



CHIPS & Chatter

WWW.SVWOODTURNERS.ORG

THE SILICON VALLEY WOODTURNERS' NEWSLETTER

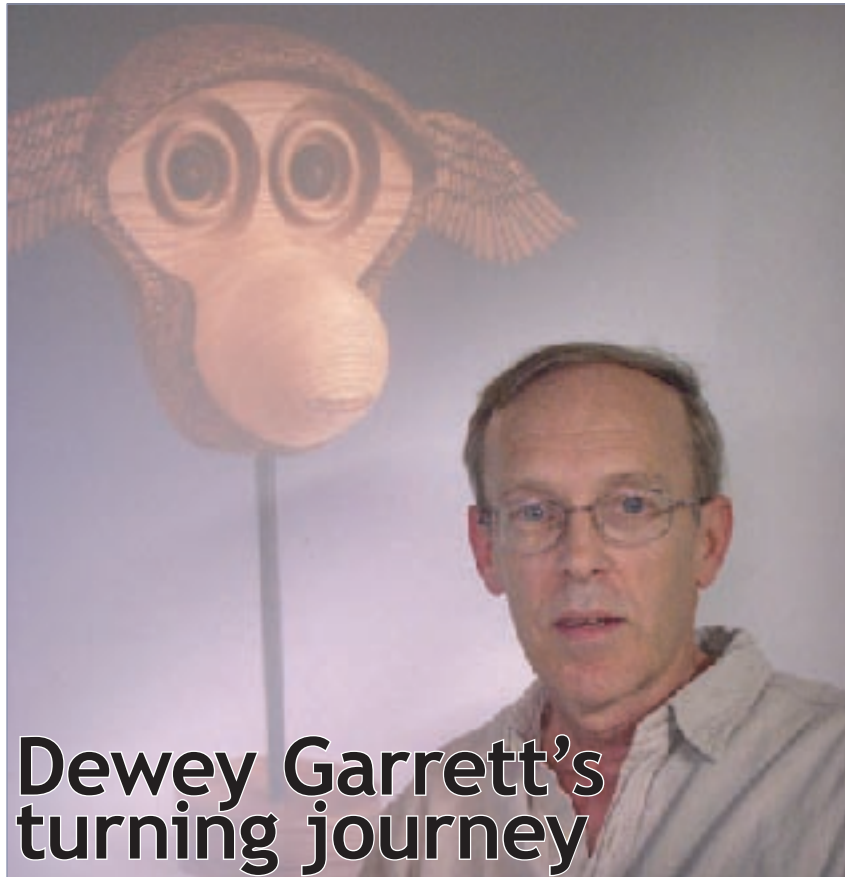
COMING UP!

Santa Clara Valley
Carvers Show
April 16-17th

Santa Clara Wood-
working Show
April 22-24th

Meeting: Top Night!
May 4th

Christian Burchard
demo
May 7th



Dewey Garrett's turning journey

April, 2005 INSIDE

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Dewey Garrett of Livermore was our guest presenter this month, talking about his journey through 20 years of turning. More than many artists, he has worked to develop and learn from the themes of his designs, and his talk illustrated how he's done this. He has pieces in several galleries, as well as in the collections of the White House, the Woodturning Center in Philadelphia, and the Detroit Institute of the Arts.

Garrett made furniture in the early nineties, starting with a knock-down floor loom of cherry for a friend of his. The loom incorporated some simple turnings, but Garrett didn't start thinking of himself as a turner until he turned one his first bowls,

from a beautiful piece of crotch walnut. He was hooked, and started buying thick boards for turning stock, just as he had for furniture. It was only later that he began using the raw timber that we regard as turning stock.

Garrett began turning hollow forms after seeing some of David Ellsworth's work. He initially avoided flawed wood as he had for cabinetmaking, but soon found that voids and inclusions added character to his pieces and sometimes actually made them easier to turn.

Garrett experiments extensively with color and the lack thereof. He particularly likes the look of bleached big leaf maple. He uses two-part bleach, and may treat pieces nine to ten times to get the look he wants. He

Go to page 5



Four May meeting size does

not matter! Any size will do (and spin, we hope). It is that time of the year when we get a chance to play on the floor with our tops. So let's give it some effort, and gang up on Gary P. to see if we can beat his 19 minute record. Also,

how small can a top be? Rich Dege made one last year that was sooo small we needed tweezers to handle it, and then we made him spin it. It really worked! And that was just the beginning. Fast forward to 2005 and it is our turn to make them go. Meet you down on the floor for a spin on May 4th.

I ran out of sandpaper the other day. Went to CB Tools and found they're not stocking it any more. Went to Post Tool and found the

same thing: OUT, and not going to get any more. One more try: Center Paint. Same thing: OUT! It seems we have run out of local sources for the 6" Merka Bull Dog Gold sand paper.

This sand paper thing brings up something to think about. Why don't we pool our knowledge to create a resource directory of our own: i.e.; where did you get that? Questions like that come up a lot around here. What do you think? Interested? Got any resources to share with all of us? Let's tell Phil, and maybe we could create a database on our group site for this valuable information.

Did you send photos to Steve for your Member's Page on the web site? He only needs 4 from you. Do you need help taking digital photos? Bring your pieces to a sawdust session or meeting and we can take the photos for you.

Have you filled out a member profile and passed it to Lloyd yet? He's waiting for you. Take a moment, answer a few questions, and turn it in to Lloyd, 'cause you don't wanna get him riled! The form's on our group site.

Another item for you! Sign up to work our booth at the Santa Clara Woodworking Show. I have discount coupon books. Pick some up at a sawdust session and be sure to sign up.

I still have not received any word on this year's Turnoff, but when I do I'll pass it on.

AAW has announced a couple new programs in the latest Journal. Maybe we need some people to work on applying for these grants. You are a member of the AAW, right? If not, see me for an application.

Next month...

Join us
Wednesday,
May 4th, at
7 P.M., for
SVW's annual
Top Night, at
Rich Johnson's
Woodturning Center in San Jose.



Rich's Center is located behind his home at 14979 Joanne Ave., San Jose. From Hwy. 680, take the McKee Road exit East about 1.5 miles to Toyon Ave. Turn left and go 0.6 mile, turn right onto Joanne Ave.

Bring your chair and items for Show and Tell. We all learn together.

PRESIDENT'S CHALLENGE: A SPINNING TOP

Rich

TURNING OUT

President's Challenge and Show & Tell



WITH BARK

PRESIDENT'S CHALLENGE

Rich Johnson brought bowls of magnolia, olive, and bay laurel, as well as a lamp of red alder.

Jim Gott (in absentia) forgot the exact wording of the Challenge, and turned a natural edge bowl of walnut with no bark. When Rich reminded him that it was "With Bark", Jim fished a piece of bark out of the trash and glued it onto the edge.

Phil Roybal showed a natural edge bowl of acacia, finished with Watco.

Dick Pickering presented a small walnut bowl, fairly thick, finished with 50% Deft.

Lloyd Frisbee, just out of the hospital, brought a small bowl of walnut burl finished with spray Deft.

Becky Frisbee presented her first bottle stopper, of plum, finished with Mylands friction polish.

Michael Wiley showed us a natural edge bowl of Monterey pine and a smaller one of oak, both finished with lacquer and carnuba wax.



Clockwise from top left: Rich Johnson, Lloyd Frisbee, Becky Frisbee, Michael Wiley, Dick Pickering, Phil Roybal, and Jim Gott's bowl.

Continued on page 4.

Challenge continued from page 3.



Mike Rude, in absentia, produced a natural edge olive bowl with a lacquer finish.

Tom Donnelly brought an ash bowl with two tiny embedded pieces of bark. He finished it with Tung oil.

Steve Rosenthal showed a natural edge red alder bowl, finished with 50% Deft.

Bob Bowers turned a small bud vase of black oak as a spindle turning, and finished it with wax.

Rick Parfitt showed off a pair of cracked walnut bowls as make ups for last month, and an olive natural edge bowl.

Michael Wiley and Becky Frisbee won the Challenge raffle.

NEXT MONTH'S CHALLENGE IS A SPINNING TOP.

Show & Tell

Tom Donnelly brought two bowls. One, a makeup for last month, was a broken and fixed cedar bowl. The second was a red alder bowl, finished with 50% Deft. He also did a red alder end grain bowl, finished with tung oil.

Tony Bryhan showed a small elm bowl and a second elm bowl with an ebony inlay.

Amir, a visitor from Italy, turned a holly and cocobolo vase, several olive honey dippers, and a couple boxes of magnolia and alder.

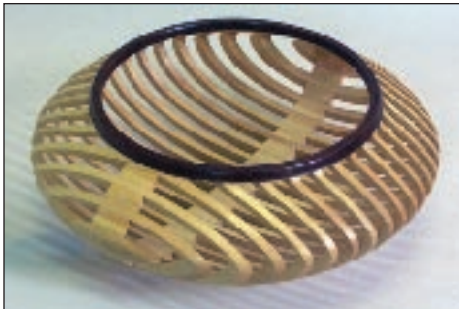
Rich Johnson showed a vase on a steel stand and a red alder bowl.

Clockwise from top left: Tom Donnelly, Tony Bryhan, Amir, Rich Johnson's vase on stand, Tom Donnelly, Steve Rosenthal, and Bob Bowers.



says oak, maple, and walnut all bleach well, but some require many applications to get rid of the natural color. He's enhanced his bleached bowls with aniline dyed interiors: applying the dye with a brush inside the pieces. He's also ebonized pieces, and says he always has some acid and steel wool mixture sitting around to blacken tannin-bearing woods such as oak.

Garrett likes to push an idea in many directions. Once he has a theme, he'll develop it through sometimes dozens of pieces, letting one concept lead him to the next. For instance, he became fascinated with Moiré patterns and conceived the idea of a Moiré vessel made of slats and spaces, then developed this theme extensively over the years. The vessels have a central



Moiré vessel.

spine and a number of transverse slats, rather like the keel and ribs of a boat. Where spaces are to be, he lightly glues in sacrificial slats for turning, then removes them later so one can look through the bowl's walls to the opposite side. As he developed his theme, the number of slats increased while the slats got narrower. The rims became more sophisticated as well.

Moiré bowls led Garrett to incorporate air spaces into other forms. He tried cutting cross-grain plugs, 1" diameter and 3" long, with a plug cutter. He glued the plugs side by side in rings around solid bases, then turned the assembly into bowls whose walls appear to be made of elliptical chips, glued together at their edges.



A plug bowl, whose walls seem to be made of elliptical chips.

The air space idea intrigued Garrett, and he went on to make open segment boxes with slatted tops and bottoms. He got started on these when someone gave him some used oak flooring which he cut up into segments. While this approach is labor-intensive, he likes the fact that it uses very little wood, so he can make pieces of precious woods without a big investment in materials.

Garrett enjoys the engineering challenge of figuring out how to make pieces fit, and how to cut them to get the effects he wants. He's done multi-axis boxes, and boxes that fit into and around each other as if they were puzzles. This has led to a series of spherical, segmented, hollow forms with other forms inside. He builds these up as layers of squares of contrasting woods, like checkerboards. He turns the assembly into a sphere and, after turning and hollowing, slices



Checkerboard box with miniature auditorium inside.

off a piece at a forty five degree angle and glues a rim on the opening. He then creates architectural scenes and elements inside the sphere. He showed pictures of one with a temple inside, and another with a miniature opera house.

Garrett wanted a way to support some of his turnings, and began turning stands with architectural elements such as dentil moldings and columns. From turning columns, he moved on to separate, segmented rings, held in suspension by inverted tripod forms. He developed this idea into scaffolded bowls, their rings separated by square rods running through the bowls, parallel to each other, as if they were scaffolding.

Unlike most turners, Garrett has turned many pieces of palm wood over the years. He turned his first piece when a friend gave him some palm as a joke. Then he saw that he could take advantage of palm's fibrous character to make unique creations. He learned to hold the blanks on faceplates with polyurethane glue, and to wire brush the finished turnings to emphasize the palm fibers. He's had good luck bleaching palm and coloring it with water based aniline dyes. He finishes these pieces with Danish oil. Palm's absorbent nature means it takes many applications of each step of the finish, and the whole process might take six months for a piece.

Garrett turns on a 20-year-old, highly modified Grizzly lathe, and can turn pieces up to about 14" in diameter. Within that size range, his output is prodigious!

See more of Dewey Garrett's work at <http://www.guild.com/artist/5234.html>.



Rich Johnson President (Member since 9/3/1977)

I enjoy sharing and have an open studio. The coffee's purkin' and I'll leave the light on for ya...

Q. What lathe do you use?

A. I have a Omega Stubby 750 with an 1 1/4"-8 hollow spindle.

Q. What do you like to turn?

A. I enjoy turning anything with bark inclusions and cracks, usually natural-edged bowls or vases. I also enjoy foolin' around with segmented projects. I do not do very many spindle turnings.

Q. What's your favorite wood?

A. Olive and Calif. Pepper Tree are at the top of my list. Next come Walnut, Mulberry, Myrtle, Yew, Juniper, Magnolia and Monterey Cypress.

Q. What turning tools do you like?

A. I've owned every brand of tool. I settled on P & N tools from Australia because they hold an edge longer with my type of turning. I usually use just a roughing gouge, spindle gouge, bowl gouge and sometimes a scraper and parting tool.

I also have an obsession with chucks. I have almost all the ones in the catalogs and then some. That started out as curiosity and turned into a collection for the fun of it. I enjoy the mechanics of holding wood to the lathe and figuring out what I can do with it.

Q. What finishes do you use?

A. I mostly use DEFT lacquer and lacquer sanding sealer. Once in a while I use HUT Crystal Coat for an extra special finish on a small project.

Q. How long have you been turning?

A. I started with a Shopsmith in 1970, then got a 20" Woodfast on August 14, 1992. A couple years later I switched to a 24" Vicmarc bowl lathe. In 1999, I purchased my first Stubby 750.

Q. What got you started in turning?

A. I started with small projects: pens, a weed pot for Mom at Christmas, then more pens, key rings, pencils and few bowls. Then I had to sell or get rid of all that stuff. So I got into the craft fairs circuit and continue today.

Q. Who's influenced your style?

A. As a self taught turner my style has developed because I sell my turnings so I make what sells: natural-edged pieces and hollow forms. Bark, cracks, and inclusions sell for me.

Q. What would you change about the club to improve it?

A. We have a great club! We just lack Participation!

Q. What would you like to learn?

A. I haven't tried Kaleidoscopes yet.

Q. What would you like to see as demo subjects?

A. I am open to anything because I always want to add to my turning book of knowledge. I enjoy most of it. I just don't do spindles.

Continued on page 7.

Continued from page 6.

Q. Any other interests?

A. *The Moccasin Gap RR and Bullfrog Lumber Company is up and running in my garage. I am modeling the West Side Lumber Company in HO scale. My wife, Michelle, and I also enjoy metal detecting and have quite a collection of treasures found in local school yards. We have a pontoon boat and enjoy taking it out to explore fresh water lakes lookin' for that special fish. In 2004 we took up golf. After lessons and a few rounds on the local courses, we are hooked. We can't wait until the next time to go out and hit that little white ball.*



Rich Johnson's magnolia bowl, finished with 50% Deft.

Editor's Note: If you'd like to be featured in PROFILE, fill out the questionnaire on our Yahoo site and return it to Lloyd Frisbee.

Top Night



Gary Petretti in 2004, sporting the confident gaze of a man with a 19-minute top.

EDITOR'S NOTES

Top Night is coming next month, our chance to make spinning toys and play with them at the May meeting.

Nobody at the 2004 meeting made a top that came close to Gary Petretti's record-setting 19 minute spin time. But that didn't matter. Makers of tiny tops, huge tops, beautiful tops, and ugly ones gathered on the floor at Rich's shop to have a good time with their creations.

We hope you'll be a part of it this year. The President's Challenge is a Spinning Top, and so far we've only had 13-15 people participate in each month's Challenge. That's less than a third of our members.

Why not give it a try this time, even if your turning is not ready for the galleries. We learn by doing, and by sharing, and we all benefit when you participate.

Making it to the Gallery Market Andi Wolfe



Andi Wolfe works on one of her turned, burned, and colored botanical bowls at an SVW demonstration last October.

Back around the time Andi Wolfe came to demo for us, Gary Petretti asked her how she became an internationally recognized wood artist. Following is her thoughtful reply.

"I'm not sure if I'm the best role model for how to make it into the gallery market. I really didn't have this goal in mind when I started woodturning, and I was totally shocked when my work was "discovered" and everyone was making a big deal out of it. However, I wanted to be the best turner I could be to maximize my enjoyment of the craft, so I did seek out advice and attend demonstrations and symposia so I could learn as much as possible in the shortest amount of time.

The primary reason my work was discovered was that I put it "out there" to be seen at the AAW symposia. My first symposium was the St. Paul one in 2001. I had my early painted and carved bowls in the instant gallery and I had asked Jacques Vesery for a private critique after having attended his demonstrations. He was very helpful and I listened to what he had to say about form and composition, and, especially about "finding your own voice."

I attended another symposium that year - a small, regional one sponsored by the Ohio Valley Woodturners Guild. In the couple of months between AAW and this symposium, I had tried some new ideas using pyrography and the initiation of my botanical motif designs. I put these turnings on display and the work drew a lot of attention. The presenters at this symposium included Jacques Vesery, who gave me more feedback on the work. Also there were David Ellsworth, Mike Hosaluk, and Lyle Jamieson. Each gave me feedback that was very helpful - especially David, who has been a mentor for me.

The following year's AAW Symposium is where my work was "discovered." So, I think there's a combination of factors here - I asked for critiques from well-known turners whose work I admire. I listened to what they had to say, and I implemented design changes based on that feedback. I also put the work out where gallery owners who track the trends in woodturning are likely to be.

Other than that, I've just explored new ideas that are uniquely my own, and I've been willing to try a lot of different techniques in the process. Aside from the first two galleries I approached (one local, one in Oregon), I've not made an effort to market my work. Galleries now call me to invite me into shows, and I think this is primarily because my work has become more visible over the past couple of years in the magazines and online.

I don't know if this rambling essay is much help, but that's really the basics of how I became known as a turner."

Best regards - Andi



One of Andi's bowls: outlined and textured with pyrography, then colored with alcohol markers.

STAFF REPORTS & BUSINESS

RICH JOHNSON (PRESIDENT)

We'll be at the Santa Clara Wood-working Show, and need people to man the booth. The show is the 22nd-24th of April.

The 2005 multi-club Picnic will be at the San Ramon Senior Center where the Bay Area Woodturners club has their meetings. It will be in early August and there will be a demonstrator. Stay tuned for more information.

AYMAN SAYED (VP/PRO-GRAMS)

Next month is top night. We will have contests in various categories, including:

- Longest running top (in both manual start and power launched categories) - can you beat Gary's 19 minutes?)
- Biggest top
- Smallest top
- Most innovative/unique top

Christian Burchard is coming to demonstrate on the first Saturday in May, the 7th. Price is \$30, including lunch.

CRAIG THORSON (TREASURER)

INCOME

Membership	\$175
Raffle	\$5

EXPENSES

Tibbetts demo fee	\$400
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SPENDABLE BAL.	\$1397.63
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Save your Woodcraft receipts for Craig, who can use them to earn discounts for the club.

PHIL ROYBAL (SEC'Y/ED.)

I've sent our last three newsletters to the AAW as entries in the Chapter Newsletter Contest. We should hear how we did in June.

STEVE ROSENTHAL (WEB)

We will have a link to the Members Only pages from the home page. Also, I want to build gallery pages for members. Send me four photos of your work and I can create one for you.

The photo roster and newsletters for the last year are now available on our web site.

BOB BOWERS (APPAREL CHAIR)

We have hats in the new style, and also aprons for use in our booth at shows.

Other Business

The next Home & Garden Show is coming in June, but it will probably be sold out and we won't get a booth. The following show is in September.

SVW's summer picnic will be at the Johnson's house on Sunday, July 17th, starting at 12, with lunch at 1. The club provides the meat and it's pot luck for the rest of it. Bring your own drinks. There will be a gallery where you can display work you've done in the past year. There will also be a swap meet in the driveway.

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Acacia bowl with Watco finish by Phil Roybal.

CALENDAR

APRIL

16TH-17TH

Santa Clara Valley Carvers Show, at Prospect High School, Saratoga, CA. 10–5 on Saturday, 10–4 on Sunday.

22ND-24TH

Santa Clara Woodworking Show, at the Santa Clara Convention Center.

MAY

4TH

Regular club meeting at Rich Johnson's Turning Center. Top Night!

7TH

Christian Burchard all-day demo at Rich Johnson's Turning Center.

JUNE

1ST

Regular club meeting at Rich Johnson's Turning Center. David Verney will demonstrate open segmented turnings.

10TH-JULY 4TH

Designs in Wood exhibition at San Diego County Fair.

12TH

Neil and Liz Scobie will demonstrate turning and decorative techniques.

16TH

Penturners Rendezvous will take place preceding the Utah Symposium in Provo, UT.

15TH-18TH

Craft Supplies Day and Utah Symposium at Brigham Young University in Provo, UT.

JULY

6TH

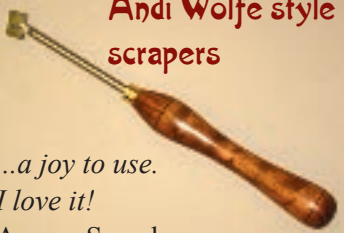
Regular club meeting at Rich Johnson's Turning Center.

17TH

Annual picnic, swap meet, swim, and gallery at the Johnsons' house. Sign up in our Yahoo group's Database section.

FOR SALE


**Andi Wolfe style
scrapers**



*...a joy to use.
I love it!*
Ayman Sayed

1" A2 blades, steel shafts, wal-
nut handles, immaculate finish,
honed and ready to use. \$45
Round A2 blades \$15

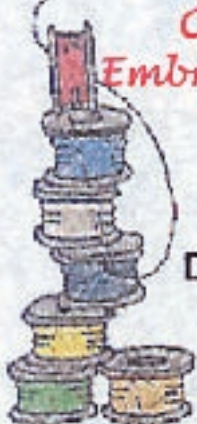
Phil Roybal
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Even Roy wants to know...
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polish. An all day class. Book avail-
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Palm vase by Dewey Garrett

IRONMAN

Ironmen are those who complete all 12 President's Challenge projects for 2005. Those who meet the challenge are recognized for their efforts with distinctive IRONMAN name badges.

A green bar in the chart below means that a person has completed the

President's Challenge project for the month indicated.

If you've missed a challenge this year, it's not too late to get in the game. Bring your make up piece to the May meeting and get credit for participating.

Editor's Note

If I've overlooked your President's Challenge entry somehow, be sure to let me know. Email Phil at prmguard-swveditor@yahoo.com.

	J	F	M	A	M	J	J	A	S	O	N	D
Bob Bowers												
Tom Donnelly												
Lloyd Frisbee												
Rebecca Frisbee												
Jim Gott												
Herb Green												
Rich Johnson												
Harry Levin												
Rick Parfitt												
Dick Pickering												
Steve Rosenthal												
Phil Roybal												
Mike Rude												
Ayman Sayed												
Michael Wiley												

*You don't have to be a great turner to join the fun.
Make something in our Challenge theme and
bring it to the next meeting.*

Upcoming President's Challenges include:

May	Spinning Top
June	Craft Item
July	Colored
August	Glue Up
Sept.	With Handle
October	Deliberately Altered
November	Serving (hint...utilitarian)
December	Gift

MENTOR PROGRAM

Our Mentor program includes four volunteer mentors. Contact Phil Roybal to join the list. Members who need some help (but not formal lessons) can contact:

Rich Dege	(408) 272-8122
Jim Gott	(408) 265-9501
Rich Johnson	(408) 254-8485
Phil Roybal	(408) 255-4789