

The CAW Newsletter

The CAW Newsletter is the official publication of the Capital Area Woodturners Chapter of the AAW, and is published for the information of its members. Membership in the CAW Chapter is open to anyone interested in the art and craft of woodturning.

Meeting Announcement:

Date: Saturday, Mar 13, 2004

Time: 9:00 AM — 3:30 PM

Place: *Bryant Education Center
2709 Popkins Lane
Alexandria, Virginia*

All Day Demo - \$5.00 Demo fee

DIRECTIONS TO THE MEETING: From Virginia or Maryland, take I-495/I-95 towards the Wilson Bridge over the Potomac River. Take Exit 177A (Rt 1 South) on the Virginia side. Approximately 1.9 miles south of the Beltway, you will pass the Beacon Mall complex with Lowes Home Improvement Warehouse on your right. From the main entrance into Beacon Mall, go 4 more stop lights – about ½ mile. The 4th stop light will be Popkins Lane. Turn Left onto Popkins lane and go down 2 blocks. The Bryant Learning Center entry will be on your right. Drive to the East side of the building. Plenty of parking on the side or in the rear of the building. The entrances to the woodworking shop and meeting rooms are off the East side of the Bryant Center.

Program For The Month

8:30 AM Help set up for the demonstration. Look over the For Sale items in the equipment room. Help get the coffee bar going or have a cup of coffee and a donut with your fellow turners. Discuss the items on the Show & Tell table. Rent a video. Talk over problems and techniques with someone who might already have been there and done that.

9:00 AM A normal business meeting. A raffle will be conducted. Photos of member items will be taken for the next CAW Newsletter. The tape library will be open. A silent auction table will be available for donated wood and items. A Show & Tell of pieces brought in will be conducted. Supplies & tools for sale will be shown.

9:30 AM [Bruce Hoover - Sanding In Depth.](#) Beginning with surface preparation prior to sanding, including a discussion of shearing cuts using both gouges and scrapers on outside and inside surfaces. Next, covering commonly accepted and familiar methods for sanding and introducing many different ones as well. Some new uses for old familiar tools. It covers self powered sanders, random orbit units, and methods of hand sanding including an explanation of wet sanding techniques. Next will be methods for sanding inside surfaces on anything from an open bowl to deep vessels using commonly available tools and many shop made tools as well. Covered also are methods for sanding small objects and spindles, and off-lathe sanding techniques, as well as ways to avoid staining when using CA. glue

objects and spindles, and off-lathe sanding techniques, as well as ways to avoid staining when gluing with CA.

Throw in a myriad of potpourri - small tools, gadgets, and useful helpers to ease the tasks of sanding, and regardless of skill level, everyone will walk away from this demonstration with some new ideas, tips, and skills to use in their everyday turning.

Bruce Hoover Workshop

Special, For-Fee, Hands-On Workshop available

*Call or e-mail Frank Stepanski,
woodturner@purespeed.com,
for availability and materials*

Cost per head will be \$35.00

Friday, March 12th

08:30 AM to 3:30 PM

The Bryant Adult Education Center

Focus: This workshop will address the topic of sanding in depth. Beginning with surface preparation prior to sanding, including a discussion of shearing cuts using both gouges and scrapers on outside and inside surfaces. Plus more! Please feel free to bring items you are having difficulties with sanding !!



At the January meeting Dean Swagert gave a very interesting and challenging explanation and demonstration on what it takes to do segmented turnings in the open style that is shown on the table in front of him. Besides woodturning skills, you need patience, meticulous attention to fine detail, and a few math skills wouldn't hurt. Thanks Dean for all the preparation that went into getting ready for your demo !!!

The Call of the Lathe

CAW President, Tom Boley

Woodturning isn't the only thing we do. I know that is a surprise to some of you, but it's true. For example, I just never thought of myself as a person who would ever need a chainsaw. Well, that changed pretty quickly once I learned about the advantages of "road kill." So now I cut a lot of wood. I also have to do sanding. I have told some of you that I consider 80 grit to be a woodturning tool, but it isn't the same as holding tool to wood. And finishing. Now there's a different aspect to woodturning. To me, the wood feels the best before it's finished but after all the hand sanding is done, and that silken feel just makes me want to walk around the house petting a bowl. But it still has to be finished in some form, and that isn't really woodturning, either.

Well, our meetings are like that, too. When we get together, there is more to be done than just watch a woodturning demo. We are so fortunate to have people like Cal Frantz who manages the bulk purchase program for us. Gerry Headley has done a superb job of managing the videotape library, and expanding it more and more. Chris Cuyler always has the CAW clothing out on display for us, and has expanded the line of clothing to a point where anyone can find what he or she wants in order to display pride of membership in CAW. CA Savoy always gets to the school early to start getting set up for the meeting and to set up his own display of tools and equipment, a particularly valuable resource. Mike McInerney, our Treasurer, is always ready to take your dues or to reimburse people for expenses. Jim Marstall seems irreplaceable sometimes as he carries in his photography equipment and patiently carries each Show and Tell piece over to be photographed for the next newsletter, and then spends so much time laying out and publishing the monthly newsletter. Paul Burke manages the Mentor Program. And the other officers are busy, too.

But there is more to be done, and that's the point. We need your help. We started off pretty well a year or so ago when we asked to form committees to take care of the main tasks at each meeting. We had a number of eager volunteers to pitch in and get things ready, and to help clean up and put away when it was over. But a lot of that seems to have faded and I hope that by just asking, I can rekindle your interest in pitching in to help. We need to have a crew handling set-up. The tables and chairs need to be rearranged, the TVs pulled out of storage and set up, and Stubby rolled into the classroom. Many do pitch in to do this and I am grateful. The coffee bar needs to be pulled out of storage, the pots filled with water, coffee added, and all plugged in to brew as early in the process as possible. And, my friends, we also need people to stick around when the show is over and help put it all away.

Woodturning isn't the only thing we do. When the Call of the Lathe sounds deep in your soul, it may take awhile to prepare the wood for turning. Woodturning isn't the only thing we do at our meetings, either, and it takes a lot of eager and helpful people to continue to make our meetings as enjoyable and successful as they are. Thanks to all who do help each week. We all appreciate your efforts very much and encourage others to join in the fun.

Tom

TURNING DEMONSTRATORS NEEDED

FOR APRIL NORTHERN VIRGINIA
HANDCRAFTERS GUILD
SPRING ART AND CRAFT SHOWCASE
AT NOVA

Artisans United and NVHG have requested that CAW put on turning demonstrations at their Spring Art and Craft Showcase at the Annandale Campus of Northern Virginia Community College April 24th and 25th (for which CAW will be paid \$150). Tom Boley and Jayne Hart will be coordinating these demonstrations. We would like to have two turners on mini lathes and a "greeter" from 10-4 on Saturday (24th) and from 11-4 on Sunday (25th), doing 1.5-2 hour rotations. (We will also need some help setting up Friday evening and taking down Sunday afternoon. There will be display areas for your own turnings (but no sales). This is a great show and a good opportunity for CAW to educate and interest people...and attract new members. Put this on your schedule now, and sign up at the March CAW meeting for a specific time. If you will not be at the March meeting, email Jayne Hart (jlhart64@aol.com) to reserve your time.

NOVA WOODWORKING SHOW

The nationally popular Woodworking Show will be at the Dulles Expo. Center in Chantilly, Va. on

March 19-21, 2004.

Show hours are:

Friday 1:00PM --9:00PM

Saturday 10:00AM--6:00PM

Sunday 10:00AM--4:00PM

The Capital Area Woodturners Club has again been invited to participate in the show. We still need volunteers for the following duties--

Demonstrator ---- Sat. 3-20-04 From 4 to 6PM

Sun. 3-21-04 From 2 to 4PM

E-mail CA at cadjsavoy@cox.net to sign up or see him at the meeting.

CAW-S/E WORKSHOP-BRYANT SCHOOL

WED. 3-10-04 9:00AM TILL 3:00PM

TUES. 3-30-04 9:00AM TILL 3:00PM

Any special requests contact::

CA SAVOY cadjsavoy@cox.net

Or:: Don Riggs driggs11@cox.net

Or:: Don Johnson drjpapaw@aol.com

PLEASE NOTE:: There is a shop charge of \$5.00. If you use any tool, i.e., band saw, lathe, drill press etc. charge will apply. If you come to visit and just watch, then - no charge.

YOU MUST ALSO BE A MEMBER OF THE AMERICAN ASSOCIATION OF WOODTURNERS IF YOU WANT TO USE ANY OF THE TOOLS.

CAW- ONEWAY ORDER

CA will be placing a ONEWAY order on Monday, Mar 15th. Order must be to him NLT Sunday 03-14-04.

Check your catalog or call up ONEWAY website at www.oneway.on.ca to see what 's available or e-mail your order to C.A. at cadjsavoy@cox.net

Items can be picked up at Bryant School on the 2nd Wed. or last Tues. monthly workshops or at the monthly meetings or by special arrangements. You pay when you receive your merchandise.

CA Savoy::: HAPPY AND SAFE TURNING!!!!!!!!!!!!

Membership Renewals Are Now

OverDue!!

Don't wait for the dues police to track you down! So far we have 175 paid up members for year 2004, and 72 from last year that have not yet renewed.

Renew your CAW membership for the year 2004.

\$20 for individual membership

\$15/person for multiple persons in a family

Bring your dues to the next meeting or mail them to:

Mike McInerney, CAW Treasurer

14526 Creek Branch Ct

Centreville, VA 20120

Make checks payable to **Capital Area Woodturners**

If you are unsure if you owe dues for the year 2004, look at the mailing label on the newsletter in the upper right corner. If it says DEC-03, you owe. If it says DEC-04, you are paid up.

If you get the newsletter via email, check our website at the following link: <http://www.capwoodturners.org/dues.htm>, or call or email Mike McInerney, CAW Treasurer, at 703-378-8117.

CAW 2004 Officer Roster

<u>Name</u>	<u>Contact Information</u>
<u>Tom Boley</u> <i>President</i>	8316 Botsford Ct. Springfield, VA 22152 703-569-2548 tboley@erols.com
<u>Manny Fernandez</u> <i>Vice-President</i>	7913 Hollington Place Fairfax Station, VA, 22039 703-690-9550 mannyandsusan@cox.net
<u>Mike McInerney</u> <i>Treasurer</i>	14526 Creek Branch Court Centreville, VA 20120 703-378-8117 mikemc1421@aol.com
<u>Bob Reynolds</u> <i>Secretary</i>	7627 Mineral spring Court Springfield, VA 22153 703-455-2931 reynoldsrf@aol.com
<u>Frank Stepanski</u> <i>Committee Chair</i>	1203 Washington Dr. Stafford, VA 22554-1902 540-720-4202 woodturner@purespeed.com
<u>C. A. Savoy</u> <i>Show Director</i>	1309 Gatewood Drive Alexandria, VA 22307 703-765-7268 cadjsavoy@cox.net
<u>Jim Marstall</u> <i>Newsletter Editor</i>	6213 Capella Ave. Burke, VA 220215 703-644-6797 jim.b.marstall@boeing.com
<u>Club Support Volunteers</u>	Gerry Headley - Video Library Aaron Grebeldinger -Ed. Outreach Cal Frantz - Group Buy Jonathan Hess - Auctions Chris Cuyler - CAW Clothes All committee volunteers - Set-up, clean-up, education, etc.

CAW's Mentorship Program

HONOR ROLL

Feb 25, 2004

- | | |
|---------------------|----------------|
| Bob Grudberg *** | Don Chamlee |
| Don Johnson ** | Bill Hardy* |
| Bob Pezold *** | Alan Becker** |
| Richard Allen **** | Tom Boley(6*) |
| Andrew Blackwell ** | Pat Berry* |
| John Overman* | Robert Holtje |
| CA Savoy xx | Don Riggs xx |
| Jim Marstall * | Bob Marshall * |
| Seth Hurlbert | Clif Poodry |
| Phil F Brown * | F Stepanski |
| A Grebeldinger | Bob Kinsel * |

*** denotes number of people being mentored
xxx denotes tue & wed skill enhancement

Super response last month !!!

Many thanks to those who are giving back, by helping others. Any who are missing or are willing to help others, contact Paul Burke, at. 703-534-9076, Woodturner@Pburke.net Let's Grow Woodturners!

About Our Members

by Phil Brown

Alan Becker will have a solo show of his work in April at Gallery West, 205 South Union Street in Alexandria. Alan is a member of this co-op gallery. Hours are 11:00-6:00 Thursday - Sunday. Phone: 703-549-7359.

Last December **Bob Reynolds** had an excitingly successful day at his first juried artist-craft show at the McLean Community Center. He sold about 35 bowls and a slew of pens, wine stoppers, and the like. Most importantly, "I found that people will buy my stuff, so I can go make more!!!"

Lynda Smith-Bugge is teaching woodworking to kids one day/week at Burgundy Farm Country Day School in Alexandria. She takes her Carba-tech lathe and they recently made wheels for some movable toys. She would like help of a CAW member who likes to work with kids in teaching about the trees around them as well as basic woodworking skills. Contact her at 703-534-6316, or at smithworks4art@juno.com.

Tell others about your woodturning activities in the CAW Newsletter. Send your information by the third week of the month to Phil Brown, 7807 Hamilton Spring Road, Bethesda, MD 20817-4547. Phone and fax: 301-767-9863. E-mail: philtbrown@greenbelt.com

Other Items

1. The **Smithsonian Renwick Gallery** has fewer turned wood pieces out on display now than is usual. Here is the list for the 2nd floor: "On the Edge Naturally" (self portrait) by Frank Cummings, "Baskets" (9) by Christian Burchard, "Ascending Flutes" (cocobolo) by Bill Hunter, "Bottle Form" (cocobolo) by Dan Kvitka, "Silent Witness #6~DhO" (walnut and various metal and plastic parts) by Mark Lindquist, and "Trio" (dogwood and steel) by Stoney Lamar. On the 1st floor are two wall pieces: Maple burl wall sculpture, 1992, by Dennis Elliott, and "A Long Life May Not Be Good Enough, But A Good Life Is Long Enough" (short hand carved onto ebonized mahogany) by Peter Pierobon.

2. **Quad-State Bidders** is a new *American Association of Woodturners* (AAW) chapter serving adjoining areas of western Maryland, Virginia, West Virginia, and southern Pennsylvania. The chapter representative, Eugene Gillespie, lives in La Vale, MD, which is just outside Cumberland. Also **Central Virginia Woodturners** is a new chapter at Waynesboro, VA. Bert Smith is the contact member.

There are now 209 AAW chapters in North America, and new chapters beyond our continent for the first time - one each in Japan and Australia. As of February 6th, AAW had 8,138 domestic members and 466 foreign members for a total of 8,604 members. With late renewals and new memberships each month, by last June AAW reached 10,000 members. It will happen again this year. We continue growing! To be listed in the AAW directory each year, you need to renew membership by mid to late February.

3. Arrowmont is offering eight one and two-week turning courses this summer. Courses are:

Turned & Carved Vessels by John Jordan (TN), June 6-12.

Turning the Hollow Form by David Ellsworth (PA), June 13-19

Turned Forms & Sculptural Work by Alain Mailland (France), June 20-26.

Thin & Multi-Axis Woodturning by Jean-Francois Escoulen (France), June 27-July 10.

Spherical Objects: Sculptural Application by Christian Burchard (OR), July 11-17.

Function, Form & Beyond by Graeme Priddle (New Zealand), July 18-31.

The Art of Creative Box Making by Mark St. Leger (VA), August 1-7, and

Turning the Corner: The Next Stage in Woodturning by Michael Moncho (NM), August 8-14.

For a catalog call 865-436-5860, or email: info@arrowmont.org, or use their web site: www.arrowmont.org. Arrowmont, located at Gatlinburg, TN, is a craft school providing very reasonable cost housing and meals on campus. The wood shop is only a few years old with a first-class lathe room.

4. The organization, **ARTISANS UNITED**, has offered up it's showcase located in Technology Park area of Northern Virginia to CAW members. This is a large display case in an attractive office-building foyer provided through the Northern Virginia Council for the Arts. Many of you saw a picture of this at the December Christmas party. Items will be displayed from mid July through mid October. These items can be offered for sale if you wish. It's time to start thinking about turning a piece for this display. Frank Stepanski is the co-coordinator for this event. More detailed news will be provided as it is made available.

FOR SALE: CRAFTSMAN 9-inch DRILL PRESS. Used only a few times - can bring to next meeting or arrange to meet. Contact Bob Holtje, 703-242-7944. **Price - \$50.00**

Creative Woodturning

Introduction

Once an aspiring turner has mastered the basic techniques, and made the customary assortment domestic articles, the way forward may not be all that clear. One answer to this problem may be the adoption of a more creative approach. There are other reasons, too, why a more creative approach should be encouraged. Thinking about design, exercising the imagination, coming up with new ideas, and using the craft as a means of self-expression, all enhance the pleasure which the turners can get from their activity. In addition, as Dale Nish has suggested, woodturners who wish to build a reputation need to "make a determined effort to develop a style of their own".

What is creativity?

What do we mean by 'creativity'? This question poses a bit of a problem because it is an elusive concept and one which is difficult to define in a way which will satisfy everybody. One view is that creativity can only be expressed in work which is not a slavish copy of that of other makers. Originality alone, however, is not enough; not everything which is original is 'good'. So, as well as being original, a creative piece of work needs another quality. This quality is the ability to stimulate a special or life enhancing reaction in the viewer, such as the experience of, beauty, pleasure, excitement, surprise or amusement.

To be creative a piece of work does not have to be violently different and sometimes an object is given a 'lift' by relatively subtle effects. Also, many different types of turning can exhibit creativity when they are recognised as being very good of their kind. The word 'style' comes to mind when we encounter objects of this kind. A piece of work has 'style' when it is immediately perceived as looking 'right'. The beholder thinks "yes, that's got 'it'". It's like recognizing sex appeal.

This leads to the concept of a personal style as referred to by Dale Nish. To have a personal style is to create a look which is characteristic of your work; a look which is as personal as your signature. This is much sought after. Since the achievement of a personal style means producing work that has distinctive characteristics then it must exhibit originality and, by my definition, it must be creative.

In search of creativity

If it is accepted that creativity is a good thing, how do we become more creative? To begin with most turners, quite rightly, will wish to improve and develop their technical skills. The better a turner's technique the more avenues there are for exploration. Providing the turner is correctly applying the basic principles, technical skills can only be increased by practice, and yet more practice, and by gradually increasing the difficulty of the projects which are tackled.

Very often, however, the desire to attain a high level of technical skill, and to be able to emulate the performance of experts, can blind the turner to the need to acquire other attributes. There is a deadly danger in putting too much emphasis on skill and technical virtuosity. This emphasis can lead to a tendency for more attention to be given to the way in which an object is made than to the qualities of the object itself. The means becomes more important than the end. Contrast this with the attitude of those in the art world (where the crafts come under the heading of the decorative arts). Here the stress is put on imagination. This has led to a concern with innovation and the 20th century notion that 'art' can be created without the use of skilled technique.

There are, therefore, two aspects to creative woodturning; one is craftsmanship, the other is imagination. Most turners will need to draw a line somewhere between the two extremes. We do not, however, all have to draw the line in the same place. What is imaginative to one person may be weird to another. But, in general, we do need to be more open minded about where the boundary of acceptability is drawn. So, technical ability is one thing, imagination is something else. We may feel the need to develop the latter aspect of our creative ability, but how do we achieve it? For most of us creative skills are not innate, nor are we likely to develop them by accident. When considering all the elements that go into the design of a creative piece of woodturning (see below) it will be noted that most of them involve vision. Visual skills, like other skills have to be developed; to help this process I have compiled the following list of suggestions. I will call them the four 'L's': look, listen, learn and labor.

Look

Look at, and handle if possible, as much good woodturning as you can. If this is not possible look at photos. This is very much second best but very much better than nothing. Look at (and read) books on design. Visit museums and galleries and look at work in other media, not only at ceramics, pottery and glass, which have affinities with turning, but also at sculpture.

Look at the world around you - at the natural world - in the garden and countryside, on the beach, or wherever you happen to be. Inspiration may be found in the shape and texture of a flower, of a seed head, of a shell, or in something else quite unexpected.

Listen

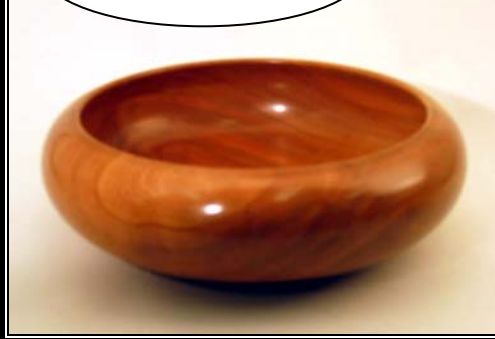
What is meant by listening in this context is paying attention, and being receptive, to the views of others even when you disagree. Seek out opportunities to discuss design with other turners, and crafts people in other media, and listen to what they are saying.

Labour

Work at it. Keep thinking about it and looking for ideas. Brainstorm, with others if possible, if not try it on your. Consider ideas even if at first sight they do not seem promising. Do not expect ideas to come fully fledged but let one idea lead to another. Keep records so that you do not forget the ideas you have had. Make sketches - this does not require great skill in drawing. It helps to learn some elementary technical drawing skills (see under design below) which are easy to acquire. It may also be useful to take a short course in another discipline, such as sculpture, in order to look at design from another viewpoint. Above all, be prepared to experiment and take risks. We need to take risks in order to get closer to our individual form of expression.

Other skills

As well as developing visual skills, and applying these with our conventional turning skills, complementary techniques can be considered, eg, shaping, carving, texturing and colouring. These might include one or more, but probably not all, of the following: wood carving tools and techniques; the router; the chainsaw; the Arbotech tool, or similar



Left and Center: Pat O'Brien - 3 bowls, each about 6"W X 3"H, 1 Dogwood and two from Walnut with hand-carving on the rims and a 11"W X 4" beautifully finished salad bowl that is badly out of focus Right: C.A. Savoy – a 6"W X 7"H Maple Burl hollow form



Left David Jacobowitz – a trumpet shaped segmented vase constructed of Dogwood separated by red and green veneers with a rosewood base. Center: Jayne Hart – a 12"W X 3"H Walnut salad bowl and a 8"W X 3"H Spalted dogwood candy bowl. Right: Bob Grudberg – two 6"W X 6"H Cedar natural edge open forms

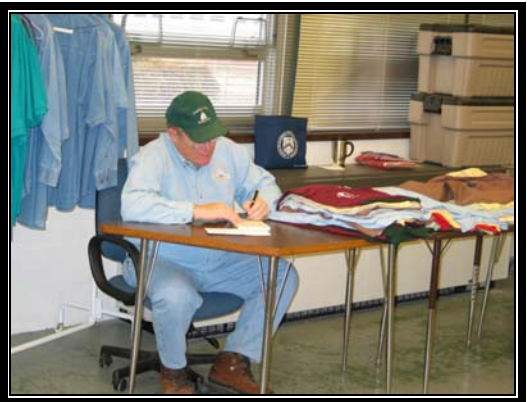


Left: Doug Pearson – a large 18"H X 14"W Box Elder vase with blue metal flakes rubbed into glue as fill for surface voids for accent. Center: Gene Crosby – a 10"W X 6"H Walnut bowl with a wide segmented rim accent of Paduak, Maple, and Purple Heart; also a 12"W X 4"H segmented bowl (all scraps) of Paduak, Maple Purple Heart, Walnut, and Zebrawood. The fish eyes are plastic 'movable' inserts. Right: Jorge Salinas – Would you believe a tuner of just a couple of months! A 6"W X 3"H Cherry bowl with tiny grooves over the entire exterior; a 7"W X 3"H Maple hollow form and a 8" X 8" non0-dimensional Manzanita Root bowl



Left: John Noffsinger – a 11"W X 6"H Maple Burl natural edge hollow form box with carved feet. Center: Don Riggs – four of Don's small bowls of about 6"W X 6"H. Right: Elliot Feldman – a segmented candy box of Mahogany and Maple

February 2004 Meeting
Show & Tell Items



Left: Tom Boley - a gift for Tom's church of a crucifix mounted on a turned and hollow-out base filled with lead shot to add weight. Center Don hart - three Christmas ornaments of various woods. Right Chris Cuyler tallying up the day's sales for the CAW clothing store.

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devices, which can be used on an angle grinder; engraving tools, such as the Minicraft drill; punches, drills, the wire brush, and other texturing tools; sandblasting; and painting techniques and airbrushing.

The analytical tools

In order to develop one's appreciation or to have a meaningful discussion of the aesthetic or artistic value of the turned object the necessary analytical tools have to be acquired. When considering turnings which you admire ask yourself this question: why do they have that power over me? In considering this question the following elements can be considered:

- | | |
|------------------------|---------------------------|
| 1. Form | 8. Composition |
| 2. Line | 9. Tactile qualities |
| 3. Decoration | 10. Volume and weight |
| 4. Texture | 11. Fragility |
| 5. Colour | 12. Selection of material |
| 6. Contrast or harmony | 13. Beauty of the wood |
| 7. Dynamics | 14. Technical virtuosity |
| | 15. Style |

There are a couple of points to be made about these headings. In this context, the term form refers to the overall three dimensional aspects of the object. Line is a two dimensional concept which can be provided both by the profile of the piece and by decoration.

When considering the beauty of the wood itself there is a question which needs to be asked: to what extent can we, or should we, rely on this? Even when the wood is beautiful the above factors are still important, particularly form, tactile qualities and style. The wood itself may supply elements such as decoration and color but all these qualities must be brought into a harmonious whole. It must be said, too, that not all wood is inherently beautiful; when this is the case the turner must make up for its deficiencies by techniques such as those suggested earlier.

Design

Up to this point there has been little mention of the concept which, ultimately, is the most important of all, that of design. Design is the process by which ideas, and the products of such ideas, are developed to the stage that they can be expressed in physical form. In a sense design is unavoidable. Even the most crude pieces of work do not emerge by accident; the people who made them must have had some idea about what they were trying to achieve.

Prior to putting a piece of wood in the lathe and switching on the power the turner may produce some preliminary drawings or, as is common, may hope to proceed directly from a mental concept to the physical form. Unless the design is similar to pieces made in the past, or the turner has an exceptional visual imagination, the latter is likely to result in a flawed piece of work and a considerable waste of time and material. The lack of clarity in the preparatory process is often betrayed in the results.

Under the heading of 'labor' I made some suggestions about making drawings and keeping records. It is worth trying to sketch ideas. These are an important aid to preparation and the development of ideas. Sketches do not have to be brilliant works of art to be useful and one's skill improves with practice. Drawing instruments can help. Recourse can be made to the obvious implements such as a pair of compasses, a ruler and set squares. Straight parallel lines can be drawn by sliding a set square along a straight edge such as a ruler. As most of the lines are not straight the French curve is an indispensable tool. A small collection of these curves should be acquired. Most good stationers stock them.

Turnings are symmetrical; drawing both sides to look the same can be a problem. This can be overcome by drawing one half of the profile, folding the paper along the centre-line, holding it against a window (or a light box) and tracing the original lines onto the blank half.

In trying to judge if the shapes produced by these methods are satisfactory cut them out of black, or brown, paper; the cut-outs give a better impression than just lines on paper. If the design has more than one element, such as a pedestal bowl, then different ideas for the various parts can be cut out and tried in alternative arrangements. It should be borne in mind though, that a piece of turnery is a three dimensional object which is not usually observed in profile. As a consequence shapes conceived on paper in two dimensions may have to be modified during the turning process as the form becomes clearer.

As far as the aesthetics of design are concerned there are some basic principles of which every turner should be aware. These are often called 'rules' but in practice they should be regarded more as rules of thumb, as guides, which should not be followed slavishly. An example of such a concept is the 'Golden Mean'. There is no need to go into these any further here because they, and other suggestions, are competently

(Continued on back page of the Newsletter cover)

Jim Marstall, Newsletter Editor
Capital Area Woodturners (CAW)
6213 Capella Ave.
Burke, VA 22015

CAW Newsletter – March 2004

New CAW Members from Feb 2004

Welcome! We are glad you have chosen to add your talents to our club. We look forward to the contributions you will make and the pieces you will bring in to Show-&-Tell. Your participation will add to our mutual love of woodturning and to our collective knowledge and skill.

<u>First Name</u>	<u>Last Name</u>	<u>City</u>	<u>ST</u>
Bob	Black	Falls Church	VA
John	Eberwein	Woodbridge	VA
Tom	Huber	Burke	VA
Danielle	Klorig	Alexandria	VA
Lynda	Kuhn	Alexandria	VA
Stephen	Kuhn	Alexandria	VA



CREATIVITY: Article continued from page 7.

covered in the chapter on form in Richard Raffan's book on 'Turned Bowl Design'. Another book which provides an excellent introduction to these matters is a little volume by G. T James with the title 'Woodturning Design and Practice'. This was published in 1958 and will have been out of print for ages; however the local library will probably be able to find a copy. I will leave James with the last word. Design is the heading of the first chapter in this book. He makes no apology for this because, as he says "... an essential prelude to making any piece of craft-work is to have a clear idea of what one is trying to do.... technique is only a means to an end ..."

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