



May 2019

#### Meeting Info

Our next meeting is on June 12th.

Nolan Bailey will be demonstrating thread chasing.

See you there!

#### Displays

We are planning to do a woodturning display at the Pocatello Art Center in July as well as the Marshall Public Library in July and August. We would like display pieces from as many members as possible – all skill levels. Please bring 1-3 pieces for the displays to the June meeting.

#### Club Challenge

Last month's challenge was to turn a morse taper glue block then mount a Tagua Nut to it and turn that. Tagua was a new material to many of us, and given the size of the nuts, the turnings were small, but the results were very good. See the photos later in this newsletter.

At the May meeting Dick provided us with "Nasty Wood" - and some it was very nasty. The June Club Challenge is to turn this nasty wood into something.... Whatever you can devise from the piece you took. If you weren't at the meeting Dick has a few pieces left, or you can take something you would normally throw away and make something from it!

Bring your challenge pieces each month for the monthly drawing and a chance at the annual drawing at the end of the year.

## President's Message

Dick Anderson

### WOODTURNING DESIGN CONSIDERATIONS

The whole process of creating a great woodturning begins by using your imagination for an idea, a visualization, of what you want to make. Then defining the design and the mounting and turning process to achieve your image of the final turning. As Einstein said; "Imagination is more valuable than knowledge."

Good design begins with good Form; When a turned bowl, hollow form, vase, etc. has good proportions and balance, it will be pleasing to the eye and will feel good when handled. Form is the foundation of any woodturning; however, it may not be the dominant element.

A woodturning should have a clear focal point, express the turner's intent, delineate the relationships between dominant, and sub-dominant elements, and contain appropriate materials for the principle features. Style is the visual appearance of how design elements fit together; the transitions and size relationships. Finally, the finish; tool marks, sanding and tear must be completely removed and the surface coating properly applied, otherwise they will always be seen and may be the determining factor in acceptance of the turning.

There are many theories and opinions on design. It can be defined in simple terms as the relationships created in the combination of several shapes and/or design elements. In a woodturning project made for aesthetic purposes the design should be kept simple and be kept within three design elements. One of those elements should be a well-defined focal point. Often that focal point will be the objects form followed then by the other elements such as grain pattern, carving, coloring, inlays or other additive elements. On the other hand, form may not be the initial focal point, never-the-less the eye will always identify with good form. For example; Binh Pho's work focuses on a picture painted on or pierced in a woodturning with a very simple and pleasing form.

In creating a woodturning or sculpture the individual should consider the relationships between the various elements. If there are three basic elements (for example: form, carving, coloring) then the designer is best served by understanding and planning which shall be the dominate and the sub-dominate element and their relationships.

What makes for good design in a turned wood spindle form (candle holder, baluster, box, sculpture) or vessel (vase, hollowform, bowl)?

I. Aesthetics: What looks good (correct).

II. Design Principles

1. Center of Interest – Dominant visual area
2. Balance – A wood turning that has visual equilibrium.
3. Unity - When there are several design elements that work well together. If there is no variety the woodturning can be boring. With too many design elements together the turning can be visually chaotic.
4. Contrast – Variation in shape, difference in the contrast between light and dark coloring (dyes) or between heart and sap wood. Color can create an area of interest. Shape and color can attract the attention of viewers.

5. Repetition: Such as a series of beads or coves, similar proportions, a consistent carved or burned pattern. Features that convey a sense of order and not chaos.

### III. Design Elements

1. Form: 3-dimensional; the foundation of a turned object; that which holds the eye and creates a universal appeal., If it is to be handled the form should be smooth, otherwise a rough textured surface will provide interest. The rule of thirds is a good guideline for the layout of a turning that may include ogee curves, circular curves, spirals, and straight lines.
2. Movement: refers to the visual flow of shape through the piece created by a series of straight and curved lines.
3. Texture: may be smooth vs. rough; uniform vs. random. Burning created by pyrography pens, torches and even gun powder (don't do that in the shop), special carving knives and gouges, texturing tools, sand blasting, fractal burning (dangerous and should be avoided), leather stamps, and piercing.
4. Color: natural wood, dyes, paints, burning, bleaching, liming, etc. and its suitability to purpose and the design of a turning.
5. Inlays: may be contrasting wood dust filling cracks or cut-outs as inlays, powdered minerals, finely ground metals, pewter, colored epoxies, coffee grounds (after brewing) etc.
6. Space: boundaries
7. Contrast: change between light and dark woods, colors, textures, etc.
8. Relationships: between elements such as the finial size and design to hollowform.
9. Scale/Proportion: relative composition of size of design elements to shape and size of the piece.
10. Balance: a sense of equilibrium through the proper placement of decorative features on a piece whether symmetrical or asymmetrical.
  - A. Symmetrical offers a sense of calmness or uniformity.
  - B. Asymmetrical, lack of balance, produces a sense of tension and possible chaos.
11. Focal Point --- the area that first draws the eye.

### Conclusion on Design:

- Seek your own style. Surface design has many options for your own expression.
- Learn techniques from all sources then apply your own ideas, etc. Be original and don't copy others designs.
- Plan ahead; know what you're going to design, don't let the turning decide your final treatment. Don't make a bowl or hollowform, etc. then decide upon the design or surface treatment.
- Surface Treatment: On any turning place the design where it will best compliment the form and provide the desired visual impact.

## Upcoming Events

1. Jackson, Wy Art Fair: July 12-14 and August 9-11
2. AAW Symposium in Raleigh, NC, July 11-14.
3. SWAT Woodturning Symposium, Waco, Tx, Aug 23-25.
4. Rocky Mountain Woodturning Symposium, Loveland, CO, Sept. 13-15
5. Allied Arts Annual Show in Richland, WA. exhibits traditional media, including wood. Website: [www.galleryatthepart.org](http://www.galleryatthepart.org).
6. Yellowstone Art Museum presents North by Northwest juried art show July 18 – oct. 13. Visit website: [www.artmuseum.org/](http://www.artmuseum.org/).
7. Deming Logging Show June 8-9 outside Deming, WA. Competitions in log sawing, pole climbing, log rolling, and axe throwing. Website: [www.demingloggingshow.com](http://www.demingloggingshow.com).
8. Yellowstone Woodturners, Billings, MT. hold their 14<sup>th</sup> Symposium Sept. 28-29.
9. Anderson Ranch Art Center, Snowmass, CO. Website: [www.andersonranch.org](http://www.andersonranch.org)
  - a. David Ellsworth, Master Class Woodturning
  - b. Michael Hosaluk, Turning without Borders; Unusual Objects.
  - c. Curt Theobald, Segmented Patterns: Unlocking the Process

## Displays:

1. Pocatello Art Center: We are scheduled to put a display in the Center for the month of July. The set-up will be June 28<sup>th</sup> and 29<sup>th</sup>. If you can't bring your pieces in to the center, the bring them to the June Club meeting and we will take them to the Center.
2. Idaho Falls Library: We have been accepted to put a display in the library for August. We'll have Dan give us a follow-up report on this at the June meeting.
3. Marshall Library (Pocatello): Looks like we will have an opportunity for a display here. Kelly Crompton has been setting this up.
4. Idaho State University: They have not gotten back to us yet.
5. Back-to-School Event in late August: They won't provide indoor space and I don't think we should chance an outdoor set-up. We'll leave this up for possible reconsideration.
6. Note: We do need tags for each display piece that identifies the artist, how to contact the artist, type of wood if the piece is for sale or not, etc.

## Demos and Challenges

Challenges: I'll try to be more kind and easier on you with the future challenges. Some ideas include: off-set spindle turning, off-set end grain or side grain turning, hollow form turning, natural edge turning, and maybe a looooong-thin stem goblet. Other options are possibilities.

Demos and Challenges: The demos are intended to be project, technique, safety and equipment oriented, whereas the challenges are intended to have you explore ideas beyond the traditional types of woodturnings. To explore various forms and designs. To use a variety of design enhancement possibilities, such as color, pyrography, carving, texturing, inlays, etc.

## Demo on Hollowing Tools

By Dick Anderson and Bob Smith

At the May meeting, Dick showed us a number of different tools which could be used for creating hollow forms. Bob then showed an articulated system for stabilizing the hollowing tools and both a laser and a video system for determining wall thickness in your hollow form.

The video is on the PVWA web page ([www.pvwa.club](http://www.pvwa.club))





NAME Kelly Crompton

WOOD \_\_\_\_\_





NAME BOB SMITH

WOOD \_\_\_\_\_



NAME MATT EBNER

WOOD \_\_\_\_\_





NAME DICK A.

WOOD \_\_\_\_\_



NAME DAN BARNBY

WOOD \_\_\_\_\_



NAME NATHAN HEMPERLY

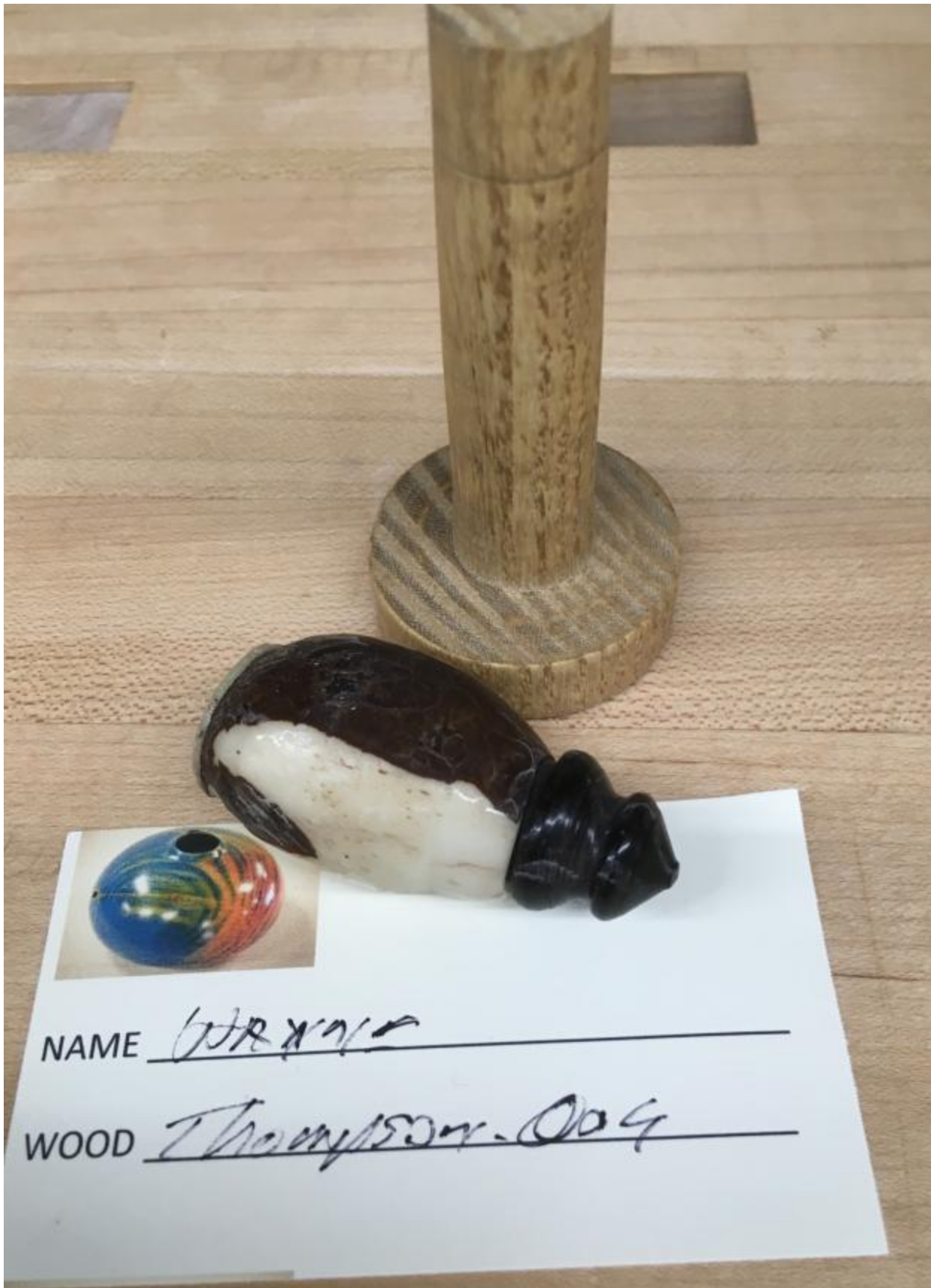
WOOD \_\_\_\_\_



NAME BRENT LYMAN

WOOD \_\_\_\_\_





NAME W.R. X. Y. Z.

WOOD Thompson. 004



NAME Tracy Casselman

WOOD \_\_\_\_\_





NAME Dennis Duehren

WOOD \_\_\_\_\_

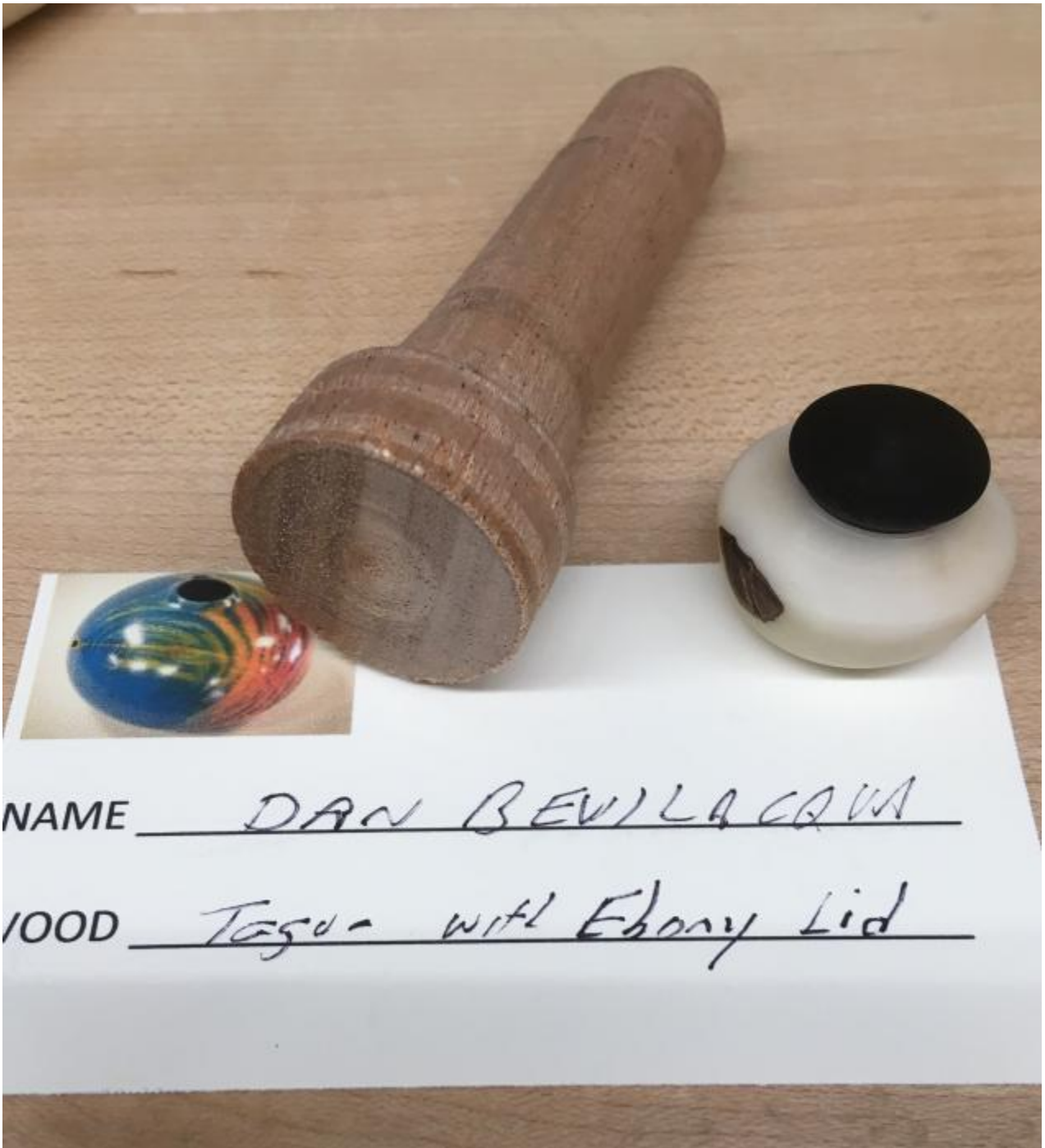




NAME Dan Hillam

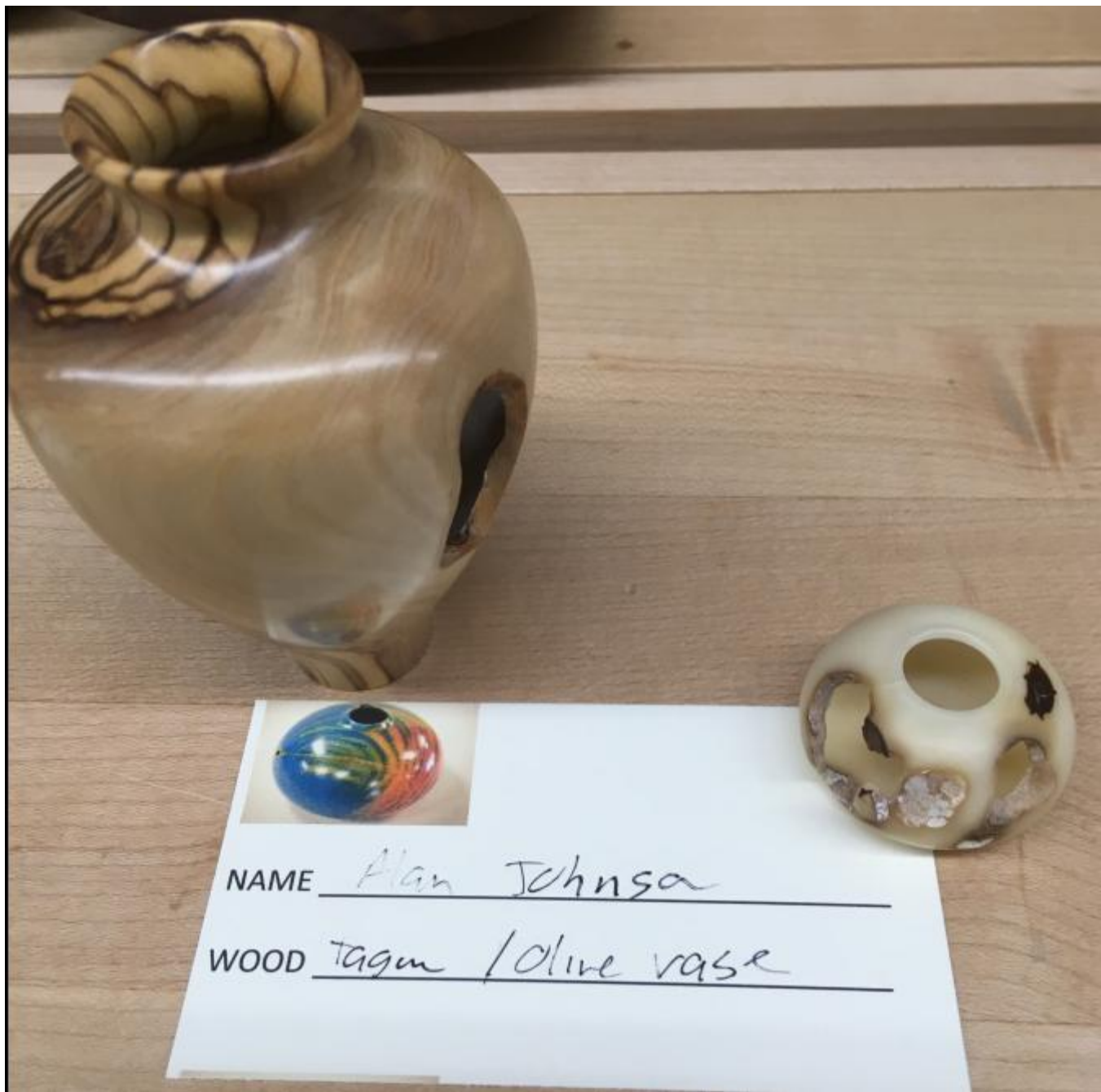
WOOD Tagua nut





NAME DAN BEVILACQUA

WOOD Tegu - with Ebony Lid



NAME Alan Johnson

WOOD Tagua / Olive vase





NAME Jason Geiser  
WOOD Brown tagua nut Siberian  
Elm











