INLAY TECHNIQUES FOR WOODTURNERS • THE INS AND OUTS OF EXHIBITIONS • SEAM RIPPERS AND THIMBLES

AMERICAN WOODTURNER

Journal of the American Association of Woodturners
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EMBELLISHING
TURNED OBJECTS

SPHERES OF INFLUENCE
INSIDE AN ENDURING COLLABORATION

BRAD MOSS
TASMANIAN TREASURE

Holland Van Gores North Carolina

Taking a piece of wood destined for the fireplace or landfill and making something a friend, relative, or collector wants to take home is a rewarding experience that never gets old. I take cues and inspiration from all I see around me, and that, in turn, pushes me to create my own idea of natural beauty. I aim to achieve an organic quality in my work.

Early in my woodworking career, I was introduced to the lathe, the tool that would become the center of my creativity. I knew very little about the lathe starting out but loved how relatively quickly a piece of wood could be shaped into a form.

I'm always tempted to experiment with different forms and textures, which eventually led me to try a technique known as "lost wood." This method involves removing a predetermined amount of wood from a turned work after it comes off the lathe, thus transforming it into an altogether different shape, often an elongated oval. For more on this technique, see Art Liestman's *AW* articles, "Beyond Round: Therming" (April 2010, vol 25, no 2) and "Beyond Round: The Lost Wood Process" (August 2012, vol 27, no 4). Last year, I was introduced to the ancient art of milk paint. The oldest painted surfaces on earth were colored with simple, environmentally friendly compositions of milk, lime, and earth pigments. I like the soft, velvety look and feel of milk paint, which I apply in multiple layers and colors. ■

For more, visit hollandwoodart.com.

Voice of the Tree, 2016, Maple, lignum vitae, milk paint, 11½" × 4¾" × 3¾" (29cm × 12cm × 10cm)

Exposing layers

After applying four to seven double coats of various milk paint colors over my textured surface and allowing them to dry, I begin sanding with 220-grit wet/dry abrasive—used dry—until layers of different colors are exposed. Continue sanding until you achieve a somewhat uniform appearance. The last color you apply is going to determine the color of the piece, even though most of it has been sanded off.

After your piece has been sanded, burnish vigorously with fine steel wool until smooth and slightly glossy, then apply your preferred finish. I have used lacquer or just a quality paste wax. Experiment with different textures and colors and you'll have fun seeing the piece change before your eyes.

Process photos: Audri Van Gores

Alliance, 2016, Poplar, maple, milk paint, 22" × 9" × 9" (56cm × 23cm × 23cm)

Nightbound, 2016, Virgin Island mahogany, acrylic paint, 15" × 5½" × 4" (38cm × 14cm × 10cm)

Ascension, 2016, Poplar, maple, milk paint, acrylic paint, 22½" × 6" (57cm × 15cm)

To Have and to Hold, 2016, Maple, lignum vitae, milk paint, 8½" × 5½" × 4½" (22cm × 14cm × 11cm)

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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

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Cover – Brad Moss, *Sloping Bowls Series*, 2013, Celery-top pine, typical size is 12" × 12" (30cm × 30cm)
Photo: Peter Whyte Photography

Back Cover – Ed Pretty

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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 tiny.cc/turnsafe*. Following them will help you continue to enjoy woodturning.

*Web address is case sensitive.

Editor's Note

The story is all too familiar. As a new woodturner, you learn the ropes quickly, get hooked fast, become proficient. You come to understand all the concepts and suddenly can turn anything: pens, ornaments, bowls, platters, lidded boxes, hollow forms—you name it. But soon, your turned work piles up in the house and in the shop. You have already given away many pieces to friends and family. Eventually you find yourself growing weary of the same kind of work coming off your lathe, despite its undeniable natural beauty. You love woodturning but somehow want more. You begin to idolize characters like Dixie Biggs, Al Stirt, and Andi Wolfe. Before too long, you, too, turn to the dark side. Like so many before you, you begin to—embellish your turned objects.

Now you want to explore carving, piercing, painting, pyrography, sand-blasting. You want to mix media.

Betty Scarpino explores the wonderful possibilities of embellishing turned objects in an article on page 36. Look there for ideas and inspiration and ask yourself, *How might I expand the creative aspects of my woodturning?*

—Joshua Friend

From the President

KC Symposium

As the AAW's 2017 International Symposium in Kansas City rapidly approaches, it's natural to look back at recent Symposia and make comparisons. Phoenix, Pittsburgh, and Atlanta were great locations, but I believe Kansas City is uniquely suitable to our members. During my visit there in January, I found the airport easy to deal with, not overwhelmingly big, and staffed with friendly people. After a short ride, I arrived at the hotel and convention center. The facility is clean and spacious. Walking outside, you encounter parks and open areas, and nearby restaurants that satisfy all pricing needs. It's an urban area with a small-town feel. I believe this laid-back atmosphere will make all our activities more relaxing and enjoyable. I know you will agree that Board member Jeff Brockett and his symposium committee did an excellent job in picking Kansas City.

Again this year, you can anticipate outstanding demonstrators, who will educate and give you turning ideas that will boggle your minds in KC and overwhelm your friends when you get home. The vendor area, always a big draw, will allow you to see the newest and best equipment. Our vendors always have symposium specials. Don't forget, you are only one tool away from perfection. Go to our galleries and be amazed by the impressive art presented by your fellow members. If you still have money after leaving the vendor area, consider bidding on a piece in one of our auctions.

For the first time, we have invited The Furniture Society to be part of our Symposium. The invitation concept is to have a program module of demonstrations and discussions of interest to turners. Many of our members already incorporate turnings in their furniture making, and hopefully furniture makers will be more influenced by woodturning. Given our willingness to share knowledge and skills, I'm sure this collaboration has a great future.

If you are a local chapter leader or are considering "jumping into the shavings," make it a point to attend the Chapter Leadership meeting during the Kansas City Symposium. Your Board of Directors and most AAW staff members will be there proudly explaining their efforts that make your membership more valuable and your job as a chapter leader more effective. Our Board this year brings skills and experience to ensure all members—from the newest turner to a founding member—get appropriate attention. Ask questions at the meeting or corner any of us for a one-on-one discussion.

Whether this will be your first symposium or you come every year, whether you only go to see the demonstrations, or the galleries, or the vendors, you will leave with more knowledge, more enthusiasm, and maybe a little less money in your pocket. Mostly, though, you will have enlarged your woodturning family. We are the best of people.

Special offer

We are currently offering a limited-time promotion—50% off a one-year membership to chapter members who have not yet joined the AAW. (See page 12 for more on this.) We have great ideas for improving the value of your membership, but we need to expand our base to implement many of those ideas. New memberships bring new revenue. Without joining AAW, a non-member can't easily realize the benefits of belonging. We value and appreciate our current members and want to provide the best service possible. If you know chapter members who are not AAW members, don't let them miss this opportunity. At our normal price, an AAW membership is the best tool you can buy; once turners belong, I'm sure they'll renew.

We are all looking forward to seeing you in Kansas City. Introduce yourself to a staff or Board member and let us know what you think. We want to know.

Looking Forward,

Greg Schramek
President, AAW Board of Directors

AAW'S 31ST INTERNATIONAL SYMPOSIUM

KANSAS CITY CONVENTION CENTER
KANSAS CITY, MISSOURI • JUNE 22-25

Increase your woodturning skills and know-how better and faster. Get new ideas that will recharge and motivate you. Meet friendly turners from across the globe.

Our International Symposium is an excellent opportunity to watch world-class demonstrators share their techniques, to find out about the latest innovations in tools and materials, and to be inspired by the Instant Gallery and other woodturning exhibits. Join us to experience in person the creative passion of woodturning while enjoying the company of others who share your interests.

TO REGISTER NOW, VISIT tiny.cc/AAW2017KC!

DEMONSTRATORS AND PANELISTS

See the December 2016 and February 2017 journals for more detailed listings of the Symposium demonstrators, including rotation topics. The latest symposium information can be found on AAW's website, woodturner.org.

SAM ANGELO
SALLY AULT
STUART BATTY
JOHN BEAVER
BRUCE BERGER
JEFFREY BERNSTEIN
DIXIE BIGGS
TRENT BOSCH
JEFF BROCKETT
MIRIAM CARPENTER
NATHANIAL CHAMBERS
JUDY CHERNOFF
JASON CLARK
JIMMY CLEWES
ANDY COLE
JANET A. COLLINS
BARBARA DILL
CINDY DROZDA
DAVID ELLSWORTH
J. PAUL FENNELL
CLAY FOSTER
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JIM SANNERUD
MERRYLL SAYLAN
BETTY SCARPINO
JOE SELTZER
MARK SFIRRI
JENNIFER SHIRLEY
THOMAS STEGALL
ALAN STIRT
ANDI SULLIVAN
JASON SWANSON
CURT THEOBALD
MARK WANINGER
DEREK WEIDMAN
STEPHEN WEINROTH
JOHN WESSELS
TOM WIRSING
ALAN ZENREICH

Photo: Andi Wolfe

MOBILE APP guidebook

The Guidebook app for mobile devices will again be available for use at this year's Symposium. With this free app, you'll have all the rotations, demonstrators, tradeshow exhibitors, floor plans, and messaging at your fingertips. Save time by installing the app before the Symposium. Visit woodturner.org.

DONATE TOOLS TO THE AAW TOOL BANK

AAW's Tool Bank is a success story. In each of the last six years, members have brought unwanted (new and lightly used) tools to the Annual Symposium for donation to help AAW programs such as Woodturning Beyond Barriers, Turning to the Future, and Turners Without Borders. Please bring your lightly used tools to the Kansas City Symposium. Bowl, spindle, and roughing gouges are most needed; chucks and other equipment are also welcome. Tool donations will be accepted at the registration desk.

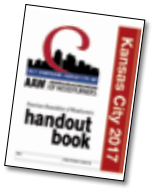
SYMPOSIUM HOTEL

Kansas City Marriott
200 W 12th Street
Kansas City, MO 64105
Phone: (816) 421-6800

Visit woodturner.org for updated hotel and group rate information.

FREE SYMPOSIUM HANDOUT BOOK

Symposium registration includes this comprehensive symposium book, which features all the demonstrators, images of their work, and valuable how-to information on topics covered in demonstrations. Buy an extra copy for $25 to share with your woodturning friends back home!



PROFESSIONAL OUTREACH PROGRAM PANEL DISCUSSIONS

Panel discussions open to all symposium attendees.

- **Artist Showcase—Evolution of an Artist:** Keith Holt, Jim Sannerud, David Ellsworth (moderator)
- **Collaboration—Demo and Discussion:** Nathaniel Chambers, Michael Hosaluk, Mark Sfirri (moderator)
- **Digital Photography:** Rudolph Lopez, Kurt Hertzog, John Beaver (moderator)
- **The Ego and the Soul: Why Makers Make:** Kristin LeVier, Sally Ault, Jennifer Shirley, David Ellsworth (moderator)
- **All About Craft Shows:** Mark Waninger, Chris Pytik, Keith Holt, John Beaver (moderator)
- **Plagiarism: Where is the Fine Line? Finding Your Own Voice:** Barbara Dill, Miriam Carpenter, Jennifer Shirley, David Ellsworth (moderator)
- **How to Become a Demonstrator—From Application Process Through Presenting an Effective Demonstration:** Andy Cole, Curt Theobald, Sally Ault, Jeff Brockett (moderator)
- **Gallery/Museum Curator's Prospective:** Michael McMillan, Derek Weidman, David Ellsworth (moderator)
- **Direct or Internet Sales: Tips, Tricks, and Traps:** Mike Mahoney, Cindy Drozda, Keith Holt, J. Paul Fennell (moderator)
- **Cultural Appropriation/Misappropriation?** Graeme Priddle, Derek Weidman, Clay Foster, J. Paul Fennell (moderator)
- **Where to Buy and Sell Wood Art in the Current Market:** Jeffrey Bernstein, Stephen Weinroth, Joe Seltzer, John Beaver (moderator)
- **Understanding Tool Steels and Grinders – A Technology Update:** Tom Wirsing, Stuart Batty
- **Woodturning with Disabilities:** Andi Sullivan, Gil Malave, Alan Zenreich
- **Intimate Critique:** An opportunity to receive valuable feedback on your work through one-on-one discussion with an expert. Expect encouragement, tips, suggestions, and a positive experience. Judy Chernoff, Alan Stirt, Michael McMillan

CELEBRATION DINNER AND BENEFIT AUCTIONS

Join us the evening of Friday, June 23rd, for good company and the AAW live auction. Refreshments will be provided and a cash bar will be available. Over the past ten years alone, the Educational Opportunity Grant (EOG) benefit auctions have raised more than $500,000 for woodturning education.

Also, don't miss the bidding at the Professional Outreach Program (POP) live auction Saturday afternoon!

Can't make it? Don't miss out! Both live auctions will allow you to participate via live, remote, online bidding. Auction items will be published online for advance viewing on May 26. To sign up for a reminder, go to tiny.cc/NotifyMe.

On Saturday evening, enjoy a celebration dinner and a slower-paced silent auction, where you can bid on a variety of turned works and other items. Funds raised will be used by the AAW to continue to develop and deliver woodturning education and service programs for our member community worldwide.

RETURN TO THE COMMUNITY

Each year, local chapter organizers select a project for fundraising during the Symposium. This year, we have two. Bring a turned bowl or other object for the Empty Bowls fundraiser, which benefits Variety, the Children's Charity of Greater Kansas City. You can also donate boxes to support Beads of Courage. For information on both, visit tiny.cc/2017Return.

JOHN HILL STEPS DOWN AS AAW AUCTIONEER

Special auctions have long been an important part of AAW Symposia. John Hill assumed the role of AAW auctioneer in 2003, when he stepped in for Willard Baxter. Then, at the 2016 Symposium, John lost the use of his vocal chords, so Rob Wallace, the back-up auctioneer, took over. John continues to have limited use of his voice and has asked Rob to take over as lead auctioneer. Andy Cole, a long-time spotter, will be the new back-up auctioneer. A big thank you to John Hill for his energy and strong commitment to this AAW program.

YOUTH TURNING ROOM

Youth ages 10 to 18 are eligible to register for free hands-on woodturning instruction. Each registered youth must be accompanied by an adult who is registered for the Symposium. Students will make a variety of projects.

Volunteer teachers this year will include Steve Cook, Jim Rodgers, Rex Burningham, and Kailee Bosch.

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

- Powermatic/JET: JET mini lathes and stands
- Teknatool USA: chucks and revolving drive centers
- Crown Tools: sets of turning tools
- Craft Supplies USA: project supplies
- Hunter Tools: project supplies
- Vince's WoodNWonders: abrasives
- Robust Tools: toolrests and safety drives
- Easy Wood Tools: Easy Roughers and Easy Finishers
- Woodcraft: faceshields

Dennis Fuge instructing a young turner during the 2016 AAW Symposium, Atlanta, Georgia.

Photo: Andi Wolfe

Donor list current as of time of publication. See tiny.cc/AAW2017KC for updated information.

Our heartfelt thanks to those who generously donated in support of this program. These vendors have also agreed to furnish a complete turning package for the visually impaired program and ten additional turning packages for EOG grants.

SPECIAL INTERESTS

AAW's International Symposium encompasses many special interest groups that are all part of our woodturning community. At no other event will you be able to sample such a broad range of interests. You will want to attend this year's Special Interest Night (SIN) activities on Thursday evening.

Come and meet Australian turner Richard Raffan at the AAW Symposium in Kansas City.

A special event will feature Richard Raffan presenting a retrospective of his work.

SIN activities are organized by AAW members to share common interests. Past SIN sessions have included Women in Turning, Segmented Woodturners, Principally Pens, Ornamental Turners, a teachers forum, and a remote video demonstration. If you are interested in organizing a SIN session at the Kansas City Symposium, contact Al Hockenbery at al@woodturner.org.

POWERMATIC LATHE RAFFLE!

A winning ticket will be drawn at AAW's International Symposium, in Kansas City, June 24, 2017.

Proceeds to support activities of the local AAW chapters in Missouri and Kansas.

POP SHOWCASE ARTISTS

This year's Professional Outreach Program (POP) Artist Showcase will feature Keith Holt and Jim Sannerud. In addition to their individual rotations noted below, Keith and Jim will participate in a POP panel discussion, "Evolution of an Artist."

Keith Holt

A Decade of Inspirations

A journey of images showing the past decade of Keith Holt's and others' work, revealing key influences and inspirations.

Sweet Spot, 2015, Ebonized cherry, 4½" (11cm) diameter

Jim Sannerud

Production Green Woodturning: From Log to Lager

Learn the fundamentals of green woodturning, from looking at logs to choosing grain orientation to turning and drying.

Inspiration and Perspiration: Learning and Making

Learn how Jim Sannerud continually cultivates his creative voice.

Bowl Stack, 2012, Birch, milk paint, linseed oil, 23" × 14" (58cm × 36cm)

Photo: Tib Shaw/AAW

COMPANION PROGRAM

We are excited about the 2017 AAW Companion Program/Craft Activities—offering participants an outstanding mix of options, including tours and DIY projects. Craft projects include arm knitting, pressed flower cards, bracelets in copper and silver, and rings and earrings. Watch AAW website for class schedules and registration.

WOODTURNING EXHIBITIONS

Instant Gallery

The AAW Symposium Instant Gallery is the largest display of turned-wood objects under one roof. It is a great opportunity for any and all registered attendees to sell or just show off their work. There are no requirements: just bring up to three of your turnings to participate in this incredible display. To preregister your display pieces online prior to arrival, visit tiny.cc/AAW2017KC.

Special Exhibitions

Waves of Grain

This year's title theme honors Missouri's rich agricultural history. The *Waves of Grain* title was also chosen to provide a catalyst for other interpretations: from ancient grain goddesses to the amber waves of wood grain, it is a theme rich in possibilities. Two artist awards will be given during the Symposium: a Masters' Choice Award of $300 and a People's Choice Award of $200.

The Sphere – Second Round

Now in its eleventh year, the Professional Outreach Program (POP) exhibition series presents small-scale works by an international roster of emerging and established artists. This year, the exhibit will feature works by forty-eight artists from twelve countries and seventeen states. The creative thinking is big, yet the work is small, with a maximum size of 6" × 6" × 6" (15cm × 15cm × 15cm).

The work from this show will be auctioned live at the Symposium. Can't make it? Bid online! Proceeds support POP initiatives and programs, including panels, Instant Gallery awards, grants, and the Artist Showcase.

Pat Carroll, *Beauty in Decay,* 2016, Rippled sycamore, rust-finish paint, 6" × 6" × 6" (15cm × 15cm × 15cm)

Photo: Tib Shaw/AAW

Ron Fleming, *Echinacea,* 2000, Dogwood burl, maple tooth picks, 16" × 8" (41cm × 20cm)

2017 POP Merit Award – Ron Fleming

This year, POP honors Oklahoma artist Ron Fleming, a founding member of the AAW and a gifted sculptor, turner, and graphic artist.

The POP Merit Award is given to an artist whose body of work and career have contributed significantly to the growth of woodturning as an art form. Previous recipients: Giles Gilson, Stephen Hogbin, Mark Lindquist, Merryll Saylan, David Ellsworth, Richard Raffan, Clay Foster, and Jacques Vesery.

Visit the Special Exhibitions Area at the Symposium to see all of these shows, as well as the EOG live/online auction items and work by Artist Showcase presenters Jim Sannerud and Keith Holt.

The Special Exhibitions opening, including light appetizers and a cash bar, will be held Thursday, June 22, at 5:30 p.m.

WOODTURNING TRADESHOW

You'll see the latest and greatest woodturning products up close and in action. AAW's enormous tradeshow will be jam-packed with the newest woodturning products, tool and lathe manufacturers, and supplies. Following is a partial list of tradeshow vendors. Visit woodturner.org for updated information.

2 Tree Boyz Wood

Advanced Lathe Tools, LLC

Advantage Lumber

Airbrushing Wood

Arrowmont School of Arts & Crafts

Carter and Son Toolworks

Carter Products Company

Chefwarekits / EZ Jigs

Chroma Craft

Cindy Drozda Signature Woodturning Tools

CPH International

Craft Supplies USA

Curt Theobald Studios

Cuttermasters - Tradesman

Designs by Gjovaag

Earth's Watch Wooden Watches

Easy Wood Tools

Frugal Vacuum Chuck

Graeme Priddle

Hannes Tool LLC

Hunter Tool Company

John Jordan Woodturning

JPW Industries JET/Powermatic

JT Turning Tools, LLC

Kallenshaan Woods

Lyle Jamieson Woodturning, LLC

MDI Woodcarvers Supply

Nave's Sawmill & Woodworks

Niles Bottle Stoppers

Oneway Manufacturing

Parson Adhesives, Inc.

Reed's Woodworking, LLC

Robust Tools, LLC

Stockroom Supply

Teknatool USA

Ten Seconds Studio

The Studios of Bradley R.M.

The Walnut Log Studio and Supply

Thompson Lathe Tools

Tom's Tools

Trent Bosch Studios, Inc.

TSDr. LLC - The Spin Doctor

Turningwood.com

TurnTex Woodworks

Uneeda Enterprizes, Inc.

Vince's WoodNWonders

West Penn Hardwoods, Inc.

WildWood Design

Woodturner PRO

Wood Turners Wonders

Woodturning with Tim Yoder

Woodworker West

Woodworker's Emporium

CALL FOR STUDENT SUBMISSIONS
2017 Turning to the Future Competition

AAW | AMERICAN ASSOCIATION OF WOODTURNERS
Turning to the Future

The AAW is pleased to announce the third-annual Turning to the Future competition, an opportunity for woodturning students and schools to show off their best work. The exhibition will be held in conjunction with FreshWood, one of North America's largest student furniture-making and woodworking competitions.

The competition is intended to encourage and support students in reaching for and attaining the highest levels of skill in the use of the lathe. The contest is open to students in North America, and there is no entry fee.

Prizes include $500 first-place and $100 second-place awards in each division and category, and two lathes for the Best in Show piece in each division.

There are two divisions, High School and Post-Secondary, with three categories each: Functional, Small Turnings, and Open. Five finalists in each division category will be chosen to have their work displayed at the 2017 AWFS® (Association of Woodworking & Furnishings Suppliers®) Fair in Las Vegas, Nevada. Work will be evaluated on craftsmanship, aesthetic appeal, creativity and/or utility, and process documentation. Application period opens March 1, 2017. Deadline for submissions is May 1, 2017.

If you know a student woodturner, encourage him or her to apply! Submission details can be found at tiny.cc/Calls.

AAW Board of Directors
Call for Nominees

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

The AAW elects a volunteer nine-member board to represent the membership and move the organization forward. If you have been a member in good standing for the past three years, you are eligible. The nominating committee will select the six best candidates. From these six, members will elect three candidates to serve a three-year term, beginning in January 2018.

For information on the duties of board members, call any current board member or visit the AAW website at tiny.cc/Board for details.

If you are interested in serving on the board, please email the following to the executive director (phil@woodturner.org), no later than April 15, 2017:

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

The nominating committee will review application materials and conduct phone interviews. Candidates will be presented in the August issue of the journal, ballots will be sent out in the fall, and election results will be announced in late 2017.

Call for Demonstrators
AAW Symposium 2018

The AAW's 32nd Annual International Symposium will be held in Portland, Oregon, June 14–17, 2018. To apply to be a demonstrator, visit tiny.cc/CallsforEntry (case sensitive) between May 1 and August 1, 2017. For more information, call the AAW office in Saint Paul, 877-595-9094 or 651-484-9094, or email inquiries@woodturner.org.

WIT Donates Group Project for EOG Auction

For the third year in a row, Women In Turning (WIT) will donate a group project to AAW's Educational Opportunity Grant (EOG) auction, held during this year's AAW Symposium in Kansas City, Missouri. This year's theme is turned boxes, and the piece is titled *Open and Shut*. Dixie Biggs designed and made the container for the forty-plus boxes, which were made by women woodturners.

The EOG auction in Kansas City will be connected live via the Internet—if you want to bid on *Open and Shut* and won't be at the Symposium, you can do so! Visit tiny.cc/KCAuctions for more information. Funds raised from the sale will be split between EOG and WIT, and the money is subsequently given for woodturning education projects.

A huge thank you to all the woodturners who donated boxes, to Dixie for making the container, and to everyone who bids on *Open and Shut*.

—Betty Scarpino

A preview of some of the *Open and Shut* boxes, made by WIT members.

Photo: Dixie Biggs

2016 Fundraising Campaign

We wish to express our deep appreciation for the generosity of those who contributed to the AAW during our 2016 fundraising campaigns. Every gift is appreciated. We are grateful for your General Fund donations, which are used to sustain operations and support activities that deliver woodturning education and services for our member community worldwide. These activities include VISION 2020 initiatives, grants and scholarships, instructional videos, teaching and safety resources, specialty programming, and more. Thanks, too, for your designated donations, which are used for specific initiatives, such as the Endowment, Turners Without Borders, and Women in Turning. Additionally, we extend our gratitude to members who donated artwork and items to support the EOG auction, silent auction, and POP auction at the Atlanta Symposium. Please visit woodturner.org for a complete donor recognition list. Thank you all for being champions for woodturning and for helping AAW continue to pursue its nonprofit mission.

—John Ellis, Chair, 2016 Fundraising Committee *—Greg Schramek, President, AAW Board of Directors* *—Phil McDonald, AAW Executive Director*

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The AAW would like to thank these fine manufacturers for the use of lathes in the demonstration rooms.

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WIT Grant Opportunities

WIT (Women in Turning) is dedicated to encouraging and assisting women in their pursuit of turning, to sharing ideas and processes to further members' skills and creativity, and to increasing participation of women in the field of woodturning. For that purpose, WIT has established grant opportunities to help defray the costs to individuals, groups, schools, and local AAW chapters in sponsoring events that support AAW's WIT Committee goals. Grant applications will be evaluated and funds distributed quarterly. For more information and the online application, please visit tiny.cc/WITGrants.

Eureka Springs School Opens Wood Studio

The Eureka Springs School of the Arts (ESSA) in Eureka Springs, Arkansas, is building a 4,000-square-foot wood studio that will be ready for workshops this summer. The class lineup for 2017 will include box making with Doug Stowe; woodturning with Les Brandt, Kip Powers, and Judy Ditmer; furniture design with Steve Palmer; and woodcarving with John Engler and Gregg Thompson.

ESSA offers more than seventy adult workshops per year and has grown from a single building on less than an acre to a 55-acre campus with a new iron studio, as well as renovated studios for two-dimensional work, clay, textiles, small metals, leather, and, now, wood. For more, call ESSA at 479-253-5384 or visit essa-art.org.

—Dr. Peggy Kjelgaard, ESSA Executive Director

ESSA's new 4,000-square-foot wood studio will be ready for workshops, including woodturning, this summer.

AAW: Enriching the Woodturning Community

There has never been a better time to be an AAW member. To this end, the AAW is launching a limited-time discounted dues offer to local chapter members who have not yet become AAW members. This opportunity is being made available only from April through June 2017—and only for local chapter members who have never been AAW members.

Valuable new learning tools are continually coming online, such as AAW EXPLORE! and AAW Video Source. And, just being unveiled now are these new additions:

- ***Woodturning FUNdamentals* online learning center.** The AAW has expanded its successful *Woodturning FUNdamentals* digital publication to include a companion beginner learning site online. This integrated web-based learning center, also called *Woodturning FUNdamentals,* is designed for those getting started in woodturning. We've been busy behind the scenes preparing this easy-to-use online learning experience rich with resources organized for new turners. Access this new site at tiny.cc/WoodFun.

- **Discover Woodturning**, AAW's new online, go-to resource rich with introductory, descriptive information about the art and craft of woodturning, designed to educate the general public about our craft. Visit tiny.cc/DiscoverWT to check it out.

The AAW/chapter connection

These initiatives and more will help the AAW sustain a vibrant membership base and improve the experience for current members, while introducing new turners to all that the AAW has to offer. We know that the maximum benefit for any woodturner is membership in *both* the AAW and a local chapter—the "total experience" in woodturning education and a like-minded community.

The AAW/chapter partnership is a 30-year tradition of sharing, supporting, and delivering our shared educational mission. Now is the perfect time to encourage more chapter members to benefit from this "total experience." We can all do our part to build and sustain the woodturning community. Please encourage your fellow chapter members to take advantage of this special offer to join the AAW. Your chapter officers can provide more details.

First South American Symposium

The first South American Woodturning symposium took place in Argentina November 26 and 27, 2016. The event drew fifty-three woodturners from several Argentina provinces as well as from Colombia, Chile, and Uruguay. The AAW and its Turners Without Borders (TWB) committee had a big part in this historic event, which will help shape the world of woodturning in South America.

A woodturner named Emiliano Paredes organized the symposium in the town of General Alvear. The attendees included students from two vocational schools for children with learning disabilities. The schools only had scrapers made from old files and auto-engine parts—not the safest tools for kids eager to learn a trade.

When I learned about those kids, I contacted AAW and received a donation of three complete sets of turning tools.

I became involved with the symposium, providing logistical advice concerning the video equipment needed for the demonstrations. The symposium happened to coincide with my annual trip to visit family in Buenos Aries. A few days before the symposium, I got together with two talented turners, Diego Darriba and Humberto Dacal. I presented them with the tools from the AAW.

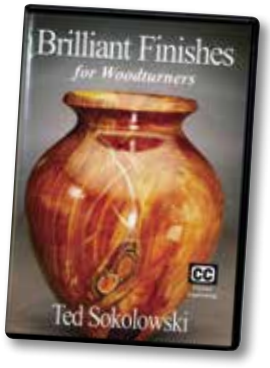
The best thing to come out of the symposium is the commitment to start an Argentinian Woodturning Association, with the AAW's support. The organizers recognize the need to pool resources and materials, import quality tools, and continue providing education. Things are moving along quickly.

Emiliano Paredes (second from left), who organized the symposium, poses with attendees and officials from the vocational schools that received a donation of tools from the AAW's tool bank.

On behalf of my fellow turners in South America, I would like to thank the AAW for its continued commitment to expanding the world of woodturning, with a special thank you to TWB for its great work and vision. ■

—Emiliano Achaval

DVD Review: *Brilliant Finishes for Woodturners*, by Ted Sokolowski. 145 minutes.



According to Ted Sokolowski, the first question he fields from fellow woodturners is, "What kind of finish do you use?" Little wonder—Sokolowski's finishes are flawless, deep, glossy, and so highly polished that light reflects with mirror-like details. Sokolowski has assembled his fourth instructional DVD to reveal the steps to achieve his remarkable finishes, and perhaps answer that question one final time.

Brilliant Finishes explores four techniques—a friction polish built with shellac and carnauba wax, a cyanoacrylate-, or CA-, based finish, a two-part sprayed varnish, and a French polish shellac finish. These techniques require attention to detail and varying investments in time, but the results speak for themselves. Sokolowski states more than once that the success of the finish is in the foundation—an axiom worth taping over the lathe. Whether or not a high gloss finish suits your artistic vision and your work's purpose, the video is worth viewing for the foundation in surface preparation it provides—a skill that will serve every turner.

It is hard to imagine anyone viewing this DVD and coming away with a substantive question. The information in the DVD is exhaustive, down to the amount of pressure applied with each abrasive (measured for demonstration on a kitchen scale) and the brand of shop towels Sokolowski recommends. Camera detail is superb, with macro imagery of the wood surface that reveals more than most of us will see with the naked eye. Discussions are supplemented with drawn graphics that clearly illustrate Sokolowski's points.

The finish is the window between our turnings and whoever admires our efforts, and I remain surprised at how little instructional material addresses this topic. *Brilliant Finishes* exceeds expectations and deserves a spot in any turner's library. The DVD is available from Amazon.com and sokolowskistudios.com. ■

—Don McIvor

CALENDAR

Calendar of Events

June issue deadline: April 15

Send information to editor@woodturner.org. For a more complete listing, see the AAW's Woodturning Calendar online at tiny.cc/AAWCalendar.

France

June 12–17, 2017, AFTAB's (the French association for art in woodturning's) third L'Art et la Matière, a collaborative seminar, The Escoulen School of Woodturning, Aiguines. This collaborative event will include international artists working in any art and craft media. The finished pieces will be auctioned on Saturday afternoon. For more, visit aftab-asso.com.

Alaska

January 27, 28, 2018, Alaska Woodturners Association Symposium, Hardware Specialties, Inc., Anchorage. Demonstrators to include Nick Agar, Glenn Lucas, and local expert turners. For more, visit akwoodturners.org.

Colorado

September 15–17, 2017, Rocky Mountain Woodturning Symposium, The Ranch Larimer County Fairgrounds, Loveland. Forty-eight demonstrations. Presenters to include Eric Lofstrom, Carmen De La Paz, Cynthia Carden Gibson, Kurt Hertzog, Curt Theobald, Stuart Batty, Jonathan Medina, and Tom Wirsing. Large vendor tradeshow, art auction, hands-on rotations, and woodturning exhibit and sale. For more, visit rmwoodturningsymposium.com.

Georgia

September 15–17, 2017, Turning Southern Style Symposium, hosted by the Georgia Association of Woodturners, Dalton Convention Center, Dalton. Demonstrators to include Nick Cook, Beth Ireland, Glenn Lucas, Harvey Meyer, Pascal Oudet, and Joe Ruminski. The event to also feature vendors, instant gallery, banquet, auction, and spouse/guest lounge. Each registered attendee can bring one youth, free of charge. For more, visit gawoodturner.org.

Massachusetts

January 21–April 16, 2017, *Bartram's Boxes Remix* at Fuller Craft Museum, Brockton. *Bartram's Boxes Remix* is a collaborative project between The Center for Art in Wood and Bartram's Garden. Works in this traveling exhibition reference the boxes containing seeds, plants, and curiosities that John Bartram sent back to his colleagues and clients in England. For more, visit fullercraft.org.

April 8, 2017, Terry Martin & Zina Manesa-Burloiu Demo, Pop-Up Show, and Lecture, Fuller Craft Museum, Brockton. From 10:30 a.m. to 3:30 p.m., Australia's Terry Martin and Romania's Zina Manesa-Burloiu will present their recent partnership, "Deep Collaboration." This one-day event includes an informal demo, afternoon lecture, and pop-up show of their recent work. For more, visit fullercraft.org.

Minnesota

Ongoing, The AAW Gallery of Wood Art in Saint Paul features four to six woodturning exhibitions per year, including works from AAW's annual themed member and POP exhibitions. *The Sphere—Second Round* will be on view March 5–June 4, 2017. On continuous display is the "Touch This!" family-friendly education room. For more, visit galleryofwoodart.org or email Tib Shaw at tib@woodturner.org.

North Dakota

April 21–23, 2017, The Dakota Woodturners Annual Hands-On Woodturning Symposium, Bismarck Public Schools Career Center, Bismarck. Event will feature an instant gallery. Demonstrators to include John Beaver, Rudolph Lopez, and Mark Kielpinski. For more, visit dakotawoodturners.com.

Ohio

October 13–15, 2017, Ohio Valley Woodturners Guild's "Turning 2017" Symposium, Higher Ground Conference Center, West Harrison, Indiana (near Cincinnati, Ohio). Featured demonstrators to include Jimmy Clewes, Nick Cook, Avelino Samuel, Ashley Harwood, Keith Gotschall, plus OVWG and other regional chapter members. This will be the 10th biennial OVWG Symposium; the event is one of the oldest and most successful of its kind in the U.S. Event will feature a tradeshow, instant gallery, and more. Registration opens Spring 2017; for more, visit ovwg.org.

Pennsylvania

March 3–May 27, 2017, *Small Favors: Think Inside the Box*, an exhibition of The Center for Art in Wood in collaboration with The Clay Studio, Philadelphia. The exhibition engages new and established artists, challenging them to produce work of varied materials that fits inside a 4" (10cm) acrylic cube. For more, visit centerforartinwood.org.

October 28, 2016–April 8, 2017, *Wood, Revisited,* The Center for Art in Wood, Philadelphia. An exhibition examining the role technology has played in the work of wood artists over twenty years. Participating artists include Jérôme Blanc, Wendell Castle, Dewey Garrett, Bud Latven, and others. For more, visit centerforartinwood.org.

August 22, 2016–August 20, 2017, *At the Center: Masters of American Craft*, an installation of twenty works by David Ellsworth paired with works by the late ceramist Rudolf Staffel, Philadelphia Art Museum, Philadelphia. Curated by Elisabeth Agro, Curator of Decorative Arts. For more, visit philamuseum.org/visit.

Tennessee

January 26, 27, 2018, Tennessee Association of Woodturners' 30th Annual Woodturning Symposium, Marriott Hotel and Convention Center, Franklin. Featured demonstrators to include Betty Scarpino, Stuart Batty, Jimmy Clewes, and Mike Mahoney. Celebrating its 30th TAW Woodturning Symposium, this event is one of the longest-running and most successful regional symposia in the U.S. The 2018 Symposium will feature a tradeshow, instant gallery, people's choice awards, and Saturday-night banquet with an auction. Registration opens September 1, 2017. For more, visit tnwoodturners.org or email symposium@tnwoodturners.org. Vendors, contact Grant Hitt at voldad18@comcast.net.

Washington

June 9–13, 2017, Seattle Woodturners' 1st Annual Symposium and Workshops, Bellevue and Bothell. Guest demonstrator: Glenn Lucas of Ireland. June 10: "All Day with Glenn Lucas" at Bellevue College's Paccar Atrium, Bellevue. There will also be three days of workshops, June 9, 12, and 13, with Glenn Lucas at AJ's Custom Sawmilling, Filbert Road, Bothell. For more, visit seattlewoodturners.org.

Tips

Sanding disk saver

I use both 2" and 3" (5cm and 8cm) disks for power-sanding bowls. When using 3" disks on the inside of a bowl, only about a ¼" (6mm) of the outside edge gets used due to the angle at which I am sanding. When that area gets worn or clogged, I cut the disk down to 2" diameter and effectively have a new disk to use elsewhere, rather than tossing it in the trash.
—Paul M. Kaplowitz, South Carolina

Repurposed laundry jug

I've started wet sanding with walnut oil and ordered a five-gallon jug of oil to use in my woodturning. I wanted an easy way to dispense the oil near my lathe without making a mess every time. My wife suggested I try an empty laundry detergent jug, and it works great. It has a unique push-button mechanism that prevents drips and allows for easy dispensing. It is also easily refilled. Before filling it with walnut oil the first time, I triple rinsed the jug and let it dry thoroughly.
—Mark Choitz, Oregon

Share your turning ideas!

If we publish your tip, we'll pay you $35. Email your tips along with relevant photos or illustrations to editor@woodturner.org.
—Joshua Friend, Editor

Lathe lean bar

When I was young, I had a spinal cord injury that left me with nerve damage and, as a result, very poor balance. When I started turning a few years ago, standing at the lathe unassisted was not an option because my balance issues would make it too dangerous. I tried sitting on a stool while turning but then realized, as in other facets of my life, I just needed something to lean on. A shopmade lean bar was the perfect solution.

As shown in the photo, my lean bar allows me to stand and move around my work. I feel stable, fluid, responsive, and totally safe. The bar has several positioning adjustments, although I don't often need to make changes to the setup. And, the bar is not in the way, so someone without balance issues would not be bothered by turning on my lathe with the bar attached.

My hope is that others will find a benefit in a lean bar to help them address their balance issues. To see my YouTube video showing more about the lean bar, visit tiny.cc/leanbar.
—Ted Beebe, Vermont

Ted Beebe has found a way to overcome balance issues while turning: a shopmade lean bar.
Photo: Griffin Connell

Finding lost set screws

Sometimes, the very small set screws from my chuck or faceplate (or other small metal objects) find their way to my shop floor, in a large pile of wood shavings. I have tried to retrieve the lost item using a magnet, but with very little success. What I have found works better is my air hose—a light, controlled blast will often reveal the set screw. I have used this method many times and am amazed at how easy it is to find the smallest of metal objects. If you use a controlled amount of air, the wood shavings will move aside, exposing the lost object.
—Walter D. Martinez, Louisiana

Seam Rippers AND Thimbles

Bob Rosand

A seam ripper mounted in a beautiful, functional handle, along with easily turned sewing thimbles. These items sell very well at craft fairs.

When people ask how long I've been turning, I usually grin and say, "Ever since I dropped out of graduate school!" In those forty years, I've turned many small projects, including Christmas ornaments, lidded boxes, ring holders, pepper mills, etc. Now I can add seam rippers and sewing thimbles to that list. A couple of years ago, a friend admired something I had made out of Colorwood® (a colorful, laminated turning blank) and asked me to make her a seam ripper out of the same wood. I did, and have since been pleasantly surprised at how well they sell and how profitable they are. I've probably sold a couple hundred of them.

The humble seam ripper is used to repair or alter clothing and other fabric items by cutting the threads along a seam. Most of the turning catalogs sell them in kit form, but I get them in quantity on Ebay. Here's how I make the majority of my seam rippers, along with a couple of variations. I'll also show you how to make simple, functional thimbles, which complement the seam rippers at galleries or craft shows.

These projects provide useful practice in mounting wood on the lathe, rough-turning, drilling with the tailstock, endgrain hollowing on a small scale, jam chucking, and more.

Drill a mounting hole

1

With pin jaws securing the blank, drill the hole that will receive the seam ripper. Most of the blank is hidden inside the headstock, exposing only the end to be drilled.

Remount, turn, and part off

2

Shape the seam ripper with a roughing gouge. Use only gentle support from the tailstock; otherwise, the slender blank may split. The ripper handle should be tapered slightly at both ends.

3

After refining the surface with a skew and sanding to 600-grit abrasive, use a spindle gouge to round over the end and part it off.

The seam ripper

Most of my seam rippers are made of Colorwood® scraps, but any good hardwood will do. Ambrosia maple is a particular favorite. Your blank for the handle should be about ¾" (19mm) square by 7" (18cm) long. Start by mounting the blank between centers and, using a roughing gouge, turning it to a cylinder approximately ⅝" (16mm) in diameter. Remove the blank from between centers, and remount it using pin jaws. Most of the blank will be tucked inside the lathe's spindle and headstock; just leave enough of the blank proud of the pin jaws to allow you to drill a 3/32" (3mm) hole about ⅞" (22mm) deep (*Photo 1*). This will be the top end of the seam ripper, and the final step will be to glue the metal seam ripper into this hole later.

Next, remount the handle blank in the pin jaws, but with the drilled end positioned at the tailstock side. Use a live cone center in the tailstock with only moderate pressure to avoid splitting the handle. Shape the handle with a roughing gouge, setting the maximum diameter at about ½" (13mm) with a taper at both ends (*Photo 2*). I refine the profile and the surface with a light cut with a skew, sand to 600 grit, and then use a small spindle gouge to round over the top of the handle and part it from the lathe (*Photo 3*). The final overall length is about 6" (15cm). To sand the drilled end of the handle, I wrap it with a bit of blue painter's tape to protect it and hold it gently in the pin jaws for sanding, much as I did when I drilled the original hole (*Photos 4, 5*). For a finish, I use a satin lacquer followed by buffing.

Now insert the actual ripper in the hole you drilled earlier. Discard all the plastic bits—all you need is the metal ripper itself. Grind off a little of the metal until you have a snug fit. Apply a bit of thick cyanoacrylate (CA) glue on the shaft of the ripper, slide it into the hole, and the project is completed (*Photos 6, 7*).

Variations

Recently a person at my shop saw a bottle opener handle that I was working on and said, "That's perfect! My mother will love it." Some people like the feel of a more substantial handle, and a heavier handle can also be more useful for a person with arthritis. So using the same basic process, I now make some seam rippers with thicker handles for better ergonomics (*Photo 8*). ▸

Protect it while sanding

Protect the seam ripper blank with blue painter's tape prior to holding it in the pin jaws for sanding.

Sand the round end of the seam ripper handle. Again, the body of the ripper is mostly housed inside the chuck and headstock, with only the segment being sanded exposed.

Glued in place

After discarding the plastic housing, glue the metal ripper into the handle. A proper fit may require a little grinding of the metal.

The finished product, ready to rip.

Two variations

(8) Two beefier versions of the seam ripper handle for people who have arthritis or just prefer heavier handles. The one on the left has the clear protective cap glued inside the wooden handle; the ripper can be stored with the sharp end protected in the cap, then removed and reversed for use.

(9) The seam ripper as purchased. The clear cap can be glued into the seam ripper handle for safe storage of the tool when not in use.

A gaggle of lively, colorful thimbles.

Another variation is to design the seam ripper handle so that the original plastic cap can be used when the tool is not in use. This variation is illustrated in *Photo 8* (the left ripper with the red insert). *Photo 9* shows the seam ripper as purchased. The idea is to make one of the larger handles, drill a ⅜"- (10mm-) diameter hole deep enough to accept the clear plastic cap, and glue the cap in place with a bit of CA glue or epoxy. (You may have to sand the cap a touch to get it to fit.) Now you can safely store the ripper in the handle and just flip it around and insert the base of the ripper into the cap in the handle when you are ready to use it.

The sewing thimble

The thimble, like the seam ripper, is easy to make and doesn't require any special tools. The same hardwoods that work for seam rippers work for thimbles: Colorwood®, oak, ambrosia maple, madrone, etc.

Start by mounting a blank roughly 1⅛" (29mm) square by 3" (8cm) long in your chuck's pin jaws and turning the thimble stock to a cylinder with your roughing gouge. True up the end of the stock with either a spindle gouge or the long point of a skew (*Photo 10*). Using calipers, mark the widest diameter of what will be the interior of the thimble (*Photo 11*). I use an old metal thimble as a gauge for setting the calipers.

Next drill a ½"-diameter hole about ⅞" deep (*Photo 12*). I use a round-nose scraper to hollow the interior of the thimble. My scraper has been modified a bit. Not only is the nose rounded, but the left side is swept back to allow me to scrape the inner wall of the thimble (*Photos 13, 14*).

At this point, I turn a small bead on the bottom of the thimble and shape the exterior with either a spindle gouge or skew (*Photo 15*). As with the seam ripper, sand to 600 grit. Prior to parting from the lathe, I use the top of a pencil as a quick depth gauge to mark where the top of the thimble will be (*Photo 16*). Transfer the interior depth to the outside of the thimble and part from the lathe (*Photo 17*).

The next step is to reverse-mount the thimble and use the scrap remaining in the pin jaws to create a tenon, or spigot, on which you can friction-fit

True and hollow the thimble

Use a roughing gouge to true up the thimble blank. True the end with a spindle gouge or skew.

Vernier calipers mark out the widest diameter of the thimble interior. An old thimble can serve as a good model for setting this diameter. *Safety Note: When marking a blank with calipers, be sure to only touch the left leg—not both—to the wood. Otherwise, a dangerous catch is likely.*

Drill about ⅞" deep into the thimble using a ½" drill bit. Tape makes a good marker for proper depth.

the thimble for finish-turning its top (*Photo 18*). Be very careful when friction fitting because the thimble is thin and can split if you apply too much pressure (*Photo 19*). Make your final cuts to the thimble's top to refine the profile and clean up the surface (*Photo 20*). Sand the top to 600 grit. As with the seam rippers, I generally spray the thimbles with satin lacquer, but an oil finish is also appropriate. ■

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Refine the inside with a scraper


13


14

Use a round-nose scraper to hollow out the interior of the thimble. The tool's side is ground back to facilitate access. With this type of endgrain hollowing, the cut direction generally is from center to the left.

Complete the exterior


15

Shape the exterior of the thimble using both a small skew and spindle gouge. A small bead provides a nice detail for both visual appeal and ease of use.


16


17

A pencil makes a handy depth gauge to verify where you should make your parting cuts.

Jam chuck to finish-turn the top


18

Once the thimble is parted from the lathe, turn a tenon from the scrap wood still in the chuck. Carefully size this tenon for a good friction fit to hold the thimble so you can finish-turn and sand the top.


19


20

Too thick a tenon will crack the relatively delicate thimble. Fit it carefully—don't rush this step. With the thimble reverse-mounted on the wasteblock tenon, use a skew or spindle gouge to clean up the top prior to sanding.

HOLLOWING
THE CHEAT'S WAY

Andrew Potocnik

Hollowing forms to a uniform wall thickness is a real badge of honor for turners, especially if the work is done through a small opening. The typical approach requires a set of specialized tools in addition to our standard kit, and each manufacturer has its own line guaranteed to make the process easier than any other's. I approached this project from a different angle and offer an alternative method to produce a beautiful hollow form, without a specialized tool set and using fundamental techniques.

My goal was to simplify the hollowing process and show off some of my treasured timbers. To add visual interest, I would cut flutes in the outside of the form and scorch them to create color contrast and emphasize the grain. A tall order indeed, but all possible in one small lidded container.

INVITED SYMPOSIUM DEMONSTRATOR

Andrew Potocnik will be featured as one of the invited demonstrators at AAW's 2017 International Symposium in Kansas City, Missouri. For more, visit woodturner.org.

Turn the body

My timber of choice is red gum, sourced from old fence posts that are often tossed aside for firewood. This is wood that has been air dried for twenty to thirty years, and fabulously figured grain sometimes lurks beneath its weathered exterior. It

Shape and hollow

Mount a blank for facegrain turning and shape the outside of the vessel, including a tenon for scroll-chucking.

Reverse-chuck the blank in a scroll chuck and hollow and sand the interior, leaving ample wall thickness for carving. Cut a recess in the interior lip of the rim where the top will be glued in place.

Begin turning the top

(4) Chuck the timber for the top so it is oriented for facegrain turning. Turn the diameter down to match the recess cut into the top of the bowl, and shape the underside of the top.

(5) After parting, reverse the top using the bowl as a jam chuck. Turn the outside to a pleasing shape, in this case, slightly convex.

Shape the flutes

Mount the bowl to the lathe by expanding scroll chuck jaws into the rim recess. Lay out and shape flutes.

is an under-respected treasure and costs me little more than my time to obtain.

I begin with a piece mounted between centers for facegrain turning and reduce it to about 4¼" (11cm) diameter to clear away checks and weathered material. A tenon cut at the tailstock end will allow the form to be reversed and held in a scroll chuck for hollowing (*Photo 1*).

I hollow the form not through a tiny hole in the top, but as I would a bowl, first with the tailstock adding support (*Photo 2*), then completing the interior and sanding through the series of grits from 120 to 320. Now I cut a recess into the interior lip of the rim using my modified "granny-tooth scraper" (*Photo 3*). A square scraper, bedan, or skew chisel presented flat could all work for this cut. The wall of the vessel is relatively thick, which provides material for carving flutes and also minimizes vibration when making this recess cut.

Turn the top

I glue one of my precious pieces of jarrah burl to a wasteblock to be held in a scroll chuck. After the adhesive cures, I reduce the diameter of the jarrah to fit the recess in the bowl rim and then sand what will become the underside of the top (*Photo 4*). I part the jarrah from its wasteblock, then fit it into the top of the bowl and bring up the tailstock to keep the top in place. This allows me to turn the top profile, finishing with a skew used as a shear scraper (*Photo 5*). The top is set aside to continue work on the bowl.

Flute the exterior

The bowl is ready for fluting and is remounted on a chuck held in expansion mode, with the jaws engaging the recess cut for the top. This piece is intended to have an organic appearance, so rough measuring suffices to determine the layout of the flutes. I mark the ridgelines with chalk, which allows me to do some erasing and re-marking before settling on final proportions and layout.

An Arbortech mini-carver fitted to an angle grinder is an excellent tool for fluting (*Photo 6*). This process comes easily with a bit of practice. Good form is important for control, and I tuck my elbows into my sides and rotate my torso to control the cut. The spindle lock holds the form steady for cutting. ▸

Form an inlay groove


7


8

Cut a shallow groove in the rim with a V-tip scraper, followed by a repurposed hacksaw blade modified to cut a groove the exact width of the veneer inlay.

Cut and glue top inlay


9


10

Cut the veneer and glue it into the groove. After the glue dries, remount the blank and turn away excess veneer, finishing up with sanding.

I work my way around the form once, then once again to neaten each flute and end up with a series of reasonably uniform grooves and neat ridges.

Shape the top

I reverse the bowl in the chuck to return to work on the jarrah burl top. Looking at the wood and the combined forms, I decide I need an extra visual feature to provide a break in the upper surface. I decide to add what furniture makers refer to as "string inlay." An offset of about ¼" (6mm) from the outer edge looks right and I cut an incision with a pointed scraper (*Photo 7*). The groove allows my shopmade veneer inlay scraper to run true and not wander due to the irregular grain in the burl. This veneer inlay tool is an old hacksaw blade sharpened to a diamond point with its sides honed down to the thickness of commercially available veneer (*Photo 8*).

I cut a contrasting strip of veneer using a sharp knife and a steel rule, then glue the veneer into the groove using wood glue (*Photos 9, 10*). Once the glue dries, the vessel is returned to the lathe, excess veneer trimmed away, and the jarrah sanded through 320-grit abrasive.

Form an opening in the top


11

Cut an opening in the top with another recess in the rim. This will receive a collar and then the lid. Without the aid of the tailstock, tape is needed to reinforce the jam chuck fitting.

Turn a collar


12

(12) Mount a piece of wood to a wasteblock for the collar. True and turn the outer diameter to match the recess in the lid.

(13, 14) The collar is essentially a ring, so make a cut into the collar blank with a parting tool, then part off the ring.


13


14

Taping the lid in place allows me to remove the tailstock and turn an opening in the lid. I typically rely on a tight fit between the lid and the bowl's rim to act as a jam chuck, but the scalloped edges of this bowl reduce the jam chuck's grip, hence the need for tape. I cut an opening with a parting tool and a recess in the edge of the opening using the granny-tooth scraper (*Photo 11*).

Turn the collar

I turn a collar from ancient red gum (timber blackened after being submerged in mud for 5,000 years) glued to a wasteblock. I reduce the diameter of the red gum to match the recess cut into the jarrah top in the previous step, again using the granny-tooth scraper (*Photo 12*). I then shape the underside of the collar and sand through 320-grit abrasive before parting (*Photos 13, 14*). The collar is glued into the top and a chuck used as a weight to apply clamping pressure (*Photo 15*). Once the glue has dried, the outer portion of the collar is shaped and sanded (*Photo 16*).

Complete the bowl's exterior

The scalloped flutes have made the bowl rim too brittle to be held by an expanded scroll chuck, so I rely on a jam chuck and the tailstock. This enables me to scorch the flutes and remove charred wood with a brass brush. *Safety Note: I accomplish the scorching carefully and incrementally with a hand-held torch. Take all appropriate fire-safety precautions before working with an open flame.* I undercut the foot and remove the tenon remnant off the lathe (*Photo 17*).

Turn the lid

Affixing a piece of red gum to a wasteblock using hot-melt glue, I turn a tenon to match the opening in the collar and sand the underside (*Photo 18*). I use a diamond point scraper to add a decorative element and a place to sign my name. I also use the scraper to add a defining line where the tenon and rim meet.

The lid is reversed and mounted in a jam chuck (*Photo 19*). Note the hole drilled through the chuck; this allows a padded dowel to be pushed through the back if the lid needs encouragement to come out of the chuck. The top of the lid is turned to size and shaped to match the curve of the top. I add a V-groove to define an area for scorching (*Photo 20*). I plan for one final insert, this time creating a rebate in the lid with the granny-tooth scraper (*Photo 21*). Cutting the rebate up to the V-groove will ensure a clean transition between elements.

I attach a piece of jarrah burl to a wasteblock and reduce it to fit the recess with the aid of Vernier calipers (*Photo 22*). The insert is parted off, glued into place with cyanoacrylate (CA) glue and finger pressure, and shaped to match the lid profile before sanding (*Photo 23*). ▸

Attach the collar


15


16

An extra chuck holds the collar in place until the glue dries. The piece can now be returned to the lathe and the exterior of the collar shaped.

Scorch the bowl's exterior


17

Fix the bowl on the lathe using a jam chuck, complete the exterior decoration including scorching the wood, then undercut the base in preparation for parting. The small remaining stub is safely removed off the lathe using a sharp knife or chisel and abrasives.

Turn the lid bottom

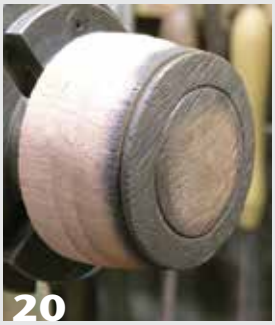

18

With another selection of timber glued to a wasteblock, turn a tenon to fit inside the collar. The portion of the blank extending beyond the tenon will overlap the collar. Decorate the underside of the rim to taste.


19

Part the lid off and mount it in a jam chuck to turn the top of the lid.

Turn the lid top with center insert



(20) Turn the top of the lid. I incised another line and scorched the wood to connect visual elements in the lid and bowl.

(21-23) Cut a recess in the center of the lid, then turn a decorative insert to fit the recess, gluing it in place.

Turn a handle

I apply a finish to the entire form and set it aside to contemplate a suitable handle or finial for the top. I work through a number of ideas, dismissing each in turn but saving the concepts for a better-suited project. I select a final design, consider the manufacturing steps, and prepare to meet my critics.

I glue a small piece of figured red gum to an equally small wasteblock held in a pin chuck. I turn the gum to a bead about 5/16" (8mm) in diameter and about 1/8" (3mm) wide. The center is slightly concave with a 1/16" (2mm) hole drilled through using a drill chuck held in the tailstock (*Photo 24*). The bead is cut free with a parting tool and reversed onto a 1/16" steel pin (a bicycle spoke) held in a drill chuck, this time mounted in the drive spindle (*Photo 25*).

Handles for the lid start with two ancient red gum spindles. Each spindle is held in a pin chuck and turned to 5/16" diameter. I taper the spindle down to about 1/8" over its 1 3/16" (30mm) length, and reduce the end to a 1/16" diameter tenon to match the hole in the red gum bead (*Photo 26*). Initially, the handle elements were to be hollow, but during shaping on a belt sander they evolved in a different direction. I go with the flow and let intuition override preconceived concepts.

My handle design calls for the bead to stand on its side as the attachment point for the handle. A jig held in a drill press vise secures the bead on its side to receive a 1/32" (1mm) hole (*Photo 27*). The bead can now be attached to the lid with a short section of a brad nail. I finish the handle components with polyurethane prior to final assembly.

With all of the vessel's elements completed, this is the last opportunity to verify that the aesthetic elements have come together. I consider the assemblage one final time, then glue the top into its recess in the bowl rim.

I started this project to challenge the common approach to making a hollow form. I also wanted to show off treasured timbers. In the end, working out how to top the piece eloquently may have been the most difficult part. ■

Turn a handle

Turn a bead to connect the handle to the top. With a 1/16" hole through the center, the bead can be held on a piece of bicycle spoke in a drill chuck to shape the obverse side.

This design calls for two diminutive spindles extending from either side of the bead. The handle tenons are glued into the hole in the center of the bead.

Use a shopmade jig or suitable clamp with padded jaws to hold the bead steady for drilling. A hole in the side connects the bead to the lid with a short piece of a brad nail.

Andrew Potocnik has been involved in woodturning since high school. His work is represented in many private and museum collections. He was an International Turning Exchange (ITE) resident in 2004 and writes for other woodworking publications. Andrew's primary interest is sharing his passion for wood with students in any setting. For more, visit andrewpotocnik.com.

Twisted: A Collaboration of Talents

Ed Pretty

Ed Pretty and Steve Smith, *Twisted*, 2016, Big leaf maple, acrylic paint, 34" × 9" (86cm × 23cm)
Photo: BB Design & Photography

I collaborate regularly with a Pacific Northwest native artist, Steve Smith (Dla'kwagila), creating contemporary turned forms as 3D canvases for his painting. Steve's artistic style is contemporary by traditional native-art standards, so we are a good match. *Twisted* is one example of our collaborative work.

Challenges to overcome

The idea was to turn a long cylinder, lay out a consistent spiral (like a barley twist), hollow the cylinder, and cut the spiral form from the resulting tube.

After turning a straight log of maple to a cylinder (*Photo 1*), I used the lathe's indexing head to lay out twenty-four "longitudinal" lines (parallel to the ways of the lathe). Next, I stepped off the length of the piece, minus the length of the spiral band itself, with dividers, resulting in thirty-two "latitudinal" lines. The more important of the two are the latitudes, since I wanted the "pitch" (one full rotation of the spiral) to make use of the full length of the piece. In other words, the spiral had to start and end on the same longitudinal line, while traveling the length of the piece. Using a flexible rule, I joined progressive intersections to create the spiral (*Photos 2, 3*).

We intended for Steve to be able to paint on the inside of this form, so it had to be made large enough for access. The main challenge with the larger size was not just hollowing, but hollowing it all the way through so it would be a tube. I often create deep hollow forms using an oversized, torque-arresting boring bar, with support from a steady rest. The deepest I can hollow with my setup is 24" (61cm), but this form was to be 34" (86cm) long, so I would have to hollow it from both ends. Once the first end was hollowed, I turned a plug on a wasteblock and glued the hollowed end of the form onto the plug. I was then able to hollow the other end (*Photo 4*).

I was hoping to get two spirals from the one tube, so I was careful to make the cuts as cleanly as possible (*Photo 5*). An old jigsaw did the job (but since then I have acquired an Arbortech cutter—much easier to manage on a curved surface). Then all I had to do was sand—and hand the form over to Steve for his part of our collaboration—surface decoration. ■

For more on Ed Pretty, see the back cover of this issue.

Initial turning and spiral layout

A long straight log is mounted for rough turning. Note the scissor jack was used only for positioning and was removed prior to turning.

After drawing "longitude" and "latitude" lines on the cylinder, a flexible rule is used to mark out the spiral.

Hollowed through

Due to its extreme length, the cylinder was hollowed from both ends.

The cut-out spiral form

The spiral was cut from the hollow cylinder and sanded, then given to painter Steve Smith for surface decoration.

Hot sand was used to shade the maple plugs that Janet inlaid around the rim of this walnut platter.

INLAY TECHNIQUES FOR WOODTURNERS

Janet A. Collins

The objects we create as artisans are usually influenced by things we have seen. We see something we like—a shape, a decorative technique, or the use of a particular species of wood—and we incorporate these elements into our own work. I am no different. At North Bennet Street School in Boston, I studied traditional eighteenth- and nineteenth-century American furniture construction and decorative techniques. One of my favorite things to study and explore was inlay techniques from the various regions of the country. Variations in inlay is one way experts attribute a piece to a maker or region.

In the years since my training, I have incorporated inlay techniques in many pieces of furniture. Some of my inlays have been true to the original, but mostly I have put my own spin on the designs. I have recently been incorporating contrasting wood inlays into my woodturning. I will explain a few techniques in this article, along with their historic significance.

INVITED SYMPOSIUM DEMONSTRATOR

Janet A. Collins will be featured as one of the selected demonstrators at AAW's 2017 International Symposium in Kansas City, Missouri. For more, visit woodturner.org.

Shading plugs

The first technique is the use of hot sand to shade the wood inlay and create the illusion of depth and shape, as shown in the opening photo. Historically, this technique was used to shade a wide variety of species of wood for inlay, with the pieces assembled to create a design or image. John and Thomas Seymour were a father and son team of furniture makers working in the Boston area from 1793 to 1824. They produced some of the finest Federal-style furniture using distinct inlay in their pieces, including the lunette banding that is the inspiration for my sand-shaded disks.

I use hard maple for creating sand-shaded plugs, which are cut with tenon cutters from sidegrain (*Photos 1, 2*). Inlay should always be cut from facegrain or sidegrain. As inlay material, endgrain is unlikely to stay in place long-term,

especially when it is glued into facegrain or sidegrain. Also, endgrain will absorb more finish than surrounding side- or facegrain, which makes it darken more than surrounding areas.

A tenon cutter is chucked in the drill press and the blank is clamped to the table to keep it from moving. I usually cut several sizes of plugs from a milled maple block. I usually make only what I can use right away as the shape of the plugs can distort to oval if they are stored too long before use. The plugs are easy to remove from the blank with a chisel and mallet, or by tapping them to encourage the grain to separate from the base.

The next step is to scorch the plugs along their length. I heat sandbox sand, purchased from a home center store, in a cast iron skillet on a hot plate (*Photo 3*). I fill the skillet about three-quarters full of sand and place it over medium-high heat for ten minutes before verifying the sand is hot enough to scorch the wood. The sand will be hotter nearer the heat source, so mix the sand with a spoon to distribute the heat. The sand temperature needs to be quite hot to scorch the plugs deep enough to give the desired shading. Check the plug after a minute in the sand, returning it if it is not scorched enough. The size and number of plugs and the sand temperature determine the amount of time needed for scorching. It takes a little practice to identify a good temperature setting for the hot plate and to experiment with timing, but thereafter the process is quick and easy.

I monitor progress with a timer set to one-, two-, or three-minute intervals to assure I keep an eye on the plugs. If I start to see smoke, I know the plugs are scorching and should be checked regardless of time. It is possible to scorch the wood too much and ruin the plug, which will then simply crumble when cut and will no longer be round. Also, inattention can lead to the plugs catching fire, so best to not leave the pan unattended. I use tongs or tweezers to place and remove the plugs and avoid burning myself. Let the plugs cool before proceeding with the inlay. Once the sand has cooled, I store it in a plastic container for reuse.

Prepare the blank

My bowl or platter blank is kiln-dried wood, milled with parallel surfaces and with the diameter carefully cut on a bandsaw. This preparation minimizes the amount of wood removed during turning and after completing the inlay. I have inlayed my bowls both before and after turning and found inlaying prior to turning leads to better results. It is easier to hold the unturned blank steady on the drill press to drill for the inlay (*Photo 4*). It is important to keep track of how deep the inlay is set; I usually aim for ⅜" (10mm). The accompanying photos show 8/4 (5cm) cherry and walnut that have been milled to about 1⅞" (4.8cm) thick. The diameter of the piece is drawn on the blank with a compass prior to bandsawing, and a second circle is added to indicate the width of the rim, which is the area that will be inlayed. To provide a good "canvas," I aim for a 1¾" (4cm) rim for bowls less than 10" (25cm) in diameter, and about 2" (5cm) for larger forms. I sometimes draw the design on paper to be sure of the proportions.

I use good quality brad-point bits to drill the holes for the shaded plugs. Test the drill bit on a scrap piece of ▸

Tips for Turning

This article focuses on creating inlaid blanks, not the turning, but here are a few tips:

- The mounting method I use includes a screw chuck for turning the exterior and chuck jaws gripping a foot or tenon to turn the interior.
- I start by truing the blank, then lightly shear-scraping and sanding the top of the inlayed rim, making it gently concave while recalling the depth of the inlay.
- I then turn the exterior, then interior of the bowl.
- The depth of the inlay limits the thickness of the rim, so it is critical to know how deep the inlay has been set. It is no fun to see the bottom of the inlay appear on the underside of the rim.
- Avoid any temptation to cut the rim after the bowl has been hollowed, as the rim is not sufficiently supported once the center wood has been removed.

Prepare plugs for shaded inlay

Tenon cutters are capable of producing long plugs in side- or facegrain, and brad point bits of matching diameters cut clean holes to receive the plugs.

A single board can yield many plugs of varying diameters, and each plug may yield two or more pieces for inlay.

The plugs are carefully monitored as they are embedded in hot sand for shading. Watch closely to avoid over-scorching and keep the work area clear of flammable materials.

Drill holes, glue in shaded plugs

Cleanly cut holes ensure a perfect fit, so use a drill press for this step. A sharp drill bit, a shopmade holding jig, and additional clamps ensure quality holes for inlay.

Flush-cut the first round of inlayed plugs after the adhesive has set, then return to the drill press for more holes. When you are satisfied with the inlay pattern, the next step is turning.

Stringing inlay

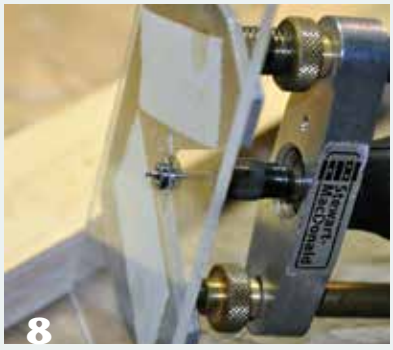
An alternative to the round plug is straight (or curved) linear inlay.

wood to make sure the fit of the plugs is exact. Once I match the drill bit to the plug cutter, the drill bits are never used for anything else. I replace the drill bit when it no longer cuts cleanly.

I built a simple jig to hold the bowl blank on the drill press and on the bench; glimpses of the jig can be seen in *Photos 4, 5,* and *10*. A plywood strip attaches to a wider base with long carriage bolts and wing nuts, functioning as a clamping mechanism. The jig base can be clamped to the bench or the drill press and the wood blank quickly rotated by loosening and re-tightening the wing nuts.

I drill a series of holes scattered at random around the rim to accept the inlayed plugs. I keep the holes at least a ¼" (6mm) from the outer edge and about ⅛" (3mm) from the inner edge of the rim to avoid cutting through the side of the plugs on either edge of the rim while turning. I fill the hole with wood glue and tap the plug into place with a mallet. I am conscious of where the shading occurs on each plug and like the look created by varying the orientation. I let the glue dry for about twenty minutes and then cut the protruding plugs with a flush-cutting handsaw (*Photo 5*). Then it is back to the drill press to drill more holes, either of the same or a different diameter (*Photo 6*). When the glue is completely dry, the plug can be drilled to place a smaller plug or to partially overlap plugs. Once I am happy with the pattern, the blank is ready to turn.

Cut the inlay grooves



A shopmade router base and guide cut the grooves for the inlay.

With small, flexible strips of veneer or solid wood as inlay material, curved or straight lines are possible, depending on the shape of template used to guide the router.

To cut safely and avoid tearout, the router needs to be running, and it needs to engage the guide before contacting the blank.

Line or stringing inlay

Another form of inlay that I use on my bowls and platters incorporates a geometric design created by a wood strip or a line of veneer inlaid into a groove cut in the wood (*Photo 7*). The inlay can be straight, curved, or a combination of both. This form of inlay is based on designs found on eighteenth-century furniture made in most regions of the United States. Line and berry is a highly decorative, geometric form of this inlay found in furniture made in the Chester County, Pennsylvania, area in the eighteenth century. Makers from this region included contrasting plugs of wood with the lines or stringing designs.

Prep the blank and inlay material

I use a Dremel with a shopmade base and a ⅛" (4mm) spiral bit to inlay veneer

of the same thickness. I buy ⅛"-thick holly (preferably) or maple veneer. I cut the veneer into strips on my table saw, using a 1/16" (2mm) thin-kerf blade and a zero-clearance insert to prevent strips slipping between the blade and the insert. I use a block of wood with adhesive-backed abrasive to hold the veneer down and against the fence, cutting the veneer into approximately 3/16"- (5mm-) wide strips. The veneer can also be cut using a veneer saw or razor cutter.

For wider inlay pieces, I use a laminate trimmer with a ⅛" spiral bit to cut grooves in the rim of the blank. I mill wood to ¼" thick, the depth to which the inlay is placed. I cut the ¼"-thick wood into strips on my table saw, again with a zero-clearance insert. I use a wood push stick to guide the material against the fence and cut it into ⅛" strips. A bandsaw with a fence can also be used to cut both the veneer and the ¼"-thick material. If I use the bandsaw, I cover the throat plate with masking tape to eliminate gaps for small pieces to fall through.

My Dremel is outfitted with a router base purchased from a lutherie supplier. I have attached a 3" × 5" (8cm × 13cm) piece of ⅛" acrylic to the base with double-sided tape (*Photo 8*). Prior to attaching the base, I drilled a ¼" hole in the center of the acrylic and glued in a section of a ¼" spring pin using cyanoacrylate. This spring pin section acts as a guide against a template, and it should not project out of the base farther than the thickness of the template. I have it projecting out less than ⅛", as I use ⅛" acrylic for my templates. I have access to a laser cutter and have made several different templates from ⅛" acrylic that I use to create the curved lines on rims. I have also made templates from ⅛" plywood, cutting the shape on the bandsaw and sanding the edges smooth. I use strong double-sided tape to hold the template in place while cutting the grooves for the inlay (*Photo 9*).

A simple jig speeds cutting

For a design utilizing a straight line, I use a straight-sided template for the Dremel to follow. When I use the laminate trimmer with the ⅛" cutter, I simply clamp a straightedge across the blank, off-setting the guide the distance of the router base to the edge of the cutter to place the line.

A simple jig to accomplish this task can be made from two identical strips of plywood, acrylic, or medium-density fiberboard (MDF). The length of the jigs should span the turning blank with a few inches extending beyond both sides. The width of the jigs should be the same as the distance from the edge of the router bit to the outside of the router base. The strips I use with my laminate trimmer and ⅛" spiral bit are 16" × 2⅝" × ¼" (41cm × 7cm × 6mm).

In use, the first strip determines the router's cutting offset; the second strip becomes the guide fence. I set one strip where I want the inlay on the rim and butt the second strip against the back of the first strip. I clamp the second strip down to become my router guide for placing the groove in the chosen location. The hold-down bar on the previously described clamping jig can also be used in a similar fashion to both hold the blank in place and guide the laminate trimmer (*Photo 10*).

My guide or pattern extends beyond the area being routed. This allows the laminate trimmer base or template guide of the Dremel to come in contact with the fence before coming into contact with the wood (*Photo 11*).

Set the inlay

I glue the inlay in as deep a groove as I can while still leaving it flush or slightly proud of the top surface by no more than a 1/32" (1mm). The deeper the inlay, the more adjacent wood can be removed or shaped. With the inlay slightly proud, I can apply clamping pressure to ensure the inlay is fully seated in the groove. The ends of this inlay will be seen at the inside and outside edges of the rim. If the inlay is not fully seated, a gap will be visible at the bottom edge. To avoid this problem, I built a clamping press (*see Build a Clamping Press sidebar*).

I will cut several grooves, glue in the material using wood glue, and clamp the blank in the press for about twenty minutes. Before cutting more grooves for inlay, I will level the inlay that is proud of the surface with a block plane. Otherwise, inlay protruding above the surface will interfere with accurately cutting the depth of the next set of grooves. I always fill a groove with inlay before cutting a second groove across it, a step that reduces the risk of tearout and avoids weakened walls. This step also produces a cleaner look than trying to neatly join pieces of inlay in a groove (*Photo 12*).

The techniques in this article are just two examples of hundreds of possibilities inspired by early furniture makers. I hope they will start you on a path of exploration and lead you to your own discoveries for unique rim decorations. ■

Curved lines evoke movement

The combination of curved inlay intersecting the curvature of the rim embodies energy and creates a dynamic form.

Janet A. Collins has been a furniture maker, woodturner, and teacher since graduating from the North Bennet Street School furniture-making program in the mid-1990s. Her shop is located in a barn at her home in Ryegate, Vermont, and she teaches woodworking full time at Dartmouth College in Hanover, New Hampshire. Janet's work can be seen at greenmountainwoodturning.com.

Build a Clamping Press

I have constructed clamping presses of various capacities to help set the inlay into the rims of my bowls, scaling the size of the press to fit the task. A taller press can hold several bowl blanks with platens between each blank. On the other hand, a shorter press will need fewer platens to occupy the space between the top of a turning blank and the bottom of the screw. The press is also handy for gluing up segmented bowl sections. Whatever the size, substantial, structurally sound materials and solid joinery are critical to counter the force of the press screw.

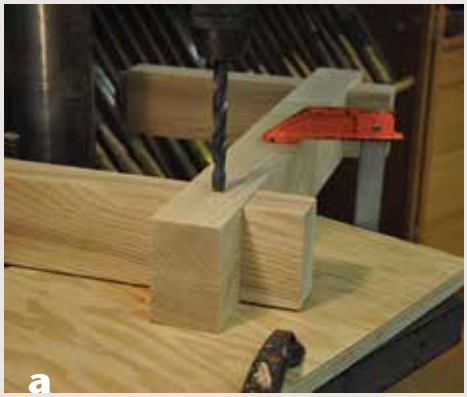
I use 8/4 ash milled to 1¾" (4cm) for the frame components and Baltic birch plywood or MDF for the base. The posts attach to the feet using mortise-and-tenon joinery, and to the crossbars using half-lap joints. In addition, the screw mechanism requires a dado joint in the center of the crossbars. The press plan (*Figure 1*) shows the dado dimensions to fit my press screw; be sure to verify the specifications for your own hardware before cutting this joint. A veneer press screw is a good option for this component and can be purchased from many woodworking tool suppliers.

Dry-fit the posts to the crossbar assembly and drill a ⅜" (10mm) hole through the center of each joint to accept carriage bolts, washers, and nuts (*Photo a*). The press is now ready for gluing and final assembly.

Glue the crossbar-and-post assembly, inserting the carriage bolts and tightening the nuts to clamp the joints. I use additional clamps as needed. Then glue the mortise-and-tenon joints, again clamping until the glue dries. The sheet material base is screwed to the underside of the feet to complete the construction. The final step is attaching the press screw.

A platen helps spread the pressure of the press screw evenly across the surface of the blank and can be made from lumber, MDF, Melamine, or plywood. For my project, I made an X-shaped platen out of some leftover ash. The two pieces are joined with a half-lap joint, with a hole drilled in the center to receive the bottom of the press screw.

A simple press can hold several turning blanks at once, speeding the process of gluing inlay materials.



The crossbar-to-post joint is strengthened with carriage bolts, which also help clamp the joint during assembly.

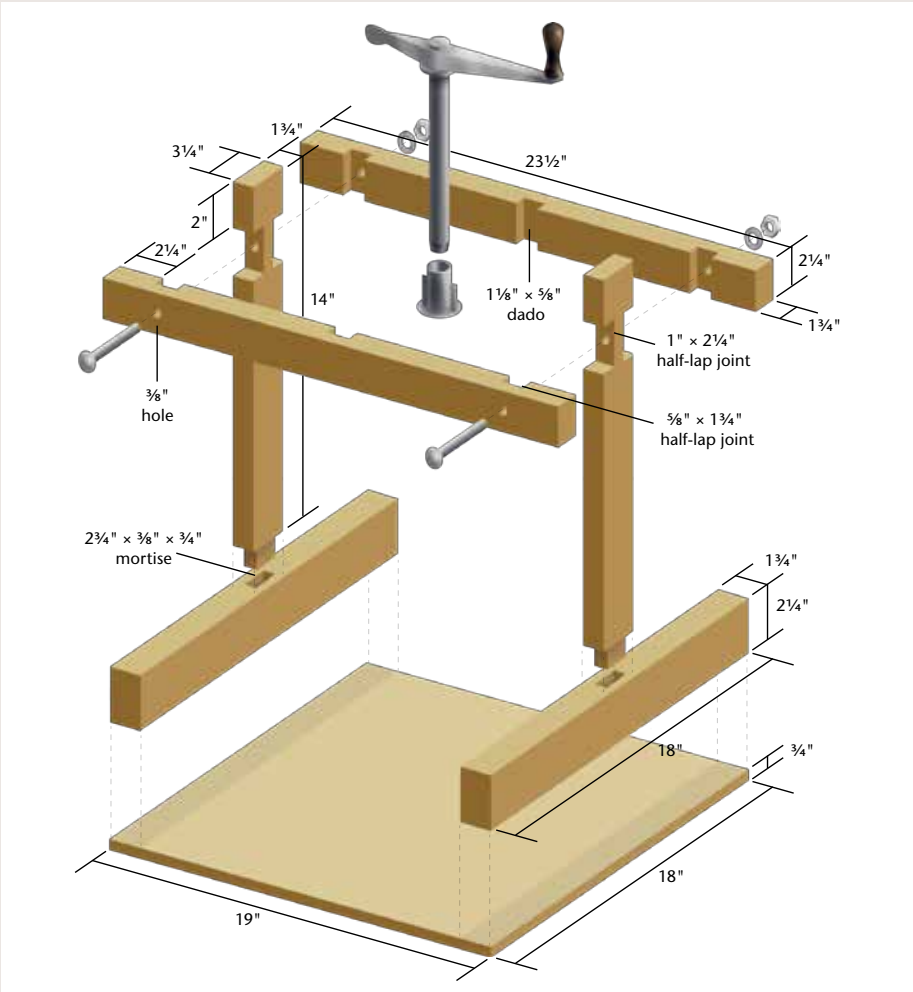


Figure 1. Plans for a shopmade press can be easily scaled to hold varying quantities, diameters, or thicknesses of blanks. Components include two feet, two posts, two horizontal crossbars, a base, and a commercially available press screw.

Illustration by Robin Springett.

Boxed Homonyms

Sharon Doughtie

Boxed Homograph, French/English Edition: Pain, 2014, Cherry, paint, 3¾" × 3¼" × 3¾" (10cm × 8cm × 10cm)

This bilingual box has a loaf of French bread. The French word for bread is *pain*. There is also a painful red thumb with a bandage on it.

The AAW has two grant programs available to all members: The Professional Outreach Program (POP) Fellowship Grant and the Educational Opportunity Grant (EOG). Both offer funding to help woodturners further their educational and creative development. POP's Fellowship Grant is intended to "encourage creative growth, research, or provide inspiration for new directions in turned wood art." The EOG provides funding for educational opportunities and also funds programs that support woodturning education for local chapters, schools, and the wider community.

I was awarded a POP Fellowship in 2009 for a trip to Ireland to visit the land of my ancestors. I intended to examine rockwork, stonework, and architecture. Quotes from my grant application speak to a desire for new influences, beyond Hawai'i, where I live: "I would love to feast my eyes on large vistas and enjoy colors different from Hawai'i's. I would very much like to experience the rough, wild land of Ireland." "It is a balm to the creative soul to have unhurried time to drink in the beauty all around, away from ringing phones and commitments of day-to-day life." I was looking for fresh inspiration, and I found much in Ireland to inspire my artwork.

Sometimes, however, family commitments thwart plans and intentions. Initially, a death in my family postponed my trip for a year, but during my trip to Ireland in 2010, I was able to visit many of the places I intended to see. Two weeks into my trip, though, I had to rush home for a family medical emergency, which stretched into years. Family took priority.

Irish humor

Imprinted on my soul, however, was the enjoyment I had had experiencing the wonderful sense of humor that pervades the Irish. In the intervening years, I recalled random laughs with total strangers who had been quick to engage in merriment. I had especially enjoyed listening to the playful repartee between friends.

In 2013, I had the good fortune to return to Ireland to participate in a collaborative event sponsored by AAW's Turners Without Borders, in conjunction with the International Wood Culture Society, in which a group of woodworkers created a dry stone wall—made of wood. While we worked, we were treated to stories about items that had been found between wall stones, tucked away years ago by passersby: a tobacco pipe, a love letter, a forgotten doll, broken eyeglasses. How intriguing those discoveries must have been! Inspired, we made trinkets to tuck into our wall. (For more on the Irish wall project, see Roger Bennett's June 2014 *AW* article, "Improvisations on the Theme of an Irish Wall" (vol 29, no 3).

Finally returning to fulltime artwork in 2015, I found myself wanting to make looser, more playful pieces. Perhaps the stresses of caregiving needed unwinding—I no longer felt the urge to incorporate knotwork designs and Irish-inspired architectural elements in my work. Instead, the humor and wit of the Irish bubbled to the surface: Little treasures found in stone walls, coupled with my love of wordplay, morphed into a new series I titled *Boxed Homonyms*.

Somewhat circuitously, like the knotwork designs I employ, the POP grant influenced what I make. If you, too, are looking to be influenced or inspired, apply for an EOG or POP grant! Thank you, AAW and POP for helping further my artistic career. ■

(Left) Boxed Homonyms: Stamp, 2014, Cherry, paint, 4" × 8" × 5" (10cm × 20cm × 13cm)

This box contains a stamp, a postage stamp, and a little cloud created from a small stamping foot in a Mary Jane shoe.

(Right) Boxed Homonyms: Rock, 2014, Cherry, paint, 4½" × 7" × 3¾" (11cm × 18cm × 10cm)

Within this box are a cradle that rocks, a rock guitar, and a lava rock.

The Ins and Outs of EXHIBITIONS

John Beaver

If you apply to shows, you've probably received a letter like this at least once in your life. So why didn't you get in? I interviewed a number of jurors and show directors to see if I could get some insight into the jury process and a better understanding of why some people get accepted and some get rejected. To gain honest, candid answers, I agreed to keep my sources confidential.

There are two main types of shows to which we apply. The first are craft or art shows, where we are applying to sell our work in a booth. The second are gallery or themed shows, where we submit one or two pieces to be in a show—similar to the themed exhibitions at the AAW's Annual Symposium.

Art and craft shows

Let's take a look at art and craft shows first. Most likely, you will be asked to submit four to five photos of your work, an artist's statement, and sometimes a booth shot. For the large national shows, there could be hundreds of people applying for a very limited number of spaces, so right away the odds are challenging. For small local shows, the odds go up, to the point that sometimes they are trying to fill spots and will take pretty much any applicant. If you are just starting to do shows, small venues can provide a good opportunity to gain experience, but beware that they can be lesser quality shows and therefore bring in fewer attendees and buyers.

Within the shows, there are usually multiple mediums: wood, ceramics, glass, fabric, jewelry, etc. The show director is trying to find artists that will sell, give the audience a variety of objects to shop for, provide a realistic range in prices, and create a look for the show. Let's say the show has 100 spaces available. If you split that among all the mediums, there may be only ten to fifteen spaces for woodworkers, and if you consider non-turned items, there may be only six or seven spaces left for turners. From those turners, they are only going to want one or two from each category, leaving, for example, only one space available for a segmented turner or hollow-form maker or natural-edge artist. Heavy competition increases the need for excellence in design and presentation, so make sure your application is well prepared. Over the years, some shows get a reputation for certain categories; if you've heard, "that's a good glass show," then you can assume they will choose more glass makers. Do your homework and find shows that are appropriate for you.

What happens after you submit your application? Anywhere from one to

five jurors will look at your submission photos and rank them on a scale—usually 1-7. The jurors often do this individually, but it may be in a group session. With hundreds of submissions, the jurors do this very quickly, so it is paramount to have decent photos. Most often all of your images will appear on a screen together, so consider the look of the grouping, and try to make each piece a similar genre. Shows want each booth to have its own look and be unique, so don't mix rustic with contemporary or solid wood salad bowls with segmented pieces. The jurors give one score for your entire application, and it is the total combined points that matter. I have been told by numerous jurors that the most important factor in a submission is good quality photos. A juror from a recent event said, "You would be amazed at how many images were out of focus, dust on image sensor, too dark to see the object, backdrops full of distracting things (small pieces of bark, wrinkled backdrops, etc.)." I asked another judge if he had any other insights I could convey to artists, and he replied, "Image quality, image quality, image quality."

After each individual judge has ranked the submissions, the judges may get together and discuss the submission, or the results might go directly to the show director. If you have two or three low scores, you are probably out. It's possible for some jurors to give you a high score and one to give you a low score. They now have to discuss your submission, and this is when your artist statement comes into play. The statement and individual piece descriptions are often used for marketing purposes after the judging, but they can be looked at by the jurors for further clarification regarding technique, scale, or materials, so it's good to be thorough and accurate. Unfortunately, you will never really know why the one judge ranked you low, but remember, this is a subjective process and you can't please everyone all the time. If you want to learn more, many shows will give you your score if you ask. Some will even give you feedback; I recommend asking.

THE MOST IMPORTANT FACTOR IN A SUBMISSION IS GOOD QUALITY PHOTOS.

Getting all high marks still doesn't guarantee acceptance, although your odds go up dramatically. If there are several similar artists all getting high marks, some of them will not be accepted. Remember, the show director is going for "a look" and variety and sometimes they have to turn down great artists. I once received a commendation letter from a top national show, saying I juried very highly but they just couldn't fit me in. That definitely plays with your emotions.

Keep in mind jurors are human with different aesthetics, and sometimes your work just doesn't appeal to them. And while the judging is supposed to be blind, often a judge will recognize someone's work and that can play for or against you. Some shows try to find judges who don't know the artists, while others look for experts in their medium. Most shows will also directly invite a limited number of artists. The show director may really want a particular artist in the show—because she knows that the artist tends to sell well or because she is a local who will bring in more visitors. Most shows are also looking for new or emerging artists, so don't be afraid to apply, even if you think the competition will be stiff. You never know when luck will come your way; if a show only has a couple of woodturners applying, your odds just went way up.

Whatever the reason for a rejection, don't take it personally; there ▸

A spare but elegant outdoor art show booth featuring work by the author. Booth photos are often required for application to art and craft shows.

Photo: John Beaver

A well-organized indoor craft show booth featuring work by Steve Doerr. Slatted shelving lends a themed "feel" to the display and provides varying heights for product placement.

Photo: Steve Doerr

are many variables that can effect your result. But don't forget, the next show will have different jurors and a different director (many shows have a new director and jury each year), so the outcome can change completely for you. As long as your work is good, your application is complete, and your photographs are decent, you will have a chance.

Gallery shows

Now let's look at gallery shows, which are often themed. The number one factor here is the number of artists you are competing against, but that's not all. Similar to craft shows, there will be a jury with different tastes and aesthetics, and you just never know who will like your submission. I once submitted three pieces to a themed show. The marketing people chose one of the pieces for the cover of the show's brochure, but the jurors picked the other

The Collectors of Wood Art exhibition, "Why Wood? Contemporary Practice in a Timeless Material," SOFA Chicago, 2016. Getting your work accepted into a gallery show involves several factors, including good quality photos and perseverance.

Photo: John Beaver

two for inclusion in the show. Stories like this are familiar to many artists and show how people's tastes vary.

The jury process here generally works the same as it does for a craft show. Jurors rate the submissions and either get together to discuss them or pass the results to the show director. Each juror will see each submission differently. Does the piece fit the criteria and audience for the show? Does it fit the theme? Is the piece high enough quality? Is the photo decent? It is a very subjective process and one that shouldn't be taken too personally by the artist. The show director also has the show's needs to fulfill. Do we have enough variety? Are there big name artists that can help bring in buyers? Are we telling the story we want to tell? Do we have a good range in prices? Do we have work we think will sell to our clientele? Are we providing the right opportunities for our artists? There are many boxes that need to be checked for a show to be successful, so sometimes the director will invite artists to make sure the show's needs are met.

Inside a POP exhibition

I had the opportunity to speak with the jurors of the upcoming Professional Outreach Program (POP) show, *The Sphere – Second Round*. The POP exhibition's primary goal is to represent the AAW's professional woodturning artists—but it also seeks to discover untapped talent within the AAW's general membership. To accomplish these broad goals, the show invites a certain percentage of artists (decided by the POP committee) and has an open call for the rest.

One POP juror noted, "We worked together for the invited portion, with guidelines in terms of percentage of foreign and women invitees. Additionally, we worked hard to include people who were not 'regulars.' There were a couple of exceptions for turners who were also featured presenters in Kansas City."

There have been times in the past when the open call did not provide enough pieces to complete the show (in the past two years, there were less than thirty-five submissions). This year, the submission pool was strong and required careful consideration. The jurors were not shown the applicants' names and ranked the work strictly on quality of work, originality of ideas, and image quality. They then worked with the show director to pick the finalists. *(See By the Numbers sidebar.)*

This is a perfect example of a show that had to fill certain needs beyond just selecting from the submissions. At the end of the day, about sixteen percent of the submissions were selected and quite a few good pieces were left out (including my own).

My final piece of advice is to keep applying. You may get turned down occasionally, but you never know when you will be the perfect fit for a particular show. ■

John Beaver will be presenting a panel on craft shows at the AAW International Symposium this June in Kansas City, Missouri.

Tips for Getting Into Shows

- Provide good, clear, in-focus, and well-exposed images that make it obvious what your work looks like.
- Research the shows to see if they are looking for the kind of work you do.
- Follow the application guidelines and fill out your application carefully and on time.
- Present a consistent body of work.
- Keep applying, despite previous rejections.

A POP SHOW— BY THE NUMBERS

This year's POP exhibition is called *The Sphere – Second Round*. It will be on view at the AAW's Gallery of Wood Art in Saint Paul, Minnesota, March 5 to June 4 and subsequently at the AAW Symposium in Kansas City, Missouri. Here is an inside look at the numbers.

TARGET: 45 TOTAL PIECES

INVITED ARTISTS:

100 artists suggested by POP committee

35 actually invited

34% First-time exhibitors

27% Female

34% International

66% Participated in three or fewer past POP shows

OPEN CALL SUBMISSIONS, BLIND SELECTION:

70 Submissions

10 Accepted

10% Women (15% applied)

30% International

PAST 5-YEAR AVERAGES:

28% First Time Exhibitors

27% Female

34% International

18% Open call submissions

EMBELLISHING TURNED OBJECTS

Betty J. Scarpino

Betty Scarpino,
She Moves On, 1996, Maple,
2" × 8" (5cm × 20cm)

I made this turned, cut, and carved sculpture while taking Steve Loar's design class at Arrowmont School of Arts and Crafts in 1996. Songs were our inspiration, and I selected Paul Simon's "She Moves On."

Photo: Judy Ditmer
Collection of Fleur Bresler

Humans have been painting, burning, carving, and texturing wood for centuries, but contemporary woodturners are just beginning to more fully embrace the possibilities for expression that exist when woodgrain is paired with opaque pigments, woodburning, and texturing. The intrepid turners who are already exploring the delights of adornment are rapidly acquiring new skills and knowledge and, in turn, teaching others. Freely sharing techniques and processes continues to define the rapid growth and expansion of the woodturning field. In this article, I will explore why embellishing is such a satisfying endeavor and give pointers for how you, too, can join the fun.

The concept of limitations

The idea of limitations is a powerful concept for inspiring growth and stimulating discovery. While that statement may seem counterintuitive, Steve Loar, former professor of design at Indiana University of Pennsylvania, taught me otherwise. In the 1990s, I took two design classes from Steve, held at Arrowmont School of Arts and Crafts (arrowmont.org), where I began to understand why limitations in the creative process can be helpful tools.

We woodturners love and appreciate beautiful bowls made with gorgeous wood—burl, curly, crotch, figured, birdseye, exotic. But what if your selection of wood is limited? When I first started woodturning, the wood available to me was primarily locally harvested and plain-grained. After turning hundreds of everyday-type objects over the course of many years, a desire to make things uniquely expressive began to emerge. To move beyond the limitation of plain-grained wood, I acquired and developed techniques for surface embellishment.

Woodturning itself is also inherently limiting: Lathes are machines that help woodworkers make round objects. I wanted to work with lathe-turned forms, but at the same time make objects that encompassed a

INVITED SYMPOSIUM DEMONSTRATOR

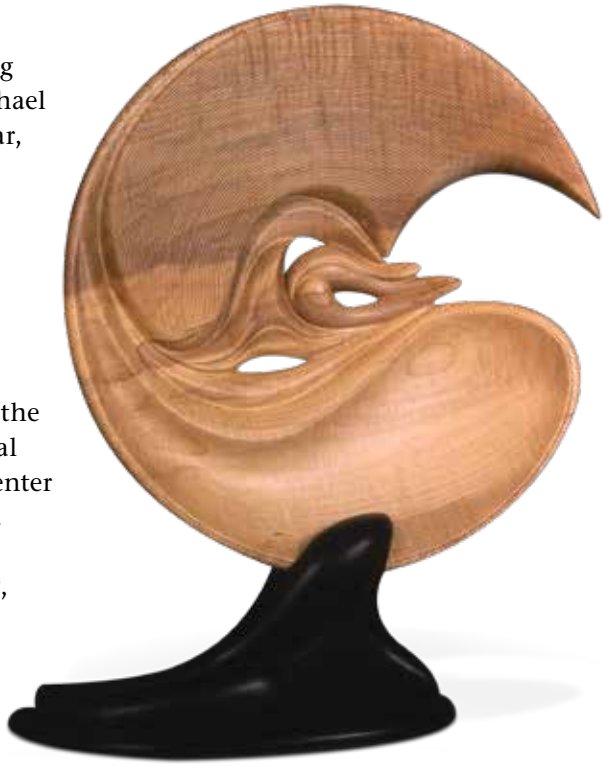
Betty Scarpino will be featured as one of the invited demonstrators at AAW's 2017 International Symposium in Kansas City, Missouri. For more, visit woodturner.org.

wider range of shape, so I began cutting apart turned plates, bowls, and spindles, carving them, and applying texture and color. Paired with the desire for fuller expression, the limitation of "roundness" helped me develop new ways of considering turned objects—they became sculpture, more visually intriguing than their origins as bowls, plates, and discs.

Another significant limitation some turners face is lathe size. My first lathe would only accommodate wood up to 12" (30cm) in diameter, and yet I wanted my work to *look* larger. I began making stands for my turned-and-carved plates to elevate them above tabletops. Exploring the vast design possibilities with plates and stands led to my *Altered Plates* series, something I doubt would otherwise have happened.

The influence of what other turners are doing cannot be overstated. In the early 1990s, I connected directly with several significant woodturners who were well into embellishing their work: Merryll Saylan, Michael Hosaluk, John Jordan, Steve Loar, and Giles Gilson. Over time, these woodturners, and others, would influence my work as I began dabbling with paint and texture. It wasn't until this year, however, that the act of painting wood felt completely natural. While participating in the 2016 Windgate ITE International Residency, sponsored by The Center for Art in Wood in Philadelphia (centerforartinwood.org), I felt right at home painting, carving, and texturing wood.

Now I freely obliterate grain with paint, cut apart turned forms, and combine wood with other materials. My original reluctance has been transformed to fully embracing surface embellishment for all types of wood. As much as anyone, ▶



Betty Scarpino, *Parting for Circumstances (Altered Plates series)* 2003, Maple, 14" × 15" × 4" (36cm × 38cm × 10cm)

Photo: Judy Ditmer
Private Collection

STEVE LOAR, Michigan
DIXIE BIGGS, Florida

Formal instruction on design theory can be essential to helping artists develop their work, but for a variety of reasons, the contemporary woodturning field is devoid of that type of information. Unlike the field of ceramics, for instance, woodturning instruction is not offered in art school curricula, and besides, the vast majority of woodturners did not arrive here via art school.

One glowing exception is the art department at Indiana University of Pennsylvania (IUP), where Steve Loar helped start a woodturning program twelve years ago. From the beginning, there was a strong emphasis on design theory, taught by Steve. I was already well acquainted with Steve, having taken two formal-design classes from him at Arrowmont in the early 1990s. As a result of that and of our longtime association as colleagues, Steve invited me to be the first resident artist at IUP in woodturning, and, while there, I also taught IUP's first woodturning class in 2006.

The possibilities of using turned forms for creating sculpture has always intrigued Steve. In 2015, he collaborated with Dixie Biggs to design and make a piece for AAW's member exhibition, *Turning 30*. Over the course of months, he and Dixie exchanged drawings and ideas and deliberated construction. Steve is known for using castoff woodturnings, offered up by various woodturners. Dixie's approach is more intuitive and direct. The resulting piece, *Gold Leaf,* successfully combines the two approaches.

Steve has since retired from IUP, yet he continues to be interested in the woodturning field, where he sees opportunities for sharing his formal-design knowledge and also more actively participating as a maker. For a return appearance, Steve, along with Dixie Biggs, will co-teach a two-week class on woodturning and design at Arrowmont this summer. For registration information, visit arrowmont.org.
—Betty Scarpino

Dixie Biggs and Steve Loar, *Undiscovered Symphony,* 2016, Bleached jacaranda, maple, cherry, 32" × 10" × 14" (81cm × 25cm × 36cm)

Photo: Randy Batista

MERRYLL SAYLAN

California

Tower of Bowls II, 2012–2013,
Various woods, almost 7' (2.1m) tall

The tower is vertical-grain fir dyed black, and the base is lightweight MDF (medium-density fiberboard), painted and glazed.

Photo: Kim Harrington
Collection of the Yale University Art Gallery

For many years, I made sets of Japanese tea and rice bowls, five in a set. Eventually, it grew to three sets, fifteen bowls. This one was planned for fifteen bowls. The bowls have one unifying parameter, in this case size—each one fits into a 4" × 4" (10cm × 10cm) opening.

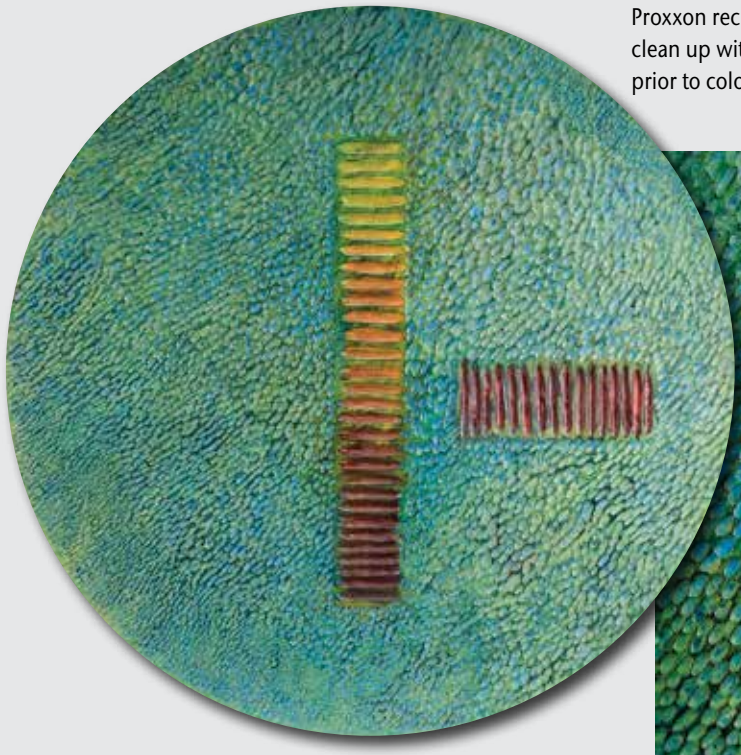
Making multiple bowls has become a great avenue for me to play—each bowl is different from the other: materials, form, painted or natural, dyes or acrylics or milk paints or metal paints, textured or not. Whatever I feel like doing; I do not plan.

In the sets of five, I tried the grayscale with dye on pale woods, I did shades of blue, all black, all bleached. But this tower is complete play. It helps to have an art supply store nearby—or a very big paint cabinet.

The patterns of texture illustrate water movement. I lived adjacent to a bay and there was a salt marsh behind my house. The patterns in the water movement, patterns left in the sand when the tide went out, and my neighbors' piers and docks slowly appeared in my work more and more. They were images I saw closely every day, walking my dog twice a day down to the bay and over to the breakwater near a marina.

For color, I use several techniques at the same time to achieve depth: I may use dye under milk paint for a color that comes through as I sand the milk paint surface, and then I finish with an oil glaze sealer with additional color to tone the milk paint or to add another layer of color. I find that each layer, like a painter does on a canvas, adds depth and interest.

I do most of my carving with a Foredom carver and various-sized burrs. For the large sections cut for the "pier," I may use a Proxxon reciprocating carver or mini Arbortech rotary carver and clean up with hand gouges. I do all the carving off the lathe and prior to coloring.



Boardwalk at St. Ives, 2007, Mahogany, milk paint, oil color glazes, 2" × 27" (5cm × 69cm)

Photo: Richard Sargent

though, I understand the disinclination to try new techniques and step outside comfort zones. It took me quite some time. What I can testify to, though, is the excitement I have seen happen when someone ventures into the world of embellishing wood-turned objects. Let's begin with bowls.

Embellish a bowl

A turned wooden bowl is a useful object for investigating which embellishments might appeal to you. First some basics: Bowls have three distinct parts—a rim, a body, and a base. Each of these elements has a variety of options for size and shape. For instance, rims can range from almost nonexistent to extremely wide; thick or thin; round or square; sloped upward or tilted down; natural-edge or formal; and everything in between. After considering the possibilities, be intentional with your choices. A wide rim, for example, can serve as an excellent area to embellish, but a wide rim might not style well with a skinny, tall base. Don't just focus on one element—consider all three together and plan for areas to be embellished. Tying together the various elements into a cohesive whole takes practice.

Grain pattern is an element of design, so consider your choice of wood. For example, it might be challenging to figure out what embellishment will play well with curly maple. Perhaps just dyeing the wood is enough. Painting a flower design onto a curly maple bowl might result in the two elements competing with each other; in that case, choose wood that has plain grain. On the other hand, with careful planning, stylish grain could be enhanced with the right kind of carving, as is the case with Al Stirt's vessels. The rims of natural-edge vessels demand attention and their natural look requires consideration when applying embellishments—bark edges are attention-grabbers. Perhaps bark, along with the natural flow and shape of the vessel, is enough. Don't just add design elements for the sake of embellishing. Sometimes a lovely bowl is perfect.

The method you use to attach the bowl to your lathe may dictate its design. Chucks have many uses, but they can also impose limitations. When turning bowls, I always use a thick glue block attached to a faceplate, which allows me to design bowl bottoms without interference from a cumbersome chuck. Bowl bottoms can range from stately and tall to almost nonexistent. A bowl with a round bottom fits perfectly in one hand while munching popcorn with the other. Salad bowls are best made with substantial bases, ideal for containing and serving greens.

Each application of surface embellishment adds one more element to the bowl's design. There is always a point at which the vessel can become too busy, so knowing when to stop is essential. Even so, most beginners don't go far enough—at first be bolder than may feel comfortable. This is not, by any means, a hard-and-fast rule, but three embellishments are sometimes enough. Here's an example: 1) a raised band turned onto the bowl's rim, 2) carving on that band, and 3) painting the carved area.

Colors, paints, texture

Wood is made up of colors other than brown—yellow and red, for instance—so when thinking about which colors to use, take that into consideration. For a start, the color palette for milk paint has been developed to be compatible with wood. Begin by buying four colors, plus white and black, and give them a try: salmon, federal blue, marigold yellow, and tavern green. (One source is milkpaint.com.) My initial foray into using color began with ▸

AL STIRT
Vermont

The focus of my work is the visual and emotional power of pattern. We are pattern-seeking and pattern-making creatures.

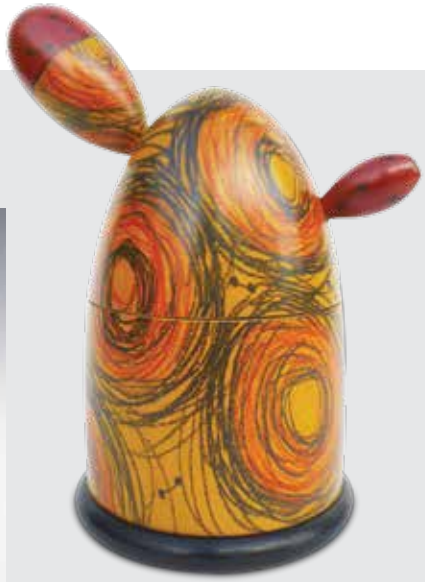
I am uncomfortable using the word "embellished" to describe my work. It implies added decoration to a piece that has already been created. The carved and colored attributes of my pieces are integral to the whole, and neither they nor the underlying form are meant to exist without the other.

Tidal Rip Pattern, 1995, Black cherry, milk paint, 3" × 17" (8cm × 43cm)

Ceremonial Bowl, 1987, Maple burl, 2½" × 24" (6cm × 61cm)

KIMBERLY WINKLE
Tennessee

Green Springy Stool, 2015, Poplar, tavern green and snow white milk paint, 15" × 15" × 15" (38cm × 38cm × 38cm)
Photo: Matthew Tate



Marigold Yellow Teapot Box, 2015, Polychrome poplar, milk paint, 6" × 5" × 4" (15cm × 13cm × 10cm)

I use hardwood, paint, and graphite to create my works. The forms are generally streamlined in order to better play the role of an empty canvas for color and line. I activate the wood by painting and drawing onto its surface. This painting is not an act of irreverence for the material; instead I am interested in realizing its potential as something other than its naked self.

federal blue milk paint, which I used for painting turned eggs blue. The color was perfect, as was the eggshell-like look.

True milk paint comes as a powder, which is mixed with water. Directions are included and a quick Internet search will provide tips. Kimberly Winkle has used milk paint extensively, and her color palate is delightful, so study her work to help you learn.

Color elicits emotional responses. When you are ready to explore beyond beginning basics, determine *your* favorite color and understand why it appeals to you, and then fully explore that color by painting a dozen or more bowls. Let your inner child have fun, and by all means, especially in the first stages, ignore inner and outer critics. Exploration is not a fixed point and a few bowls do not define you or what you make.

For texturing, start with an inexpensive rotary carver (a Dremel tool will suffice) and a few burrs. Any

SHARON DOUGHTIE
Hawai'i

When I started using Celtic knotwork on my vessels, I imagined that, had the Irish been Hawai'i's first inhabitants, petroglyphs might have looked similar to *Echo*. Its finished-wood design would be the petroglyph and contrast with the background of burned-and-ebonized stippling—the lava rock.

I intentionally design the graphics to flow around the vessel, and over time, I became intrigued with weaving knotwork around natural elements in the wood, as illustrated in *By a Thread*, where the graphic design actively responds to the woodgrain. More recently, my work has evolved to become just the embellishment—the knotwork becomes the vessel, as in *Weave*.

Echo, 2005, Norfolk Island pine, 2½" × 13" (6cm × 33cm)
Collection of Hawai'i State Art Museum

Weave, 2017, Mango, 4¾" × 10½" (12cm × 27cm)

By a Thread, 2011, Norfolk Island pine, 3¾" × 11" (10cm × 28cm)
Private Collection

rotary-type texture can be applied under or over paint or scribbled onto the entire bowl. Most often, I only texture a small area of a bowl, such as a raised band on a rim—I like the contrast of smooth next to rough. If you struggle with texturing techniques, take a class or workshop from an expert. She will guide you to which tools and supplies you need for learning her techniques.

Carving is also a texture and can be accomplished with minimal tools. Buy one or two small carving gouges and make shavings until patterns emerge. Then make more shavings. Carving can be done under or over paint, and like any other techniques, practice and playfulness are key.

Curiosity, perspective, and discovery

Often when I am demonstrating embellishing techniques, I get questions that begin with, "What if?" This curiosity is essential—not knowing can be fun, and in the process of figuring things out, discovery will happen. After acquiring techniques from others, explore on your own to find out *what if*?

A change of perspective will help you see your work differently. By "seeing differently," I mean truly seeing what you are looking at, without labeling, naming, or subjecting the object to quick evaluation and judgement. Labels and names suffice to define objects, but labels can limit how you view possibilities. A hollow vessel is much more than just a hollow vessel. Among other possibilities, it contains two or more forms when cut apart in a vertical spiral. *What if* you make a hole in the top and bottom and combine the result with another form or paint and carve the exterior and interior?

DONNA ZILS BANFIELD

New Hampshire

I do not have a single *ah ha* moment that delivered the idea for my *It Satisfied My Soul* series. The pattern evolved over many years, probably starting in 2006, with learning how to use woodburning tips for something other than signing my name. I began drawing patterns on scraps of wood and then experimented with what those patterns looked like on scrap bowls and other turnings. Eventually I drew a complete pattern, a leaf outline.

The first time I stippled the interior of a leaf pattern was after a hands-on workshop with Binh Pho in 2010. He introduced me to the NSK Presto and coloring with an airbrush. At that time, however, I single-mindedly focused on using the NSK to apply stipple patterns on leaves. It would be several more years before color became part of my work.

My *Soul Series* fully came into being in 2014, when I combined all the things I loved about being a maker: woodturning, drawing patterns, and pyro-engraving them using woodburning tips, creating negative space (for some vessels), applying precious-metal leaf, and using acrylic paint. Every step in the process is a journey of meditation as I become engrossed in each embellishment, methodically progressing to completion. I am never in a hurry, although my thoughts often wander to planning the next vessel.

It Satisfied My Soul No. 9, 2016, Birch, pearlized acrylic and automotive interference paint, 2¾" × 9½" (7cm × 24cm)

Some of my most interesting work happened because my mind was open to discovery. Discovery is linked to curiosity and perspective. For instance, there were times when I took a break for lunch, left my workshop, came back, and saw the object I was working on differently. Perhaps I had inadvertently placed it next to an unrelated object or it was resting upside down. Wow! I could then *see* the original object as something entirely different. This kind of discovery happens when you learn to view objects from not-your-usual perspective, when you have ventured beyond incessant internal thinking to truly *see* your surroundings.

Uncertainty is part of the equation, and most of us block uncertainty. Well, I do anyway. Accepting that it is okay not to know, however, is liberating, especially when you are the one person in the room brave enough to ask, *what if*? While the answer to your question may be informative, the asking helps let loose curiosity—in yourself and in others.

Practice and play often

When first adopting a new technique, attempts are often amateurish, uneven, and unintentional-looking; however, I like to think of them as playful. Over time, and with practice, mastery will happen. ▸

ANDI WOLFE
Ohio

The natural world offers many inspirations, especially when examined at high magnification. I am a botanist by day and a part-time woodturner in whatever spare time I can glean. My work has focused on the use of surface enhancements that employ botanical motifs. Some inspirations are obvious, such as a botanical print motif to illustrate various flowering stages of a particular plant. Other designs are less obviously botanical, unless one is used to seeing plants at the microscopic level. I sometimes enhance a turning by carving a textural motif inspired by cellular structures of plants. Most recently, I have been carving botanical designs into my turnings in 3D.

Biophilia, 2008, Gingko, 5" × 4½" (13cm × 11cm)

Turned, separated, and carved, *Biophilia* was inspired from ocean life and pollen grains.

Unstony Tafoni, 2015, Bigleaf maple, 2" × 6¾" (6cm × 17cm)

Tafoni is a geological weathering pattern where small cave-like structures are "carved" into granular rock, typically found along seashores where sandstone, limestone, or granite rock comes into contact with saltwater.

Lignum Essentiate, 2010, Bigleaf maple burl, 3¼" × 3½" (8cm × 9cm)

The title of this piece reflects the inspiration for its carved surface—tracheids, one of the cell types for wood. These elongated cells are pointed on each end, and the cell walls are dotted with pores to allow water to percolate from cell to cell.

Along the way, take delight in your first attempts, where discovery can be informative. Eventually, form and embellishment will meld together to create a cohesive whole.

The woodturning field is replete with possibilities to let yourself be influenced. From the work of early practitioners to current embellishers, color abounds, texture enhances, and carving showcases grain patterns. Research the work of woodturners whose techniques you admire and want to acquire. Techniques belong to everyone, but it is essential to understand that someone else's *personal style* belongs to him or to her. Copying another artist's work, other than for practice, robs you of the excitement of discovering your own vocabulary of expression. Jerry Bennett wrote an excellent article for *AW* on the topic of copying in the April 2013 issue.

If you haven't yet done so, figure out what you like, what inspires *you*, and then doggedly follow that attraction. Andi Wolfe is a biologist; her work microcosmically reflects that. Dixie Biggs' work is highly influenced by her interest in botany. As much as I love Dixie's work, however, I have zero desire to carve a leaf. Instead, I am attracted to abstract forms.

Spend time in your shop, hands-on, fully immersed in making shavings, carving, texturing, and painting. This is where you will discover your own particular interests and transfer them into designs for bowls and platters ... over time and with practice and playfulness. ■

Betty J. Scarpino lives, carves, embellishes, and writes in Indianapolis. More of her work can be seen on her website, bettyscarpino.com or on Instagram @bettyscarpino.com.

Spheres of Influence
INSIDE AN ENDURING COLLABORATION

Zina Burloiu and Terry Martin

Spheres of Influence, 2016, Walnut, 5½" × 5½" (14cm × 14cm), lidded sphere is 2⅛" (5cm) diameter

Zina Burloiu and Terry Martin first worked together nineteen years ago at one of Michael Hosaluk's Emma Lake camps in Canada. Here, in their own words, they describe their continuing adventure and how their latest piece in the 2017 AAW exhibition, *The Sphere – Second Round*, represents their deep collaboration. Zina works in Brasov, Romania, and Terry works in Brisbane, Australia—9,319 miles apart. They hope their story inspires others to reach out to distant friends.

Where it all started

Zina: When I first arrived at Emma Lake in 1998, I was rather shy, but people kept giving me partly finished pieces and saying, "Can you do something on this?" I was happy to do it, but I found it hard to keep up. Terry was different because he said, "What would you like to do? Would you like to talk about it?" We sat on an old log and it was as if we had always known each other. He listened to my thoughts and said, "Let's find a way for you to break up some of those patterns you carve." It was exactly what I wanted. Terry turned a solid conical form and I carved a scattering of tiny chips that flew centrifugally around the piece.

Terry: I was so amazed by Zina's skill, but I was more impressed with how her mind works. She is so quick and determined to explore new ideas.

Zina: I'm sorry we didn't keep that piece because it was the start of a wonderful creative relationship. You can see in our faces how much we enjoyed it (*Photo 1*). The camp was called *Breaking Barriers*, so that is what we called our piece.

Terry: Since then we've learned that we think in very similar ways, but there are also big differences. Zina is a qualified and experienced engineer, so she does meticulous drawings and calculates everything in advance. She also has a degree in sculpture from art college, so I feel completely outclassed! I work by instinct with just a mental map of where I want to go. Both ways have their strengths and when you combine them it can produce unexpected things. Zina is one of a kind and the fact that she chooses to work with me makes me very proud.

Zina: Terry always says that my work on our pieces is much more important than his, but I disagree. He creates forms that inspire me and ▸

> “We hold up our work to the camera and it’s really as if we’re in the same room.

in five minutes Terry can make more suggestions than most people can make in a year. We plant seeds of new ideas in each other and we nurture them together.

Terry: It helps that we are both very interested in each other’s techniques. Zina is a great turner and that means I have to try harder. She is teaching me her way of carving now, so in the workshop I look at pieces of wood differently. I think of how the wood cuts, whether the grain will interfere with her work, what part of a piece Zina will carve on. It has made me better because when Zina is going to carve on something, only the best I can do is good enough.

Across the miles

Zina: How we communicate is important. When we met, even email was new, but now the Internet and digital photography have made it so easy. One of us will think of a trigger for a new design—a word, a memory, an image, a concept—and we have so many ways to send it. We use email to send scans of designs and photos taken with our phones, or we just call for free on Skype and talk.

Terry: Yes, and then we make new sketches and hold them up to our webcams. It goes to-and-fro and we laugh a lot. We always end with “You do this” and “I’ll do that,” and then we can’t wait to get to the workshop to start.

Zina: Even from our workshops we send photos in real time. There’s an eight-hour time difference between our homes, and one of us is always ready to report when the other one wakes up, so the project rolls on around the clock. When the pieces get closer to being finished, we take better photos with our high-res cameras.

Terry: Back online we hold up our work to the camera and it’s really as if we’re in the same room. I’ll say, “What about this here?” and Zina will say, “Yes, but I think you could move it a little closer to the rim.” Then I say, “Oh, you are right! What if...?” Sometimes when I’m working, my phone will “ding” with a new image. I switch off the dust extractor and compressor and we talk, or even exchange videos. Working with noisy machinery and ear protection can be isolating, so this creates a new kind of energy.

A special project

Zina: Our way of working is so good that when we were both invited by Tib Shaw into the 2017 POP exhibition, *The Sphere – Second Round*, we thought it was a good chance to show what we can produce together. Both of us have had pieces on the cover of her catalogs before, so she was happy to agree.

Zina and Terry in 1998 with their first collaborative work, *Breaking Barriers*.

Terry: Once we had the all-clear, we had to start quickly because working so far apart takes time, especially when we photograph every step.

Zina: The ideas flowed so fast that now it is hard to remember who said what. Among other things, we talked about two interlocking hemispheres to represent the opposite sides of our world, as well as our lives. But we felt a simple round piece wouldn’t show all that we wanted, and I liked the idea of a flat area surrounding the sphere. It was something we had worked on before and it would give me a broad surface to carve on.

Terry: I was talking about this project to my inspirational friend John Morris, and he said in a throw-away manner, “How about *Spheres of Influence*”? It really worked for me and I rushed home to talk to Zina.

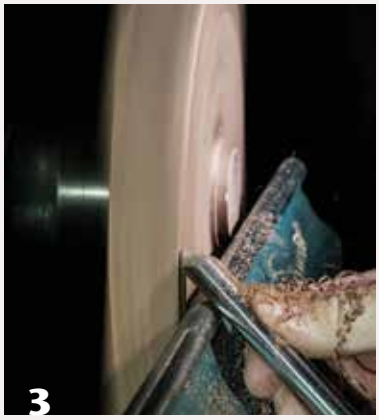
Zina: I loved the name because the influence we have on each other is at the heart of this piece. We still needed a design and we were playing with so many ideas—the planet, seeds in each other’s heads, time, distance—so much to try to put into one piece. Finally, we agreed on a shape that included an off-center lidded box.

The turning

Terry: Time was short and I had to start. First I mounted a square of walnut on a screw chuck to turn the underside and a spigot for remounting. To start, I did a series of cuts by raising the handle and rocking the tool into the wood with the edge at an efficient shearing angle (*Photo 2*). Once the depth was established, I re-sharpened and took a fine smoothing cut toward the center. By looking along the wood toward the center, I ensured the bevel was “floating” flat against the wood, which produced a clean cut (*Photo 3*). I turned the bottom by hand, but when

Turning the underside

Turning the underside of the piece by rolling the tool into the wood.



Final cuts toward the center with the bevel lightly in contact with the wood.

Cross-slide vise

Using the cross-slide vice to make a perfectly flat cut.

Hollowing the sphere

Turning out the center of the sphere was straightforward, like hollowing a bowl.

I turned the piece over, I used an easier method for the top—a technique that works particularly well for thin pieces that flex at the edges.

Zina: Terry always talks about my skills as an engineer, but without any training he seems able to come up with technical solutions to many problems.

Terry: I learn by watching and in a metalworking shop, you can see turners doing this kind of thing on metal lathes, so they're our cousins. I use a cross-slide vise that sits in my banjo and mount a blank of high-speed steel ground to an efficient cutting edge for this kind of work.

It's easy to align the vise at exactly ninety degrees to the bed by holding a ruler in the chuck jaws and making sure the tip of the tool precisely touches the ruler along its whole length. I can then take the finest cuts possible with tiny turns of the handle, so I can go very thin, in this case to 5mm (about 3⁄16"). It is important to finish the intermittent cutting first, leaving the inner portion thick to prevent flexing (*Photo 4*). By re-sharpening the tool for a final micro-fine cut, the piece can be finished so well that you almost don't need to sand.

Zina: We had agreed on this thickness that suited the depth I would need to carve, but when it arrived I was impressed that it was precisely 5mm.

Terry: Turning out the center was straightforward bowl turning (*Photo 5*). I used a cardboard template to be sure it was hemispherical. The tricky part was remounting the wood once more to turn the underside of the sphere. I don't have a vacuum chuck, so I turned a flat piece of wood with a raised center that fit tightly inside the piece (*Photo 6*). Taped at the edges with duct tape, it was stable (*Photo 7*), so with small rounding cuts I finished the bottom of the sphere, using a slightly larger diameter template to set the wall thickness (*Photo 8*).

Once the turning was finished, on the bandsaw I cut back two sides to complete the offset design we had agreed on. Turning the "lid" for the sphere was easy. I used the same cardboard templates; the only difference was that it had a small inner lip to fit inside the base.

Zina: When Terry showed me the finished piece, I loved it, but I also thought there was something missing. It needed something in the center to create a focus.

Terry: We talked online and Zina suddenly said, "Let's put a *sphere* in the middle!" It was perfect, so I went straight to the workshop and turned a tiny ball in Chilean myrtle.

The carving

Zina: I was so excited while I waited for the piece to arrive from Australia. Every day I checked its transit online and when it finally arrived, I didn't want to put it down. This always happens when I get Terry's pieces and I have learned to leave them where I can see them for a few days and let my thoughts simmer. ▸

Terry: Soon I started to get new designs every time I opened my email. Zina wanted to show how our lives and ideas intersect, and how we influence each other from far away. She drew so many things—rays of the sun, gravity ripples, swirling lines—but then she came up with a design that felt just right to us both.

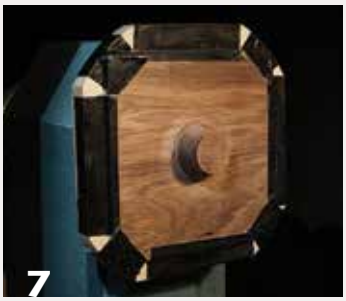
Zina: The single star represents Terry in Australia. His ideas cross the world to me and multiply into new ideas. It truly represents our "spheres of influence" (*Figure 1*). To transfer the design to the wood, I turned a plug to fit in the center and used a compass to draw the arcs. Then I drew the radiating lines from the center to complete the frames for the chips I would carve.

Terry: It was an echo of our first piece, *Breaking Barriers*, but much more challenging to carve.

Zina: I transferred the design to the wood and then relied on basic

Finish-turning the sphere


6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The jig for mounting the piece to finish-turn the bottom of the sphere. A jam fit and duct tape hold the piece firmly in place.

From pencil to knife

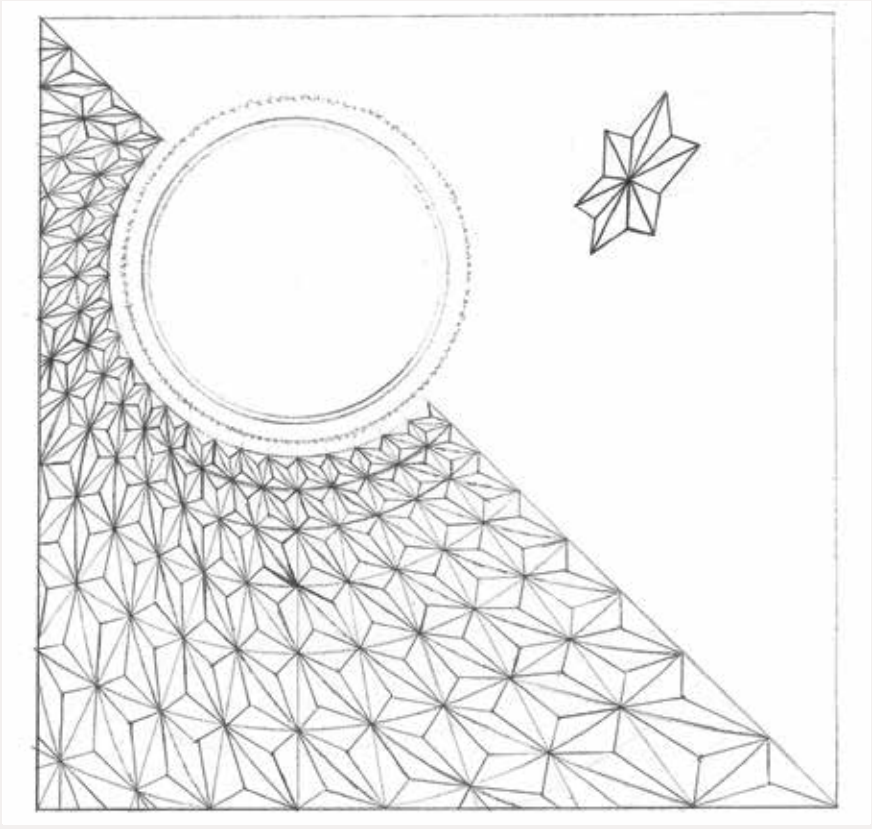

Figure 1


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Zina's drawn design becomes tangible in wood. Her first two cuts, rolling the tool tip forward into the wood, produce a chip that is released with a third cut.

technique. I have been cutting chips for so long that muscle memory takes over and I can concentrate on creating the cleanest cuts possible. Each chip is a tiny three-sided pyramid removed with three cuts. The first two cuts are made by rolling the tip of the knife into the wood and continuing the cut towards me till it meets the intersection of the pencil lines (*Photo 9*). The third cut is a sliding undercut that frees the chip from the wood (*Photo 10*). The tricky part is that one side of each chip is curved, which is one reason my knife blade is so thin. I have to bend the blade to follow the line.

Terry: To do my work on the piece, I needed so much equipment and took so many different steps, but with a few simple cuts made with one knife, Zina created an exquisite piece that has never been done before.

Zina: Terry and I laughed one day when I told him the temperature was -1°F in Brasov and he said it was 98°F in Brisbane. Nothing shows how far away we are more than that, so we decided I would carve the tiny sphere with longitude and latitude lines to show that this collaboration is across land, sea, and seasons.

Terry: I was curious to see how Zina would draw these lines on such a tiny ball, but her solution was very simple. She mounted it between two hollow cones on her lathe and rotated it to scribe each line.

Zina: As usual for my lines of tiny chips, I cut a continuous wedge of wood along each line with one cut from each side (*Photo 11*). Next I took a series of single-angled cuts into each line, then went back and joined each of them with an angled cut from the other direction. Just like the bigger chips, they fall out when the final cut is complete (*Photo 12*).

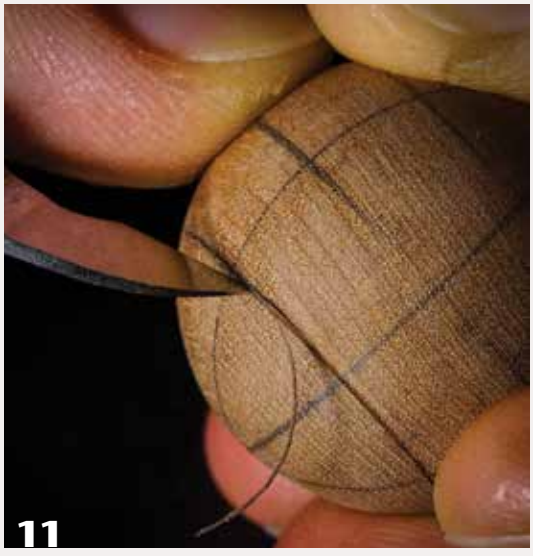
Terry: These chips were only 1mm (about 3⁄64") on each side, so sometimes Zina can't see what she is cutting, even with magnifiers on her glasses. She does it simply by knowing what the knife needs to do and letting muscle memory do the rest (*Photo 13*).

Zina: I am so proud of this piece because it is all about our own way of working.

Terry: Zina and I are already making pieces for future exhibitions and we have enough ideas to keep us busy for years. In one way, this piece is our coming-out statement. We are a team and nothing could make me prouder—of Zina, of myself, and of what we have achieved together. ■

Zina Burloiu and Terry Martin have been working together for twenty years. Zina is a highly respected wood artist working in Brasov, Romania, and Terry is a woodturner and writer, working in Brisbane, Australia. They have embarked on a series of collaborative ventures around the world. Zina and Terry can be reached by email at zinaburloiu@hotmail.com and eltel@optusnet.com.au, respectively.

A sphere within a sphere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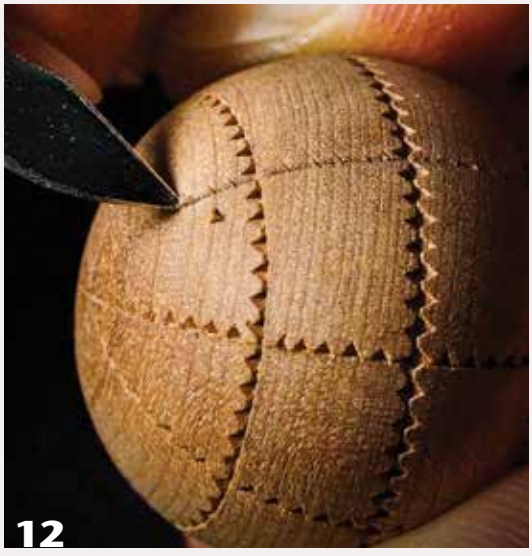
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A tiny continuous sliver of wood is produced as Zina cuts around the circumference of the small sphere. Two angled cuts then release each minuscule chip, only 1mm wide. To help visualize the tiny carving, Zina relies on magnifiers, muscle memory, and intuition.

BRAD MOSS

D Wood

TASMANIAN TREASURE

Brad Moss, at home in his turning studio on the island of Tasmania.

Except where noted, photos courtesy of the artist.

The island of Tasmania, a state of the Commonwealth of Australia, saw its first European settlers in 1803. The men, women, and children who endured months of sea travel—often dying *en route*—had aspirations of land ownership. They brought skills, including joinery and carpentry, and by 1810, the first record of joinery appeared in *The Derwent Star and Van Diemen's Land Intelligencer*: a coffin made by a convict for the deceased Governor. An auction list from 1814 provides the earliest record of furniture made with cedar and Huon pine: bedsteads, dressing tables, and hand-basin stands. Thus, well before Van Diemen's Land became Tasmania in 1856, pole and treadle lathes were whirring in workshops, in the hands (and feet) of freemen or convicts.

Initially, cedar was imported from North South Wales for furniture manufacture, but slowly Tasmania's unique timbers began to be used. Blackwood was preferred by chairmaker George Peddle, who made treadle-lathe-turned Windsor chairs for Tasmanian Railway stations around the turn of the twentieth century: his contract price was five shillings and sixpence each (about $110 U.S. dollars today). Huon pine, Tasmanian oak, and sassafras gradually were valued for their grains and workability. Tasmania now has a heritage of fine furniture making and woodwork based on exploitation of the natural characteristics of the endemic timbers of the island.

Born into tradition

Brad Moss was born into this tradition. His initial career was motor mechanic, but he admired woodwork, furniture, and design to the extent that he enrolled in a college course called the Fine Art of Wood Craftsmanship in Hobart (Tasmania's capital). "Old joiners," trained in the techniques of traditional wood construction, were his teachers, and while he embraced the skills sufficiently to start a furniture business, he could not make a living. Inspired by his father, who started turning in 1975, Brad then bought a lathe and found that he could not only produce an income from his turnings but loved what he could achieve.

Significantly, though, Brad was not enamored of the wood. He says, "If you buy a beautiful piece of burled timber, after a while all timber goes brown, regardless of whether it starts off as blood red or beautiful white or pale. But the form and shape are there forever." As a result, Brad has become known for his painted, textured, carved, and burnt surfaces. Some of his turnings could be mistaken for pottery—he has a library of books on Japanese, Chinese, and Pueblo pottery, whose classical forms are background to his creations. He uses industrial and homemade tools to mark surfaces and colors the wood with water-based acrylic paints and charring. Brad would not even be averse to the effects of his vessels being buried.

For example, his series, *Wishing Pots*, derives from the ancient Chinese tradition where a wish is rolled into a cylinder, tied on the lid of a pot, and buried. The wish would grow in the earth and if the ceramic pot was unearthed ten years later, you could see how the wish had evolved. It is unlikely that purchasers of Brad's versions replicate this ritual, even though those made of Huon pine could readily stand burial. Huon is found only in Tasmania and its inherent oil, methyl eugenol, facilitates immersion in soil. The timber, which almost disappeared from Tasmania when its waterproof characteristic

(Left to right)
Wishing Pot, 2010, Sassafras, leather stamp finish, 5" × 3" (13cm × 8cm)

Wishing Pots, 2012, White sassafras, burnt and colored plaster finish, largest is 8" × 4" (20cm × 10cm)

Pinch Bowls, 2007, Huon pine, typical size is 2½" × 2" (6cm × 5cm)

made it desirable for shipbuilding, is now carefully controlled. Most of the Huon pine that reaches the market has been recovered from damp earth and swamps.

Brad's *Wishing Pots* imitate their Asian counterparts with a bent wire embellishment. They are hollow forms sometimes subtly tinted with color and sometimes textured and left natural to acquire the patina of human handling. The silence of these *Pots* gives them an ancient totemic quality that could serve as a funerary urn if desired.

American influence

As a self-taught maker, Brad's major influence during the first ten years of his turning career was American magazines. This period, the 1980s, coincided with what he describes as the "golden era of woodturning in the United States." Brad pored over the glossy pictures and copied the techniques, while observing that what he was seeing in Tasmania—competent yet traditional woodturning that emphasized mechanical prowess rather than aesthetics—did not compare to the wood art published in the United States. Inspired by what he saw in print, Brad enrolled in classes at Arrowmont School of Arts and Crafts in the 1990s and 2002. He studied with Ray Key, Ron Fleming, David Ellsworth, John Jordan, Clay Foster, and Christian Burchard, embracing their respective techniques and applying them in his workshop when he got home.

Brad says, "What I found so good about the woodturning scene in America is that it doesn't matter whether you're 18 or 80. Everybody's treated equally and everybody helps everybody." This camaraderie was a revelation and accounted, in no small part, for the frequency of his excursions to Tennessee.

In 1995, Brad received a personal invitation to visit Ellsworth's studio in Pennsylvania. He describes his six days there: "David had a huge influence on my work. His approach to woodturning and to life in general was just wonderful. I learnt just an immense amount. It's hard to calculate how much I learnt from him." The essence of Ellsworth has stayed with him—for instance, whereas Brad has enough work to be in his workshop seven days a week, he prefers a balance and works three or four days so he can be with his grandson. He acknowledges that his appreciation of design was augmented by David as well as all the woodturners with whom he took classes.

One of the most valuable contributions made by David was his observation that after Brad's study with teachers at Arrowmont, those teachers were obvious in Brad's subsequent work. As a result, Brad stopped buying woodturning books and magazines and suspended his studies at Arrowmont. He wanted to find his own aesthetic and direction and spent years working in isolation, honing a woodturning "signature" that was his own. Ceramics was influential on that signature.

Classic forms

Pinch Bowls, egg-cup sized, are reminiscent of Japanese tea bowls, not only for their dimensions. Japanese ceramics masters make the same tea bowl thousands of times to master their craft, embrace discipline, and ensure flawless sameness. In Brad's bowls, the Huon pine betrays idiosyncrasies and the primary-colored exteriors vary, but the consistency of form is only achieved by thousands of hours of solitary practice. *Pinch Bowls* were among the top ten finalists for the Tasmanian Design Awards in 2007; his work has received this distinction three times.

Brad frequently returns to classic bowl forms. For *Sloping Bowls*, color has shifted to the inside and the texture of the painted ▸

Sloping Bowls Series, 2013, Celery-top pine, typical size is 12" × 12" (30cm × 30cm)
Photo: Peter Whyte Photography

Vessel, 2006, Huon pine, 8" (20cm) diameter

Photo: Peter Whyte Photography

surface might be assumed to be due to a potter's hand. The exterior also replicates a clay body, whereas it is celery-top pine that has been painstakingly "divoted." Even the asymmetry of the conical shape—achieved by double-axis turning—derives from slumped soft clay, while the consistent thinness of the vessels is suggestive of porcelain. Brad explains, "I like using a bland timber like celery-top because for me it's a blank canvas. I can texture, paint, and carve and create something, hopefully, unique."

Selling his work

The Salamanca Market, which has been operating on Saturday mornings in Hobart for more than thirty-five years, has approximately 300 vendors displaying a range of food, art, and craft. Brad took over his father's stall at the Market in 1986. He successfully traded his wares in all weathers for a number of years, until a spinal fusion curtailed his ability to lift heavy objects and stand outside on a masonry surface. By this time, his reputation had increased sufficiently and he was able to place his work in galleries in Tasmania as well as on "the mainland," as the rest of Australia is called. One of the outlets that supported his woodturning from the beginning was Design Tasmania.

Design Centre Tasmania, which celebrated its 40th anniversary in 2016, was created by Gary Cleveland, a former textile manufacturing executive. Cleveland believed that Tasmanian design and craftsmanship warranted much wider recognition. To assist makers in marketing their work, he created a retail outlet in a historic church hall in central Launceston (Tasmania's second largest city); he also launched a series of exhibitions that took Tasmanian handcrafted products to Sydney, Canberra, and internationally. In 1991, Cleveland and others inaugurated the Tasmanian Wood Design Collection (TWDC)—outstanding examples of Tasmanian products made of Tasmanian timbers—which toured Germany, Sweden, Finland, and China. In 1996, the TWDC was exhibited at the International Contemporary Furniture Fair in New York, receiving the Excellence in Fine Craftsmanship Award. The TWDC has subsequently been added to, and Brad Moss's *Vessel* was acquired in 2006.

Vessel is a dimpled hollow sphere of Huon pine. The surface's orange peel-like gouging cancels any grain that the timber might possess. *Vessel* has no function except to satisfy the senses of sight, smell, and touch. In the context of Tasmanian woodturning, this outcome is unusual. Brad explains, "In Tasmania, if it's made out of timber, it has to be a utensil. You can't make art out of wood." He is trying to change attitudes toward acceptance of timber as an art form. Still, the majority of his "wood art" is bought by people living in Sydney—where lifestyles are more cosmopolitan and outgoing—and overseas.

Brad is also trying to expand timber preferences. "Whenever I've been to America, I've collected pieces of cocobolo or kingwood or similar timbers. If I make a Huon pine box and a cocobolo box, the Huon one sells first. Everyone who comes to Tasmania wants Huon, sassafras, myrtle, blackwood—nothing else." He gets frustrated that potential buyers don't look at the design and asks why woodturners should be limited by the origin of their raw materials. Potters and painters don't specify where the clay or canvas comes from. Exotically figured Tasmanian timbers are becoming scarce and expensive, and the use of more readily available, blander wood species is more sustainable. Brad still uses highly figured timbers when he has them, but his ethos is to sell a form, not a piece of wood.

A variety of work

At the moment, Brad divides his time equally between production turning and wood art. He makes platters, serving and salad bowls, canisters, and a range of small open bowls that can be used to hold salt and spices, *hors d'oeuvres*, or treasures on a dressing table. The tiny containers are ideal for tourists because of their size and popularity of Tasmanian timber. Brad cannot bear to waste wood and recently developed a selection of chopsticks. Needless to say, he would rather devote his time to aesthetic projects. He says, "When I've listened to sporting programs and watched

Gumnut Series, 2013, Celery-top pine, 10" (25cm) diameter

Styx Series, 2013, Celery-top pine, typical size is 4½' × 8" (137cm × 20cm)

Opium Series, 2013, Wattle, each about 18" (46cm) tall

football on TV, I've heard athletes say, 'I was really in the zone.' And I'd think to myself, what a silly comment to make. But when I'm turning, I just get so focused and because I've been turning for a long time, I don't have to think, it all becomes natural. You start working away and hours pass. I look at the clock and, gee, it's 2:00 a.m. You *do* get into a zone—you're so involved and so enthralled!"

The "zone" work is intended for exhibition. Brad is a self-taught sketcher and drawer who creates drawings from his environment and life experience before going to the lathe. He selects a piece of wood with which to execute a drawing and finds that, once he gets started, the process generates other possibilities. He cuts or textures the same form in different ways, thereby amassing a body of objects to fill a gallery. All are one-of-a-kind, generated by a single idea. A collection of expanded ideas constitutes an exhibition.

Beyond: Colour Movement Texture, staged at Design Tasmania in 2013, demonstrates the theme and variations that are the result of the mind's tangents during the process of making. Some pieces look organic, like *Gumnuts*, which replicate the seeds from the gum tree that need fire to open and reproduce; others, like *Styx River Series*, resemble man-made tribal totems. By being open to his brain's meanderings and jotting ideas as he works, Brad produces an exhibition of multiple trains-of-thought and outcomes. The lathe is a functionary to the mind's exploration.

Once a piece is off the lathe, other creative activities ensue: "I use standard wood carving chisels for my decorative work, as well as non-standard tools like a pneumatic rust de-scaler, air-driven metalwork chisels, and hacksaw blades to distress the surface of the timber." Brad believes that if you make a tool to do the job at hand, you are not restricted by the capabilities of existing tools. He has the attitude of a pioneer. "I also like to use what primitive man would have used. Since he didn't have a shop to go to and buy texturing tools, he used what he had around him: fire, clay ochers, mud, and vegetable and fruit dyes." One of his current techniques involves burning and rubbing plaster into the burnt surface. In addition, Brad turns green and semi-green timber, controlling the drying process to achieve organic shapes. *The Opium Series*, part of the *Beyond* exhibition, shows how green timber lends itself to the creation of botanic forms.

Existing organic shapes sometimes provide inspiration. One evening, while flavoring a curry with star anise, Brad took note of the spice's shape. A hollow form with fluted exterior resulted. Industrialization can also inspire: a television documentary on English cotton mills with their large spools of yarn prompted his *String Bowl* series. He has also made furniture. ▸

(Above) Star Anise, 2013, Huon pine, 10" (25cm) diameter

(Right) String Series, 2006, Huon pine, jute string, acrylic paint, various sizes

Photo: Peter Whyte Photography

(Left to right)
Turned Cabinets, 2006, Various materials, each is 6' (183cm) tall
Photo: Antony Lucas

Bushfire Pot (center, inspired by Dunalley Bush Fire), 2013, Celery-top pine, 18" × 10" (46cm × 25cm)
Photo: Peter Whyte Photography

Tribal Pods (inspired by the temples at Angkor Wat), 2013, left to right: Myrtle, Huon pine, musk, each is 14" × 3" (36cm × 8cm)
Photo: Peter Whyte Photography

Included in his 2006 exhibition, *Contemporary Textures*, at the Long Gallery in Hobart, were cabinets for which every component was turned; some cabinets had glass shelves and others, small dovetailed drawers.

Against the grain

Brad has taught courses at the community art college in Hobart. It is a way to reach young minds before they become too engrained in orthodox thinking. He tells his students, "Turn with an absence of fear. Don't allow the rigid conformity of traditional turning to dictate what you can and cannot do. The sky is the limit when it comes to creativity, and the use of tools doesn't always have to be restricted to their primary use."

Brad Moss came from a modest Tasmanian family. He was put in touch with woodwork and turning by watching his father, whom he credits as a role model; his mother encouraged him to draw and tried to influence his study of fine art. This was atypical when he was growing up in a state and country where men were meant for the out-of-doors—fishing, playing footie (football), tending the barbie (barbecue), shooting deer and dingoes. Yet Brad went against the grain, distinguishing himself in a career that is introspective and permeated with beauty. Like his woodworking ancestors who colonized Tasmania, Brad Moss is uninhibited by the challenges of new territory. ■

D Wood designed and made furniture to earn a Diploma in Crafts and Design at Sheridan College in Canada and an MFA at the Rhode Island School of Design. Her PhD in Design Studies (University of Otago, 2012) was entitled, "Futuring Craft: Studio Furniture in New Zealand 1979-2008." D's previous articles for American Woodturner *were about New Zealand woodturners Graeme Priddle, Rolly Munro, and Gordon Pembridge.*

Cleansing Series (texture detail), 2000, Huon pine

Inspired by Olympic ceremonies, where Aborigines conducted a smoking ritual to cleanse the proceedings of bad spirits.

Hollow Forms, 2002, left: Eucalyptus, 10" × 6" (25cm × 15cm); center: Blackwood, 9" × 5" (23cm × 13cm); right: Jarrah, 9" × 9" (23cm × 23cm)

Members' Gallery

Untitled vases, 2015–2016, Cherry, black stain, liming wax, each is 6½" × 3" (17cm × 8cm)

Charlie Wortman, Virginia

I still have a handful of bowls I turned in a high school industrial arts class decades ago. They are crude by my current standards but were the beginning of a "hobby" I have come to thoroughly enjoy today. As with many folks, family and work kept me busy and out of the shop, but in 2010, my daughter presented me with a wooden pen she turned in her Tech Ed class. This pen and her nudging brought me back to the lathe.

I am now a member of two woodturning clubs and value the friendships formed as well as the skills gained from mentoring I have received. Through these clubs, I have attended numerous workshops by local, regional, national, and international turners, such as Jacques Vesery and Nick Agar, whose influence is evident in my work.

Last summer, I participated in a two-week workshop emphasizing design and surface embellishment. I discovered a few things. With new eyes, I now see the design elements of my work. I also discovered that in addition to revealing the natural beauty of wood, woodturnings can be embellished in many ways and it is *good*! With this newfound appreciation, I look forward to turning more and attempting various embellishing techniques. I no longer see my turnings as a hobby but as a form of art.

Most of my turned, embellished pieces shown here were workshop projects. I encourage all woodturners to attend professional workshops—your turnings will reflect this invaluable source of instruction.

Photos by Dennis McCormick.

Untitled trilobite carving, 2016, Maple, black stain, acrylic paints, 2¾" × 1¾" (7cm × 4cm)

Untitled gear, 2016, Maple, black stain, gilding paste, 3½" (9cm) diameter

Michel Bertrand, Canada

From an early age I watched my grandfather and father working with wood and metal. I think they, and my Amerindian grandmother, imparted to me the gift of loving and appreciating nature and natural materials.

Later, my father, brother, and I started a bicycle shop, where we found some success developing our own bicycle frame. In 1991, we were nominated one of the ten best shops in North America, and prior to that we were recognized as the "best kept secret," as we were a small shop in Gatineau, Québec, producing handmade bicycles. The shop still exists, now in its third generation, called Cyclo Sportif G.M. Bertrand.

The bicycle work led me to travel in Europe, where I saw and learned about different artists' work. Over the last ten years, I took lessons in drawing, painting, mosaic, stone sculpture, and welding. All of this brought me to woodturning. I am a member of the Ottawa Valley Woodturners and the Bytown Woodturners. Finally, I met renowned Canadian turner André Martel and learned a lot from him. Now, I integrate metal, stone, and wood in my work and find that those materials work very well together.

For more, visit michelbertrandtourneur.com.

Ninâtikanit Auntou (Maple Tree Spirit Speaks), 2016, Maple burl, sheet metal, acrylic paint, varnish, 7" × 10" (18cm × 25cm)

Kizis Miskwa (Red Sun), 2016, Cherry burl, 6" × 9" (15cm × 23cm)

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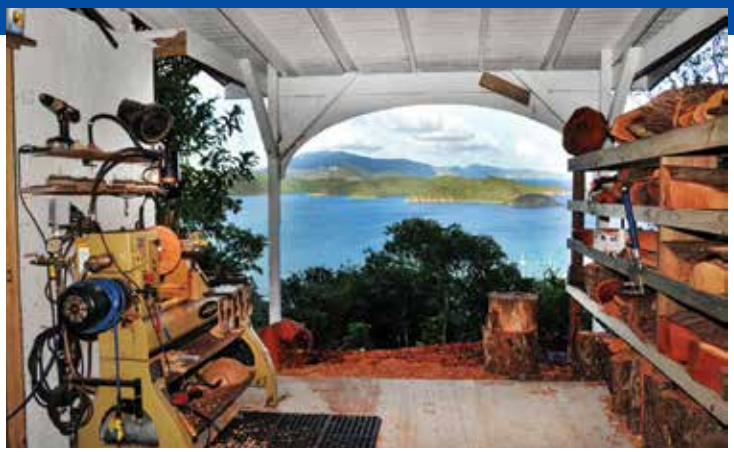

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ED PRETTY

CANADA

My father began teaching me how to turn wood between centers when I was nine. He was an excellent spindle turner, having learned at the side of his own father. As a result, my work was all turned between centers until I was in my late 30s, when I discovered bowl turning in 1988, so I have a decent background in both. Presently, I am retired from my "real" job and pursue woodturning full time. I split my turning time between commercial, architectural, and artistic expression. In any case, I get to make shavings, so I am happy.

Multiaxis turning presents not only a challenge for the mind, but an opportunity to present traditional between-centers forms in a not-so-traditional way. My introduction to this type of turning was in a workshop with Mark Sfirri. A subsequent session with Barbara Dill gave me the tools to refine my ability to develop forms. I welcome the diversity multiaxis methods bring to my work.

I take visual inspiration from shapes I see anywhere, including other mediums, particularly pottery. As is the case for many turners, line, form, contrast, and texture that occur naturally are found in the simplest of my pieces. I'm not one for hard, stilted, or dark themes. I feel good about what I do, and I think that shows in my work.

For more, visit edswoodturning.com.

Another Man's Treasure (series), 2014, Big leaf maple burl, 8" × 8" × 2" (20cm × 20cm × 5cm)

A multiaxis piece made from wood found in the "dollar bin" at a local wood supplier—one man's trash is another man's treasure.

Lau Chuang, 2012, Black walnut, sugar maple, soapstone, 4" × 13" × 4½" (10cm × 33cm × 11cm)

Lau Chuang is dedicated to my great friend John, a Westerner who is highly regarded in the Chinese community as a Tao translator. *Lau Chuang* translates from the ancient Chinese to mean "Old John." My friend is also a wonderful calligraphist, hence the brush as the centerpiece. All elements were turned on the lathe, except the brush.

Ragtime!, 2013, Big leaf maple, 21" × 7" (53cm × 18cm)

A multiaxis piece with three winding, or twisting, surfaces. The applied sheet music is for "The Entertainer," by Scott Joplin.