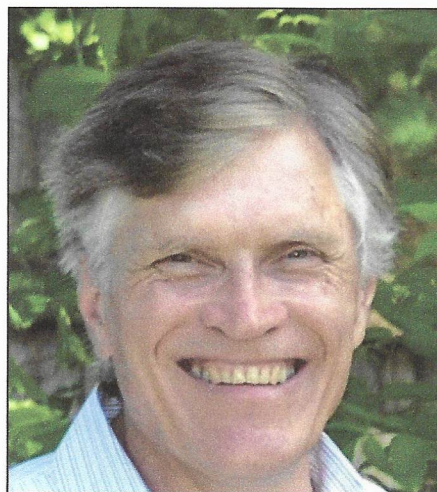


Dennis Fuge

Erwinna, Pennsylvania
610-294-9789
fugeswildwoods@gmail.com
timeforyou.net



I started my woodturning at Pretoria Boys High School in South Africa in 1966, where, as part of my 8th-grade school woodworking project, I was required to turn a lamp stand. It stands in my workshop today as a memory to those early beginnings and the start of my love for the art of woodturning.

In 1988, I began 10 years in Hong Kong where I became known as the typhoon turner, because all the wood I used was collected as the result of the many typhoons that blew through that area. While the rest of the population was taking cover from the storms, I could be found, chain saw in hand, helping clear the roads of fallen trees. Each year the harvest was put up to dry, either as cut logs or as green turned forms to be finished at a later date.

My work has taken many turns throughout the years, but a few consistent themes are evident.

The first is classic hollow form vases with aesthetically pleasing shapes, great curves, and finials. It is sometimes impossible to tell how the piece was hollowed by disguising the entry hole in the bottom or via decorative

grooves at the top and matching the wood grain exactly.

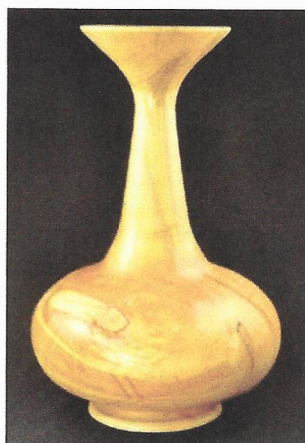
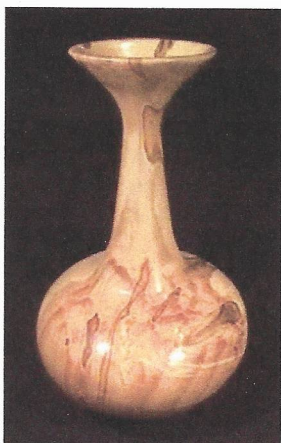
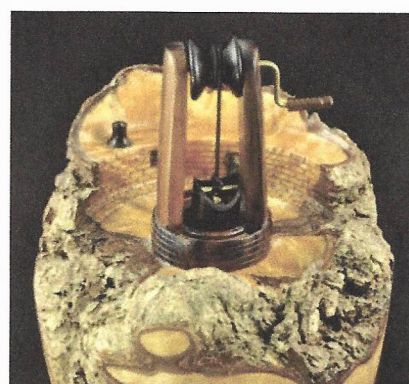
The second theme is root forms, where I let nature dictate what shape and feel of the piece. In many cases, the work that the tree started is augmented by the attention of worms and ants, the voices of all the creatures of nature that add to the beauty of the final piece.

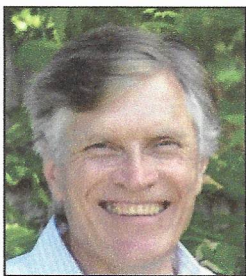
The next theme is "canvas irreverence," whereby I use wood as the canvas on which to create my own artistic impressions by burning, carving, coloring, sand blasting, and generally mutilating the wood to my artistic satisfaction.

Another theme is "multilevel wonders" that require technical

expertise to create multilevel deep hollow forms and then use them as canvases to express my view of the world. Many of my breakthrough pieces come from telling the story of life around me, as did one such piece created during the Afghanistan War. Counter that with a lighter side of life piece that features semiprecious stones.

After a tough day of work, it is great to let my mind wander and dream, often resulting in some of my best work.





Dennis Fuge

Erwinna, Pennsylvania
610-294-9789
fugeswildwoods@gmail.com
timeforyou.net

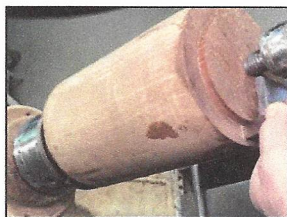
© 2019 American Association of Woodturners and respective demonstrators. Photography and videoing are permitted for personal use only. Images, videos, and materials of an instructional nature are not to be uploaded to the Internet or otherwise publicly shared. No portion of this publication may be reproduced in any manner without prior written approval.

Deep Hollow Vessels from the Bottom Up

Designs best accomplished from the bottom up get their inspiration from artists in other media, such as glass and pottery.

Both green and dry wood can be used for this project. Because the wood grain, color, and shape of the vessel are the major features, the selection of the piece of wood is important. I have had very good success with ambrosia maple, box elder, and cherry crotch. If you use green wood, you may need to put your finished item in a paper bag for a few months to allow it to dry out slowly. The item may oval slightly, and the base may need a little sanding on a flat surface to get the bottom flat.

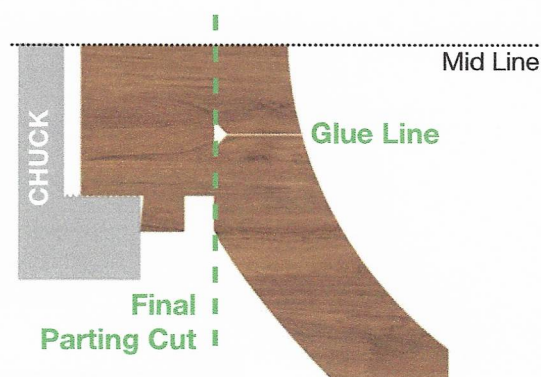
Note the sequence of cuts. The size of the piece of wood will depend on the design of the piece you want to make. The first two cuts are important because tenons need to be cut on both ends. When making cut #7, I use



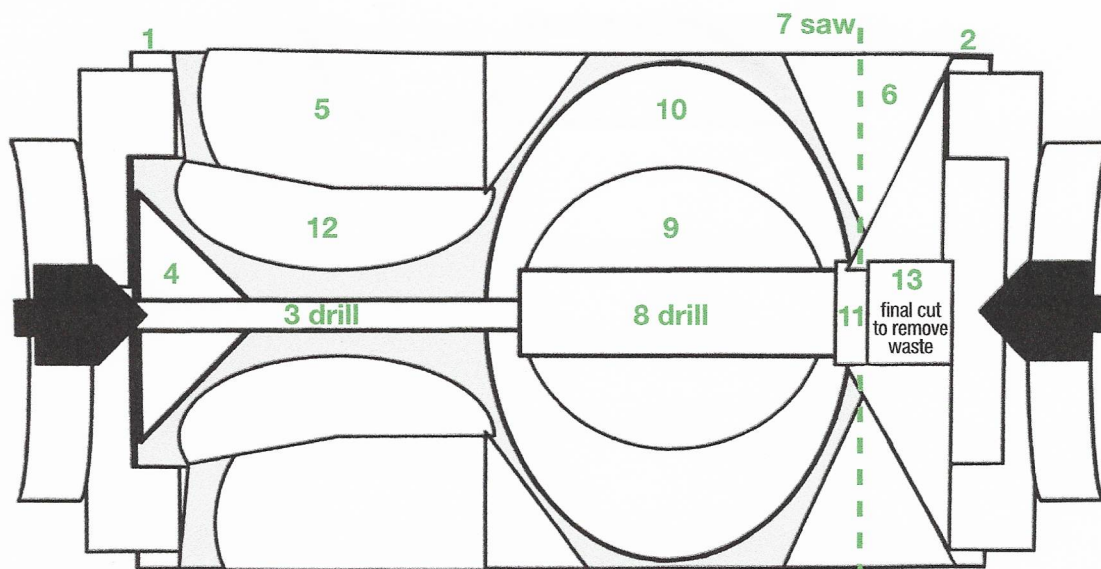
a very narrow parting tool followed by a thin saw, allowing for the least amount of wood to be removed so the grain lines up better when gluing the plug back on.

THE PLUG

The important things to take into consideration when inserting the plug is to cut the two edges straight so they glue up well, and, when you cut in

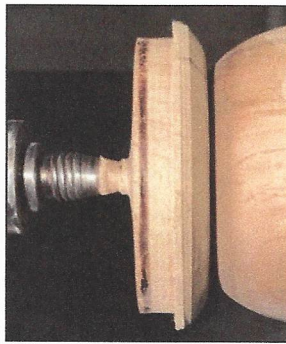


11 Cut bottom & plug straight and glue in. Ensure grain aligns well.



the disguising grooves, the joint is as tight as possible.

Dry fit the plug first and ensure that the grain lines up, putting a small pencil mark in both the vessel and the plug to help with the alignment. Once you are ready to glue in the plug, run a bead of medium super glue in the vessel and accelerate the plug and push it home quickly, using your tailstock to push home the plug and apply pressure. Let the glue set for about 5 minutes. While the piece is still between centers, you can finish some of the shaping, i.e., cut #12.



HIDE THE ENTRY HOLE

You can use a PVC pipe chuck to reverse the item onto so you can cut the bottom and put in a few disguising grooves.

I like to cut 3 small grooves into the bottom of the vessel to hide the entry hole. They actually look like decoration. If the joint is tight, it is almost impossible to tell which groove the hole is hiding. If the groove for the entry hole is still visible, run a fine black Sharpie into all three grooves to help hide the hole.

