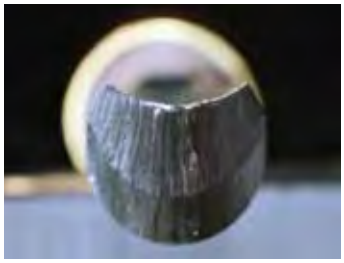
The radius of the tip can vary; woodturners grind the shape of the tip to fit specific needs. For instance, if you were using the spindle gouge for cutting coves, a traditional spindle gouge with a gently rounded tip would be efficient. If you tried to cut deep V cuts with the same tool, however, the bottom cutting edge could make unwanted contact with the wood at the sharp intersection of a cove and its adjoining element. In this case, a tip that is more pointed would work better. Some turners grind the profile of their detail gouges almost to a point and use

In general, spindle gouges are not meant for use with bowl turning, especially for a beginning turner. The shallow flute of a spindle gouge creates a different shape of the cutting edge than that of a bowl gouge and the bevels are generally ground at a steeper angle, making the cutting action more aggressive. Severe catches can result.

Spindle gouge profile

A spindle gouge cleanly cuts coves.

Detail gouge profile




A detail gouge is primarily used for spindle turning and is ideal for cleanly cutting tight transitions.

them in much the same fashion as a skew chisel.

The overhang needed for the required depth of some cuts could cause the thinner cross-section of a traditional spindle gouge to vibrate and result in chatter. In this case, a detail gouge, ground with a double bevel and having a smaller-radius tip, would be the superior tool. Ground in this manner, the detail gouge is also ideal for turning beads.

Experienced turners will use spindle gouges on bowls and faceplate work, specifically for adding details such as beads and grooves. The flute should never face up, however. The cutting edge would be unsupported and a severe catch could result. If you keep the flute facing to the side or angled slightly, you will limit how much of the tool's edge will engage with the wood and a safe cut is possible for detailing a bowl.

For spindle turning, I recommend that beginning woodturners purchase a ⅜" or ½" (10 mm or 13 mm) traditional spindle gouge with a fingernail grind and a gently rounded profile for the tip. The bevel angle should be in the range of 35° to 40°. This is a useful general-purpose tool and this profile and bevel angle is a good compromise between cutting edge retention and the ability to reach into tight intersections. ▸

Detail gouge

Q & A with Michael Hosaluk

Q: *What are the features of a detail gouge that make it versatile?*

A: It is thick in cross-section resulting in less vibration, which means that the tool can hang off the toolrest more so than a traditional spindle gouge. This tool is useful for off-center turning and for cleaning up the sides inside deep vessels.

Q: *How does the shallower flute of a detail gouge compare to the deeper flute of a traditional spindle gouge?*

A: Thompson Tools makes detail gouges for me—the flute is slightly shallower than other designs, which allows me to reach into tight areas in a way that is similar to using a skew chisel. If the flute is too deep, that will limit this possibility. With the shallow flute I get more of a slicing action.

Q: *You are well known for using a double-bevel grind. What is the purpose of the double bevel?*

A: Since the detail gouge is thick in cross-section and has a shallow flute, if ground with one bevel, the bevel is very long from the heel to the cutting edge. Creating a secondary bevel allows easier reference from the second heel to cutting edge, which makes the tool less grabby. Some people remove the hollow grind altogether to create a radius that removes the reference of a heel.

Q: *What bevel angle do you usually use?*

A: The long bevel is 30° and the top bevel is 32° to 34°. The profile is like the fingernail on my pinky. I try to make the profile identical on both sides so that when I roll beads the result is the same. I have, however, seen them ground in every shape and get results. In the end, all that matters is what the turning looks like when you are finished.

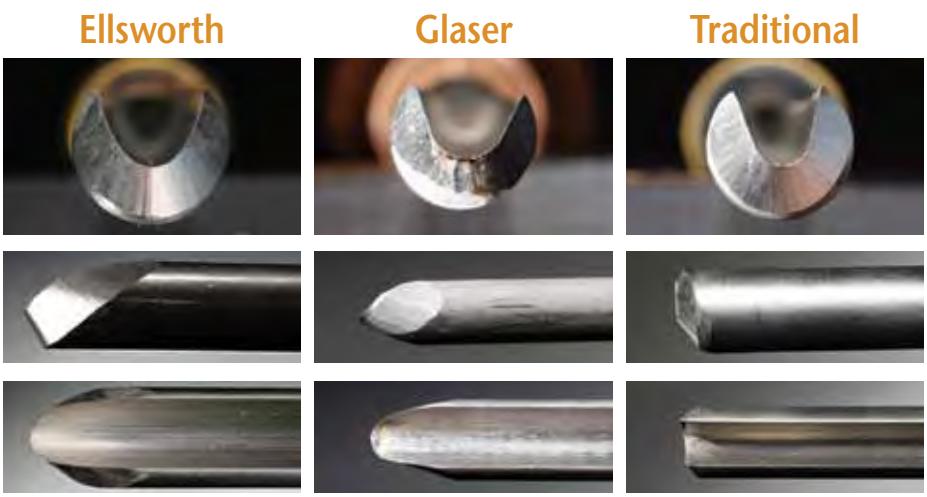
Q: *Does the bevel vary depending on the type of wood? Does it vary for any other reason(s)?*

A: The longer the bevel angle, the sharper the edge and the further it can reach into tight spaces. Mine are factory ground to a specific angle that is good for general work, but never be afraid to change the angle of any gouge to suit the work at hand, after all they are just tools. When the technical aspects of turning are broken down to the basics, we turners (1) start with a revolving piece of wood, and (2) shape it with a tool. Where the two make contact you want the least amount of resistance.

Q: *Are there disadvantages to using a detail gouge?*

A: For turning bowls, a detail gouge is not as appropriate as a bowl gouge, but for spindles they are ideal. I do use a detail gouge on bowls, however, for finishing cuts. After you get to know woodturning tools, you will find you can use any of them for most aspects of turning, but we all develop preferences.

Bowl gouge profiles



A roughing cut on the outside of a bowl.

A pull cut is used to reach into a tight area and to clean up torn grain. For an even finer shear-scraping cut, rotate the tool slightly clockwise and drop the handle.

A light touch and a sharp edge will produce fine shavings and a cleanly cut surface on the outside of a bowl.

Bowl gouges

Bowl gouges are the workhorses of bowl turning. Their size, the profile of the cutting edge, and the angle of the bevel can be varied to meet individual needs. Large gouges are essential for roughing out a bowl blank, medium-size ones are ideal for refining the shape of the bowl, and smaller gouges assist in adding detail. Bowl gouges are commonly available from ¼" to ⅝" (6 mm to 15 mm), as measured by the distance between the flutes. They are made from round rod stock. A typical ½" (13 mm) bowl gouge is made from ⅝" (15 mm) diameter rod and a typical ⅜" (10 mm) bowl gouge is made from ½" (13 mm) diameter rod. (Some tool manufacturers, however, measure their gouges by the actual diameter of the tool steel.) The deep, relatively narrow flute produces a cross-section that is strong, much in the same manner that channel-shaped steel beams offer strength. The sturdiness of bowl gouges allows for overhanging the tool from the toolrest, which is important when hollowing deep bowls.

The shape of the flute can vary from a U to a V. Some U-shaped flutes have sides that curve inward. The bottom of the U or V has the smallest radius. The shape of the flute affects how effectively shavings are channeled and acts to break the wood fibers so that the shavings can be ejected. The U-shaped flute tends to eject shavings more efficiently than the V shape.

When looking at the tool with the flute facing upward, most bowl gouges have a fingernail-grind profile similar to that of spindle gouges. This fingernail grind (or swept-back or Ellsworth grind) makes the bowl gouge versatile. By rotating the tool and presenting the cutting edge at different points along the flute (from the tip to the side), the amount of wood that is gouged, scooped away, or finely shaved can vary from large to delicately fine. For instance, to achieve a fine shearing cut, use a deep-fluted bowl gouge with the flute pointed up and lightly cut the wood. Angle the tool slightly, add more force, and substantial shavings will fly, as when rough turning the interior or exterior of a bowl. In addition, a sizeable portion of the long swept-back edge can be used to efficiently gouge away the bulk of the material.

Alternatively, while working on the outside of a bowl when refining the profile or cleaning up torn grain, position the flute facing the wood and a shearing cut is possible using the trailing edge of the tool. With this cut, there is little chance of the tool catching; fine shavings and a clean cut are the result. The fingernail profile also allows access to the outside of the bowl near the base. By using a pull cut with the flute facing the wood (leading edge just clearing but not touching the wood), this area of the bowl can be shaped and cleanly cut.

Traditional-grind bowl gouge

Although it is versatile, the swept-back (fingernail) grind is by no means the only grind on a bowl gouge that is effective. When hollowing the interior of a bowl, professional turner Mike Mahoney believes the traditional grind is the best for hollowing the bottom third inside a side-grain bowl. “I use a traditional grind, which is ground straight across. You can grind the wings back minimally, but that can affect the cleanness of the cut. If the wings make contact, you are not holding the tool in the correct position. My argument to grind it straight across is to make it easier to sharpen,” he comments. Although he understands that it takes more skill to use the traditional grind, he believes it’s worth learning. “For me it cuts cleaner in almost all circumstances than the fingernail grind, but since it doesn’t have a leading

edge (like the nose of the fingernail grind) it is harder to control. The traditional grind, however, is less effective for bulk removal."

Cutting the interior of a bowl

For bowl turning, one area that is challenging to cut cleanly is the interior, where the side of a bowl transitions into the bottom. With a bevel ground at 60°, it is often difficult to keep the bevel in contact with the wood while rounding the corner—it is just not possible to swing the handle far enough to keep the bevel on the wood. Some turners advocate using a bowl gouge with a shorter bevel of 75° to 80° for tackling this juncture—the handle would not need to swing as far to the left. Conversely, a ¼" (6 mm) bowl gouge with a long bevel (45° to 50°) will make a clean cut when turning the inside walls of a tall vessel.

I recommend a ½" (13 mm) bowl gouge with a fingernail profile and bevel angle of about 60° degrees as an all-purpose tool for beginning bowl turners. It is ideal for turning open bowl forms 8" to 10" (200 mm to 250 mm) in diameter. That bevel angle is nonaggressive and will allow the turner to maintain bevel-rubbing cuts on the exterior and interior of most bowls.

When selecting a new gouge, buy the highest quality tool you can afford—the quality of the steel varies from one manufacturer to the other. Look for the tool's cross-section to be uniformly shaped and the flute polished (mill marks removed). Seek help from experienced turners to properly grind and sharpen your gouges, then practice sharpening.

As you practice basic cuts and gain experience, you will discover the versatility of bowl and spindle gouges. Different presentations or slight modifications in how the bevel is ground can make it possible to take just the right cut—don't be afraid to shape the tool to fit your needs.

Not many years ago, I purchased a ¼" bowl gouge from JoHannes Michelsen. I wanted the same grind he used for turning portions of the incredibly thin hats that he is famous for. He ground the edge on a 6" (150 mm) grinder, freehand, with the easy grace that comes with mastery. When I questioned him about how I was going to maintain that shape, he just smiled and said, "One way or another, you need to learn how to make the tools work for you." ■

Joe Larese is a member of the Kaatskill Woodturners and the Nutmeg Woodturners League and is a turning instructor at the Brookfield Craft Center. He is a photojournalist by profession. His website is joelarese.com.

Tool placement for cutting inside a bowl

To help explain proper tool placement for turning the inside of a bowl, I cut a bowl in half and photographed four bowl gouges, each with a different bevel angle and cutting-edge profile. The bowl's shape is relatively deep and has an undercut rim area. I selected this profile to better illustrate the broad range of tool placement needed to maintain bevel contact.

Three of the bowl gouges have a fingernail profile: a ¼" (6 mm) Glaser bowl gouge with a 35° bevel, a ½" (13 mm) generic bowl gouge with a 45° bevel, and a ½" (13 mm) Ellsworth bowl gouge with a 60° bevel. The fourth is a ⅜" (10 mm) bowl gouge with a traditional-grind profile and a bevel of about 60°.

One photograph shows the four gouges together inside the bowl, which illustrates each of the four gouges placed where they work best. Additional photos show each gouge in five areas of the bowl.

Although bowl forms vary greatly, the area between #3 and #4 is typically the area that causes the greatest challenge to turners. Note the tool angle required for maintaining the bevel rubbing for this area for each tool. In the case of the Glaser gouge with a 35° bevel, this long bevel, combined with the curved form of the bowl, means the inability to have the bevel support the cut beyond the wall area; the handle of the tool is outside the profile of the bowl.

Note: The toolrest is positioned in the same orientation for purposes of comparison. To obtain the least amount of tool overhang, the toolrest should be readjusted as hollowing proceeds.

The five areas are:

1. At the rim
2. Approximately ⅓ of the way down the bowl wall
3. Approximately ⅔ of the way down the bowl wall, just beginning the transition from wall to bottom
4. Lower portion of the bowl in the transition area between wall and bottom
5. Center of the bowl at the bottom

Medium bevel, positions one through five

Ellsworth-grind bowl gouge

Traditional-profile grind

Glaser gouge, ground with a long bevel

Celebrating the Functional Wooden Bowl

A Link to Nature

Joshua Friend

(Top) **Joshua Friend,** 2010, Walnut, 5¾" × 14" (15 cm × 36 cm)

(Middle) **Joshua Friend,** 2010, Walnut, maple, 5¼" × 16" (13 cm × 41 cm)

(Bottom) **Joshua Friend,** *Embellish Me Not*, 2010, Figured ambrosia maple, 5¾" × 8" (15 cm × 20 cm)

The mere presence of a handmade wooden object stirs something inside me; using that object provides something extra. It's a feeling hard to describe, but there is a peaceful humility involved. Perhaps this is why I take special pride in making wooden objects that will be treasured *and* used by someone. It is a way of sharing who I am and making my mark on the world.

Of the many things my high school woodshop teacher taught me, two stuck as axioms: (1) Always wear safety glasses! (2) It is not enough for a wood project to be beautiful; it must also be functional—bold words when applied to contemporary wood art. My teacher's view echoed what I already believed as a young woodworker: Function and beauty should go hand-in-hand and are often one and the same. One's appreciation of an object is enhanced by using it.

When offering my hand-turned bowls for sale, I generally feel the need to discuss the functional aspect of a bowl separately from its beauty; customers seem unsure of a wooden bowl's suitability for everyday use. I hear, "It's beautiful, but I'd be worried about using it for food." Or, "Is it really okay to wash it?"

I absolutely want customers to use my bowls; they are not just for display. Fill them with food! Eat out of them! Clean a wooden bowl as you would other hand-washable kitchen items, then display and store things in its lovely curved interior until the next time it begs to be used. Herein lies the beauty of a handcrafted wooden bowl: It is functional and also attractively graces any tabletop.

Because of the wide range of customer reactions, I was curious to know how people actually use wooden bowls. Moreover, are functional wooden bowls truly marketable? Why do people hesitate to use wood for serving or preparing food? Conversely, what is the mind-set of the person who actively chooses wood over other materials for functional use? To find answers, I generated a survey that would reveal concerns and preferences. But first, a bit of history.

Some history

It does not take a lot of research to learn that wood has been used extensively for food applications for decades. The term *treenware* refers to a variety of functional wooden objects, especially those used in the kitchen. Treenware was made of wood because wood was one of the best available resources at the time and it served its function well. Companies such as Munising Woodenware Co., of Munising, MI (in business from 1911 to 1955) focused mostly on wooden products for kitchen use. Their catalog, circa 1920, described the company as "Manufacturers of Woodenware, Variety Turnings, and Specialties." Their wooden products included bowls, butter molds, lard and sugar spades, ▸

Glenn Lucas, salad bowls, 2009,
Beech, average 6" deep × 11", 13", and 15"
(15 cm × 28, 33 cm, 38 cm)

Utility/serving bowl made by Munising Woodenware Co., circa 1940, Maple, 2¾" × 11" (10 cm × 28 cm)

ladles, dippers, spoons, rolling pins, tongs, mashers, bread plates, and carving boards. Notably, their successful years of operation were primarily before but overlapping with the advent of Tupperware, created by Earl Tupper in 1942.

Today, there are still manufacturers of turned wooden bowls, machine-produced and handmade. The Granville Manufacturing Co. of Granville, VT, known as "The Bowl Mill" (bowlmill.com), has been in operation since 1857 and continues to produce bowls, cutting and carving boards, rolling pins, and utensils. These are machine-produced, one-piece bowls of good quality, made by time-tested methods. Visitors to The Bowl Mill can tour the factory and see the original machinery and process. Although the machines are now powered by electricity instead of water, one gets the feeling of looking into the past, a reminder from whence we came.

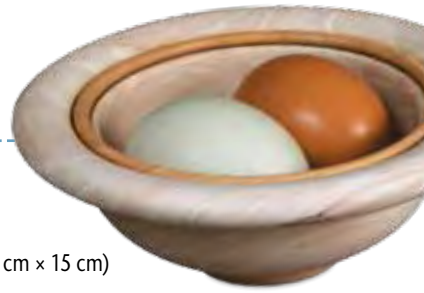
There are many woodturners who continue to ply the craft of the functional wooden bowl. Four well-known names are Glenn Lucas from Ireland (glenn-lucas.com), Mike Mahoney from Utah (bowlmakerinc.com), Doug McGrath from Canada, and Robin Wood from the UK (robin-wood.co.uk). People who appreciate (and are willing to pay for) unique items made with fine craftsmanship purchase and treasure hand-turned bowls made by individual craftsmen.

The list of available wooden bowls also includes production-made pieces imported (mostly from Asia) and sold inexpensively at department stores. These are often multilaminated with questionable glue joints. Some are better than others, but ultimately you get what you pay for.

Research findings

My research was decidedly nonscientific. I created an Internet-based survey and sought responses from nonwoodturning households; I did not want respondents to have a predisposed affinity for wood. I asked whether people owned any wooden bowls, and if so, how they used them. I also asked what they liked and disliked about using wooden bowls.

Despite my sincere wish otherwise, my survey revealed that today's homeowners do not need wooden bowls (or other wooden items) in order to have a well-equipped kitchen. It is obvious that if you were buying a bowl purely for its functionality, wood would not be the most logical choice. Wood is not as cost effective as other materials, especially if the wooden bowl is handmade with exceptional care. Plastic, ceramic, and glass items are easier to clean and maintain and serve a dual purpose of storing food with an airtight lid. Because one should not put wood into the dishwasher or microwave, wooden items are deemed less convenient.



Judy Ditmer, 2006, Pear, 2½" × 5¾" (6 cm × 15 cm)

Judy Ditmer

Many years ago when I began doing craft fairs, I noticed an interesting phenomenon. At that time I made a lot of functional bowls (solid, round bowls with no defects, suitable for actual use to hold food), along with other items such as pens, clocks, bud vases, and jewelry. In talking with a customer about the bowls, I'd mention that the finish was food-safe and easy to replenish if necessary. Often the person would look at me as if shocked, and say something like, "Oh, it's way too pretty to use!" As I began making more decorative pieces, with bark inclusions and natural defects, I'd hear comments such as, "What good is a bowl with a hole in it?" It was exasperating, to say the least.

I quickly reached the conclusion that function, like beauty, is in the eye of the beholder. I also decided that if functional bowls were too pretty to use, and the more sculptural ones were too nonfunctional to purchase, then when it came to bowls, I would abandon any attempt at classification, and would thenceforth please myself. I make bowls to satisfy my own artistic interests and needs. If people like them, I'm glad; if they don't, that's okay.

It does not work for me to accommodate complicated and often contradictory ideas about function versus anything else. I have no need to attempt fitting into any categories implied in the concept of "versus." Happily, I have come to a broader view of the concept of function. To me, something beautiful that I love to look at and hold is quite functional. I consider the need for beauty and grace in life entirely legitimate and as important as any other need.

Judy Ditmer, bleached bowls, 2005, clockwise from upper left: Persimmon, spalted maple, dogwood, spalted maple, spalted sycamore, average 4½" (11 cm) dia.

One respondent commented, "I view wooden bowls as functional more than art, and as such am not willing to pay too much of a premium. Also, I am not up to speed on maintenance and would not want something that would not be durable or need extraordinary care." Another said, "I don't feel wood offers any additional benefits compared with other materials, and it is more difficult to keep clean."

But this story has a happy ending for us woodturners. Three-quarters of the respondents own at least one wooden bowl, and most of them own more than one. Of the people who use wooden bowls in a functional manner, the majority (almost 90%) use them for serving salad. About half said they keep or display fruit or other food in wooden bowls. And about one-third of the wooden bowl users said they store something other than food in wooden bowls, such as keys, USB memory sticks, pine cones, glass Christmas ornaments, jewelry, and coupons.

Why we love wood bowls

So, if people don't *need* wooden bowls, why do so many of us own them? Well,

Judy Ditmer, 2003, Hard maple, 7" × 8" (18 cm × 20 cm)

because they offer intangible benefits, such as in the presentation of food. A beautiful wooden salad bowl is not just a salad bowl, as one respondent noted, "The presentation of food is just as important as the food. The wooden bowl transforms a salad from ordinary to extraordinary."

Perhaps the primary reason people choose wooden bowls, according to my survey, is that using a wooden object makes us feel more connected to nature. Marketing experts tell us that the way a product makes us feel is important. Wood is warm. Whether in a piece of furniture, a bowl, or other carefully made object, wood has the unique ability to evoke an emotional response. One respondent explained, "Because my wife and I grow our own vegetables, the connection to nature when we eat salad is very apparent. Using wooden bowls for serving the salad enhances that connection." Many others said they appreciate the natural look and warm feel of wood: "Wooden bowls look more natural, in keeping with other items in the house. I hate plastic." Still others commented on the "earthy" look and feel of wood.

In our modern world with its vast array of conveniences, it is easy to lose our sense of connection to nature. Trees (and other essential elements of nature) are too often taken for granted. The simple act of eating out of a wooden bowl, however, can remind and reassure us, on a deep level, that we are of the natural world. My research revealed that the marketability of wooden bowls could be effectively linked to the pleasure we humans derive when we are stimulated to feel a connection to nature.

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

Mike Mahoney

I am a professional craftsperson who specializes in making utility bowls. Creating beautiful items that hold food is reflective of the way I think. The type of wood, the design, the base diameter, and the finish are of the utmost importance to how my work gets used and how long a bowl will last. Having my work last for generations, being used, fulfills my purpose as a craftsman.

(Top) **Mike Mahoney,** 2006, Norway maple, 5½" × 12" (14 cm × 30 cm)

(Bottom) **Mike Mahoney,** 2009, Mormon poplar set, 5" × 14" (13 cm × 36 cm)

(Right) **Mike Mahoney,** Stack of bowls, 2003, Various woods, 5" × 13" (13 cm × 33 cm) (typical size)

Robin Wood

As a turner working today, I have a choice: Do I produce artwork or domestic ware? I choose domestic. Over the past fifteen years, I have produced more than 15,000 wooden bowls and plates. All those vessels are out there bringing pleasure at every meal. I regularly get letters from people telling me how they love eating from their bowl. A wooden bowl becomes intensely personal, and it is difficult to describe how people form relationships with them in a way that doesn't happen with other materials. I wonder how many artists get letters from people, telling them how much they have enjoyed looking at the artwork every day for ten years? When you produce functional work, it's common! This feedback makes up for the lack of status and the lower financial return that come with choosing to make woodenware.

Robin Wood, *Quaich,* 2010, Laburnum, silver, 1½" × 3½" (4 cm × 9 cm)

Robin Wood, 2006, Pear, 2½" × 7" (6 cm × 18 cm)

Robin Wood, Stack of bowls, 2009, English sycamore, 8" (20 cm) average dia.

David Lancaster, 2009, Cherry, 5" × 15" (13 cm × 38 cm)

David Lancaster, 2008, Ash burl, 8" × 18" (20 cm × 46 cm)

David Lancaster

I make one thing: bowls. I never get bored making bowls. I love the repetitive motion and getting into a rhythm. Most of them are functional. When I decided to become a professional woodturner, I wanted to make something that would appeal to everyone; if you are going to make a living at something, you better be able to sell what you make. My designs focus on the gentle curve of the bowl's body and the way it flows in one fluid arc from the base to the rim. Each wooden bowl is delicately detailed by adding my signature touch to the rim. To be considered an Heirloom Bowl, each piece must be subtly elegant, lightweight, yet balanced, and feel right when held. I'm a firm believer that a bowl is more than just a vessel; it should also capture your imagination and make you feel good.

Granville Manufacturing Co. (The Bowl Mill)

Wooden bowls have been used for centuries, their primary function being food preparation and serving. Since 1857, our company has turned bowls that are more functional than aesthetic. In the past 30 years, the bowls have become somewhat more aesthetic, with colors and lacquered finishes being added. But we have gone back to a more basic marketing and want to emphasize function. Bowls can be used in food preparation, as in bread bowls, or in their most popular function as salad bowls. Many bowls are used as serving dishes for popcorn, chips, sauces, and almost anything you can dream of. As long as there are people, we think there will be a demand for quality wooden bowls, and we want to continue with this tradition.

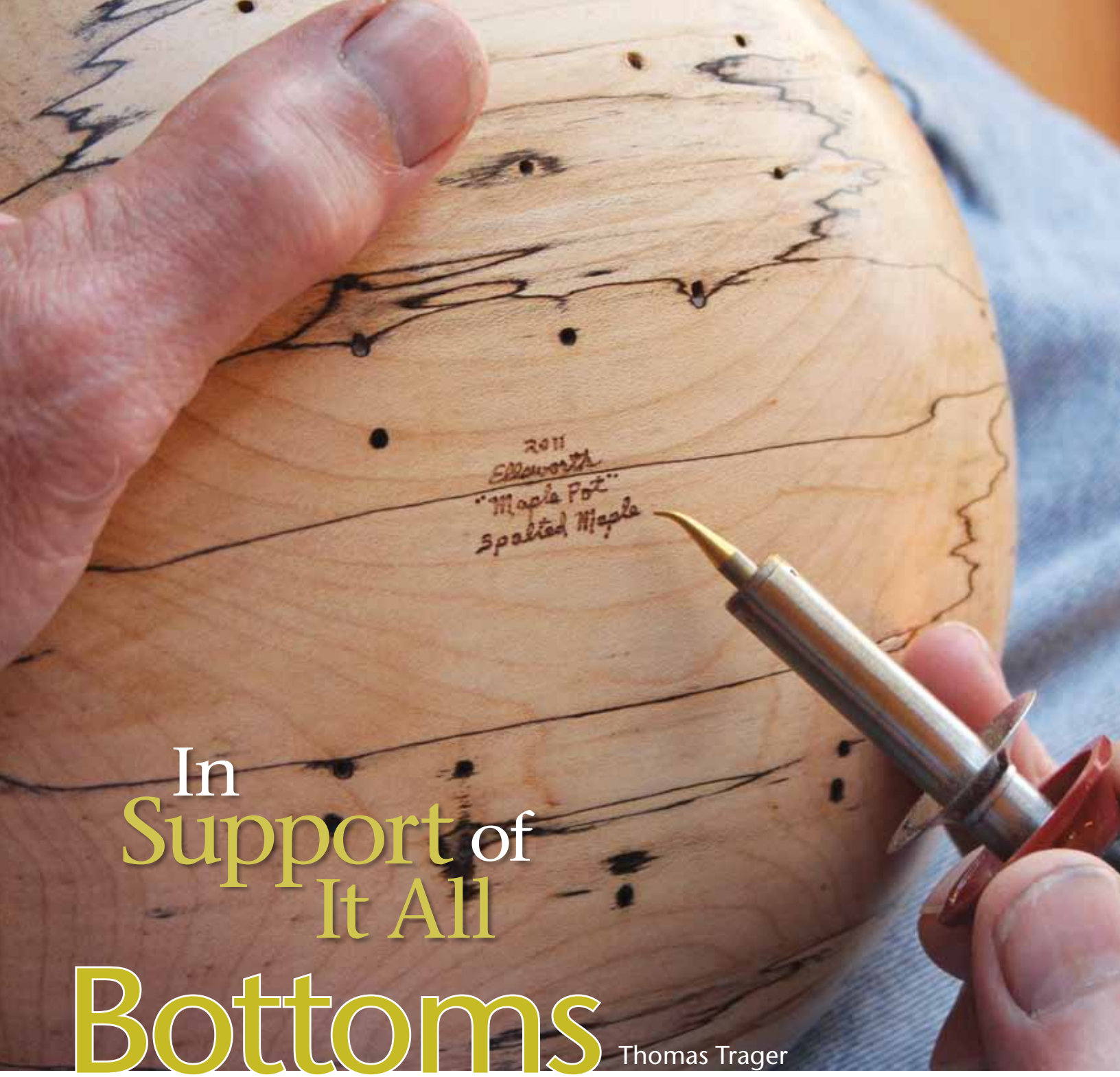
Utility/serving bowl made by Granville Manufacturing Co. (The Bowl Mill), 2008, Maple, 3½" × 12" (9 cm × 30 cm)

Glenn Lucas

I have always enjoyed the process of making functional bowls, from processing the log, to delivering a good product to my outlets on time. The repetition of making similar objects allows me to perfect technique and to refine the process. Efficiency allows me to offer a product at a price that will allow quick sales in order to generate a sufficient weekly wage. I have always loved working with wood and I can get lost gazing at a beautiful grain pattern. Paying the mortgage and supporting my family, however, tends to guide decisions about the items I produce. I still get great joy when I go into someone's home and see one of my bowls full of salad or fruit and being just part of family life.

Glenn Lucas, bowl, 2009, Ash, 5" × 15" (13 cm × 38 cm)

Courtesy of The Crafts Council of Ireland ■



In Support of It All

Bottoms

Thomas Trager

(Above) David Ellsworth signs his turnings on the bottom, using a wood burner. He bends the tip slightly to make it easier to use.

When the bottom of a vessel, bowl, or box contributes to the presentation of the piece, the result can be spectacular. But do we spend as much time designing the bottoms of our turned objects as we do the rest of the piece? Bases support our work and offer an opportunity for a pleasant surprise.

Design

Form and function are primary to design. Two other considerations play a role, especially when designing bottoms: interest or surprise and space for a signature. If all of these elements are carefully thought out in the design stage, the bottom will naturally complement the vessel, function is ensured, interest or ▸

Bert Marsh, untitled, 2008, Laburnum, 3" × 7¾" × 5½" (8 cm × 20 cm × 14 cm)

Photo courtesy del Mano Gallery

Lidded box bottoms

Figure 1

surprise exists, and space is available for a signature.

Lift is an aspect to think about when designing the bottom of a bowl or vessel. Lift gives a sense of lightness to a vessel as it sits on a table or display stand. Lift can be subtle or overt. In the vessel by Bert Marsh, the foot is distinctively tall, which adds lightness and delicacy. Bert Marsh tells us, "My vases and bowls are organic in concept and the foot plays an important part in the overall appearance. The foot lifts them up from the substrate as if they had burst through and blossomed."

Lift can be implied subtly by simply rounding over the side of the bowl where it meets the bottom or by incorporating a tiny foot hidden underneath the bottom, slightly elevating the object *(Figure 1)*.

Perhaps the look you want to achieve is one of being grounded. In that case, a flat, wide bottom is called for, maybe just slightly rounding the edge of a box, as the side flows into the bottom.

Bottoms are not just about lift—they serve a function by supporting the object. If the intent is for the object to remain stable, design accordingly. A stable, wide base is appropriate for a salad bowl. Goblets should not be tippy. On the other hand, a popcorn or ice cream bowl might feel just right if the bottom is rounded for cradling in someone's hand or lap.

Although function might seem to strictly dictate the form of a vessel's bottom, serving a function does not necessarily inhibit creativity. For instance, a large bottom on a functional vessel offers ample space for detailing. Instability can intentionally be incorporated into function. Who says a candy or nut bowl has to have a flat bottom? A rounded bowl, heavily weighted in its bottom, will tip and wobble as people reach for goodies, then wobble upright again.

Binh Pho, *Three Goats in the Fairy Tale,* 2007, Boxelder, acrylic paint, gold leaf, 13" × 6½" × 8" (13 cm × 17 cm × 20 cm)

Eugene Schlaak, untitled, 2011, Cherry, 7½" × 18" (19 cm × 47 cm)

I created the design on the rim and bottom with a Sorby texturing tool. It only takes seconds. I used a wire brush to remove the fuzz, followed by slight sanding. The engraving of my name and type of wood was done with a high-speed rotary tool with a fine carbide burr.

The makers

Most of Binh Pho's vessels have a graceful sweep upward from their bases. There is a sense of lightness as the pieces seemingly float. Binh also solidly grounds some of his work, such as *Three Goats in the Fairy Tale* where the vessel was inverted, the opening becoming the base. Binh states, "My pieces often do not have a foot. I carefully tuck in the bottom, following the curve of the vessel. The diameter of the bottom depends on the curve of the vessel. In general, the bottom is quite small, from half an inch to two inches. My belief is that a vessel or bowl does not need a foot, unless the foot means something to the piece. For sculptural pieces, sometimes a large, flat bottom is required—the foot now becomes part of the design. Signature space is not important; I can find a spot somewhere on the piece to sign. An artist's true signature is the appearance of the piece."

Molly Winton's vessels also illustrate attention to the flow of the body upward from the base. They are finished cleanly with a bit of transition detailing added. Molly says of her approach, "When I decide on the size of a bottom, it's based on its ratio to the entire piece. I don't have a specific formula, but as I trim the base, the most critical component is to ensure that the curve follows through to the very bottom, without changing or altering the primary curve (see *Figure 2*). I want the base to appear to tuck under, which visually provides lift. I want to avoid the appearance of the piece melting into the table, or sprouting from it. I prefer a concave area for the base. Because my bases are usually fairly small, I don't do anything except outline them with a groove and add my signature and possibly the wood species."

Simplicity, grace, and purity of form are important to David Ellsworth. David says, "I design the base of my forms with the same feeling of simplicity as the forms themselves. In particular, I don't want the base to interrupt or alter the volume of the line of the base."

Interest or surprise

Ron Fleming's work superbly illustrates the thoughtfulness that can be given to the bottom of a vessel or platter. His designs flow from underneath, curling upward and outward, the bottom integral to the whole. Ron says this concept came to him quite simply, "I had a collector ask me what the bottom of one of my pieces looked like. After thinking about his question, I now start the design from the center of the bottom and evolve outward and upward." ▸

Molly Winton,
Buffalo Hunt Series,
2009, Maple burl,
7" × 5½" (18 cm × 14 cm)

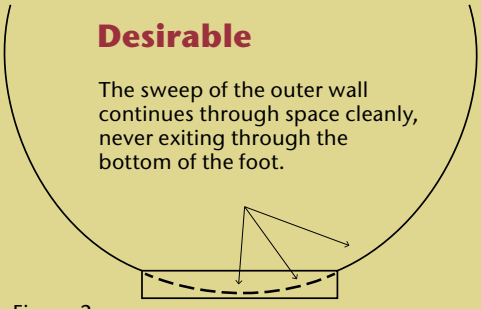
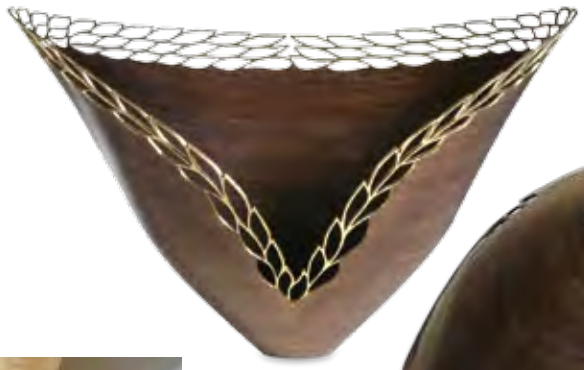


Figure 2

Ron Fleming, *Fern Basket,* 2007,
Redwood burl, 21" × 19½" (53 cm × 50 cm)

Ron Fleming,
Fern Platter, 2006, Redwood burl, 3" × 24" (8 cm × 61 cm)

Sharon Doughtie,
Nurture, 2009, Norfolk Island pine, 2¼" × 6¾" (6 cm × 17 cm)



Malcolm Zander, *Leaves in a Golden Wind,* 2008, Black walnut, 23k gold leaf, 9½" × 15½" × 11½" (24 cm × 39 cm × 29 cm)

Malcolm Zander,
Laceruffle 2, 2008, Spalted beech, 5" × 3" (13 cm × 7.5 cm)

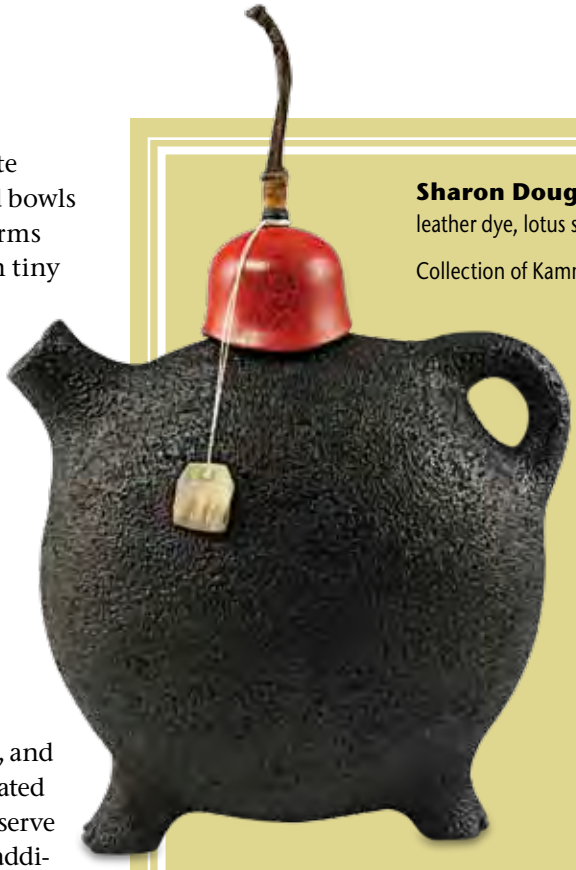
Ingenious solution

Malcolm Zander creates delicate hollow vessels and thin-walled bowls that have flaring rims. Both forms balance ever so precariously on tiny bases. How do these fragile objects stay upright? Malcolm inserts a small rare-earth magnet in the bottom, concealed by a wooden plug. The vessels come complete with acrylic or other bases with a complementary magnet. Function is cleverly satisfied; lift and elegance remain.

Carved feet

Feet offer the opportunity to suggest gesture, imply character, and add elegance. They provide elevated support for a bowl or vessel and serve to lighten the overall look. The addition of feet usually creates a break in the continuous surface from the side to the bottom of a vessel *(Figure 3)*. How well that transition takes place—the curvature of the upper surface through the plane where material is left for carving individual feet and the transition to underneath the vessel—can make or break a piece. Awkward transitions will remain awkward, no matter how much carving or texturing is applied.

Sharon Doughtie incorporates feet into many of her pieces, splendidly combining their flair and curve with the vessel's shape and surface design. Sharon tells us, "I like carved feet for natural-edged bowls. They are cohesive with the organic look and feel of wavy edges." In her work, it is clear that Sharon matches the design of the bottom to the overall intent and form on a case-by-case basis. *Tweedle Tea* offers an intentional cartoon-character impression, so she designed feet with a wide stance to support that look. In the case of *Nurture*, a small base provides lift and complements the traditional form of the bowl. ▸

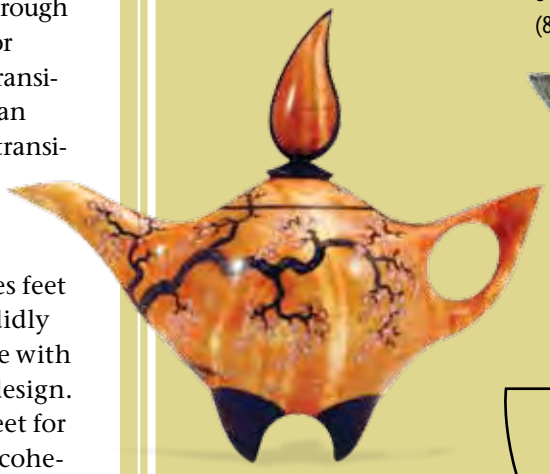


Sharon Doughtie, *Tweedle Tea,* 2010, Jacaranda, mahogany, paint, leather dye, lotus stem, 9" × 6½" × 2½" (23 cm × 17 cm × 6 cm)

Collection of Kamm Teapot Foundation of Gloria and Sonny Kamm

Stephen Hatcher, *The Search for Clarity,* 2008, Maple, koa, Indian ebony, translucent mineral crystal inlay, metal acid dye, lacquer, 9" × 16" × 5" (23 cm × 41 cm × 13 cm)

Sharon Doughtie, *Love Comes Through,* 2010, Norfolk Island pine, 3¼" × 7¼" (8 cm × 18 cm)



Stephen Hatcher, *Time Well Spent,* 2008, Maple, Indian ebony, mineral crystal inlay, metal acid dye, lacquer, 6½" × 7½" × 3½" (17 cm × 19 cm × 9 cm)

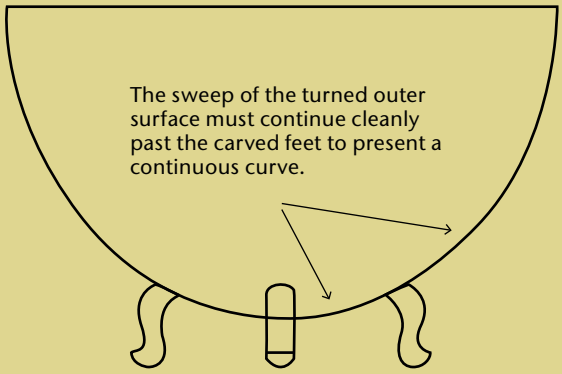


Figure 3

Bill Ooms, *Sugar Bowl,* 2011, Cocobolo, African blackwood, amboyna burl, 3¼" × 1¾" dia. (8 cm × 4 cm)

While visiting my brother Bob (also a woodturner), we enjoyed talking about the shapes of objects we saw. At breakfast, we spent a lot of time discussing the shape of a glass sugar bowl, which was the inspiration for this piece.

Stephen Hatcher's footed teapots and vessels entail a high degree of design and planning to obtain the graceful curvature and flow between the feet and body. Stephen tells us, "Every part of a woodturning matters and the foot presents the piece, providing lift and stability. Two of the designs I've provided are examples of fairly dramatic and prominent feet."

Signature

Your signature, refined or not, is part of your character. If you scrawl, go ahead and scrawl your name. Decide if you want to use just your initials or your complete name. While initials are easier to inscribe, they do not provide much clue to the maker. If presenting an heirloom piece to a family member, your full name might be appreciated years from now. If you sell your work, develop a signature style, and then be consistent with applying it. If there is enough space available, you might add the year the piece was made and the type of wood.

Many woodturners use an electric engraver to sign their work. Some use a wood-burning pen. Others choose a permanent marker. Each instrument has advantages and disadvantages. An electric engraver will create a signature that will be permanent, as do wood burners; however, unless you are proficient with a wood burner and also have the correct tip, a signature can easily become messy. Practice first on a piece of scrap wood from the same species as the original bowl.

Permanent markers are not always permanent. Some inks smear when finish is applied over them. On the other hand, a pen is easy to write with. Place your signature in an area that receives little wear, and even a signature with a pen will last a long time.

I love exploring what lies underneath a nicely turned bowl or vessel. Feet delight me! There is a sense of completeness when I discover a bottom that naturally contributes to the whole. Like icing on a cake, finishing a bottom is usually the last step before presenting our work for others to admire. Make your design decisions deliberate, whether simple or elaborate. ■

Thomas Trager, untitled, 2000, 7" × 7" (18 cm × 18 cm)

Thomas Trager discovered the joys of woodturning from a pen-turning class taught by Bill Grumbine. He is a member of the Bucks County Woodturners, and has attended classes given by Hans Weissflog and David Ellsworth.

Friendship and Shared History 25 Years

Terry Martin

In this 25th year of the AAW, the American turning community has been proudly celebrating its achievements while much of the turning world has looked on with admiration. Over a quarter of a century, the worldwide influence of the AAW has become significant: the heroes of the AAW are also international turning celebrities, the annual trek to the big symposium has become a rite of passage for many international turners, while others all over the world wait for the latest issue of *American Woodturner* so they can catch up on what is happening in the biggest turning club in the world. Turning groups across the globe have emulated the AAW and a delegate from the United States would feel right at home at symposiums as far afield as Germany, New Zealand, Ireland, and South Africa.

Photo: Terry Martin

David Ellsworth, *Man and the Forest Architecture,* 1986, Camphor Laurel, 15½" (40 cm)

A recent chance discovery showed me there is an unbroken chain of cooperation and inspiration between the AAW and my home state of Queensland, Australia. I was visiting the Woodturners Society of Queensland (WSQ) in Brisbane and in the club library I noticed a turned tube sitting unobtrusively at the end of a bookcase. I picked it up and inside was written: *Man and the Forest Architecture, David Ellsworth 6/86*. What a surprise! I realized that June 1986 was only two months after the AAW had been founded. This series by David was pioneering work, almost too advanced for its time, so how did such a rare piece find its way to Queensland back then? The big clue was that it was turned from camphor laurel, one of the most common turning woods in this part of Australia. David was busy in 1986. As well as pursuing a successful and demanding career as an artist, he was instrumental in founding the AAW and became its first Board president. Fresh from this experience, he had traveled to Brisbane at the invitation of the WSQ where he turned this piece in a demonstration.

The WSQ was founded in 1979, ample proof that the turning revival was already well underway in that part of Australia, and in the mid 1980s an energetic and far-sighted committee made the decision to hold an international seminar in Brisbane. It was a bold and financially risky venture in those days, as the distances involved multiply the cost of bringing out foreign guests. Undaunted, they invited top drawcards David Ellsworth and Del Stubbs. David was already the ascendant star in the turning firmament and Del was known for his skill and his ability to teach. They were inspired choices. The demonstrators from Australia included Vic Wood and two English turners who had migrated to Australia, Richard Raffan and Mike Darlow. Vic Wood had been exhibiting since 1968 and had worked with the British/Canadian innovator Stephen Hogbin in the 1970s. By 1986, Raffan was long established as a seemingly inexhaustible traveling demonstrator and his publication of *Turning Wood* in that year was the first of many books that would light the turning spark for turners around the world. It was a small but very influential event, amplified by the road tour that David took afterward, as he describes, "Richard took me on a grand driving tour through the mountains to what seemed like a new bed and a new turning group every day for nearly two weeks." It is hard to exaggerate the ▸


Photo: Terry Martin

Mike Hosaluk demonstrates how to break the rules, Queensland 1992.

The 1988 international demonstrators with the *International Friendship Pole*, including Todd's hammered sphere. (*Left to right*: Todd Hoyer, Liam O'Neill, Mike Hosaluk, Mick O'Donnell, Del Stubbs)

Photo courtesy WSQ

Al Stirt, turning since 1969 in the United States, was a first-timer at TurnFest in 2011.

Photo: John McFadden

(Below) Soren Berger turns a paper-thin lampshade.

Photo: John McFadden

importance of such a visit and I still meet people today who talk about how it influenced them.

The passion for turning in Queensland continued to grow and in 1988 the WSQ held another conference in Brisbane. This time the invited internationals were Michael Hosaluk, Todd Hoyer, Bonnie Klein, Liam O'Neill, Del Stubbs, and Michael O'Donnell. The Australians were George Hatfield, Stephen Hughes, Mike Darlow, Richard Raffan, and Vic Wood. It was another successful event and reading the papers that were published afterward gives me the impression that there was a genuine attempt to go beyond simple demonstrations of technique. Just like the panel discussions at this year's AAW symposium, a lot of time was spent discussing the future of turning. Among the predictions was this from the perennially critical Mike Darlow, "I hope the waney-edged epidemic fades and is not replaced by a painted pox." Let's hope this year's predictions are more accurate.

Something Todd Hoyer recently told me was much more delightful, "They wanted the demonstrators to turn a totem, so we lined up and did it together. I turned a sphere, cut slots into it, then took a hammer and broke away the wood. They were all in shock, *You're breaking it!*" Shocking as it must have been, it was probably what was needed in those early days when conventional attitudes sometimes stifled fledgling creativity. The program notes for that event tell us that a series of twenty post-seminar workshops by five international demonstrators were offered at a total cost of $85 for the lot! Ah, those were the days...

Canadian Michael Hosaluk left a very strong impression in 1988 and he later became one of the most influential North American visitors to Australia, returning frequently and often embarking on long tours to share his enthusiasm. At a demonstration by Mike in 1992 in Brisbane, I was delighted to hear him say, "The field will grow by questioning the limits. The minute you think you know enough it will become boring. If you want to be bored, that's alright." It was music to my ears. You can always track the appearance of such visitors to Australia when cloned pieces subsequently appear in local shows and it is a testament to Mike's influence that imitations of his work have appeared everywhere straight after his visits.

After 1988 there was a long drought for international events in Australia, but in 2000 the Woodturners of the Hunter in the State of New South Wales decided to step up. Turn 2000 was held in the coastal city of Newcastle. Much of the impetus for the event came from Ernie Newman, a well-known professional turner and turning entertainer from Sydney. Ernie had already been demonstrating in the United States for some years at various events and had been a lead demonstrator at the AAW symposium in Tacoma in 1999, as well as demonstrating at dozens of AAW chapters. In a roundabout way it was his American experiences that led him to propose Turn 2000, as he explains, "I first saw David Ellsworth and Del Stubbs in 1988 when they traveled south and they had a mighty big impact on me. Then when I went to demonstrate in the USA I first met the Australians Richard Raffan, Vic Wood, and Terry Martin there. Ironically, I had to go to the U.S. to meet them, so I decided I would try to run activities in Australia so wood artists here could meet and inspire each other. If the Americans hadn't run their events, we wouldn't have done it, so all credit to them."



(Far left) Jimmy Clewes wows the audience with shavings flying.

(Middle) Sharon Doughtie enjoys the company of her students at TurnFest 2011.

(Right) Tony Hansen shows how to make a living from the lathe. (Note the subtropical foliage in the background.)

Photos: John McFadden

At Turn 2000 the foreign demonstrators were Jean-François Escoulen, Stuart Batty, Bonnie Klein, Michael Hosaluk, and Clay Foster. With six Australian demonstrators it was a much stronger lineup than in 1988 and the whole event was extremely successful. I was demonstrating there and I was introduced in passing to an excited young man from Queensland named David Drescher, who exclaimed, "I'm going to do this in Queensland!" I didn't think much of it at the time, but to my delight David kept his word and in 2003 he held the first TurnFest at a resort not far from Brisbane.

After a decade of success, TurnFest will be celebrating its tenth year in 2012 and it is still the only annual event of its kind in Australia. It has grown steadily from 220 attendees at the first event to an anticipated 600 for 2012. So far, David has brought 28 international turners to Australia, while 39 established and emerging Australians have been featured. The region of South East Queensland where TurnFest is held is famous for its holiday resorts, so each year David has found a venue with a relaxed ambience that gives the event much of its character.

Thinking back to how unsure I was when David announced his intentions in 2000, it is impressive to see what he has organized for the 10th anniversary. He is bringing back twenty-four of the internationals who have demonstrated since 2003, as well as sixteen Australian contributors. I believe it is the first time that international demonstrators have outnumbered locals, and as far as I can ascertain it is the largest number of internationals ever to demonstrate at any event.

The international demonstrators are Kip Christensen, Sharon Doughtie, Bihn Pho, Jacques Vesery, Pat Kramer, Betty Scarpino, J. Paul Fennell, Al Stirt, Cindy Drozda, Andi Wolfe, and Bonnie Klein (United States); Eli Avisera (Israel); Jimmy Clewes and Chris Stott (UK but now in the US and Spain); Brian McEvoy (Canada); Jean-François Escoulen and Christian Delhon (France); Hans and Jakob Weissflog (Germany); Gordon Pembridge, Graeme Priddle, Robbie Graham, Soren Berger, and Terry Scott (New Zealand).

The Australians are Vic Wood, Stephen Hughes, Guilio Marcolongo, Ken Wraight, Neil Turner, Gordon Ward, Jack DeVos, Vaughn Richmond, Neil Scobie, Ernie Newman, Terry Martin, Don Powell, Liz Scobie, Tony Hansen, Robert McKee, and Theo Haralampou.

It's a remarkable cross-section of the turning world and many were eager to give me quotes about the 2011 event, but Sharon Doughtie speaks well for all of them, "I loved being at TurnFest and, judging by the expressions around me, I'd wager everyone else did also. I did hands-on sessions and my clearest memory is working with the students. It was a blast to teach such a fun bunch of people." Comments like this reflect the wonderful sense of community that prevails at international turning events. For first-timers it opens a whole new world of cross-fertilization delivered through new friendships. For those with more experience, it reaffirms links with other turning cultures.

It seems a long time since that first Queensland event in 1986 when David astonished everyone. Who could have guessed that everything would come so far? The chain of events is unmistakable and the American presence remains strong. Perhaps in 25 years somebody will pick up another turned treasure, this one made at TurnFest in 2012. They might examine it carefully and think how much fun it must have been to be there. Of course they will be right. ■

Terry Martin, Australia, eltel@optusnet.com.au. For more information about TurnFest, visit TurnFest.com.au.

At TurnFest 2011, long-time devotee Marjorie Busby said, "Why don't we see how many AAW members are here and take a photo?" We were astonished to see that there were 31! David Drescher (organizer of the event) is kneeling at the front of the group.

Many variations of design are possible. Not only in the overall shapes and openings but the choice of lace patterns and colors and the use of a finial. A translucent acrylic plastic finial will glow from the light emanating from the interior LED.

Paul Stafford

Nightlights

This simple project involves turning a spherelike object, hollowed out from the bottom with openings cut into the wall after the turning is complete. By placing a battery-powered, flickering LED tea-candle light inside, an attractive nightlight is created.

Many variations are possible, based on the initial concept; global or vase forms could be used for the shell, as could tall or squat forms. Perhaps you could try turning the shell so thin that light would shine through the wood itself. The object would be light enough to be used for a Christmas tree ornament or topper. I challenge the reader to come up with his or her own unique designs.

Tea-candle lights are available through local hobby stores and on online auction sites. I purchased those designed to flicker as real flames do. A CR2032 battery is needed, and the battery will last up to 120 hours. Purchase the tea-candle light before you start so you know the dimensions needed for the bottom opening.

I used lace to cover the holes in the shell. It helps to stiffen the lace for easier handling and strength. The lace fabric I had was white, and I wanted it rose colored, so I added some translucent dye to the two-part resin. I brushed the mixture onto the lace and let it cure for about eight hours. The ▸

After sketching a design and determining the size of wood needed, turn a cylinder to the correct size. Mark off about ⅝" (16 mm) at the end where the base will be turned and parted off.

Mount the cylinder into a chuck and turn the base area to a final diameter. Mark a circle on the base to match the diameter for the opening where the tea candle will be located. The base will have a shoulder, which will be used for creating legs.

Hollow out the area where the tea-candle light will fit. The light I am using has a tapered side, so I will cut the hole to match the diameter and taper of the light to achieve a snug fit.

Cut the recess for the legs.

Repeatedly check the opening for a snug fit of the candle. If the opening becomes too large and the candle fit is too loose, you will need to use adhesive as filler to achieve a tight fit.

When you are satisfied with the size and shape of the base and have achieved a tight fit for the light, sand the base smooth and part it off using a thin parting tool.

The light and base together. (The shoulder for the legs is on the inside of the base ring.)

After the outer shape is finalized, hollow out the globe or shell.

Cut the opening to fit the base.

Check the fit of the base to avoid oversizing the opening. A slight taper in the opening will help achieve a tight fit. The joint is simply wood-to wood, no shoulder. Sand the bottom area of the shell and base.

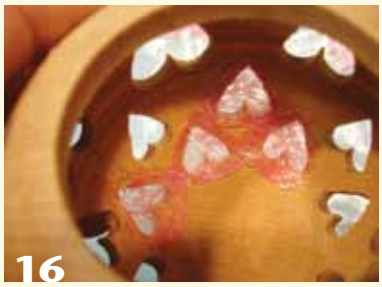
Reverse the shell in the chuck, expanding a set of chuck jaws inside the hole made for the base. (There was a small crack in the wood, so I used a hose clamp to prevent the shell from splitting.)

Shape the top and sand the entire outside of the shell.

Mark lines on the base for legs and carve them. Glue in the candle with CA or epoxy. When the candle is illuminated, the light will glow through its base, and the legs will allow the light to shine underneath.

Lay out the pattern of the openings you wish to pierce through the shell.

Use a cutting burr in a rotary tool to create your openings. Sand away all the pencil lines and sand any parts of the shell that need smoothing. Apply sanding sealer if desired.



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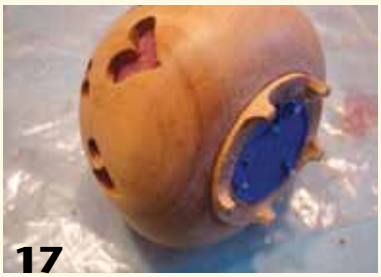
Cut the lace into individual pieces to cover the openings and place them over the openings on the inside of the shell. Several drops of CA adhesive along the edge of the lace will adhere it to the shell.



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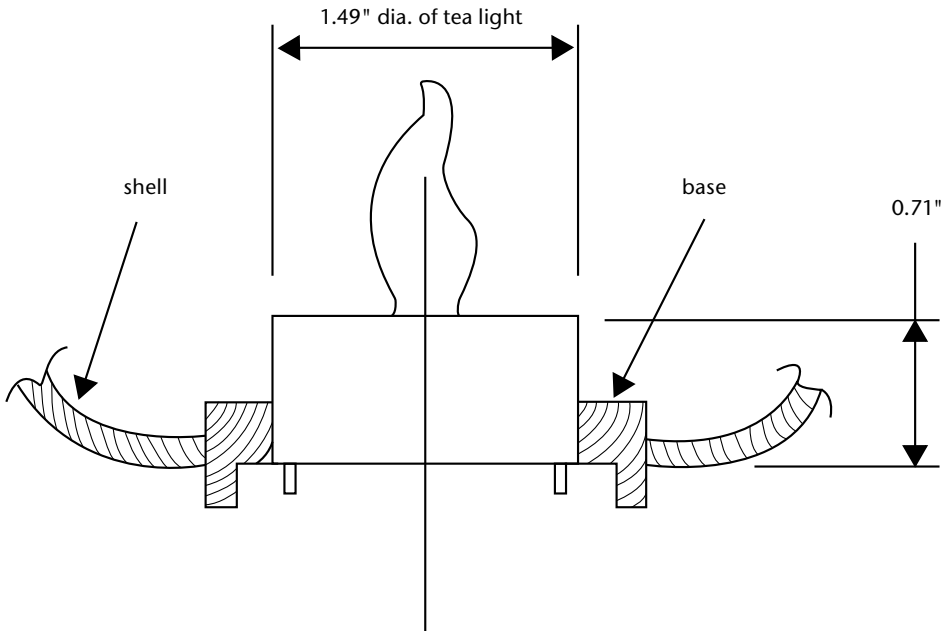
Fit the base/tea-candle light into the bottom hole of the shell. Line up the grain to match the shell with the base. Permanently affix the two using CA glue or epoxy. Mask the bottom of the light with tape, in preparation for a final spray finish. Spray with finish, and then remove the masking tape.

The lace prevents a clear view to the inside but its pattern shows nicely. When illuminated it casts a pleasant glow to its surroundings.



"cross section" view of base

Figure 1

result was fabric with the stiffness and color I wanted. The lace can be used without the resin treatment if desired.

I turn my nightlight vessels with a consistent wall thickness, although achieving a wall that is thick or thin is not important. I like the consistent wall thickness so that drilling the openings is predictable and gives the look I want. On the other hand, a variation of wall thickness could be part of a design that renders the light brighter at the top than at the base. Perhaps a wall thickness that is wavy, with openings at the thin sections, might be attractive.

Use whatever cutting tools are convenient and familiar to you to achieve the desired objective. The same applies for chucking methods.

The dimensions *(Figure 1)* are those of the tea candle I used. The dimensions of the tea-candle light you use may be different, however, so proceed accordingly to determine the size of the base and the opening in the bottom.

Installing the tea-candle light into a separate base rather than directly into the bottom of the shell allows for a larger hole in the bottom of the turning, which is useful for finger access when attaching the lace on the inside. ■

Paul Stafford began woodturning in 1983 when he became aware of the wonderful grains and patterns existing in wood. He received the 2004 Niche award as well as many other awards, and his work is offered in fine galleries throughout the United States. For more of Paul's work, visit his website, woodturner-gallery.com.

Terry Martin

The Remarkable AAW Family

three shows that tell it all

I arrived early at the 25th symposium in Saint Paul to drop off my own contribution to the Instant Gallery. In the enormous hall the tables extended far into the distance, covered with a vast and shining visual feast. After working on the critique last year in Hartford, I knew that it would take most of a day to do the Instant Gallery justice, so I decided to put off the marathon walk-through till later. Looking for something I could process more easily, I went upstairs to see the POP (Professional Outreach Program) exhibition.

To my delight, the large well-lit room contained three exhibitions: "Roots—The Artist's Voice" (the POP invitational); "David Ellsworth," a retrospective of David's work since his earliest days; and "Turning 25—A Celebration!," featuring work by 105 local chapters from across North America. The open spacing of these three exhibitions was a relief after the downstairs crush and during the lulls as people ebbed and flowed in synchronization with the rotations from nearby rooms, I was able to properly walk around each plinth and table. As I watched the delegates and visitors exclaim over each of the three shows, my thoughts about this triple-bill exhibition crystallized and I realized the work in that room represented everything that the AAW stands for.

"David Ellsworth"

The Ellsworth show was sublimely simple and a chance to assess first-hand the full range of work by the acknowledged patriarch of our field. When I asked David what it was like to be the center of so much attention at this year's event, he answered simply: "Exhausting!" But when I saw him at his own show he was glowing with pride to be among friends with his own life's work represented by so many significant milestones.

I had seen some of these pieces before, but seeing them together made particular sense of how David developed the most imitated turning style of the last hundred years. Strong words, but a quick look around the rest of the room showed that the hollow form is still the skill benchmark for many. Around one-third of the pieces in "Turning 25" were variations on the hollow form, while several pieces in "Roots" were direct descendants of David's pioneering efforts.

I drank in all of David's work, from the delightfully dated salt- and peppershakers ▸

The spacious exhibition room

Photo: Andi Wolfe

Todd Hoyer explains how David Ellsworth uses wood.
Photo: Terry Martin

Composing the orientation of the natural edge was always a great challenge when making natural-edge forms.
—David Ellsworth

David Ellsworth,
Spirit Vessel, 1979,
Tulipwood, 2" × 5"
(5 cm × 13 cm)

to his sublime spheres. The whole experience was amplified for me in an unexpected way when Todd Hoyer brought in a group from his lecture on wood qualities. I tagged along as Todd led a superbly informed blow-by-blow description of what David had to know and do to achieve his results. I wonder if everyone knew they were hearing the work of a great master being explained by another great master.

For me David's exhibition represented all the great innovators who inspired the formation of the AAW. On such an important anniversary the fact that David is AAW member #1 and was the first Board president made it all the more fitting. But beyond that I felt his work spoke for all the greats who are no longer with us, including all the centuries of turners who worked on a lathe and experienced the curl of crisp shavings, the smell of wood, and the joy of holding something well made in their hands.

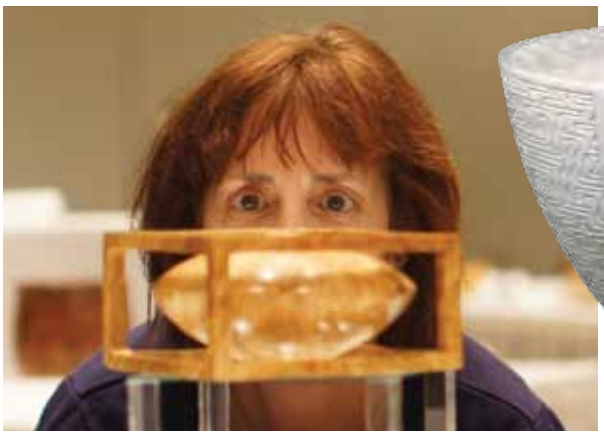
"Roots—The Artist's Voice"

After David's show, the POP exhibition made a lot of sense. It was a distillation of professional-standard work by 39 artists from around the world and stood as confirmation that the hopes of the first AAW members were not in vain. They always foresaw a professional component to the annual gatherings and in 1985, the year before the foundation of the AAW, Arrowmont Director Sandra Blain and David Ellsworth had agreed that a national exhibition of work was needed to "highlight the state of current work." They commissioned Mark Lindquist and Renwick Gallery Director Michael Monroe to jury what became the 1985 exhibition, "Woodturning: Vision and Concept." It was an auspicious beginning and this year's professional offering carries on that early tradition.

The compact POP catalog is a beautifully restrained publication that more ambitious catalog designers would do well to emulate. The photography is good, while the layout and design are clean and uncomplicated. Along with the fine displays, this is the work of Tib Shaw, the AAW curator, and she deserves a lot of praise for it. One reason why the show and the catalog worked so well is that the pieces submitted had to be no larger than six inches. Cleverly, the catalog is also six inches square. The whole show is drawn together on a scale that is immediately accessible and that ensures big and brassy pieces don't overpower more modest contributions. It's a wonderful formula and I hope it continues.

It is interesting to see how different artists responded to the "roots" theme. Although excellent in quality, the results were patchy in how they addressed the idea. As always in themed shows, several pieces had clearly been taken off the shelf and statements simply made up to fit the theme of the day. Still, there was much to admire. For example, JoHannes Michelsen pulled off a great contribution by linking his work to his family history, supported by period photos and news clippings. This piece would sit well among sophisticated installations in any museum.

For me the standout piece was Dewey Garret's *Journeys*, a vessel that passes my "would-I-have-it-in-my-collection" test with flying colors. Simple, elegant, and



A visitor is spellbound by Ron Gerton's *Thinking Inside the Box.*
Photo: Terry Martin

Dewey Garrett,
Journeys, 2011, Maple, pigment,
5½" × 4" (15 cm × 10 cm)
Photo: Tib Shaw

with its labyrinthine pathways, it was right on the theme. I think it was Dewey's work at its best. Bill Moore's *Origins II* was another favorite. Bill has been the most outstanding exponent of spun metal and wood for many years and this piece did not disappoint. Like some opening seedpod, or a butterfly unfurling its wings, the wood peels back to reveal the glowing copper patina of the inner shells. I wanted to reach out and touch it.

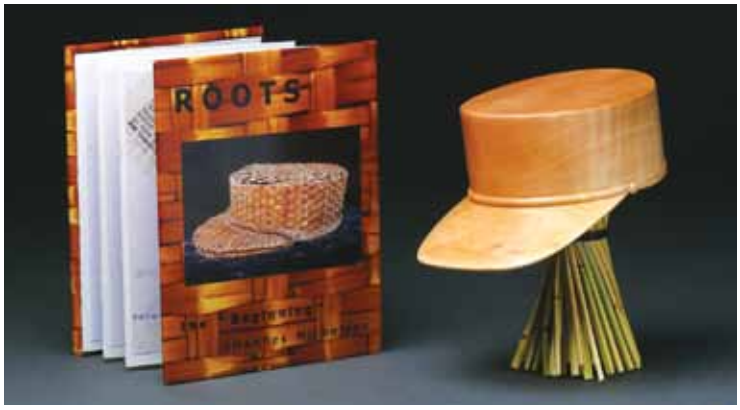
Andi Wolfe's *Integument* bothered me at first. I was unsure if I was seeing something too derivative of J. Paul Fennell's *Embodiment* in the same show—but then I realized I was being completely unfair. After all, they both are heir to David Ellsworth's work, reinterpreting it in their own ways, so why shouldn't Andi reinterpret what Paul was doing—and she did it so well. It is not easy to come up with new ideas and this was a very good one.

From Stephen Hatcher's superbly realized *Emergence* to Bonnie Klein's *Fire and Ice,* the latest evolution of her spinning wonders; from Binh Pho's busy *Descendant of the Dream* to Curt Theobald's delightfully simple *Looking Forward/Looking Back,* there was much more to admire here, but the other end of the room also beckoned.

"Turning 25—A Celebration!"

"Turning 25" presented 105 pieces by 211 turners from 105 AAW chapters, the result of an invitation for chapters to submit one entry each to represent them. Local chapters are the backbone of the AAW, carrying the message into communities across the world. The fact that there were pieces by recognized experts in the show illustrated that local groups are often a fusion of professionals and amateurs, a healthy relationship that benefits both. I was pleased to see that many non-turner visitors were just as mesmerized by this show as by the big-name work at the other end of the room. When you don't know what should impress you, you will simply go with what you like. I followed one family around as they looked at every piece with intent interest. When I asked why they were so interested in one piece, the two boys told me their mother had just bought it. To my delight, when I talked to their mother I learned that she was Amanda Birnstengel, Director of the Hopkins Center for the Arts—a Minnesota community arts center with many programs that enrich local life. I couldn't imagine anyone better placed to appreciate the exhibition and to spread the good news for us. Her two boys agreed and were happy to let me photograph them looking at the piece their mother had bought, *Vase,* by Bill Meador of Brazos Valley Woodturners.

I was particularly taken with the untitled vessel by David Strickland of Stateline Woodturners, a refined and understated piece that celebrated what many of us still love: beautifully presented wood grain. At the other end of the decorative spectrum I loved *Made in Washington,* a colorfully overflowing cornucopia bowl made by members of the Woodturners of Olympia. Let's face it, turned fruit is often tacky, but I wanted to eat this feast.



JoHannes Michelsen,
The Beginning, 2011,
Mixed media,
6" × 4" × 2¾"
(15 cm × 10 cm × 7 cm)

(Far left)
J. Paul Fennell,
Embodiment, 2011,
African sumac, 6" × 6"
(15 cm × 15 cm)

(Left) **Andi Wolfe,**
Integument, 2011,
Redwood burl,
5¾" × 4½"
(15 cm × 11 cm)
Photos: Tib Shaw

Apart from the ever-present Ellsworth clones, it is easy to see the unmistakable ripple effect of the passage of accomplished demonstrators as they visit local chapters to show everyone how to imitate their work. There are echoes of J. Paul Fennell, Binh Pho, Andi Wolfe, and many others, or...maybe not? The mix is now so rich that we can no longer tell and so what if there is imitation. It's not the same thing as copying and it is a compliment after all. Still, among the clones there were original ideas that I hope to see more of in the future.

At first glance *Chess Cube* by Massachusetts South Shore Woodturners seemed to be no more than a turning joke, but reading the statement in the catalog showed me it was a challenging and intellectual exercise that involved "as many members of our chapter as possible." There is much to the piece and they explain that it represents "the last play of a famous chess game where one of the quadrants was left void of pieces, and at least one of each kind of chess ▸

(Right) **Donna Zils Banfield,** *What I Accomplished When I Quit TV,* 2011, Cherry

Association of Revolutionary Turners, Woburn, MA

Woodturners of Olympia, *Made in Washington State*

Ben Birnstengel *(left)* and Sam Birnstengel admire the piece bought by their family. Bill Meador of Brazos Valley Woodturners made the vase.

Photo: Terry Martin

(Below) **Massachusetts South Shore Woodturners,** *Chess Cube*

Michael Gibson, *Black Pearl,* 2011, African blackwood, Cuban mahogany

Chattahoochee Woodturners, Gainesville, GA

(Right) **David Strickland,** untitled, 2011, Figured maple, cocobolo

Stateline Woodturners, Springdale, AZ

piece was represented." What a lot of fun they must have had!

What I Accomplished When I Quit TV, by Donna Zils Banfield of the Association of Revolutionary Turners, represented the group well with an elegant bowl decorated in a fine network of patterning.

Black Pearl by Michael Gibson from the Chattahoochee Woodturners is a superb teapot that would not have been out of place in the 2010 POP invitational, "The Teapot." It manages to be both restrained and cleverly decorative all in one piece. If it was inspired by that show, it is further proof that these three parts of our turning family are working as a team. There was of course much more, too much to cover here.

Thoughts on family

In the premier issue of *American Woodturner,* David Ellsworth wrote of the first meeting of the AAW at Arrowmont in 1986: "It soon became clear that what had brought us to Tennessee was more than just a lust for tools and techniques. It was a thirst for the process of learning. Several hundred turned objects were on view...as if the energies of the past decade were brought before us in a moment. If there was a single thought on everyone's mind, it must have been, 'where do we go from here?'" These three shows beautifully answer that question.

My encounter with the three exhibitions, shown together in one room, made me think of a tripod, each leg representing one critical component of the organizational structure and philosophical framework of the AAW: (1) the founders of the organization, (2) the professionals who make their living through turning, and (3) the vast number of AAW members around the world, both chapter members and isolated individuals, who share the turning dream. A tripod is one of the most stable forms of support you can devise, but take away only one leg and the whole

comes crashing down. We need to ensure that all three branches of our family are treated well, given the respect they each deserve, and are helped to continue to benefit each other. This triple bill did all of that and more.

Hair box receiver, c. late 1800s, Wood, 1½" × 3¼" (38 mm × 83 mm)

On display at the AAW Gallery of Wood Art, Landmark Center, Saint Paul, galleryofwoodart.org

Collection of Tib Shaw

Photos: Tib Shaw

A side trip to the AAW Gallery of Wood Art

Sometimes it is hard to believe just how many offerings there are in our burgeoning community. Because this year's symposium was held around the corner from the AAW headquarters, I found time to slip out and visit their gallery. The collection is housed in the beautifully colonnaded Landmark Center, a stunning building that enhances the experience.

There were exhibits of historical lathes, traditional turnings, and cutting-edge contemporary work, all designed to educate both the uninformed visitor and old turning hacks like myself. With echoes of Ellsworth's hollow forms in mind, I particularly enjoyed the 19th century Hair Box, something that was used by women to collect hair from their brushes. Although it was made in two pieces, this functional container shared many of the qualities of our nonfunctional artwork. Good line and design cross all boundaries. I asked Tib Shaw about her approach to the gallery and she explained her mission: "Each contemporary piece needs to be able to stand on its own as a beautiful or intriguing object, but I see the role of the AAW gallery as providing a wider context that helps people appreciate and understand it better." I would say she has succeeded completely and I hope many others found the time to visit, as I was very impressed.

The grand finale

One of the best things about the POP invitationals is the auction on the last day of the symposium. The funds are used for future programs and every year many thousands of dollars are raised. This year was no different, grossing $38,000. The presence of many collectors who attended the concurrent Collectors of Wood Art forum added an extra buzz.

John Hill beautifully plays the badgering auctioneer as he alternately pleads with and torments the bidders to get the best result for both the artists and the POP committee. Like a rapid-fire machine gun, it goes like this:

Look at this piece. Oh wow! Turn it up so they can see the top. That takes your breath away. This opens at $600! Do we getta bid seven, getta bid seven? Okay, I see Dave back there with seven, now I wanna see eight, eight, eight, who'll bid eight? Over there! Now nine, nine, nine, got nine in the back. Now ten, ten! I'll take ten! C'mon, you know you're real close. You know you want it! You'll never get one like that again for ten! Ten! Eleven! Now twelve! Let me hear thirteen! Will you bid fourteen? Fourteen! Now fifteen! I got sixteen there, sixteen, sixteen, sixteen! Going once, going twice...sold for sixteen hundred dollars! And what? You bought it for his birthday! Awww, c'mon everybody, let's hear it for his birthday!

I optimistically put in my early bid for Dewey Garrett's piece, was almost instantly outbid, then sat back to watch the fun. As great work was added to great collections, both big and small, I reflected that this was another amazing aspect of the wood-turning family. Sometimes too much fun is barely enough. Roll on 2012!

Photo: Terry Martin

John Hill in full flight at the final auction of the POP pieces.

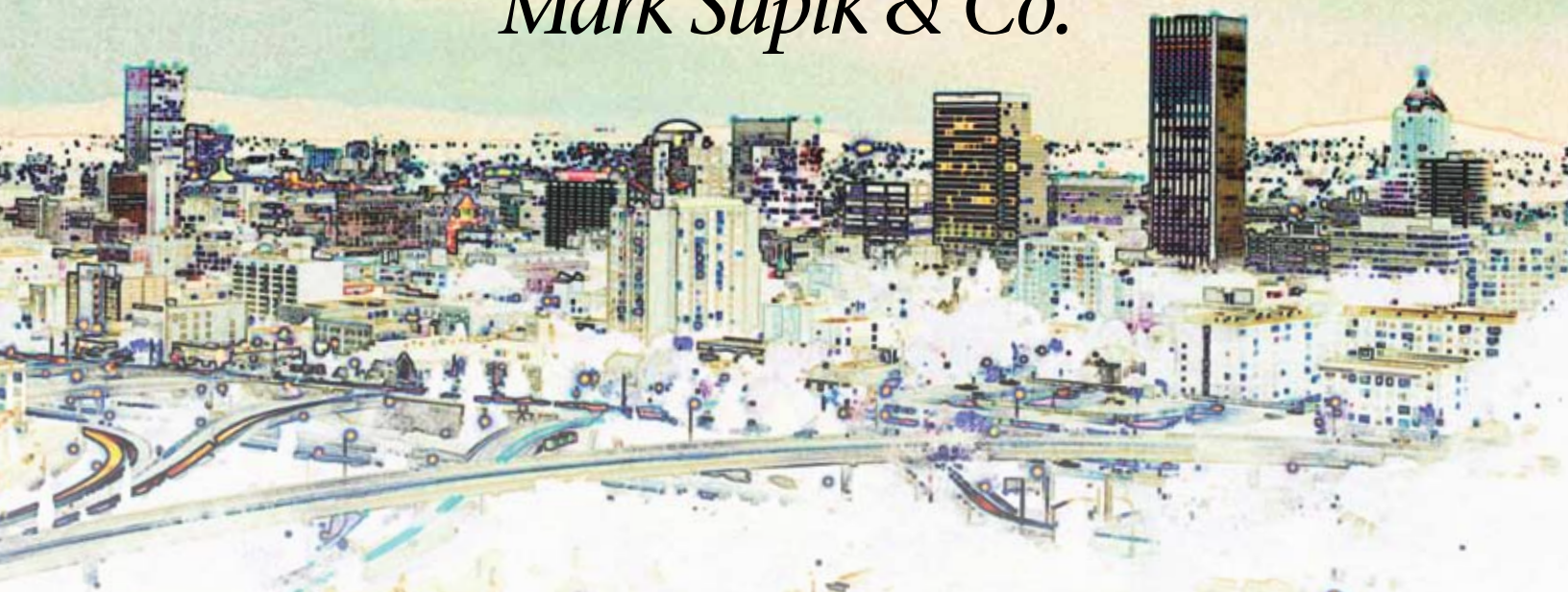
Terry Martin is a wood artist, writer, and curator who lives and works in Brisbane, Australia. He can be contacted at eltel@optusnet.com.au.

To purchase a catalog of "Roots" or "Turning 25," contact info@woodturner.org or visit the merchandise store on AAW's website, woodturner.org. ■

Making It in the City

David M. Fry

Mark Supik & Co.



The big city—a traditional magnet and incubator for artists and artisans—can claim only a tiny fraction of today's studio woodturners. A reputation for high rents, urban blight, and scarce woodlots has undoubtedly deterred some, while the lure of country and suburban living remains strong, at least in the United States. Why else would New York City account for less than 6 percent of the state's AAW membership when the five boroughs represent almost half the state's population? Are central cities intrinsically inhospitable to the craft?

To find out, I paid a visit to Mark Supik & Co., a 30-year tenant of a 5,000-square-foot shop in the Highlandtown ("Hollantown") district of east Baltimore. Not far away, I-95 and the Tunnel Thruway rose from the harbor depths to carry streams of motorists alongside the stacks, rail yards, and red brick grit of a working port. The shop hunkered down in a 100-year-old industrial building that once housed a veneer mill and pajama factory. A loading dock served as the street front. Walk-ins usually arrived around back through an open entryway overshadowed by a 30-foot cyclone tower for dust collection, a weathered door advertising dangerous voltage, a convincing 8-foot praying mantis in articulated steel, a reclining 15-foot totem pole of welded 55-gallon drums with assorted grimaces, shiny giant anemometers, and other whimsical metalwork of an old art school friend. During my midday visit I found the total effect fascinating and inviting, but by nightfall—perhaps by design—the sentries and signage might appear a little sinister.

Shop tour

Once inside, I encountered a sight rare among commercial woodworking shops in this part of the country: ten working lathes ranging from a mini model to an American column turner swinging 30 inches and spanning up to 13 feet. A bedless 1943 Model 26 Oliver boasted a yard-long spindle capable of spinning 8-foot diameters. More than half the lathes were old student or shop grade Olivers retrofitted with variable-frequency speed controls. Off to one side stood the conspicuous concession to modernity, a German Hapfo copy lathe with synchronized router attachment. The crown jewel of the nonturning machinery was an 1876 36-inch band saw converted from line shaft operation. These tools, along with a 12-inch jointer, 24-inch planer, and other weighty equipment, bore continuing witness to what owner Mark Supik called "a 19th-century faith in cast iron."

Leaving the large machine room and spray booth area, I walked through what may qualify as the nation's only beer tap "museum"—a long hall lined with shelves of tap handles, from traditional to wildly eccentric (see marksupikco.com/beertaps/beertap.gallery/beertapgallery1.html to sample the variety). The display hall opened into an ample office basking in the shop's only natural light from a nearby

Working on the company's Oliver 26 lathe, Joe Supik turns a 44" (112 cm) diameter mirror frame for a local furniture studio.

window. The space housed the usual office equipment, business directories, books, and bulletin boards, but also a tabletop assortment of Mark's finished vessels, dozens of turned kitchen utensils like mortars-and-pestles and honey dippers, and a few yarn-makers' drop spindles. Atop the central meeting table that doubled for lunch use sat a 2-foot-diameter endgrain bowl awaiting finishing. Nearby, beer decals covered part of a layout table near the printer. A family job-tracking board hung near the door. Clearly many functions cozily intermingled in this office.

Origins

How different it all must have looked in 1981, when Mark moved into the Highlandtown shop. A graduate in sculpture from the highly regarded Maryland Institute College of Art, he had worked for years as a carpenter and renovation specialist commuting to job sites in the Baltimore–Washington region. Once set up in his new space, he could move beyond finish carpentry to cabinetmaking, millwork, and the woodturning he had been introduced to in school. From the beginning, restoration projects formed the core of his ▸

business in a city where pre-WWII row housing with Victorian flourishes was ripe for refurbishment.

In the mid-1990s, the company began to specialize in architectural woodturning. The shop has since produced not only the usual array of balusters, newels, and finials, but also massive columns, straight and curved railings, cornices, and crown moldings. Notable creations have included the new stair spindles in the Maryland State house and a flagpole for the White House.

Plaid Dad reflects Mark's sculptural training and attention to detail. This beer tap was painstakingly assembled from dozens of elements arrayed, turned, and carved into a statement of high camp.

Collection of Daniel Scarpino

Labor-intensive jobs such as rope-work, fluting, and spiral stair railings have required complex carving. Thousands of rosettes, furniture parts, pipe plugs, pikes for historic reenactors, gavels, exercise rollers, and baseball bats have also taken shape in the shop.

Pivot point

Turning largely by eye and hand for many years, Mark pared down production time on the lathe, particularly in sanding, by replacing his scraping attack with shearing cuts. Even the increased efficiency from daily practice, however, was not enough for the enterprise to flourish in the long term.

In 1997, Mark made a far-reaching decision. After receiving a rare $50,000 lump sum payment for a job, he took half of it and bought the Hapfo copier. Unexpectedly, new work slowed during the next few months, and he began to wonder how he could meet his overhead without the diverted cash. The business squeaked through, but the scare left a lasting impression. Not one to buy on credit, he subsequently steered clear of large purchases that could deplete basic operating funds. Fortunately, for more than a decade afterward, the Hapfo has proved its worth not only in architectural turnings, but also in the emerging beer tap market.

In recent years, Mark has again pondered tooling upgrades that might lead to another leap in efficiency, but without the six-figure investment in a CNC (computer numerical control) machine. Since the company's inception, he has relied on his mechanical aptitude to salvage, retrofit, and profitably exploit technology, such as the antique cast iron on his shop floor that others left behind. Now, with tool-savvy nephew Joe in the business, one tempting option is to purchase for pennies and recondition older automated technology that could cut the shop's production run time by a factor of ten or more. Without regular jobs of 5,000 items, however, such highly complex tooling does not currently promise to be a wise investment. Although the Supik shop produces many thousands of pieces annually, they tend to cluster in jobs of a few dozen. If clients need large quantities, they can buy stock spindles from offshore suppliers for $2 each.

Tapping the foam

If long-standing economic forces have been pushing the business toward automation, a new avenue for custom work and creative expression has also opened up. Few other niches in the expanding market of "artisanal" products have generated as much activity as craft beer from microbreweries, brewpubs, and regional breweries. The total number of U.S. craft beer producers now hovers around 1,500. These newcomers distribute their premium stocks through thousands of bars, restaurants, stores, and private clubs. A single connoisseur's pub might keep as many as 20 kegs on tap. Individual consumers also order tap handles for their home "kegerators" and keg bars. In short, the market for beer taps is awash with opportunities for imaginative woodturners.

Mark Supik & Co. produced its first beer tap in 1991. It was a natural move for a firm flanking Brewer's Hill, Baltimore's famed home of

Beer tap designs are limited only by the customer's budget and imagination. When execution in wood looks time-consuming, cast resin may offer a simpler alternative.

National Bohemian and Gunther Beers. Demand for the handles did not take off, however, until the rise of the Internet. Entrepreneurs began forming online networks, marketing through websites and word of mouth, holding trade shows, and stimulating an entire sector of craft beer accessories, including tap handles. The level of public interest in beer making has now reached the point that Mark can often detect when the young voice on the phone is emanating from a dorm room. "The dead giveaway is when the caller says he needs to run my tap quote by his mom," he says.

At this point, the business is producing about eight thousand taps a year. The company offers seventeen different stock handles, ranging from clear-finished simple batons to cleverly faceted stems and medallion heads in a variety of profiles and glossy colors. Custom designs include elaborate turned forms such as beer bottles, kegs, and fire hydrants, as well as pure sculpture—animals, musical instruments, sports equipment, human figures, buildings, and balloons. Even coffee, wine, and sake taps are available. The Supik website targets not only brewers and pubs, but also individual enthusiasts and companies looking for distinctive retirement gifts. Customers may submit their own designs by following the company's online instructions.

About 80 percent of the taps require at least some turning, often supplemented by carving, routing, or assembly, as well as spray finishing. Intricate shapes are sometimes cast in polymer resin. Prices reflect the complexity of production, with a ▸

simple turned shape selling for under $20, a stock handle with custom label for $85, and an ambitious custom turning or carving for several hundred dollars.

Selling spindle and spin

Even with the large volume of orders, tap sales have generated a much thinner profit margin than the architectural work, which plunged with the nation's mortgage crisis. The need for further diversification once again nudged the company into unfamiliar terrain. While attending the 2007 AAW Symposium, Mark struck up a relationship with California turner Jerry Kermode, who ran a woodturning school. That exposure encouraged Mark to launch weekend classes at the Baltimore shop once a month. By joining and participating in several turning clubs in the Baltimore–Washington–Annapolis triangle, he cast a wide net for prospective students. In addition to offering basic woodturning instruction and occasionally bringing in well-known artists like Mark Sfirri, he also introduced a creative lure to attract students who otherwise might have no interest in woodturning. At trade shows and craft fairs, he would say, "Look, I can sell you a tap handle for $19, or you can spend a day in my shop and make your own for $150." Surprisingly, many have opted for the workshop. The same approach has yielded similar hands-on choices among fiber artists looking for drop spindles to spin yarn. The Supiks now travel to sheep and wool festivals in the region to market both their products and process.

Vessels

The recent foray into teaching has provided Mark with an additional excuse to turn bowls. He displays and sells his work through the company's website and gallery, the Creative Alliance Gallery, and at regional craft shows. In the shop, his simple endgrain vessels, often with flaring natural edges, stand in sharp contrast to the shiny figurative taps on display nearby. His attraction to the understated look in bowls may explain his current interest in turning white pine, a species long neglected by vessel makers. Last year he resolved to make 100 bowls from a fallen specimen on family property. To date, he and his students have produced close to 90.

Public interest in beer making has now reached the point that Mark can often detect when the young voice on the phone is emanating from a dorm room

Dollars and cents

How do the various income sources tally on the bottom line? With the general economy still climbing out of recession, Mark Supik & Co. generates about 65 percent of its revenues from architectural turning, 30 percent from beverage taps, and 5 percent from workshops. Sales from Mark's one-off vessels may also account for a few percentage points, but he doesn't bother to do the math. The taps remain in demand, but market realities seem rather inelastic at present. For example, with the shop's current hourly rate of $65, production of a simple stock beer tap costs approximately $1 for wood, $1.25 for the ferrule coupling, $1.50 for labeling, $0.75 for finishing, and $15 for labor. The total is slightly higher than the $19 item price. More elaborate taps, however, can yield a net gain.

Clearly, reduced labor hours per unit offer the greatest opportunity for cost savings and increased profit, not only for beer taps, but also for architectural work. In today's unsettled economy, modest investments in clamping racks and other solutions to production bottlenecks make more sense than purchase of high-volume automated lathes. Mark is also convinced that the company can cut labor hours through honed turning skills. In-house workshops with Mark Sfirri (pad foot production) and Alan Lacer (skew sharpening) have already yielded valuable techniques for shop use.

Deep roots can prove decisive in a turbulent economy. A Baltimore native, Mark can draw on a vast web of local knowledge, contacts, and resources to finesse difficult times. Even so, during especially lean periods, he and his wife, Nancy, have postponed depositing their own paychecks until work picks up so that the family crew and shop overhead get paid. Although deferred payment can create strain, it is not altogether different from taking out a line of credit to meet company payroll, a very common practice in business.

Kindred spirits

Most of the people who work for Mark Supik & Co. share the same last name. Son John and nephew Joe, along with Mark, do most of the turning, while niece Danielle Craven-Slaski usually carves, casts, assembles, labels, and finishes the beer taps. Having grown up ▸


Photo: Anna Santana

Vessel turning offers Mark the opportunity to create without specifications. The beefy tailstock here sits atop a 1920s American (brand) lathe.

The Hapfo copy lathe has ultimately paid big returns on a dicey investment through its speed, accuracy, and capacity to produce high volumes, as well as fluting and rope molding.

(Above) Production floor becomes classroom in one of Mark's weekend workshops.

(Left) John Supik takes advantage of the generous span afforded by one of two salvaged long-bed lathes in the shop.

(Below) Huge machines allow Supik & Co. to handle oversize jobs that few trade shops can accommodate.

around the shop, John has developed a level of motivation and proficiency in the craft equal to his father's, while Joe can draw on his varied background as an arborist and tool mechanic, as well as a degree in fine arts. With little formal training, Danielle has become an accomplished designer and sculptor in several media. A compulsive knitter, she is largely responsible for company connections with the fiber arts community. Mark himself averages about 25 hours a week at the lathe and devotes the rest of his time to estimating jobs and managing the business.

The arrival of Nancy at the company in 2007, after her retirement from teaching computer skills in Baltimore's primary schools, has dramatically affected the look, operation, and outreach of the business. One of her lasting achievements has been to organize and expand Mark's office—for years a crowded cubbyhole. In the process, she has developed a strong company Web presence with pop-ups and videos, coordinated custom client designs, and orchestrated collaborations like the pine bowl project. She has also engaged the public and local

(Above) After meeting California woodturner and teacher Jerry Kermode at an AAW symposium, Mark invited him to demonstrate before three Maryland chapters, shown here. The friendship inspired Mark to open his own school.

(Right) Danielle paints one of the new Edgar Allan Poe beer taps celebrating a famous Baltimore resident. For intricate taps like these, a master that is turned/carved in wood can be used to make cast copies.

(Left) The first half of 2011 saw a surge in architectural turning orders, but sales of beer taps also remained a steady source of income.

(Below) Darning eggs, drop spindles, and nostepinnes make great woodturning projects for beginning students. Here, Danielle Craven-Slaski *(far right)* appears with participants in the Fiber Arts Tools workshops.

(Left) Cousins John and Joe Supik stand behind the products forming the core of the company's business: spindles.

arts community with her blog and frequent presence at shows, festivals, and other events. Her experience in adult education has likewise proven invaluable in the launch and evolution of the company's teaching program. She and Mark, together with the younger family members, bring to the company a diverse and intense blend of skills and interests that competitors might well envy.

Fanciful metal sculpture greets visitors at the main entrance around back, enlivening the stern industrial façade. Mark's restored 1953 Chevy panel truck is used for lumber pickup and deliveries.

Countless restorations in the greater region call for vintage balusters not available in commercial catalogs. Supik & Co. provides custom spindles with no minimum order required.

Roots and survival in the city

With economic restructuring now underway nationwide, Mark Supik & Co. and many other small firms obviously face an uncertain future. Across town, one of Baltimore's fabled woodworker suppliers, Skarie, Inc., recently retired its 62-year-old name and familiar lines of trade shop tools and reemerged as a distributor of CNC plasma, laser, and water jet machines. With such changes afoot, the Supiks are mounting a full-court press to stay in the game while retaining their love of woodworking. That explains the company's forays into product-oriented teaching and trade show markets, as well as the family's strong ties to the Highlandtown Arts District and Baltimore's Creative Alliance of artists and educators.

Would moving the shop to the country improve the financial outlook? Mark is not convinced: "We considered buying family property in Harford County, but the rent is inexpensive here, and we really get along with the landlord. We are well-positioned in east Baltimore to serve our customers" along the I-95 corridor between New York and northern Virginia. Indeed, a network of clients, students, and vendors radiates in all directions.

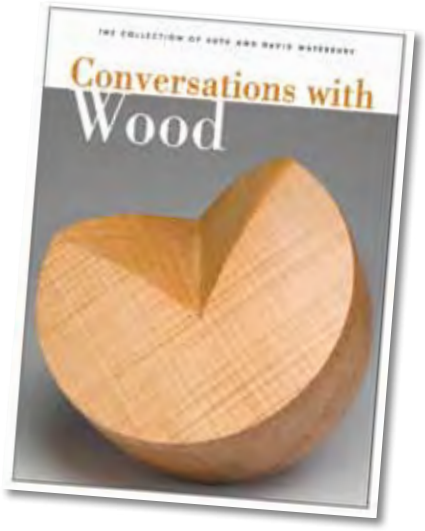
For denizens of Highlandtown, business considerations represent only one attraction of a central location; many others abound. Where else could family members amuse themselves during breaks by visiting the hobby supply shop upstairs stocking chemistry sets, microscopes, and radio-controlled model airplanes? Not far away beckon the Walters Art Museum, the American Visionary Art Museum, and a host of educational institutions and skilled-trade groups. In short, city living serves up a rich cultural and intellectual menu difficult to imagine anywhere else. It also continues to be a familiar and comfortable shoe for Mark, who walks and pedals to work. Of course, the urban core is not an environment that appeals to everyone. With only seven names listed for Baltimore, the AAW *Resource Directory* underscores this reality. But the remarkable longevity and community impact of Mark Supik & Co. suggest that woodturning can thrive in the heart of the metropolis. For at least a few of its practitioners, Baltimore truly remains Charm City. ■

During the last thirty years, David M. Fry has worked as a bowl maker, production turner, and woodworking instructor in the Washington, DC area. He has also coauthored two books for Doubleday/Anchor, edited manuscripts for a scholarly biomedical press, and written for NASA and other Federal agencies. He occasionally juries woodworking shows and writes about craft.

Conversations with Wood

The Collection of Ruth and David Waterbury

David M. Fry



On the cover, Robyn Horn, *Geode,* Geode Series, 1989, Fiddleback maple, 9¼" (23 cm) dia.

Yale University, gift from the collection of Ruth and David Waterbury in honor of Robyn Horn

Within the past year, *three* new catalogs featuring outstanding private woodturning collections have ended a decade-long lull after the publication of volumes on the Wornick, Mason, and Bohlen collections. The new arrivals include books on the Bresler (*AW*, vol 25, no 6) and Lipton collections, but the spotlight here falls on *Conversations with Wood*, which went to press just in time for a companion museum show of seventy-seven selected works from the Minneapolis home of Ruth and David Waterbury. Happily, the timing of the exhibition at the Minneapolis Institute of Arts (MIA) and open house at the Waterburys coincided with the 25th AAW symposium in nearby Saint Paul, and many visitors took full advantage.

Despite its link to the MIA show and previous wood art books, *Conversations* is not an exhibition catalog. Instead, it serves as a pictorial and narrative archive for a collection of 538 turnings and wood sculptures from 130 makers. Images of the works are accompanied by brief but pointed commentary from the artists themselves rather than curators. Five eloquent and informative essays, along with the Waterburys' own engaging story, introduce the catalog proper.

The absence of bios anywhere imparts an egalitarian flavor to the book. If there is any implied hierarchy, it resides in the space devoted to individual makers in the introductory essays and the number of pieces represented by each in the collection. Because the Waterburys developed strong ties to Ron Kent and Michael Mode early on, it is not surprising that these makers dominate the catalog pages, while David Ellsworth and Robyn Horn also enjoy considerable exposure among the color plates and essays. Other artists prominently featured include Liam O'Neill, Craig Lossing, and Jack Slentz. All the major early figures—Stocksdale, Prestini, the Moulthrops, the Lindquists, Osolnik—put in an appearance, and it requires effort to think of later well-known turners who do not. The mean age of the makers is 63 (up from 50 in the groundbreaking Jacobson catalog of 1985). The works themselves date from recent (2010) to relatively old (1977), with most having taken shape between 1986 and 2006. The Waterburys made their first purchase, from Ron Kent, in 1984.

Conversations makes it clear that the Waterburys greatly value their friendships with the artists, as well as the objects they make, which have become tangible, intimate reminders of long-lasting relationships. Perhaps that is why the Waterburys decided to include in the catalog most of the makers represented in their collection and to give them space to speak directly about their work. As a result, readers can both ponder the musings of individual turners about specific pieces and accumulate a collective sense of recurring themes among these leading wood artists.

As expected, the remarks of many turners reflect their roots in traditional craft by focusing largely and sometimes entirely on the medium itself—a favorite species, a memorable tree, a challenging log. Hawaiian Ron Kent, for example, traces his enduring association with native Norfolk Island pine, whose translucence and spalting he learned to exploit to spectacular effect in his signature small-footed open vessels. Natural translucence also figures prominently in Gianfranco Angelino's comments on locally salvaged Italian timbers, although he says surprisingly little about his marvelously stitched patchwork bowls themselves. An abiding affection for the raw material likewise pervades the statements of Liam O'Neill (bog oak, monkey puzzle), Derek Bencomo (milo, koa, pheasant wood), Dan Kvitka (exotics), and Phil Brown (holly). In short, this collection suggests that the beauty, feel, and unpredictability of wood remain the impetus for much contemporary woodturning despite growing interest in artistic expressiveness and the larger world of ideas.

Another linkage to craft is the frequent allusion to technique, such as that developed by Tex Isham to create *Inner Circle*, a pair of scooped plates held together by attached arcs. He reveals how he scrambled the normal turning process by spinning the cutting tool (a router) outboard and rotating the wood by hand. John Jordan is equally forthcoming about the removal and clever

reattachment of the neck on his small-mouth bottle. Similarly, David Ellsworth discloses how he slightly offset the narrow slit at the top of his spalted maple pot, emptied the contents through an overlapping circular opening, and then glued in an inconspicuous patch that blended with the spalting and restored the enigmatic slit. Clearly, craft still celebrates virtuosic illusion.

Occasionally an artist rewards the reader with a story of failure along with recounted triumphs. For his ensemble of undulating madrone wafers *In the Current #3*, Christian Burchard describes the disappointment of losing almost an entire run: "I had great hopes for this series. I learned to do ultrathin turning from JoHannes Michaelson and was trying to make these disks in two foot diameter! Nearly all came apart and I soon gave up. Only two small sets survived." In some cases, however, disaster opened another door, as when Ron Kent stitched up a shattered bowl and embarked on his Post-Nuclear Series.

Ironically, the discussion shifts "artward" when makers reflect on their desire to evoke or emulate *other* crafts, particularly those outside the European tradition or contemporary era. Native American ceramics in particular has exerted a strong influence on Curt Theobald (Zuni) and Bruce Mitchell (Coclé), and ancient archeological artifacts hold considerable fascination for David Comerford, Stoney Lamar, and Mark Lindquist. Perhaps the most riveting reflections on the craftwork of past cultures come from Michael Mode, whose Mughal Jar series pays tribute to the 16th century architecture of India. "Mughal architecture affected me so deeply that I wrote a story in explanation of it"; the protagonist's restless spirit "touched me in some way, leading to…a series of vessels and bowls named after the Mughal ruler Akbar."

The conversation occasionally slips into the lexicon of the fine arts, as when William Hunter muses that "form and line are the most important elements of a vessel." David Ellsworth puts it even more bluntly: "One thing I have learned over the years is never to turn down a great shape when confronted with great material, as it is too easy to be seduced by the beauty of the wood and overlook the power of a great design."

Perhaps the most compelling statements move beyond formal design considerations to personal reflections involving complex emotions and trauma. Sharon Doughtie recalls, for instance, that "Many years ago I was in a volcanic explosion that changed my perspective on life…A piece of crust streaked across the lava field and into my side. It broke ribs, and I rolled down a hill of sharp solidified lava. That stunning lava fountain was one of the most beautiful things I've ever seen. I wanted to find a way to speak to that event." In *Journey Home*, Binh Pho recounts another narrow escape—from captivity in his native Vietnam to eventual reunion with his transplanted family in St. Louis. In perhaps the collection's most explicit political statement, Tex Isham's *Tower Series III* graphically evokes both the horror of 9/11 and public resilience in its aftermath.

Taken together as an archive of first-person observations, *Conversations* certainly provides fresh insights into contemporary woodturning. Regrettably, the commentary is not always well served by the book's photography. Pictures of Roger Bennett's dyed bowls with inlaid silver patterns, for example, barely display what his captions describe. The light-stippled interiors of Hayley Smith's perforated platters never materialize on paper. When one of Al Stirt's 20" finely etched sgraffito platters shrinks to less than three inches square, only two percent of its original surface area remains. In such cases, the loss of visual drama and defining features becomes almost inevitable, especially under generic lighting. Fortunately, some of the smaller well-lit images, such as Michael Mode's *Jehan's Gift* and Hans Weissflog's *Star Bowl*, still exude crispness and authority. A number even show as much detail as what was visible in the MIA exhibition. Only rarely, however, does the core catalog offer thrilling full-page photography.

The decision to produce an incredibly ambitious archive of 500+ objects rather than a focused exhibition catalog or representative artist survey led to the practical necessity of placing three or four images on many pages. If these images do not always fully convey the essence of individual works, there is still much to savor among them. They also comprehensively document, along with the narratives, one of the country's premier wood art collections. Through them, curious museum patrons, woodturners, and collectors can reap the benefit of learning what Ruth and David Waterbury have thoughtfully assembled and shared with the larger community.

Conversations with Wood (256 pp., $40 softcover, $60 hardcover). ■

(Far right) Catalog frontispiece illustration, Todd Hoyer, Suspended Column Series, 1990, Arizona ash, 27" (70 cm) high

(Right) Back cover illustration, Ron Kent, (with Myra Kent), Post-Nuclear Series, 2008, Norfolk island pine, 9⅞" (25 cm) dia.

Promised gift to Yale University

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Ken *Wraight*

Australia

Emperor's Carriage, 2011, Australian red mallee burl, Australian ebony, ancient kanooka, 9" × 12" × 6" (23 cm × 30 cm × 15 cm)

Emperor's Carriage is the second in my Carriage Series. I wanted to highlight the skills of artisans past and depict a delicate old-world charm.

The carriage, which is a box, began as a rough sketch, took four months to complete, and is made up of 75 separate pieces. I spent hours drafting one-to-one drawings, to scale on all planes. I developed dozens of templates and numerous carriers to hold the work. The creation required many hours of false starts and endless measuring. Fine, pierced turnings require all parts to be turned to precise tolerances on multiple centers. A rigid design and turning approach is necessary; you can't freestyle design a piece this complex.

The carriage was on display at the Dunn Gallery (dunngallerywoodart.com) in Hawaii for its Box Exhibition (2011) where it won the People's Choice award.

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

Time to renew!

woodturner.org

Dear AAW Member,

AAW is celebrating our 25th birthday this year and we have a promising future. We have expanded to an international organization, and we continue to focus on member benefits, education and safety. Please see our website at woodturner.org/org/mbrship/ for our new membership levels, programs and benefits.

The most important asset of our association is you, our members. We look forward to continuing our partnership.

Cindy W. Bowden

Cindy Bowden
Executive Director

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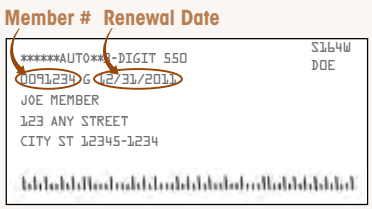

Save the trees for turning and renew online!

2. Log on to the members' area at **woodturner.org** to renew.
3. If you have questions, email inquiries@woodturner.org or call 651-484-9094 or 877-595-9094 (toll free).

You can also renew by filling out the attached form, putting it in an envelope and mailing it to:

American Association of Woodturners, 222 Landmark Center, 75 5th St W, St. Paul, MN 55102-1724

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