

A CLOSER LOOK AT SHEAR-SCRAPING • MULTIAXIS DISK VASE • TURNING A MISTAKE INTO AN OPPORTUNITY

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

June 2017 vol 32, no 3 • woodturner.org

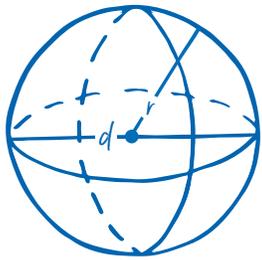
**ANYONE
CAN BE A
COLLECTOR**

.....

**A BRIDGE
IN TIME
REFLECTIONS
ON CREATIVE
EVOLUTION**

**RON
FLEMING**
POP MERIT
AWARD
RECIPIENT





$$\text{Area} = 4\pi r^2$$

Professional Outreach Program Exhibition

The Sphere— Second Round

AAW International
Symposium,
Kansas City

Photos by Tib Shaw/AAW, unless otherwise noted.

Following is a sampling of works that will be featured in the 2017 Professional Outreach Program (POP) exhibition, *The Sphere—Second Round*. POP Exhibitions Chair Mark Sfirri notes, “This is the second time the theme is a sphere within the prescribed dimension of a 6” (15cm) cube. The first time, I was concerned that the design requirements would limit the range of responses too drastically for the results to be interesting. I thought the difference among the entries might come down to the species of wood. Needless to say, once I saw the exhibition, I realized I had underestimated everybody.”

“Working within constraints requires drawing deeply on skill, creativity, and inventiveness,” commented Tib Shaw, who co-curated the show with Sfirri. “For viewers, the POP exhibitions highlight the almost endless ways a specific ‘problem’ can be approached, creatively and technically.”

The Sphere—Second Round will be displayed at the AAW Symposium in Kansas City, with an online/live auction on Saturday, June 24, at 2:30 CST. For more about online bidding, visit tiny.cc/KCAuctions.

Thinking ahead? The theme for the 2018 POP exhibition is *Out of the Woods: Classic Form Revisited*.



■ **John Mydock**, *Water World*, 2016, Koa, 4¼" x 3¾" x 3¾" (11cm x 10cm x 10cm)



Anthony Smith, *Sperm Whale*, 2016, Mahogany, 4½" x 4½" x 4" (11cm x 11cm x 10cm)



Miriam Carpenter, *Find Your Bearings*, 2017, Wood, stainless steel bearing, 5" (13cm) diameter



Leah Woods, *A Way to Move Forward*, 2017, Ebony veneer, mahogany, graphite, paint, bleach, 6" (15cm) diameter



Stephen Hatcher, *Scorched Earth*, 2016, Bigleaf maple burl, mineral crystals, acrylic resin, colorfast dye, acrylic paint, lacquer, 4" (10cm) diameter



Luc Deroo, *Femi-sphere # 01*, 2016, European cherry, rubber, iron, 4½" x 4½" x 4" (11cm x 11cm x 10cm)
Photo courtesy of the artist.



Nicholas Flaherty, 7, 2016, Walnut, milk paint, copper, 5" (13cm) diameter



Jeanne Douphrate, *Generations*, 2016, Redwood, maple, mesquite, 6" x 6" x 5¾" (15cm x 15cm x 15cm)



Marjin Wall, *Embedded*, 2016, Spalted sycamore, claro walnut, 6" x 4" x 5" (15cm x 10cm x 13cm)

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

American Woodturner (ISSN 0895-9005)
is published bimonthly by:
American Association of Woodturners,
222 Landmark Center, 75 5th St W,
Saint Paul, MN 55102-7704

Periodicals postage paid at Saint Paul, MN,
and at additional mailing offices.

POSTMASTER: Send address changes to
American Woodturner, AAW,
222 Landmark Center, 75 5th St W,
Saint Paul, MN 55102-7704

office: 651-484-9094
toll free: 877-595-9094
fax: 651-484-1724

email: inquiries@woodturner.org
website: woodturner.org
gallery website: galleryofwoodart.org

Executive Director Phil McDonald
Program Director Linda Ferber
Curator Tib Shaw
Marketing and Communications Director Kim Rymer

AAW BOARD OF DIRECTORS

President Greg Schramek
Vice President Jeff Brockett
Treasurer Joe Dickey
Secretary Kathleen Duncan

Board Members Louis Vadeboncoeur
Wayne Furr
John Ellis
Molly Winton
David Heim

Board of Advisors John Hill
Jean LeGwin
Al Hockenbery
Dale Larson
Binh Pho
Stan Wellborn
David Wahl
John Jordan
Ken Ledeen
Margaret Lospinuso

Yearly General membership in the American Association of Woodturners is \$60 and includes a subscription to *American Woodturner*. Dues for international members are equivalent to USA amounts before exchange rates are applied. All electronic-journal memberships are \$50 yearly or USA equivalent.

Send dues to:
American Association of Woodturners
222 Landmark Center
75 5th St W
St. Paul, MN 55102-7704 USA

Or join online at woodturner.org

Printed in the USA by Quad/Graphics, Waseca, MN

© 2017 American Association of Woodturners



Inside This Issue

June 2017 vol 32, no 3

FEATURES

22 A Closer Look at Shear-Scraping

Done correctly, shear-scraping can “rub out” blemishes and tool marks plus reduce the amount of sanding needed, by Mike Mahoney.



25 A Ring-Accented Rim

When a typical inlaid groove isn’t enough, John Lovelady “floats” his design in epoxy.



28 Turning a Mistake Into an Opportunity (AKA, Plan B)

Ever turn through the bottom of a bowl? Bob Patros shows how to turn this mishap into a design opportunity.



32 Multiaxis Disk Vase

After first mastering basic projects, Dennis Belcher explores a more challenging form, ripe for artistic expression.



38 Anyone Can Be a Collector

Consider yourself a collector if the pieces you have hold value and meaning for you personally, by Joe Seltzer.



44 A Bridge in Time: Reflections on Creative Evolution

Either working solo or in collaboration, the adrenaline rush of creative problem-solving is at the core of why Steve Loar makes things.



50 Ron Fleming: Immersed in Foliage

In a career full of adaptation and change, veteran artist Ron Fleming still seeks new creative possibilities, by David M. Fry.



AMERICAN WOODTURNER

Journal of the American Association of Woodturners

woodturner.org

EDITORIAL

Editor Joshua Friend
editor@woodturner.org

**Editorial
Advisors** Betty Scarpino
Terry Martin
Stuart Batty
John Kelsey
Malcolm Zander

**Journal
Production** **Albarella Design**
Linnea Overbeck
Art Director
Production Management

EDITORIAL SUBMISSIONS

Send article ideas to:
editor@woodturner.org

For tips on article submission and photography requirements, visit tiny.cc/AWsubmissions*.

MEMBER SERVICES

For address changes or journals damaged or lost in the mail:

Contact the AAW office at inquiries@woodturner.org or call 651-484-9094 or 877-595-9094 (toll free).

Index to previous articles:

Download a free complete *American Woodturner* index (PDF format) at tiny.cc/AWindex*.

To order back issues:

Order past issues of *American Woodturner* at tiny.cc/AWbackissues* or call 651-484-9094 or 877-595-9094 (toll free). Back issues are also available in PDF format on CDs and online for AAW members at woodturner.org.

ADVERTISERS

For rates and specifications, contact:

Pierre Productions & Promotions, Inc.
Erica Nelson
763-497-1778
erica@pierreproductions.com

Betsy Pierre
763-295-5420
betsy@pierreproductions.com

The AAW does not endorse any product featured or advertised in this journal.

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.

ASSOCIATION NEWS

4 Editor's Note
Joshua Friend

4 President's Letter
Greg Schramek



5 New in AAW's Online Toolbox

5 Donate Used Tools/Accessories

5 Call for Demonstrators
AAW Symposium 2018



5 WIT Donates Group Project
for EOG Auction

5 Symposium Volunteers Needed!

6 2018 Board Candidates



8 The Story of POP



10 Clay Foster: AAW Honorary
Lifetime Member

13 Binh Pho: AAW Honorary
Lifetime Member



16 Furniture Society to Join
Woodturners in Kansas City

WOODTURNERS CHATTER

17 Young Woodturner Wins Gold in
Prestigious Award Program

17 Quad Cities Woodturners
Delivers Memory Boxes



18 Book Review

*Studio Craft as Career: A Guide to Achieving
Excellence in Art-Making*, by Paul J. Stankard

18 Pikes Peak Woodturners Partners
with Bemis School of Art

19 In Memoriam:
Liam Flynn

20 Calendar of Events

21 Tips



GALLERY

1 Gallery
Professional Outreach Program Exhibition
The Sphere-Second Round
AAW International Symposium, Kansas City

49 Members' Gallery
Neil Turner
Rick Angus



71 Advertising Index



COVER

Cover – Ron Fleming, *Great Blue Heron*, 2008,
Sycamore, acrylics, wood burning, 14" x 11"
(36cm x 28cm)

"Getting the right shape on the vessel was the hardest part," according to Ron. As this was the first of its kind explored by Ron, it took him four or five attempts before he settled on a design.

Back Cover – Donna Zils Banfield



Editor's Note



The AAW comprises a diverse membership. We have such varied interests in the projects we choose to undertake, and these differences truly make our field rich. A great many members are hobbyists of varying skill levels, while professionals make up a smaller percentage. For those beginning on this continuum, the AAW offers helpful resources, including the digital publication *Woodturning FUNDamentals* and the new

online resource by the same name.

Likewise, there is a resource for professionals and would-be professionals—the Professional Outreach Program (POP). To learn more

about POP, see David Ellsworth's overview on page 8. Plus, as the AAW prioritizes new initiatives under VISION 2020, look for a new professional development resource center coming online in the next year.

Although full-time professionals are in the minority among AAW members, they play a critical role. They inspire and teach us; they set the bar high and then coach us as we reach for that bar. One such pro is Mike Mahoney, who on page 22 shares a simple method that can really cut down on your sanding—shear-scraping. Mike also made us a video (link on page 24), so you can see this technique in action.



—Joshua Friend

From the President



AAW Honorary Lifetime Members

In 1992, the AAW Board made a decision to recognize outstanding con-

tributions to woodturning by awarding the Honorary Lifetime Member distinction. Since then, twenty-nine awards have been granted—an honor usually presented at the AAW Annual Symposium. In 1992 and again in 2007, not one but two awards were granted. From the outset, the performance bar was set extremely high. The first awards were granted to David Ellsworth and Bud Jacobson. Through the years, recognition has been given to artists like Giles Gilson and Rude Osolnik, collectors like the Waterburys and Masons, and administrators like John Hill and Mary Lacer. Arrowmont School was recognized for contributions in education. Most recipients, like Nick Cook, cannot be easily categorized in that they are artists, educators, and promoters of woodturning. A complete listing of the recipients can be found at tiny.cc/AAWHLM.

Woodturners are “family” and, as such, we take pride in the achievements of our fellow turners. Like many of you, in looking at the performance of these awardees, I am inspired to try

to improve my woodturning involvement, hoping to come closer to the high standards they have achieved. There are so many outstanding role models in the AAW, and although not all are Honorary Lifetime Members, they all share in the recognition of those twenty-nine awards.

The awards are granted by the AAW Board. Because there are so many members who have given so much, the decision, which must be unanimous, is very difficult. The level of excellence is evident when looking at the previous recipients, and in my view, no recipient has compromised the standard. Previous Boards have taken their responsibility seriously and have performed well. It is one of the most important and endearing functions any Board can perform.

This year, the Board has again decided to recognize two individuals as Honorary Lifetime Members. The qualifications and worthiness of Binh Pho and Clay Foster cannot, in my view, be overstated. They are outstanding recipients. Read more about Clay and Binh and their achievements in this issue of *American Woodturner* on pages 10 and 13, respectively.

On behalf of all members, I take pleasure in congratulating Binh and Clay—and all twenty-nine recipients prior to them. One advantage of attending the AAW Symposium is that

it offers members a unique opportunity to meet some of these influential Honorary Lifetime Members. When you are in Kansas City, take the opportunity to thank them for their contributions. Our Honorary Lifetime Members are a reflection of all our members; their example makes us great.

2018 Board Candidates

This issue of the *American Woodturner* includes a slate of candidates running for three seats on the 2018 Board of Directors (see page 6). All are well qualified and willing to offer their services to ensure the AAW continues to meet the needs of the membership. Review their qualifications, ask for their opinions, and vote your choice. I would like to thank all the candidates for offering themselves up for election. It is a significant commitment, but one that is also gratifying. If any AAW members are interested in Board membership or committee participation, contact any Board member at the Symposium or by email to discuss opportunities. The AAW could not exist without its volunteers. Many thanks to all those who give so freely.

Looking Forward,



Greg Schramek
President, AAW Board of Directors

New in AAW's Online Toolbox



The AAW introduced two new educational tools on April 1:

Woodturning FUNDamentals online

is a members-only, web-based learning portal for building strong woodturning skills and essential techniques. It is designed for new turners and complements the *Woodturning FUNDamentals* digital publication. (tiny.cc/WoodFun)

Discover Woodturning is an online learning portal that introduces the art and craft of woodturning to the general public and enables them to learn about woodturning, its origins, appeal, and how to get started. (tiny.cc/DiscoverWT)

These new resources are the first in a stream of new educational offerings that are part of AAW's VISION 2020 strategy to sustain our position as the go-to source for all things woodturning. Watch for the rollout of more new member benefits in the coming months.

By woodturners for woodturners

There are AAW members who were instrumental in making these tools an exciting reality. With gratitude, we'd like to recognize these individuals for sharing their dedication, generosity, and expertise to benefit the AAW member community. We'd like to thank Linda Ferber who piloted the Discover Woodturning learning portal with valuable contributions from Denis Delehanty, David Heim, Mike Peace, Kay Liggett, Eric Lofstrom, Stan Wellborn, Andi Wolfe, and Lauren Zenreich; and express our thanks to Walt Wager, who guided the Woodturning FUNDamentals learning module with important contributions from John Kelsey and David Heim. Additionally, we gratefully recognize AAW Board member Kathleen Duncan for her commitment, time, and enormous contributions to both Video Source and EXPLORE! Kathleen was a key developer of these tools, and we appreciate her counsel and ongoing support. ■

Donate Used Tools/Accessories

Many turners have donated tools to the Turners Without Borders (TWB) Tool Bank. These tools have been put to good use in several TWB initiatives. To help TWB continue implementing global initiatives—and to support other AAW programs like Woodturning Beyond Barriers and Turning to the Future—please consider donating used equipment at the Kansas City Symposium. *Note: Currently, we have a good supply of turning tools but especially need chucks, faceplates, spur drives, and other lathe accessories.*

Donations will be accepted at the registration desk. The tools will be put to good use in various TWB initiatives. ■

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. This year's theme is turned boxes and the piece is titled *Open and Shut*. Dixie Biggs designed and made the display case for the forty-three boxes, all 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. Funds raised from the sale of this work will be split between EOG and WIT and will help support woodturning education projects.

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



Open and Shut, WIT's collaborative work to be auctioned during the AAW International Symposium in Kansas City, 2017. Case is made from cherry, maple, plum, fabric, Plexiglas®; Individual boxes from various woods, Open (as pictured): 15½" × 50" × 14½" (39cm × 127cm × 37cm); Shut: 15½" × 14¾" × 15½" (39cm × 37cm × 39cm)

Photos: Dixie Biggs

Symposium Volunteers Needed!

The success of every AAW Symposium is due in part to the many individuals who volunteer for a variety of tasks before and during the event. Many volunteers for the Kansas City Symposium are already at work. If you plan to attend the Symposium this year, please support this vital effort. The greatest need is for demonstrator assistants, aids in the Youth Room, and help in the Instant Gallery. Even two hours of your time will be appreciated.

For your convenience we have created an online volunteer sign-up tool; just visit tiny.cc/2017Volunteer. This page details the volunteer areas and specific time slots needed. If you have questions, please email the 2017 Symposium volunteer coordinator, Richard McCartney, at volunteer@woodturner.org.

2018 Board Candidates

The Nominating Committee is pleased to present the following six candidates who are running for the AAW Board of Directors. AAW members elect a nine-member board to volunteer their time and energy to represent the membership in moving the AAW forward. Board members may serve two consecutive three-year terms.

You can vote for up to three candidates. There are two ways to vote: 1) by electronic ballot,

available on the AAW website at tiny.cc/BoardVote (case sensitive) or 2) by paper ballot. If you would like to cast your vote by paper ballot, please request a paper ballot be sent to you by calling or emailing the AAW at 877-595-9094 (toll free) or inquiries@woodturner.org.

The 2018 Board candidates will be in attendance at this year's AAW International Symposium in Kansas City, where attendees

will have the opportunity to meet and speak with them in person.

We encourage you to participate in the voting process and hope you will help make this election turnout significant. Your vote must be cast electronically or received in Saint Paul between August 1, 2017, and midnight CST October 20, 2017.

—Joe Dickey, Chair, Nominating Committee

Charles Sapp, Missouri



Team members are the most valued part of a successful organization. As a representative on the AAW Board of Directors, my emphasis will be on communication with local chapters to provide resources that serve current

members, help recruit new members, and expand youth involvement through education, scholarships, and community outreach.

High school shop class was my first experience with woodworking. It gave me a sense of accomplishment that I wish to instill in others,

especially our youth. I have been a wood carver for twenty years and a woodturner for ten years. I have gained valuable experience as chapter secretary, newsletter editor, and currently president of the Woodturners of St. Louis (WTSTL). Under my leadership role, our club became a 501(c)(3) organization, received an AAW grant for three mini-lathes for instruction, upgraded our audio-video system for our members, and provided many off-site demonstrations. As newsletter editor, we received third place recognition in the AAW 2014 competition. The AAW and the WTSTL have become an integral part of my turning experience.

I have a history of community service and working with others. As an engineering

manager of multi-discipline teams with Boeing Aircraft, I have negotiated contracts for our fighter aircraft, created and managed budgets, developed integrated schedules, and received awards for efficiency and team work. Serving as Bridgeton City Council member and liaison on various boards improved my listening skills and respect for diverse opinions. After retirement, I have continued to serve in a leadership role on government boards, homeowners' associations, and church groups.

My experiences in community service, the business world, and my local AAW woodturning chapter enhance my value as your representative on the Board of Directors in achieving the goals of the AAW. I thank you for your vote.

Jeff Brockett, Tennessee



Woodturning is a passion, and having the time to volunteer for both the AAW and my local chapter allows me the opportunity to pay it forward. The AAW is an evolving, always-changing

organization dedicated to furthering the craft of woodturning. As the AAW continues to grow, having Board members with management skills becomes more important.

I held high-level executive positions prior to retirement that required strong leadership

skills. These skills included management of large teams; planning, organization, and execution of complex projects; and the ability to make tough decisions. In addition, I also served on several local and regional non-profit boards and gained an insight as to how those organizations operate.

I have been a member of the Tennessee Association of Woodturners for several years, serving as president, secretary, and newsletter editor. Currently, I serve on the Board of Directors for the AAW and have held the position of vice-president for two years. In addition, I have served as chair of the nominating committee and chair of the contracts committee. The opportunity to serve as the

AAW symposium chair and the symposium demonstrator selection chair has provided insight to long-term planning, budgeting, and implementation of changes that will make the Symposium experience more meaningful for attendees. My time on the Board is a priority that I give full attention to.

Other woodturners ask me why I am running for a second term—it's fun! I have the opportunity to draw on my leadership skills and learning experiences from chapter responsibilities, and I get to work with some very amazing and talented people. I respectfully ask for your support to continue to help the AAW grow its programs and serve its membership.

Kathleen Duncan, Washington



Like many, I was introduced to woodturning as a child by watching my father. After a few years of struggling to teach myself, I found AAW, its resources, chapters, and its remarkable members. It is woodturners'

generosity in sharing and teaching that inspires me to give back to AAW.

In 2014, I was elected to the AAW Board of Directors. During my tenure on the Board, we've undertaken a multi-faceted project to make AAW the "go-to" source for information,

learning, and communication about woodturning. Your nine Board members each bring diverse skills in leadership, expertise, and decision-making to the table. My leadership skills have helped the evolution of Women in Turning (WIT) from an idea to an important and growing identity. This year, WIT is focusing on outreach by supporting events that introduce more women to turning. My professional expertise in data and software development allowed me to help develop the Video Source project. We subsequently built on what we learned and introduced EXPLORE!. I am currently participating in another AAW web-based project and am helping to assess how we will meet our computing needs in the

future. My decision-making abilities, including consensus-building and Board involvement, have served to bring the Board together. I serve on the executive committee and the VISION 2020 initiative oversight committee, and I am liaison to the ethics committee. This is my third year as Symposium Instant Gallery chair.

Yes—there is a lot of hard work and time involved in serving on the AAW Board. So, why run again? It is work I enjoy, I'm doing a good job, I bring skills that the Board requires, I'm committed to AAW, and, most importantly, I'm working for and with an amazing group of people—15,000 woodturners worldwide. I am asking for your continued support and your vote.



MARK YOUR CALENDAR!

Cast Your Vote August 1 - October 20!

Ken Ledeen, Massachusetts



Twenty years of great woodturning experiences—talented teachers, incredible Symposia, countless friends, great workshops, local chapter meetings, a month in Nepal with a team of wood artists

led by Jacques Vesery (the 2015 POP Merit Award recipient), president of our local AAW chapter, and membership of the AAW Board of Advisors—have all brought me to this point, and have prepared me to help the AAW as a member of the Board.

I've seen tremendous progress, but there are still opportunities to grow the AAW, to serve our membership, to work with local chapters, and to make the resources we all enjoy better. I am often surprised when turners are unaware of the benefits of AAW membership.

In addition to more than forty years of leading software companies, I have been a director of public and private corporations and non-profits. I chair a committee of 65-plus volunteers responsible for Harvard Commencement, an annual event with 40,000 attendees. I have been involved in Harvard fundraising for decades, including serving as vice-chairman of the executive committee, and co-chair of our class leadership committee. Our

current campaign will raise \$10 billion. For five years, I taught a Harvard course with two colleagues that led to the publication of a critically acclaimed book on the impact of technology on our lives (*Blown to Bits: Your Life, Liberty, and Happiness After the Digital Explosion*). This Spring, I co-taught an undergraduate course, "Creating Things That Matter," that included a retreat for the students, led by Jacques Vesery, at the Center for Furniture Craftsmanship.

Why vote for me? A long career leading organizations and volunteer groups has given me the skills to work with others to get difficult problems solved and complex tasks completed.

I respectfully ask for your confidence, support, and vote.

Mike Summerer, Maine



I am excited and pleased to run once again for the AAW Board. I have been a woodturner for more than twenty years and an AAW member since 1999. I have also been an active member of West

Michigan Woodturners, the Nutmeg Woodturners League, the Association of Revolutionary Woodturners, and Eastern Maine Woodturners. Over the years, I have had the pleasure of introducing others to our wonderful hobby and profession, and

AAW resources have been invaluable in that endeavor. Recently, I have retired and have been able to start regular basic woodturning classes in my own shop in Downeast Maine.

During my career in medicine and hospital management, most recently as a hospital CEO, I have had experience addressing quality and financial challenges for non-profit organizations, and was successful in leading teams to prepare them for the future. This involved strategic planning, dialogue with other healthcare and political organizations, development of training programs to develop leadership in physician groups, and mentoring of young physicians and administrators. In my healthcare roles, I worked both for and on

non-profit boards for hospitals, visiting nurse organizations, and physician group practices, among others. In retirement, I have joined the board of a local community foundation, providing grants to area organizations to enhance our town, and have served on and am now president of our local library board. My experience in these service-based organizations would translate well into helping support the mission and growth of the AAW.

The maturation of the AAW has been an ongoing journey, and I would be honored to be more directly a part of it and to give something back to the organization that has meant so much to me in my avocation.

Thank you for your consideration and support.

Rick Baker, Pennsylvania



Why do I want to volunteer all the time necessary to serve on AAW's Board? Quite simply, I want to give back. Because of AAW's many resources, I have enjoyed turning for almost twenty years. I would like to contribute my long association and business experience to AAW as a Board member.

My experience consists of being a founding member of two associations and on the boards of several others. I served as president on one and currently serve as president of the

Mid Atlantic Woodturners chapter. I started an audio-visual and meeting services company and headed it for forty-two years. My business and association experience gives me an understanding of how to efficiently run an organization. The company I founded was involved in the production of all types of meetings of which a large percentage were for associations like AAW. I am a good listener and observer to learn what works and what needs improvement. Without improvement, any organization becomes stale.

I currently serve on the Symposium committee using my audio-visual experience to help improve the Symposium's AV. I also serve on the contracts committee, and I review videos for Video Source.

I spent a year and a half designing and refining the AAW camera boom to make the woodturning Symposium experience more instructive and entertaining. Two were used in Atlanta (2016), and four are being employed in Kansas City this year. I made the instructions for building the boom available free to members on the AAW website. Type "camera boom" in the search box to download it.

I feel that my association, meeting, audio-visual, and business management experience will help me assist AAW in achieving its vision for growth and to better enrich the membership experience. I am very willing to sacrifice woodturning time to serve the Association. I would appreciate receiving your vote. ■

The Story of POP

David Ellsworth, Co-Chair with Barbara Crockett,
POP Committee

Photos by Andi Wolfe.



The mission of the Professional Outreach Program (POP) is to promote a greater understanding of professionalism within the field of contemporary woodturning.

History

The concept of forming a group within the AAW to address the needs of professional turners came in 2004 from the late Phil Brennon, who was AAW president at that time. Phil passed the idea on to John Hill of North Carolina and John contacted me for some perspective on the concept. I gave the new group the title “Professional Outreach Program” because it was clear the AAW needed to *reach out* to an ever-growing percentage of young professional turners in order to create a better balance with our grassroots base.

Committee composition and roles

The POP Committee comprises up to ten AAW members. Achieving a Committee spot requires recommendation by one or more existing Committee members and is based on

nominees’ reputation as dedicated professionals. The underlying belief is that the broader the composition of the Committee, the better. Each Committee member has one or more specific tasks, based on personal interests and professional skills. The current Committee members are Derek Weidman, John Beaver, Curt Theobald, J. Paul Fennell, Mark Sfirri, Andy Cole, Trent Bosch, Mike Mahoney, Barbara Crockett (Co-Chair), and David Ellsworth (Co-Chair).

The intent of the POP is to initiate, foster, promote, and communicate to AAW members high standards of professionalism in the woodturning field through a variety of initiatives. Each of the Committee members has specific duties that cover a broad range of topics, such as publicizing the POP through social media, developing video projects, researching exhibitions

in conference host cities, facilitating juried and invitational POP exhibitions, issuing Fellowship Grants and Merit Awards, writing journal articles, selecting and organizing POP panel discussions, and organizing the Artist Showcase project. Molly Winton is the POP Committee’s liaison to the AAW Board of Directors.

The POP panels/forums held at AAW’s Annual Symposia have become the POP committee’s most visible means of communication with the AAW membership. These panels consist of a moderator and two or three panelists, who are selected for their experience and knowledge of each topic presented. Panel topics are selected well in advance, and panelists could include museum curators, gallery owners, writers, photographers, collectors, artists, etc.

Topics from past Symposia have included the following: What Is a Professional? What Is a Maker’s “Intent”? Digital Photography; Cultural Appropriation or Misappropriation; Preparing to Become a Demonstrator; The Ego and the Soul; Influences, Copying, and Plagiarism; Business and Marketing; Mock Jury/Critique; Chasing Professionalism; Working with Galleries; Diversity in Wood Art: Going Beyond Boundaries; Pricing One’s Work; A Critic’s Perspective; Building a Resume; The Jurying Process; A Video Learning Library—in short, any topic that will help woodturners better understand the concepts and dimensions of professionalism, plus how to make the shift from hobbyist to professional. The POP panels are broadly attended events, but one must attend the AAW Symposium to get the full benefit and appreciate their impact.

Membership in POP

Membership in the POP is free with one’s AAW membership. What distinguishes a POP member is filling out a professional profile when joining or

POP Instant Gallery Critique panelists (from left) Jeffrey Bernstein, Kip Christensen, Mike Mahoney, and Dale Couch select works for later discussion in an educational panel during the 2016 AAW Symposium, Atlanta, Georgia.





Past POP Merit Award recipient Stephen Hogbin demonstrating at the AAW International Symposium in Tampa, Florida, 2013.



Past POP Merit Award recipient Mark Lindquist takes the podium at the AAW International Symposium in Hartford, Connecticut, 2010.

renewing membership. This information becomes part of a large database that is accessible to anyone looking for individuals with specific talents, and has become especially helpful to AAW's local chapters when they are searching for demonstrators in various categories. Membership in the POP has also benefited AAW's search committee in locating demonstrators for our national conferences, and especially for identifying new talent within the field. From the AAW website, just select "Services/Resource Directory." The selections then are demonstrator, business, teacher, professional turner, writer or media provider, gallery, or collector.

Benefits

Fellowship Grants (given in even-numbered years): POP Fellowship Grants are designed to help individuals advance their professional careers through research as well as explore new creative directions through personal development. Applications are evaluated by the entire POP Committee. Awards range from \$1,000 to \$5,000, depending on the content and quality of application.

Merit Awards (given in odd-numbered years): POP Merit Awards are designed to honor specific individuals whose

careers have been recognized as significant to the woodturning field, and whose artwork has had a broad influence on a significant number of other turners within the field.

Artist Showcase: Up to two individuals are selected each year for the POP Artist Showcase, which provides visibility for the artists at the AAW's Annual Symposium. Individuals apply with images and written materials, and all applications are evaluated by all Committee members. Individuals are judged/selected based on the quality of their applications, whether they are known turners who have not had adequate public recognition, or whether their work is significant enough to influence the entire field with better exposure.

Instant Gallery Awards: Cash awards given at AAW Symposia in three categories for Youth and Collegian (four awards of \$300 each) and Excellence (six awards of \$500 each). Awardees are judged by those conducting the Instant Gallery Critique.

Funding

All POP revenue and expenditures are managed as an AAW Board-restricted fund. Annual funding for

POP initiatives derives from 50% of the sale of objects in the POP's themed exhibitions and auctions at our national Symposium, 10% of the net proceeds from the annual EOG auction, plus sales of exhibition catalogs. In 2016, POP's total income was \$46,848. Most important, none of the POP funds come from AAW membership dues.

Expenses

In 2016, POP's primary expenses included artists' commission payments of 50% of their exhibition sales at the POP Auction (\$20,570), Fellowship Grants (\$2,400), Instant Gallery Awards (\$4,200), catalog printing (\$2,400), POP Auction expenses (\$2,040), shipping of auction pieces sold (\$578), Committee travel and lodging reimbursement to the annual conference (\$6,315), and miscellaneous expenses of \$793. Total expenses were \$39,296, resulting in the net addition during 2016 of approximately \$7,500 to the 2015 year-end fund balance. Note that Committee members are strictly volunteer and take no compensation from either being a panelist or from sales at the annual POP Auctions.

Also note that while income and expenses do vary year-to-year, depending on proceeds from our annual auctions, 83% of POP's annual revenue comes from gross exhibit sales of its members' artworks, while payments to contributing artists for sold artwork has always been about 41% of POP's annual expenses. This is exactly what one would expect from a quality professional gallery.

Finally, I am happy to report that from its earliest days in 2004, the Professional Outreach Program continues to expand its original goals with higher and higher quality of artwork and a greater understanding of the term "professionalism." Equally important, the POP has the full support of the Board of Directors for its efforts and high standard of success over the years. ■

CLAY FOSTER

AAW HONORARY LIFETIME MEMBER

John Jordan with Betty Scarpino

The AAW Board of Directors at its discretion confers honorary lifetime membership to persons who, in its judgement, have made extraordinary contributions to the American Association of Woodturners and the advancement of woodturning.



(Above) Clay Foster with wife and fellow woodturning artist Jennifer Shirley and their dogs Duesy, Brie, and Jackie-Lynn.

Like many pioneers in the woodturning field, Clay Foster arrived on the scene simply because he enjoyed turning objects out of wood. There was no tucked-away-in-his-pocket plan for becoming involved in various organizations that promoted and supported woodturning—those organizations did not yet exist. Yet throughout the years, Clay quietly helped move things along, continually helping to advance woodturning to where it is today.

And today, many of the field's long-time teachers and

demonstrators prefer to work with students who are inclined to experiment and work outside “traditional” woodturning. Indeed, Clay enjoys encouraging students to look for and use outside inspiration such as exploring the use of color, carving, and incorporating alternative materials with woodturned objects.

In Clay's own words

Clay is a powerfully quiet presence in any room, and he is fully present. He is a man of few words,

but when he shares his thoughts, what he says (and writes) is worthy of remembering. Perhaps because his words are usually sparse, his advice for newcomers to the field makes perfect sense: “Focus on one or two things to start. Avoid the understandable urge to try everything—focus on learning how to master one.” Expanding on this advice, Clay writes:



Worthwhile art deserves to be made in a respectable environment; eliminate clutter in your workshop.



Clay working with a student on a green-wood blank, Marc Adams School of Woodworking, 2011.

The Journey of an Idea:

Ideas burn through some people's minds like lightning-spawned fire flashing across dry prairie grass. They come out as real as glinting steel, refined in the crucible of white hot thinking, forged in a moment on the anvil of clarity amid a shower of sparks.

For the rest of us, ideas move through the mind like driftwood down the muddy waters of a shallow canyon. They circle slowly in the eddies of fear. They run aground on shifting shoals of assumptions, and hang up on snags of misconceptions. They tumble over the cataracts of ignorance, to be pulled into the undertow of prejudice. They get caught on islands of contradiction, which split the flow of thought. It's a long and tough journey through our mind for an idea, and the ones that survive often come out with the finer points missing and details abraded away by the sands of time.

Be not discouraged; things are not always as they seem. When Michael Hosaluk pulls one of those brilliant, fully developed, seemingly spur-of-the-moment ideas out of his pocket, it's not as spontaneous as it may seem. The idea may have come quickly, but a lifetime of experience went into filling the pocket. Those apparently impromptu ideas are based on years of life experiences, many as a woodturner and woodworker. They come from a select bank of successful experiments culled from all the things that didn't work.

Don't get frustrated or depressed, and don't settle for the safety of mediocrity. With patience and fortitude, you can call upon the total range of your life experiences to expand the boundaries of your skill. The journey is just begun.

List of laurels

A laundry list of Clay's participation in the woodturning field easily shows why Clay is one of this year's selections for AAW's Honorary Lifetime Membership:



Clay Foster, Untitled pet urn, 2017, Bois d'arc fence post, African blackwood, 3½" × 3" × 3" (9cm × 8cm × 8cm)

Needing an urn for a friend's cat, Clay taught himself to hand-chase threads using thread cutters made by Ernie Newman for Clay's daddy. This exercise is an example of how Clay focuses on one thing.

- AAW Member No. 50.
- Demonstrated at AAW's first Symposium in Lexington, Kentucky, 1987.
- Served on AAW's Board of Directors from 1997-1999, serving as vice-president 1998-1999, and on the AAW Board of Advisors 2000-2001.
- President of the Woodturners of North Texas in the early 1990s, one of the woodturning clubs that started "A Texas Turn or Two," which was to become SWAT (Southwest Association of Turners), with Clay serving as its first president.
- Frequent teacher at Arrowmont School of Arts and Crafts, beginning in 1994.
- Taught numerous classes at Appalachian Center for Crafts, Marc Adams School, Center for Furniture Craftmanship, and Anderson Ranch Arts Center, and conducted demonstrations and classes for chapters, groups, ▶



Clay Foster, Bear Paw, 2007, Wood, paint, ink, 14" × 5" (36cm × 13cm)



Address post. Concrete, wood.

- and schools all over the U.S. and abroad.
- Attended several Emma Lake Collaborative conferences and Collaboration New Zealand twice.
- Participated in many major exhibitions over the last thirty years, including a solo museum exhibit, “Works in Wood: Clay Foster,” at the Arkansas Art Museum.
- Work represented in public and significant private collections, including the Yale Museum of Art, Detroit Institute of Art, Arkansas Art Center, and others.
- Became a chicken farmer four years ago.

Of course, there is much more to knowing Clay Foster than reading about his accomplishments. Clay is my friend and colleague. The woodturning field fosters friendships, offering opportunities to build a network of like-minded woodturners. Last year, Clay and I co-taught a week-long class at Appalachian Center for Crafts and will do so again this year. Our shared history and friendship helps create a supportive, fun environment not only for us, but for our students.

Connection to Arrowmont
Arrowmont School of Arts and Crafts has a long and supportive connection with the woodturning field. The AAW was conceived at Arrowmont

during the conference/exhibition “Woodturning: Vision and Concept” in 1985 by a group of turners that included David Ellsworth and Dick Gerard, both AAW Honorary Lifetime Members.

Clay served as a director for Arrowmont 2013-2016. This was during a difficult time when the problematic relationship between the school and Pi Beta Phi sorority was finally resolved, resulting in Arrowmont now owning the property where the school is located. The directors subsequently started a capital campaign to address years of deferred maintenance caused by uncertainty about the school’s future.

Clay’s connection to Arrowmont and the AAW represents how the various organizations, as well as individuals, all play a role.

Family matters

The AAW, local turning clubs, and the woodturning field itself are often referred to as “family.” As is true of all families, along with support and friendships, there can be strife. Although Clay sometimes feels “at odds with the direction of the AAW, it has been a mutually beneficial relationship. My own support of the AAW, the many demonstrations I have done, donations made, and my Board service have added to the growth of the organization. In turn, I have benefitted from membership in the AAW.”



Clay Foster,
Untitled, 2016,
Wood, pigment,
wire, tile grout,
11" x 8" (28cm
x 20cm)

“ Equally skilled with a table saw and router as well as with a lathe, Clay Foster is one of those Renaissance men who is willing to pass along his knowledge and expertise with grace and patience. I have learned much from him as have many others. I also respect the time he gave to Arrowmont School while he was on their board, a service that is valuable to us all. —Robyn Horn

BINH PHO

AAW HONORARY LIFETIME MEMBER Kevin Wallace

The AAW Board of Directors at its discretion confers honorary lifetime membership to persons who, in its judgement, have made extraordinary contributions to the American Association of Woodturners and the advancement of woodturning.



Binh Pho at work on a vessel of cast glass.



Binh Pho, *Roots of Heaven*, 2012, Box elder, cast glass, acrylic paints, 17" x 10" (43cm x 25cm)

Combining glass and wood, *Roots of Heaven* was part of a body of work illustrating the narrative *Shadow of the Turning*, by Binh Pho and Kevin Wallace. To create a glass piece like this, Binh turns and carves the wood vessel, then makes a mold to cast the glass.

Two careers

Binh is not the first to decide to maintain a professional career in one field, as well as a second career as an artist. Although it is unusual, he is not the first to have a mind that is equally at home in the realm of the arts and business—or to understand how to apply creativity to the concerns of a corporate executive. One thing that does set him apart is that he has exceptional energy—or Qi, to use the Chinese term—that allows him to maintain both careers with the same commitment of time, while maintaining a generosity of spirit to assist his countless friends in their endeavors. ▶

Early in his career as a woodturner, Binh Pho made a decision to keep his day job. It was in part a pragmatic decision—he had a wife and children to provide for, and the life of an artist is usually filled with financial challenges. Perhaps more importantly, it was an artistic decision. Binh had worked his way up as an exhibiting woodturner, from church bazaars to craft fairs, and was aware that a professional artist needed to create work for the marketplace. His voice as an artist was still emerging, yet being attracted to the artistic realm, he sought to heed that voice and create what he wanted, whether it sold or not.

Ultimately, this unique combination of artistic vision and business acumen allowed him to contribute greatly to the field of woodturning and to the AAW.

Transcending perceived limitations

Binh Pho is best known as an artist who has expanded the potential of woodturning,

shattering accepted boundaries and transcending perceived limitations along the way. His works utilize wood yet are not limited by the material or preconceptions regarding its use. In a field dominated by an embrace of the natural material and traditional forms, he has placed the idea or story front and center, using whatever techniques and media are necessary to realize his vision. He draws upon traditions of craft and fine art, while combining and reinventing them.

Today, one is likely to encounter a work by Binh Pho made of glass, yet woodturning remains central to the process of exploring form and utilizing the material. His artistic explorations have not only expanded his own work, they have redefined the field and created a market made up of those who previously collected glass or painting. If for no other reason, Binh Pho deserves to be awarded Honorary Lifetime Membership in the AAW for his work as an artist on behalf of all woodturners. Yet, this is only part of the story.

Binh's ability to work on considerably less sleep than the average person is well known in the woodturning field. John Hill learned this first hand: "When he visits us, I tell him that I am going to bed and he goes down to my shop until the wee hours of the morning, making art and talking to his employees and



Binh with mentors and friends, from left: Fletcher Hartline, Binh Pho, Michael Hosaluk, and Randy Glasco, 1997, Arrowmont School of Arts and Crafts.



From left: Randy Glasco, Binh Pho, Fletcher Hartline, and Frank Sudol, 1998, Binh's studio.

Binh Pho collaboration with Frank Sudol, *Heart in Heaven*, 2015, White birch, acrylic paints, 14" x 7" (36cm x 18cm)

In 2007, Frank Sudol's widow, Lois, gave Binh one of Frank's blank vessels. Binh finished the piece and titled it, *The World of Frank Sudol*. The piece sold in the AAW auction that year during the Symposium in Portland, Oregon, for a record \$30,000. The bidding between Frank's doctor, Michael Kowbel, and Dr. Jim York was highly competitive, but the Yorks ended up with the piece. Dr. Kowbel approached Binh after the auction and said he would like to have a similar collaboration piece, offering to donate an undisclosed amount to Lois. So Binh worked on another blank vessel from Frank, pictured here. *Heart in Heaven* was made in Frank's memory, and the hearts between the negative spaces are reminders that "we are sending our love to heaven."

customers around the world on his ever present mobile phone."

"Knowing Binh and his life story, I asked him several times to agree to serve on the AAW Board, believing that he would do a great job," Hill continues. "He finally agreed to be nominated and was elected and served the organization for six years with the same enthusiasm, vision, and drive that has made him a war survivor, top engineer with a worldwide company, a successful family man, a world-class artist, and generous teacher. He has done as much for the AAW and the wood art field as any other top leader that we have had."

Former AAW President David Wahl, who met Binh in the early 1990s in St. Louis, when they both started turning, credits Binh's wife Vi for understanding and supporting his woodturning pursuits. It was a career that called for him to spend almost every night working in the studio, not to mention countless weekends away from home. She was also central to handling the business of marketing DVDs and the tools he endorsed.



A friend to all

It is not just that Binh Pho has the energy to devote himself full-time to a career in business and that of an artist, but he somehow finds the time to be a true friend to a large number of individuals internationally. Despite the many demands on his time, Binh manages to speak regularly to friends and students, to offer advice to emerging artists, and is truly a life-long friend to those who are fortunate enough to be part of his life.

"Binh truly cares about helping people, and will put his plans and desires aside in order to help you do something," notes Wahl. "In the late 1990s, Binh was invited for the first time to go to the Emma Lake woodturning event in Canada, which also provided the opportunity to visit with one of his greatest mentors, Frank Sudol. He flew to Canada just before the event started, but when he got there he was told that his friend and woodturning mentor Fletcher Hartline had suddenly died in Southern Illinois. Binh left Canada and went to be with Fletcher's widow and help her with the funeral arrangements."

"The greatest benefit I received for volunteering to serve on the AAW Board was working closely with Binh Pho for six years and becoming his friend," says former AAW President Dale Larson. "Binh was a source of non-stop proliferation of ideas. He had many ideas every day and could explain why each of them was a good idea. In addition, he was able to explain to the Board how our decisions affected artists and the art world. This was critical to decision-making on the Board. I am honored to say Binh Pho is my friend."

Contributions

Binh Pho's contributions to the AAW and to the woodturning field include his merit as an artist, teacher, AAW Board member, and his generosity of spirit.

Binh has participated in both Educational Opportunity Grant (EOG) and Professional Outreach Program



Binh Pho, *To Be or Not To Be*, 2015, Bronze, silver, maple, acrylic paints, 5" x 8" (13cm x 20cm)

This piece combines wood and metal to express the meaning of Yin and Yang. Binh notes, "Life is filled with wonder. Some things happen for a reason, yet they're not always as they appear to be. A good thing may not be all good and a bad thing may not be all bad. Life and death, success and failure, love and loss, all present an endless cycle of all things in the balance of Yin and Yang."

(POP) exhibitions, bringing in more than twice as much as the next highest-selling artist. He was also central to creating the simultaneous online bidding process now used for both POP and EOG auctions, expanding the collector base and boosting the auction proceeds. "Binh personally knows all the major collectors and actively works with them to ensure their continuing support for the AAW," observes artist Malcolm Zander.

Binh's service to the AAW board alone is enough to earn him this honor, as those who worked with him gladly attest. "Binh was a force on the AAW Board," says Tom Wirsing, who served with Binh for five years. "He was immensely influential and so persuasive he became a powerful change agent. Many of the positive changes in the AAW that have benefited all of us had their genesis with Binh. The AAW underwent great change during Binh's time on the Board, and he was fundamentally involved in the changes. He is a visionary. He works very hard. He is very smart and perceptive. He understands the art world far better than most. We are all the beneficiaries of Binh's contributions."

"Binh Pho is one of the most relentlessly positive people I have ever met," says Jean LeGwin. "We worked together for four years on the AAW Board of Directors and during that very challenging time, Binh always sought solutions that were best for everyone—a win-win where all parties benefited. He never accepted the proposition that something couldn't be done or wouldn't work. Instead he chose to look for a way around (or even through) the troubling issue until a solution was found. The same drive that led him to escape Vietnam despite many failed attempts

drove him to continue finding solutions—he never gives up. His was never the loudest voice, but it was the most creative and persistent."

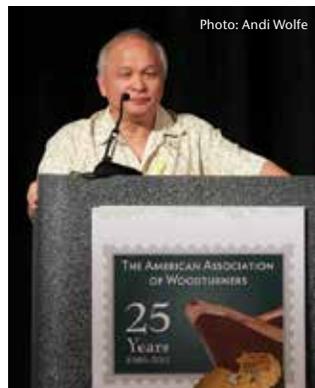
"Binh's support for the AAW is legendary," notes Kurt Hertzog. "He will donate his time, his work, his expertise, and go to bat for the organization whenever needed. He has always been there whenever I've asked anything. He is generous to a fault. When I think of someone I'd choose to have my back, I'd pick Binh as my first choice."

"Binh is a visionary beyond this world, and sees things in a very different light than the rest of us," notes Curt Theobald, who has worked with Binh in connection with the AAW's POP Committee, and as an artistic collaborator. "His ideas often work well; when they don't, the less than desirable outcome gives Binh alternate ideas to explore or be easily modified so the original vision becomes more and more elaborate and exciting." Binh's ability to multitask is legendary—something Theobald has experienced

repeatedly: "I have spent lots of time with Binh since I first met him, and he can be on a conference call that is muted, talk to me about something else, and airbrush his art simultaneously. He can quickly cancel the conference call mute to express his opinion and how he believes the problem needs to move forward, not missing a stroke with the airbrush. He is similarly a gifted coordinator/manager, and has the ability to keep multiple people on track to achieve a common goal in his day job as well as in his art studio."

"The wood art field is indebted to Binh, as he has pushed the boundaries beyond many people's comfort zone," Theobald adds. "He possesses a way of seeing things very acutely and differently intertwined inside his mind. We are all benefactors of his vision. With Binh's push, along with the founding turners of the modern woodturning movement, wood art is where it is today."

For more, visit binhpho.com.



Binh Pho takes the podium at the 2011 AAW International Symposium, Saint Paul, Minnesota.



Binh Pho served on the AAW Board of Directors for six years. Pictured here, the 2012 Board and staff, from left: Stan Wellborn, Kurt Hertzog, Binh Pho, Dale Larson, Jean LeGwin, Warren Carpenter, Cassandra Speier, Tom Wirsing, Linda Ferber (AAW Program Director), Phil McDonald (AAW Executive Director), and Botho von Hampeln.

Furniture Society to Join Woodturners in Kansas City Nancy Napurski

Look for these Furniture Society sessions at the AAW Symposium in Kansas City:

Scott Grove

Alternative Inlay and Embellishment

Covering a wide spectrum of materials and techniques for a variety of alternative inlays, from fine silver wire filigree to natural translucent minerals, UV-cured resin, mother of pearl, turquoise, glow-in-the-dark pigments, synthetic stone, and found objects.

Cold Metal Casting and Reproduction for Embellishment

Covering mold making, reproduction, and cold metal bronze and mineral casting used to create or reproduce just about any form or texture—whether a found object such as a pine cone, a finely carved turned object, a hand-sculpted finial, or your big toe.

Bart Niswonger

Four-Axis Computer-Controlled Routing

Computer-controlled routers are immensely powerful machines primarily used to produce objects more quickly than they could be produced using traditional techniques. See how Bart manipulates the path of the tool to create complex surfaces. Demonstrations of this machine will also be conducted throughout the Symposium in Booth 524.

Mark Sfirri

Turning in Furniture

Focusing on the history of furniture makers from the 17th century to present day, including how these users of flat-planed wood have incorporated lathe-turned parts into their designs. Both faceplate- and spindle-turned elements will be examined.

Kimberly Winkle

The Venn Diagram: Inclusions, Exclusions, and Intersections

Kimberly Winkle moderating, with panelists Merryll Saylan, Mark Sfirri, and Albert LeCoff. The common center, around which both furniture and woodturning traditions revolve, is the material of wood. Why do some work exclusively in furniture, others exclusively in woodturning, and others in the area of intersection? Why do we not see more overlap? This panel will encourage dialogue that explores the relationship between furniture making and woodturning.

At this year's AAW International Symposium in Kansas City, the AAW will join forces with The Furniture Society to explore and celebrate the natural overlap between woodturning and furniture making. The Symposium will feature a strong lineup of woodturning experts as always, but this year it will be augmented by presentations and/or demonstrations by a few experts from The Furniture Society.

"There are many points of convergence between our organizations and lots of opportunity for cross-pollination," said Bill Hinman, Executive Director of The Furniture Society. "Turnings have been a part of furniture design for centuries; it's natural for us to learn from each other."

Hinman added, "Anyone who creates objects gets their inspiration from many different places. Combining forces with the AAW is a great way for Furniture Society members to expand their horizons, explore new design paradigms, and share expertise and enthusiasm with a new audience."

"We're grateful that the AAW has opened its arms to The Furniture Society," said Hinman. "We're receiving great feedback about the synergy



Photo: MJFotography
Furniture maker and woodturner Scott Grove at work on *Vortex*, a table in progress featuring turned parts, spiral-matching, and compound-veneering methods.

that exists between us and the opportunities we'll all have for personal and professional growth at the Symposium."

Similar to the AAW, The Furniture Society was built on a tradition of volunteerism and works to realize its mission through educational programs, publications, exhibitions, recognition of excellence in the field, and annual conferences. For more, visit furnsoc.org. ■

Nancy Napurski is a professional writer and marketing communications consultant.

Scott Grove,
Plumbaub, 2017,
Walnut burl
vener, FRP (fiber-
reinforced plastic),
maple, quilted
maple veneer,
copper polychrome
finish, 42" x 24"
(106cm x 61cm)

This table was an exercise in large-format, bookmatched compound veneering over a hollow FRP form.



Mark Sfirri, *Bonnie Table*, 2015, Curly maple, cherry, 34" x 38" x 14" (86cm x 97cm x 36cm)

This commissioned table features two multiaxis-turned, vertical pedestals, where Sfirri experimented with mismatched spherical forms to create the repeated form.

Young Woodturner Wins Gold in Prestigious Award Program

Tyler DuVall, a senior at Red Creek High School in Red Creek, New York, has become a 2017 National Medalist, winning a gold medal in the sculpture category in the Scholastic Art & Writing Awards, a long-running, prestigious recognition program for creative teens. Tyler's instructor and mentor is Michael Malecki, a member of the AAW and the Central New York Woodturners chapter.

Tyler notes, "The first time I used a lathe was at the end of my junior year in our school's High-Tech Fabrication class. In the beginning of my senior year, I asked Mr. Malecki if I could join his advanced design class as an independent study. My first few projects in this class were small woodturnings, and when I heard about the Scholastic Art & Writing competition, I knew I wanted to submit a turning—something unique and complex that the judges had never seen before. I was intrigued by a technique Mr. Malecki had recommended, inside-out turning."

According to Michael Malecki, "When I first had Tyler in my Design



High school senior Tyler DuVall took a design class as an independent study and came away with a gold medal in sculpture.

and Drawing for Production class, he was a hardworking, quiet student who buckled down, stayed focused, and needed very little encouragement to stay motivated. Now it's Tyler's senior year and I have had him in multiple classes over multiple years. Tyler has grown to be one of the smartest and most talented students I've had in my career of instructing. He is eager to learn and adapts to new techniques



Tyler DuVall, holding his award-winning inside-out-turned lamp, with instructor Michael Malecki. The lamp is made from maple and walnut and measures 18" x 7" (46cm x 18cm).

and procedures very quickly. I was impressed with the design and execution of his inside-out lamp. I hope this award helps Tyler realize he has a talent for woodturning, which could be an excellent hobby to pursue in his bright future. Tyler is planning to attend medical school."

For more on the Scholastic Art & Writing Awards, visit artandwriting.org.

Quad Cities Woodturners Delivers Memory Boxes

In August 2016, twenty-four members of the Quad Cities Woodturners (Rock Island, Illinois) delivered eighty-four memory boxes to Ginger Manzella,



Members of the Quad Cities Woodturners deliver memory boxes to Child Life Specialists at Central Du Page Hospital. *Back row, from left: Dave Johnson, Dan Gascoigne, Warren Hadley, Steve Shippey, and Steve Johnson. Front row, from left: Allie Jones, Ginger Manzella, and Tom Boerjan.*

Child Life Specialist at Central Du Page Hospital, Winfield, Illinois. Parents of children with chronic or terminal illness or of children who have sustained sudden trauma can use the memory boxes to keep meaningful items, such as hand molds, locks of hair, poems, pictures, or other mementos. This was an extremely fulfilling summer project for our club.

In 2015, the club had delivered more than forty Beads of Courage boxes to the hospital. The memory boxes were specifically requested by Ms. Manzella to help provide some closure for the parents or children.

All of the memory boxes were designed to hold a minimum of a

full-sized sheet of paper (8½" x 11") with 3" of height. These boxes were meticulously handmade using premium hardwoods by our club members.

I would like to personally thank Dave Johnson and Steve Johnson for heading up this committee and providing their leadership from beginning to end. Thanks also to all members who participated in making this happen. Also, a special thank you to Johnson Creek Hardwoods of Mount Carroll, Illinois, for providing some of the hardwoods for the memory boxes.

—Tom Boerjan, Quad Cities Woodturners



Book Review: *Studio Craft as Career: A Guide to Achieving Excellence in Art-Making*, by Paul J. Stankard, Schiffer Publishing, 2016, 208 pages, paperback

A few years ago, while traveling to a regional conference, my host and I ate dinner at a local restaurant. Our get-to-know-you conversation centered on woodturning (of course), and at one point he asked, “Should I call myself an *artist*?” Wow, that was a loaded question. Labels matter, inwardly and outwardly. For a variety of reasons, his question fascinated me—it still does: Was he asking for permission to be creative from others or for himself? From what stimulus did the question arise? Does he understand the significance of labels?

After reading Paul Stankard’s book, I now would have a better response, starting with recommending my host read *Studio Craft as Career*, specifically the chapter, “What’s in a Name?” where the author writes about why labels matter. Throughout the book, Stankard shares stories about his life’s journey—from making glassware for the medical industry to becoming a world-renowned glass artist, and from discussing intellectual topics of interest to craft artists. He writes sparingly, and his straightforward, conversational prose made

reading this book seem as though I was having a gentle conversation with an old friend. Each personal story brilliantly supports a chapter’s title and concept.

Part 2 of *Studio Craft as Career*, Artist Portfolio, is devoted to forty-eight other artists, two pages each. Stankard writes “An Appreciation” of the artist on the first page, and each maker offers “Advice to Artists” on the second page. Three images of the artists’ work accompany the concise text. Woodturner and carver William Hunter writes, “Bring what you love and what inspires you into the pieces so your passion and voice are what communicate through the work.”

As the title indicates, there are many guideposts for craft artists in this book; perhaps the most compelling for me, when considering my role as a demonstrator, is Stankard’s story about wanting to learn how to recreate “the Millville Rose paperweight design at the torch.” Instead of being frustrated or upset about his colleague’s secrecy concerning his methods, materials, and techniques, the author realizes, “If he had given me step-by-step instructions, it might have weakened the motivation for me to create my own style.”

The woodturning field has flourished because we so freely share techniques, materials, and processes. What our field needs now, though, are makers who set aside this plethora of step-by-step instructions to venture into the realm of uncertainty where personal style can emerge. Offered within this book, through chapter titles such as, “Who Needs Education,” “How Our Perceived Limitations Can Become Our Strengths,” and “What Labor Has Taught Me,” are excellent insights to help guide you throughout your journey of uncertainty.

An added bonus is the quality of the book itself. The heavy paper exquisitely showcases the many full-color images of the artists’ artwork. Most of the work is breathtakingly lovely; a few are challenging to appreciate. In chapter 2, “Crawl Space,” Stankard tells the story of culling his “set-aside” pieces from his early years of making. Like that exacting process of elimination, it is obvious that Paul Stankard did the same with his book: Only the best is left, in words and images. ■

—Betty J. Scarpino

Pikes Peak Woodturners Partners with Bemis School of Art

In 2015, the Pikes Peak Woodturners (PPW), an AAW chapter, signed a Memorandum of Understanding with the Colorado Springs Fine Arts Center, forming a four-pronged approach to promoting woodturning in the region. For a monthly meeting location, we settled on the Bemis School of Art, a well-known branch of the Fine Arts Center (FAC), located in the downtown area. Bemis provided its largest classroom, as well as storage for our club’s equipment.

In addition to rent for the meeting space, PPW agreed to provide at least three demonstrations for FAC events, one of which was an outdoor demo during a FAC “free day.” For these demonstrations, club members turned tops for children and set up a show-and-tell about woodturning for the public.

PPW also agreed to teach three classes for the Art School. Our first education director, Mark Harry, boldly chose to offer bowl turning as our first

set of classes. Bob Gibbs donated the wood, Dennis Liggett donated instruction, and the club purchased lathes and tools. All three classes filled, with waiting lists, indicating more demand than we could meet in the first year.

The FAC gift shop added turned items to their inventory, which was an additional goal of the club not included in the contract. In addition, the club decorated a tree for the FAC winter festival and participated in the

Bemis Art School holiday art sale as a fundraiser for our educational mission.

The club teaches five students per class in a six-hour session. Each student has a PPW member as a safety officer. The participation of at least five helpers (and our videographer) in every class has made it possible for every student to produce a nice functional bowl on their first try. Many of the students have no prior experience with a lathe.

Chapter growth

Since we have been meeting at Bemis, our club has grown for the first time in several years. Many of our students are women who have taken other classes at Bemis. This population does not overlap with the class members at the local Woodcraft store, and Woodcraft views PPW as an ally, not a competitor.

AAW insurance was a big help in securing the partnership with the

Fine Arts Center. We were able to provide a Certificate of Insurance to indemnify the FAC. In exchange, we were able to obtain a hold-harmless clause for PPW. We were fortunate that Tara Sevanne Thomas, the FAC Executive Director of Education, was



PPW member Dennis Liggett helps a Bemis student make a tricky cut on her bowl. One of the best things about the classes is that the students want to do the turning for themselves.

willing to take the risk of working with us. We have worked diligently to fulfill our contractual obligations, which has also been extremely fulfilling for our club.

—Kay Liggett, Pikes Peak Woodturners



One of PPW's students has both a coach and a cheering section—Rob Boyer and Butch Carlson. The student is now an active member of our chapter.

In Memoriam: Liam Flynn

The woodturning community has been deeply shocked by the sudden death of Liam Flynn at the age of 47.

Liam lived all his life in Abbeyfeale, Co. Limerick, in the south of Ireland. He started turning as a teenager, in the workshop of his father and grandfather, and went on to have a brilliant career. Examples of his work are in the permanent collections of such prestigious museums as the Victoria and Albert Museum (London), the Minneapolis Institute of Arts, and the National

Liam Flynn sharing his woodturning expertise during the AAW International Symposium, Atlanta, Georgia, 2016.

Photo: Andi Wolfe



Museum of Ireland. He is represented by some of the leading applied art galleries in Ireland, Britain, and the United States. In 2006, he was a Fellow of the International Turning Exchange (ITE) Program in Philadelphia; in 2011, one of his pieces was featured on a special edition Irish postal stamp.

Described by Kevin Wallace and Terry Martin as “a modern master of the neo-classical wooden vessel” (*New Masters of Woodturning*), Flynn was best known for his enclosed forms, usually in ebonized oak. Turned green and allowed to distort gently, these forms are often decorated with finely carved lines and flutes. He experimented constantly with the elements of his vessels—line and form, rims, feet. His enclosed rims are exquisite, creating the illusion of a smaller bowl nestled inside a larger one; his blackened vessels are complemented by other coloring techniques, such as fuming and bleaching.

Self-taught, he was a consummate craftsman, an absolute perfectionist. To know his work was to know Liam: the unfussy quietness, the sophistication, and the spirituality of his pieces reflect beautifully the personality of their maker. He was universally popular, as evidenced by the outpouring of grief on social media. He had a very wide range of interests—art, music, politics, fly-fishing, cycling...

Liam recently wrote about the role of memory in his work: “Someone said to me that he thinks my work is about memory, in particular my fluted pieces, that ‘every slice of the chisel leaves an imprint that captures that particular moment in time.’ There is also the memory of the pieces I’ve made before and of course the memory of the actual tree itself.”

This is so poignantly true: Liam will not be forgotten.

—Roger Bennett

Calendar of Events

August issue deadline: June 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.

Illinois

August 3–5, 2018, Turn-On! Chicago 2018 Symposium, Conference Center at the University of Saint Mary of the Lake, Mundelein. A three-day woodturning symposium sponsored by the Chicago Woodturners, includes fifty demonstrator rotations plus hands-on pen turning, a tradeshow, all meals, banquet, and auction. Registration to open on the website by January 1, 2018. Demonstrators to include Rudolph Lopez, Betty Scarpino, Kip Christensen,

Harvey Meyer, Jennifer Shirley, and others to be announced. For more, visit turnonchicago.com.

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. On continuous display is the "Touch This!" family-friendly education room. For more, visit galleryofwoodart.org or email Tib Shaw at tib@woodturner.org.

Missouri

October 11–14, 2018, The 6th Biennial Symposium of the Segmented Woodturners, Marriott St. Louis West, St. Louis. Three days of demonstrations, a banquet, Instant Gallery, raffle, and camaraderie with the some of the finest segmenters currently turning. Confirmed demonstrators include Malcolm Tibbetts, Robin Costelle, Tom Lohman, Bob Behnke, Lloyd Johnson, Al Miotke, and Michael Hosaluk. For more, contact Russ Braun at Russ@deforestinc.com or visit segmentedwoodturners.org.

Montana

September 30–October 1, 2017, Yellowstone Woodturners Symposium, Roaring 20s Auto Club, Billings. Featured demonstrator/instructor will be Dennis Liggett, specializing in fancy goblets, mini-Roman canteen, multiaxis turning made easy, crushed stone enhancement, and urns. For more, visit yellowstoneturners.org or call Stan Lambert at 406-348-3499 or Dr. Van at 406-545-0777.

North Carolina

November 3–5, 2017, North Carolina Biennial Woodturning Symposium, Greensboro Coliseum, Greensboro. Featuring sixty-three demonstrations in nine rotations, a large tradeshow, instant gallery, and banquet with live auction. Demonstrators to include Graeme Priddle, Melissa Engler, Kip Christensen, Beth Ireland, Rudolph Lopez, Jason Schneider, Derek Weidman, Cynthia Gibson, Harvey Meyer, Mark Gardner, Mark St. Leger, Scarlett Rouse, and Moe Gingeric. For more, visit northcarolinawoodturning.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

April 21–July 22, 2017, SMOOTH: Mangle Boards of Northern Europe & Contemporary Concepts, The Center for Art in Wood, Philadelphia. An exhibition of mangle boards from the 16th to 19th centuries and the response by contemporary artists. 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.

October 27–29, 2017, Second-Annual Mid Atlantic Woodturning Symposium, Lancaster Marriott, Lancaster. Event to include twenty-eight demonstrations, a tradeshow, and instant gallery. Demonstrators to include Stuart Batty, Curt Theobald, Cynthia Carden Gibson, Hans Weissflog, Ashley Harwood, and Avelino Samuel. For more, visit mawts.com.

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 vendorinfo@tnwoodturners.org.

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

Faceplate centering tool

Sometimes it is necessary to center a faceplate over an existing center-punched point on a workpiece or, conversely, to mark the exact center of a faceplate onto a workpiece. I made a simple tool that makes it easy to do both accurately.

The tool, shown at left in *Photo a*, is a 3" (8cm-) long threaded hardwood plug with a turned point. I made it from jatoba, which is hard but machines nicely. I used a steel die, shown at the top of *Photo a*, for cutting the threads (1" × 8 tpi to match the threads on my

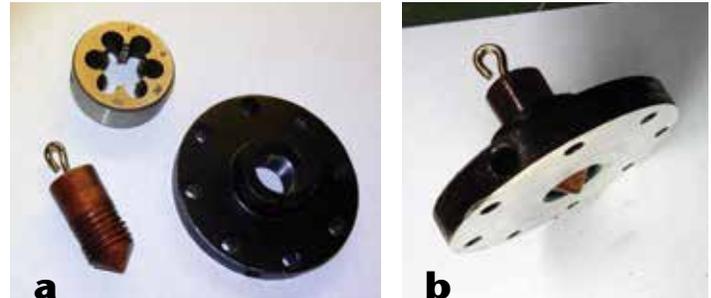
faceplate) after turning the stock to an exact 1" (25mm-) diameter dowel. I then turned a 45° point on one end and added a tool hook on the other.

Cutting exterior threads on wood with a die can be tricky. Coating the wood with thin cyanoacrylate (CA) glue helps. Also, lubricate the cutters of the die with machine oil. Thread cutting can be performed on the lathe to align the dowel into the die, but keep the lathe off and rotate the work by hand. I held the die in a scroll chuck and turned the dowel with locking pliers.

To center a faceplate on a workpiece with an already-identified

center point, thread the tool onto the faceplate far enough to expose its point (*Photo b*). Then align the point with the existing centered indent in your workpiece. The faceplate will be centered over that mark. Or, to mark the center point on a workpiece when the faceplate is already mounted, thread the tool into the faceplate far enough to create a dimple in the wood.

—Bill Wells, Washington



Tidy chuck jaws

I have found that with three chucks, my collection of assorted jaws has grown. To keep the jaws organized, I store them with plastic cable ties, each jaw set held neatly together and hung on the wall. To tie a set of jaws together, tighten the jaws closed, secure a cable tie around them, and remove the mounting screws. Now the jaws are stored in sequenced order and ready to be remounted on the chuck. To remove the cable tie, cut it with nippers or a utility knife.

—Joe Zinski, Washington



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

PVC dust port stand

I turn in my garage and use the dust-collecting port pictured here to capture small dust particles. The port is made of readily available PVC pipe, with the pieces friction fitted together. I connect a vacuum through the open port on the bottom.

You can make this base fit your shop needs; mine slides under the lathe stand. Since the parts are friction-fitted together, I can swap out a different "snout" for use on another piece of equipment like the scroll saw and/or swivel the pieces to customize the stand's position.

—Dave Bleil, Pennsylvania



Keyring abrasive holder

I like to sand small projects with small pieces of abrasive, but often I end up losing the abrasive sections or throwing them away before getting full use out of them—a waste of time and money. To solve both problems, I now store and organize the abrasives on an easy-to-open keyring.

I use a hole punch to punch holes in the corner of each of the grits I commonly use. The abrasive pieces are kept on the keyring in the order in which I will use them, so when I need

to sand a project, all my grits are in one place and logically organized. Shown are pieces of Abranet, but this method should work with any stiff abrasives.

—Alex Chamberlain, Utah



A CLOSER LOOK AT SHEAR-SCRAPING

Shear-scraping with the wing of a bowl gouge is an effective way to remove tool marks and tearout. This gentle, refining scrape is done *without* bevel contact on the wood and with the cutting edge presented at a steep angle.

Mike Mahoney

Conventional woodturning wisdom tells us the preferred way to cut wood on the lathe is with a bevel-rubbing cut. With that tool presentation, the bevel supports the edge of the tool, keeps it sharper longer, and provides a guide to achieve your desired line or curve. In my business as a professional bowl turner, I have found that another valuable technique is shear-scraping, which I do to further refine and remove slight imperfections such as tearout from some (but not all) turned surfaces. When done correctly, shear-scraping can dramatically reduce the amount of sanding required. It allows you to “rub

out” high spots, blemishes, and tool marks easily.

When to shear-scrape

Shear-scraping is typically applied to the exterior of sidegrain turnings (with the grain running perpendicular to the lathe bed, also known as faceplate work). It works exceptionally well on bowl exteriors prior to hollowing and on platters. It is also handy for anyone making hollow forms with burl or sidegrain wood. Often, hollow form shapes have sloping curves, and when your workpiece is still mounted between centers, the lathe’s headstock and tailstock can get in the way of making bevel-rubbing cuts. Shear-scraping is

sometimes the only way to connect the upper and lower curves on this type of form.

Another benefit of shear-scraping is that it can be applied in any cutting direction, left or right, regardless of grain direction.

I don’t recommend shear-scraping endgrain, as doing so tears the wood fibers badly. Bevel-rubbing cuts work better for spindle work (with the grain running parallel to the lathe bed). I also do not recommend shear-scraping the inside of a bowl, though, based on what I have seen on YouTube, many people do. The reason it is safe to shear-scrape the outside of a bowl is that you would

do it prior to hollowing the bowl, so the interior wood adds stability. After you have hollowed a bowl, it is risky to shear-scrape its interior walls. Inside a bowl, I recommend flat-scraping the bottom third only with a round-nose scraper (*Photo 1*), not shear-scraping with a spear-pointed tool.

Shear-scraping two ways

When you shear-scrape a turned surface, you hold a sharp edge to the wood *without* bevel contact at an angle steeper than horizontal. Shear-scraping should only be used for light wood removal, as it is a finesse cut ideally used for refinement prior to (and sometimes instead of) final sanding.

I use one of two tools for this cut: a gouge with a very sharp cutting edge or a scraper with a burr edge. Using a gouge tends to leave a better surface, but you might find the scraper offers better results in denser burl-structured wood. The gouge also requires a bit more skill. The edge of a shear-scraping tool, whether a gouge or scraper, dulls quickly, so expect to sharpen often.

Gouge

Shear-scraping with one wing of a gouge makes use of a very sharp tool edge. I have developed a grind for my ½", or 13mm, bowl gouge for shear-scraping that gives me the ability to get a steeper approach. This grind is essentially a modified fingernail gouge with a long, convex, cutting edge (*Photo 2*).

The wood shavings that result from shear-scraping with a gouge are fine and ribbon-like.

Scraper

Unlike the gouge approach, shear-scraping with a scraper makes use of a burr edge. I like teaching this method because it provides results similar to those of a gouge, but with the benefit of more control, which is important for beginners.

I use a heavy spear-point scraper that was formerly a round-nose scraper. I ground a new shape on it according to my preference (*Photo 3*). Round-nose scrapers will work for shear-scraping, too, as long as they are made from metal stock at least ¼" (6mm) thick. This thickness will help reduce vibration, which is important for a clean shear-scrape. One extra benefit of a spear-point scraper is that its sharp point can also be used as a detail tool.

I use this tool with a burr developed right from the grinder since it is only used sparingly. If I were focused on using the tool for an extended time, I would create a burr on it using a

burnisher (just as a furniture maker does with a cabinet scraper). When used in shear-scraping mode, the burr on a scraper has an effect similar to that of an abrasive: the wood shavings removed are finer in structure.

How it's done

Let's look at how I use shear-scraping in my bowl-making process.

Using a ½" bowl gouge, I turn the exterior of a bowl with a series of bevel-rubbing cuts, both with and against the grain. Once I have established the shape I want, I begin to shear-scrape the exterior surface. There are two factors that are key to success in this process: use ►

Traditional scraper presentation



Shear-scraping is riskier inside a bowl than out, as a catch is more likely on the unsupported upper walls. Here, the author opts for a traditional scrape on the bottom section of a bowl's interior, with the tool flat on the toolrest and the cutting edge horizontal.

Tool choices for shear-scraping



The author's preferred grind on a bowl gouge used for shear-scraping: long, slightly convex cutting edges, or wings.



A heavy scraper, either spear-point or round-nose, can be used for shear-scraping.

a freshly sharpened tool and present the cutting edge of the tool at a steep angle to the wood. To get this steep angle, imagine putting the tool handle in your right pocket (if you are right-handed); this will create the desired tool presentation (*Photo 4*).

Keep a firm grip on the tool and hard pressure on the toolrest to minimize tool vibration and to keep the tool from bouncing away from the wood. If you find the tool is bouncing, apply more pressure on the toolrest and lighter strokes on the wood. It is not necessary to shear-scrape with the grain direction, since you are gently

scraping “over” the grain and not cutting into it. You can go up or down on the shape, depending on what feels best for you. I like to get at least a 45-degree presentation angle of the cutting edge on the wood and sometimes even steeper.

When shear-scraping with a gouge, present the tool with the flute closed (almost facing the wood), but be sure to use only the lower cutting wing of the gouge (*Photo 5*). Touching the opposite wing, or both wings, could cause a catch.

When shear-scraping with a scraper, the tool presentation is similar to

shear-scraping with a gouge: drop the tool handle low and present the burr edge at a steep angle to the wood (*Photo 6*). To achieve this steep angle, it is necessary to turn the tool up on edge (*Photo 7*), rather than resting its width on the toolrest, as you would in the traditional scraping mode shown in *Photo 1*.

Final thoughts

Still having trouble getting a smooth cut after using these techniques? Sometimes tearout can be a bear to eliminate. Try using a lubricant for that last cut. I recommend using your intended finish as a lubricant. For instance, if you are going to finish your bowl with mineral oil, try mineral oil as the lubricant. And remember to keep the edge of the tool at a steep angle to the grain. Drop the handle and close the flute of the gouge into the wood—but not so far as to touch the opposite wing, as that would cause a catch. ■

Mike Mahoney is a production woodturner specializing in salad bowls, utility items, and burial urns. He lives in rural Northern California on a farm with his wife, Jenni. For more, visit bowlmakerinc.com.

Gouge presentation



4 Imagine putting the tool handle in your pocket to achieve the steep angle needed for a shear-scrape.



5 Note the steep angle of the cutting edge to the wood. Close the flute of the gouge, but be careful to apply only one wing, not both.

Scraper presentation



6 Similar to the gouge presentation, lower the handle of a scraper when used in shear-scraping mode.



7 Turn the scraper up on edge (so it is not flat on the toolrest) to achieve the steep cutting angle needed for a clean shear-scrape.

You read the article—now see the video!

This article has an accompanying online video in which Mike Mahoney demonstrates the proper way to add shear-scraping to your repertoire of techniques. To view the video, visit tiny.cc/shearscrape or scan the QR code with your mobile device.



A Ring-Accented Rim

John Lovelady

There are many ways to decorate the rim of a plate or bowl. I like to use a method that takes a typical inlaid groove one step further by using clear epoxy and turning away the wood on the underside of the rim, making whatever is embedded in the groove appear to float in thin air. Here's how to make a rim with "floating" wood rings, but you could embed just about anything in the epoxy. The design shown here also includes inner and outer inlaid accents adjacent to the floating rings.

Turn and fill two accent channels

Start with a blank of dry stable wood. The blank will need to be turned and filled with epoxy in stages, and the less movement in the wood due to humidity changes, the easier it will be to achieve exact registration for the next pour. Cut the blank round on the bandsaw and mount a faceplate on the surface that will be the bottom of the bowl or platter, so the top will be accessible for turning the grooves.

True the blank so it turns without vibration. This step also establishes the maximum diameter of the finished bowl.

Scribe a line about $\frac{1}{2}$ " (13mm) from the edge on the face of the blank. Then add three more lines, defining areas that will become two channels about $\frac{3}{16}$ " (5mm) wide with a gap of slightly less than $\frac{1}{2}$ " between them (*Photo 1*). The center gap will eventually be widened to $\frac{1}{2}$ ", slightly overlapping each of the two thinner channels.

Using a $\frac{1}{8}$ " (3mm) parting tool, cut the narrower two channels to exactly $\frac{1}{2}$ " deep (*Photo 2*). They can be about $\frac{3}{16}$ " wide, or as wide as you like, bearing in mind that the gap between them is eventually to hold the rings, which are to be $\frac{1}{2}$ " in diameter.

Double-check the depth and also be sure the area that will become the center gap measures slightly less than $\frac{1}{2}$ " (*Photo 3*). This is easy to correct now. Be sure there are no dust particles or shavings in the channels.

Remove the blank from the lathe and place it on a level surface. Fill the channels with colored epoxy or, as I did here, with two different variations of inlay material for the inner and outer rings. I used InLace (*Photo 4*). ▶

Lay out and form accent grooves



1 Mark and form two grooves $\frac{1}{2}$ " deep to border and highlight the center channel, which will contain turned wooden rings. Ensure the center area is slightly less than $\frac{1}{2}$ " at this stage.

Fill accent grooves



4 Fill the two accent grooves with colored epoxy, InLace, or other inlay material.

Drill and turn rings



6 A pen blank is about the right size for turning the rings, which will be embedded in clear epoxy. Drill the blank and mount it on a pen mandrel, then turn to a 1/2"-diameter cylinder.



7 Crosscut the rings 1/2" long. Since cutting round stock on the bandsaw can be dangerous, use a holding jig for safety.

You can use any kind of inlay material you like for these channels, but be sure it will harden with enough integrity to be trimmed to 1/8" thickness without crumbling or releasing from the wood.

Turn the rings

I used cherry for the embedded rings in the gap between the thin accent channels. Pen blanks or similar material work well for these rings, as they are turned on a pen mandrel. Drill a hole that will fit the pen bushings you will use (*Photo 5*). I used 8mm bushings, which are designed to go inside the brass tubes of a pen, so they are not exactly 8mm. A snug hole for these bushings can be made with a 9/64" (7.5mm) drill bit.

Now you will need to determine how many rings you'll need to fill the channel. You can do this by dividing the circumference of the channel by the diameter of the rings. For example, if the diameter of the outer edge of the channel is 10" (25cm), you would need about sixty-three 1/2"-diameter rings. In this case, the circumference ($\text{Pi} \times \text{d}$) would equal 31.4" (80cm). Divide that by 1/2" (the diameter of the rings), and you'll find the number of rings needed. If the pen blanks are about 3" (8cm) long, you can make five rings from each blank, accounting for waste from a thin kerf. I suggest cutting a few extra rings while you are set up for this step.

Mount the drilled blanks on a pen mandrel and turn them round. To achieve a consistent diameter over the length of a blank, use a parting tool to cut to a depth of 1/2" in several places. If you use calipers, as shown in *Photo 6*, be sure the calipers' edges are rounded and hold the calipers firmly, applying light pressure against the wood as you cut with the parting tool. If you are not comfortable with this method, there is no shame in stopping the lathe to check your progress. Now finish turning the blanks down to the 1/2" diameter using a square scraper or carbide cutter. Sand to about 220-grit abrasive.

I cut the rings to length on the bandsaw. If you do this, make a jig to hold the blanks safely, as it is dangerous to cut objects on the bandsaw that don't have a flat surface to register on the saw table. My jig is a board notched about 7/16" (11mm) deep at the end, so good downward pressure can be applied as the cylindrical workpiece approaches the blade. The ring blank will try to spin, so press down on the jig as you cut. A small strip of abrasive glued to the underside of the notch will also help prevent the blank from spinning. Use a push stick to hold the blank firmly against the fence and lay a board along the back of the saw's table to catch the runaway rings (*Photo 7*).

Embed the rings

When the epoxy in the accent rings is hardened, remount the bowl blank on the lathe. Use a parting tool to remove exactly 1/2" width from between the bordering accents, taking a slight bit of the epoxy from each of them (*Photo 8*). The center channel should be 3/4" (19mm) deep, so it can be filled with clear epoxy below the depth of the rings. A coat of sanding sealer in the bottom of this channel will help to minimize bubbles in the epoxy later.

Remove the bowl blank from the lathe and fill the channel with clear epoxy to a depth of 1/4" (6mm). A little bit more is OK, but less will not allow room for error later when the bottom of the rim is shaped. The epoxy can be warmed with a hair dryer to eliminate bubbles, but be careful not to blow dust into the work.

I use a product called Bio-Clear 810, which is a two-part epoxy available from epoxyusa.com. It has a long working time and slow curing time but cures pretty clear and can be poured in multiple stages without evidence of division lines. It should be allowed to cure for at least twenty-four hours before turning or sanding.

After the initial pour of epoxy has dried, check the depth of the remaining channel. If it is much shallower than

Embed the rings in epoxy



8 Form a ½"-wide channel ¾" deep between the two filled accent grooves to accept the ½"-diameter rings.



9 Epoxy the rings in the channel in staged pours, not all at once.



10 Turn the epoxy and rings ¼" below the two adjacent accent grooves, then top off with more epoxy. The effect is that the rings will appear to "float" within the clear epoxy.

½", return it to the lathe and turn away some of the clear epoxy so the channel is close to ½" deep, leaving ¼" of clear epoxy in the bottom of the channel.

Confirm that the rings will fit all the way round the rim by dry-fitting them in the channel. Also, adjust the width of the groove to accommodate the actual ring diameter, if necessary.

Remove the workpiece from the lathe and insert the rings in the channel. If the ring spacing isn't perfect, a few can be sanded slightly to create room for another, or toothpicks can be used to hold some of them slightly apart, but they should fill the channel all the way round and look to be close to each other. Now pour a small amount of clear epoxy over all the rings to set and hold the rings in place (*Photo 9*). If you try to fill the entire channel with epoxy in one pour, the rings will float up and it will be difficult to set them back into place properly. Whenever pouring clear epoxy, be sure the work is level and make a wax paper tent for dust protection. Any dust particle within a quarter mile will surely find clear epoxy.

Once the rings are secure (this could take two hours or longer), fill the entire channel with clear epoxy, ensuring that each ring and all the gaps around them are filled. Protect from dust and wait at least twenty-four hours before taking the next step.

When the epoxy has cured, remount the workpiece on the lathe. Use a parting tool or square scraper to remove the tops of the rings so that they fall at least ¼" below the level of the colored accent rings and have a rounded shape (*Photo 10*). This is done so the rings will conform better to the eventual lenticular shape of the bowl's rim. If your rim will be flat, then leave the tops of the rings flat. The rings should now be well below the surface of the colored rings so they will appear to be embedded in the clear epoxy when the rim of the bowl is shaped. Any slight scratches created by shaping the tops of the rings will be hidden by the next pour of epoxy.

Once again, remove the workpiece from the lathe. Pour the final layer of clear epoxy into the channel, being sure to fill it completely and protect from dust during drying.

Turn the bowl

When the final pour of epoxy has fully cured, remount the piece on the lathe and shape the rim of the bowl. This will be the final shape and no additional turning will be done on the epoxy surface of the rim. Sand the epoxy surface to 320 grit with dry sandpaper, then to 1200 grit with wet sandpaper.

At this point, you have a bowl (or platter) blank with an embedded feature in the rim area. Proceed to turn

the form according to your normal process (*Photo 11*).

Recall that the clear epoxy channel reached a depth of ¾", whereas the thin accent rings went only to ½". When cutting the underside of the rim, it is the bottom of the clear epoxy that you want to cut into, not the accent rings or the embedded wooden rings.

Apply the finish of your choice. I use several coats of shellac, hand-rubbed between coats. If the epoxy is not completely clear and free of scratches, a polish such as PlastX can put a final finish on it. PlastX is an automotive product used to restore plastic headlight lenses, but works well with epoxy or acrylic finishes. ■

John Lovelady has been turning for seven years and is a member of two AAW chapters, Central Texas Woodturners and Coastal Bend Woodturners.

Turn the bowl



11 Turn the bowl or platter using your preferred method.

Turning a ~~Mistake~~ Into an Opportunity

Bob Patros

(AKA,
Plan B)



Before and after. If you have misjudged the bottom thickness of a bowl and turned through it, consider a contrasting plug to save the day.

Many woodturners have, at some point, misjudged the depth of a piece and turned through the bottom. Usually, a lot of effort has been spent by the time you get to that point, and it feels like a shame to let all that effort go to waste. One day, my wife retrieved from the woodpile an off-center platter I had just turned. It had a hole in the center, so I had given up on it. Fortunately, she saw potential and asked me to fix it. After careful consideration, I turned a maple plug and inserted it into the platter (*Photos 1, 2*). To do this, I had to ensure flat surfaces for a good glue joint.

I've learned that contrasting woods, or other materials, can enhance a piece quite nicely. For my next fix-it project, I turned a walnut pedestal for a cedar bowl with the plug flush on the inside, and a concave bottom so the piece sits evenly (*Photos 3, 4*).

Sometimes, using the same wood can complete the piece beautifully. In yet another project, a walnut vase, I turned a matching plug as an entirely new base to repair a hole. The bottom groove hides the glue line, and while the grain of the base does not match identically, it is virtually unnoticeable (*Photo 5*).

Fixing a hole is time-consuming, but the results can be an artistic blessing in disguise. To many beginning turners, this is known as "a design opportunity." You will be challenged to maintain your form and may not know if you have succeeded until the project is completed. You'll get practice remounting work on the lathe, making good glue joints, and employing contrasting materials.

A seamless fix



1 A maple plug was turned and inserted in this beaded, off-centered, walnut platter. The contrasting wood was chosen to accentuate the piece.



2 Decorative grooves were turned on the foot surrounding the plug to help integrate it visually.

Contrast and shape



3 This time a light-colored cedar bowl is complemented by the darker walnut pedestal. The bottom is concave for stability.

Fixing a hole

There are many ways to achieve the same results, as is often the case in life. Let's take a look at one way to fix a hole in a bowl. Here is the process I used to fix the bottom of a walnut bowl (*Photos 6, 7*). In this case, I turned a plug from box elder for contrast. As with the cedar bowl, the inside has a smooth transition from top to bottom, and the bottom is turned concave so the bowl will be stable.

The hole presents itself

I mounted and turned a dried walnut blank (*Photo 8*). For demonstration purposes, I deliberately turned through the bottom, creating a quarter-sized, jagged-edged hole (*Photo 9*). (Another potential cause for a hole is a misjudgment while coring.) The hole I created did not upset the tenon I had turned on the bottom, so I proceeded to even the hole's edges.

After you turn through a piece on the bottom, remounting may be necessary. If you created a hole while turning the inside, you may still have an intact tenon or sufficient recess to hold the piece. If a hole is made while working on the outside, or foot, and the tenon is already removed, you will likely have to come up with a remounting, or reverse-mounting, strategy (*see Reverse-Mounting a Bowl sidebar*).

Plan A – tenon still intact: Using a square carbide-tipped tool, I refined the hole without adding a taper; I wanted the plug to fit flush when inserted and glued. Refining the hole made it a little larger. I was cautious not to make it too large, as the chuck still needs to have a sturdy grip on the tenon (*Photo 10*).

Plan B – tenon absent: Considering the thickness and shape of the bowl, I felt that eliminating the tenon would give me a better chance of having a good transition from the rim to the foot. ▶

Matching and invisible



A walnut plug was used to fix the hole in this walnut vase. Grooves hide the glue line, and add a simple decoration. The grain does not match identically, but the fix is virtually invisible.

An example bowl



This walnut bowl was intentionally turned through the bottom, then repaired with a foot of box elder. Again, contrasting woods and a concave bottom are employed, transforming a flaw into a design feature.

The hole appears



The blank was mounted, and a quarter-sized, ragged-edged hole was created intentionally. Coring too deeply is a common cause of holes, especially for turners still learning.

Two options for proceeding

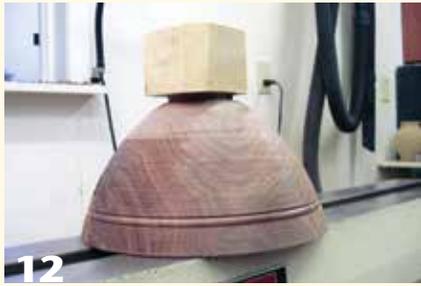


10
Plan A: Using a square, carbide-tipped tool, I cut straight in to refine the hole with no tapering. I kept the hole small so as not to weaken the tenon.



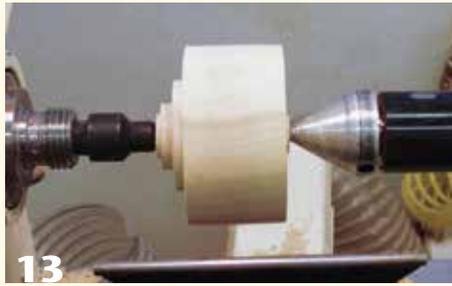
11
Plan B: The tenon was removed after reverse-mounting the bowl and the hole enlarged. Both plans call for symmetrical holes and flat, true surfaces to receive the plug with a good glue joint.

Size the plug



12

Start with plenty of extra plug wood to give yourself maximum flexibility in shaping the base, or foot. Round the plug between centers, then sneak up on a tight fit, using calipers at first, then light cuts while checking the fit frequently.



13



14

The final fit should be snug and even. Be patient—if you take too much off and the plug is loose, you will need to start over.

Eliminating the tenon produced a much larger hole (Photo 11). Again, the hole needed to be trued up with a flat surface for a good glue joint.

Turning the plug

For the plug, I used box elder for contrast. Use plenty of stock to

overmatch the bottom (Photo 12).

Having plenty of wood to spare allowed me to turn away any excess stock for my desired foot, while maximizing design options.

I rounded the block between centers with a roughing gouge. Using calipers to gauge the size of the hole

and the plug, I then turned the plug to a rough fit (Photo 13). A snug fit is essential for a tight-seamed glue joint. To sneak up on a good fit, I removed the block from the lathe repeatedly between cuts to assess the fit. Taking light cuts thereafter, I continued this process until I arrived at a snug fit (Photo 14).

Reverse-Mounting a Bowl

There are several ways to remount a bowl in anticipation of gluing a plug into a hole in the bottom. (*A vacuum chuck is one method that will not work until the hole is plugged.*) There are several chuck jaws on the market that will accommodate this need, such as a Longworth-style chuck, Oneway Jumbo Jaws, or Nova Cole jaws. You also could gently jam-chuck, or friction-fit, the rim into a recess in a wasteblock. The shopmade Straka chuck is yet another option, as described in Alan Lacer's Spring 2008 AW article, "The Straka Chuck: Versatile and Proven Reverse-Chucking" (vol 23, no 1). Part of the challenge while remounting is centering the piece the best you can.

Shown here are Nova's Cole jaws with long grippers to ensure a good hold on a reverse-mounted bowl (Photo a). Once remounted, retrue the bottom of the bowl. This is essential because, after you glue in the plug, you will be re-turning the bottom to create a new tenon. If you are off center initially, your results will remain uneven. Use the edge of a metal ruler to confirm the base is flat and ready for gluing (Photo b).



a



b

Gluing in the plug

I used two-part epoxy to affix the plug in the hole. I generously applied the glue to both the plug and the bottom of the bowl, then gently jam-chucked the bowl so as not to mar the inside. I brought the tailstock up to keep the piece centered and to apply clamping pressure during the glue's drying time (Photo 15).

After the glue had dried fully, I turned a tenon on the plug material and remounted the bowl to begin the final turning of the bowl's interior (Photo 16).

Finish-turning the inside

Using light cuts, I finish-turned the inside of the bowl until the plug was flush with the bottom (Photo 17). Before reversing the bowl to finish the outside, I completely power-sanded the inside. I used a shopmade depth tool to determine the inside measurement and marked the outside at the base after reversing

the bowl (Photo 18). This measurement is critical, as you don't want to create another hole and begin this process all over again!

Finish-turning the outside

I remounted the bowl using a vacuum chuck. The tailstock was brought up with a rotating center to secure and center the piece. I turned away the excess wood, and the foot began to take shape (Photo 19).

With the vacuum chuck securing the piece, I was able to remove the tailstock for final shaping and sanding.

My usual finish is Danish oil. I leave each coat to dry overnight before applying the next coat. I then wait about a week before buffing the finish.

Creative problem solving

I have used this process on a platter, vase, and pedestal bowl. There were some variations in tackling those projects, including remounting and having a concentric hole and flat base for gluing. I've learned to enjoy the challenges presented by these "design opportunities" and have been more than pleased with the outcomes. Consider saving your pieces that didn't quite work out as planned. Be creative, as woodturners are known to be, and devise your own way of fixing things up. ■

Photos by Kristin Royalty.

Living in La Crosse, Wisconsin, Bob Patros has been a member of the Coulee Region Woodturners for more than eleven years and of the AAW for almost as long. He can be reached at rjpatros05@gmail.com.

Glue plug, remount in chuck



15 Two-part epoxy was generously applied to both the plug and the bottom of the bowl, then the bowl was gently jam-chucked at the headstock. Pressure from the tailstock and live center centered the piece and provided clamping pressure for twenty-four hours to ensure a strong bond.



16 After the glue was fully dry, I turned a tenon on the plug material and remounted the piece in a chuck for finish-turning of the bowl's interior.

Finish the inside



17 Light cuts were used to finish-turn the interior of the bowl, followed by sanding. I completely sanded the interior before reversing the piece to finish-turn the outside of the bowl and foot.



18 With a depth tool made from a yardstick, the inside depth was recorded, then marked on the outside to note where the bowl bottomed out at the base—important information if you don't want to turn through the bowl's bottom a second time.

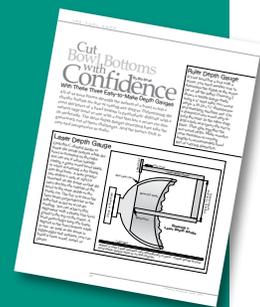
Finish the outside and foot



19 With the tailstock in place for safety and centering, I used a vacuum chuck to secure the bowl for finishing the base. Excess wood was turned away as the final foot was shaped and then sanded.

JOURNAL ARCHIVE CONNECTION

There are several methods of gauging a bowl's bottom thickness during the turning process. Three inexpensive methods are described in Bill Small's Winter 2003 AW article, "Cut Bowl Bottoms with Confidence with These Three Easy-to-Make Depth Gauges" (vol 18, no 4). This and all past journal articles are available to AAW members online at woodturner.org.



MULTIAXIS DISK VASE

Dennis Belcher



Photos by Jeffrey King.

When I began turning, I rushed through numerous projects, jumping from spindle work to bowls, boxes, and hollow forms. I was always in a hurry to try my hand at a new form or technique that I had just seen in a demo or an article. Having acquired an array of skills and techniques, I now prefer the more measured path of selecting a form, mastering it, and using that form as a canvas for artistic expression.

My canvas of choice easily could have been a bowl, platter, vase, or hollow form, but the more unusual vertical disk, turned on two axes, appeals to me most. I live on the coast of North Carolina, which is awash

with flowers. A common practice here is to bring these blooms, and their color, into the home. A turned form with the functionality of a flower vase (with inserted glass tube to contain the water) and broad surfaces that serve as a canvas for embellishment was just the thing.

Design and layout

Certain design elements need to be determined before you begin. These include the finished disk diameter, the width (thickness) at the center, and the diameter and length of the glass tube. It is also good to know up front whether you intend to texture the vase and the type of base it will

have. *Figure 1* shows a typical design I like to use.

Another consideration is the holding method that will be used when forming the disk faces. The full thickness of the wood is needed for the curves on each face. If you begin turning the disk between centers, allow for the loss of thickness when the drive and tailcenter pin marks are removed.

Once these elements are set, lay out your design at full size on graph paper. A disk diameter of about 6" (15cm) is stable on the lathe when the disk is later held on edge in a screw chuck. A size greater than this diameter will cause excess vibration.

I have settled on using 8/4 (2", or 5cm) timber. This thickness allows the disk to stand without a base. If you use thinner stock, a base will be required for stability.

For this size disk vase, I use a glass tube with a diameter of 7/8" (22mm) and a length of 3 5/8" (9cm). The depth of the cutout at the top of the disk, the length of the test tube, and the length of the screw chuck used all have to fit within the overall diameter of the disk (Figure 1).

Wood preparation

Start with a block of wood at least 6 3/4" (17cm) square and 2" (5cm) thick. Opposing edges should be parallel to each other and square to adjacent edges. If the block is not true, problems will arise in the final phases of the project.

The next step is to add a temporary wasteblock to the bottom edge using a paper glue joint (Photo 1). After initial turning, this wasteblock will be removed, exposing a flat that can be used to hold the disk on a screw chuck. The wasteblock is typically 1/2" (13mm) thick and the same length and depth as your block. It can be thicker, but needn't be, as you'll have to drill through it to begin drilling into the vase blank itself. I use water-soluble white glue and the brown paper from a grocery sack. Spread glue on the

bottom of the disk blank and on the waste piece, place the paper between the two, and clamp. After the glue has cured, remove the clamps and clean up the joint of glue and paper.

Pre-turning steps

A photocopy of your layout drawing will act as a useful template when glued to the wood blank. Carefully align the bottom line of the template, ▶

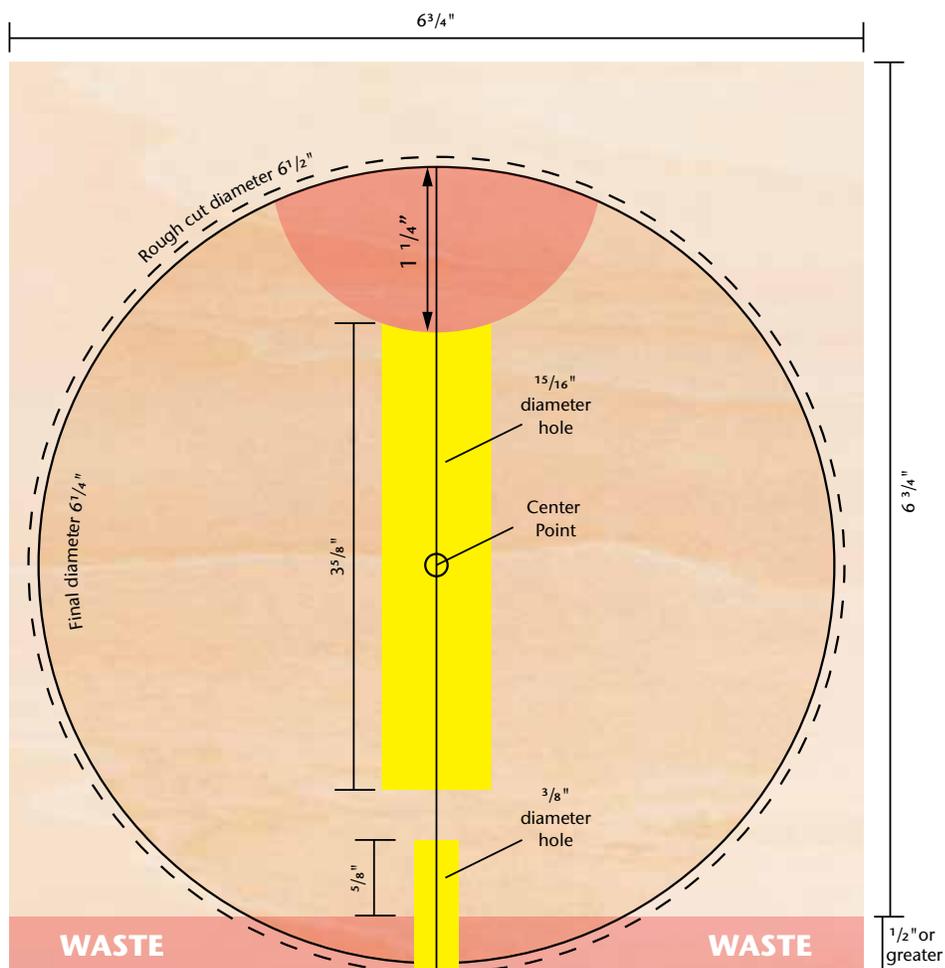
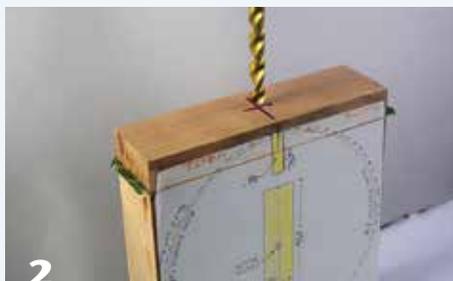


Figure 1. It is helpful to create a full-sized drawing of key shapes and dimensions.

Prepare and mount blank



1 Glue a temporary wasteblock onto the vase blank using a paper glue joint.



2 Mount the full-sized drawing onto the blank and drill through the wasteblock for later mounting on a screw chuck.



3 After bandsawing the blank round, center it using the point of the tailstock live center for alignment.

Turn one face



4 Layout lines on the blank's outer edge aid in the symmetrical shaping of the two faces.



5 A hardboard template used on both faces ensures similar opposing curves.

excluding the wasteblock area, with the glue joint on the blank, as shown in *Photo 2*. Using rubber cement for this step allows for adjustment of the template.

Next is to lay out the hole for the screw chuck (*Photo 2*). Locate the center of the blank on the wasteblock side and extend the centerline from the front face until the two lines cross. At this point, drill through the wasteblock and into the disk blank to the depth indicated on your layout. Remember to measure this depth from the edge of the disk blank, not from the beginning of the wasteblock, which will be removed later. Size your drill bit to your specific screw chuck for a solid hold.



Cut the blank round on the bandsaw close to the layout lines.

Turn one disk face

Now it is time to mount the disk on the lathe to turn it round and shape the front and back faces. My preferred holding method for this step is to use a vacuum chuck, which is illustrated in this article. If you don't have a vacuum chuck, there are a number of other ways to mount the blank. (*See Alternate Holding Methods sidebar.*)

Mount the blank with a low level of vacuum so it can be adjusted. Bring up the tailstock with a live center that has a center point. *Do not press the center point into the wood*, but use the point and the center mark on your paper template to align the blank (*Photo 3*). It is critical that the blank be at the center point established in the layout.

With the blank centered, increase the vacuum for sufficient holding. Put a small piece of scrap wood on the live center to keep the point from entering the wood and bring up the tailstock.

Before shaping the convex surface of the first disk face, true the blank's edge. Then establish three layout lines to aid in turning matching faces on the disk. Use the screw chuck hole established earlier to locate the center of the edge. Draw pencil lines across the waste block at the outer edges of the screw hole and at the center of the hole (*Photo 4*).

Remount and turn second face



(6) Find the center point on the second face.



(7) Reverse-mount the blank for turning the second face. Here, a vacuum chuck is used and the blank is adjusted with gentle taps from a mallet. With the lathe off and the toolrest loose in the banjo, use the toolrest edge to judge centeredness of the disk.

Turn the first face using a bowl gouge, gradually creating a flowing curve from the center of the disk to the nearest pencil line on the edge. A challenge of this form is to shape both faces in matching, mirrored curves when one face is always hidden from view. My solution is to shape the first face and capture the curve with a contour gauge. Once the curve is captured, it can be transferred to a template and used as a guide when forming the curve on the second face (*Photo 5*).

Sand the first disk face. Sanding with a 4" (10cm) rotary sander helps in creating a continuous, flowing curve.

Turn the second face

The reverse face is turned in the same manner as the first. The key is to re-center the workpiece accurately. Establish the center point on the unturned surface by drawing multiple lines across it with a center-finding tool (*Photo 6*). Once the center point is marked, remount and center the blank using the tailstock for alignment. With the vacuum on low, gently tap the blank to fine-tune its position (*Photo 7*).

Turn the second face using the template as a gauge in creating a curve similar to the first. Sand the second face and remove the workpiece from the lathe.

Turn the top cover

To position the workpiece so you can turn a scoop at the top and drill a hole for the glass tube, remount it on a screw chuck on a new turning axis. Prior to mounting the vase in this orientation, use a chisel to knock off the wasteblock at the glue line (*Photo 8*). The remaining flat is the key to holding the disk on the screw chuck safely, so it is important to maintain its integrity. Moisten the glue and paper remaining on the flat and get it as clean as you can. A dampened woven

abrasive pad is useful for this step. A cabinet scraper also helps to remove the glue and paper without rounding over the flat's edges.

I use a ¼" (6mm-) thick spacer of wood or metal to increase the holding power of the screw chuck (*Photo 9*). This spacer provides a greater surface area on which to register the disk blank and increases the stability of the hold. Screw the disk blank onto the screw chuck and seat it firmly against

the spacer. The screw action will cause the wood around the drilled hole to swell up, and this can result in poor contact and a compromised hold. I have modified my spacers to allow room for this swelling.

Before proceeding with the turning, confirm that the disk is centered properly. Bring up the toolrest, turn on the lathe at a slow speed, and mark the center of the disk edge with a pencil (*Photo 10*). If this mark is ▶

Remount on screw chuck



8 Use a chisel to remove the wasteblock, exposing a flat, which is critical to safe mounting on a screw chuck.



9 Mount the disk on the screw chuck, establishing a new axis for turning. Note the metal stabilizer/spacer, which provides a flat surface on which the disk can seat.

Turn cove, drill for glass tube



(10) Before turning, do an alignment check. The pencil circle should be in the center of the disk at the base of the mouth.

(11) Use a small bowl gouge to form the mouth of the vase.

(12) Drill a hole to accept the glass tube.



off-center, the glass tube will not be centered when mounted in its hole. The flange of the glass tube could extend past one face—not a desirable occurrence this close to the completion of the project. If you find that your pencil mark is off-center, you can adjust the position by partially unscrewing the disk and adding a shim to one side. A thin piece of sandpaper works well for this, and the amount of shift can be controlled by trying different grits.

Once you have confirmed the alignment of the workpiece, mark a pencil line 1¼" (32mm) down on the disk where the cove at the top of the disk should stop. Form the cove with a bowl gouge (*Photo 11*). When you start the cove, you will be cutting wood throughout the cut. As the cove deepens, you will be cutting wood more and more intermittently. At this point, it is helpful to “find the wood” by gently presenting the back of the gouge, or bevel, to the wood. Registering the tool to the wood in this way helps you know where to begin the next sweeping cut. A freshly sharpened, smaller gouge

used with a light touch works better than a larger tool in this case. Also, listen to the sound of the cut. If you start to hear or feel vibrations as you cut, stop the lathe and tighten the disk on the screw chuck. Start again with a freshly sharpened gouge and a lighter cut.

Drill for the glass tube

The hole for the glass tube should be sized to accept the tube’s diameter. However, the fit should be loose, as the wood will move with changes in humidity and the movement can break the glass. I have found that a ¾" hole for a glass tube of the same diameter does not allow for wood movement. It is better to drill a hole ⅛" (2mm) oversize. If your glass tube flares out at the top, adjust your hole to accommodate this flange.

Mount the appropriate-sized drill bit into a drill chuck mounted in your tailstock and drill to the required depth specified on your paper template (*Photo 12*).

Drilling holes on a lathe can be dangerous. When drilling with the tailstock, it is possible for the

Finish the bottom



13 (13) Clean up the bottom around the screw chuck hole.

(14) Fill the screw chuck hole with a metal rod to add weight for stability.



14

JOURNAL ARCHIVE CONNECTION

For more information on drilling with the tailstock and maintaining clean Morse taper fittings, see John Lucas’s sidebar in the April 2014 issue of the journal, “Safety Note: Jacobs Chuck in the Tailstock Quill” (vol 29, no 2, page 31) and Leon Olson’s August 2014 article, “Maintain Your Morse Tapers” (vol 29, no 4, page 12). AAW members can access all past journal articles online at woodturner.org.



drill chuck to come loose from its Morse taper mounting while withdrawing the bit to clear the chips. Clearing the hole of shavings frequently and inserting a drawbar through the tailstock into the back of the Morse taper minimizes this problem.

Final steps

The screw chuck will cause a rim of wood to swell around the mounting hole. Removing this rim will ensure the completed disk will sit stably on a flat surface. I use a small knife to

remove this wood and then a little sanding as the final cleanup (*Photo 13*).

If the vase is intended to sit on its flat, without an added base, you may want to fill the bottom mounting hole. I insert a short piece of stainless steel rod in the hole (*Photo 14*). This gives the base a completed look and adds weight at the bottom to improve the disk's stability.

Apply the finish of your choice. Or use the broad vase surfaces as a canvas for embellishment. Since the glass tube will be filled with water, your finish should be able

to stand up to the occasional spill. Lastly, putting a few flowers in the vase before you take it out of the shop will ensure it has a place in your home. ■

Dennis Belcher retired from a long career in the investment world to his lifelong passion of working with wood. He rediscovered turning in 2004 and wood curls have been in his blood ever since. He is an active member of the Wilmington Area Woodturners Association and a past member of the Central Illinois Woodturners.

Alternate Holding Methods

If you don't have a vacuum chuck for holding the vase blank, here are two alternatives you can consider.

Option 1: Between Centers

If you intend to carve or texture your vase form, the disk can be mounted between centers since the indentations from the drive and live centers can be removed during embellishment. Start with a blank that has parallel front and back faces, and use the same layout process as described in the main article. When mounting the blank, use a combination square to ensure its faces are ninety degrees to the bed ways (*Photo a*).

The spring-loaded center point in a Steb center allows for small adjustments. Plus, Steb

drive and live centers penetrate the wood less and leave a pattern on the wood that is more likely to blend into your carving than other types of centers.

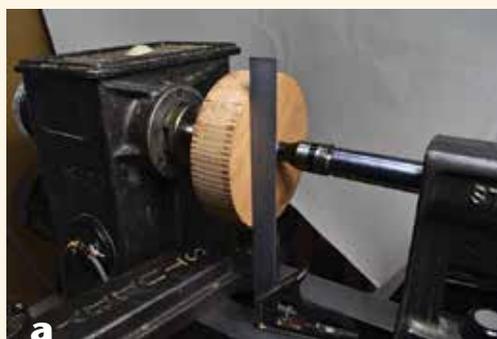
Option 2: Jumbo Jaws with Wooden Extensions

If you intend to emphasize the natural beauty of the wood, any marks left by a holding method should be avoided. This can be accomplished with jumbo, or flat, chuck jaws outfitted with shopmade wooden extensions (*Photo b*).

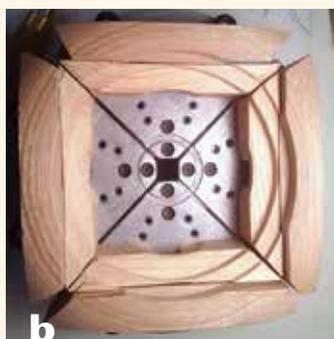
Screw a wasteblock to each individual jaw in such a way that the jaws can still expand and contract. With the wasteblocks screwed to the jaws, close the jaws until they are tight, removing any play prior to turning your custom recess. Turn a recess, or step, in the wooden extension jaws

about 3/4" deep and slightly smaller in diameter than the diameter of your vase blank. This way, you'll be able to open the jaws and then grip the blank firmly within the turned recess.

It may be necessary to use shims to position the workpiece so the center point on the exposed face is aligned with the tailstock live center (*Photo c*). With the blank centered, true up as much of its outside edge as you can, given you will only have access to the section protruding from the turned recess. Remove the blank and flip it in the jaws, registering the trued edge in the step in the wasteblock. The blank is now mounted and true and you can mark the layout lines on its edge and turn each face, as described in the article.



With the tailstock live center registered on the center point of one face, square the blank to the bed ways to locate the center point on the back (headstock) side.



Jumbo, flat, or Cole chuck jaws outfitted with custom-turned extension blocks can hold the disk blank. These accessory jaws are screwed in from the back of the chuck jaws but could also be screwed from the front with countersunk holes.



Shims are used to adjust the position while centering the blank. The jaw's buttons visible here were used only as an aid in setting up each of the four wasteblocks, providing a reference point until the blocks were mounted with screws. The buttons are not involved in holding the wooden extensions in place. Note the protective scrap wood between the live center and the blank. The tailstock can be removed to allow access for light, final shaping cuts.



Anyone Can Be a COLLECTOR

Joe Seltzer

Part of Jerry Bennett's collection of woodturnings. It is not at all uncommon for woodturners to collect the work of other woodturners. Friendships and special experiences lend meaning to acquired pieces.

Photo: Jerry Bennett

What does it mean to be a collector? Does it mean you have bought one piece for your collection? A hundred? A thousand? I would contend that it isn't just the number of pieces, or the financial worth, but the "value and meaning" they hold for you personally.

How I got started

I've always been a collector. As a kid, I collected coins and baseball cards. As adults, my wife Margie and I collected art—oriental landscape paintings, stone carving, glass paperweights, Native American and contemporary ceramics, books, basketry, wood and metal sculpture and turnings. As for wood art, friends have said I'm a "big collector of small pieces." My entire collection,

confined to a relatively small area of my house, mostly contains pieces under 7" (18cm) in diameter and height.

Margie and I were in a museum in 1985 and bought the catalog of the Edward Jacobson collection, *The Art of Turned-Wood Bowls*. When the show came to the Renwick Gallery in Washington, D.C., we drove there to see it and I got hooked. I started going to local craft shows and began buying turned works. After acquiring about eight pieces, Margie pointed out that the one large one looked out of place with the seven smaller ones. I agreed and began to limit my collection to the smaller size.

In 1988, I read a newspaper article about Albert LeCoff and decided to track him down. Albert was just getting the Wood Turning Center started (now

The Center for Art in Wood) and was working on creating a business plan. I'm a management professor and offered to do a plan in exchange for a really nice Bob Stocksdale piece that Albert had for sale. It was the first "big name" piece in my collection. I visited Albert many times and learned a lot about the field; I got to see work by a number of important artists and meet some of them, too.

In 1991, I visited artist Michael Peterson when he lived in a cabin north of Seattle. I really liked his work and was hoping to buy some of his art. He didn't have many pieces in my size range, but I did find one piece on a shelf. Michael explained that when he sandblasted it, he put a hole in the bottom. If you looked through the piece, you could see light coming in, but from the outside,

Rude Osolnik, Untitled weed pot, Locust, 5" × 2¾" (13cm × 7cm)

An unlikely flea market find allowed Joe to acquire a Rude Osolnik weed pot for only three dollars.

the "hole" was simply a burl eye that looked deep. I told him I was interested, and he said the piece wasn't finished. He then got some abrasive and started sanding it in his hand while we talked. Then he got some wax and brushed his hand over the piece. It looked wonderful and is still one of my favorites.

On another occasion, I was at a flea market and saw a small weed pot for sale. I turned it over and read the words, "Osolnik Original," which was how Rude Osolnik signed his work. The weed pot had two large cracks. I carried it over to the person selling the piece, being sure to hold it so a large crack faced him, and said, "How much do you want for this?" Three dollars was the price, and I didn't even haggle. After it had been in my house for a while, the cracks mostly closed on their own. You can collect anywhere.



(Top) **Bob Stocksdale**, Untitled, 1987, Olive, 2¾" × 5½" (7cm × 14cm)

A Bob Stocksdale bowl in Joe's collection, acquired through a unique trade with Albert LeCoff.

(Bottom) **Michael Peterson**, Untitled, 1988, Madrone burl, 2½" × 6" × 3" (6cm × 15cm × 8cm)

A personal visit to Michael Peterson's cabin north of Seattle led to Joe's purchase of this piece.



A partial display of Joe Seltzer's coveted collection of turned items, most of them under 7" in height and diameter.

Other collectors

Recently, I asked several people if they, too, were collectors. Here are their comments.

DAVID ELLSWORTH

Artist, founding President of the AAW, and a collector living in Quakertown, Pennsylvania

Seltzer: In addition to being an artist and maker, do you also consider yourself a collector? Why do you think of yourself this way?

Ellsworth: I do think of myself as a collector. Wendy and I have about 350 pieces in a broad variety of

“ IN EFFECT, I AM COLLECTING THE ENERGIES OF THE MAKERS AND LIVING WITH THAT ENERGY. —DAVID ELLSWORTH

media. In effect, I am collecting the energies of the makers and living with that energy. The question is, what do we wish to live with and how does it fit our aesthetic? We have mostly purchased pieces, traded for some, and have been given a few. There are many beautifully made pieces that we have seen, but which don't fit our aesthetic and thus we don't own.

Seltzer: How did you start collecting?

Ellsworth: A key influence was my parents. I grew up in the Southwest, and my parents had a variety of Native American rugs and ceramics. It helped me to see beyond myself and into the value of other cultures through their respective art forms. We would change the rugs regularly to get a particular color ▶



An apt display of some of David Ellsworth's personal collection of woodturnings.

Photo: David Ellsworth



A 1986 Sam Maloof rocker in claro walnut graces the home of Wendy and David Ellsworth. David traded three of his own works for the chair.

Photo: David Ellsworth

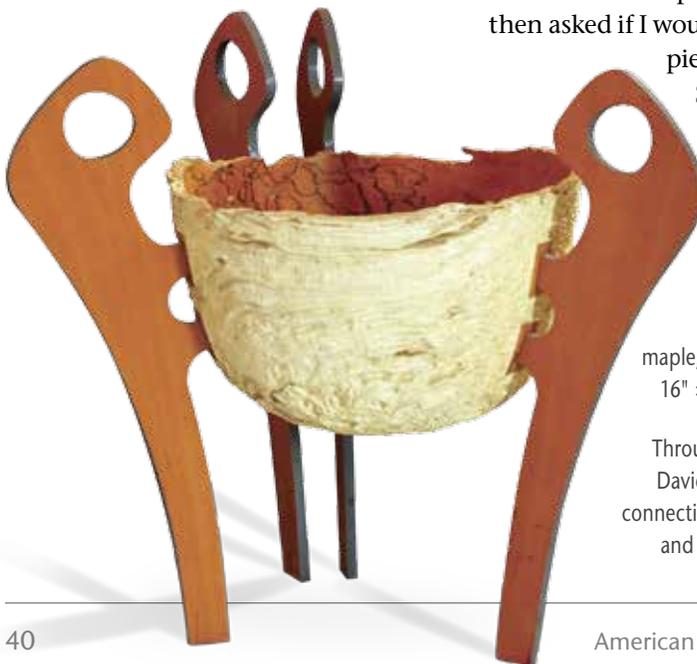
tone—a different hue to reflect the season.

Seltzer: Pick a favorite piece (or pieces) from your collection and tell a story about how you got it and/or why it is one of your favorites.

Ellsworth: This is an impossible question. I will pick a piece by Steve Loar, titled *Bowl for the Coastal Tribes*. It is sandblasted and painted white on the outside and beautifully finished on the inside. There are four legs suspending a bowl, each representative of seals coming out of the ocean. What I like best is that Steve has wonderfully interpreted the cultural energy without just copying it. I juried the piece into a woodturning exhibition held at the Vision and Concept symposium at Arrowmont, 1985. I liked the piece and called Steve and asked him how much he wanted for it. He said he didn't know (he had not sold many pieces at that point). I offered him \$300 and he accepted. Now, we couldn't live without it.

A second piece came during the ACC Craft Fair at Rhinebeck (New York) in 1983. Sam Maloof and his wife Alfreda walked into my booth. After looking around for quite some time, Sam asked me if I'd wanted to trade. I was flabbergasted. In 1985, we were both teaching at Anderson Ranch, where I also had an exhibition. Sam picked two pieces and then asked if I would send him an "old" piece (from the 1970s).

So I gave him three pieces and he gave me a signed rocker.



Steve Loar, *Bowl for the Coastal Tribes*, 1986, Spalted maple, birch plywood, paint, 13" x 16" x 10" (33cm x 41cm x 25cm)

Photo: David Ellsworth

Through an early jurying process, David Ellsworth found a personal connection with this Steve Loar piece and now couldn't live without it.

JERRY BENNETT

Artist and collector living in Huntsville, Texas

Seltzer: In addition to being an artist and maker, do you also consider yourself a collector? Why do you think of yourself this way? How did you start collecting?

Bennett: I guess I'm an "accidental collector." I never really thought of myself as a collector. My primary impetus has always been to create art and pass it on. But, between trading with friends, being given special pieces, and buying a few, I have amassed a small collection over time. As a result of friendships made along the way, I have been given pieces that I would never part with. Peggy and I buy a piece occasionally, but the most special are the ones given through friendship. We live with the pieces; they are all over our house. They are part of our daily existence.

Seltzer: Pick a favorite piece (or pieces) from your collection and tell a story about how you got it and/or why it is one of your favorites.

Bennett: One such piece is a small lidded box made by the late Bill Tilson. He created some of the most beautiful organic flower pieces, and his work is in many collections around the country. My next-door neighbor, Kendall Westbrook, is another amazing turner. He gets the most

beautiful finishes, and I am glad to have some of his pieces also. For more than ten years, Bill, Kendall, and I carpoled to woodturning meetings in Houston and College Station—a total of 300 miles round trip. We had plenty of time to pontificate. These trips included the most brutal and productive critique sessions I have

ever been involved in. Our discussions about woodturning and art philosophy could fill a book. At one point, someone brought along a jeweler's loupe and everyone's work improved exponentially. In one discussion, I told Bill that a box he made was "good enough, I guess," and he gave it to me. It does not get any better than that. ▶



Jerry Bennett calls himself an "accidental collector," having acquired pieces without intending to build a collection. Shown here are pieces by friends Bill Tilson (left) and Kendall Westbrook. The three carpoled to woodturning club meetings together.

Photo: Jerry Bennett

“

**THE MOST SPECIAL
ARE THE ONES GIVEN
THROUGH FRIENDSHIP.**

—JERRY BENNETT

Norm Sartorius, Untitled, 2015, Masur birch, 1¼" × 6" × 2" (32mm × 15cm × 5cm)

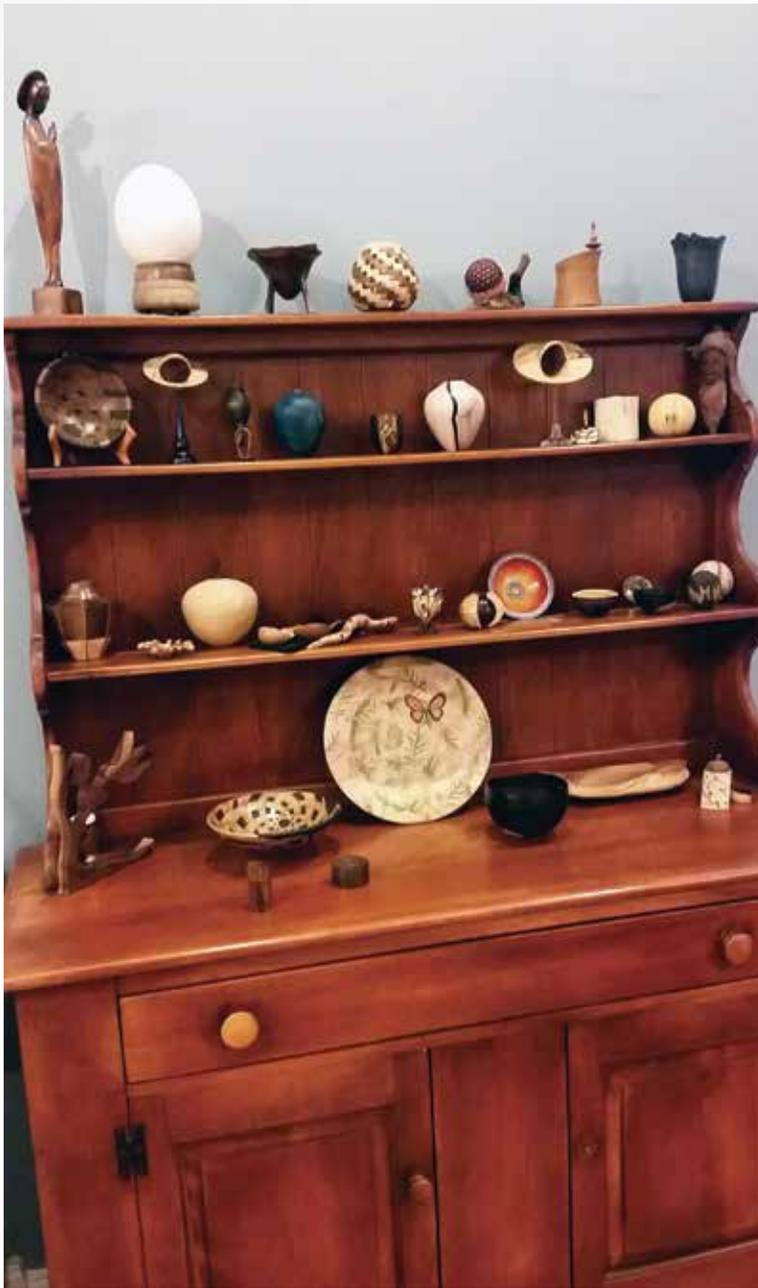
Photo: Ward Stevens

Matt Overton added this Norm Sartorius spoon to his collection when, much to Matt's delight, Norm admired a spoon he had made as a class project. The two traded spoons. For Matt, the experience—not financial worth—brings value to the acquired piece.



Matt Overton's collection of turnings is a testament to his friendships and experiences with fellow turners.

Photo: Ward Stevens



MATT OVERTON

Artist, President of Bucks Woodturners, and a collector living in Newtown, Pennsylvania

Seltzer: In addition to being an artist and maker, do you also consider yourself a collector? Why do you think of yourself this way?

Overton: I do think of myself as a collector now, but haven't always. I've had great artists stay with me (when they have done demonstrations for our club or when they participated in the Echo Lake collaborative event we do annually), and I've acquired very high-quality work.

Seltzer: How did you start collecting?

Overton: I acquired my first piece when the online site Wood Central had an auction. Michael Foster had donated a wonderful piece. It was for a good cause, and I got what I thought was a great price. Soon after, Nick Agar stayed at my house for a week, around a club demo, and he gave me a piece. I looked at the two works I had acquired and said to myself, "I am a collector now."

A key element is that people who have stayed with me have become more than just demonstrators; now they are friends, and this gives more meaning to their pieces.

Seltzer: Pick a favorite piece (or pieces) from your collection and tell a story about how you got it and/or why it is one of your favorites.

Overton: I made a spoon in a carving class taught by Mark Sfirri. When I finished the project, Mark said it was nice and that I should be sure to show it to Norm Sartorius, who would be coming in several weeks

“ I BEGAN TO THINK OF HOW SIGNIFICANT IT WAS THAT THESE PIECES REPRESENTED FRIENDSHIPS. —MATT OVERTON

for Echo Lake. I showed the spoon to Norm and Zina Burloiu (another spoon maker) and they both looked at it intently. It felt like I was two feet off the ground when Norm asked,

“Is it for sale?” That he, arguably the world’s best spoon maker, would like it meant a lot to me. We worked out a trade and I got a small spoon in exchange for what I made in the class.

But if I had to pick a single piece, it would be a vessel by Sharon Doughtie. She stayed with me for a number of days and at the end of the visit handed me a piece. I thought it was the best work of hers I had ever seen. I didn’t think that what I had done (house her for a club demo) deserved such a wonderful gift in return. But she insisted and I began to think of how significant it was that these pieces represented friendships.

Final thoughts

So are you a collector? I think you are a collector when you make a discriminating choice to acquire an object; when the piece stays on your mind until you buy it; when you can’t “not have” the piece; when the collection makes a statement about you, or about the world, or about beauty; when you feel a personal connection to the object or to the artist; or when the collection brings you joy. You don’t have to compare yourself to others with hundreds of pieces in their collection. If you enjoy the pieces, however many, you have a nice collection and can consider yourself a collector.

While I have purchased wood art, you can also be a collector having never bought a piece; you can trade others for their work or you can have

a collection of just your own work. Indeed, I suspect many people, like Jerry Bennett, are “accidental collectors.” They don’t think of themselves as collectors, but slowly acquire pieces because the work really speaks to them or they trade their work with other artists or keep the best pieces that they themselves have made. Then at some point, they look at the accumulated pieces and begin to think of themselves as collectors.

Do you consider yourself a collector? You might want to expand your connections to include more collectors to experience the fun of talking about collecting in addition to talking about making. There can be conversations about art, collecting, documenting, and displaying your collection. You might want to talk more to artists about the

stories they have about their work. These stories add personal value and meaning to the pieces you acquire. You might want to learn more about the artists and the field in general. I recommend perusing the websites of the Collectors of Wood Art and The Center for Art in Wood—collectorsofwoodart.org and centerforartinwood.org, respectively. Look for artists whose work you like when you attend the AAW or regional symposia or other events. This is a friendly field, and the conversations are worth having. Enjoy the collection—and the collecting. ■

Joe Seltzer is a woodturner and collector. He is a Past President of the Collectors of Wood Art and lives in Elkins Park, Pennsylvania.

Appreciating the Serious Collector

There are casual collectors and serious collectors. The serious collector plays an important role in the development of the artists they collect and in the art world itself. Being a serious collector means having a working knowledge of art history and the motivations behind changes in art. Every generation of artists has the opportunity to define their world through

their art. Serious collectors will pick up on these new expressions, put them into context with the past, and project them into the future. Their collections become a historical record to today’s working artist.

Just as an artist brings his/her life to the table, so does the serious collector. Often a collection is made special by allowing for a little interesting quirkiness by way of the collector’s

personal preferences. It is not uncommon for a collector to seek out the previous works of an artist to document the journey that brought the current works to life.

There are several serious collectors acquiring the work of wood artists. As a result of their efforts, museums and other art venues are opening their doors to this medium.

—Jerry Bennett

A BRIDGE IN TIME

Reflections on Creative Evolution

Steve Loar

EARLY INSPIRATION



Spacelander, 1978, Cherry, mahogany, 5" x 12" (13cm x 30cm)

Spacelander was inspired by Roger Dean's futuristic and action-filled artwork. Thus began an exploration in woodturning beyond utility into conveying a sense of lift and motion.

Roger Dean, *Paladin Charge*, Painted and © Roger Dean 1972, rogerdean.com

I have an acute affliction, but I am certainly not alone in having it. Many in the contemporary woodturning field share and even embrace this affliction. I call it Utility Deficit Syndrome (UDS). As I consider and plan useful turned objects like bowls, platters, and rolling pins, my brain switches into “what-if” mode before I can even begin the work. I appreciate the skill required to make utilitarian pieces well; simple beauty is not easy. But no matter how great a part of me aches to make useful things, the effort always ends up the same: I consider ways of subverting the process in favor of artistic expression.

My use of the lathe is not the entertaining, stress-relieving experience many describe. I can't put a piece of

material on the lathe and just turn a shape. Much of the time, I try to express some sort of story, feeling, action, or relationship. Such is my UDS.

My thirty-six years of teaching design and woodworking have provided me with a multitude of ways to think, consider, revise, and expand my ideas. The adrenaline rush of creative problem-solving, exploration, and risk is at the core of why I make things.

Embracing UDS

I first became aware of my UDS “condition” many years ago, when my local chapter hosted Richard Raffan. As one of the early successes in professional contemporary woodturning, Richard spoke from a position of experience and authority. So when he discussed his

use of wooden dishes and bowls, like for breakfast with milk over cereal, my mind reeled: “He puts *milk* in a wooden bowl, then eats out of it? Then he washes it and uses it again later?” I was struck dumb. It had literally never occurred to me that someone would actually *use* wooden objects for food. As the years passed and I learned of the utilitarian history of woodturning, with its almost exclusive dedication to useful objects, I began to see how differently some of us were looking at this common tool—the lathe—and its potential.

Fortunately, the post-industrial-arts woodturning community has accepted that I—and others with UDS—are driven to take artistic risks. Even a casual perusal of the Instant Gallery at an AAW Symposium shows the extent to which

the contemporary field has been afflicted with UDS. You still see useful bowls, plates, and jewelry, but there are far more objects that *refer* to utility—objects that announce themselves as things one would never dream of using for cereal with milk or oily popcorn or scratchy tortilla chips or a big family portion of steaming hot pasta, but which nonetheless function in the emotional, expressive realm of artistic sculpture.

Take, for example, the round turned vessel. It can be serene and beautiful, but its ability to engage the viewer is tested by the viewer's impulse to pick it up and look at its bottom. A round object, by default, communicates a uniformity of shape and mass, so it requires something more to engage us in visual inquiry. This "something more" could be a pattern or other embellishment. But if the pattern simply compounds our sense of uniformity and regularity, then we perceive that there are no surprises to be had. The very nature and wonder of wood grain can induce viewer engagement, but most often by happenstance. In order for a work to be more engaging, the perfect roundness of woodturning has to be modified into non-roundness and/or regular surfaces have to be made irregular.

Additional processes like pyrography, carving, and color are the tools of UDS. They fulfill a desire to add a personal attribute to a relatively anonymous, round form.

From industrial to arts

Introductory junior-high-shop classes had whetted my appetite for making things—practical, useful things. Thorough instruction, rigorous expectations, and good machines during this time gave me the confidence to later undertake a college minor in industrial arts, where I discovered woodturning. I majored in studio art, which exposed me to many ideas and techniques, but the bulk of my education was still based in the rigor and reality of useful things.

IN SEARCH OF "UP"

Split Vessel 2, 1984, Spalted maple, cherry, paint, 22" × 12" (56cm × 30cm)

Collection of Dr. Irving Lipton

Along with a desire to convey motion, I began to investigate ways to elevate my works. Here, I used removeable inserts to create calculated, pre-finished channels through the piece, which I hoped would alter the static mass of the pedestal and bowl.



Walk This Way, 1985, Walnut, cherry, bubinga, acrylic, 10" × 12" (25cm × 30cm)

The bubinga nubs inside *Walk This Way* negate much of the utility of the bowl, raising the enduring philosophical question, *Why?* inherent in much of my work.



Transformed for Robyn, 1986, Spalted maple, bubinga-veneered hardboard, paint, 13" × 16" × 12" (33cm × 41cm × 30cm)

Collection of Robyn and John Horn

This background—combining the skills of making with contemplative expression—was the creative and technical foundation from which I explored what contemporary woodturning might look like. Thus, it felt natural for me to be one of the early investigators of sand blasting, color, texture, complex compositions, narrative, and collaboration.

Already a fan of Frank Frazetta, the pivotal *ah-ha!* moment for me was

seeing the work of Roger Dean in 1977. I thought, "This is so futuristic and filled with action—why can't woodturning do this?" Both artists conjured in me a profound sense of power and movement. I was inspired to engage in a personal search for what woodturning might be.

The question, *What are the possibilities of how a work might look or feel?* was central to the evolution of woodturning into its post-industrial-arts expression ▶



COLLABORATING WITH CAST-OFFS

Steve Loar, with cast-offs from Mark Sfirri, *On the Road to Dali-Wood*, 1993, Oak, box elder, curly willow, redwood, Corian®, mixed media, paint, dye, verdigris, 30" x 10" (76cm x 25cm)

Photo: Mark Sfirri

Collection of Marina Kaiser

This piece began my use of rejects/discards from other turners. Woodturner, sculptor, and educator Mark Sfirri had sent me an early, experimental, off-set-turned table leg. I immediately perceived a figure in the leg. My wife was aghast when I proceeded to cut off the square end.



Steve Loar, with cast-offs from Mark Sfirri, Linda Van Gehuchten, Stephen Goetschius, Christian Burchard, and Steve Sinner, *Message in a Bottle*, 2008, Various hardwoods, rust, cast-off student prints and plates, 30" x 96" x 48" (76cm x 244cm x 122cm)

Message in a Bottle was a temporary assemblage of cast-offs, a physical sketch of sorts never realized as a permanent work. Rock songs have inspired much of my work, and "Message in a Bottle" by The Police was one of several "symphony," or "song cycle," concepts that led me to try expressing the time-based nature of music as something physical.



Steve Loar, with cast-offs from Stoney Lamar, *Composition in Black, White, and Red; The Indiscretion [The Geisha]*, 1994, Red maple, elm, pine, walnut, sycamore, Corian®, mixed media, 34" x 24" x 17" (86cm x 61cm x 43cm)

Photo: Jamey Stillings

Collection of Jerome and Deena Kaplan

The concept for this piece came when I first saw a partially turned piece on Stoney Lamar's burn pile. My reaction to this cast-aside block was a vivid memory of a *National Geographic* cover showing a closely cropped image of a Geisha's face.

My admiration of James Whistler's paintings led me to develop the composition within a severely limited color palette and I eventually patterned the title after his work.



Steve Loar, with cast-offs from Robyn Horn, *River Geode*, 2005, Primavera, cocobolo, maple, mixed media, 10" x 13" (25cm x 33cm)

After I repeatedly told Robyn Horn that her work would be energized by the addition of color and texture, she gifted me three entirely completed *Pierced Geodes*. This piece uses a fragmented sphere to conjure the swirl of a fish passing through sunlit water.

Photo: Jerry Anthony



Steve Loar, with cast-offs from Mark Sfirri, David Ellsworth, John Jordan, and Kim Conover-Loar, *...and they came bearing gifts*, 1994, Mahogany, ash, box elder, redwood burl, purpleheart, mixed media, 53" x 38" x 24" (135cm x 97cm x 61cm)

Photo: DuBois/Tower

Collection of Fleur Bressler

I was able to fully achieve my vision for this piece when I described to David Ellsworth a large thin sweeping cape and he gave me a finished piece that had been returned split in half from a would-be buyer. Years earlier, I had bartered with John Jordan for one of his earliest footless bottles.

and has been a theme of my own life's work. Consider that the first exhibition focusing on woodturning did not take place until 1981, and the AAW wasn't founded until 1986. In short, there was no "woodturning movement" before 1981. Those of us who were developing a language of new techniques and forms generally didn't know about each other. David Ellsworth and Albert LeCoff called me to discuss my piece, *Spacelander*, which was in that first exhibition. Their call was an impetus, an authorization if you will, to continue with my mission of exploration.

Having tilted *Spacelander's* UFO-like mass and inset an off-center dish, I had taken an important but unintentional step in chasing the powers of artists Roger Dean and Frank Frazetta. I had created a sense of motion and direction.

In subsequent work, I became infatuated with four goals: give the work a sense of rising up, entice the viewer to move around the work, abandon symmetry, and use scale rather than size to engage the viewer. The synthesis of skills, experiences, and personal goals would result in a big leap for me—and for other woodturners like me at the time. Our story, in retrospect, is part of the bridging into what we now know as contemporary woodturning.

Experimental collaboration

In 1991, I taught "Woodturning: Off the Ground" at Arrowmont, where I encountered a number of emerging luminaries. Later that year, Mark Sfirri sent me a table leg that was one of his first experiments into offset turning. He had signed it as a researcher's postcard to a friend. Given my UDS, I instantly saw a figure within the table leg and, much to my wife's alarm, proceeded to cut off the top. Similarly, I had "seen" a Geisha's head in a partially turned, massive Stoney Lamar attempt. This large experimental turning had been sitting atop a rubbish pile, ready to be burned, when he allowed me to take it. These two

I recognized that my friends were some of the most important pioneers of contemporary woodturning and that their cast-offs were some of the most important research being done at the time.

objects set me on the course of working with other people's discards.

I went about creating new work from "shards." Sculptor Isamu Noguchi's observation that he "collaborated with the material" struck a chord. Far from just taking what others were throwing away, I recognized that my friends were some of the most important pioneers of contemporary woodturning and that their cast-offs were some of the most important research being done at the time. I saw their rejects as the sketch that is rendered prior to the grand painting or mural.

I increasingly found myself excited by the material's character, not as a board or block that might hold a form within, but as a shape unto itself. That chunk might be a Mark Sfirri experiment, a piece of redwood from David Ellsworth, an unsold geode by Robyn Horn, or a cracked sun hat by Johannes Michelsen. Most importantly, I was being entrusted to use these shards to make exhibition-quality art. If I couldn't succeed, I promised to burn the pieces, which I have done, painfully, several times. While I was "collaborating," I worked alone and on my own terms, but the sculptures were inspired by a deep appreciation for my contemporaries; I was paying homage to our place in history. This phase of work culminated in 2008, with a large "sketch" called *Message in a Bottle*. This piece used shards from at least ▶

six turners, dumpsterized student work, and even rusted panels.

Live collaboration

The Center for Art in Wood's 2013 call for proposals for the *Bartram's Boxes Remix* exhibition began a new phase of interactive collaborations for me—with live people, rather than just their materials. I was ready for something new and turned to a former student who was particularly skilled in working with tissue

and reed. I approached her with rough sketches of a translucent shell embracing a turned wooden lingam made from wood from the Bartram's Garden Arboretum. Given the ease of cell phone cameras and texting (in addition to actually *talking*), we met only once mid-course to discuss our venture. My student's form brought light/shadow, interior/exterior, gesture, and bulk to my isolated column within. We titled the piece *Chloris and Flora*.

Later, I collaborated with Dixie Biggs, following a casual comment that we could make something daring for the AAW's 2016 member exhibition, *Turning 30*. An early theme that was retained in Dixie's portion was the idea that common trees like oaks and maples are threatened. We ultimately agreed to attempt a sense of the exotic. We went back and forth with talks and photos with a banter that was easy but with a frankness often requiring compromise. Much time was spent just clarifying what the other was meaning. It was great fun. I think the resulting sculpture combines the familiar with the unfamiliar and the literal with the abstract.

The next level of collaborative challenge for Dixie and me will be co-teaching at Arrowmont this summer. The class, "Techniques for Developing Original Surfaces," will merge the large areas of overlap in our experiences with design, wood, and patternmaking. My contribution will include lessons of formal design, composition, and brainstorming distilled from decades of college teaching, and Dixie will bring a more intuitive but literal sense of design and her well-known skills in power carving. To learn more about Dixie Biggs, see Michael McMillan's profile article on her in the December 2016 issue of *AW*.

The goals of woodturning have evolved significantly. My contemporaries and I were fortunate to have been present and involved during a critical bridging period. How will woodturning evolve from here? What is the next bridge to cross, and who will lead the crossing? What collaborations will engender discovery? ■

Steve Loar recently retired after a multi-faceted career of university teaching and administration. He was most recently the Director of the Center for Turning and Furniture Design at the Indiana University of Pennsylvania. He has contributed frequently to American Woodturner and has been honored by the AAW for his mentorship. Steve can be reached at slowtech42@gmail.com.

COLLABORATING WITH PEOPLE



Steve Loar and Christina Cassone,
Chloris and Flora, 2013, Lingam is poplar (from Bartram's Garden), walnut, mixed media; shell is reed, tissue, 30" x 17" x 17" (76cm x 43cm x 43cm)

Photo: Heather Tabacchi

A collaboration of media, *Chloris and Flora* explores containment, as seen in the elaborate boxes that early U.S. botanist John Bartram used to ship young plants abroad. The composition evokes an enclosure, an embrace, and relationships. The viewer is invited to pause and consider the complementary duality of two personalities joined in a dance.



Dixie Biggs and Steve Loar,
with contributions by Christian Burchard and Kim Conover-Loar,
Undiscovered Symphony, 2016, Bleached jacaranda, maple, cherry, 32" x 10" x 14" (81cm x 25cm x 36cm)

Photo: Randy Batista

The author's collaboration and synergy with Dixie Biggs has led to a course the two will co-teach at Arrowmont School of Arts and Crafts this summer. For more, visit arrowmont.org.

MEMBERS' GALLERY

Neil Turner, Australia

When I was invited to participate in this year's POP exhibition, *The Sphere – Second Round*, I felt a sense of responsibility to create the best piece I could. I was inspired to create a piece that evoked fire, as fire was a constant (both good and bad) in my farming days. I love its continual fluid movement and ever-changing shape.

I considered that a fire form on a hollow sphere would be very challenging, as its continuous pattern would have no starting or finishing point, no top or bottom. My challenge was to capture the illusion of movement on a spherical object. The design had to have the flames interacting when you looked through the voids in the piece. When you look at the spiraling flames, they travel in one direction from the front and in the opposite direction from the rear. The pattern's many subtle changes in direction are meant to honor the random nature of fire itself.

Fire Ball, 2017, Sheoak, 6" (15cm) diameter



Rick Angus, Connecticut

Using iroko cut-offs from Mystic Seaport (in Connecticut), I created this bowl as a tribute to the Freedom Schooner *Amistad* and victims of slave trade. Timber for the *Amistad* replica was sourced from Africa to stay true to the original ship's roots; iroko donated

by the president of Sierra Leone was used to make the deck. Other woods were used, too. For example, the keel was made from two scarf-jointed pieces of purpleheart.

While I was president of the Central Connecticut Woodturners,

our club organized a volunteer group who turned all the belaying pins, parrell beads, and some blocks for the schooner. Off-cuts were presented to our group as a thank you. I prepared two bowls from the timber, the second of which was displayed in the Forbes Galleries in New York prior to being auctioned to benefit the *Amistad* Society.

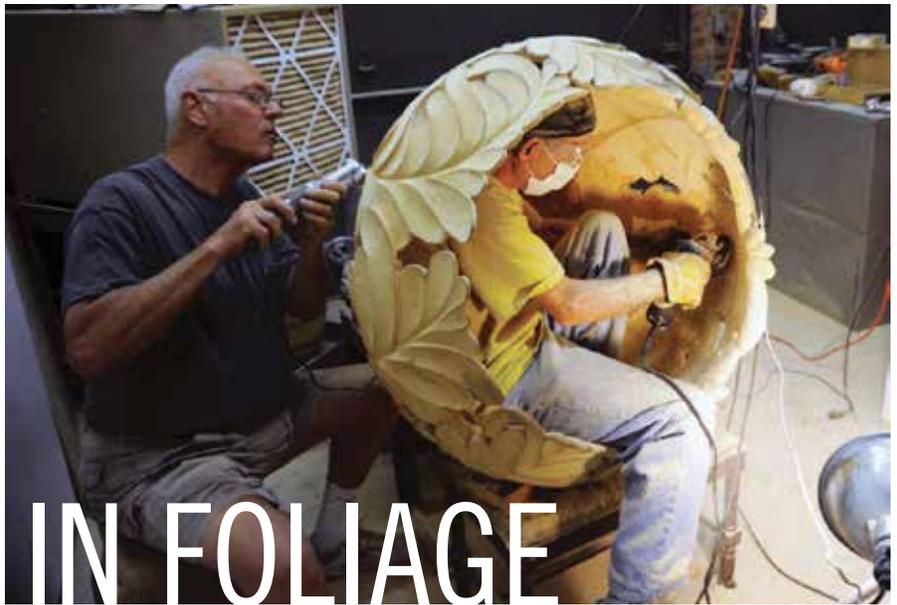
I enjoy making bowls, lidded boxes, goblets, and a variety of spindle creations. My enjoyment of woodturning centers on producing graceful form. Having studied many DVDs and working with accomplished turners over the past two decades, I have developed a reverence for fundamental technique that has served me well, and I pass that on to fellow turners whenever I can. ■



Tribute to Freedom, 2001, Iroko with spalted sapwood, Danish oil, 3" x 11" (8cm x 28cm)

RON FLEMING IMMERSSED IN FOLIAGE

David M. Fry



The AAW's Professional Outreach Program, or POP, has selected veteran artist Ron Fleming of Tulsa, Oklahoma, to receive its Merit Award for 2017. The honor reflects his generous contributions to woodturning artistry, technical mastery, teaching, collections worldwide, and

promotion of the field. A founding member of the AAW and seventeen-year board member of The Center for Art in Wood, he ranks among the elite late-twentieth-century turners who galvanized the revolution in expressive work that continues to this day.

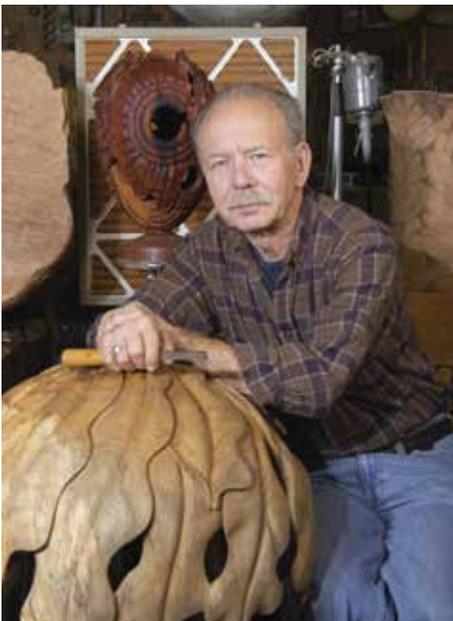
Gathering the leaves

Although Ron has practiced a wide variety of woodturning styles, including multiaxis and architectural work, he rose to prominence largely because of his carved foliage vessels. He was perhaps the first American turner to render signature vessels partly, then entirely, as overlapping leaves. Although revolutionary within woodturning, his bas-relief foliage echoed centuries of decorative botanical carvings in wood, including the embellished panels and furnishings of renowned Englishman Grinley Gibbons (c. 1700), Art Nouveau (c. 1900), and, most importantly, Art Deco (c. 1930). It was the deployment of leaves as a core vessel component that set Ron's work apart in the 1980s and 1990s, with only occasional competition from sculptor-turner Michelle Holzapfel.

(Above) Studio photos fail to convey the massive scale at which Ron Fleming often works. Here he tools the inside of a vessel, while Guy Timmons carves the outside.

Although not the first to introduce color to woodturnings (Merryl Saylan and Giles Gilson had already broken that barrier), Ron still numbered among the pioneers who applied pigment to vessels. After years of air-brushing commercial illustrations, he was primed to supplement his naturally finished pieces with both subtle and bold chromatic work.

Today it is easy to overlook Ron's role as a pathfinder within the field of accomplished botanical turner-carvers like Andi Wolfe, Dixie Biggs, and Jacques Vesery. The foliage-covered vessel has indeed become commonplace among not only turners, but also gourd carvers, whose "folk art" sometimes rivals the *trompe l'oeil* virtuosity of woodworkers. Even hobby stores sell kits of real autumnal leaves that can be decoupled luminously around a balloon into surprisingly strong gossamer bowls. But a Fleming-turned and -carved wood bowl still remains instantly recognizable as museum worthy.



Primarily known for his foliage carvings, such as the large foreground piece, Ron Fleming has also rendered many other subjects from nature, such as the sunflower design next to his head. The latter's central aperture focuses light inside the vessel, suggesting an eclipse. Portrait, 2005.

Roots

Ron grew up in rural Oklahoma within a family of practical woodworkers who also valued his artistic aptitude. He notes, “I have fond memories of working in my grandfather’s shop, and he always encouraged my desire to become an artist.” Six years after taking his first art lesson in rural Oklahoma, Ron wrapped up his first commercial art job at age fourteen. By that time, he had not only developed his drawing and painting skills, but also spent many days roaming the wilds of the North Canadian River basin, collecting bones, feathers, snake-skins, and hides for his growing backwoods collection. With an older friend, he learned to make moccasins and belts and decorate them with beads and feathers. He once observed, “Life in the woods introduced me to nature and opened my eyes to beauty.” So did the acquisition of a 35-mm camera to capture “the diverse shapes of plants and flowers, the myriad textures of tree bark...and the thousands of shades of green on just one leaf.” These images have lingered long in his memory and continue to inform his creative imagination today.

Pen and airbrush

While still a young student, an art instructor told Ron to play around with an airbrush that was on hand, but which no one quite knew how to use. Ron is left-handed, and the tool was designed for right-hand use. Adapting to the awkwardness, he eventually added the airbrush to his toolkit for a career in professional illustration. By the time he reached college, however, Ron found himself studying engineering. After school, he got a job doing complex mechanical drawings for industry. At one point, a superior remarked that although Ron was a hard worker, he would never make it as a commercial artist. Stunned, Ron quit on the spot, determined to avenge the slight. He soon found agents in New York and San Francisco to market his

“
It is never my
intention to copy
nature exactly, but to
give my interpretation
of what I see.
— Ron Fleming

services and eventually was directing a staff of fourteen to keep up with demand for artwork in advertising and corporate reports. His wife, Patti, joined the enterprise as a skilled illustrator in her own right. For fourteen years, including an eight-month stint with no days off, Ron produced enough graphics to master figurative composition and the airbrush. In the process, he won a host of awards for his nationally circulated illustrations and saved enough money to bankroll a vocational change looming in the distance.

With the rise of digital art and photography, Ron could see that the visual effects of airbrushed artwork failed to win over young art directors schooled in the possibilities of computer-generated



Ron airbrushing a 36" (91cm) vessel.

graphics. As commercial demand slowed, Ron renewed his early interest in wood-working by carving and learning to turn on a small lathe purchased a decade earlier. He had been recently inspired by *The Art of Turned Wood Bowls* on the Jacobson Collection, as had other makers and collectors.

Writing for this journal in the summer of 2001 (*AW* vol 16, no 2), Ron recalls, “One day I was working on an illustration using a rose. As I was painting it, I kept looking at the bud and thought the image would make a wonderful vase. I turned the shape and carved it similar to what I had painted. It was then that I realized I wanted to create more images like this one. It was a big step going from two- to three-dimensional work. I began to see things in nature as images on different vessels—along with different textures, shapes, and colors. I found that the asymmetric composition of leaves, flowers, and so on was a design idea that one side of a leaf varies slightly from the other. In short, one may think all leaves are just green and look alike—but look again, and closer! Objects of nature are both incredible in their composition and uniqueness and surprising in their complexity and diversity. It always catches me off guard: The mystery of why something forms in such a manner—contrary to order and consistency. I find it almost as extraordinary as nature’s combination of colors.”

Ornamentation

Ron’s initial forays into botanical carvings focused on floral embellishment of classical forms, usually limited to the vessel’s mouth. His approach combined naturalistic and interpretive features, often fine-tuned over time in his head or on paper. He notes, “I never let my ‘doodle’ decide the final criteria on a piece. The material has an influence on the final shape.” When ready to carve a turning, Ron would sketch the contours freehand “to allow the floral design to follow the lines and voids of the wood, thereby giving the ornamentation a more natural ▶



(Clockwise from top left)
Jewel of the Nile, 2000, Maple burl, 22" x 14"
 (56cm x 36cm)

An early piece where Ron let the natural edge of the wood dictate the leaf form. The title came from a bark inclusion that showed up in the body of the piece.

Earth Offering, 1992, Buckeye burl, 9" x 23" x 20"
 (23cm x 58cm x 51cm)

Art Deco leaves sweep along an arc suggested by a bridge design that Ron once worked on during his engineering days.

Out of Alignment, 2016, Buckeye burl, acrylics,
 20" x 5" x 3" (51cm x 13cm x 8cm)

This turning is part of a new science fiction series using hieroglyphs as a theme.

Spongula, 2002, Madrone burl, acrylics, bleach,
 20" x 11" (51cm x 28cm)

A TV program showing divers swimming around giant sponges on the ocean floor inspired this vessel.

Passion, 2003, Pink ivory, 13" x 7" (33cm x 18cm)

Closely overlapping leaves of the imagination focus the light show inside.



feeling. The floral design was carved in as much relief as possible, while trying to maintain strength as well as beauty."

Some of the apex ornamentation evolved into extensive foliage crowns dominating the symmetrical vessels below, overcoming serious technical challenges. The natural-edge protrusions of *Jewel of the Nile*, for instance, seem to approach the limits of structural overhang during blind turning through a small opening. And *Earth Offering* transforms an uncarved open bowl into an appendage of an extended sculpted spray.

Full enclosure

Perhaps no other form of Ron's has achieved the iconic status of his



full-foliage vessel. Most of these begin as hollow forms, but a few assume a shallow profile, like his fern displays. As he once observed, “Doing pencil studies [along with clay modeling] is the best way for me to make decisions on what the next piece will be. ... It is never my intention to copy nature exactly, but to give my interpretation of what I see”—that is, reveal the spirit of the object. The stemless leaves in *Passion*, for example, do not mimic a certain species of foliage, but simply assume a stylized (elongated and overlapped) form conducive to a tight, artfully irregular enclosure. This approach differs noticeably from that of others who create delicate leafy structures of finely rendered, well-known species.

As the carving progresses, Ron will walk around a piece, “checking the balance of the design directly on the turned form. It takes several times around, making small adjustments and effecting the asymmetry (an extra leaf here, a smaller one there) so no matter the angle from which it is viewed, it will always have a good composition and flow. I am always conscious of the way light and shadows interact with the carving. I also consider the shadows the pattern will cast. It is as if I am composing my own version of something from nature—an orchestrated carved form which in some way represents a vision or perception from within myself.”

Tooling up

In 1984, Ron and Patti left downtown Tulsa for a home and studio nearby that they reconstructed from an abandoned municipal incinerator, renamed Hearthstone. An enormous custom Thompson lathe outfitted with a sturdy boring rig now dominates the work space. Adjusting the massive support fixtures sometimes calls for an extra pair or two of hands. A face-plate may span three feet (0.9m). Once

a piece is roughed out on the lathe and dried, the carving may require a variety of tools, including an angle grinder, Foredom rotary tool, and hand chisels and rasps, followed by sanding. Many are then airbrushed before final finishing.

Woodworking as a livelihood

In many ways, Ron’s transition from 2D commercial illustration to 3D woodturning in the late 1980s and early 1990s raised hopes for a profitable career in a field he loved. He landed a piece in the White House Craft Collection and four works in the Smithsonian’s Renwick Gallery, and won a number of awards. Meanwhile, a commercial art rep in New York expressed interest in the carved turnings and before long was selling them as fast as they could be made. Having observed Ron demonstrate at countless venues, Patti also took an interest in the emerging market demand. She had picked up a lot of the technique when she accompanied Ron on the demo circuit. She proved to be so adept at carving that Ron was prepared to cede her the role so he could concentrate more on turning. Sales continued apace, even when the two of them hit the road for teaching, with Patti sanding pieces while Ron drove.

In the end, the extended traveling proved draining, not leaving enough time to complete new work at the studio. Ron also felt constrained by market preferences for similar types of vessels, especially the foliage variety. Refusing to be type-cast, he turned and painted enormous flower vessels, dragon

bowls, and a wildlife series featuring different kinds of birds. Each likeness varied from one to the other. With encouragement and technical management from multimedia artist Hugh McKay, some of these experimental pieces were cast in glass. Despite some initial commercial interest, Ron still retains most of these sculptures. Likewise, he remembers comparing notes with woodturning spiral-master William Hunter at a large Chicago show. Bill was in disbelief that he himself had sold out, whereas none of Ron’s equally virtuosic pieces had moved. In the long run, “I couldn’t ▶



Isopod, 2002, Maple, mahogany, acrylics, gold leaf, 22" × 11" × 5½" (56cm × 28cm × 14cm)

The idea for this piece came from tube worms around warm air vents deep in the ocean.



have continued,” muses Ron, “if I hadn’t made a good living earlier as an illustrator.”

After Patti’s death in 2003, Ron withdrew from much of the woodturning scene for over a decade. At the invitation of Albert LeCoff, however, Ron agreed to provide work for a retrospective exhibition in 2015. It became an important point of reengagement for him. He says, “I’ll never quit making art while my hands still work.”

Looking back on his career several years ago, he reflected, “I think I’ve been successful in a lot of ways except one, and that is making a living from what I do. I only hope to inspire others’ feelings for my work. If I can do that, it would be my greatest achievement.” ■

David M. Fry turns wood and writes near Washington, D.C.

(Clockwise from top left)

Brown Pelican, 2012, Bleached hackberry, acrylics, mixed media, 48" x 12" (122cm x 30cm)

This Gulf Coast native perched on the vessel is part of a series on birds. The realistic rendering stands apart from Ron’s more interpretive work.

Dragon Dance, 2000, Redwood burl, 17" x 19" (43cm x 48cm)

Eight dragons dance around the vessel in the water; each is different.

Echinacea, 2000, Dogwood burl, airbrushed maple toothpicks, 16" x 8" (41cm x 20cm)

The artist takes license with the purple cone flower, reimagined upside down in different proportions and colors.

Shells (Knobbed Cerith, Radula, Pineapple Frog), 2002, Madrone burl, acrylics, largest is 16" x 6½" (41cm x 17cm)

A collaboration between Patti and Ron Fleming. Patti did the carving, and Ron did the turning and airbrushing.

Ron’s heavy-metal studio belies the delicacy of the work coming out of it.

DAYACOM®



Once in life , you deserve the best.

www.dayacom.com.tw



CRAFT SUPPLIES USA

THE WOODTURNERS CATALOG

*Supplying woodturners with the finest quality tools,
accessories, and service since 1982.*



www.woodturnerscatalog.com • 1-800-551-8876 •

ONEWAY
MANUFACTURING

www.oneway.ca
postbox@oneway.ca
1-800-565-7288



Woodturning Lathes

Powerful Precise Smooth

Unique mechanical features seldom found on competitive lathes:

- Bed - steel torque tube design
- Legs - adjustable for height
- Headstock
- welded steel, torque resistant
- Spindle
- chrome alloy, hardened and ground
- duplex preloaded ball bearings, both ends
- locking groove for reverse turning
- Patented Banjo clamping
- 48 position indexing is standard
- Acme screw tailstock
- Much much more!

- Electronic Features:**
- 1-1/2 to 3 hp available
 - Electronic AC drive accepts 220 single or 3 phase
 - Full power reverse turning
 - Drive programmable for ramp up / down
 - Fully moveable pendant
 - Dust proof enclosure

ALL ONEWAY PRODUCTS ARE MADE RIGHT HERE IN NORTH AMERICA.

The Best Woodworking Chucks In The World.
Often Copied, Never Equalled.

Stronghold

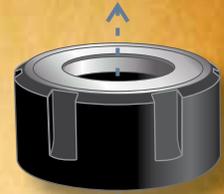
Oneway

Talon



**Superior Design.
Legendary Quality.**

Seriously Big Collet Chucks



Sized to fit the most popular lathes, with collets that hold 7/8", 1", 1-1/8" & 1-1/4" stock diameters. Equipped with thrust bearings that make them practically effortless to tighten & release. . .

THE BEALL TOOL CO. Dept AWT
Newark Ohio • 1-800-331-4718 • www.bealltool.com

SS Niles
Bottle Stoppers

Present your stoppers with elegance.



Wood



Resin



Marble

Designed with in-depth understanding of the needs for a tight seal on fine wines and premium liquors.



The most efficient stopper design on the market. See website for details.

SS Niles is the most recognized name for quality stoppers worldwide.

nilesbottlestoppers.com 717.486.5232

BLACK HOLE DUST CATCHER

FINALLY:

Dust collection at the lathe that actually works!



- Easily positioned at any angle, any height and anywhere along the lathe
- Does not take up any floor space
- Designed for 4" hose
- Does not inhibit banjo movement
- Adapts easily to fit most lathes including sliding headstock lathes

AVAILABLE AT:

Craft Supplies: woodturnerscatalog.com

Packard Woodworks: packardwoodworks.com

CENTER for FURNITURE CRAFTSMANSHIP

Rockport, Maine



2017 Workshops

Learn to Turn <i>Beth Ireland</i>	July 3-7
Live-edge Bowls <i>Warren Carpenter</i>	July 10-14
The Turned Bowl as a Canvas <i>Melissa Engler & Graeme Priddle</i>	July 17-21
Form and Surface <i>Miriam Carpenter & Mark Sfiri</i>	July 24-28
Turning for Beginners <i>Ken Wise</i>	Oct. 2-6
Turned and Lidded Boxes <i>Jennifer Shirley</i>	Oct. 9-13
Sawn and Sculpted Vessels <i>John Beaver</i>	Oct. 16-20

Turning Intensive

with
Beth Ireland
January 15 - March 9, 2018

Eight-week Professional Training

Request a catalog today!
207-594-5611
www.woodschoool.org

SABURRTOOTH® SUPERIOR POWER CARVING TOOLS

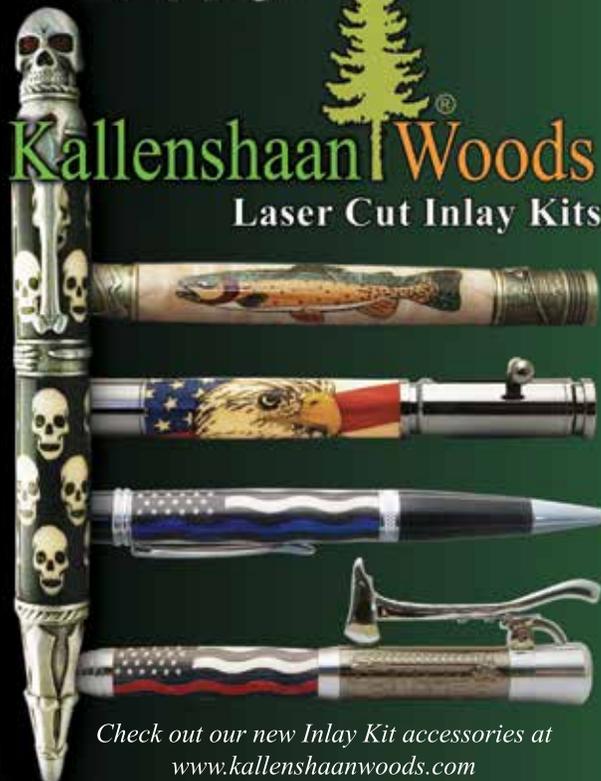
Saburrtooth® rotary tools feature long-lasting, razor-sharp carbide cutting teeth arranged into a unique open pattern to resist loading while providing rapid stock removal and smoother finishes. Rotary tools are available in many shapes, sizes and textures to suit your carving, grinding, cutting and machining needs.



Now Available for Online Purchase
www.saburrtooth.com

702-523-9236

Kallenshaan Woods Laser Cut Inlay Kits



Check out our new Inlay Kit accessories at
www.kallenshaanwoods.com

HAND-MADE. AMERICAN

QUALITY.

WE DON'T JUST TALK ABOUT IT. IT'S SOMETHING

YOU WILL FEEL

WHILE THE CHIPS FLY

IN SMOOTH CUTS AND POWERFUL MANEUVERS

CARTER AND SON TOOLWORKS
CARTERANDSONTOOLWORKS.COM

www.woodworkersemporium.com **Woodworker's Emporium**

5461 Arville, Las Vegas, NV
800-779-7458

Tools

Universal Grinding System

Scrapers
- Parting Tools -
Skew Chisels

Taper Lock
Handle System

MADE IN USA

GET BETTER WITH THE BEST

Explore Peters Valley School of Craft in 2017

Immerse yourself in a week long workshop in our fully equipped woodworking and woodturning studio!

Learn from the best instructors in the country.

Workshops run 3 - 5 days from May through September.

We provide an inspiring natural setting, intensive instruction and the right tools in a supportive environment to immerse oneself in making things by hand.

PETERS VALLEY SCHOOL OF CRAFT
www.petersvalley.org

973-948-5200 • Layton, NJ

PARTNERS IN SHINE

Hampshire Sheen produces a glorious warm lustre that envelopes turned wood in a quietly discerning and quintessentially English way

For wood turners

Yorkshire grit is an abrasive paste formulated to give a fine keyed surface to your turnings, prior to applying your finish of choice.

www.woodsleesummercraft.ca
rob@woodsleesummercraft.ca

www.thewalnutlog.com
jeff@thewalnutlog.com

NEW & IMPROVED! Unique Tools for Your Turnings!

FLUTE MASTER™

TOOLS FOR CRAFTSMEN
Patents Pending



The Spiral Master II cuts spiral flutes in minutes instead of hours carving by hand.



One of the most innovative new tools for woodturners!

- Tool holder for Freedom, Mastercarver and Wecheer routers.
- Holder for Ridgid R2401 and Trend T4 palm routers.
- Micro-depth control in 2/1000th inch increments.
- Supports lathes from 12 to 25 inch capacity.



THREAD CHAMP™

Cut precision threads with ease with the brand new Thread Champ!



IRON FIRE INDEX WHEELS



Flute Master now manufactures and distributes Iron Fire Index Wheels.

MADE IN AMERICA

See Videos & Gallery at: www.flutemasters.com
rmw@rdsadvantage.com • 405.840.3451

STAINLESS BOTTLE STOPPERS

Starter Kit \$74.99



Made in USA
Patented

Visit website for details
stainlessbottlestoppers.com

Phone: (570) 253-0112 • Fax: (570) 253-9606
email: sales@stainlessbottlestoppers.com

All stoppers manufactured from 18-8 FDA food contact compliant 304 stainless steel.

LEARN, CREATE, BUILD, DISCOVER,
EXPLORE AND GROW AT ARROWMONT

WEEKEND, ONE-WEEK &
TWO-WEEK WORKSHOPS

Woodturning, Woodworking and more!

Register online at
www.arrowmont.org or
call 865-436-5860



ARROWMONT
school of arts and crafts

STARBOND

PREMIUM CA ADHESIVES
(SUPER GLUE)



OPTIMAL PERFORMANCE
Frequent weekly shipments and optimal storage conditions ensure fresh glue to our customers. Freshness means better performance.

LONGER SHELF LIFE
We guarantee a shelf life of 30 months on our standard CAs when kept under the recommended temperature of 40°F.

MORE VALUE AND SAVINGS
With each order of Starbond, extra supplies are included to increase convenience and ensure the perfect experience. Bulk order discounts are available for club orders.

CPH International
611 S. Catalina St., Suite 400 AB, Los Angeles, CA 90005
Call Us: 1-800-900-4583
Email Us: cph@starbond.com; www.starbond.com



You do the outside: We do the inside. Perfect.

Complete Salt & Peppermill Hardware Kit

Instructions Included


Backgate Industries

www.backgateindustries.com

To Place an Order, Go to
www.fastkarmawoodcrafts.com

Patent US 8,622,329 B1

RIKON

Low Speed – High Performance

Sharpening tools or general grinding work is made a bit easier and more exact with RIKON's low speed 1,750 RPM grinders and buffers.



#80-805
8" Bench Grinder (1/2 HP)



#81-608
8" Long Shaft Buffer (1/2 HP)



#80-808
8" Bench Grinder (1 HP)

For more information visit www.rikontools.com today!





Arizona Silhouette

"We are THE Source for Eye Candy!"

www.ArizonaSilhouette.com

Call Us At 1-888-717-4202

**New
Stylish
& Elegant
Pen Kits**



*We Carry A
Full Line Of Quality Pen Kits
From Berea, Dayacom & Penn State*

WOODWORKING INNOVATIONS FOR OVER 85 YEARS

The AXE™
Carbide Woodturning Tools

Patent Pending

Setting the new standard for carbide woodturning tools.



NEW

Perfect Sphere™
Sphere and Bowl Turning System

Patent Pending



STRONGBORE™
Modular Boring System



Center Master™
Blank Creation System



HOLLOW ROLLER®
Vessel Turning System



FACE-OFF™
Modular Face Plate



MULTIREST®
Workpiece Holding System

Band Saw Accessories
Lathe Accessories
Circle Cutter



Band Saw Blades
Band Saw Tires
and More!

Innovative Solutions for all your Woodworking Needs

WWW.CARTERPRODUCTS.COM • 616-647-3380 • US TOLL FREE 888-622-7837



BUFFALO WOODTURNING PRODUCTS

SELECT QUALITY WOODTURNING PRODUCTS
From One Woodturner to Another
www.BuffaloWoodturningProducts.com

BWP EXCLUSIVE!!!
 The Willy-Mote
 Remote power
 switch for
 Powermatic
 Lathes

TURNING WOOD.com

MIRKA ABRASIVES - ABRANET
 Joyner Jigs FUN Hunter Tools
ROBUST LATHES
 Helping woodturners make shaving since 2001

Our name says it all!

woodfinder®

Helping turners find wood FAST, since 1999!

Search from your phone or computer!

www.woodfinder.com

WOOD SUPPLIERS: JOIN US TODAY!
 CALL TOLL-FREE 1-877-933-4637

SEGMENT IT

- Kits
- Plans
- Veneers
- Instructions

Everything Segmented

bowlkitco.com | **The Bowl Kit™**
 Company, Inc. since 1992

ARE YOU READY
 TO TAKE YOUR WOODTURNING TO THE NEXT LEVEL

T3 SYSTEM
 INNOVATIVE TOOLS
 INSPIRING WORKSHOPS
 INSTRUCTIONAL VIDEOS

WWW.TRENTBOSCH.COM

MIDI Woodcarvers Supply

Your Source for
EMBELLISHMENT SUPPLIES

Check us out on-line
www.mdiwoodcarvers.com
 Or call for a free catalog **800-866-5728**
 PO Box 4, Pittsfield, ME 04922

AAW EXPLORE!

DISCOVER PROJECTS, ARTICLES, TIPS, AND MORE!

Explore the most extensive online woodturning library in the world in only seconds.

- Fast • Easy • 3 mouse clicks • Solve a problem • Get inspired
- Research a technique • Find a new project
- Designed by woodturners for woodturners

Visit woodturner.org or tiny.cc/AAWExplore

Woodturning with Tim Yoder

FREE VIDEOS! Instructional DVDS

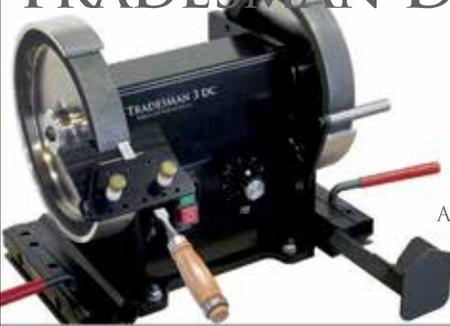
www.WTWTIM.com

Woodturner's **ANGLE GAUGE**

Tim's Tools™

ELBO Tool
 Hollowing System

TRADESMAN DC



FRESHLY MADE IN NORTH AMERICA

**BEST GRINDER
BEST WHEELS
BEST EDGE**

HIGH TORQUE
400-4000 RPM
ACCURATE, COOL, FAST,
PERFECT.

(800) 417-2171

WWW.TRADESMANGRINDER.COM

TAZ-ULTRA™ HOLLOWING SYSTEM

www.tazwellswoodworks.com



**ACCURATE
PRECISE
AFFORDABLE**

**A TRUE
HAND & MIND
EXTENSION**

505 • 670 • 7416

I sell only the tools
that I use

Visit our
website for:

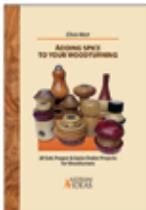
- articles
- photos
- links
- tools



John Jordan
WOODTURNING
johnjordanwoodturning.com
615-941-1247

Adding Spice to Your Woodturning: 20 Salt, Pepper & Spice Shaker Projects

Project 12: • Detailed Drawings **\$19.95**
Chianti • Clear Instructions
Bottle Shakers • Hardcover
• Spiral-bound

www.ArtisanIdeas.com

IT'S ALL ABOUT FUN!
TURNING IS NOT WORK ANYMORE

LYLE JAMIESON WOODTURNING LLC

LIVE
Remote Demonstrations
Available for Turning
Club Meetings

For website
Scan here



www.lylejameson.com 231-947-2348

HannesTool

"The Grip" is all about "The Shape"
Tri-Lobed comfort and function!



**3-Day Hands
on Workshops
Club Demos
Tutorial DVDs**

For information
on these handles
and many other
fine products
go to:

HannesTool.com
802-353-0523

**WE'VE
GOT
IT.**

Ontario Wood
The natural choice.

Now stocking
osmo

CALL, CLICK OR VISIT OUR SHOWROOM
50 Venture Drive, Units 4 & 5, Toronto, ON M1B 3L6
CALL US AT **1.416.241.8654**

WOODCHUCKERS.COM



Mid Atlantic Woodturning Symposium

**October 27 - 29, 2017
Lancaster, Pennsylvania**

SCHEDULED DEMONSTRATORS
Curt Theobald - Stuart Batty - Ashley Harwood
Hans Weissflog - Avelino Samuel - Cynthia Gibson

For Further Information
www.mawts.com, phone 267-419-7487

nova™

Introduces the new...

NOVA Galaxi DVR 1644 Lathe

This lathe combines the best features of larger lathes - power, capacity and capability with state of the art technology to make your turning more efficient, fun and safer. The NOVA Galaxi DVR 1644 is the most versatile lathe on the market. This NOVA Galaxi has an improved speed range, easier controls, and cast iron stand.

The NOVA Galaxi is powered by the renowned DVR (Digital Variable Reluctance). The NOVA Galaxi is built for the most demanding, rugged turning condition.

visit www.teknatool.com
for more information

Smoothest turning experience of any lathe!

With 44" between centers, there is no bed extension needed. You'll always have a lathe with the capacity that you need – no matter the project!



Dial-In Speed Knob

NO Belts or Pulleys mean Direct Power when turning

Smoothest lathe with highest RPM means vibration free turning



Turn up to 29"

The headstock not only rotates a full 360° but can also slide down the full length of the bed allowing for more flexibility in how you turn and maximizing the capacity of what you can turn. With the optional Outrigger accessory, turn up to 29 inches.



I AM A WOODTURNER

As an Internationally known woodturning teacher/artist, I need a great venue to promote the craft and art of wood turning. That is why I attend and demonstrate my craftsmanship at the AWFS®Fair on behalf of the American Association of Woodturners. The energy of show drives my creativity. I also get to check out the most cutting edge products in the woodworking business. “

-Jimmy Clewes



July 19-22, 2017

Las Vegas Convention Center
Las Vegas, Nevada

If woodworking is your passion then your passion is here.

SAVE \$5 off your pass with promo code: 10EX4

#AWFSFari COMMUNITY

For more information and to purchase tickets log on to AWFSFair.org



Exotic & Domestic Woods

ORDER ONLINE AND \$AVE!

The Worlds Finest Selection
Slabs • Turning Wood • Lumber

1.877.672.5275
www.CookWoods.com



To buy American is to pay a premium — a reality that drags on the US manufacturing resurgence. But a majority of consumers, rich and poor, believe American made products have higher quality than imports.

But it takes more than a flag decal to make a product great. That's why we emphasize engineering, materials and components selection as well as good old fashioned customer service. All Robust lathes are made in Barneveld, Wisconsin by American craftsmen earning a living wage.

You won't find Robust lathes at a "big box" store. Whether you buy direct or from one of our reputable dealers, rest assured you are working with a woodturning professional.



Premium bowl & vessel lathe with optional Tilt-Away™



Universal Stand lowered and tilted for seated turner

ROBUST SCOUT & UNIVERSAL STAND

Each available separately, the Universal Stand is adaptable to a variety of small & mid-sized lathes.



Universal Stand raised and level for standing turner



Built to turn wood, enjoyed for a lifetime



Toll Free US: 866-630-1122 • International: 608-924-1133 • www.turnrobust.com

Penn State Industries

Top Quality, Great Prices and Expert Advice!

1-800-377-7297 • www.pennstateind.com



Patented

Bolt action handle smoothly advances and retracts the refill!

“Wow! You Made a Bolt Action Pen?”

Discover the joy of making this completely original and irresistibly fun Bolt Action pen, a gift that will be hard for any hunting or target-shooting enthusiast to put down.

Completely Authentic

Every detail, from the one of a kind bolt-action mechanism to the precision-engineered components, was carefully designed to ensure uniqueness and reliability. The realistic bolt-action handle smoothly advances and retracts to securely lock the refill in place. Includes a bolt-action rifle clip and replica 30 caliber cartridge and rose gold tip for added authenticity. You can even reverse the bolt for left handed operation!

Easy to Make

So easy to make on a lathe, no one will believe you made something of this quality in 15 minutes. Requires mandrel, bushings (Item #PKCP3000BU \$5.95) & 3/8" drill bit (Item #PKEXEC-3/8 \$3.95)

Our Customers Love Their Bolt Action Pens!

Rod R. of VA wrote, *“This pen kit is Awesome - I LOVE IT!”*

Daryell S. of TN wrote, *“I am extremely delighted with this pen. The look and feel is remarkable and the craftsmanship is perfect. This already has become my best selling ink pen.”*

More at Pennstateind.com

See our full selection of Bolt Action Pen kits including Magnum and Mini styles. Search “Bolt Action Pen Kits” on our website.

Easy to start with a FREE DVD! A \$20.95 Value!

Our FREE 45 minute instructional pen making DVD is packed with all of the info you need to start making pens. Order item #DVD



Gun Metal shown with refill advanced



24kt Gold shown with refill retracted



Black Enamel with Gun Metal tip and clip



NEW Antique Brass shown with refill advanced

		1-4	5-24	25-49	50+
Chrome	#PKCP8010	\$12.95	\$12.05	\$11.15	\$10.25
Gun Metal	#PKCP8020	\$12.95	\$12.05	\$11.15	\$10.25
24kt Gold	#PKCP8000	\$14.95	\$13.95	\$12.95	\$11.95
Black Enamel	#PKCP8030	\$13.95	\$13.05	\$12.15	\$11.25
Antique Brass NEW	#PKCP8040	\$14.95	\$13.95	\$12.95	\$11.95

3 Bolt Action Pen Kit Starter Package

You get one of each pen in 24kt Gold, Gun Metal and Chrome plus the 3/8" drill bit and 2pc Bushing Set
#PKCPBAPAK SAVE \$8 Only \$42.75 SAVE 16%

Serving Woodturners Since 1992.

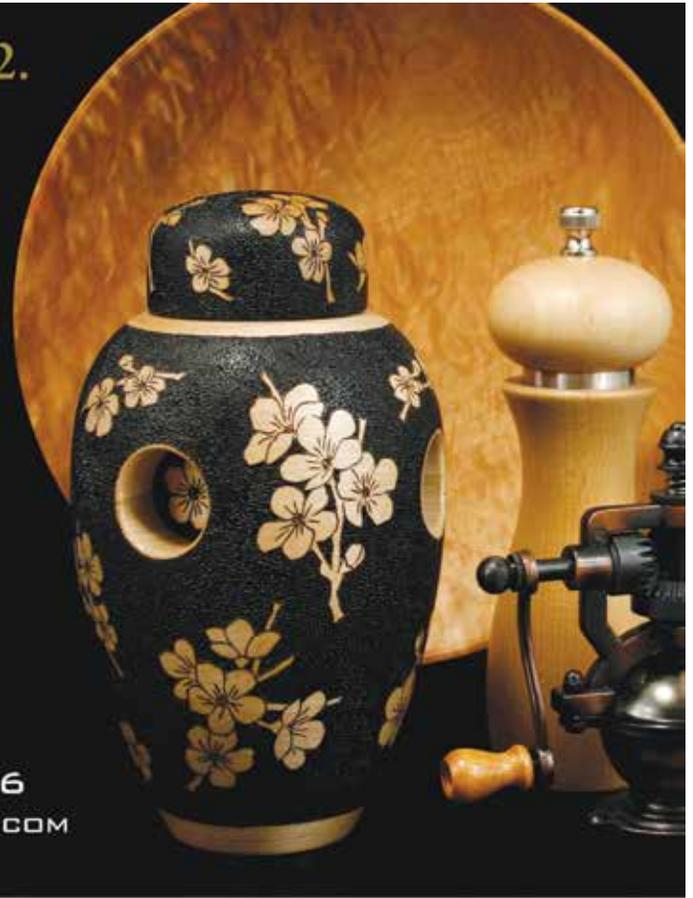
TURN
TO
PACKARD WOODWORKS
FOR
QUALITY TOOLS
AND
SUPPLIES



The Woodturner's Source

1-800-683-8876

PACKARDWOODWORKS.COM



Chroma
craft

Come see Nick demonstrate the *Pro Surface Effects Series* in Booth 435 | 534
2017 AAW International Symposium • Kansas City, MO • June 22-25



Introducing
Nick Agar's
Pro Surface Effects Series
By **Chroma**
craft

912-225-3344 • sales@chroma-craft.com • www.chroma-craft.com • Made in the USA

Brilliant Finishes

Finishing DVD & Supplies
www.TedSokolowski.com
 phone: 570-937-9400

**Less Sanding
 Better Forms**
Finesse Scrapers

 Watch the Video at:
www.TedSokolowski.com

Ringmaster

 Make bowls from boards with a Ringmaster. Easy, safe and fun to use. The secret of segmented bowl makers for over 30 years.
www.ringmasterlathe.com

The Golden Nib . com

 Specialty supplies for turners
 Gold Nibs - Pen refills - blanks
 Complete line shaving products
www.thegoldennib.com

Turn a blemish into beauty
 crushed mother of pearl

 Free how-to videos Imaginlay.com/AAW

**YOUR AD
 HERE**
 CONTACT ERICA NELSON
ERICA@PIERREPRODUCTIONS.COM
 763-497-1778

**HUNTER™
 TOOL SYSTEMS**

Hunter Osprey
*...possibly the last gouge
 you will ever buy.*
www.hunterwoodturningtool.com
 Mike Hunter • 612-718-7926
 Made In Minnesota, U.S.A.

**MORE
 WOODTURNING
 MAGAZINE**

- step-by-step tutorials
- turner profiles
- new, intriguing articles
- news and new products
- product reviews
- Q&A's
- turning quizzes
- event listings

Twelve monthly online issues for only \$25
www.morewoodturningmagazine.com

**World's Largest Supplier of
 AMERICAN HOLLY – the whitest
 wood in the world!**

**DOMEX
 HARDWOODS .com**
Ph: 267-261-0174
 Pen Blanks, Turning Squares,
 Lumber, Dowels, Thins & Veneer

Smooth Turning
Stainless Steel Project Kits

- Flower Vases
- Wine Coolers
- Threaded Lid Coffee Mugs


www.SmoothTurning.com

TIMBER WOLF BAND SAW BLADES

 Made from high silicon, low carbon
 Available in any length
50% sharper tooth
 Precise hardening
 True tracking
 Milled teeth
 Cooler running blade
 Utilizes 20% less horsepower
**1/8" to 1" wide
 Over 30 width
 and tpi
 combinations**
www.pswood.com 1-800-939-4414
 3032 Industrial Blvd., Bethel Park, PA 15102

CBN
GRINDING
WHEELS
Best prices in the industry

\$125
Regular \$149.95 (call to order)

Lifetime Warranty

8" diameter, 5/8" arbor
grits: 80, 180, 220 & 350

State of the Art Tool Sharpening

WoodTurnersWonders
ENHANCING THE WOOD TURNERS EXPERIENCE

WoodTurnersWonders.com | 678.442.9454

FrugalVacuumChuck.com

\$79⁰⁰ SPECIAL PURCHASE-LIMITED QUANTITY
Thomas 2660 Vacuum Pump 220V
Re-manufactured, New Capacitor
27" HG Vacuum

- Expanded Options
- Make/Update your system
- Individual component parts & instructions

www.frugalvacuumchuck.com frugalvacuumchuck@gmail.com

BULLDOG CHUCKS *Wallaby*

ROBUST

Woodturning DVDs
Eli Avisera Tools
"Visit our Blog" *Tool Pouch*

ChucksPlus.com

Built Tank Tough!

Clark Hollowing System
&
Clark Steady Rests

Uses Laser and
Ball bearings -
Customized to your lathe!
Cutting tools and holders

Keith Clark 405 823 1518
www.theokspindoctor.com
mail@theokspindoctor.com

TSDr, LLC
Patent No.
US 7,191,689 B2

CUSTOM PEN BLANKS & SILICONE CASTING MOLDS

Fred Wissen Designs LLC - www.PTownSubbie.com

Rocky Mountain Woodturning Symposium
September 15-17 2017
Loveland, Colorado

Carmen De La Paz Eric Lofstrum
Cynthia Gibson Kurt Hertzog
Stuart Batty Curt Theobald
Tom Wirsing Jonathan Medina

www.rmwoodturningsymposium.com

**PROFESSIONAL
QUALITY**

SINNER DESIGN
WOODTURNING TOOLS

BORING BARS

ADVANCEDLATHETOOLS.COM



THE FOLK SCHOOL CHANGES YOU.



Engaging hands and hearts since 1925. Come enjoy making crafts and good friends on 300 natural, scenic acres in western North Carolina.

2017 Instructors

Hazen Alward	Tom Jeanes
Dave Barriger	Pat Johnson
Bob Baucom	Robert Johnson
Dixie Biggs	John Keeton
Jim Bliss	Alan Leland
Tom Boley	Marty Libman
Trent Bosch	Rudolph Lopez
Mike Chandler	Donald Marks
Jeff Chelf	Stephen Martin
Phil Colson	Harvey Meyer
Nick Cook	Bob Moffett
Steve Cook	Mike Peace
Kirk DeHeer	Carmine Prioli
Jamie Donaldson	Elizabeth Prioli
Charles Farrar	Steve Pritchard
Cynthia Gibson	John Rudert
Andy Gunning	Joe Ruminski
Kurt Hertzog	Jason Swanson
David Hout	Charles Watson

JOHN C. CAMPBELL FOLK SCHOOL

folkschool.org 1-800-FOLK-SCH
BRASSTOWN NORTH CAROLINA



ProEdge

Sharpening refined

The Robert Sorby ProEdge offers effortlessly repeatable sharpening every time.

Features and benefits:

Sharpens with belts rather than abrasive wheels

- Cuts steel rather than rubbing it off
- Change belts in seconds
- Flat bevel rather than hollow grind
- Wide range of grits and abrasives
- Sharpens all exotic alloys and carbide*
- Belt sharpening lowers risk of overheating

Patented angle setter guarantees repeatability

- Sharpen at exactly the same angle every time
- Nine factory indexed settings provide a guide for all types of tool
- Can be locked between indexes for custom settings



Exceptional Robert Sorby construction

- Built from solid steel
- Pivots for operator comfort
- Inexpensive to run
- Small workbench footprint
- Backed by Robert Sorby Warranty**

Wide range of accessories to suit all sharpening needs

“I really liked the system and recommend it. It was quick and simple to set up and very easy to use. I really believe that my tools were sharper than when sharpened on a wheel.”

Joseph M. Herrmann, Editor,
Woodturning Design

**Woodturning
Design**



Robert Sorby

The Robert Sorby ProEdge: Sharpening made simple



Proudly Made in
Sheffield, England

www.robert-sorby.co.uk

Patent Number: 2438962

*Carbide tools require use of diamond belt

** Robert Sorby warranty is for 5 years if machine is not used commercially. Guarantees all non electrical parts except wear plate which needs replacing occasionally and with heavy use. Motor warranty is 2 years



Woodturners! Wildwood has expanded and now stocks more fabulous exotic burls and resin cast blanks, along with our metal cores. A great gift idea for someone special, or enhance your sales! Made in USA.

Follow us on Facebook at Wildwood Design

Instagram @wildwood_design

www.BangleGuy.com

Turn Your Ordinary Single Stage Dust Collector Into An Extraordinary Cyclonic Dust Collector!

Clean Air to Collector.

Dust In

Super Dust Deputy

Collects 99% of the waste before it reaches your dust collector. No more clogged filters. Airflow stays high and more consistent.

Build Your Own System! Multiple Sizes to Choose From.

Made from static dissipative molded industrial resin for lightness and durability.

U.S. Patent #7,262,074 Design Pat. #D703,101

99% Here

Made in America

Call Today for More Info!
1.800.732.4065

Oneida Air Systems

FREE Catalog Online!
www.oneida-air.com

advertisingindex

Advanced Lathe Tools, LLC 69 563-340-2938 - advancedlathetools.com	DomEx Hardwoods, LLC 68 267-261-0174 - domexhardwoods.com	RIKON Power Tools 60 978-528-5380 - rikontools.com
AdvantageLumber.com 72 877-232-3915 - advantagelumber.com	Flute Master 59 405-840-3451 - flutemasters.com	Ring Master 68 916-399-7508 - ringmasterlathe.com
American Association of Woodturners 62 651-484-9094 - woodturner.org	Fred Wissen Designs LLC 69 757-641-7423 - ptownsubbie.com	Robert Sorby 70 0044 (0) 114 225 0700 - robert-sorby.co.uk
Arizona Silhouette 61 888-717-4202 - azsil.com	Frugal Vacuum Chuck 69 847-561-7795 - frugalvacuumchuck.com	Robust Tools 65 608-924-1133 - turnrobust.com
Arrowmont School of Arts and Crafts 59 865-436-5860 - arrowmont.org	The Golden Nib 68 480-575-0729 - thegoldennib.com	Rocky Mountain Woodturning Symposium 69 970-663-1868 - rmwoodturningsymposium.com
Artisan Ideas 63 800-843-9567 - artisanideas.com	Hannes Tool LLC 63 802-353-0523 - hannestool.com	Saburrtooth Tools 57 586-731-0990 - saburrtooth.com
Artistic Wood and Tool Supply Inc. (Woodchuckers) 63 800-551-0192 - woodchuckers.com	Hunter Tool Company 68 612-718-7926 - huntertoolsystems.com	Smooth Turning 68 562-682-3619 - smoothturning.com
AWFS Fair 64 AWFSFair.org	IMAGINLAY 68 585-738-2288 - imaginlay.com	Sokolowski Studios, LLC 68 570-937-9400 - tedsokolowski.com
Backgate Industries 60 972-660-2994 - backgateindustries.com	John C. Campbell Folk School 70 800-365-5724 - folkschool.org	The Spin Doctor - TSDr, LLC 69 405-823-1518 - theokspinductor.com
The Beall Tool Company 56 800-331-4718 - bealltool.com	John Jordan Woodturning 63 615-941-1247 - johnjordanwoodturning.com	SS Niles Stoppers 56 717-486-5232 - nilesbottletoppers.com
Black Hole Dust Catcher 57 650-854-4939	Kallenshaan Woods 57 702-523-9236 - kallenshaanwoods.com	Stainless Bottle Stoppers 59 570-253-0112 - stainlessbottlestoppers.com
The Bowl Kit Company 62 505-344-3908 - bowlkitco.com	KJR Distributing LLC DBA Woodturners Wonders 69 678-442-9454 - woodturnerswonders.com	Tazwell's Woodworks 63 505-670-7416 - tazwellswoodworks.com
Buffalo Woodturning Products 62 716-391-2001 - buffaloewoodturningproducts.com	Laguna Tools 73 800-234-1976 - lagunatools.com	Teknatool International Ltd 64 727-954-3433 - teknatool.com
Carter and Son Tool Works 58 206-878-7672 - carterandsonoolworks.com	Lyle Jamieson Woodturning LLC 63 231-947-2348 - lylejamieson.com	Trent Bosch Studios Inc. 62 970-568-3299 - trentbosch.com
Carter Products Company 61 888-622-7837 - carterproducts.com	MDI Woodcarvers Supply 62 800-866-5728 - mdiwoodcarvers.com	Turningwood.com 62 972-424-7958 - turningwood.com
Center for Furniture Craftsmanship 57 207-594-5611 - woodschool.org	Mid Atlantic Woodturning Association 63 717-478-1845 - mawts.com	WildWood Design 71 970-901-5071 - bangleguy.com
Chroma Craft 67 912-255-4533 - chroma-craft.com	More Woodturning Magazine 68 508-838-1933 - morewoodturningmagazine.com	Woodfinder 62 877-933-4637 - woodfinder.com
Chucks Plus 69 210-490-3754 - chucksplus.com	Oneida Air Systems, Inc. 71 800-732-4065 - oneida-air.com	Woodlee Summercraft LTD 58 519-975-0088 - woodleesummercraft.com
Cook Woods 65 877-672-5275 - cookwoods.com	Oneway Manufacturing 56 800-565-7288 - oneway.ca	Woodturning with Tim Yoder 62 918-739-0739 - wtwtim.com
CPH International, Starbond 59 800-900-4583 - starbond.com	Packard Woodworks 67 800-683-8876 - packardwoodworks.com	Woodworker's Emporium 58 800-779-7458 - woodworkersemporium.com
Craft Supplies USA 55 800-551-8876 - woodturnerscatalog.com	Penn State Industries 66 800-377-7297 - pennstateind.com	
Cuttermasters 63 800-417-2171 - cuttermasters.com	Peters Valley School of Craft 58 973-948-5200 - petersvalley.org	
Dayacom Industrial Co., Ltd. 55 886-02-2532-3680 - dayacom.com.tw	PS Wood Machines 68 800-939-4414 - pswood.com	

To advertise in *American Woodturner*, contact Erica Nelson, 763-497-1178, erica@pierreproductions.com.



ADVANTAGELUMBER.COM[®]

Buffalo, NY | Grover, NC | Santa Fe Springs, CA | Sarasota, FL | Belém, Brazil

**WE ARE THE MILL.
WE SELL DIRECT.
YOU SAVE.™**



WHY BUY TURNING BLANKS FROM ADVANTAGELUMBER.COM?

COST?

Buy direct from our mill & save.
Our prices won't be beat!

SIZES?

Wide range of sizes available. We
can also custom mill your order!

RETURNS?

No questions asked!

FREIGHT?

Free shipping on all orders!*

SPECIES SELECTION?

Australian Beefwood
Ambrosia Maple
Bishopwood
Camphor
Cocobolo

Ebony
Eucalyptus
Flamewood
Florida Maple
Indian Rosewood

Java Plum
Lacewood
Live Oak
Melaleuca
Monkey Pod

Norfolk Island Pine
Purple Heart
Silk Oak
Walnut
Zebrawood

And Many More!

*Minimum \$50 Purchase

AdvantageLumber.com/turning

(941)-388-9299

Turning@AdvantageLumber.com

COME SEE US AT THE AAW SYMPOSIUM IN KANSAS CITY, MO, JUNE 22-25, BOOTH #521



SHOP NOW & SAVE!

YOUR SPECIAL LIMITED TIME OFFERS*

SPEND \$100

10% OFF
PLUS FREE SHIPPING

SPEND \$250

20% OFF
PLUS FREE SHIPPING

BUY A PALLET OR MORE

30% OFF
PLUS FREE SHIPPING

WHEN CHECKING OUT OR CALLING USE COUPON CODE: **TURNING**

*Not to be combined with other offers. Free shipping offer only valid in the contiguous US and select Canada regions. Discount offer is not applicable to sale, closeout or bundle special items.

INTRODUCING THE LAGUNA REVO 24|36 TAKE CONTROL

FEATURING REMOTE CONTROL BOX W. SPEED SETTINGS



\$3799

24" SWING
3HP 220VOLT 1PHASE
COMPLETELY REDESIGNED BANJO
REMOTE CONTROL BOX W. SPEED SETTINGS
TWO ERGONOMIC CONTROL PANEL POSITIONS
WALL THICKNESS OF LEGS HAS BEEN INCREASED 80%

STANDARD EQUIPMENT



LAGUNATOOLSCOM

LAGUNA CLEAN AIR COM

LAGUNATOOLSCA

© 2017, LAGUNA TOOLS, INC. LAGUNA AND THE LAGUNA LOGO ARE THE REGISTERED TRADEMARKS OF LAGUNA TOOLS, INC. ALL RIGHTS RESERVED.

*SHOWN WITH OPTIONAL LIGHTS

DONNA ZILS BANFIELD NEW HAMPSHIRE

Although I've been turning full-time since 2004, my *Soul Series* work was almost a decade in the making. All the pieces in this series make use of several processes—carving, texturing, painting, and gilding—that I find immensely satisfying. The series title, *It Satisfied My Soul*, just fit.

What originally drew me to woodturning was the immediacy and near instant gratification. The first time I stippled the interior of a leaf pattern was after participating in a hands-on workshop with Binh Pho in 2010. Several years later, I learned how to use an airbrush, and acrylic color became part of my work. Now I find the slow, deliberate, and methodical practice of embellishing wonderfully meditative. I am never in a hurry, although my thoughts often wander to planning the next vessel.

For more, visit livealifelessordinary.com.



It Satisfied My Soul No. 4 (endgrain vessel), 2016, Maple, acrylic paint, 23k gold leaf, 3" × 3½" (8cm × 9cm)

It Satisfied My Soul No. 7 (box), 2016, Maple, acrylic paint, 4" × 3" (10cm × 8cm)



It Satisfied My Soul No. 3 (bowl), 2016, Cherry, 23k gold leaf, 3½" × 6½" (9cm × 17cm)



Background image: *It Satisfied My Soul* No. 2 (platter), 2015, Walnut sapwood, acrylic paint, 23k gold leaf, 10" (25cm) diameter