

AN ELEGANT PAPER TOWEL HOLDER • TURN A FAUX-SEGMENTED ORNAMENT • TURN A SQUARE ORNAMENT

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

December 2017 vol 32, no 6 • woodturner.org

**JIM
PIPER**

MEET **KALIA KLIBAN**

.....
WHY **ASSOCIATIONS MATTER**

.....
A DOZEN TRUTHS FOR NEW WOODTURNERS

Jim Piper

Oregon



Force of Nature, 2017, Cherry vessel, maple and oak pebbles, fluid acrylic paint, ebony rim, 5¾" × 4⅜" (15cm × 11cm)

Inspired by a float trip through the Grand Canyon. The power of water to erode is unbelievable. Crevasses catch boulders as they tumble through from above.



Undulating Currents, 2017, Oak (sandblasted before painting), fluid acrylic paint, dyed maple, 4⅝" × 4⅜" (12cm × 11cm)

Tranquility, 2017, Madrone, fluid acrylic paint, dyed maple, 2½" × 6" (6cm × 15cm)

The contrast of blue against the natural color of madrone gave me a feeling of tranquility while painting this piece, so the title seemed a natural fit. The texture was created with a rotary carver and then softened slightly with a bristle disk to make the shape more receptive to paint.



Life is constantly changing. Little did I know how mine would be reshaped by woodturning.

My first official instruction to woodturning came in 2011, when I took a weekend workshop with Graeme Priddle, who continues to be an inspiration. In 2016, during a two-week workshop at Arrowmont with Jacques Vesery and Nick Agar, my interest in embellishment began to flourish. Their emphasis on form reinforced my own aesthetic and encouraged me to begin integrating compelling shapes with complementary texture and design. Jacques Vesery's work is a beautiful example and provides great inspiration.

Twenty-five years' experience as a commercial photographer led me to instinctually

observe how light affects and defines form and texture. This understanding has enabled me to replicate those effects using paint. My association with artists over forty years, first as a photographer and later as a craftsman, instilled an ardent respect for form and quality, which I continually strive to achieve in my work.

Evolving into a form for embellishment, my work now reflects my life experiences and love of nature. A new vocabulary, sometimes literal but more often quite abstract, is developing. I am excited by this ongoing adventure. ■

For more, visit jimpiper.com.



(Left) Untitled, 2014,
American ash, 6" x 8"
x 7¼" (15cm x 20cm
x 18cm)



(Right) Untitled, 2014,
Big leaf maple burl, 3¼"
x 4½" (8cm x 11cm)



Secrets Within, 2017, Old-growth Douglas fir, fluid acrylic paint, 2" x 3" (5cm x 8cm)

This bowl was turned from a tree estimated to have lived at least 500 years. The secrets within may never be discovered. Turned, sandblasted, carved (rim), dyed black, painted, and interior gilded with copper gilding paste.



Perennial Impressions, 2017, Cherry, fluid acrylic paint, ebony,
5⅜" x 4" (14cm x 10cm)

Carved with rotary carvers, refined with a wood burner, and painted with fluid acrylic paint.

Fortuitous Perception, 2017, Cherry,
fluid acrylic paint, ebony 5¼" x 3⅝"
(13cm x 9cm)

It is beneficial to observe elements of nature from all perspectives. You may expose unforeseen surprises. These surface features were made with a fine burning tip and then excavated with five different-sized ball burrs. The fine-line details were burned with a rounded knife-edge tip. The complete vessel was then dyed black and painted.



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

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Journal of the American Association of Woodturners

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Back Cover – John Lucas



Side view of cover image

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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.

Editor's Note

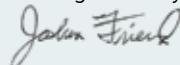


The AAW comprises a truly talented and diverse group of woodturners. As editor of *AW*, I am privileged to have my finger on the pulse, if you will; I receive lots of article submissions and am often impressed by the thinking and inspiration behind the projects. I've encountered turner/authors with creative, unbound spirits, precise mathematical minds, thoughtful engineering intuition, and other types.

Consider the ingenuity in John Lucas's square ornament (page 28), which involves turning small "bowls" in each surface of a cube deep enough so the six concave surfaces intersect precisely. And I am equally

blown away by John's emotional inspiration for his piece, *I Carried You*, on the back cover. Look how Kalia Kliban's sensibilities come through in her work—humorous yet functional (page 45). Jim Piper's love of nature is delightfully equaled by his repertoire of skills (inside front cover).

A single person, or type of person, could not produce the diverse content found in our journal. Remember that *AW* is a member-driven publication, and this allows us to inspire each other in surprising ways. Please continue reaching out with your inspiration, expertise, and ideas for future content.



—Joshua Friend

From the President



Revisiting Insurance

What would you guess chapters value most about being part of the AAW? The *American Woodturner* journal? The Annual

Symposium? Educational and safety materials? You might be surprised to learn how important AAW-subsidized insurance is to chapters. One chapter leader even said insurance is "the most important product our chapter gets from AAW."

Insurance? It's like paying taxes. We write a check, have little input or knowledge on what we're getting, and do everything we can to avoid using it. On top of that, it goes up in price every year. I'm talking about property and liability insurance, but the same is true for homeowners, medical, auto, and life insurance. I promise I'm really working on not using that life insurance!

While not perfect, the AAW's last efforts at helping chapters with their insurance, implemented about three years ago, were generally successful. Around half of AAW chapters use the service, and fortunately we have had no significant claims. As you know by now, we actively emphasize safety, and I believe efforts in that area have allowed us to keep our insurance costs down. As companies have not lined up for our business, this is important.

Obviously, I'm not excited about insurance, so why this letter? Because the situation is "not perfect." Initially, a chapter's rates were based on cost. Unfortunately, in recent

years, costs have almost doubled, yet we have not increased chapter rates. AAW's subsidizing of chapter insurance would not be a problem if *all* chapters took the insurance and *all* chapter members were also AAW members—but they are not. Currently, we have a flat rate, so all chapters pay the same rate, no matter their size; this is great for big clubs, but what about a chapter with ten or twelve members? It's hard to rent a facility without having insurance. Club members may hesitate to hold meetings in their shops, knowing they could be liable for an accident.

This is an important and complicated topic. The mission of all chapters is education, and the Board and staff of AAW recognize the importance of affordable insurance and limiting risk in pursuit of that objective. Therefore, we are creating a new committee that will research alternatives and make recommendations that we hope will meet the insurance needs of our chapters. This committee will be made up of AAW staff, finance and contracts committee members, representatives from different-sized chapters, and others with insurance expertise. You will receive ample notification should any changes be made.

As chapter members, what should you do? If asked for club statistics, help by providing accurate information. Continue emphasizing safety in your club. Promote the obvious things, like faceshields, but also recommend safety items for less immediate concerns, like dust collectors, maybe best described as "insurance for the lungs." Remember, it could take only one or two claims to put the cost of insurance

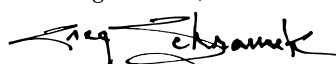
out of reach for most clubs. Thanks for all your efforts at being "safety professionals."

Video tips

Insurance is important, but AAW provides many other valuable products and services to chapters. Your chapter leaders receive a monthly bulletin, each one now including access to a woodturning video tip in a series we are calling, "Total Experience Videos." We also provide instructions for using these video tips to best advantage: use them as part of your meeting presentations, in your chapter newsletter, or embed them into your website. I have reviewed the first three video tips, presented by Mike Mahoney, Glenn Lucas, and Jimmy Clewes. Our December video will include a tip from Joshua Friend and information about the 2018 AAW Symposium in Portland, Oregon; I know your chapter will find this new video tip series useful.

With the end of the year fast approaching, it is time to provide AAW's staff with your chapter's new leadership list. Be sure to include your key officers, but also add your AAW liaison, program director or demonstration coordinator, and whoever handles your website and newsletter. On behalf of the AAW Board and staff, I'd like to thank all past chapter officers and welcome any new members who have stepped up to leadership roles. We will be in touch.

Looking forward,



Greg Schramek
President, AAW Board of Directors

EXPERIENCE AAW'S 32ND ANNUAL INTERNATIONAL SYMPOSIUM

PORTLAND, OREGON • JUNE 14-17, 2018



Photo: Andi Wolfe



GREAT TOPICS/ GREAT TALENT

LEARN-TO-TURN

- Keith Gotschall
- Kip Christensen
- Eric Lofstrom
- Ed Pretty
- Rick Rich

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- Tom Lohman
- Wayne Miller

ORNAMENTAL TURNING

- Jon Magill

PENTURNING TIPS AND TECHNIQUES

- Mark Dreyer
- Ray Wright

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- Dan Tilden
- Kai Muenzer
- Stephen Hatcher
- Cindy Drozda
- Marilyn Campbell
- Karen Freitas

BOXES AND LIDS

- Al Stirt
- Guilio Marcolongo
- Cindy Drozda
- Mark Baker

EMBALLISHING AND FINISHING

- Lauren Zenreich
- Hans Weissflog
- Mike Peace
- Donna Zils Banfield
- Eli Avisera
- Jay Shepard
- Graeme Priddle
- Stephen Hatcher

SCULPTURE AND INSPIRATION

- Jeff Chelf
- Kristin LeVier

TURNING FOR FURNITURE

- Kai Muenzer
- Rick Rich

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Oregon Convention Center
777 NE Martin Luther King Jr. Blvd.
Portland, OR 97232

Host Hotel:

Doubletree by Hilton
1000 NE Multnomah St.
Portland, OR 97232

LEARN MORE AT
tiny.cc/AAW2018

AAW Board of Directors Call for Nominees

The AAW offers much to its members and we are looking for a few good people who can contribute something in return. Do you have the time, energy, and ideas to be a part of the AAW operations, as well as a willingness to help make it a better organization? Be a part of moving the AAW forward—run for a position on the AAW Board of Directors.

The AAW elects a volunteer nine-member board to represent the membership and move the organization forward. If you have been a member in good standing for the past three years, you are eligible. The nominating committee will select the six best candidates. From these six, members will elect three candidates to serve a three-year term, beginning in January 2019.

For information on the duties of board members, call any current board member or visit the AAW website at tiny.cc/Board for details. ■

If you are interested in serving on the board, please email the following to the executive director (phil@woodturner.org), no later than May 1, 2018:

1. A statement of intent, including qualifications and reasons for applying
2. Letters of recommendation from two individuals who can attest to your organizational and leadership abilities
3. A high-resolution photograph of yourself

The nominating committee will review application materials and conduct phone interviews. Candidates will be presented in the August issue of *American Woodturner*, and voting will occur during the month of August. Election results will be announced in late 2018.

Call for Videographers—AAW Symposium 2018

The AAW seeks videographers for its 32nd International Symposium in Portland, Oregon, June 14–17, 2018. Applicants must have experience with video camera equipment, possess technical competence, and be able to make decisions regarding lighting, shooting angle, etc. The application process will be open from December 15, 2017, through January 15, 2018. Videographers are required to do six rotations to receive a free Symposium registration. Selected videographers will be notified by March 2018. For more information or to apply, visit tiny.cc/CallVideo.

AAW's 2018 Member Exhibition, Call for Entries

Online entry: December 15, 2017, to February 15, 2018.

dia•log The 2018 AAW member exhibition theme will be *Dia•Log*, chosen because it reflects the city of Portland's strong community spirit and the state's long logging history, but perhaps even more important, it speaks to the way in which our woodturning community provides common ground. The theme allows for wide artistic interpretation, from philosophical to down-to-earth.

More information can be found on page 8 of the October 2017 issue of *American Woodturner* and at tiny.cc/Calls (case sensitive). Questions? Email AAW curator Tib Shaw at tib@woodturner.org. ■

WIT Grant Opportunities

WIT (Women in Turning) is dedicated to encouraging and assisting women in their pursuit of turning, to sharing ideas and processes to further members' skills and creativity, and to increasing participation of women in the field of woodturning. For that purpose, WIT has established grant opportunities to help defray the costs to individuals, groups, schools, and local AAW chapters in sponsoring events that support AAW's WIT Committee goals. Grant applications will be evaluated and funds distributed quarterly. For more information and the online application, please visit tiny.cc/WITGrants. ■

Apply for an AAW Educational Opportunity Grant

Application Deadline: December 31

AAW's Educational Opportunity Grant (EOG) program offers grants to selected applicants for woodturning education. The EOG fund continues to be strong, thanks to the wonderful generosity of donors and buyers at our Annual Symposium auction. Funds or lathes are available for worthy proposals. The AAW Board encourages you to take advantage of this educational benefit. To be eligible for a 2018 grant, **applications must be received by December 31, 2017.**

More information can be found on page 11 of the October 2017 issue of *American Woodturner* and at tiny.cc/GrantEOG (case sensitive). If you have questions, please contact Molly Winton, EOG Committee Chair, at molly@woodturner.org or the AAW office. ■

AAW Board of Directors Election Results

Congratulations to Rick Baker, Jeff Brockett, and Kathleen Duncan for being elected to the AAW Board of Directors. Each person will serve a three-year term, beginning in January 2018. Serving as a volunteer on the board requires a significant commitment of time, and we appreciate the willingness of all six candidates to put their names forward for the election. Thank you. —Greg Schramek, AAW Board President

Call for Entries: 2018 POP Exhibition *Out of the Woods – Traditional Form Revisited*

Entry Deadline: January 1, 2018

Whether you love traditional forms or are an unrepentant rule-breaker, the 2018 POP (Professional Outreach Program) annual exhibition, *Out of the Woods – Traditional Form Revisited*, offers intriguing possibilities.

Now in their twelfth year, the POP shows began as invitational exhibitions with an emphasis on showing work by international professionals as well as by emerging and established artists. The shows were opened to a limited number of submitted entries several years ago.

Out of the Woods will premiere at the AAW Gallery of Wood Art in Saint Paul, then travel to the 2018 AAW Symposium in Portland, Oregon, where the works will be sold in an online/live auction. Funds raised support POP programs, including the Instant Gallery awards, fellowships, panel discussions, Artist Showcase, and other professional development initiatives.

More information can be found on page 10 of the October 2017 issue of *American Woodturner* and at tiny.cc/Calls. ■

Prize Drawing for AAW Members

One of the many benefits of membership in the AAW is our monthly prize and year-end grand prize drawings. Thank you to the vendors who donated this year's prizes, which include tuition scholarships, \$100 certificates, sanding supplies, DVDs, chucks, grinding jigs, symposium registrations, and lathes. Contact Linda Ferber if you would like to contribute a prize, linda@woodturner.org.

When you patronize our vendors, please thank them for their support of the AAW. To see a listing of each month's prizes and winners, as well as hyperlinks to the vendors' websites, visit tiny.cc/AAWDrawings.

At the end of 2017, we will draw another name from our membership roster to give away a Powermatic 3520B lathe. That winner will name a local chapter to win either a JET 1642 or five JET mini-lathes. The Powermatic and JET lathes are donated by Powermatic/JET. Included is free shipping in the continental USA; international winners will be responsible for shipping costs from the U.S.

2017 Donors

(Others may be added during the year.)

Vendors

- Backgate Industries (backgateindustries.com) Salt/Pepper Mill Kits
- David Ellsworth (ellsworthstudios.com) Set of four DVDs
- Mike Mahoney (bowlmakerinc.com) 16 oz. utility oil
- Thompson Lathe Tools (thompsonlathetools.com) \$100 gift certificate
- Hunter Tool Systems (huntertoolsystems.com) \$100 gift certificate
- Trent Bosch (trentbosch.com) Trent Bosch DVD
- Nick Cook Woodturner (nickcookwoodturner.com) Nick Cook DVD
- Powermatic/JET (jpwindustries.com/brands) Lathes

AAW Chapters/Symposia (each donating an event registration)

- Tennessee Association of Woodturners
- Turn on Chicago
- Turning Southern Style
- Ohio Valley Woodturners Guild
- Oregon Woodturning Symposium
- North Dakota Symposium
- Southwest Association of Turners (SWAT)
- Totally Turning Symposium

Craft School Scholarships

The AAW is pleased to continue offering financial assistance for quality woodturning instruction. Twenty-eight scholarships will be awarded to selected AAW chapter members to attend woodturning-related classes at one of two craft schools. We encourage our chapter officers to widely promote the scholarships and to use this as a recruiting opportunity for AAW membership. Scholarships represent another opportunity to promote the total experience available to members of local chapters who also choose to join AAW.

Emails informing chapter officers about the 2018 scholarship program were initially sent in late October. The AAW Endowment Trust Fund (ETF), in combination with the two schools, provides funds for these scholarships.

Arrowmont

Fourteen scholarships will be awarded to Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee. Tuition only; room, board, and travel expenses are the responsibility of the recipient.

John C. Campbell

Fourteen scholarships will be awarded to John C. Campbell Folk School, Brasstown, North Carolina. Tuition only;

room, board, and travel expenses are the responsibility of the recipient.

Chapter-based nominations

- Nominees must be current AAW members and be chosen through a process authorized by their AAW chapter officers. AAW guest members and those with lapsed or expired memberships are not eligible.
- Star chapters will be allotted two nominations for the first fifty members and one additional nominee for each additional fifty members. All other chapters will be allotted one nomination for the first fifty AAW members in the chapter. After that, each additional fifty AAW members will allow another nomination.

If more members are nominated than the total number of available scholarships, a drawing will determine the winners. All awards will be for courses in 2018. Chapters must provide the names of nominees, the number of chapter members, and the number of AAW members in the chapter using the online application (tiny.cc/ChapterScholarship) **no later than January 7, 2018**. Winners will be notified by January 21, 2018. ■

Chicago Woodturners Presents Platter to Vi Pho



Al Miotke presents a commemorative platter, signed by members of the Chicago Woodturners, to Vi Pho, whose husband Binh Pho died in August.

Members of the Chicago Woodturners chapter were extremely fortunate to have had Binh Pho as a member for twenty years. During that time, Binh was always willing to help the club as an advisor, mentor, and frequent demonstrator. Shortly after Binh's unfortunate passing, a few club members collaborated to make a platter with a laser-cut chapter logo and an inscription that reads: "The Chicago Woodturners Remembers Binh Pho, Turner, Artist, Teacher & Friend." After members signed the rim of the platter, it was given to Binh's wife Vi as a memory of Binh's contributions to the chapter. He will be missed by all of us.

—Al Miotke

Norman Harrison Still Turning and Teaching

Norman Harrison of Yuma, Arizona, first took up woodturning in 1995, after retirement, and only wishes he had started sooner. He joined the AAW in 1996 and continues turning today at age 90. Early on, Norman received valuable guidance from renowned turner Ray Allen, and now Norman happily shares what he has learned with all who want to expand their skills or try their hand at woodturning for the first time. Whether it's simply identifying a wood species or sharing turning techniques, he always has encouraging guidance at the ready. Norman says he is determined to live to 100, so he can "continue pestering young woodturners." His favorite jab with students: "When are you going to finish this project?"

Norman spends countless hours in his shop. This has been especially true since his wife of fifty years passed away in 2010. Woodturning has given him a purpose in life and a reason to continue.

Winter visitors to Yuma are always welcome to drop in during Norman's working day in his shop. His visitors never leave empty-handed: they gain a piece of wood, a finished project, or words of wisdom about their work. His shop is cluttered with many completed projects as well as works in progress, but Norman is always willing to stop what he is doing to help whoever comes through his shop doors.

In addition to passing on his knowledge and skills to younger turners,



Norman Harrison, 90, is still turning and teaching in his Yuma, Arizona, shop.

Norman still enjoys learning new techniques himself. He says he enjoys going back into his library of *American Woodturner* journals to look for different methods to try or projects to create. Norman enjoys what woodturning has to offer: a sense of accomplishment and, most of all, working with others to achieve a higher standard.

—Scott Hender

Albert LeCoff to Retire in 2018



Albert LeCoff, Executive Director and Co-Founder of The Center for Art in Wood, will retire from his role at the end of May 2018, after thirty-one years of service.

He will stay involved at The Center in an advisory capacity.

The interview process for Albert's successor will begin before the end of the year, with the goal of having an artistic director hired by June 1, 2018.

The Center for Art in Wood, located in Philadelphia, Pennsylvania, is one of the leading international non-profit organizations working to advance art in wood. For more, visit centerforartinwood.org.

JOURNAL ARCHIVE CONNECTION

For more on Albert LeCoff, see Terry Martin's October 2016 *AW* article, "The Unmistakable Impact of Albert LeCoff" (vol 31, no 5).



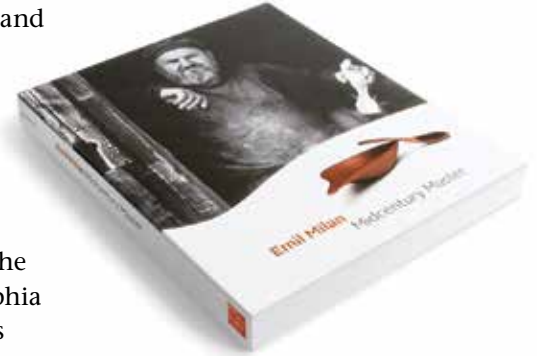
Book Review: *Emil Milan: Midcentury Master*, by Norm Sartorius, Phil Jurus, Barry Gordon, and Craig Edelbrock, published by The Center for Art in Wood, 2018, 272 pages, hardcover

Unlike many of his fellow craftspeople who came of age in the middle of the 20th century, Emil Milan somehow fell into obscurity in the years since his death in 1985. In 2008, Norm Sartorius, Phil Jurus, and Barry Gordon began the Emil Milan Research Project to restore Milan to his rightful spot in history and to introduce him to a new generation. *Emil Milan: Midcentury Master*, a beautiful book, is the Project's most recent endeavor.

Milan was known primarily for his small, exquisitely made carved wood bowls and stylized birds. The book makes clear that his influence on the work of others continues to this day, though not all of those who are influenced are aware of the source of their inspiration. Sartorius, Jurus, and Gordon are all makers of small wood objects with personal ties to Milan: Jurus studied under him and in turn taught Sartorius, and Gordon had met Milan. They are not professional researchers, but their perspective on the subject is all the more compelling because of their professional and personal connections.

The research gained momentum and resulted in an article in *Woodwork*, a symposium in Philadelphia (coordinated by The Center for Art in Wood), and, most significantly, a major exhibition at the Henry Gallery at Penn State Great Valley. The exhibition traveled to The Center for Art in Wood in Philadelphia and was expanded to include pieces by makers influenced by Milan. (The Center was instrumental in making this book a reality). Craig Edelbrock, then Chancellor at Great Valley, who had created the Henry Gallery exhibition, met Sartorius at a craft show and was inspired by his interest in Milan. Edelbrock was enlisted to continue the research, resulting in his impressive and thorough essay, which provides a sometimes intimate biography set in the greater context of the post-WWII craft movement in the U.S. We get a sense of Milan as a person, who, unlike the subjects of many biographies, comes across as truly likable.

The text is accompanied by John Carlano's excellent photography. The



graphic design by Erika Brask and Dan Saal is exceptional. While retrospective exhibitions are great tributes, they are seen by only a fortunate few. This book is a more permanent recognition of an important maker, an homage that is long overdue. ■

—Mark Sfirri

PRE-ORDERING *EMIL MILAN*

Emil Milan: Midcentury Master will be published in late Spring 2018 but can be pre-ordered through December at emilmilan.org.



Emil Milan, Cutting Board and Integral Scoop, Hard maple, Board is 3¼" × 18" × 13" (8cm × 46cm × 33cm), Scoop is 3" × 9" × 6" (8cm × 23cm × 15cm)

Collection of Morris Baker

Photo: John Carlano



Emil Milan, Pair of Birds, Jacaranda, 10" × 8" × 6" (25cm × 20cm × 15cm)

Collection of Morris Baker

Photo: John Carlano

Calendar of Events

February issue deadline: December 15

Send information to editor@woodturner.org. For a more complete listing, see the AAW's Woodturning Calendar online at tiny.cc/AAWCalendar.

Canada

March 17, 18, 2018, The 13th Annual Matisho Memorial Woodturning for Cancer Research Benefit, Menno Industries, Waldheim, Saskatchewan. Share woodturning skills while raising money to support the Canadian Cancer Society. We encourage other turning clubs to host an event that supports your local or national cancer agency. For more, visit facebook.com/MatishoMemorialTurningWeekend or contact Glen Friesen at glenfriesen@sasktel.net.

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.

California

November 17, 2017–January 7, 2018, *Artistry in Wood 2017*, Sonoma County Museum, Santa Rosa. An annual exhibition presented by the Sonoma County Woodworkers Association and the Sonoma County Museum. Staged every year since 1982, it is recognized as one of the premier fine woodworking shows in North America. Entry categories include turnery, fine furniture, and sculpture. Josh Salesin will be this year's turnery judge. For more, visit sonomawoodworkers.com.

Florida

February 9–11, 2018, Florida Woodturning Symposium, Lake Yale Baptist Conference Center, Leesburg. Three-day event held on the shores of Lake Yale, featuring national and regional demonstrators, onsite accommodations with meals included, silent auction, raffles, vendors, and workshops. Demonstrators to include Miriam Carpenter, Tim Yoder, Michael Hosaluk, Mark Sfirri, Don Watson, Keith Larrett, Jack Roberts, and Lee Sky. Workshops led by Dixie Biggs, Rudolph Lopez, Barry Reiter, Don Geiger, James McClure, and George Guadiane. For more, visit Floridawoodturningsymposium.com.

Hawaii

March 10, 11, 2018, Honolulu Woodturners Symposium, MRC Roofing, 1041 Puuwai Street, Honolulu. Featured demonstrators to include Ashley Harwood, Graeme Priddle, and Melissa Engler, with additional rotations by Hawaiian turners. For more, email

symposium@honoluluwoodturners.org or call Rob Hale at (808) 722-5056.

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.

Massachusetts

October 21, 2017–March 11, 2018, *Gender Bend: Women in Wood, Men at the Loom*, Fuller Craft Museum, Brockton. A multimedia exhibition featuring male weavers alongside female woodturners—two populations that have been traditionally underrepresented in their fields. Co-curated by Jon Eric Riis and Tib Shaw. For more, visit fullercraft.org.

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.

New York

March 24, 25, 2018, 15th Annual Totally Turning Symposium, hosted by the Adirondack

Woodturners Association, Saratoga Springs City Center, Saratoga Springs. Demonstrators to include Nick Agar, Mark Baker, Nick Cook, John Jordan, Derek Weidman, Ralph Mosher, John Franklin, Paul Petrie, and Donna Zils Banfield. For more, visit totallyturning.com.

Pennsylvania

October 27, 2017–January 18, 2018, *Criss Cross: Robyn Horn / Brian Dickerson*, The Center for Art in Wood, Philadelphia. An exhibition featuring two artists who use wood as a primary material, but whose work has emerged out of different traditions. Both have created new work in response to the other's approach. For more, visit centerforartinwood.org.

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.

Utah

May 10–12, 2018, Utah Woodturning Symposium, Utah Valley University Events Center, Orem. More than ninety rotations, penturners' rendezvous, gallery of woodturned art, banquet, live and silent auctions, expanded spouse program, and Dale Nish's favorite, "the great eggcup race." Sign up at utahwoodturning.com or call 801-809-8198.

Virginia

November 3, 4, 2018, Virginia Woodturning Symposium, 279 Expo Rd., Fishersville. Biennial event featuring forty-one rotations for turners of all levels. Featured demonstrators to be Cindy Drozda, Rudolph Lopez, Donna Zils Banfield, Nick Cook, Barry Gross, Frank Penta, Graeme Priddle, Joe Fleming, Mark St. Ledger, and Lyle Jamieson. For more, visit virginiawoodturners.com. ■

Tips

Turning “hat” blocks shavings

I needed a hat that would help keep shavings out of my hair and off my neck while I turn. Of course, it would have to fit under my faceshield,



too. Shown here is an idea that has worked very well for me (*Photo 1*), a thin “hat” fashioned from a tee shirt.

I use an extra-large, or double-extra-large tee shirt for the size of my head (7¼", or 18cm). Lay out cut lines similar to those shown in *Photo 2*, then cut along those lines, leaving the arm seam on the hat side. Sew the arm opening closed, and your new turning hat is ready for action.

—Terry Sharp, California



Spring-clip hanger holds printed articles

With my recent retirement, I have more time to enjoy turning and exploring new ideas, projects, and designs. With journal articles, project ideas, and tips online, I find myself browsing AAW's website and downloading useful information. I needed to be able to hang the reprinted project ideas close to my lathe but keep them portable enough to move around my shop. My solution: a clothes hanger with built-in spring clips.

—Bill Straff, Florida



Air hose hanger

I often use compressed air while turning and naturally wanted to have the hose and blow gun within reach, yet stored safely out of the way. I decided to mount a magnetic cup hook to the headstock of my



lathe and hang the blow gun from it. I found that the hook had a rather weak, rubberized magnet that would not support the weight of the blow gun and hose, so I glued an additional rare earth magnet in the cup hook base. My air gun is now always within easy reach.

—John Tarpley, Tennessee

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

Chuck extension grips

I've recently begun turning bowls using a tenon, rather than a recess, to hold the bowl for hollowing the inside. To remove the tenon and finish turning the foot, I reverse-mount the bowl in Cole jaws. However, some bowl shapes are difficult or impossible to adequately grip using the standard buttons provided with the jaws. To solve the problem, I made some extended grips using parts from my local hardware store (*Photo 1*).

Photo 2 shows the hardware used to make two sizes of extension grips. The parts include the following:

- 8 hex-head flange bolts with threads matching the Cole jaws (or the large jaws you are using). Customize the length of these bolts for your holding applications.
- Fuel hose to fit over the bolts (I used ¼", or 6mm, inside-diameter hose).
- Braided vinyl tubing for the top pads (I used ½" outside-diameter, ¼" inside-diameter).

—Ken Nelsen, Missouri



WHY ASSOCIATIONS MATTER



At the banquet dinner during the 2017 AAW Symposium in Kansas City, AAW President Greg Schramek asked everyone who volunteered during the Symposium to stand up. More than half the room stood—at least 500 people! I was inspired by this show of dedication and decided to ask members of the AAW and other associations what they find so valuable about this type of group and why they are willing to volunteer so much of their time and energy.

Camaraderie

The most popular answer overwhelmingly was camaraderie. It seems we love getting together with people who share the same passion. For woodturners, many of whom work alone in their home shops, there is something special about getting out of that shop and interacting with people who share the same interests and goals. These days, that interaction often takes place online, but in-person gatherings certainly remain important. That's part of the ongoing value of local club meetings and symposia.

Social media has allowed us to communicate like never before, and craft associations act as a hub (both online and in person) where people can meet and develop friendships. When I asked people what they liked most about going to conferences or symposia, the most enthusiastic response was, “seeing friends.”

Education

The second most popular response, and probably the most important, was education. When we get together, we

are doing more than socializing, we are sharing knowledge, asking and answering questions, mentoring, teaching, and learning. Associations provide a place, both physical and online, to learn new techniques, improve our designs, investigate new tools, and hone our skills.

Being part of an association like AAW gives you close access to professionals willing to share their considerable knowledge. Much of the “guidance” you might find online is incorrect, misleading, and often dangerous. Members of associations are committed to spreading accurate information through printed materials, exhibitions, websites, blogs, social media, and email. Most associations provide websites with answers to almost every question you can ask, and that information has been vetted as safe and accurate. One association member said his organization is “like a clearing-house for online education.”

Conferences and symposia

Attending conferences and symposia is a significant benefit of being part of an association. At the AAW Symposium, you can watch demonstrations on beginning through advanced techniques, listen to panel discussions with experts sharing their knowledge on many subjects, see the latest and greatest tools (and buy many of them at a discount), be inspired by incredible displays of work, have your own work

critiqued by professionals, and stay up way too late socializing with friends.

One of the vendors I spoke with at the Kansas City Symposium said the best part of the conference is getting feedback on his tools from attendees. Camaraderie and education are abundant at these conferences, whose success would not be possible without the amazing organizational work of the association and the generosity of its members.

Safety

Many of the people I interviewed are involved with crafts that are inherently dangerous (well, maybe not so much the member of the knitting club). Woodturning, glass blowing, and furniture making are all activities that can hurt or even kill people. In all of these cases, there are associations that study, investigate, and share ways to improve safety. It is because of associations that we have better safety equipment and protocols to follow, which make our work and lives safer. Everyone participating in these fields benefits from the safety advocacy sponsored by associations. And, thankfully, in the case of a doctor I interviewed, he has associations that help him learn better ways to treat us if we do have an accident.

Promoting the field

The work organizations do creating awareness and promoting the field benefits everyone down the line. With the power of a large group, they are able to keep the field alive. Last year, I was involved in the Collectors of Wood Art presentation at SOFA Chicago (Sculpture Objects, Functional Art, and Design),

Being part of an association like AAW gives you close access to professionals willing to share their considerable knowledge.

where we placed wood art in a very favorable light. I recall one couple getting incredibly excited when they realized that everything they were looking at in our booth was wood. They were a young couple and couldn't afford any of our pieces that year, but you can bet in a few years when they become more successful, they will remember that experience and consider wood art to decorate their home.

A collective group can be far more effective at marketing than a single individual. It also provides a central place for vendors to promote their wares. It is difficult for small manufacturers to compete with large companies, but within an association, innovation thrives as ideas are brought forth in a public, accessible manner. A few vendors I spoke with said they would not be able to exist without being in relationship with their associations.

Publications

Sharing and disseminating information are important functions of associations. Whether through journals or e-blasts, one of the best ways to stay current with your field is through the information passed out by your association. Where else can you keep up on new tools, learn new techniques, and see fantastic work by other members? The fact that you are reading this article goes to the value of the AAW journal, where even the most seasoned turner can learn something new from every issue. One member I spoke with said reading *American Woodturner* "keeps me energized."

Most associations have comprehensive websites that are incredible resources for their members. Rather than sorting through random websites looking for what you need, you can look to an association website, where information is accessible in one place and presented accurately by experts. These websites often have active forums where members can have discussions, as well as galleries where members can promote their own work and be inspired by the work of others.

Many of the associations I learned about pick artists to feature online or through their journals. While not everyone can be chosen, it's a great benefit for those who are and it generally helps promote the field.

Networking

Within associations are other members willing to share information, collaborate, or assist on a project and give tips and advice. It takes a lot of time and effort to stay on top of all the events going on in a single field. Networking with other members can help you discover a new show, get into a new gallery, or even meet a collector. Even for non-professionals, networking is a great way to hear about events in your area. For woodturners, it's a great way to learn about free wood when someone has a tree down and wants to share the wealth.

Grants and scholarships

Have you ever wanted to purchase or develop a new tool, travel to a new place to investigate a special technique, or even take a class at a college or craft school, but you don't have the funding? Almost every association, AAW included, has grant and scholarship money available to its members. All you have to do is apply, and you'd be surprised at the number of requests granted.

Final thoughts

There are many volunteers who contribute an enormous amount of time to make all of these association benefits happen. Unfortunately, they also cost money. The dues to belong to an association usually range from \$50 to \$100 per year, and every little bit helps. Personally, I think the return on the investment is an incredible bargain. So next time you see someone volunteering for your association, thank them for their help and continue supporting them so all these great benefits can continue.

—John Beaver



AAW Symposium attendees eager to learn, make valuable connections, and have fun. Kansas City, Missouri, 2017.



Associations like the AAW rely heavily on volunteerism to fulfill their mission.



Many associations offer exhibitions of inspiring work, some with professional critiques to help further the skills of members. Mark Baker offers his expert impressions of an Instant Gallery piece, Atlanta, Georgia, 2016.

Photos: Andi Wolfe

Young Turning Talent Recognized *2017 Turning to the Future*

The AAW is pleased to announce the winners of the 2017 Turning to the Future student competition and juried exhibit, which promotes opportunities in woodturning and showcases student woodturning talent. The students were recognized with awards in July at the AWFS® Fair, held by the Association of Woodworking & Furnishings Suppliers® at the Las Vegas Convention Center. The winners were selected by professional woodturner, instructor, and practicing artist Beth Ireland of Beth Ireland Woodworking in Massachusetts.

First place winners received \$500, second place received \$100, and Best in Show winners received a JET 1221VS midi-lathe. Each winner will also receive a complimentary registration for an AAW Symposium, as well as a subscription to *American Woodturner*. The lathes were generously donated by Jeri and Christian Briseperre of Woodworker's Emporium in Las Vegas, Nevada. ■

—Tib Shaw, AAW Arts Administrator/Curator

Unless otherwise noted, photos by Tib Shaw/AAW.

High School Division



First Place Open Category
Judah Costello, *Flaming Goblets*, 2017, Mallee burl, ziricote, 9½" × 6" × 2" (24cm × 15cm × 5cm)



Second Place Functional Category
Todd Halleman, *Curly Maple Platter*, 2017, Big leaf maple, 1¼" × 17" (3cm × 43cm)

Photo courtesy of the artist



Second Place Open Category
Justin Fiaschetti, *777*, 2017, Cherry, maple, walnut, teak, lacewood, jatoba, wenge, cork, 10" × 9½" (25cm × 24cm)



First Place Functional Category (and Best in Show, High School)
Justin Fiaschetti, *African Vase*, 2017, Maple, katalox, zebrawood, 32" × 2½" (81cm × 7cm)

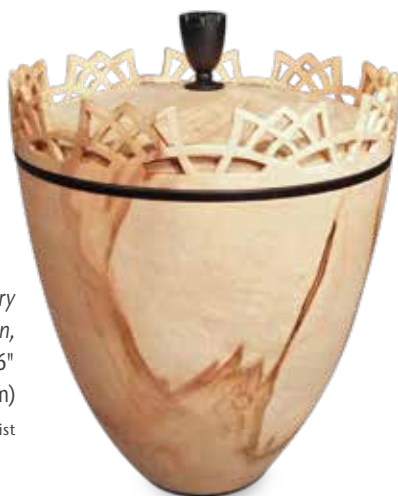
Post-Secondary Division



First Place Open Category (and Best in Show, Post-Secondary)

Scott Davies, *Nesting Instinct*, 2017, Boxelder burl, largest is 4" x 12" (10cm x 30cm)

Photo courtesy of the artist



Second Place Open Category

Ian Anderson, *Memory Urn*, 2017, Silver maple, holly, 8½" x 6" (22cm x 15cm)

Photo courtesy of the artist



People's Choice

Brandon Lucas, *Patience*, 2017, Maple, mahogany, bloodwood, purpleheart, 7¾" x 12" (20cm x 30cm)



First Place Functional Category

Tyler Gaston, *Twisted*, 2017, Hard maple, cherry, 24" x 18" x 18" (61cm x 46cm x 46cm)

Photo courtesy of the artist



Second Place Functional Category

Emily MacCloud, *Cloud Table*, 2017, Poplar, paint, 23½" x 18" x 18" (60cm x 46cm x 46cm)

Photo courtesy of the artist



SKILL-BUILDING PROJECT

An Elegant PAPER TOWEL HOLDER

Bob Rosand

A quick Internet search reveals lots of wooden paper towel holders available for sale. They can be wall-mounted or freestanding. The freestanding types usually comprise a base and a center column. Some have a top finial, or cap, and a side post that provides a point at which to tear off sheets and keeps the paper towels from unraveling. This is a simple project intended as a skill-builder for beginning turners, but

of course you might see ways to improve the design and make it more attractive.

I used ¾" (19mm-) thick oak for the base, top cap, and side post. For the center post, I used 1½" (38mm-) thick oak. We'll turn the base, center post, cap, and side post, in that order.

Turn the base

A simple, easy base is made from a single piece of ¾" material pre-cut to

an 8" (20cm) circle. Mount the blank on a faceplate. Two-sided tape is a good way to do this and is available from most woodturning suppliers. After adhering the base blank to the faceplate (*Photo 1*), bring up the tailstock for added support. Two-sided tape is great stuff, but it's not failproof.

If you don't want to use two-sided tape, you could also mount the base blank using a vacuum chuck, hot-melt glue, or a glueblock with a newspaper glue joint (which allows the joint to be split apart after turning). With all of these choices, tailstock support only adds to the security of the mounting.

Using a small, sharp spindle or bowl gouge, true up the outer edge of the base (*Photo 2*). I grind my gouge with a 45-degree bevel angle and make sure the nose of the tool is nicely rounded. During this cut, the bevel of the tool is parallel to the bed of the lathe and the flute is rolled over to the left. This ensures a bevel-rubbing cut, not a scraping cut, and reduces the chances of a catch. Take light cuts; I think four or five light passes are a lot more fun and less aggressive than one or two heavy cuts. Also, with the wood mounted in this orientation (with the grain running perpendicular to the lathe bed), you will encounter endgrain, which tends to tear out if the tool is dull or you get too aggressive. *Safety Note: A spindle-roughing gouge is not an appropriate tool for cutting wood in this orientation. Its typically shorter tang, inserted into the handle, is not designed to withstand the forces of endgrain cutting. An endgrain catch could break a spindle-roughing gouge, which is designed for cutting along the grain in spindle, or between-centers, orientation.*

For an elegant yet simple look, I have just rounded over the top edge of the base (*Photo 3*). With the turning of the base completed, slow the lathe speed down and sand, starting with 120- or 150-grit abrasive. I usually work my way up to 600 grit. Holding the sandpaper by hand works well, but you might also

consider power-sanding, which eliminates the concentric lines that make your turning look like an LP record.

Next, using a $\frac{5}{8}$ " (16mm) Forstner bit, drill a hole to accept the center column (*Photo 4*). The hole should be about $\frac{1}{2}$ " (13mm) deep, not all the way through the base. At this point, except for finishing, the base is completed.

Turn the center column

The center column is simply a turned spindle and needs to be about $12\frac{1}{4}$ " (31cm) long by about $1\frac{1}{2}$ " wide at its widest diameter. These measurements will accommodate a standard paper towel roll, which is 11" (28cm) long with a hollow tube of about $1\frac{3}{4}$ " (4cm) diameter.

A simple dowel would suffice, but for this project I've turned a nicer spindle with a $\frac{5}{8}$ " tenon on each end. One tenon is glued into the hole drilled in the base of the paper towel holder, and the other tenon, at the top of the column, will accept a cap, which dresses up the top. The cap is not glued on; it has to be removable so you can slide a paper towel roll onto the holder.

Start with a rough blank $12\frac{1}{4}$ " long by $2\frac{3}{4}$ " (7cm) square. Use a center finder to mark the centers on each end and mount the blank between centers on your lathe. Next use your roughing gouge to turn the blank to a cylinder (*Photo 5*). When you get close to the finished diameter, be less aggressive in your cutting. You can get a pretty good finish using a sharp roughing gouge. The bevel on my roughing gouge is ground at about 45 degrees and I grind the end of the tool straight across, without the swept-back wings common on smaller spindle gouges. When I cut with a roughing gouge, the handle of the tool is positioned close to 90 degrees to the bed of the lathe.

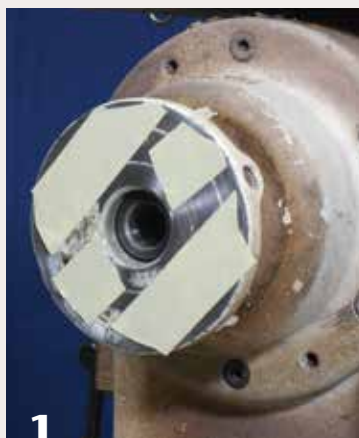
Using a pencil, mark a $\frac{1}{2}$ "-long tenon at both ends of the workpiece. Use a parting tool to carefully cut a $\frac{5}{8}$ "-diameter tenon on each end (*Photo 6*). The tenon at the bottom end should be sized for a snug fit in the hole in the base, as ►

Alternative Blanks

An easy way to add interest to the paper towel holder base and cap is to glue up segmented blanks for those parts. Cut eight 22.5-degree pie-shaped segments with the grain running along the outside edge. Glue them together to form a blank. This method completely eliminates the endgrain encountered in "faceplate," or bowl, orientation and has a nice visual effect. With the grain running continuously around the circumference, it is safe to use a spindle-roughing gouge.



Mount and true base



(1) Double-sided tape works well for mounting relatively small workpieces, such as the base blank for this project.

(2) True the outside edge of the base. Note the added tailstock support and the position of the gouge's flute, rolled over in the direction of the cut.

Round over, drill



Gently round over the base's top edge.



Using a drill chuck mounted in the tailstock, drill a hole to accept the center column. Slow the lathe speed for drilling.

Turn center column



Turn the center column round, then add a tenon at each end. Locate the center and turn long shallow coves.

it will be glued in later. The tenon on the top doesn't have to be as tight a fit because the cap will be removable to allow for the replacement of the paper towel roll. The distance between the tenons should be 11¼" (29cm) to accommodate an 11"-tall paper towel roll.

For a graceful design, I marked the center of the spindle and used the roughing gouge to cut two long, shallow coves. The coves add a bit of interest to what might otherwise look like a large dowel rod (*Photo 7*). I also added a couple of V-grooves at the top and bottom of the center post, as shown in the *opening image*. These features are hidden when the paper towel

rack is in use but add a bit of interest when changing out the towel roll. See *Groovy Options sidebar* for different ways to form a V-groove.

As your skills increase, you may consider embellishing the center column with beads, coves, or perhaps burn lines. Burn lines are applied by creating friction with a burning wire, placed over the top of the workpiece (never wrapped around it) in a V-groove. Apply downward pressure until you begin to see smoke (*Photo 8*).

Turn a cap

The cap is really just a smaller version of the base, except that rounding of the

corners occurs on the top and bottom of the cap. Other than that, it is turned in the same way. Start with a 3"- (8cm-) diameter disk ¾" thick, secured with two-sided tape to a 2" (5cm) wooden wasteblock, rather than to a faceplate. Using a wooden wasteblock allows you to turn into the holding to fully shape the cap (*Photo 9*), which you couldn't do with a metal faceplate. Bring the tailstock up for added security.

Turn the cap to your desired shape. A small spindle gouge works well here. Sand to 600-grit abrasive, then drill a ⅝" hole about ½" deep into the cap (*Photo 10*). Remove the cap from the wasteblock.

Groovy Options

There are several ways to produce a V-groove on a spindle. A spear-point scraper works but also tends to tear the grain a bit. Another tool I've used over the years is a repurposed, small spindle gouge ground to a point, rather than a rounded end. I present this tool much like I would present a parting tool, 90 degrees to the lathe bed with the handle starting in a low position. In use, lift the handle while advancing the tool inward in a smooth, arcing motion. But my favorite tool for V-grooves is a small skew, presented with the long point down. The first, shallow, cut is oriented straight on to the work, followed by a second light cut with the handle angled a couple of degrees to the left, then a third cut with the handle angled a couple of degrees to the

right. For those last two cuts, make certain the bevel is rubbing and the cuts are light. That will create a clean, smooth-edged V-groove.



Tools that could be used for forming a V-groove on a spindle. From left: a spear-point scraper, a custom-ground spindle gouge, and a round-shafted skew chisel.

Optional burn lines



You can leave a V-groove as is or make it pop with the darkness of burn lines. Never wrap a burn wire around the workpiece or your fingers; simply lay it in the V-groove from above and push down until smoke appears.

To finish turning and clean up what will be the top of the cap, make a small jam chuck, or mandrel, with a $\frac{5}{8}$ " tenon to accept the hole you drilled in the cap. Mount a piece of waste material about 3" long by $1\frac{1}{2}$ " square in pin jaws and turn the required tenon (*Photo 11*). You may have to make minor adjustments to "sneak up" on the right friction fit. Turn off the lathe to test the cap's fit on the mandrel. A parting tool is a good choice for forming this tenon, but a skew laid on its side on the tool-rest can also be used.

With the cap firmly fitted on the mandrel, finish shaping and sand the top of the cap (*Photo 12*).

Turn a side post

Before turning the side post, drill a $\frac{5}{16}$ " (8mm) hole $\frac{1}{2}$ " deep in the base about 2" out from the center post. The side post will be glued into this hole. The 2" measurement may vary, depending on the size of your paper towel rolls.

I make the side post about 8" tall. Secure a blank 10" long by $\frac{3}{4}$ " square in pin jaws and bring up the tailstock. (You could simply mount the blank between centers, but using pin jaws helps to lessen vibration a bit.) Using a sharp roughing gouge, turn the side post to about $\frac{3}{8}$ " (10mm) diameter. I like to turn the lathe speed up a bit here and take light cuts.

Use a spindle gouge to round over what will be the top of the side post (*Photo 13*), then measure down 8" and form a $\frac{5}{16}$ "-diameter tenon (*Photo 14*). Sand the side post and remove it from the lathe. Use a small saw to cut off any waste material and hand-sand the rounded top.

All that is left to do is glue the center column and side post into the base and apply the finish of your choice. ■

Bob Rosand lives in Bloomsburg, Pennsylvania, and can be reached via email at Bobrosand@gmail.com.

Turn and drill cap



Adhere the cap blank to a small wooden wasteblock using two-sided tape. This gives you better access to shape both sides of the cap. Drill a centered hole in the cap.

Remount cap on mandrel



Make a small mandrel, or jam chuck, on which to remount the cap. Form a tenon on the mandrel and friction-fit the cap's hole onto it. Finish turning and sanding the top of the cap.

JOURNAL ARCHIVE CONNECTION

For another take on a paper towel holder design, see David Ellsworth's 1993 AAW article, "A Respectable Paper Towel Rack" (vol 8, no 4, page 40). AAW members have access to all past journal articles at woodturner.org.



Turn side post



The side post is just a thin spindle with a rounded top end and tenoned bottom end for fitting into a hole in the paper towel base. Part off the side post and hand-sand its rounded top.

A DOZEN TRUTHS *for New Woodturners*

Kurt Hertzog

When learning the ins and outs of woodturning (or any new skill, for that matter), you might find yourself limited by preconceived notions, half-truths, myths, or misconceptions. I've compiled twelve truths that I think every new turner should understand to get started on sound footing.

Photos by Kurt Hertzog, unless otherwise noted.

1 SAFETY IS ALWAYS A WORTHWHILE ROUTINE.

Never forego safety practices for the sake of convenience, image, or complacency.

Woodturning is unique among the woodworking crafts in that the cutting edge isn't under power—the work is under power, being rotated, and

you present the cutting edge, which is pointing away from you, to it. But don't let that make you complacent about safety; any powered machine can become dangerous in an instant. A stray piece of clothing or hair can become the mechanism to drag you into danger without notice. Of course, lathe tools are sharp and always capable of causing injury.

Inhaling dust and debris from turning and sanding may not seem detrimental, but the cumulative effect can be debilitating. Consider both the immediate dangers and the long-term ones.

There is no reason *not* to practice safe turning at all times. Protective equipment for your skin, eyes, face, and lungs is *always* in order. Protecting not only yourself, but anyone else in close proximity isn't being chicken or overly cautious—it is being smart and responsible.

JOURNAL ARCHIVE CONNECTION

The AAW's online archives offer plenty of safety resources included in your AAW membership. See, for example, the *Safety Guidebook for Woodturners* (a special digital publication); Hilda V. Carpenter's 2012 AW article, "On the Edge of Disaster: Safety in Woodturning" (vol 27, no 4, page 16); and John Kelsey's 2013 AW article, "Woodturning Safely: Internalize a Safety Point of View" (vol 28, no 1, page 20). Find these resources and more at woodturner.org.



2 ABILITY IS NOT DEFINED OR LIMITED BY AGE OR GENDER.

One of the joys of woodturning is that it is open to all.



Photo: Andi Wolfe
Sally Ault instructs a blind turner during the 2017 AAW Symposium, Kansas City, Missouri. Woodturning has no age or gender favorites. Everyone is capable of learning and enjoying.

Regardless of whether you start as a youngster or a retiree, you'll have the same opportunities to learn and grow your skills in woodturning. Recently, manufacturers have offered lathes that are more suitable to turners with physical limitations. Tool-handling can be accomplished in various creative ways. There are turners with vision problems, missing limbs, or other challenges.

In prior decades, high school education was slanted, steering most boys to woodshop and most girls to home economics. Given cultural expectations, more men gravitated to woodturning than women. But traditional gender roles are constantly being challenged, and as people are drawn to woodturning, there are many new turners, both men and women. Capabilities are ultimately defined by training and practice—not by gender expectations.

Regardless of your background, starting point, gender, or existing challenges, you can succeed. Woodturning skills and abilities have never been predetermined by age or gender.

3 SANDPAPER IS A CUTTING TOOL.

Even the best turners use abrasives, so don't get hung up on the false stigma of "needing to use" sandpaper.

Sandpaper is indeed a cutting tool—not one that will cover up poor turning or perform significant shaping, but one that is meant to transition curves together smoothly and prepare the surface for applying a finish. Start as coarse as necessary. Don't be tempted to brag about starting at some finer grit. When sanding, slow the lathe down. If your fingers get hot, you are turning too fast. Think of the cabinetmaker, sanding with the wood not moving. Once the starting grit is completed, use a paper towel to clean off the debris. This insures that any abrasive that may have separated from the paper is gone before you start the next finer grit.

As a cutting tool, sandpaper can be sharp or dull (new or worn). Since you cannot sharpen sandpaper like you can a steel tool, throw it away as soon as it is spent. Loaded and/or worn sandpaper doesn't cut wood, it burnishes it. Follow Vic Wood's advice: "Use sandpaper like someone else is paying for it."



If your hand becomes uncomfortably warm from applying sanding pressure, you are turning too fast and not letting the abrasive do the work. Light pressure and slow speeds are the way to go.

4 NOBODY WILL KNOW IF YOU USED A SKEW.

Properly turned and well-finished turnings tell no secrets.

When you think of your end audience, or customer, is he or she buying the knowledge of which tool you used to get to the finished turning? Do they really care? If you use a spindle gouge to roll beads or make pommel cuts, nobody will know if you don't tell them.

The skew is a wonderful tool and well worth mastering. It excels at some cuts and performs many that other tools do, too. That said, the skew is a higher-risk tool in certain applications. Skew catches are usually ruinous for the work, with spiraling lines and ugly gouges on the surface. Many times, the work is not recoverable. If you are in business, you may have lost valuable stock and the time you have invested.

I am not suggesting you shouldn't learn the skew, but on projects that count, use the tool best suited to the task and which you can handle successfully. Don't be tempted to use a tool with which you are not proficient just for bragging rights. ►

JOURNAL ARCHIVE CONNECTION

Learn more about the skew chisel by checking out these AAW resources online: Jim Scarsella's and Keith Tompkin's 2015 AAW articles, "Build Your Skills by Understanding the Skew" and "Skew Chisel Primer: Learn the Basic Cuts" (vol 30, no 2, pages 28 and 32, respectively).



5 THERE IS NO SHAME IN JUST PRACTICING.

Every endeavor has a learning curve—practice, practice, practice.

No one starts out being an expert at what he/she does. Learning requires an understanding of the basics and then practicing them until they become second nature. At the lathe, the ability to think of the curve you want and have the muscle memory to execute it without worrying about the minute details is the goal. Like practicing the scales on a musical instrument, practicing the various lathe cuts with each of the tools in your kit will pay dividends. Not only will you become more proficient and confident, you will also speed your throughput, reduce sanding, and probably enjoy turning more.

So spend time at the lathe just practicing and not necessarily striving for a finished, presentable product. Each and every tool you use has an application. It performs one or more cuts superbly or it wouldn't exist. The kit in its entirety will let you do almost anything, once you master the tools. If you try to practice while you are creating something, you tend to focus on being successful, rather than on skill-building.

6 SHARPENING IS WORTH EVERY MOMENT YOU SPEND ON IT.

Sharp tools provide better results more quickly and more safely.

Like tuning a guitar before playing it, you must “tune,” or prepare, your cutting tools for optimal performance in order to master their use. From the retailer, lathe tools are rarely at the correct grind angle or sharp. You immediately need to get to the grinder to create the proper angle and shape. Without a sharp tool, newcomers will tend to make every tool a scraper. They'll lift the tool handle and increase the clearance angle until something happens. It makes every cutter a scraper and generates dust rather than curls.

A functional sharpening system is required on day one. If you have a lathe and tools without a sharpening system available, you aren't ready to turn yet.

Sharpening, like turning skills, isn't a natural trait. It will take learning and practice. The time you spend perfecting your sharpening skills will be time well spent. Eventually, you'll be able to sharpen your tools quickly and efficiently. Once sharpening becomes easy, you'll do it often and never wait for a tool to become very dull. Touching up a tool edge is far easier and quicker than fully sharpening a dull tool.

7 PROJECTS NEEDN'T BE COMPLETED IN ONE SESSION.

Always expecting a finished project after just one turning session can shortchange results.

Woodturners are unique in the world of woodworking. Rarely can a woodworking project like a piece of furniture or cabinetry be completed in one session. For the woodturner, it is often expected. Perhaps the immediate gratification is what draws people to our craft, but this expediency can also leave creativity on the back burner.

Consider that woodworkers often divide their project time into thirds: one-third for project creation, one-third for sanding/prep for finish, and one-third for finishing and final touches. Losing the need to finish everything in one go, you won't need to hurry sanding and skimp on finishing prep. You'll also be able to inspect the work carefully and go back to fix problems. Removing the impulse to hurry, you can also evolve from quick finishes, such as friction polish, to the wider spectrum of slower-curing but more durable finishes, like varnish. You can also revisit form and creative ideas.

JOURNAL ARCHIVE CONNECTION

Learn how to practice at the lathe effectively. See Kip Christensen's 2017 AW article and accompanying video, “The Scales and Chords of Spindle Turning” (vol 32, no 1, page 14). Visit woodturner.org.



Sharpening skills will make your turning far more effective and enjoyable. It only takes moments to perform. Develop the skills in sharpening along with your turning.



8

**ATTENTION TO DETAIL
PAYS DIVIDENDS.**

Attention to detail doesn't always take long—just a few extra moments to get a better fit and finish, for example.

Paying attention to detail will raise the level of your work.

Whether you are a hobby turner or a professional, your turning projects are likely to be judged in some manner—if not in a competition, then maybe as a measure of your competence or as a comparison of asking price to perceived value. A surefire way to improve overall results is to spend the extra time and care on the finer details. This can be as simple as grain orientation in a bowl to achieve the best visual end result. One detail always worth considering is preparation for finish; that errant scratch you missed during the sanding process will certainly get highlighted under the final finish.

As your skills improve and your audience changes, the scrutiny of results increases and attention to detail will only become more important. Turning structural chair parts without care as to straightness of grain and orientation is a future failure. Overheating a sensitive species during sanding is a future crack development. Lack of

care during sanding erases crisp details. Selection of species for a project is an important factor, as is the actual selection of the blank. All of the materials may look the same, but paying attention to the differences in stock can lead to better results.

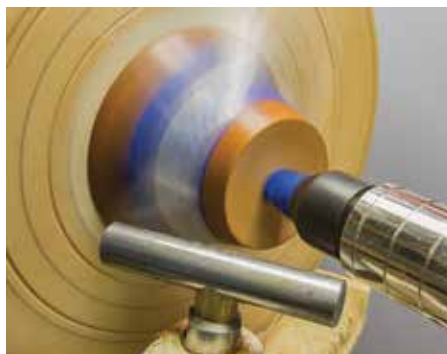
Make paying attention to detail a habit. It costs nothing and yields huge results.

9

**PROBLEM-SOLVING IS
REWARDING IN AND OF ITSELF.**

Often satisfaction comes not from the finished product, but from problems solved along the way.

Don't let problems that arise derail your woodturning. You'll experience challenges at every stage of your woodturning career, and they are best seen as learning opportunities. These can be as simple as a wood species that doesn't turn well, even when you follow the "rules." Sometimes, breaking with convention can solve the problem of a troublesome workpiece. Every species can have some peculiarity that you'll need to address, and when you do,



Work-holding challenges often require creative solutions. Through experience, you'll develop a useful bag of tricks, like custom jam-chucking, friction-fitting, taping, hot-melt gluing, vacuum-chucking, etc. Problem-solving brings enjoyment to the journey.

you'll know a little more for next time.

Work-holding will always offer chances to solve problems. There is a way to safely hold just about anything on the lathe. The keyword is *safely*. Sometimes it takes special jigs, chucks, adapters, fasteners, adhesives, and more. Get creative. Solving the problem shouldn't be viewed as an obstacle, but rather as the fun of learning. Much of your growth as a turner is how you embrace these challenges and add skills to your repertoire by doing so.

Challenges are not only at the lathe. The workshop can present problems needing attention. For example, dust extraction and compressed air routing for availability in the shop can be rewarding puzzles to solve. Of course, storage for tools, equipment, finishes, and wood is always in need of some creativity. As your woodturning skills progress and the woodturning portions of a project become easier, ancillary problem-solving tasks will be a refreshing departure from chip-making.

10

**YOU'LL NEVER KNOW IT ALL,
SO KEEP AN OPEN MIND.**

One of the joys of woodturning is that the learning never ends.

Regardless of how long you've been at it or how proficient you've become, there is always something else to learn or explore. Many people specialize by turning mainly bowls or pens or lidded boxes. Every type of woodturning has its own techniques and tricks. If you ever get to the point where you feel bored because you've "mastered" woodturning, branch out ►



One of the most rewarding aspects of woodturning is sharing it with others. In doing so, you'll continue to learn, too.

into a different facet of turning. Try your hand at various embellishing techniques or a completely different form.

Part of the joy of woodturning is the continual learning process, made easy with books, videos, live demonstrations, and classes. Video in particular is a rapidly expanding medium on the Internet. But be certain to verify the quality and safety being conveyed in online videos, many of which blatantly show unsafe practices. AAW's VideoSource vets online videos for you, so you can trust the content of videos included there. Visit tiny.cc/AAWVideoSource to check it out.

Another way to keep learning is to teach, a rewarding challenge that will expand your own skills as well as those of your students.

11 MISTAKES AND FAILURES CAN TEACH YOU WELL.

Embrace your mistakes and fumbles—determine what went wrong.

As you progress in woodturning, you will likely take on new challenges that require more time and skill. With complexity comes the greater likelihood of complications, mistakes, and mishaps. Multi-piece assemblies, inserted and friction-fit parts, complicated base material glue-ups, and more will present occasional failure, sometimes due to an error on your part and sometimes not.

Wood, a natural and organic material, is fraught with potential issues. Material flaws that become evident or problematic during a project can be design opportunities. Everyone makes mistakes, and things happen—accept this fact and live with the vagaries of working with something that grows rather than is manufactured.

From a more philosophical perspective, if you are succeeding at your turning projects 100 percent of the time, you probably aren't stretching your abilities. Taking risks in the form of new processes and techniques (always done safely) will expand your skillset. You can also take risks in the form of project design, which might ultimately fail but show you what's next.



When you've had an unrecoverable error, pitch the flawed materials. Don't throw good money after bad.

12 THE MAGIC ISN'T IN THE TOOL.

Contrary to the woodturners' joke that you are only "one tool away from greatness," acquiring that brand new tool will probably not solve your turning challenges.

You'll ultimately accept the fact that the magic isn't in the tool—it's in the turner. I know that having the latest and greatest offering in your kit can be part of the fun of woodturning. There is plenty to choose from in the way of tools and equipment, some of which is quite impressive. Manufacturers strive to offer what will sell, with continual improvement in design and materials. Those innovations can certainly help but won't replace solid learning and practice on your part.

Mostly, sharp tools, good technique, and creative ideas are behind the best woodturning. No one ever played Carnegie Hall by buying a fancy piano. They got there by mastering their skills and being able to exhibit their mastery using any piano. ■

Kurt Hertzog is a past president of the AAW, past chairman of the Rochester Woodworkers Society, and a council member of the Pen Makers Guild. He has written about woodturning and woodworking extensively for various publications, including Woodturning and Woodturning Design, where he published a long-running penmaking column. You can find all of these and many additional unpublished articles at kurthertzog.com.

TURN A FAUX-SEGMENTED ORNAMENT

Janice Levi



For those who have admired segmented work but have shied away from the lengthy preparation process, the method described in this article gives the impression of an open-segmented piece but involves none of the usual precise measuring or equipment. The concept was introduced to me by friend and fellow club member, Jerry Bennett, at a meeting of the Houston area Gulf Coast Woodturners. I appreciated the simplicity of the concept and eventually applied it to the making of Christmas ornaments.

Because the wall of the ornament will be quite thin to show off the segments, it is important to choose a fine-grained wood that is not too dense or too porous. Mahogany and maple, for example, are good choices. A contrasting veneer helps to accentuate the segments. Although this ornament is pleasing without an icicle, selecting a wood that matches the veneer is a good choice if you do decide to add this feature.

Prepare the blank

Begin with a blank approximately 2¼" (6cm) square by 3½" (9cm) long. Before mounting the blank, mark the approximate upper and lower dimensions of the ornament. Find the center between the top and bottom and draw a line ⅜" (8mm) above the center and another ⅜" below. Precise measurements are not essential. The lines can be straight, but wavy lines will add visual interest. A reference line drawn down one side of the blank offers a helpful reminder of grain orientation when reassembling the pieces (*Photo 1*).

Cut the blank into three parts, following the previously drawn lines defining the center section (*Photo 2*). After making the cuts, lightly sand the newly cut faces to ensure good gluing surfaces.

The center section will become the "segmented" portion of the ornament; mark and cut V-shaped wedges around its edges. The wedges can be planned out with a pencil, but simply cut by eye (*Photos 3, 4*). It is okay if the sections vary slightly in width; in fact, variation adds to the mystery of the completed ornament. Of course, precise measurements will result in an ornament that more closely mimics the precision of segmented pieces. I use

the bandsaw to cut out the V-shaped wedges, though various kinds of hand-saws would do the job, too.

Cut two pieces of 2¼" × 2¼" veneer to sandwich the center section and add contrast.

Assemble the blank

Align the three sections using the reference line drawn earlier. Slip in the pieces of veneer that will separate the center section from the top and bottom (*Photo 5*). Sandwich the layers ►

Prepare the blank



1



2

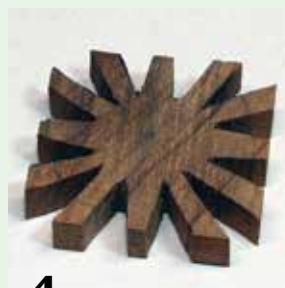
(1) The top, bottom, and center of the ornament are marked on a blank, along with the section around the center to be "segmented." The bottom of the blank includes ample material for a tenon. A transverse line will help orient the sections during reassembly.

(2) Cut the center section out of the blank.

Mark and cut "segments"



3



4

Mark the center section of the blank and cut out the resulting wedges.

Reassemble the blank



5

Insert contrasting veneer between the sections. Assemble the blank with wood glue and clamp until the glue is dry.

together, spreading wood glue on the underside of the top section, both sides of the middle section, and the top of the bottom section. Clamp the three sections together. Carefully wipe away any excess glue that has squeezed onto the veneer. Use a cotton swab to clean the outermost areas of the V-shaped wedges; most of the interior will soon be turned away during hollowing. Allow the glued-up blank to dry overnight.

Turn and hollow

When the glue is dry, mount the blank between centers and turn a tenon to fit your chuck jaws on the bottom

end of the blank. Mount the blank in a four-jaw chuck and true the blank. Once again, mark the upper and lower dimensions of the ornament. If you'll be adding an icicle to the bottom of the ornament, drill a ½" - (13mm-) diameter hole all the way through the ornament. The hole at the bottom can accept a tenon at the top of the icicle. If there is to be no icicle, then drill the ½" hole to within ¼" (6mm) of the estimated bottom (*Photo 6*). This provides a little wiggle room to establish the final thickness and embellish the bottom.

Begin shaping the outside of the globe using a spindle gouge (*Photo 7*). Leave plenty of thickness at the base for support—an inch or so—to add strength during the hollowing process.

When you are satisfied with the shape of the ornament's exterior, begin the hollowing process. Suitable hollowing tools include hook tools, homemade hex wrench hook tools, and a small detail gouge. A hex wrench tool works well for hollowing just inside the top opening of the ornament, as the angle of reach is 90 degrees. A purchased hook tool works well in the center area because of its angle of reach (*Photo 8*). The detail gouge works best below the segments and across the bottom of the ornament. The hollowing process is made easier by the fact that the debris from the inside can be removed through the V-shaped sections cut earlier. It is gratifying to watch the segments appear, making the wall thickness easier to judge (*Photo 9*).

A homemade wall-thickness gauge provides a quick means of evaluating hollowing above and below the center section. This gauge is made from heavy clothes hanger wire; note that the two bent ends are unequal in length (*Photo 10*). By inserting the shorter leg into the ornament, the wall thickness can be measured near the top (*Photo 11*). The longer leg is inserted into the ornament to measure the thickness of the lower wall.

As you hollow the ornament, occasionally check the depth of the

Drill and shape the ornament



6

After turning a tenon on the bottom, use a four-jaw chuck to hold the blank and drill a ½" hole in the center to guide hollowing.



7

Shape the outside of the ornament, leaving material at the base to support the blank during hollowing.

Hollow the ornament



8

The author's hollowing tools, some shopmade from repurposed hex wrenches.



9

Hollow the ornament, stopping frequently to remove shavings. Once the center "segmented" section is reached, chips tend to eject themselves through the side, speeding the turning process.

JOURNAL ARCHIVE CONNECTION

To learn more about making hollowing tools from a repurposed hex wrench, see Thomas Jones's January 2016 *Woodturning FUNDamentals* article, "Turning Miniatures: Turning a Miniature Bowl" (vol 5, no 1, page 5). Find this and more woodturning resources online at woodturner.org.



hollowed area. When you are satisfied that the inside will not be larger than the outside, return to the exterior of the globe and finish shaping the lower portion. While the ornament is still on the lathe, carefully sand the exterior. Sand the segments by hand, with the lathe off; otherwise, the leading edges of the segments will tend to be rounded over (*Photo 12*). Now proceed with parting off the globe. If you are not adding an icicle, hand sand the lower portion of the globe.

Check wall thickness



10

A shopmade thickness gauge can be quickly fashioned from a coat hanger.



11

The smaller leg of the gauge is used to measure the top of the form; the longer leg gauges the bottom. Make sure the two legs point to each other and the measurement is taken perpendicular to the wall.

Hand sand as needed



12

Much of the sanding can be accomplished on the lathe, but sand the segment section by hand to keep from rounding the edges.

Turn a finial

To turn the top finial, use a dense contrasting wood that complements the veneer color. Since the segmented section is the star of the show, don't turn a finial that overwhelms the piece. Select a blank that is about 1" (25mm) square by 2½" (6cm) long and mount it in a scroll chuck. Small jaws are ideal, but standard 2" (5cm) jaws will work as long as you make only light cuts.

True the blank using a small spindle or detail gouge. Opinions abound regarding

Prepare the finial



13

The underside of the top finial should be slightly concave to match the curve of the ornament. A narrow parting tool can be used to undercut the bottom.



14

A simple finial shape compliments the globe and keeps the visual focus on the segmented section.



15

I use a small drill press to create a hole for a screw eye. Steadiness with a hand drill can achieve a similar result.

which end of the finial to turn first, but when turning the top finial, I turn a tenon that will fit into the ½" hole at the top of the globe first. This approach allows me to carefully size the tenon for the globe. To cut the tenon, I use a thin parting tool angled to undercut the area that will fit over the top of the globe (*Photo 13*). Check the fit often with calipers and when you approach the final tenon size, check its fit in the top of the globe. When a good fit is achieved, begin shaping the rest of the finial using a detail gouge.

A simple shape that complements the globe is preferable (*Photo 14*). Just before parting off the finial, sand it with the lathe turning slowly. If the wood is very dense, applying a wax finish and buffing before parting off may be the only finish necessary. After parting off the finial, hand sand the small portion at the top and apply a dab of wax finish. To drill a hole in the top to accept the screw eye, I use a small drill bit in a drill press (*Photo 15*), though a hand drill can be used instead. Dab a bit of wood glue onto the screw eye before inserting it into the finial. The small, ⅛"- (3mm-) diameter screw eyes I use are available online.

Assemble the ornament

Because the inside of the globe will be visible, I dip the entire globe into an oil-based finish. I let the excess finish drain for a few minutes before wiping the ornament and then allowing time for the finish to cure. The final finish is a matter of choice. Wax and a gentle buffing are often enough to add a pleasing sheen to the globe.

Finally, glue the top finial (and bottom icicle, if your design includes one) to the globe, and your faux-segmented ornament is completed. ■

Janice Levi is a member of the Brazos Valley Woodturners, the Gulf Coast Woodturners, and the AAW. She is a frequent demonstrator at symposia and local clubs and also teaches hands-on classes. Janice will be teaching a week-long class at Arrowmont in June 2018. She can be reached at jlevi@rightturnonly.net and janicelevi.com.

TURN A **SQUARE** Ornament

John Lucas



I do a lot of demos for my local club, so I am challenged to come up with new topics that they haven't seen before. For a change of pace, I devised a project that was simple and required a minimal set of tools (*Photo 1*). Since our

club turns Christmas ornaments to raise money for a local charity, I decided to try something new—a square ornament.

Prep the blank and the chuck

I started with a 1¾"- (4cm-) square block, or cube. I've cut these on the bandsaw but prefer the table saw because the final project requires less sanding.

Holding the first test piece in my four-jaw chuck worked great, but the grip of the eight corners of the jaws left dents on all the wood faces. Texturing the outside of the ornament can disguise the dents, but I decided instead to eliminate the problem entirely by making a wooden chuck that anyone can build with minimal tools. To build the chuck, start with a scrap of wood about 5"

(13cm) square and 1½" (38mm) thick. This will be the base of your chuck. You can either screw it to a faceplate, or drill a 2" (5cm) hole about ¼" (6mm) deep in the back with a Forstner bit and hold the wood with expanding chuck jaws. Turn it round and true up the face. Next cut four small boards from ¾"- (19mm-) thick 1½"-wide stock. Two of these pieces should be 5" long, and two should be just a hair less than 1¾" long.

Mark the center on one face of your square ornament blank. Pin this center with the point in your live center, and bring the tailstock up to push the block against the faceplate, centering it (*Photo 2*). Now put some cyanoacrylate (CA) glue on one of the 5"-long pieces and glue it so it touches the ornament block.

First thoughts



1 A surprisingly small set of tools and materials is needed to make these delightful ornaments.

Be careful not to get glue squeeze-out on the ornament block. Next glue the other 5" piece to the opposite side of the block, sandwiching the ornament between the two. Then glue the 1¾" pieces in between the 5" pieces, thereby encasing the ornament. If the short pieces don't fit between the long ones, shorten them as needed on the bandsaw or disk sander (Photo 3). After the glue is dry, remove the ornament block and then turn the outside of the four-block assembly round. Cut a groove to recess a hose clamp about ⅛" (3mm) from the outer edge. Cut it just a little deeper than the thickness of the band in the hose clamp (Photo 4).

Now you need to cut slots in the face so the hose clamp can squeeze the wood. Don't be tempted to cut these slots at the bandsaw, as the round workpiece would not be stable enough on the bandsaw table; an accident could result. I use a backsaw, but any handheld saw should work. Cut four slots at approximately 45

degrees so there will be eight grooves. Cut them as deep as you can without impinging on the screws in your faceplate, or the mortise for your chuck jaws (Photo 5).

Install the hose clamp so the loose end will point away from you and tend to lay flat when spinning toward you (Photo 6). I found this to be pretty safe because I turn at high speed on a project this size. However, to be really safe, I made a protective cover by cutting a bicycle tube, folding it over, cutting a slot through it, and securing it with a hook-and-loop strap. I just wrap this around the hose clamp for protection (Photo 7). *Safety Note: A metal protrusion at speed needs to be given due care, whether covered with padding or not. Corners of chucks, live edges, even too sharp an edge on a bowl can injure you if you come into contact with them. Things can turn invisible at speed. Don't discount this fact, protect yourself, and always be mindful.*

Now just put the ornament block into the shopmade clamp. Tighten the



hose clamp and pull fairly hard on the ornament block to test the grip. If it doesn't slip out, put the rubber protective collar over the hose clamp and you're ready to turn.

Turn identical, intersecting bowls

The square ornament is formed by turning identical miniature bowls in all ►

Build a shopmade chuck



2



3



4

(2) Center the blank in preparation for building the wooden chuck jaws around it.

(3) Glue up the four pieces to form a close-fitting frame around the centered blank.

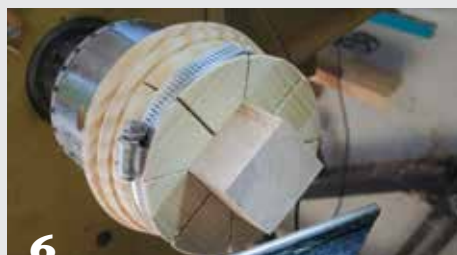
(4) Turn the frame round, and include a groove in it ⅛" from the end and deep enough to recess the hose clamp.

Prepare the clamp



5

Hand cut the slots that will create the functioning chuck, but don't cut deep enough to hit the faceplate screws or chuck jaws that are holding the base.



6

The wooden chuck with the hose clamp in place. Note that the clamp is oriented with the free end pointing away from you and trailing as the wood rotates.



7

For an added layer of safety, wrap the hose clamp with a section of bicycle tube, secured with a section of hook-and-loop strap. Be careful!



Plan the bowls

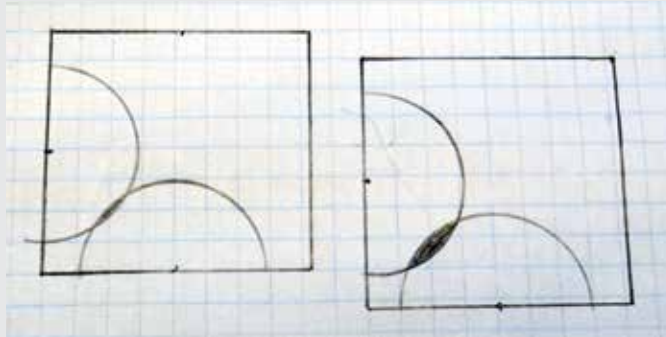


Figure 1 Use graph paper to plan the size of the bowls, and the corresponding holes between them. The area of overlap determines the size of the holes between the various faces.



8 A template made of cardboard functions as a depth gauge as well as a shaping guide.



9 Dividers set to match the template scribe the bowl's outer edge.

six sides. The bowls go just deep enough to intersect one another, producing the interior holes. I used 1½" as my bowl size. To determine the right size bowl, I made a full-sized drawing of the block. Then I took my compass and drew centered bowls in two sides, with the point of the compass on the outside of the block. If the lines didn't intersect, I made the circle slightly larger. When I got the circles to overlap just a little, that is the dimension I used (*Figure 1*). This approach works, regardless of the actual size of the ornament.

To turn all the bowls the same, make a template using the compass still set at your chosen bowl dimension. On moderately thick cardboard, draw a circle with the compass. Draw a line through the center, and then two lines parallel

to each other that just touch the outside of the circle and are perpendicular to the bisecting line. Cut this out along the outer lines and then along the half circle. You'll end up with something that looks like a tongue depressor. The line straight across at the center functions as a depth gauge, while the profile serves to gauge the shape (*Photo 8*).

When you turn the bowls, the block may or may not be running true, or it might have excessive saw marks, so the first thing I do is true up the face. This cleans up any problems and reduces the amount of sanding needed. Once I have it faced off, I sand up to 400-grit abrasive. Next I set my pointed dividers to ¾" to make a circle 1½" in diameter (the size of my bowl). Put one leg of the divider in the center and scribe a

circle with the other leg (*Photo 9*). This will be the outside of your bowl.

Drill a ⅝"- (16mm-) deep, centered hole in the blank with a ⅜" (10mm) drill bit. I use a bit of masking tape as a depth stop (*Photo 10*). To hollow the bowl, I use a ¾" round-nose scraper that I've ground to a negative rake (*Photo 11*). The negative rake makes it much less grabby. Since you're turning such a small bowl, a thick scraper would tend to hit the bottom of the bowl. My scraper is ground 40° on both the top and bottom, giving me an included bevel angle of 80°. It's important to have the included angle less than 90° or it won't raise a good burr when you grind it (*Photo 12*).

This is a good project for understanding how grain direction affects turning bowls. You are essentially turning two endgrain bowls and four sidegrain bowls. Following the basic principle that wood fibers should be cut from short to long, to maintain support and avoid cutting "uphill," the endgrain bowls should be turned from the center out to get clean cuts with the least amount of tearout. The sidegrain bowls should be turned from the outside to the middle for the cleanest cuts.

Final steps

Now it's just a matter of turning a little, then putting the template in and seeing where you need to turn more. The depth and shape are critical if you want your intersecting holes on the inside to be identical and symmetrical. When I get close, I often mark where I need to remove wood with pencil lines. It's pretty easy to gauge when you need to go deeper, but harder to remember exactly where the shape is off on the sides (*Photo 13*). When you get the bowl almost perfect, put a fresh burr on your scraper and make a final light pass or two to fine-tune the shape and clean it up.

When one bowl is completed, remove the block from the chuck and remount it to form a bowl in another surface. Do this until you have turned

six identical bowls, one in each surface of the cube.

As you near the final cuts in each bowl, make very light passes because the wood will cut quickly where the holes intersect (*Photo 14*). You can't really sand the inside because when the bowls start to intersect, the holes in the side will grab the sandpaper. If necessary, a small flap-wheel sander works pretty well to clean up the edges of the bowl.

You may need to sneak up on the bowl size to get all the holes identical. The holes may be partly filled with wood or have jagged edges. When you finish all the bowls, remove the wood and use a small sanding drum to clean up and refine all the holes (*Photo 15*). If the small drum is too large to get into the holes, enlarge them with an abrasive cutter like one used to sharpen chainsaws. Once you have all the holes cleaned up, you can sand the outside and then add paint or texture to really make your ornament stand out. Finally, install a small eye screw in one of the corners so you can hang your ornament with pride.

Alternative chuck

One challenge with this project is that it requires you to make a square block to start with. You may find, as I did when cutting the blanks on the bandsaw, it can be very difficult to get perfectly clean, square cuts. Cleaning up the faces too much at the lathe can make the block too small for the shopmade chuck, so I made custom wooden jaws for my chuck (*Photo 16*). This allowed me to make ornaments of different sizes, or to get a good grip on a block that was gradually getting smaller as I faced it off. If you have the skill to build these, they can be an even better option. ■

John Lucas, a retired photographer, has been working in wood for more than 35 years and also dabbles in metalworking. He enjoys modifying machines, making tools, and sharing his knowledge through written articles and videos. He has taught classes at John C. Campbell Folk School, Arrowmont, and The Appalachian Center for Crafts.

Turn the bowls



10 Easily establish the depth with a marked drill bit.



11 Hollowing proceeds quickly and cleanly with a negative-rake scraper.



12 You can grind your own negative rake on a standard scraper. A 40° bevel on each surface works well.



13 Using your template as a guide, mark areas that need to be cut with a pencil. Keep shaving them away as you sneak up on the proper profile.

Refinements



14 As the holes meet, the scraper will want to cut fast and deep. Very light cuts are critical here, and rather than trying to complete the holes with the scraper, hand-work with a flap-wheel sander provides a safer alternative.



15 Clean up the edges of the holes with a miniature drum sander.

An alternative chuck



16

For greater versatility, a complete set of custom wooden jaws allows you to work with any size blank, and adjust to minor variations in size as you complete a given project.

EXPLORING THE POSSIBILITIES OF SEGMENTED *Bracelets*



Jack Langdon

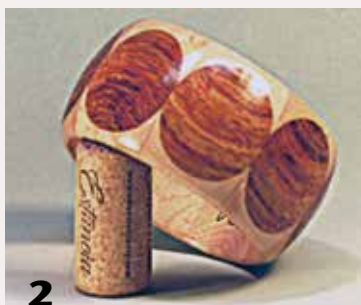
My journey into bracelet turning began when my daughter asked if I would make her one. I reasoned that a bracelet turned in crossgrain, or faceplate, orientation would be too fragile, so I glued

two $\frac{3}{8}$ "- (10mm-) thick, 3" \times 3" (8cm \times 8cm) pieces of wood together at right angles to form a stronger blank and managed to turn a simple bangle. I was hooked but immediately saw ways I could improve the design.

To add an interesting element in the next bracelet I made, I glued some $\frac{1}{8}$ "- (3mm-) thick birch plywood between the two stacked 3" \times 3" pieces. This provided a neat line around the bracelet when it was turned. I also found ways to improve my process. Rather than starting with flat, square blanks, I decided to make a blank shaped like a bracelet and go from there. Over a three-year period, I developed techniques that allow a nearly endless variety of design options.

The main steps to create a blank include cutting tall segments from a board (one-piece or glued up), gluing those segments on-end into a right circular cylinder (albeit with eight flats around the circumference), cutting slices off the cylinder, and gluing

Two-ply board » resulting bracelet

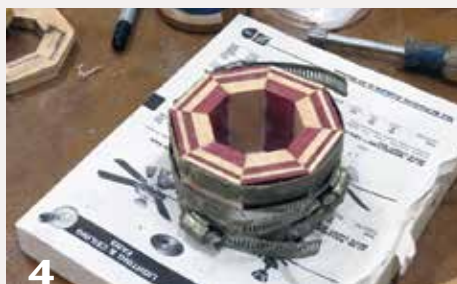


A board with two contrasting plies results in ovals or circles when turned.

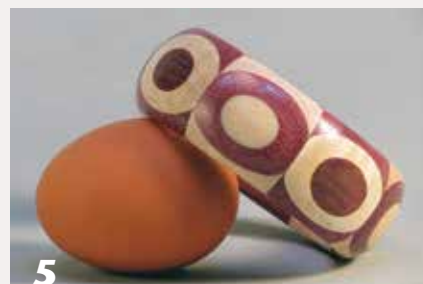
Two complementary boards » resulting bracelet



3 Two boards using the same wood species but arranged in different sequences.



4 Segments cut from these boards and alternated in the glue-up.



5 The resulting pattern in the finished bracelet.

them up into a stacked bracelet blank. Depending on the board you begin with—and therefore the segments you'll be using—you can get some eye-catching designs.

Start with a board

Make a flat and true board, sized about $\frac{3}{4}$ " \times 2" \times 14" (19mm \times 5cm \times 36cm). Using a single species of wood is the simplest case; however, gluing up a board from two or more contrasting species is an easy way to add interest. A single ply of a contrasting species results in a circle or oval on the face of each segment after turning (Photos 1, 2).

Using multiple plies in your board results in nested oval patterns when you turn into deeper layers. Even

more complex designs result from alternating segments cut from complementary, inverse boards glued into a single cylinder (Photos 3–5). There are virtually no limits to the possible designs, based on potential board glue-ups, as shown in the samples in Photos 6–8.

Cut segments

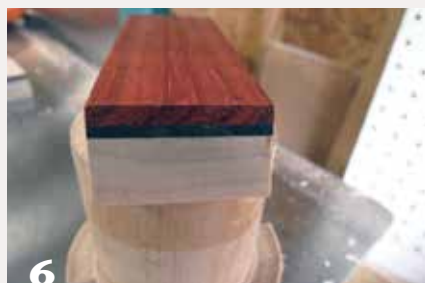
The next step is to cut segments from the dimensioned board described above. Cut the segments at 22.5 degrees; I use a miter saw outfitted with a simple but accurate jig made of medium-density fiberboard (MDF). The base of the jig should be about 15" long by 5" deep (38cm by 13cm). The vertical fence should match the length of the base

and be 2" tall, as shown in Photo 9. Ensure the back fence is exactly 90 degrees to the base, and cut a small chamfer where the fence is glued to the base to ensure sawdust does not prevent accurate stock placement during use.

Clamp the jig securely to the miter saw table and fence. Install a stop block on the fence such that the long edge of each segment is $1\frac{5}{16}$ " (33mm). Ensure the saw blade is set exactly 90 degrees to the jig base. Use the depth stop on the miter saw to prevent cutting your jig into two pieces.

Before cutting segments, draw a line along one edge of your board. Cut eight segments on edge, flipping the board over after each cut (Photo 10). Be sure to avoid pushing sideways on ►

Endless glue-up possibilities



6 Samples of board glue-ups. The creative possibilities are vast.



7



8

your saw when you cut; even a quality saw deflects slightly under pressure and this can degrade the accuracy of the segments. Later, when gluing the segments into a cylinder, you

will alternate segments with the edge marks, up and down, to “zero out” any cutting-angle errors.

When cutting boards with a feature ply (such as those in *Photos*

6–8), it is necessary for that feature to be situated on the long edge of the segments. To do this, position the ply surface away from the fence for the first cut and then against the fence when you cut the segment free. After the first segment is cut, flip the board and cut the smallest possible waste off the end to re-establish the angle; then flip back and cut the next segment free. These extra cuts allow angle errors to accumulate, and weak glue joints could result. Avoid this by setting your miter saw firmly in the 22.5-degree detent and fine-tuning your jig angle by putting layers of tape on the back of one end of the jig’s fence until you get a good dry fit when the segments are formed into a cylinder.

The jig most generally useful is 22.5 degrees for eight segments. Alternatively, you could make a 15-degree jig for twelve segments and display highly figured or grained wood as “wrapped around” the bracelet, as shown in *Photo 11*. Mark one edge of the board with sequential numbers or letters so you can assemble the segments in the correct order.

Glue segments into cylinders

Gluing your segments into an accurate cylinder is a critical step. Use

Cut the segments



9 The author’s shopmade MDF jig used to cut accurate segments on edge at the miter saw. Shown here is a solid, one-piece board, which is flipped after every cut to produce the segments.



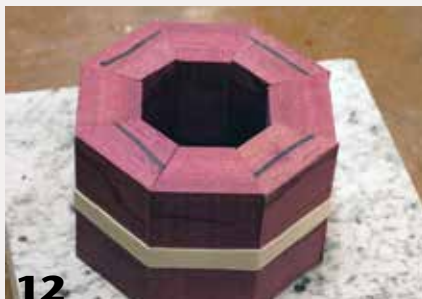
10 The same shopmade MDF jig, flipped, showing the 'CHECK DEPTH STOP' label from the opposite side.

Continuous grain option



11 Cut from a solid, one-piece board with interesting grain, the segments allow the grain to “wrap” continuously around the bracelet. The glued-up cylinder comprised twelve 15-degree segments, cut using a jig made for that angle.

Glue segments into a cylinder



12 A single line drawn along one edge of the board prior to cutting provides a reference for alternating the segments, up and down, during glue-up. Doing so helps to “zero out,” or minimize, slight discrepancies in the angles. A rubber band holds the segments during alignment, then hose clamps squeeze tight for gluing.



13 The segments are held together by a rubber band and hose clamps during the gluing process.

Endless segment scenarios



14 Get creative with your board glue-ups and arrangement of segments.

accurately cut segments, a smooth work surface, good wood glue with sufficient open time, three large hose clamps, a large rubber band, and a digital caliper.

Set up the segments in the desired order and check for a good fit. Adjusting the segments during glue-up will be necessary, so apply a generous amount of glue and do not rub the joints together, which could cause them to set up prematurely. Capture the assembly with a rubber band and carefully adjust it by hand for symmetry (*Photo 12*). Use a digital caliper to ensure equal overall dimensions on all four sets of parallel flats. This is especially critical for segments with plies because the final turned surface must intersect each segment at the same point to have oval or circular features consistent around the bracelet. Clamp the glued segments together with hose, or band, clamps (*Photo 13*).

Remember, the segments in one glue-up do not have to come from the same board (*Photo 14*). Let your creativity run wild; make a variety of segments and glue them together in different sequences.

Enhance design with optional slices

Bracelets from a single cylinder are attractive but have endgrain glue joints. Accurate segment cutting, tight clamping, and leaving robust joint areas make them acceptably strong. You could go right to the turning process with your glued-up cylinder, but increased strength and more design options are possible by cutting slices from the cylinder and gluing them back together on a mandrel prior to turning.

If you choose to take these extra steps, begin by boring the inside diameter (ID) of the cylinder to a standard size, so slices from any cylinder will fit on a common mandrel. That ID must be accurately centered such that any

plies in the segments are equidistant from the center of rotation.

Remove glue squeeze-out from the outside of the cylinder, and chuck from the outside (in compression mode). Be sure the workpiece is running true and that any plies are equidistant from the center of rotation. The toolrest, locked in place, can be used as a gauge to check for equal distance; rotate the piece by hand and check for consistency (*Photo 15*). Use card stock or paper shims as needed to achieve the best possible alignment in the chuck.

True the face with a very sharp square-end scraper to make it mirror ►

Mount and bore cylinder



15 The end of the toolrest, locked in place, serves as a solid reference for confirming accurate chucking.



16 Drill a consistent inside diameter halfway in, then reverse the piece, remounting it in expansion mode, and drill the remaining distance. Having a consistent ID allows you to mix and match slices from different cylinders on the same mandrel.

Bandsaw slices, re-true at the lathe



17 Cut slices at the bandsaw, holding the cylinder safely in a shopmade jig. Flatten and smooth the slices at the lathe.



18 Flatten and smooth the slices at the lathe.

Restack slices on a custom mandrel



19 Turn a mandrel that will accept the ID of the slices. Stack and reposition slices for a custom bracelet design.

Slice and dice, mix and match



20

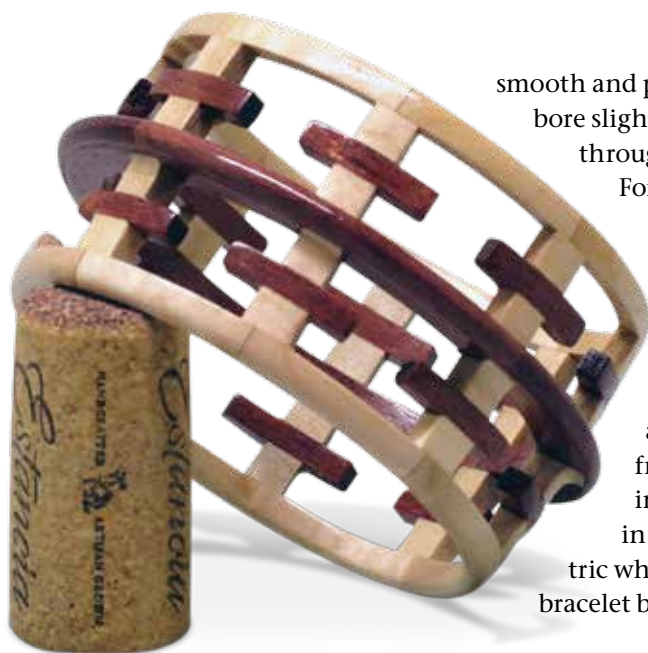
There is no end to the combinations of board glue-up designs, segments from different boards glued into a single cylinder, and slices from different cylinders rotated and glued into a unique bracelet blank.



21

smooth and perfectly flat, then bore slightly more than halfway through with a 2½" (5cm) Forstner bit (Photo 16).

Re-chuck the other end from the inside of the piece (using the chuck in expansion mode) and repeat the drilling process. Now you have an accurate reference from the inside of the cylinder that will ensure plies in the segments are concentric when you glue them into bracelet blanks on a mandrel.



Cut slices on a bandsaw using a simple shopmade sled (Photo 17). Make the sled thin enough on the bottom so the cylinder sits low and can be held accurately against the rip fence on the bandsaw. *Safety Note: Do not try to cut slices without a sled; the cylinder's flats present a small, unstable base on the bandsaw table. Blade contact with an unsupported piece could catch and rotate the part and could result in injury.*

Chuck the cut slices in compression mode (using a flat spacer behind thinner slices), and turn smooth and flat in preparation for gluing (Photo 18). Re-flatten the cylinder on the lathe before cutting the next slice.

Glue slices into bracelet blanks

Glue the slices back together, using a custom-turned mandrel for easy alignment and positioning (Photo 19). Keep in mind slices in a bracelet blank do not have to be from the same cylinder. This is another chance to be creative by mixing and matching slices from different cylinders and by offsetting the glue joints when assembled on the mandrel.

Incorporating spaces



22

Blanks can have from one to nine slices glued together on a mandrel. Here, the slices are modified to create spaces in the finished bracelet.



23

Apply glue to each slice and stack it on the mandrel, taking care to orient each slice to achieve your design. Avoid weaker butt joints when possible. Capture the glued assembly with clamps for removal from the mandrel, then clamp all around with spring clamps. The stack can be any height, from about ⅝" to 2" or more.



24

Consider a bracelet made with segments having a single ply of contrasting wood. Turned properly, it will have an oval or circle on each segment face. Now consider slicing that finished bracelet and rotating the slices and gluing them back together. The good news is, you can do this slicing and rotating when you glue up the bracelet blank on your mandrel prior to any turning. *Photos 20 and 21* illustrate two examples.

Slices can also be modified prior to mandrel assembly so that spaces are incorporated into the blank. Just cut away the wood where you want a space, while maintaining the integrity of the slice by leaving wood intact near the ID. *Photos 22–24* show an assembly with layers of varying tabs and spaces, which appear in the finished bracelet.

Turn a bracelet

Turning the final glued-up bracelet blank is the easy part. Begin by chucking it from the inside (in expansion mode) and ensure it is running true. Turn a narrow spigot on the outside edge to create a compression grip that is concentric with the inside reference. Reverse the blank and do the same on the other side. Now there are accurate exterior gripping points concentric with the ID and with any plies in the segments.

Chuck the blank by one of the external spigots, mark a diameter about $2\frac{5}{16}$ " (7cm) (*Photo 25*) and turn the inside with a very sharp scraper. Switch the blank end for end as needed to refine a consistent inside diameter; sand the inside of the bracelet and apply a finish (*Photo 26*). Friction polish is fast and sufficient for bracelets with no spaces. Bracelets with spaces are best finished with spray lacquer.

When the inside is finished, chuck the bracelet from the inside

Turn and finish the inside



25



26

Chuck the blank in expansion mode and turn an external gripping point. Flip the blank and do the same on the other side. With the bracelet gripped in compression mode, turn and finish the inside, flipping back and forth to gain the access needed.

Turn and finish the outside



27



28

Finish the outside by internally chucking the piece, cushioning the jaws to protect the finished inside surface. Again, flip the piece back and forth to gain the access needed.

(expansion mode) with jaws cushioned by a thick rubber band (*Photo 27*). Turn the outside using sharp tools and light cuts. Shear-scraping with a sharp gouge works well. Finish sanding and apply a finish to the exterior of the bracelet (*Photo 28*).

If you are turning a blank from a glued-up board with plies, check frequently as you reduce the outside diameter until you expose the material under the ply of interest. As you turn, features from the plies become apparent in each segment. Adjust the diameter in the center and on either side of center in a smooth arc until the feature size and shape are pleasing. If the ply features are not

uniform around the bracelet, hand sand with the lathe stopped halfway through your grit progression to perfect their shape.

I have turned about eighty bracelets using this process and have not begun to exhaust the design options. ■

Jack Langdon is an 83-year-old retired engineering manager who started woodturning at the age of 74. This hobby was a turning point in his retirement, revealing an unknown creative streak. Jack is a member of Carolina Mountain Woodturners and the American Association of Woodturners.



The Arrowmont Bouquet, 2016, Holly, maple, 20" x 9" x 4" (51cm x 23cm x 10cm)

A collaborative bouquet of turned, carved, and colored flowers, made during a class at Arrowmont with contributions from Natalie Braun, Katie Adams, Roberto Ferrer, Derek Weidman, Dan Zobel, Jeff Chelf, Sandy Ives, David Pierce, and Robert Henrickson.

Photo: Dan Zobel

NO TWO STEMS ALIKE

An Organic Collaboration

Jeff Chelf (with Dan Zobel and Derek Weidman)

The shavings fly eagerly over Derek's head as otherworldly botanical figures emerge. Dan is off and running with his airbrush, expertly adding the last bit of color to a vase that will eventually hold our turned flower bouquet. He is rocking out to the beat of the latest Black Keys album. Or, at least that is how I picture our collaboration coming together. In reality, I am 400 miles away in the solitude of my North Carolina studio, working on my piece of the project. Therein lies the beauty of this collaboration: distance is no barrier and our isolated ideas actually lead to a more authentic final product.

Any flower bouquet is diverse; if you hope to capture the distinct energy of nature, it is helpful to have multiple minds contributing. Because our flowers were inspired by nature's seemingly chaotic patterns, we allowed ourselves nearly unlimited freedom over the forms we made. In the greater context of the bouquet, every shape and color contributes to a rich visual experience.

A collaboration is born

Dan Zobel, Derek Weidman, and I met at Echo Lake, an artist collaboration that is a four-day whirlwind of woodturning and camaraderie. A month later, our bond was cemented by long days and late nights together in a workshop at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. It was in this creative folk school environment that Derek had the idea of creating a bouquet, each student contributing a single stem, with the final bouquet being donated to the school.

Though all the students came from vastly different woodturning backgrounds, the flowers allowed every individual voice to shine. The final bouquet exceeded the sum of its parts. Leaving Arrowmont, the three of us enthusiastically agreed to continue collaborating on more bouquets, each working at our own respective shops with final assembly in Derek's Pennsylvania studio.

Turning, carving, coloring

The process of making the flowers started with neutral-colored pieces

INVITED SYMPOSIUM DEMONSTRATOR

Jeff Chelf will be a demonstrator at AAW's 2018 International Symposium in Portland, Oregon, where he will share his inspiration for wild forms. For more, visit woodturner.org.





(Left) Jeff Chelf turning a flower, Arrowmont School of Arts and Crafts, 2016.

(Right) An airbrush was used to add just the right touch of color to the flowers.

Photos: Jeff Chelf

of unseasoned wood; both maple and holly were used. They were then turned to their rough form. Each flower could be shaped with unlimited potential for form and color, but they were made cohesive by their relatively similar size and uniform stems. The flower petals were highlighted by extensive carving, giving each piece an individualized organic texture.

Before we assembled the flowers into the final bouquet, each one got a shot of color from an airbrush and a quick coat of lacquer. The flower form makes for a low-risk canvas for practicing with an airbrush, as the coloring process doesn't require the same exactitude other woodturning projects might demand.

Inspired by camaraderie

While the flowers are a rewarding project on their own (and would make a great gift), the most valuable part for us was the chance to work together and learn from each other. Through this project, we saw how impactful collaboration is as a tool to stretch individual abilities. Working with others forced us to challenge our own habits and aesthetic comfort zones.

Even though the three of us were geographically distant, we were able to share ideas and give valuable feedback. Collaborating in-person is perhaps an easier option, but our experience made it worth surmounting the challenge posed by distance. Woodturners are among the most welcoming people I know, and they share a strong commitment to the open exchange of ideas. Working together on a project like the bouquet is a natural extension to this ethos of camaraderie—and an excellent way to build friendships. ■

Jeff Chelf is a full-time boat builder and woodturner with an academic background in archaeology. He currently lives and works in Chapel Hill, North Carolina, 159 miles from the ocean. For more, visit jeffchelf.com.



Dan Zobel, Derek Weidman, Jeff Chelf, Flower Bouquet #1, 2016, Holly, maple, approximately 20" (51cm) tall

Photo: Dan Zobel



Dan Zobel, Derek Weidman, Jeff Chelf, Flower Bouquet #2, 2016, Holly, maple, approximately 20" (51cm) tall

Photo: Dan Zobel

TWISTED SEGMENTED TURNING

A Challenging Alternative to Round Shapes

Brian Horais

If the title of this article sparked your curiosity, you are probably one of those woodturners looking for something different and unusual. Off-axis, or multi-axis, turning can provide a world of possibilities for turning non-round objects on a lathe. Add to that the challenge and broad potential of integrating segmented designs, and you have the opportunity to create unique and unusual non-round designs in wood.

I first got the multi-axis bug when I took a course in 2012 at Arrowmont entitled, "Round Is So Over-Rated," taught by Art Liestman and Barbara Dill. Art introduced us to a number of non-round turning techniques, and Barbara revealed the world of multi-axis turning. The technique I describe here focuses on



one aspect of multi-axis turning: using three equally spaced axis points on each end of the workpiece, which can produce unique spiral, or twist, shapes.

A three-axis turning

Using three separate points on each end of the workpiece yields three off-center turning axes. Turning on these axes



Turning on three strategically placed axes produces a twist that complements the author's segmented design.

in the proper sequence will produce a twist effect in your turned piece (*Figure 1*). I recommend practicing on simple shapes using inexpensive wood.

Start by turning a cylinder with a tenon on each end (for holding the workpiece in a chuck later). To locate the three axis points, mark off 120-degree lines from the center of one end and decide on the off-center separation (about one-third to one-half the radius). A larger off-center separation yields a flatter twisted surface but also increases the wobble of the rotating piece. Mark the three off-axis points, one on each line and equidistant from the center, and indent with a center punch (*Photo 1*). The indentations help in accurately remounting the piece between centers. Repeat this process on the other end of the workpiece,

Multiple turning axes

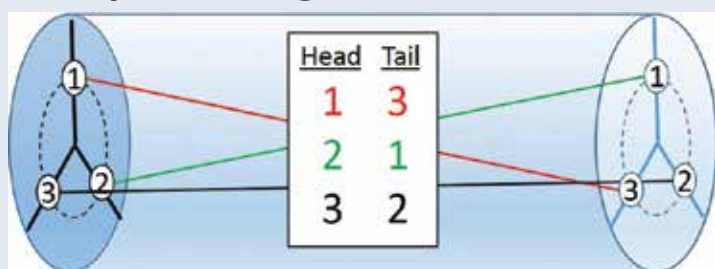


Figure 1. Axis points and sequence for producing a turned twist.

then number the three corresponding points on each end.

Mount and turn

A small, sharp, four-prong drive center ($\frac{5}{8}$ ", or 16mm), as shown in *Photo 2*, is best to use because a larger drive center will not fully engage the tilted drive end of your turning and you can lose the intended alignment. With off-center turning, always use sharp tools and turn at higher but safe lathe speeds. I increase the lathe speed until I notice the onset of vibration, then reduce the speed until the vibration stops. These off-center pieces will create vibration below 1,000 rpm.

For the primary cutting tool, I recommend using a $\frac{3}{4}$ " to 1" (19mm to 25mm) roughing gouge because it is a forgiving tool and makes smooth cuts.

Remember to stop frequently to re-sharpen the edge.

When you initially mount the cylinder on its off-center points, you can check to make sure the twist is in the intended direction. Slowly turn the workpiece on the lathe, holding a sturdy pencil in one spot on the toolrest. The result is a twisted set of lines that reveals the twist you will achieve when turning (*Photo 3*).

Before you start cutting, make sure your drive center is fully engaged in the piece and hand-turn the piece to make sure it will not hit the toolrest. It is off-center, so you will need more room for the piece to rotate. Once you begin turning, the piece will wobble (*Photo 4*). The twist shown in this article was made by following the axis sequence in *Figure 1*: (headstock to tailstock) 1 to 3,

2 to 1, and 3 to 2. You can change the direction of twist by flipping the head to tail sequence, but always pencil-check the twist before cutting wood.

When turning the object, be sure to place the tool on the rest first, away from the rotating object, then slowly advance the tool toward the wood, as shown in *Photo 5*. You are effectively "turning air" for two-thirds of each rotation, so be careful not to take too large a cut.

The end result should be approached in stages, taking off part of the twisted surface each time. I usually make at least two passes on each of the three surfaces before I begin hand-sanding. I sand with the lathe off, taking care to retain the ridges in the twist. Power-sanding with the lathe on will destroy the crisp edges left by the gouge (*Photo 6*). ►

Mark axis points



Mark and indent the three axis points, 120 degrees from each other and equidistant from center. Do this on both ends and number the axis points so they correspond end for end.

Drive center



The author's $\frac{5}{8}$ " drive center is small enough to maintain good contact with the tilted end surface of the workpiece.

Pencil-check the twist



With the workpiece mounted off-center, you can determine where the cutting will happen by presenting a pencil instead of a cutting tool. Keep the pencil at a consistent overhang from the toolrest.

Turn an off-center twist



Turning off-center will produce a "wobble" effect, so you'll be turning air and wood intermittently. A crisp twist line should result if you use a similar depth of cut for all three axes.



You can turn all the way out to the ends with this twisting triangular shape or put the object back on its original, centered axis and turn a cylindrical shape at the ends, which provides a very interesting transition to the twist, as shown in the *opening images*.

Remember, when using the three-point, 120-degree, off-axis turning method, the twist from head to tail will be 120 degrees, or one-third of the circumference. This fact will be used when laying out a segmented design to complement the twist.

Plan a segmented twist

Once the potential of this off-center turning method became obvious to me, I decided to combine it with my interest in segmented turning. I wanted to integrate the flexibility of segmented designs with the unique shapes available from multiaxis turning.

The first step in a typical segmented turning is to determine the basic design and the number of segments in each ring. Because each of our twisted surfaces occupies one-third of the circumference (120 degrees), it is important to

use a multiple of three when choosing the number of segments in each ring so that your design is repeated on each of the three twisted surfaces. I typically use twelve or eighteen segments (cut at 30 degrees or 20 degrees, respectively) per ring. For the project in this article, I used twelve segments of $\frac{3}{4}$ "-thick wood on each layer and built seven layers to yield a vessel approximately 5" (13cm) tall and $5\frac{1}{2}$ " (14cm) in diameter.

To design one of the three twisted surfaces, imagine that you are unrolling a cylinder and selecting a design section that is one-third of the overall circumference. The twist will go from top to bottom of the total stack of segments and will cover only four segments in this case (one-third of the total circumference of twelve segments), as shown in *Figure 2*. I like to choose contrasting woods for my segmented designs.

I am a proponent of using graph paper for planning segmented designs, using a pencil, a ruler, and colored pencils to get a feel for how the final design will look. Use the graph paper to approximate the proportions of your individual segments. This does not need to be exact or to scale because the design is driven by the width (four segments, in this case) of one surface.

Begin by laying out the four-segment width and total stack height (including end caps) on the graph paper and drawing a diagonal line from the top cap to the

A segmented pattern for a twisted form

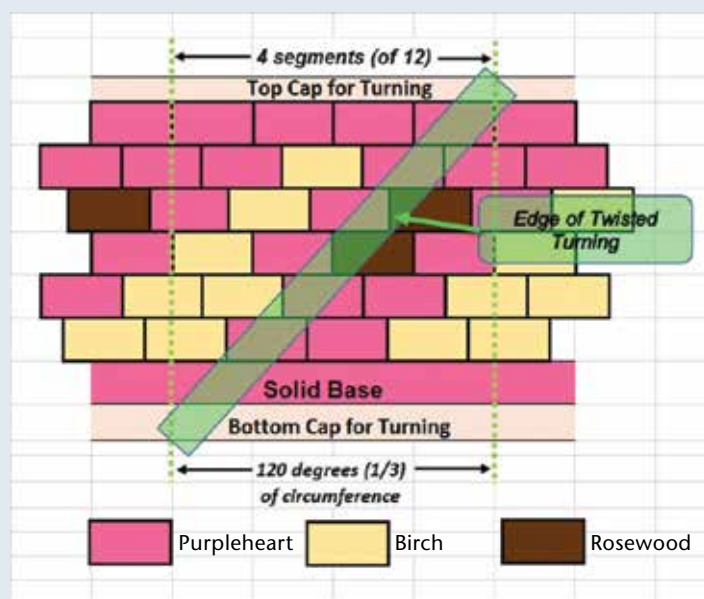
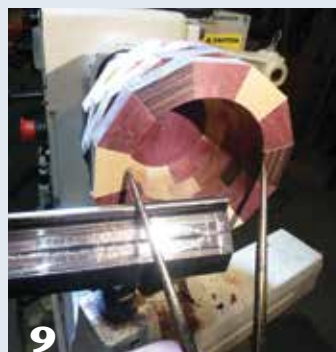
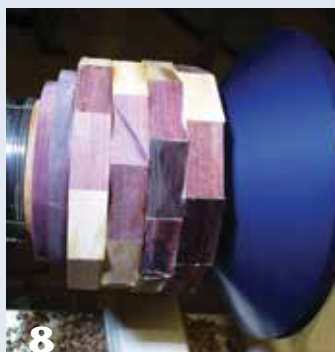


Figure 2
Designing a segmented twist pattern. The edges of your twist will run from top to bottom, covering one-third of the circumference.

Glue the ring stack



(7) All of the segments, cut and ready for assembly.

(8-9) After the segments are glued into rings (not shown), the rings are glued in a stack on the lathe, using a cone on the tailstock to apply centered gluing pressure. Gluing the stack on the lathe in stages has the added benefit of allowing you to turn the inside in stages.

bottom cap at each side. The end caps must be included in determining the total twist. In this plan, having four segments comprise one-third of the circumference ensures that the design will be repeated three times. If you were using an eighteen-segment ring design, it would require a six-segment section for the design space.

When stacking the segmented rings, you do not have to stack them with half-segment offsets. You can use a one-third segment offset or other offsets to give your design a different slant. I chose to overlap each segmented layer in thirds to provide an overall slant angle approximating the angled line on the graph paper depicting the edge of the twist.

The end caps will be turned off to finish the piece but must be taken into account when determining your twist angle. It helps to turn a tenon in each of these caps so you can hold the piece on either end for turning. Use a hardwood for the end caps, especially on the drive end, because you don't want the drive

center to tear out of the marked position and compromise your alignment.

Purpleheart is the principal wood in this design, with birch as the secondary color and East Indian rosewood as a darker, embedded highlight color. I used a colored pencil on graph paper to get a feel for the contrasting colors, and when I was satisfied, I prepared a table of cut shapes and quantities for my segments. The base was made from a solid piece of purpleheart. Using a solid base minimizes the chance of separation of base segments due to changes in humidity.

For another way to plan your twisted segmented design, see the *Spreadsheet Design sidebar*.

Cut and assemble segments

I use a calibrated sled for cutting my segments on the table saw. The cut segments are shown in *Photo 7*. Once the parts were cut and finish-sanded, I began gluing the rings and then stacking them into a turning blank. Gluing and clamping can

be accomplished by a variety of methods, but I chose to glue each segmented ring individually on the lathe using a cone on the tailstock that centers each ring and applies sufficient pressure for a good glue joint (*Photo 8*). I learned this method from Curt Theobald in a class he taught at Arrowmont.

One of the benefits of gluing and clamping individual segmented rings on the lathe is that the interior section can be turned in stages as the stack is being built (*Photo 9*). For certain tall shapes, this can be a lifesaver. After the stack is completed and the end caps are added, the entire stack is turned on-center to provide a smooth shape before going to the off-axis turning (*Photo 10*). Turning a cylindrical shape first will minimize catches and chipping off of the rough edges of individual segments during the off-axis turning.

The cylindrical shape also gives you a good chance to view your segmented design, as it relates to the off-center twist. Remove the piece from the lathe ►

Spreadsheet Design

If you have ever worked with spreadsheets on your computer, you may have realized that spreadsheet software has the potential to do a lot more than work with numbers. Segmented designs are nothing more than arrangements of blocks, so why not use a design tool, the spreadsheet, that is an arrangement of blocks formed by rows and columns. By using the spreadsheet cell-formatting and drawing tools, a colorful layout of

overlapping and offset blocks can be generated to yield a design for segmented turning (*Figure a*).

Of course, a spreadsheet design is two-dimensional, flat, and not cylindrical. But if you could cut a cylinder apart on a vertical seam and "unroll" it, you would get a flat surface like a piece of paper. This means you can use a printed layout to determine the number of blocks of each type needed per segmented ring. You can also use the

printed design to verify how much segment offset is needed from ring to ring to yield the desired slant in the overall design (*Photos a, b*).

Spreadsheet designing can be fun, but it takes a little work to gain familiarity with the drawing, formatting, and highlighting tools to generate a working design. Keep file copies of the designs as they evolve because it is a lot easier to modify an existing spreadsheet design than to start a new one.

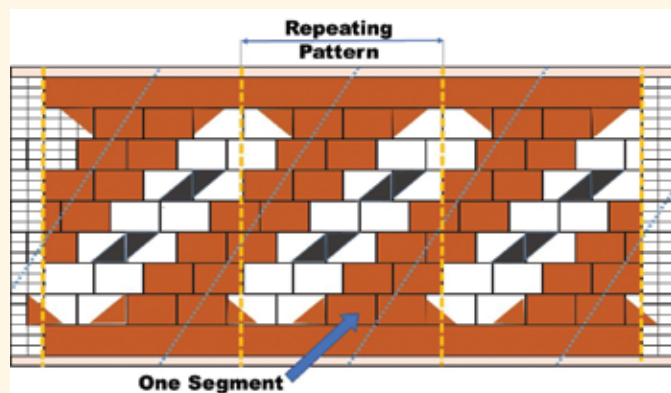


Figure a. A computer-generated spreadsheet design. Because the three-point offset method of turning creates three equal surfaces, each one-third of the circumference, develop the design as a repeating sequence.



a, b Spreadsheet designing is a good way to go from 2D to 3D.

Turn exterior smooth before changing axes



10 With the stack glued up, turn the outside of the vessel on-center prior to shifting to off-center turning.

and mark the three axis points on each end, as shown in *Figure 1* and *Photo 1*. Remount it on the first set of axis points, then use the pencil-marking method shown in *Photo 3* to confirm that your offset sequence of holding points on each end is providing the desired twist. Then it is time to begin the off-axis turning.

Turn the twist

A shorter piece such as this vessel may wobble more than you experienced in your practice piece. Remember to always touch the tool to the toolrest first and then very slowly advance the tool toward the rotating wood. Catches most often occur in the initial shaping and at each end of the turning where the wobble is

the most significant. These catches and large cuts can result in redesigns of the outer shape if you are not careful.

Remember that you are turning mostly air and cutting wood only one-third of each rotation. If the tool starts to bounce, back it away from the turning and then slowly re-engage. Keep your tool sharp and re-sharpen once or twice for each surface, depending on the woods you are using. When turning, use the top part of the object shadow to guide you and turn a gentle curve that dips in the middle, as shown by the drawn line in *Photo 11*. This will yield the desired final shape with a smooth surface and sharp defining edge (*Photo 12*).

Move the workpiece to the second set of axis points and turn that twist surface, then the third.

Turn the off-center twist



11 Use the top edge of the turning "shadow" to guide you as you cut; aim for a gentle curve that dips in the middle, like the line drawn above the turning.



12 A crisp, twisted edge. When you are satisfied with the turning on one set of axis points, switch to the second set, then the third.

Final steps

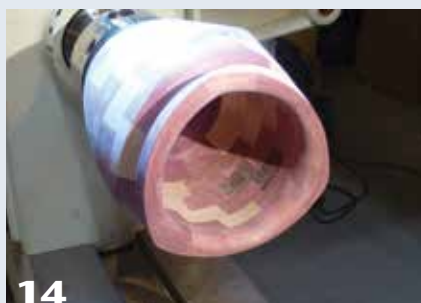
Once you have progressed through the three sequential turning axes and the twisted surfaces are turned to your satisfaction, hand-sand on the lathe (with the lathe off) before finish-turning the ends. The top end can be left in its triangular shape or turned on-center to provide a cylindrical shape. I chose to combine the cylindrical and triangular shapes for the top of this vessel and turned a small cylindrical shape on the bottom to transition to the base. Having a tenon on the base allows you to mount the turning on-center in a chuck so you can complete the finish-turning and sanding of both outer and inner surfaces that are concentric to the original axis (*Photos 13, 14*).

After sanding, apply the finish of your choice. The final product provides a unique combination of surfaces with an integrated segmented design that complements the off-center twist. ■

Turn top and bottom on-center



13 Remounting the turning on its original, centered axis (in a chuck), you can turn the top neck portion round, which provides an interesting transition to the twist in the body of the vessel.



14

Brian Horais, of Knoxville, Tennessee, is past-president of the East Tennessee Woodworkers Guild (juried member); a member of the Smoky Mountain Woodturners and the AAW; and a juried artist at the Appalachian Craft Center near Norris, Tennessee, where he displays items for sale. For more, visit sites.google.com/site/cabriturn/home.



Photo: Steven Forrest

Meet KALIA KLIBAN

Humor and Function from Creative Roots

Steven Forrest

Kalia Kliban likes making things you can use—bowls, mostly. “It has to work,” she says. Not that she has anything against purely beautiful objects or their makers—but however beautiful or playful her work may be, it’s always rooted in woodturning’s functional traditions. From *Redwood Nebula*, a bowl made from a spectacular piece of redwood that was part of the *Her Turn* exhibition in Pittsburgh, 2015, to *Fluted Elm*, Kalia’s personal soup bowl, these humble, useful pieces present great aesthetic challenges and

satisfactions. “Bowls are such basic, intimate, human objects,” with infinite possibilities. For Kalia, making something beautiful for everyday use humanizes the form even as it elevates the object.

Zigging and zagging

Kalia’s journey to woodturning has been circuitous. Nothing about Kalia Kliban is what you might expect. First, there’s her name; she’s used to explaining to people that Kalia rhymes with Australia. And if Kliban

sounds familiar, that’s because it is—at least it is if you have any interest in comics. Kalia’s late father was B. Kliban, and her mother is M.K. Brown, both renowned comic artists. B. Kliban published such eccentric collections as *Cat* and *Never Eat Anything Bigger Than Your Head*. M.K. Brown is the offbeat author of *Stranger Than Life* and has appeared in magazines such as *National Lampoon*, *The New Yorker*, and *Esquire*. Aside from being funny for a living with cartooning, they both were always making stuff— ►

(Left) *Redwood Nebula*, 2014, Redwood, 7½" × 13" (19cm × 33cm)

(Right) *Fluted Elm* (Kalia’s favorite soup bowl), 2011, Elm, 3½" × 8" (9cm × 20cm)





Kalia Klivan at work in her shop, Sebastopol, California.



In addition to her growing woodturning career, Kalia is a highly accomplished dancer and in-demand dance caller in the U.S., Canada, and abroad.

jewelry, furniture, sculpture, and “the coolest dollhouse ever.” With parents who were funny, creative, and unconventional, the apple didn’t fall far from the tree. But Kalia had to find her own path.

It was a fairly jagged line. A born tomboy, she enjoyed the rough and tumble of soccer, juggling, and ultimate Frisbee when she was young, taking joy in using her strength and coordination in space. She still rankles a bit at the way, even in the mid-1970s, girls were not offered shop class in middle school. Raised in Fairfax in northern California, she eventually attended the California College of Arts and Crafts in Oakland and began working in graphic design. Like many creative folks, she found her initial career choice to be less than she bargained for. She liked the pay, the people, and the precision of commercial graphic design, but ultimately she was “using computers to make garbage—literally. You know all that advertising junk that falls out of your Sunday paper? I made that,” she explains. With the fruits of her labor consigned to the recycling bin, so was

her first career, and she set out instead to make useful things.

Kalia eventually found her way into the woodworking program at Oakland’s Laney College and started working in cabinet shops in the early 1990s. As one of the few women

“

Kalia’s truly gifted. There’s always a little surprise, a little something extra to her work. She’s incredibly skilled. She’s a true Renaissance woman.

— David Marks

working in cabinetry at the time, she enjoyed the big jobs and big tools. Her strength and coordination became valuable attributes, and they continue so to this day. The pay was half what she was used to, but the improved job satisfaction made up for it. Mentors materialized, including woodworker

and sculptor Edwin Ellis, who introduced her to turning by showing her how to make a mallet out of madrone. It was around this time that she got her first lathe—an “underpowered 12” Delta that went for walks across the room.” Using marginal tools and an inappropriate grinder, Kalia had nowhere to go but up.

This was not only pre-Google, this was before the proliferation of instructional video tapes—if you wanted to learn how to turn and didn’t have a mentor, you were pretty much left to your own devices and those quaint artifacts known as books. Trial and error ensued, devoted almost entirely to spindle work. In one of those unexpected twists in Kalia’s story, her first commercial turning job involved creating flogger handles for a whip company in San Francisco. Eventually, important input from noted turner Julian Shaw got Kalia through her first bowl. Working for David Marks and taking classes from folks like Stuart Batty, Mike Mahoney, and Richard Raffan also helped advance Kalia’s skills, and she hasn’t looked back.



Many Paths, 2017, Cherry, milk paint, 3 $\frac{3}{16}$ " × 6 $\frac{1}{4}$ " (8cm × 16cm)

Married and settled in a semi-rural area of Sonoma County, she now turns in a garage that has been taken over by her woodworking. A big yellow Powermatic dominates one corner, and there is space for carving and pyrography. Blanks lie about everywhere in various stages of completion.

As in everything she does, Kalia can't help bringing her sense of humor to bear. An Easter Island-inspired tissue dispenser seems an inevitable fixture in her workshop, for example, and she refers to the entrance to her chicken

coop as the "Employee Entrance." She's not forced and "zany"—just innately funny. Discussing her work is more like riffing in an improv club than getting the guided museum tour from a docent. Hence her comment about her desire for simplicity of form: rather than waxing professorial, she likes shapes "without a lot of macaroni."

And yet, with all this, woodturning isn't the only thing Kalia is known for. She is an in-demand caller for contra and English country dancing across the U.S., Canada, and abroad.

A dancer since the mid-1980s, she set and achieved her goal of becoming a leading caller. So she has two professions that divide her time—woodturning and dance calling. There always seems to be one more surprising facet to Kalia's creative persona.

Renowned woodworker David Marks, her former employer and mentor, says, "Kalia's truly gifted. There's always a little surprise, a little something extra to her work. She's incredibly skilled. She's a true Renaissance woman."

Current work

Kalia's work now ranges from refined, challenging, delicate pieces, like *Crabwise*, to ones that are openly playful and irreverent, like *Udder Perfection*. But even as she experiments with surface ►



Crabwise, 2016, Walnut, 2 $\frac{3}{4}$ " × 11 $\frac{1}{2}$ " × 5" (7cm × 29cm × 13cm)

treatments such as the paint and carving in *Many Paths*, the fluting in her elm soup bowl and *Fluted Bay Laurel Bowl*, and the carved feet on her *Footed Salad Bowl*, she never loses track of the basic purpose of her bowls. She uses milk paint because it's durable as well as beautiful. "You have to be able to scrub the guacamole out of it," she quips. Coves and beads are not so fine that they trap

food. Her primary finish is walnut oil, infinitely renewable and repairable by the owner.

Functionality may be the bottom line, but Kalia's designs are hardly bland. When she brings new works to the Wine Country Woodturners, her local AAW club, the members (many of whom are quite accomplished turners in their own right) invariably ooh and ahh as they

handle her bowls, remarking on their pleasing shape, balance, and feel. Her works have a liveliness and energy that is palpable.

Kalia's own design sense is to keep it simple; even with her experiments with ornamentation, she prefers clean lines that don't obscure the form, as in *Little Feet*. As she says, you can't hide poor form under pretty decoration—form comes first. And

yet, despite its seeming simplicity, her work has a wonderful tension, a sense of surprise—in a pure expression of Kalia's quirky, thoughtful personality, it delights in the unexpected yet harmonious gesture, taken to great lengths.

Wine Country Woodturners President John Tyler says, "The lathe is an extension of her. She's totally engulfed in the process." Consider *Cherimoya*, with its understated, flowing form, the tactile pleasure of its crisp, carved surface, the purely visual delight in the almost hive-like patterning, the subtle feet, and the homey green field on which this is all played out. In film school, one of my son's professors noted that every shot and every cut should be elegant, necessary, and surprising. That is how Kalia's bowls present themselves, as well.

Kalia's goals are to keep experimenting with surfaces, even as she continues to refine her technique. Sandblasting and scorching with fire are on the

Udder Perfection, 2017,
Sycamore, milk paint,
2¾" × 7¼" (7cm × 18cm)



Fluted Bay Laurel Bowl,
2017, Bay laurel,
3½" × 9½" (9cm × 24cm)



Footed Salad Bowl, 2017, Walnut, 5¼" × 14¼"
(13cm × 36cm)

agenda, as is continuing to explore better ways to work with milk paint.

Inspiration

Kalia mentioned being inspired by Michael Hosaluk: “He’s so efficient and appears to work so effortlessly. He puts the tool exactly where it needs to be.” She also cited Bert Marsh, Al Stirt, Jacques Vesery, and Richard Raffan’s classic book on bowl forms. She finds inspiration in Cindy Drozda’s precision and Merryll Saylan’s “fearless, playful use of color.” Fellow turner and club member Don Pettit says, “Kalia takes those influences and shows a little old, a little new, and little of her own imagination within her creations.”

Kalia notes that her turning club “has been a major source of encouragement, inspiration, and shop talk since the day I joined, and I don’t think my skills would have advanced nearly as quickly without it. The club’s library of books and videos, the demonstrations (both watching and giving), and the chance to talk over technical challenges with other members, not to mention the chance to bring in new pieces for show and tell, have all helped me grow as a turner. I think we’re incredibly lucky to have a club as active, varied, and positive as we have. *American Woodturner* has also been a constant source of inspiration.”

As any experienced woodturner will attest, the better you get and the more you know, the more you notice, both in your own work as well as in

the work of others. Kalia has learned to be more critical and less sentimental about the pieces that aren’t quite working. During one of my winter visits to her shop, another one of those improv moments unfolded when she unceremoniously opened up the wood stove and threw in a bowl. “Not all the baby turtles make it to the sea,” she remarked. She has notebooks full of ideas and a garage full of wood.

Whatever Kalia does next, it will undoubtedly be both beautiful and useful, like *Upwelling*, which was part of this year’s AAW member exhibition, *Waves of Grain*. While she enjoys and appreciates work that’s purely aesthetic or ornamental, she says, “I hate to dust.” She doesn’t want her work to simply sit on a shelf. Rather, she loves hearing from customers that her pieces are part of their daily lives. “The knowledge that someone is using it every day makes me so happy,” she

says. “People don’t have much that’s handmade. Especially meeting the maker and knowing the story—it’s a huge satisfaction for both of us.” ■

Kalia’s work can be viewed at the Sebastopol Gallery in Sebastopol, California, or online at her public Facebook page, [facebook.com/kkbowls](https://www.facebook.com/kkbowls).

Steven Forrest is an amateur woodturner in Sebastopol, California, whose work is in the collections of his mother, his family, some friends, and, just recently, a few strangers who were willing to pay for it. A former registered nurse and current high school teacher, he turns as often as he can, which is not nearly often enough. He can be reached at bowlforrest@gmail.com.



Upwelling, 2017,
English and
black walnut
graft union,
5½" × 13"
(14cm × 33cm)



Cherimoya, 2016, Russian birch, milk paint,
4" × 9½" (10cm × 24cm)



Little Feet, 2016, Walnut, 5½" × 5¾"
(14cm × 15cm)

MEMBERS' GALLERY

Charles Schrock, Missouri

I started turning more than twenty-five years ago on a small, used Delta lathe purchased from a high school manual arts department. Later, a local ornamental/rose-engine enthusiast sparked an interest in me for rose-engine turning, which I now use to add another dimension of artistry to my work, much the way others use coloring, carving, piercing, or segmenting.

My rose-engine lathe is a modified version of an MDF design described by Jon Magill. His article, "Build Your Own Rose-Engine Lathe," appeared in the Spring 2007 issue of *American Woodturner* (vol 22, no 1, page 52). Detailed drawings and construction notes are provided separately on the AAW website. The lathe offers substantial capability and can be constructed at a modest cost.

Hidden Treasure, 2017, Purpleheart, Norfolk Island pine, maple, Corian®, pickguard, 12¼" × 5¼" (31cm × 13cm)

Named for the flower design found inside this footed box, *Hidden Treasure* represents the melding of rose-engine techniques with a design my son employed in a box he made with a bank vault-type mechanism. A slight twist of the finial unlocks the lid.



Dave Buchholz, New York

When I was in high school, my grandfather gave me his old Craftsman spindle lathe. I taught myself to turn a few pieces on that lathe, but

after graduating from high school, I went on to college and then graduate school. While establishing a career and helping raise our family, there was no time for woodturning. It wasn't until many years later that I returned to woodturning as a gratifying hobby.

In 2001, I joined the Chicago Woodturners, attended several

hands-on demonstrations, and took some woodturning classes at Arrowmont and John C. Campbell Folk School. Since retiring, I have moved to the Adirondacks in northern New York State, where I can spend a lot more time turning wood. It is also an area where wood is plentiful and readily available.

I started out turning mostly bowls and platters. Now I particularly enjoy finding new ways to embellish my work. The platters shown here, enhanced with acrylic paints, were inspired by the work of Gary Lowe, Tim Yoder, and Colwin Way.



Cosmic Nebulae, 2017, Maple, acrylic paint, varnish, 14" (36cm) diameter



Starry Night Sky, 2017, Maple, acrylic paint, varnish, 8½" (22cm) diameter

Jerry Bennett, Texas

Christmas is a special time for many woodturners who like making ornaments to share with others. The ornament swap held by the Gulf Coast Woodturners in Houston is a fun event. All ornaments are put on display, and club members' names are drawn one at a time. Needless to say, the person drawn first gets to choose from the entire collection. It is exciting.

I have always wanted to make an ornament as a table centerpiece. The 1950s was a very creative time. The music of the era changed everything. As a 13-year-old girl, Brenda Lee set in stone "Rockin' Around the Christmas Tree" for many generations to come, and my ornament this year is a tip of the hat to that song and time.

Throwing caution to the wind

Doing this project enabled me to have fun trying things I'd never done before. I turned, cut, and carved the tree to make it look as if it were moving; carved the angels from Corian®; and glued glitter to a guitar string for the garland. The strips encircling the tree were turned as an open-segmented shape, then separated and the inside carved to match the outside. The spokes holding the strips are turned layers with a wire armature inside.

The primary support is a steel armature with segmented mahogany layers comprising ten segments each. The presents are wrapped in Christmas paper, just as their life-sized cousins would be. The bows are turned and carved from Corian®; a few are made from carved glass beads and bent wire. Santa's hat is carved tupelo with tempera colors, and the base is maple painted with acrylics.



Rockin' Around the Christmas Tree, 2017, Maple, mahogany, tupelo, Corian®, guitar string, glass beads, steel, wrapping paper, wire, brass, acrylic paint, lacquer, 20" x 8" x 10" (51cm x 20cm x 25cm)

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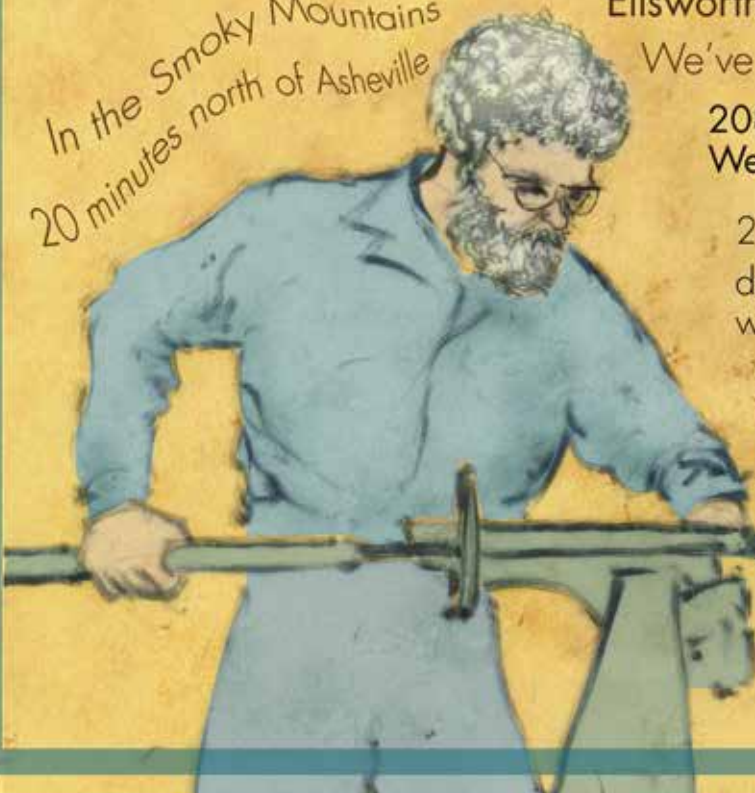
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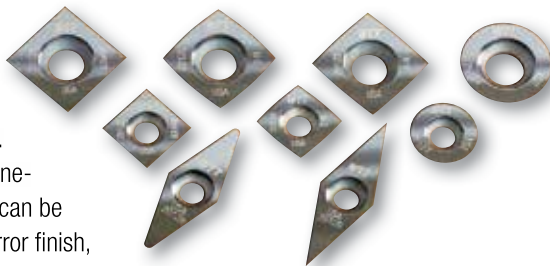
Love Turning but Hate Sharpening?

If you love turning but don't have the time or equipment it takes to effectively sharpen your tools, you have to check out Woodpeckers new *Ultra-Shear* line. Just like other carbide insert tools, *Ultra-Shear* tools have a short learning curve, simply keep the tool flat and level on the centerline of the workpiece and cut the shape you want.

But *Ultra-Shear* goes even further, delivering a spectacular surface finish with a technique called **shear scraping**. Roll the tool right or left on your tool rest and you will feel it land solidly on a secondary bearing surface. This sets your cutting edge at 45° to the stock. Coming into the work at this angle, the wood fibers slice cleanly, virtually eliminating sanding. The exclusive shape of the *Ultra-Shear* shaft allows you to switch from aggressive stock removal to super-fine finishing in the blink of an eye.

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Solid Support for the Insert Means Chatter-Free Cuts

The alloy steel shaft undergoes a two-step hardening process giving you a tool that floats smoothly across your tool rest and resists vibration, even when extended well over the tool rest. The tool pocket machined into the shaft supports the insert with three-point contact, not just the clamping force of the screw. You get a tool that feels and responds even better than most conventional tools.



Keep the tool flat on the tool rest and level to the ground for fast stock removal and basic shaping cuts.



For ultra-fine finishing cuts, roll the tool right or left until it lands on the 45° bearing surface. Now, take a light pass with the tool still level. You'll be amazed at the clean cut and smooth finish.



Detail tool has two styles of tips, full sharp (supplied as standard) for creating precise vee lines and radius point for making small beads and coves (optional).

Whether you're a beginner or an experienced turner, turn large bowls, pens or tiny miniatures, you'll find *Ultra-Shear* tools will eliminate the drudgery of sharpening and dramatically increase your confidence and success at the lathe. For more details and to see the tools in action, visit our website: www.woodpeck.com/ultra-shear

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*SHOWN WITH OPTIONAL LIGHTS

JOHN LUCAS TENNESSEE

I Carried You

This piece took about eighteen years to make. The idea came to me after a friend found his wife comatose and picked her up while calling an ambulance. She had to be revived several times and, fortunately, survived after having an emergency heart transplant.

I tried to imagine how it would feel to carry a loved one so close to death. This scenario sat with me for years. Various representations came to mind: the parable of the footprints in the sand, a Marine never leaving a comrade behind, a sick child, etc. Then, about twelve years ago, I made a mock-up from cups and pipe cleaners. I tried to build it several times but simply could not bend the wood to those extremes without it breaking. Then compressed wood became available. I started experimenting and thought I could build it. Life got in the way, and finally three years after that, I started playing with compressed wood again. This time, I had the tools and skills to finish the project.

One challenge was that the goblet feet and cup were turned from spalted woods because I wanted to represent older people. The compressed ash, however, wasn't spalted, so I created the effect on those parts with dyes, paint, and India ink applied with a calligraphy pen.



I Carried You, 2017, Spalted maple (large goblet), spalted dogwood (smaller goblet), compressed ash (stem and arms), 7" (18cm) tall

JOURNAL ARCHIVE CONNECTION

To learn more about bending and working with compressed wood, see John Lucas's and Malcolm Zander's 2014 AW articles, "Bending Alternatives" and "Compressed Wood Can Expand Your Horizons" (vol 29, no 6, pages 22 and 25, respectively). AAW members can access all past journal articles online at woodturner.org.

