TURNING AN EARRING STAND • A MULTIAXIS BOWL WITH HANDLES • SANDING WITH A LUBRICANT

AMERICAN WOODTURNER

Journal of the American Association of Woodturners
February 2019 vol 34, no 1 • woodturner.org

LOOKING AHEAD: KAILEE BOSCH

A PEEK INTO SOME PRO SHOPS

UPROARIOUS RECIPROCATION
THE 2018 WOMEN IN TURNING EXCHANGE

U-"TURNING" MY WAY ACROSS AMERICA

Elisha Rubinoff Israel

The art of woodturning is my path to a world of imagination, and I desire to create the impossible. When I plan a creation, I imagine the final look and imagine it in motion or hovering in the air. That is when I start to plan the implementation and the steps I need to take to reach those feelings—so the viewer will also think the object is either moving or hovering.

Woodturning is a major part of my creative process, but it is not the only method I use. I consider my work "sculptural woodturning," where the piece of art is made with several techniques—and sometimes different materials. ■

For more, visit en.elishas.co.il.

Impossible, 2017, Gaboon, maple, spray and acrylic paint, marker, 16" × 15¾" × 7" (41cm × 40cm × 18cm)

The Walker, 2016, Ironwood, 22½" × 4¾" (57cm × 12cm)
Private collection

Reverse view

Twisted Maple, 2016, Maple, spray paint, 21½" × 8½" (55cm × 22cm)

Lace on Floating Ball, 2015, Masasa, ebony, spray paint, pyrography, 23¼" × 5" (59cm × 13cm)

Private collection

Ocean Creature, 2016, Masasa, crackle paint, 10" × 15¾" × 8¼" (25cm × 40cm × 21cm)

Ocean Creature won an Excellence Award in the Instant Gallery at the 2017 AAW International Symposium, Kansas City, Missouri.

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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

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Cover – Kailee Bosch, *Rou(tea)n,* 2016, Laminated paper, copper, 11" × 17" × 8" (28cm × 43cm × 20cm)

Back Cover – Mike Mahoney, *Kuksa* drinking cups

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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

Another Death Caused by Fractal Burning

Sadly, I have just learned of yet another preventable death from the dangerous practice of fractal burning, and my heart goes out to the victim's family and friends. We know of at least six deaths from this cause since 2017, the latest being a retired high school art teacher. As with other fractal-burning-related deaths, this victim was using a homemade rig made using a transformer from a microwave oven. But the inherent risk of electrocution remains, regardless of the equipment used.

Many woodturners (and woodworkers) use fractal burning to embellish their projects, despite the AAW's official warning statement about the dangers. The statement was published in the August 2017 issue of *American Woodturner* (page 5) and is available on the AAW website at **tiny.cc/AAWfractal**. Please take a few moments to read and consider this serious warning. Also, spread the word about the hidden dangers of this practice by warning others—you could save someone from an accidental but preventable death.

—Joshua Friend

From the President

A little input can make a big difference

Have you ever cut a groove too deep when making a bowl? I tell students to take small cuts off the mountaintops until the valley disappears. Those small cuts can make a big difference.

Prior to the AAW Board meeting in November, two members had offered unique ideas they felt the Board should consider. Both of these individuals have contributed their knowledge and experiences to AAW for years. I believe the leaders of our organization should encourage ideas from the membership, consider them, and when they benefit our membership, try to implement those ideas.

Shaun McMahon made the first recommendation. Shaun, a chapter leader in the Kansas City area, coordinated the local volunteers for the 2017 AAW Symposium and ran for the Board last year. He suggested AAW develop a certification program that would document skill levels of interested members who might use that certification for business or other purposes. Although the Board felt the idea was unique, it concluded the interest would be limited, as most of our members do not turn professionally and those who do might not consider certification value added. The Board members did applaud Shaun for thinking "outside the box" and hope to see more ideas from him.

John Ellis made the second recommendation. John just finished a term as a Board member, coordinated volunteers for our Symposia for many years, and continues to serve on AAW committees—all this in addition to his extensive involvement at the local level in two New Mexico chapters. John suggested we change AAW's name from American Association of Woodturners to American Association of Woodturning. He felt this change might be more inclusive for groups such as collectors, vendors, and manufacturers. The Board seemed receptive to this idea; we'll have to see if anything comes of it.

I guess the best way to make a difference with AAW is to fill the "valleys" with new ideas. They may not all be implemented, but they are all worthy of consideration. If you have a unique idea, get in touch with a committee member, Board member, Advisory Board member, or staff member and tell them your thoughts. None of us will cut off those "mountaintop" ideas and make them disappear.

AAW Board Nominees

By the way, Jeff Brockett is again chairing the Nominating Committee; he did such a great job three years ago, we recruited him once more. If you are interested in running for AAW's Board of Directors, contact Jeff or our office and we will provide you with all the information. A call for nominees can also be found on page 8 of this issue of *American Woodturner.*

If you know of an individual you believe might make a great Board member, tell us who it is. Jeff and the current Board and staff can be very convincing. Serving on our Board is a gratifying experience—you get to work with other amazing, dedicated Board members and an outstanding staff. Your committee and Board involvement will make a significant difference. If you come on the Board as poorly equipped as I was, you'll receive an education you could not buy. The only negative is a little less time in the shop.

Looking ahead

Two thousand nineteen looks to be a great year. The Raleigh Symposium in July is really shaping up. We are looking at a great group of demonstrators, and the vendor area may prove to be our biggest yet. After the success of our Portland Symposium last year, we will again discount registration for clubs that have ten or more members attend the Raleigh Symposium. Contact our office to get more details.

By the way, keep exploring our website—woodturner.org. Whether you visit *Woodturning FUNdamentals,* the online forum, or look at our branded apparel, you are sure to find exciting and unique opportunities.

Looking forward,

Greg Schramek
President, AAW Board of Directors

THERE'S A PLACE FOR YOU...

JULY 11-14, 2019
RALEIGH, NC
Details at woodturner.org

Raleigh 2019
AAW AMERICAN ASSOCIATION OF WOODTURNERS

...at AAW's 33rd International Symposium, at the Raleigh Convention Center, Raleigh, North Carolina, July 11-14, 2019. We'll have a place for you wherever you are on your woodturning journey. You'll leave with newfound insights, techniques, and knowledge to help you become a better woodturner. Learn more at **woodturner.org**.

Accelerate Your Growth

You'll be able to tap into the expertise and advice of AAW's handpicked roster of internationally known woodturning talent. Plus, we'll introduce 14 remarkable demonstrators who have never presented at an AAW Symposium before.

DEMONSTRATORS

Emiliano Achaval*

- Hawaiian Calabash History and Repairs
- Hand-Chased Threaded Boxes

Naio, 2016, Maui olive wood, ebony, naio, 5" (13cm) tall

Benoît Averly

- Hut Boxes
- Little Boxes with a French Accent
- Textures, Patterns, and Proportions

Box City, 2016 to 2018, Various woods and sizes

Christian Brisepierre*

- Spherical Music Box
- Turning an Elliptical Platter

Oval Serving Platter, 2018, Maple, English walnut, 4" × 12" × 9" (10cm × 30cm × 23cm)
Photo: Brandon Wright

Max Brosi*

- Bat Form
- Octahedron Form

Tetrahedron (Octahedron), 2017, Elm, 4" × 4" (10cm × 10cm)
Photo: John Carlano

Janet Collins

- Master Beads and Coves for Spindle Duplication

Walnut Bowl with Maple Inlay, 2018, Walnut, maple, 12" (30cm) diameter

Sharon Doughtie

- Techniques for Using Acrylic and Milk Paints
- Turning an Open Form Box for Embellishment

Breadfruit, 2016, Cherry, paint, texture paste, 3" × 3½" × 3" (8cm × 9cm × 8cm)

Jim Echter*

- The Sensational Skew

Spindling Bowls 1, 2018, Cherry, 2" × 7" (5cm × 18cm)

Dennis Fuge*

- Hollow Vessels from the Bottom Up

Map Vessel, 2009, Spalted maple, 17" × 6" (43cm × 15cm)

Troy Grimwood*

- Ancient Treasure
- Decorating the Treasure
- Roly Bowl

I Found it Round, 2017, Spalted sycamore, liming wax, 2¼" (6cm) diameter

*First time demonstrating at an AAW Symposium.

MORE SYMPOSIUM WOODTURNING TALENT

Ashley Harwood

- Platter Turning
- Sea Urchin Ornaments and Fine Spindle Turning
- Push Cut Bowl Turning


Photo: Glenn Lucas

30 Ornaments, 2016 to 2018, Sea urchins, ebony, various sizes

Brian Horais*

- Spiral-Edge Segmented Designs

Twisted Padauk Bowl, 2018, Padauk, 4½" (11cm) diameter

Mike Jackofsky

- Creating Hollow-form Shapes
- Small-Scale Hollow Vessels
- Making Hollow Vessels

Redwood Natural-edge Hollow Vessel, 2018, Redwood burl, 6" × 7" (15cm × 18cm)

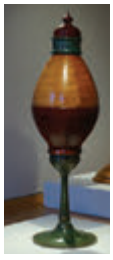
John Jordan

- Hollow Turning
- Ideas and Inspiration: "Fill Your Pocket"

Teapot Elm Burl, 2018, Elm Burl, tamo ash, bamboo, bronze, 6" × 6" × 4" (15cm × 15cm × 10cm)

Stuart Kent*

- Bowl Coring Simplified
- Large-Scale Sculptures



Vessel in the Form of an Egg Variation No. 2, 2008, Oak, cast bronze, 56" × 20" (142cm × 51cm)

John Lucas

- Simple Elegant Surface Enhancement
- Using a Router on the Lathe
- Turning a Hand Mirror

Abalone Mirror, 2018, Maple, 5½" × 15" (14cm × 38cm)

Jerry Measimer*

- Turning a Cowboy Hat

Untitled Cowboy Hat, 2018, Maple, 6" × 15⅝" (15cm × 40cm)

Photo: Dan Nantz

Alan Miotke*

- Adding Texture to Segmented Design
- Bowl from a Board

Archimedes Gift, 2016, Bubinga, maple, bloodwood, 6" × 6" (15cm × 15cm)

Pascal Oudet

- Original Box
- Thin Tubes
- Oak Lace (Sandblasting)
- Turning and Carving a Teapot

Diabolo, 2017, Oak, 17¾" × 8" × 8¼" (45cm × 20cm × 21cm)

Dennis Paullus

- Threading Wood
- Acorn Boxes

Threaded Secret Box, 2016, Hard maple, leather dye, metal leaf, 3½" × 2½" (9cm × 6cm)

Frank Penta

- Off-Center Platter

Candlestick, 2018, Purpleheart, oak, redheart, spalted tamarind, wenge, 9" (23cm) tall

Toni Ransfield

- Creating Polymer Clay Pens

Purple Roses with Pink Butterflies, 2018, Polymer clay, millefiori

Photo: Ed Street

*First time demonstrating at an AAW Symposium.

MORE SYMPOSIUM WOODTURNING TALENT

Willie Simmons*

- Quick and Easy Handles
- Peppermills

Untitled Peppermill, 2016, Maple, 10" × 3" (25cm × 8cm)

Dick Sing

- Birdhouse Ornament
- Offset Inlays
- Pens
- Pens with Pizzazz
- Pocket Watch

Burl Pens, 2016 to 2018, Burl

Bruce Trojan*

- Off-Center Platter

7th Galaxy, 2012, Maple, acrylic paint, pyrography, 1⅜" × 7" (3cm × 18cm)

Colwin Way*

- BOWLS!!
- Christmas Pyramid
- Taming the Skew

Untitled Selection of Bowls, 2016 to 2018, Sycamore, cherry, European tulip, European walnut, largest is 2" × 14" (5cm × 36cm)

Kimberly Winkle*

- From Drab to Pizzazz: Milk Paint and Surface Embellishment
- Turning a Footstool

Yellow Scribble Stool White, 2015, Polychrome poplar, 15" × 15" (38cm × 38cm)

Photo: Ben Corda

Tom Wirsing

- Tool Steels and Grinders
- Two-Step Platter Process

Quilted Maple Platter, 2018, Bigleaf maple, 12" (30cm) diameter

*First time demonstrating at an AAW Symposium.

CALL FOR STUDENT SUBMISSIONS
2019 Turning to the Future Competition

AAW AMERICAN ASSOCIATION OF WOODTURNERS
Turning to the Future

Application period: March 1 to May 1, 2019

The AAW is pleased to announce the fourth Turning to the Future competition, an opportunity for woodturning students and schools to show off their best work. The exhibition will be held in conjunction with FreshWood, one of North America's largest student furniture-making and woodworking competitions.

The competition is intended to encourage and support students in reaching for and attaining the highest levels of skill in the use of the lathe. The contest is open to students in North America, and there is no entry fee.

Prizes include $500 first-place and $100 second-place awards in each division and category, and two lathes for the Best in Show piece in each division.

There are two divisions, High School and Post-Secondary, with three categories each: Functional, Small Turnings, and Open. Five finalists in each division category will be chosen to have their work displayed at the 2019 AWFS® Fair in Las Vegas, Nevada, July 16–20, 2019. Work will be evaluated on craftsmanship, aesthetic appeal, creativity and/or utility, and process documentation. Application period opens March 1, 2019. Deadline for submissions is May 1, 2019.

If you know a student woodturner, encourage him or her to apply. Submission details can be found at tiny.cc/Calls.

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 AAW's 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 2020.

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, 2019:

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 2019.

Apply for an AAW Grant

Grant awards

AAW Grants are awarded on an annual basis. To be eligible, most applications must be received by December 31 for grants given in the following year.

Grants are available to individuals, chapters, schools, and non-profit organizations. Examples include but are not limited to outreach programs and/or events to encourage youth and under-represented populations (women, minority, disabled, etc.) to learn and pursue woodturning, support of existing or developing unique woodturning programs, educational workshops or class participation, professional development opportunities, chapter projects, etc. In addition to monetary awards, up to ten mini-lathe packages are available for award.

Find detailed grant descriptions and applications at tiny.cc/aawgrants. Note that all AAW grants are now consolidated and dispersed by one committee, and they all have the same deadlines. If you have questions, please contact the AAW office by calling 877-595-9094 or emailing memberservices@woodturner.org.

Continuum: AAW's 2019 Themed Member Exhibition Call for Entries

Entry period: January 1 to March 4, 2019

The AAW is pleased to announce an open juried call for its 2019 member exhibition, with the theme *Continuum*.

Works accepted into this exhibition will be on view at AAW's Annual International Woodturning Symposium at the Raleigh Convention Center, Raleigh, North Carolina, July 11–14, 2019. The exhibition will then travel to the AAW Gallery of Wood Art, Saint Paul, Minnesota, where it will be on display until the end of 2019.

The full call for entries can be found in the August 2018 *American Woodturner,* page 6. Application can be found online at tinyurl.com/AAW2019. For more information, check the woodturner.org Calls for Entry page (tiny.cc/Calls), or contact Tib Shaw at tib@woodturner.org.

Sponsor a Demonstration Room in Raleigh

We are offering the opportunity to express your support of AAW by sponsoring a demonstration room or event activity during the Raleigh Symposium. Whether as an individual member, an AAW vendor, or as a local chapter, this is a way to visibly display your support of the AAW and our programs. We especially want to thank all the individuals and organizations that have sponsored rooms and Symposium events in previous years.

Opportunities to participate in this fundraising program still remain. For more information, please contact Phil McDonald, Executive Director, at 877-595-9094 or phil@woodturner.org.

Calling All AAW Chapter Newsletter Editors and Webmasters

Each year, the AAW holds the Best Chapter Newsletter and Best Chapter Website contests. **Closing date for applications is April 1.** Winners will be announced at the AAW International Symposium, provided with a follow-up announcement in *American Woodturner,* and receive a certificate of achievement.

How to apply

Applications for both contests must be submitted online. Links to rules and guidelines, as well as to all past winners' newsletters and websites, can be viewed at tiny.cc/ChapterNewsWeb (case sensitive). This is a members-only page.

For the newsletter contest, the judges will be looking for:

- Content that demonstrates partnership with AAW to share, support, and deliver woodturning education
- Visually appealing layout
- Sound writing skills
- Current technical, safety, and news-related content

For the website contest, the judges will be looking for:

- Visually appealing layout/ graphic design
- Personality and good blend of design with appropriate appeal to woodturning audience
- Easily navigated, intuitive menu, working hyperlinks
- Appropriate use of scripting, styles, databases, and search engines
- Site works with different browsers and devices
- Content that demonstrates partnership with AAW to share, support, and deliver woodturning education
- Current technical, safety, and news-related content
- New information upfront, archived material available

Hall of Fame

Past first-place winners of the chapter newsletter and website contests have been inducted into AAW's Hall of Fame, prominently honored on our website. Visit tiny.cc/chapterwinners to view all past winners. In order to recognize the excellent work of the full range of AAW chapters, first-place winners in either category must wait three years before entering the competition again.

Above all, newsletters and websites should be fun to read and provide useful information for the chapter they serve. ■

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 2019, we will draw another name from our membership roster to give away a Powermatic 3520C 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. Free shipping is included within the continental USA; international winners will be responsible for shipping costs from the U.S.

2019 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
- Big Monk Lumber (bigmonklumber.com) $25 gift certificate
- Glenn Lucas (glennlucaswoodturning.com) Series of 5 DVDs "Mastering Woodturning"
- The Walnut Log Studio and Supply (thewalnutlog.com) Jeff Hornung DVD
- Niles Bottle Stoppers (nilesbottlestoppers.com) Gift certificate
- Record Power Company (recordpower.co.uk) SC4 chuck package
- Powermatic/JET (jpwindustries.com/brands) Lathes
- Rockler Woodworking and Hardware (rockler.com) Gift certificate
- Preservation Solutions (preservation-solutions.com) Gift certificate

AAW Chapters/Symposia (each donating an event registration)

- Tennessee Association of Woodturners
- Totally Turning Woodturning Symposium

In Memoriam: Ron Kent, 1931–2018

Ron Kent, a founding AAW member who lived in Hawai'i and was known for his work with Norfolk Island pine, died December 18, 2018.

Early in his career, Ron used driftwood found on Hawai'i's beaches and focused on solid bottle forms. Then he moved on to bowls in Norfolk Island pine. A self-taught turner with an engineering background, Ron preferred to develop his own lathe and techniques. Unlike most bowl turners, he mounted the log endgrain and turned the interior of the bowl first, looking for the pattern of regularly spaced branches specific to Norfolk Island pine. With the log positioned just right, a natural star pattern emerged. Too much cutting obliterated the star, too little failed to reveal it. Then Ron would work the outside of the bowl, striving for thin, even walls.

AAW member #17

In 1986, Ron Kent became member #17 in the newly formed AAW and, later, was the first member featured in AAW's Anniversary Profiles leading up to the organization's 30th Anniversary celebration.

Ron was widely recognized in two separate fields. In addition to his work in artistic woodturning, he was also successful in the financial services industry, where he ran his own firm and founded a Hawaiian municipal bond mutual fund. He was featured in David Heenan's *Double Lives: Crafting Your Life of Work and Passion for Untold Success Stories of Extraordinary Achievement,* a book that profiles people who achieved success and happiness "through pursuit of a second passion." His turned work is included in the Vatican Collection, the White House Collection, and the collections of many

major museums, including the Boston Museum of Fine Art, the Metropolitan Museum, the Yale University Art Gallery, and the Honolulu Museum of Art.

Ever generous with his time and ideas, Ron warmly welcomed so many of us who crossed his path in both the wood and financial worlds. We will miss him deeply, but delight in finding his work in museums around the world. ■

—Ruth and David Waterbury

Book Review: *The Sculpture of Robyn Horn,*

The University of Arkansas Press, 2018, 240 pages, hardcover

In size, scope, and quality, *The Sculpture of Robyn Horn* bears witness to Robyn Horn's prolific thirty-five years sculpting wood. Five excellent essays by significant writers in the art world place Robyn's sculpture firmly within the woodturning field, as well as solidly alongside many contemporary sculptors. Abundant, full-page images of woodturnings and wood sculpture testify to years of dedication, focus, and ongoing creative drive.

Robyn is one of a handful of early woodturners for whom a lathe served as a gateway for a subsequent career as a wood sculptor. The essayists mention other former turners, such as Stoney Lamar and Michael Peterson, which provides historical context to their and Robyn's thoughtful, deliberate shift from turning to direct carving.

Specific to Robyn and her artwork, the stone-filled Arkansas landscape where she lives informed her early-career *Geode* and *Millstone Series.* These large, solid forms were either fully or partially turned using a lathe. After abandoning lathe-based sculpture, Robyn wielded chainsaws to carve her *Stepping Stones, Standing Stones,* and *Slipping Stones Series,* many of which are pictured in this book.

The woodturning field is relatively young; no doubt the lathe will continue to launch other turners beyond its circular confines. *The Sculpture of Robyn Horn*—in essays, visually, and in Robyn's own words—tells the story of one artist's ongoing journey.

The essayists are Joyce Lovelace, Henry Adams, Cindi Strauss, Janet Koplos, and Rachel Golden. ■

—Betty J. Scarpino

(Left) **Robyn Horn,** *Pierced Geode,* 1991, Redwood lace, ebony, bloodwood, 14" × 16" (36cm × 41cm)

(Right) **Robyn Horn,** *Wandering,* 2016, Redwood burl, 22" × 29" × 9" (56cm × 74cm × 23cm)

St. Louis Chapter Marks 25 Years

February 2018 marked the 25th anniversary of the Woodturners of St. Louis (WTSTL), an AAW chapter. In celebration, the annual president's challenge was to turn an item that incorporates silver. The pieces were judged, and the winning piece, chosen by club members, was submitted by Gary Johnson. Gary turned a small goblet from ziricote, with silver wire and an opalescent topaz in the bottom.

An inspiring club member

Gary has contributed many beautiful works over the years and has been an inspiration to many of our club members. Past President Bob Goulding notes,

"Nearly thirty years ago, I was visiting the lovely artist colony of Mendocino, California. While going through art galleries, I stumbled onto one that specialized in wood art. For the first time, I saw beautiful turned wooden bowls that were art. Among them was a very special segmented bowl, turned by Gary Johnson. I was so taken by the wonderful turned bowls, including Gary's, that my wife bought me a lathe for Christmas, and I have been turning bowls ever since. My woodturning has become what defines me in these later years. Thanks, Gary."

History

WTSTL started as a spin-off from the St. Louis Woodworkers Guild by Ken Schaefer, Virginia Toone, and Dave Skinner in February 1993. Ken was the president and spearheaded the club for many years. Gary Johnson also served as president in 1995. The club met at the local Woodcraft store in the beginning and for many years. As the club grew, a new location was needed; now WTSTL meets at the Carpenters Joint Apprentice Center.

During the past twenty-five years, the club sponsored the Joy of Turning symposia in 1996 and 1997 and had many well-known turners demonstrate, including Betty Scarpino, John Jordan, Michael Hosaluk, JoHannes Michelsen, Al Stirt, and David Ellsworth. Several nationally known woodturners are or were members of WTSTL—Fletcher Hartline, Binh Pho, Michael Blankenship, Jeff Hornung, and others.

WTSTL member Gary Johnson and his recently turned ziricote goblet with silver accents. The piece was selected as the winner of the club's president's challenge, commemorating the chapter's silver anniversary.

Our chapter has entered several collaborative pieces in the AAW Symposium challenges. Gary recalls those times as some of the most fun, working with a group of about ten at a member's house and then having a potluck dinner. ■

—John Hoeing, Woodturners of St. Louis

Thames Valley Donates Tops to Children's Foundation

Over the summer of 2018, John Scott, President of the Thames Valley Woodturners Guild of London, Ontario, challenged guild members to make colorful wood spinning tops for children, especially those in need of a smile in hospitals. The goal was to leverage our talents toward a community group to help the children. Our members came back with 230 beautifully turned tops.

John Scott, President Thames Valley Woodturners Guild *(left),* and Scott Fortnum, President Children's Health Foundation.

We found an excellent supportive local organization through which the tops could be distributed, the Children's Health Foundation. What a great way to give to the community. The Foundation is the fundraising arm and support group of the London Children's Hospital, Thames Valley Children's Center, and Children's Health Research Institute. The Foundation was thrilled with all of the tops and their designs. Scott Fortnum, President of the Children's Health Foundation, said at the time, "It's a great fit. The kids at the hospital will love these. There's a couple hundred children who will be very, very happy. If you see that little glimmer or smile of joy when they're in a kind of scary place, it's a wonderful, wonderful feeling!"

Project details

Since our turned tops were meant for donation to children, we used only water-based coloring markers, kept the size to a minimum of 1¾" (4cm) diameter to avoid a choking hazard, avoided nut-producing tree woods, ensured the tops had no sharp edges or tacks/nails at the tip, and used carnauba wax for a finish and shine.

We also provided examples of the tops and our material guidelines, which the hospital approved. ■

—John Scott, Thames Valley Woodturners Guild

Chicago Woodturners Demonstrates at SOFA Event

The 2018 Sculpture Objects and Functional Art and Design Show (SOFA) was held at the Navy Pier in Chicago in November. This event is considered by many to be the premier show of gallery-presented three-dimensional art from around the world. Wood art was well represented, with pieces from renowned artists shown in several galleries, as well as in an exhibition by the Collectors of Wood Art. In addition, the Chicago Woodturners, an AAW chapter, was once again invited to demonstrate woodturning techniques.

(Top) Jason Clark demonstrates woodturning at SOFA Chicago, 2018, as part of the Chicago Woodturners' presentations.

(Bottom) A panel discussion led by John Beaver and Curt Theobald.

Our demonstrations have been held at SOFA for approximately ten years and are an excellent opportunity to introduce woodturning to many of the approximately 35,000 people who attend every year. A large percentage of attendees are collectors, students, artists, and art enthusiasts who have never been exposed to woodturning or the important role of the lathe in the creation of wood art.

During the three days of the SOFA event, we put on fourteen one-hour demonstrations by established and emerging artists and local Chicago talent. Although the demonstrations were focused on introducing woodturning to the general public, the chips were flying and the crowds eagerly gathered.

Last year's show was likely the most successful in terms of attendance, and I thank all the artists who volunteered their time to advance the visibility of wood art. Demonstrators included John Beaver, J. Paul Fennell, Curt Theobald, Jeanne Douphrate, Rebecca DeGroot, Derek Weidman, Marie Anderson, Kristin LeVier, Alan Miotke, Roberto Ferrer, Clint Stevens, Katie Mae Adams, David Bertaud, Jason Clark, and Andy Kuby.

If you are anywhere near Chicago during the first weekend in November 2019, stop in and see this show. You will be glad you did. You will see great art to inspire your work and the Chicago Woodturners will again be there making chips and teaching people about the craft we all enjoy. ■

—Al Miotke, Chicago Woodturners

Brazos Valley Prompts Hospital to Participate in Beads of Courage

The Southwest Association of Turners (SWAT) began its official relationship with the Beads of Courage (BoC) program during SWAT's annual symposium in August of 2010. Members are encouraged to make boxes, donating them each year to the symposium for children's hospitals throughout the southwest. These hospitals, in turn, give them to chronically ill pediatric patients. With each treatment, the kids are given a bead to place in their chosen box to remind them of their courage in persevering through their medical procedures.

Working in concert with SWAT, the Brazos Valley Woodturners (BVWT) has participated and expanded the program locally. BVWT president Ken Mays approached Baylor Scott & White McLane Children's Hospital in Temple, Texas, to acquaint them with the BoC program and encourage them to participate. After numerous meetings, the hospital recognized the value of the program for its patients and made the necessary arrangements with the BoC organization to become an official participant.

On behalf of SWAT, three members from BVWT presented 104 boxes collected from the most recent symposium to Baylor Scott & White McLane Children's Hospital. As part of the presentation, three patients were invited to come up to the table and select their boxes. Afterwards, one of the children approached Ken Mays and asked, "Do I get to keep it?" When she heard the reply, "Yes," she squealed and joyfully hugged her box with delight. After we shared this story with BVWT club members, they all agreed the heart-warming experience of that one little girl is powerful motivation to keep the program going forward. ■

—Norm Burgess, Brazos Valley Woodturners

For more on the Beads of Courage program, visit beadsofcourage.org.

Brazos Valley Woodturners members *(from left)* Bob Johnson, Norm Burgess, and Ken Mays pose with some of the Beads of Courage boxes recently presented to Baylor Scott & White McLane Children's Hospital in Temple, Texas.

Calendar of Events

April issue deadline: February 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 23, 24, 2019, The 14th 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 hubcityturners.ca or contact Glen Friesen at glenfriesen@sasktel.net.

Florida

February 8–10, 2019, The 2019 Florida Woodturning Symposium, Lake Yale Baptist Conference Center, Leesburg. Event offers onsite accommodations with meals included, silent auction, raffles, vendors, and workshops. National demonstrators to include Derek Weidman, Peggy Schmid, Jason Clark, Graeme Priddle, and Melissa Engler. Regional demonstrators to include Al Hockenbery, Don Geiger, Rudolph Lopez, and Franck Johannesen. Workshops led by Dixie Biggs, Steve Cook, Barry Reiter, Walt Wager, and Steve Marlow. For more, visit floridawoodturningsymposium.com or facebook.com/myfws.

Georgia

October 6, 2018–May 25, 2019, From Tree to Treasure: Woodturnings by Al Christopher, Oak Hill & The Martha Berry Museum, Rome. An exhibition featuring woodturnings by Al Christopher, made in varied styles with an emphasis on embellishment. For more, contact Rachel McLucas at rmclucas@berry.edu or visit berry.edu/oakhill/exhibits/temporary.

September 20–22, 2019, Turning Southern Style Symposium, Dalton Convention Center, Dalton. Three-day event includes demonstrations, banquet, instant gallery, tradeshow, special interest night, and spouse activities. Attendees are invited to bring a youth guest at no cost. Featured demonstrators to include David Ellsworth, Hans Weissflog, and Stuart Batty. Regional demonstrators to be announced. For more, visit gawoodturner.org, email symposium@gawoodturner.org, or follow Turning Southern Style Symposium on Facebook.

Hawai'i

March 8–29, 2019, Big Island Woodturners 21st Annual Woodturning Exhibit, Wailoa Center, Hilo. An exhibition of local work; reception March 8; Saturday demonstrations (on March 9, 16, and 23). Gallery open 8:30 a.m. to 4:30 p.m. Monday through Friday. Come see Hawai'i's finest. For more, visit bigislandwoodturners.org.

Illinois

April 26, 27, 2019, The Midwest Penturners Gathering, Schaumburg Fairfield Marriott, Chicago. Demonstrators to include Dick Sing, John Underhill, Ed Brown, Mark James, Greg Bonier, and Mark Dreyer. Two full days of pen making—from beginner to advanced. Numerous social activities, chance to win a lathe, door prizes, vendor area. For information or to participate as a demonstrator or vendor, contact MPGInfo@yahoo.com. For more, visit midwestpenturnersgathering.com.

Indiana

October 17–20, 2019, Ohio Valley Woodturners Guild's "Turning 2019," Higher Ground Conference Center, West Harrison. OVWG's biennial symposium features eleven rotations, each with five demonstrations. Pro turners will offer four unique topics over seven rotations. Pro demonstrators to include Stuart Batty, Trent Bosch, Mark Sfirri, Al Stirt, and Kimberly Winkle. Onsite housing and dining, vendors, instant gallery, and silent and live auctions. For more, contact KC Kendall at kckend@gmail.com.

Minnesota

Ongoing, The AAW Gallery of Wood Art in Saint Paul features four to six woodturning exhibitions per year, including works from AAW's annual themed member and POP exhibitions. On continuous display at the Gallery of Wood Art is the "Touch This!" family-friendly education room. For more, visit galleryofwoodart.org or email Tib Shaw at tib@woodturner.org.

New York

March 30, 31, 2019, Totally Turning Symposium, Saratoga Springs City Center, Saratoga Springs. Presented by the Adirondack Woodturners, the 2019 symposium to feature Glenn Lucas, Richard Findley, Keith Gotschall, Harvey Meyer, Ted Sokolowski, Willie Simmons, Joe Larese, Dave Lutzkanin, Kurt Hertzog, and more. For more, visit totallyturning.com.

Oregon

March 15–17, 2019, The Oregon Woodturning Symposium, Linn County Expo Center, Albany. The third edition of this biennial event features fifty rotations covering aspects of woodturning for the beginner to the expert. This year, demonstrators to include Richard Raffan, Glenn Lucas, Michael Hosaluk, Jimmy Clewes, Cynthia Gibson, Sam Angelo, Art Liestman, Jim Rodgers, Curtis Seebeck, Seri Robinson, and Dave Schweitzer. The ever-popular vendor show will also be back. For more information and to register, visit oregonwoodturningsymposium.com. Vendors go to the vendor page at the same address. Email questions to oregonwoodturningsymposium@gmail.com.

Washington

March 23, 2019, Northwest Washington Woodturners' 10th Annual All Day Demo, A Day with Mike Mahoney, Anacortes First Baptist Church, Anacortes. Mike will demonstrate the many techniques he has developed and refined over his lifetime as a professional woodturner and instructor. For complete information, visit nwwwt.org/MahoneyDemo.pdf, email info@nwwwt.org, or call Phil Kezele at 206-372-5123. ■

"Yes, he finally took a turn for the better."

TIPS

Tips

Digital angle gauge for grinder toolrest

Most carpenters use a magnetic digital angle gauge to set the angle of their table saw blades. I use one to quickly and accurately reset the angle of my grinder toolrest. Here's how it works.

To allow for the change in grind angle when the toolrest is moved closer or farther from the grinding wheel, keep a spacer handy to set a consistent gap between the grinding wheel and toolrest. I use a thin piece of plywood or a paint stick.

Record correct angle

Pick a tool you typically sharpen using the grinder toolrest and set up the toolrest to sharpen that tool. Keep in mind you must reset the distance between the wheel and toolrest with your spacer each time you adjust the angle. Set your digital angle gauge on any flat surface (static surface) that is connected to your grinder and reset it to zero. I reset my angle gauge on the base of the grinding jig *(Photo 1)*.

Now set the angle finder on the grinder toolrest, ensuring the base of the angle finder is reasonably squared up with the toolrest and its screen is facing either left or right. Record the angle displayed on the angle finder *(Photo 2)*.

Re-sharpen with confidence

To re-sharpen the same tool, reset the angle gauge to zero as before. Pull the toolrest away from the grinding wheel, and tighten the toolrest support arm to the base. Then, with the angle gauge on the toolrest, adjust the toolrest to the angle you had previously recorded for that tool. Make sure to position your wooden spacer against the grinding wheel when moving the toolrest back in place to ensure consistency. Remove the spacer and sharpen your tool.

It is that quick and easy. I write the angle required for each tool on a piece of colored electrical tape wrapped around the tool for easy reference.

—Denis Delehanty, Virginia

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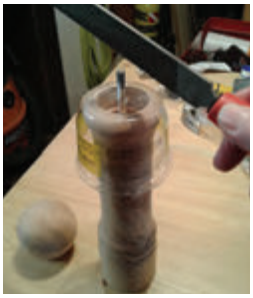

A plastic container protects the wood while filing.

Protective cover during filing

Recently, I was making some salt and pepper mills with ceramic crush-grinder mechanisms. I found it was more accurate to wait and cut the shaft to the correct length once I had glued the pieces in place. To protect the top of the mill from being damaged by an errant file when smoothing off the end of the shaft, I cut a hole in the bottom of an old plastic container and slid it over the shaft before I started filing.

—Cathy Friesen, Canada

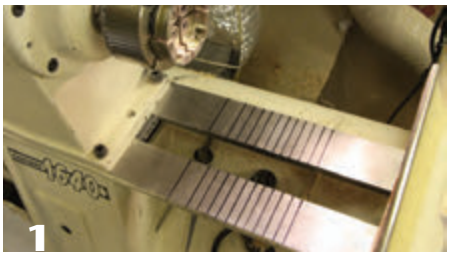
Reference lines help square toolrest

I have noticed many turners, including demonstrators, having to make several attempts to "flatten," or square up, the end of a workpiece mounted in a chuck. Often it takes several attempts and the need to check results with a straightedge. You can use the lathe's toolrest as a guide, and an experienced turner can eyeball the toolrest's position pretty well (but rarely perfectly). Here's a way to simplify the process.

Place a square on the lathe bed a little beyond the face of your chuck, with the blade extending across both bed ways. Draw a line across the ways with a dark permanent marker. Repeat at ½" (13mm) intervals to make several lines *(Photo 1)*. With a workpiece mounted in your chuck, position the toolrest about ½" away and aligned with one of the reference lines on the lathe bed. Sight down over the edge of the toolrest to ensure it is parallel to one of the lines *(Photo 2)*.

Using the tool of your choice (I usually use a ½" spindle gouge), make a pass across the workpiece with your knuckle riding against the toolrest. As long as you keep your tool fixed at the same distance over the toolrest, you'll be cutting squarely, at a right angle to the bed. With a little practice, you'll be successful virtually every time. You can easily refresh the lines as they fade over time.

—Gary Miller, Canada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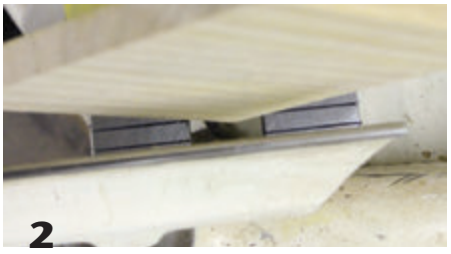
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Share your turning ideas!

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

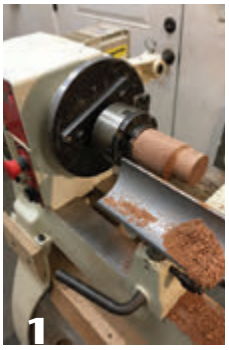
Heavy-duty offset chuck

I have always been fascinated by offset turning. I have explored offset spindle work and made light-duty offset "chucks" using wood and two-sided tape, but I wanted to do more. I realized if I made something that could hold a four-jaw chuck off-center, I could make larger offset pieces. The challenge was to do it safely, in a way that would maintain balance and stability during turning.

I came up with a design that uses a secondary spindle that can be securely positioned in varying degrees away from the lathe spindle *(Photo 1).* Like the primary spindle, this secondary spindle is threaded to accept a four-jaw chuck. Critical to this design is the ability to add counterweights to help balance the offset chuck.

There are four basic components: a steel faceplate threaded onto the lathe's spindle; a steel baseplate with five sets of three offset, corresponding positioning holes and seven holes along the outside edge for attaching counterbalance weights *(Photo 2);* a secondary threaded spindle screwed and welded to a triangle of ½"- (12mm-) thick steel *(Photo 3);* and counterbalance weights *(Photo 4).* All of these components are bolted together for easy adjustability. Making this jig requires access to and the ability to use metalworking machinery, but the result is the ability to turn larger offset pieces at 700 rpm without vibration. Anyone interested in the design information can email me at leonolson@aol.com.

—Leon Olson, Utah



Craft foam protects bowl rim

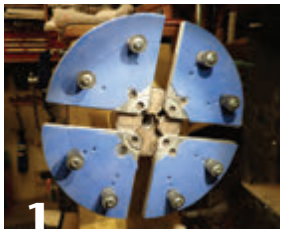
I recently discovered sticky-back craft foam at my local craft store. It is ⅛" (3mm) thick with a self-adhesive back. I purchased a couple of sheets for future use and have now found a good use for it. I've installed it on the face of my jumbo jaws to protect a bowl's rim when reverse-chucked.

Simply remove the buttons from the jumbo jaws, cut the foam to shape with scissors, stick it on, and reinstall the buttons *(Photos 1, 2).* You can poke holes through the foam for various button placement as needed. I no longer need to fumble with trying to stick a paper towel between the jaws and my work when I'm concerned about damaging a finished surface *(Photo 3).*

The foam sticks very well but could be peeled off if necessary. I plan to leave the foam on the jaws indefinitely and replace it when it wears out.

Long ago, I also made my own buttons for my jumbo jaws out of some rubber corks that I purchased at the local hardware store. I drilled a hole through the corks and attached them with longer machine screws (also from the hardware store). I really like this solution. The deep dovetail shape of the corks holds the work securely.

—Carl Ford, Connecticut



Craft foam adhered to jumbo jaws protects bowl rims.

The author's Nick Agar-style bowl, reverse-mounted for finishing its base. In some cases, this method may be preferable to using a vacuum chuck, which could damage the paint on the inside.

Wax paper to the rescue

When my banjo begins to stick, or drag, on the lathe bed, instead of stopping what I'm doing to apply and buff off wax, I take a piece of wadded-up kitchen wax paper and give the ways a quick scrub. I can get back to work in seconds, with a noticeable improvement in the banjo's ability to slide. The same method also works well on the tool-rest and along the length of turning tools that grab during cutting. ■

—Terry Quiram, Illinois


A replacement gable-end spire on an old house in Brighton, England, provided an architectural woodturning challenge.

A **UNIQUE** SEASIDE COMMISSION

Chris Grace

I recently received a request to turn a replacement gable-end spire for an old house in the coastal city of Brighton, fifty miles south of London. Being near the sea, the woodwork on this house requires periodic maintenance, but in this case the new homeowner wanted to replace the badly rotted spire.

I still find it difficult to price my work, as people have little idea of the cost of materials and turning equipment, let alone the value of my time. So I priced it in both softwood, as was used originally, and hardwood. The spire would be painted, and I like to make these features to last, so I was pleased the homeowner chose sapele, a wood with good decay resistance.

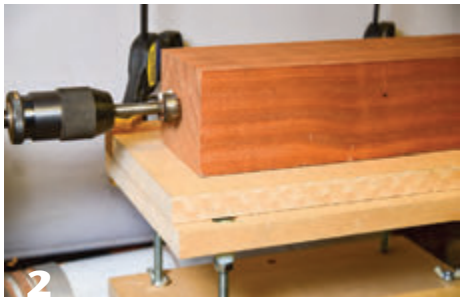
Extrapolating dimensions

The first task was to measure and compare the ball features above and below the spire's square section. The upper portion had a lot of rot, and a section had crumbled away. The bottom section was intact, so I was able to extrapolate features by consulting a photo taken before the spire was removed. I made a dimensioned drawing for easy reference while turning *(Photo 1)*.

My timber supplier had a piece of planed 4"- (10cm-) square sapele the right size, but it was longer than my lathe bed. I could have created an extension, but the client was happy for me to make the spire in sections. This avoided the need for extra setup, and it was much easier to keep the corners of the square section nice and crisp by cutting them on a chop saw (as opposed to turning the transitions).

Marking up the center section was critical. First, I checked it for squareness, then accurately marked the center with my engineer's center finder. Luckily, the blank arrived square and didn't require further milling. Care must be taken when making the center mark for turning, as endgrain can easily deflect an awl, pushing it off center.

Careful measurement and some extrapolation were essential in arriving at a dimensioned drawing from which to work.



The author's adjustable-height table supports the square blank for drilling on the lathe, with tailstock pressure providing feed control.

After carefully marking key transitions, the author established the features' depths with a parting tool and confirmed progress with calipers.

Drilling and turning

Drilling a hole in each end of the square center section enabled me to test the spigots, or tenons, on the top and bottom sections when I turned them. I used my adjustable table to set the square blank at the exact center height of the lathe. Tailstock pressure helped me feed the blank into a Forstner bit held in a drill chuck in the lathe's spindle *(Photo 2).*

I started turning the top and bottom sections between centers and formed a chucking spigot. I always use tailstock support if I can for added stability. My favorite roughing tool is a 1" (25mm) European pattern spindle gouge. Its versatility means I can rough down and complete most of the shaping with a single tool, re-sharpening as required.

Having turned the blanks cylindrical, I carefully marked the transitions and cut them to diameter with my parting tool *(Photo 3).* Some dimensions must be cut to one side of the feature, such as the spherical element, or stopped short of full depth so as not to remove wood that will be required later. When forming deeper features, make relief cuts that provide clearance for tool access. This is a good practice, even when using a tool that can reach into tight spaces.

Having created the spigot, or tenon, between centers and tested its fit in the drilled mortise in the center section, I put the bottom section to one side and started on the top, roughing out the ball-and-cove detail. I then turned my attention to the tapered finial *(Photo 4),* which was important to get right since it is the most obvious element of the spire. To obtain a consistent taper, I used my long toolrest held in two banjos. I make these rests from 2" (5cm) angle steel in sizes ranging from 1" for tight spaces to 2' (61cm) for long cuts.

I refined the ball detail and its adjacent elements, checking it against the lower ball *(Photo 5),* before removing the tailstock support and finishing the tip of the taper.

Finally, I remounted the top section between centers, using a hollow center at the tip, which I taped to avoid damaging. This enabled me to form the spigot that would fit into the hole drilled in the top of the center section.

Finishing up

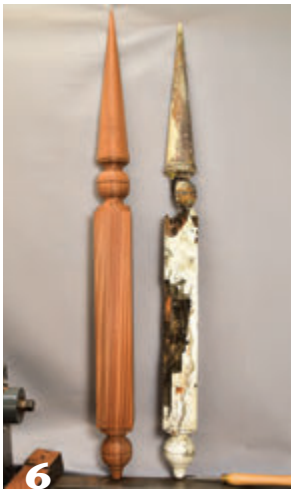
Sanding was easy, as I only needed to create a paintable finish; 180-grit abrasive was ample for creating a key for the primer.

The client was delighted with the new spire *(Photo 6)* and was able to install it while the scaffolding was still in place for other exterior renovations. ■

Chris Grace lives in Shoreham, England. His interest in making things started with his grandfather bringing him tools and showing him how to use them. He has been turning since 2008 and is a founder of South Downs Woodturners. Chris sells work by commission, teaches, and demonstrates. For more, visit notjustround.com.

The author turning the spire's taper in one long continuous cut, using a long toolrest held in two banjos. Tools are in easy reach on a carousel. Breathing wood dust is a health hazard, so he uses a custom-made, air-fed helmet.

The sectioned design of this spire enabled the author to compare similar elements for accurate duplication.



The new spire and its predecessor. Note that the original piece is shorter due to a chunk of timber that disintegrated when it was removed from the house's roof.

SANDING *with a* LUBRICANT

Mike Peace

You would not wet-shave without soap, would you? And yet, many woodturners are perfectly willing to sand without lubrication. Sanding with a lubricant, or wet-sanding, has been around a while, but many woodturners still have not tried it, despite its advantages. In this article, you'll learn why you should use wet-sanding techniques for some of your woodturning, and how to wet-sand properly. We'll also discuss different sanding lubricants—and how to make your own.

Why wet-sand?

Probably the most significant advantage is that wet-sanding all but eliminates sanding dust. The dust mixes with the lubricant to form a slurry that keeps the dust trapped and out of the air so you do not have to breathe it.

Breathing fine dust is a major long-term health hazard we woodturners want to avoid. Avoiding fine dust is especially critical when sanding rosewoods, many other exotics, and woods known to be irritants or sensitizers that set us up for respiratory problems down the road. We avoid breathing the most dangerous very fine dust particles with a combination of approaches like a dust collection system, air filtration units, dust masks, and powered respirators. Adding wet-sanding to our arsenal can be a major benefit to our lungs.

Another benefit is that the fine dust and lubricant creates a slurry that fills the pores of the wood to provide a smoother surface. If that lubricant is one that hardens, as discussed below, it can help seal the surface. The lubricant also helps keep the abrasive from loading up, or clogging, allowing the abrasive to cut better and thus sand faster.

In addition, the heat caused by conventional sanding can cause heat checks, those small cracks in the wood that go deep and are almost impossible to sand out. Using a lubricant reduces heat from friction in two ways. Because the lubricated abrasive cuts better, one does not have to sand as long, and a lubricant also helps keep the surface cooler.

Adding wet-sanding to our arsenal can be a major benefit to our lungs.

Finally, almost any liquid applied to a wooden surface can help reveal scratches. This is especially true when you focus a concentrated light on the surface at a raking angle. Shining the light at about a 45-degree angle to the wetted surface reveals the highs and lows and shadows of tool marks and scratches.

Tools of the trade

I use the term *abrasive* and not *sandpaper* because typically the backing of sanding products we use for our turnings is not actually paper. Paper backing on common sandpaper just does not hold up for very long when wet. The backing used for many of the abrasives favored by woodturners is typically cloth. Alternatively, the backing for sanding disks may be Mylar®, which provides a very flat and long-lasting support for the abrasive. Then there are open-mesh products like Mirka Abranet and Wonder Weave. These open-mesh abrasives contain aluminum oxide grain resin-bonded to a durable and long-lasting fabric. The open mesh contains thousands of small holes, which allow you to easily wash out the slurry from wet-sanding. Open-mesh abrasives perform great when sanding wet, or green, wood *(Photo 1)*. They simply will not clog like other abrasives.

Common sanding lubricants

The most common sanding lubricant is water. Water can be especially useful when sanding green wood that already contains water and thus is not likely to readily absorb an oil. I especially like using water when sanding very thin, once-turned bowls from green wood *(Photo 2)*. Using water as your lubricant allows you to use any final finish you want after the wood is dry.

Some turners prefer to use a solvent like citrus degreaser or mineral spirits. Mineral spirits will not interfere with

Open-mesh abrasives

Open-mesh abrasives like Abranet or Wonder Weave work great for wet-sanding. They don't clog as quickly as cloth- or paper-backed abrasives, and they are easy to clean out and reuse.

Sanding lubricants

Sanding with water as a lubricant works especially well on green-wood turnings like this once-turned, very thin bowl.

Wet-sanding with Antique Oil helps fill the pores of open-grain woods like mahogany for a smooth surface.

any finish after it dries but is more toxic than other choices. One of my favorite lubricants for wet-sanding dry wood is a sanding paste you can easily mix yourself from mineral oil and beeswax. (Mineral oil is known as paraffin oil overseas.) It traps the dust well without the use of a solvent. It is compatible with almost any drying oil finish such as tung oil, Danish oil, or Antique Oil. *See DIY Sanding Paste Recipe sidebar.*

DIY Sanding Paste Recipe

Here is recipe for making an inexpensive and effective sanding paste from mineral oil and beeswax *(Photo a).* Mineral oil is a liquid by-product of refining crude oil to make gasoline and other petroleum products. It is a common ingredient in baby lotions, cold creams, ointments, and cosmetics. It is colorless, odorless, and tasteless. In the U.S., mineral oil is readily available at your pharmacy since it is sold as a laxative. Baby oil is just mineral oil with some perfume added, and it can be used, too. Beeswax is available in bar or pellet form from your local beekeeper, craft stores, or online.

I use a 1:4 ratio of beeswax to mineral oil by weight *(Photo b).* To make 10 oz (283 g) of sanding paste, melt 2 oz (57 g) of beeswax in an old crock-pot *(Photo c).* Wax melts faster with a larger surface area, so it is best to grate or shave the beeswax or chop it into smaller pieces if it is in block form. If you don't have a crock-pot to spare, an alternative is a double boiler, easily made by placing a smaller pot on top of a larger one so it is heated by steam. Or place a smaller pot or can inside a larger pot, resting it on something to create a layer of water between the larger pot and the container holding the wax. Beeswax has a relatively low melting point—about 146° F (63° C)—so keep the heat on low and stir occasionally.

For safety, never leave the mixture unattended while heating. Flash point is a descriptor used to distinguish between flammable fuels (any liquid having a flash point below 100° F, or 37.8° C, such as gasoline) and combustible fuels, such as diesel, which burn at a higher temperature. The flash point of beeswax is relatively high, 400° F (204.4° C), so it is a combustible but not flammable liquid. Even though you are unlikely to start it burning, discoloration occurs if you heat the beeswax above 185° F (85° C).

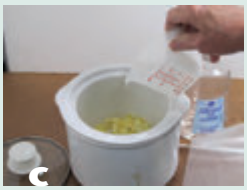
Since mineral oil has a lower density than beeswax, it actually takes 9.5 fluid oz (281 ml) of mineral oil to weigh 8 oz (227 g) for this 1:4 ratio. Therefore, you can either weigh the portion of mineral oil you need or, more conveniently, just pour in 9.5 fluid oz (281 ml). It doesn't matter if the oil is mixed in before or after the wax is melted. A wooden paint stirrer works well for this, or use a wooden spatula from the kitchen that needs a renewed coat of utility finish! Stir occasionally until the mixture is fully blended.

Pour the sanding paste mixture into containers *(Photo d).* I find a re-purposed plastic butter tub or similar container with a lid works well. You can also use lidded plastic containers from a discount store, short wide-mouth canning jars from a craft store, or round lidded metal containers available online.

If you find the paste is too soft, you can simply re-melt it and add more beeswax. If it feels too hard, soften it up by adding more mineral oil. Because mineral oil does not dry out like most drying oils, your sanding paste should maintain its consistency with a very long shelf life.

Melted beeswax and mineral oil make a fine sanding paste that will help keep sanding dust down and create a very smooth surface.

Use a scale to weigh the beeswax for the right proportion.



An old, dedicated crock-pot makes a good container for heating and mixing, but any makeshift double boiler will also do.

When the wax is completely melted and mixed with the mineral oil, carefully pour into an appropriate container.

Other turners like to use their final oil finish as a sanding lubricant *(Photo 3).* The friction heat generated using the final finish as the lubricant helps cure the oil slurry mix that is forced down into the pores of the wood.

I primarily use Antique Oil as a finish and it works well over an oil or oil/wax lubricant. If you use non-oil finishes like lacquer or wipe-on polyurethane, you may want to do a test to ensure they are compatible or wipe off the piece ▸

Clean, or unclog, your abrasives

Clean sanding disks on a power sander by running them against a sanding belt cleaning stick.

with a solvent like mineral spirits before applying the finish. Another option is to apply a coat of shellac, which sticks to just about anything and is compatible with any finish.

How to wet-sand

Apply the lubricant liberally to the surface of the wood and sand as normal. You can use a non-woven abrasive pad like Scotch-Brite™, a paper towel, or paper shop rag. Do not let the surface get too dry. Apply more lubricant to the abrasive as necessary to keep the surface coated as the slurry develops. Between grit changes, wipe off the surface of the wood to remove the slurry from the coarser abrasive before user a finer-grit abrasive.

If you are using water as the lubricant, you can easily clean the abrasive by washing it in warm water. If using a solvent lubricant, soaking the abrasive in the lubricant should help clean the abrasive. You can clean a sanding disk by holding a sanding belt cleaner stick against the spinning disk on your power sander *(Photo 4).*

Using an abrasive paste

To achieve a very fine finish after sanding to 320 or 400 grit, consider using an abrasive paste. Apply a liberal amount to the woodturning with a paper towel with the lathe off. Use it as you would any other abrasive by keeping it moving. The abrasive continues to cut as the grit breaks down into smaller silica particles in use, leaving a silky smooth surface. The last step after your final abrasive, whether wet-sanding or using an abrasive paste, is to use a few drops of lubricant to thoroughly clean up the surface with a clean paper towel.

Abrasive pastes are available commercially, but you can make your own easily and inexpensively. Using the abrasive paste recipe offered here is roughly equivalent to taking your last sanding grit and tripling it. For example, if you finish-sand to 320 grit, using an abrasive paste as described in the *DIY Abrasive Paste Recipe sidebar* can give you a surface similar to finishing with 1000 grit or even finer. It will provide a finish similar to using the familiar Tripoli compound on a buffing wheel.

So if you have not yet tried wet-sanding, try it. I think you will like the results, especially when finishing with a sanding paste you can easily make yourself. ■

DIY Abrasive Paste Recipe

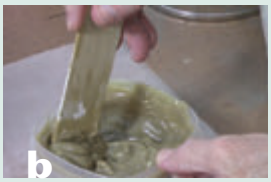
Credit goes to woodturner Daniel Vilarino for the following abrasive paste recipe, which calls for one part beeswax, one part diatomaceous earth, and four parts mineral oil by weight *(Photo a).* Diatomaceous earth is a naturally occurring, soft sedimentary rock containing fossilized microalgae, which crumbles easily into a fine white to off-white powder that is a very fine abrasive.

Follow the process described in the DIY Sanding Paste sidebar for making the sanding paste. The only difference here is that you will add a quantity of diatomaceous earth equal to the amount of beeswax. Weigh all the proportions for this 1:1:4 recipe, or use the liquid measurement of 9.5 oz instead of weighing out 8 oz of the mineral oil. Because we use mineral oil instead of the harsh solvents found in some commercial abrasive pastes, the final product is more "green" and does not have any harsh odors.

After thoroughly mixing in the diatomaceous earth, remove the mixture from the heat and continue to stir it with a spurtle or paint stick. Because the abrasive needs to stay suspended in the mixture until it cools, keep stirring while the mixture cools and hardens to a soft paste consistency. Be patient, as this may take up to twenty minutes. Then you can spoon it into containers for use *(Photo b).* Unlike the wooden spoon you may have used for stirring the sanding paste, do not plan to return to the kitchen any utensils used in making the abrasive paste.

This abrasive paste provides a soft, smooth surface similar to that obtained by using a buffing system. This should not be surprising, since Tripoli buffing compound is also made from diatomaceous earth. The surprise is that diatomaceous earth is readily available at your home development stores as a mechanical insecticide. While it is food safe for humans, exercise caution so as not to breathe the abrasive powder while pouring or stirring it.

The secret ingredient in this abrasive paste recipe is diatomaceous earth, commonly sold as a mechanical insecticide.



The final consistency of the abrasive paste is similar to that of heavy cream.

Mike Peace is active in three woodturning chapters in the Atlanta area. He is a frequent demonstrator and regularly uploads woodturning educational videos to his YouTube channel, Mike Peace Woodturning. Before retirement, Mike worked as a software project manager. After serving on active duty in the U.S. Army, he continued service in the reserves, retiring with the rank of Lieutenant Colonel. For more, visit mikepeacewoodturning.blogspot.com.

Turning an EARRING STAND

Kip Christensen

All photos by Scott Finlayson.

Earring stands, Kip Christensen. Earrings by Beth Arbuckle, Sally Ault, Bonnie Klein, Kip Christensen.

Among the designs included in the late Keith Rowley's book *Woodturning Projects* was an earring stand, one of which I acquired and gave as a gift to my wife Kim. She has used it regularly for nearly two decades. After repeated encouragement from Kim, I made another one for her using Keith's example and book as a guide.

Keith's design included four separate pieces of wood: a base, a center post, an earring carrier, and a finial. The finial doubles as a handle and can also be used as a ring holder. The four parts were joined together by turning tenons that fit into drilled holes. After making the earring stand using Keith's method, I decided to make one out of one solid piece of wood. This allowed the grain to align continuously from bottom-to-top and eliminated the need to join four separate turnings. After making several earring stands using this method, I have found they are fun to turn and are well received as gifts. My modified design requires changing the project's drilling jig from having a center pin to having a center hole.

Prepare the blank

Start with a seasoned piece of wood about 3½" (9cm) square and 6" (15cm) long. Straight-grained wood ensures the finial will not be weakened by cross-grain fibers. With the wood mounted between a drive center and a cup-and-point ball-bearing tail center, use a spindle-roughing gouge to remove the corners and turn a cylinder.

On the bottom end of the blank, turn a spigot to fit a scroll chuck. The spigot is about ¼" (6mm) long, slightly larger in diameter than the chuck jaws in the closed position, and approximately matches the shape of the jaws. My Vicmarc chuck has dovetail jaws, and a matching spigot is quickly turned using a skew with the handle held low in peeling position *(Photo 1)*. The spigot can also be turned with a parting tool or a spindle gouge. The inside corner should be crisp and clean.

After securing the spigot in the scroll chuck, bring the tailstock into position and turn enough wood off the end of the blank to true it up *(Photo 2)*. This will be the bottom of the stand and a slightly concave cut ensures the stand will sit on a flat surface without rocking. ▸

Prepare the blank

Reduce the blank to a cylinder using a spindle-roughing gouge, then turn a spigot on the tailstock end for mounting in a four-jaw chuck.

After securing the blank in the chuck, true the bottom of the blank by slightly undercutting the base with a spindle gouge.

Prepare base for expansion chucking

Transfer the radius of chuck jaws to the bottom of the blank and turn a recess into which the jaws can expand.

After confirming the jaws will fit the recess, refine the bottom of the recess with a scraper.

Modified Parting Tool

The tip of a parting tool is easily modified to convert the tool to a scraper (shown in use in *Photo 4*). Simply use a bench grinder to remove the upper half of the tool tip. Once ground to shape, the tool can be sharpened by presenting only the unmodified lower half to the grinding wheel, as you would a typical parting tool. The resulting tool cuts endgrain cleaner and exerts less force on the wood than does a standard parting tool.

Illustration: Robin Springett

Remount and true up blank

After remounting the blank on the expanding jaws, verify that the center mark on the blank aligns with the tailstock point. If it does not align, true the top and re-mark the center with the point of a skew chisel presented flat on the toolrest.

The next step is to create a recess just large enough for the chuck jaws to expand into, and ⅛" to 3⁄16" (3mm to 5mm) deep. To establish the recess's diameter, I close the jaws of the chuck and set a pair of dividers to the distance from the center of the chuck to the outside of the jaws. Next, with the lathe running, I put the right leg of the dividers at the center of the wood and the left leg on the toolrest and gently press the left leg into the wood to score a layout line *(Photo 3)*.

I like to remove most of the wood for the recess using a ⅛" parting tool modified for scraping *(Photo 4 and sidebar)*. The modified tool puts minimal pressure on the blank, reducing the possibility of getting a catch that can pull the blank out of the chuck jaws. When you think you have turned an adequate recess, check the fit of the jaws in the recess with the lathe off. A light cut with a box or pen scraper levels the surface left by the parting tool, and a skew presented as a scraper cuts the dovetail-shaped shoulder to match the chuck jaws *(Photo 5)*. After sanding the bottom of the earring stand to its finished surface, the blank is ready to be reversed and mounted on the expanding four-jaw chuck to turn the remainder of the earring stand.

The blank should run true and the center mark on the top of the blank should align with the tailstock center. If the mark and center do not align, turn away the center hole from the previous chucking by taking light shearing cuts with a spindle gouge *(Photo 6)*. The point of a skew establishes a new hole that will align with the tail center. With the tailstock brought up and tightened, the outside of the blank is quickly trued with a spindle-roughing gouge.

Create the earring carrier

To mark the location of the holes that will hold the earrings, measure about 1½" (4cm) down from the top of the blank and draw a layout line. The finial will rise above the earring carrier, so a lot of the wood in this area needs to be removed. This is quickly done by peeling with a skew chisel, a wide parting tool, or a Bedan parting tool *(Photo 7)*. I leave a tenon above the

Establish earring carrier, fit the drill jig

Mark the location of the earring platform and reduce the upper portion to a tenon just over an inch in diameter. Taper the tenon down close to the diameter of the tailstock center.

After using the drill jig to create a light burnish mark on the tenon, turn the tenon to securely fit the jig against the top of the earring carrier.

Drill earring holes

With the drill jig seated against the platform, drill the first hole and insert an indexing pin. Drill the remaining holes, moving the index pin as needed.

Mark the perimeter of the drill jig to define the outer diameter of the earring carrier.

layout line that is just over 1" (25mm) diameter, and then taper the tenon from its near-1" diameter down to slightly larger than the diameter of the tail center *(Photo 8)*. This taper gives clearance for the chuck of the hand drill as shown in *Photo 10*.

Uniformly arranging the holes around the rim of the earring carrier produces a professional-looking stand. It is possible to achieve a uniform layout with some calculations and the lathe's indexing wheel (assuming it has one), but I have designed a metal drill jig that makes this step simple and accurate. To use the jig, I slide the tailstock away and hold the drill jig over the finial post, then rotate the spindle by hand while applying moderate pressure on the jig. This will burnish a light line that transfers the diameter of the center hole of the drill jig onto the tapered post and identifies how much material needs to be removed to accurately fit—and perfectly center—the jig over the finial post. Using the burnish mark as a guide, I use a wide parting tool to reduce the lower section of the post over which the drill jig will fit *(Photo 9)*.

Drill the holes for the earrings

While I perform this next task with an electric hand drill and the blank on the lathe, it is also possible to remove the chuck from the lathe and use a drill press. I remove the tailstock, slide the drill jig over the post, and temporarily secure it in place with masking tape. With a 3⁄32" (2mm) bit, drill a hole about ½" (13mm) into the wood *(Photo 10)*. I press an indexing pin into this first hole *(Photo 11)* and continue drilling the remaining holes. The indexing pin is easily shifted to another hole when it gets in the way. After all the holes are drilled, I draw a line around the outside of the drill jig. This line marks the approximate outside diameter of the earring carrier *(Photo 12)*.

Shape earring carrier and center post

With the tailstock brought up for support, reduce the upper area of the blank to the diameter of the ▸

Turn top of earring carrier

Reduce the diameter of the blank to the perimeter mark and shape the top of the earring carrier.

Complete center, base, and carrier

(15) Using a Bedan or parting tool, define the length of the central post and reduce the diameter to about 1".

(16-18) Turn the underside of the earring carrier and the top of the base using a spindle gouge, and detail the transitions between the elements as you complete the center post.

earring carrier layout line *(Photo 13)*. Turning from large to small diameter, take careful shearing cuts with a ⅜" (10cm) spindle gouge and begin shaping the top side of the earring carrier, aiming for a slightly concave surface *(Photo 14)*.

Define the area that will become the center post by reducing the diameter of the spindle between the base and the bottom side of the carrier to about 1". The waste is quickly removed using peeling cuts with a ⅜" Bedan parting tool *(Photo 15)*.

After removing the waste material from the center post, I shift my attention to the underside of the carrier *(Photo 16)*. There are two important tolerances that need to be considered for most earring wires to hang freely without binding on the earring carrier: the carrier should be no thicker than ⅛" near the edge where the holes are drilled, and the center of the holes should be no more than 3⁄16" from the outside edge of the carrier.

After defining the tolerances near the outside edge of the carrier, I focus my efforts on the base and the transition between the base and the center post *(Photo 17)*. Then I move to final shaping of the center post *(Photo 18)*.

Clean out the holes and sand

Prior to completing the finial but after the rest of the piece has been turned, it is often necessary to clean the frayed wood fibers hiding in the 3⁄32" earring holes. This is best done with a 3⁄32" drill bit secured in a hand-held drill chuck or a small handle. I simply insert the bit into the holes and twist the chuck or handle by hand *(Photo 19)*.

Lower the lathe speed to minimize heat build-up from friction while sanding. You will want to preserve the fine details you have worked hard to create by sanding carefully. To avoid removing crisp corners at the top of coves, roll the abrasive into a coil or

wrap it over (not around!) your finger to fit the curvature of the cove *(Photo 20).* Use the edge of the abrasive to sand into tight corners.

Shape the finial

The finial is intended to be more functional than aesthetic, as it serves as both a handle for lifting the earring stand and as a ring holder. The finial should not be so small in diameter that it is fragile, or pointy at the top so it is awkward to pick up. Use light shearing cuts with a ¼" or ⅜" spindle gouge to refine the finial. Sand the finial while there is still support from the tail center. Finally, separate the top of the finial from the waste near the tailstock *(Photo 21)* and gently sand the top end.

Apply a finish

For a finish, I like to use a penetrating oil such as Waterlox Original. I apply the first coat using a clean rag with the lathe stopped, working the finish into the pores of the wood *(Photo 22).* Successive coats are most efficiently applied while the earring stand is secured in the chuck, but the stand can be removed easily, then re-chucked if need-be. I apply finish to the bottom last, after the project is removed from the chuck.

The earring stand is a useful item and a project that offers good opportunities to practice fine detail turning techniques. The project also offers the chance to apply basic spindle cuts to achieve a pleasing design. I hope you enjoy making them as much as I have. ■

Kip Christensen teaches wood prototyping, furniture design, and manufacturing at Brigham Young University. He has a particular interest in woodturning education and has authored several articles and DVDs on the subject. His earring drilling jig is available by contacting Kip at kc@learningturning.com.

Clean up

19

Clean any frayed fibers from the earring holes with same size drill bit used to create them. Twist the bit by hand to clean each hole.

20

Turn the lathe speed down (350 to 500 rpm) and sand to completion. Take care not to destroy carefully constructed details by sanding over transitions.

Turn the finial

21

The finial is the last element to complete. Sand while a small nub remains attached to the tailstock for support, then cut off and gently sand the finial's top.

The finishing touch

22

Apply the finish of your choice, taking care not to load the earring holes with excess finish. An oil finish or wiping varnish (the author's choice) are good options.

A MULTIAXIS BOWL
with Handles

Louis Boucher

This project explores one of the many creative avenues opened by multiaxis turning. This particular project evolved over several months of trial-and-error efforts. The approach I developed is not limited to bowls and can be adapted to other hollow forms and platters as well.

Although this project is somewhat advanced, a less experienced turner can tackle it, but adhering to safety guidelines is critical. Understanding and carefully following these instructions, securely capturing the blank between centers, and managing the speed of the lathe are all crucial elements to ensuring personal safety. If you are uneasy with the wobbling wood in front of you, stop immediately, go over the instructions once again, check the grab of the spur drive and live center, and adjust the lathe speed.

The more mass your lathe has, the easier it will be to turn an out-of-balance blank. For this project, I used a sound 8" × 5" (20cm × 13cm) blank on my heavy-duty lathe. If you have a smaller lathe, you may wish to scale down the size of your blank accordingly.

Rough the blank

Mount the blank between centers using a spur drive with the top of the bowl oriented towards the headstock. Using a bowl gouge, define the exterior of the bowl. I turn a tenon at the bottom to fit the jaws of my four-jaw chuck. I like to retain the small nub of wood under the live center to preserve the center mark *(Photo 1).* This will come in handy when re-chucking the blank in a later step.

True the outer rim and make a ½"-(13mm-) deep shoulder extending about ½" down from the rim *(Photo 2).* This measurement can be manipulated to alter the design; a deeper shoulder will give you a smaller bowl with smaller, sharper handles. I highlight the shoulder area with a red Sharpie for reference when turning the handles. The blank can now be removed from the lathe in preparation for the next step.

Establish offset for handles

A line drawn through the center point and across the top of the blank will help establish the offset of the turning and subsequently the location of the handles. For clarity, I have drawn this line in green ink *(Photo 3).* Whether this line is drawn parallel or perpendicular to the grain has important implications for the handles. A line parallel to the grain will produce a bowl with the grain running into the handles—a short-grain orientation. To get the grain oriented with the long axis of the handles (long-grain orientation), the green centerline should

be drawn perpendicular to the grain direction. Short-grain handles are generally stronger, while long-grain handles are more aesthetically pleasing. If you are aiming for thin handles, go with the short-grain orientation.

Draw a red line perpendicular to the green line and make two marks (labeled A and B) 1" (25mm) to either side of the true center. These will become the axes for turning off-center. A 1" offset seems to produce well-proportioned handles for a bowl this size. Varying the offset distance offers design opportunities, but keep in mind that increasing the offset makes the blank exponentially more out of balance, increases the handle size, and reduces the diameter of the inside of the bowl.

The blank must be well secured when it is mounted off-axis, and to accomplish this, I drill holes to accept the spur drive at the A and B locations. I drill these holes about ½" deep with a spade bit selected for a diameter that corresponds to my spur drive. The holes are also drilled at an angle, aiming at the true center of the tenon *(Photo 4)*.

Define the handles' perimeter

To turn the handles, I mount the blank between centers in its first off-axis orientation. I place the drive spur in the hole marked A and the center of the tenon in the tailstock *(Photo 5)*. I make certain the tailstock live center is firmly seated into the bottom of the piece and locked in place, and I will check and retighten the tailstock frequently as I turn. The spur drive has a tendency to tear wood fibers and therefore becomes loose.

I position the toolrest parallel to the axis of rotation and spin the blank by hand to ensure it clears the toolrest. Setting the lathe to its slowest speed, I turn it on and ramp the speed up slowly until I find the ▶

Shape the exterior


1


2

Form the outside profile of the bowl and cut a ½" × ½" recess at the rim. Coloring the rim provides visual guidance for turning the handles in a subsequent step.

Locate off-axis centers


3

Mark the centerline through the top of the blank (shown here in green), noting the grain orientation. Draw a second line through the center perpendicular to the first and mark the off-center axes, 1" on either side of the blank's center.

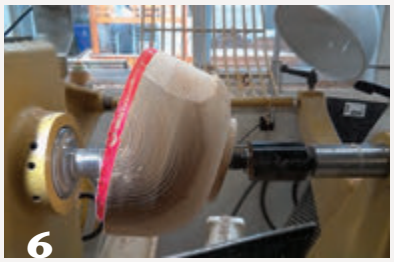

4

Use a handheld drill and a spade bit to drill ½"-deep holes on the off-axis centers to accept the drive center. Note that the holes are drilled at an angle parallel to the off-axis.


5

Remount the blank on its first off-axis orientation.

Turn outer perimeter of handles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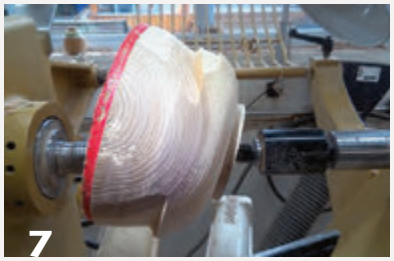
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Take light cuts from about the mid-point of the bowl to the rim, stopping when the cut reaches the colored rim. This cut is performed on both off-axis orientations, taking care not to move the toolrest when the blank is re-mounted on its second axis.


8

The result of the two off-axis turnings will be an oval top.

sweet spot, maximizing speed while minimizing vibration. For an off-axis turning like this one, that speed typically lies between 300 and 500 rpm on my lathe.

Only the top third of the bowl profile (on the headstock side) needs to be turned in this off-axis orientation. This step defines the perimeter of the handles. I take light passes with the gouge to prevent the spur drive from ripping out material and to keep the surface cuts clean.

This cut is challenging because it is half wood and half air, and the toolrest is the only point of reference. While it is impossible to ride the bevel through the entire cut, it is important to keep the gouge well anchored on the toolrest and to maintain a consistent distance and gouge orientation relative to the spinning blank. A consistent cut from the mid-point to the top is good enough *(Photo 6).* The final shaping of both the handles and the bowl will be done later between true centers.

The cut is complete on this axis when it reaches the red highlighted reference shoulder. I do not move the toolrest as it is my reference for the second off-axis turning. I reposition the blank on the second (B) off-axis orientation and turn the other side of the bowl *(Photo 7).* Stopping at the red reference shoulder is the key to achieving a balanced bowl, especially if the design includes a rim between the handles and the bowl. At this juncture, the bowl blank has an oval rim *(Photo 8).*

Define the handles

Working from the base up, reduce the diameter of the bowl on its true central axis until the handles are well defined.

After mounting the bowl by its foot, shape the top of the handles and, if desired, the bowl rim.

Hollow the bowl

Hollow the interior of the bowl using standard bowl-turning techniques. Sighting along the exterior of the form to guide the gouge's path down the inside wall is challenging because of the protruding handles. Stop frequently and measure the wall thickness instead.

Shape bowl exterior

Remount the bowl between its true centers with the base at the tailstock end. The objective now is to shape the bowl and the underside of the handles, making cuts starting from the base. I am aiming for an ogee-shaped bowl where the profile tightens inward before flaring out again to define the handles. I leave the handles about ½" thick at this stage *(Photo 9).* I can always make them thinner when I hollow the bowl and define the rim.

The narrower the top profile, the more defined the handles will be. Narrowing the upper profile also makes the bowl round almost to the top and disguises the transition to the multiaxis turnings.

At this stage, I sand the exterior of the form to completion.

Shape handle tops and hollow bowl

Using a four-jaw chuck, reverse-mount the bowl, gripping the tenon with the chuck. I shape the top of the handles first. This is much like turning a platter, keeping in mind that there is an unsupported area underneath the handles. In addition, it is important to maintain enough thickness in the handles so they can be functional, and to avoid cutting through the area where the handles have been undercut beneath the rim *(Photos 10).*

If your design calls for a rim between the inside of the bowl and the handles, this is the time to add that element. I do so using standard bowl-turning techniques, cutting inward from the inside edge of the handles to define the rim.

I now finish shaping the top surface of the handles. The curve defining the top of the handles should relate to

Finish the base

12

Turn a foot or a slightly concave base to give the bowl a firm place to rest. Here the form is jam-chucked with the tailstock positioned for centering and support. A vacuum chuck would be a handy alternative.

13

These off-axis methods can be used on other forms, such as vases and hollow forms.

the underside of the handles. Again, I check my progress frequently and take care to avoid cutting through the top.

Finally, hollow the interior of the bowl using standard bowl-turning methods. The presence of the handles makes sighting down the side of the bowl to gauge the arc of the cut challenging. I stop frequently to check the wall thickness and ensure I am achieving my desired profile *(Photo 11).* With the bowl hollowed, I sand the inside, the rim, and both surfaces of the handles.

Shape the base

The last step is to clean up the bottom of the bowl and either turn a foot or remove the tenon so that the bowl sits on its bottom. As with any bowl, many variations are possible with this element and the base is another place to express your artistic voice. The techniques are not unique to the handled bowl, but as always, the secret to success lies in chucking the form to provide access to the base. A vacuum chuck is a good option, but a jam chuck can work, depending on the bowl's profile. If all else fails, the bowl can be mounted on a jam chuck with the tailstock brought up for support and the final nib of the tenon removed with a carving gouge or sharp knife *(Photo 12).*

I put these bowls on prominent display in my shows and they always generate conversations. Customers examine them and guess the pieces were created with a bandsaw. Woodturners give them a longer look and usually come to the same conclusion—bandsawn. I let them hang for a while before I tell them they are wrong and the truth is a trade secret. Now the secret is in your hands. You can take this technique to the next level and explore forms beyond bowls, as it can be adapted to vases and hollow forms as well, as shown in *Photo 13.* ■

An accomplished life-long woodworker, Louis retired from public service in 2013 to reacquaint himself with woodturning on a full-time basis. He likes to share his passion by teaching, demonstrating, and writing about woodturning, and he is an active member of three Canadian AAW chapters and is a woodturning instructor for Lee Valley Tools. While focusing on ergonomics, efficiency, and safety, Louis is always looking for innovative ways to create utilitarian pieces using multiaxis techniques. Louis lives near Ottawa and can be reached at lbtourneur@gmail.com.

Curious Cholo isn't shy about visiting Tom Wirsing in his Colorado workshop.

A PEEK INTO SOME PRO SHOPS

Kurt Hertzog

How a woodturner sets up his or her workshop (content and layout) is an extremely personal undertaking that varies based on several factors. Differences can be noted between hobbyist and professional shops and, within both settings, between "one-off" and production setups. What the turner turns, or specializes in, also is key. Many woodturners simply let their workshop evolve on a meandering journey as their needs, funds, and space allow. Others meticulously plan every square foot, including equipment placement, prior to doing anything other than planning.

In addition to factors unique to your own needs, such as available space, budget, and your own woodturning goals, some considerations are common to every shop. For example, the placement and availability of appropriate electricity impacts anyone setting up shop. Electrical service and shop wiring (including 220-volt outlets or in special cases three-phase power) may require modification and/or dictate placement of equipment. Assuming you can get your equipment in and placed, what about getting your raw materials in, stored as needed, and your debris out? For the penturner, this wouldn't be an issue, but for a production bowl turner, it certainly would be. If your raw materials are delivered as green logs and arrive via truck, you'll need to have a large enough chainsaw working area and sufficient storage for prepped and in-process blanks.

To illustrate how experienced turners with different needs have set up and use their shops, I visited four well-known woodturners: Cindy Drozda, Keith Gotschall, Trent Bosch, and Tom Wirsing. Each has different specialties and therefore different needs, in addition to the elements common to most turning shops, such as strategically placed sharpening stations, easy access to a bandsaw, convenient tool storage, and good lighting. While at their shops, I took note of their particular needs and how they fulfilled those needs within any constraints they might have had. Along with discussions and photos, which follow in this article, I recorded video of them explaining their shop setups. See the video link sidebar at the end of this article for a virtual tour of the customized workspaces of these turners.

Cindy Drozda's larger stock resides in a separate building from her workshop. As needed, wood can be brought into the shop for acclimating.

This lathe is used for spindle work and is self-contained with compressed air, vacuum hood, task lighting, chucks, tools, and measuring equipment.

Cindy Drozda

Many woodturners are familiar with Cindy Drozda and recognize her distinctive work immediately when seeing the long delicate finials on her ornaments, lidded boxes, and hollow forms. Cindy can turn almost anything on the lathe but is also a talented cabinetmaker. Her current shop is in a stand-alone building, where she practices both crafts. Being an industrial building, it has large at-grade doors perfect for loading and unloading equipment, materials, or finished product. The very high ceilings give an airy feeling and allow for overhead wiring, dust collection routing, and air-filter system mounting.

With her bulk turning stock storage in a separate building *(Photo 1)*, her workshop is divided into three separate areas. Her main shop is laid out with the turning area in one open bay and the woodworking shop taking the lion's share of floor space. Through an access door, you can find the finishing and photography room—a separate, clean area without the concern of contaminating dust or debris. Through another door, beyond the finishing room, is Cindy's computer room. Selling her work and tools and maintaining her website and social media presence take quite a bit of computer time, so it was important to Cindy to have a dedicated space for this activity.

As Cindy reconfigured the building for her needs, she paid considerable attention to the lighting and power distribution. The walls are painted white from floor to ceiling, with overhead lighting maximizing the bright environment. Power and dust collection are routed overhead and dropped to points of use. To help with cleanliness and noise, Cindy located her cyclone vacuum and air compressor outside the building. She has all of the woodturning support equipment, such as bandsaws, drill presses, sanders, and more located around the shop for use as needed.

Her two lathes are set up for different types of work. One is set for larger work and hollow forms, and the other for detail and spindle work *(Photo 2)*. She has positioned large dust collection ports right at the bed of the lathe. Storage for chucks, tools, and measuring equipment is located at the lathe, either on shelves underneath or on easy-access racks immediately behind the lathe. Materials that will be used soon are on shelves near the lathes; having them nearby lets them acclimate to the humidity and be on display for easy selection. Cindy notes, however, that she stores her finial stock in the more controlled environment of a drying cabinet to ensure that special wood is dried and ready for use at any time *(Photo 3)*.

Cindy noted that she continues to refine her shop as ideas and new solutions present themselves. ▸

An old freezer has been repurposed as a wood drying and storage cabinet, with the addition of a low-wattage light bulb and vents.

Keith Gotschall

Keith Gotschall's many years of cabinetmaking and custom woodturning have transformed his workshop into a multipurpose, versatile space *(Photo 4)*. Keith's commute from home to workshop is about fifteen feet to a separate building. The wide-open space inside has a few items situated in a fixed place, but everything else is easily moveable via casters or hand truck. Keith says the open floor space makes cleanup easy, and he uses a roll-up dust collector that can be positioned near any machine in use.

A huge window runs most of the length of the front of the building, providing lots of natural light, which is supplemented by overhead lighting located at key equipment locations. The back wall of the building features a large garage door that allows for easy movement of materials and equipment. Keith has located his large bandsaw right inside this door, where he can process wood on its way into the shop.

To keep the shop noise down as much as possible, Keith has located his air compressor and phase converter in an enclosed cabinet outside the main building *(Photo 5)*. Because Keith often works with green (unseasoned) wood, he has a drying shed right outside the shop door *(Photo 6)*. This well-sized shed is equipped with controls that allow him to dry and store work in process.

Keith's cabinetmaking requires that his shop has lots of equipment that most woodturners wouldn't need, but this doesn't interfere with Keith's turning. The shapers, jointers, thickness planers, cabinet saw, and other machines are located out of the way and are brought into position as needed. Keith's main working lathe, which handles most of his turning, is located almost dead center in the shop, and a large bowl lathe sits adjacent to it. For heavy-duty work or larger architectural turnings, he uses a long-bed lathe, which when not in use works nicely to support several mini-lathes used for teaching *(Photo 7)*.

Keith's sharpening station is on wheels, so it can be located anywhere in the shop. The cart is designed to be at the proper height for sharpening and holds two grinders with a variety of wheels and jigs. Wall racks provide storage for flat stock, while the roofing trusses spanned with sheathing allow overhead space for turning material. Not only does the overhead storage keep things out of the way, but also its warmer air helps dry in-process pieces not in his drying cabinet outside.

Configured with overhead wiring and electrical drops at key points of use, there are no cords cluttering the floor. Whether woodturning or woodworking, Keith has configured his shop for maximum efficiency and flexibility. But even as well as his shop is set up for various needs, Keith concedes that it is a work in progress and always subject to change.

Keith Gotschall's main lathe is located dead center in his workshop, with plenty of space and light.

To keep the shop noise down and conserve space, this compressor and phase converter are located in a small enclosure outside the shop.

Keith's drying box is located outside and has controls to set and maintain a temperature and humidity for drying.

When not in use, a long-bed Nichols lathe capable of large work such as long architectural spindles serves as a sturdy stand for mini-lathes that Keith uses for teaching.

Trent Bosch

Professional woodturner and instructor Trent Bosch conducts three distinct operations that require dedicated workshop space. On his property and well removed from his home are separate buildings that serve his needs for woodturning art, teaching, and his woodturning tools and equipment business. We'll cover only his teaching and woodturning art spaces here.

With the work buildings apart from Trent's house, there is a separation of home and business that is welcome by those working where they live. Trent's art studio building has been repurposed from its original farming use. A big woodlot sits behind it, where logs and big rounds can be prepped with a chainsaw for use by Trent or his students. There is a big sliding door at this end of the building that opens to a large bandsaw used to further prep material as it enters the shop.

The classroom area of this building houses an array of lathes for student use *(Photo 8).* Windows shower the room with natural light. Trent also has installed plenty of overhead and task lighting.

On the wall adjacent to each of the student lathes is a rack containing a full set of tools, including accessory items like calipers and chucks. The wall racks provide easy access for students, encouraging them to keep tools off the lathe bed when not in use; plus they allow for a quick visual check for completeness of the turning sets at the beginning and end of classes. The entire modernization of this building was planned for teaching. Electrical power drops from overhead, so the floors are clear of outlets and cords. Dust collection hoses are also dropped from the ceiling. The sharpening station is conveniently located and well equipped with jigs and fixtures. With task lighting attached to each lathe and generous anti-fatigue matting, the entire teaching area is set up for convenience, safety, and a good learning experience.

8 Trent Bosch's shop, set up for teaching, features multiple workstations in a line with all utilities dropped from overhead.

9 Because Trent's personal work often requires large blanks, his overhead lift system is capable of handling pieces up to two tons.

10 In a separate teaching area, students have access to adjustable workholding stands used when carving, piercing, or otherwise embellishing work after it has been turned.

Adjacent to the teaching area is Trent's large lathe *(Photo 9).* It is an extremely long-bed, heavy-duty lathe capable of nearly any type of turning. He has an overhead chain lift on a rail to be able to load the lathe with heavy blanks.

For those learning the more artistic aspects of woodturning, Trent has a carving, piercing, woodburning, airbrushing, and sandblasting area. Equipped with adjustable stands to mount the work, Trent and his students can perform nearly any operation with air and/or electric tools *(Photo 10).* Trent has also brought in plenty of dust extraction that can be strategically placed for working in this area. The entire building has been tailored to its purpose and works well for both teaching and for creating artistic works. ▸

Tom Wirsing

Tom Wirsing is well known for his large, stunning platters. Living in Colorado, he can't count on locally available woods for his turning. No chainsaw preparation or pickup truck drop-offs here. Virtually all of his platter woods are specially selected by him and shipped from various dealers. Tom uses a large bandsaw for cutting platter rounds prior to mounting the work on the lathe *(Photo 11).*

Tom Wirsing at the bandsaw, an almost indispensable piece of equipment in any woodturning shop.

Adjusted for proper height, Tom's lathe is located against one wall, with all of the needs for turning right at hand.

Tom is very particular about his grinders and grinding wheels, and his sharpening station is located right behind him when he's at the lathe.

Tom's shop is in a stand-alone structure, separate from his house, so he isn't concerned about noise or dust interfering with the living space of his home. He is an avid cabinetmaker as well as a woodturner, so his shop is equipped for both of these endeavors. With both of these crafts demanding floor space, Tom has only a few pieces of equipment that aren't on mobile bases. This allows him to configure the shop in a dynamic way.

For loading and unloading equipment, raw materials, and finished work—particularly large cabinets, drawers, and tables—Tom's workshop has an at-grade garage door. This door can be left open in the warmer months to allow for ventilation and additional light. Even with plenty of overhead and task lighting positioned at specific locations, the addition of natural light and fresh air is an added benefit.

The layout of the shop, storage, support materials, lighting, and dust extraction were all planned for maximum utility and effectiveness. Of special interest to woodturners is the adjustable hood for dust and chip extraction fitted right to his lathe *(Photo 12).* The hood can be positioned and locked in place to remove dust and debris as it is generated. While it doesn't totally eliminate the need for personal dust protection (like a dust mask or ventilated helmet), it certainly makes for a much cleaner and safer environment.

Another good practice for all turners is adjustable task lighting. Tom has a high-intensity, positionable light source attached to the lathe that is protected from accidental breakage by design. For efficiency, Tom has his lathe near one wall that contains tool storage, a table to his right that can be used for incidental needs, and his sharpening station immediately behind him. When he begins turning, everything he needs is at hand.

Tom employs very particular methods for sharpening his tools. He has made special grinder stands for his two grinders with special wheels set for his typical needs *(Photo 13).* Making mainly platters, he uses bowl gouges and scrapers. His grinders are set not only for his desired grind angles, but also for the types of metals within his turning tools. He has tool steels and special shapes that he favors. He is able to simply turn around and touch up any of the tools he uses quickly, easily, and accurately.

Even as well as Tom's workshop appears to be working for him, he says that it is a continuing work in progress. ■

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. For more, visit kurthertzog.com.

You read the article—now see the video!

Kurt Hertzog visited the workshops of the four turners noted in this article. The accompanying online video gives you a peek into their workshops, with each turner providing a guided tour complete with shop setup tips and ideas. To see the video, visit tiny.cc/proshops or scan the QR code with your mobile device.

A Weighted Shopmade Mallet

Tim Heil

A friend showed me how to chop dovetail joints with a brass carving mallet and chisel. He said that mallet was one of his favorite tools. Naturally, I wanted one, but the manufacturer was out of business. So I set about designing a mallet similar in size and weight. As I explored design options, I found that a large, chrome vanadium socket from a mechanic's socket set matched the head size of my friend's mallet. But since his tool was heavier, I added weight inside the socket by including several washers.

I've used my favorite shopmade mallet on a regular basis for three years, and the head shows no signs of wear. I use it to tap an awl when marking each end of a spindle blank. It also works well for chopping dovetails or for gently "persuading" something into adjustment. Here's how to make one.

Turn the handle

Start with a piece of hardwood 1½" (4cm) square and 8" (20cm) long. I like to use maple, ash, cherry, or black walnut. Mount the blank between centers, rough it mostly round, and form a tenon sized to fit in a scroll chuck. With the piece re-mounted in a chuck, drill a 1"- (25mm-) diameter hole 1" deep *(Photo 1)*. This hole will be filled later with ⅞"- (22mm-) diameter washers.

Drill a second hole ⅜" (9.5mm) in diameter and 3" (8cm) deep *(Photo 2)*. This hole will accept a bolt that will align the washers and hold the socket in place. When this bolt is glued into the handle, it will anchor the socket and washers.

Remove the drill chuck and replace it with a cone center to support the work. Use a sharp parting tool to form the spigot that will accept the socket *(Photo 3)*. I like to use a 1⅛" (29mm) socket, but slightly bigger or smaller sockets will work. If you use a smaller socket, you will also have to drill a smaller hole to maintain enough wall thickness when forming the spigot. Stop the lathe often and test the fit of the socket.

I use a roughing gouge to shape the handle. Stop the lathe often and test how the handle feels in your hand *(Photo 4)*. The goal is to make a useful and beautiful tool, so comfort is important, and you may decide to add burn lines or other decorative features. Part off the handle.

Assemble and finish

Photo 5 shows all the parts, ready for assembly. The bolt is passed through the socket and the washers and into the smaller hole drilled in the handle. I use two-part epoxy to glue the bolt in the hole and the socket to the spigot.

My favorite finish is linseed oil because it highlights the wood, is easy to repair, and gives the wood a natural feel. If you make and use a mallet of this design, I bet you will wonder how you ever got along without it. ■

Tim Heil was introduced to woodturning in junior high school woodshop in 1966. He joined the AAW and the Minnesota Woodturners in 2002, and that put his woodturning skills in high gear. His favorite wood is curly maple.

Drill two holes

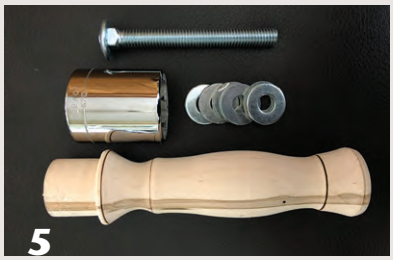
Drill two holes into the end of the handle blank, one to accept washers and the other to accept a bolt. For safety, remove the toolrest from the banjo while drilling.

Turn handle

Form a spigot to accept the socket with a snug fit. Stop the lathe to test the fit of the socket.

Turn the handle to your desired shape.

Assemble parts



Use epoxy to glue the bolt into the handle and the socket onto the spigot. The bolt passes through the socket and washers.

U-"TURNING" MY WAY ACROSS AMERICA

Cheryl Lewis

Woodturning is for loners. That's one of the things we love about it, right? We can hole up in our shops, immune to the problems of the world, and tackle just the challenge in front of us. At least that had been my experience since I discovered woodturning last winter. In fact, when I was away from home for a month last summer, driving my nieces from California to Georgia, I began to miss my lathe—the peace, the focus, the possibilities.

On a whim, I posted my return road trip route to a woodturning group on social media and said I'd love to turn a bowl in each state I passed through on my way back home. I had already found the woodturning community to be like a chosen family—freely sharing information, welcoming, and encouraging—and the response to my online post, true to form, was heartwarming. So, as I traveled solo westward across the United States, I enjoyed a unique woodturning adventure. Alas, it didn't include every state I passed through, but enough of them to prove the woodturning community is alive and well—not to mention friendly and interesting.

The author began her woodturning road trip adventure in the shop of Louisiana native Donald Thibodaux, whose shop was expanded after Hurricane Katrina and featured in The History Channel's *Axmen*.

Louisiana

I approached the home of my first host with anticipation and a bit of apprehension. Sure, I had screened my hosts as much as possible (then shared my whereabouts with home) and am fine meeting people I don't know. But being a beginning turner, I thought turning on an unfamiliar lathe might be awkward. I shouldn't have worried. Donald Thibodaux welcomed me to his acreage in Ponchatoula, Louisiana, and put me right at ease. He and his wife Melanie live on what was once the dairy farm of her family, some of the town's original settlers in the late 1800s.

Donald offered me a rare privilege. Local sinker cypress trees—abandoned underwater in the swamps during the area's lumber boom of the 1800s—are highly prized now. He let me turn a bowl from a slice over 500 years old!

"The sinker cypress is all old-growth wood and there isn't much left of those trees," he said. "The logs that either got lost in transport or didn't seem to have any value were left out in the swamp, and we go out there and get them. It's not easy; you need a lot of heavy equipment." That reality was made clear by the History Channel's shows *Axmen* and *The Legend of Shelby the Swampman,* which were filmed in Donald's shop and area swamps and highlighted the dangers and rewards of cypress logging. Fans still drop by Donald's home and ask if he is Shelby Stanga, the swamp logger and shows' star.

Confession? I was intimidated to turn the valuable timber, but Donald's easygoing attitude gave me confidence. "I just take ugly pieces of wood and cut the ugly off of them," he said, laughing. "I mostly turn artsy bowls, natural-edge, and things like that—hardly anything utilitarian. It's more of a way to de-stress. Something to take my mind off of my regular work making cabinets and furniture."

I'd love to say our efforts yielded a beautiful bowl like those Donald showcases on his shelves, but to my horror I turned too thin when removing the tenon and the bowl shattered. Donald wasn't fazed and sent me on my way with another block to try at home and also a chunk of 1830s cedar from Alabama's Bermuda Hill Plantation. Not content to let me leave with only historic timber, Donald demonstrated more Southern generosity with a massive jar of fig preserves and sent me on my way with a smile and a wave. ▸

The author tackles a blank of rare 500-year-old sinker cypress, raised from an area swamp.

Colorado

As I neared the home of my second host, I felt a thrill knowing a new bowl would soon exist. Branden O'Brien, who lives in Colorado Springs with his fiancée Thana and 7-year-old son Gabe, said he loves that feeling. "There's so much beauty inside a tree that you just never know until you open it up," he said. "I grew up in the workshop with my grandfather and got an appreciation for carpentry through him, so I thought it would be fun to learn to use a lathe."

He began turning just a year earlier.

The adventure continues in the shop of Colorado Spring's Branden O'Brien.

Branden's current interest is turned rings. Here he applies finish to a nearly completed ring.

"Right now I'm really liking wood-turned rings, with a stainless steel core that I dress with whatever wood appeals to me," said Branden, as he helped me turn one of my own. He also thrilled me with my first chance to turn a bowl from aspen.

As a new turner, he shares my desire to get to know other turners. "I like meeting other people who are interested in woodworking and turning," said Branden. "It's a unique group of people. It seems we're all a little bit crazy and fun to be around."

His words perfectly prophesied my next host, Michael "Roper" Roper in Golden. Anyone who knows Roper—and everyone seems to—surely shares the opinion that being in his company means a lot of laughs. "You have to remember I'm not like the average woodturner," said Roper, grinning. "For me it's how outrageous can I make something on this machine that only does three things: You can only make a cove, a bead, or a V-cut. You've just got to experiment from there."

The author proudly displays her first turned aspen bowl.

It's clearly working for him. A career carpenter, he shifted to woodturning after getting injured at 32 and taking a furniture class that put him in front of a lathe. Now he teaches the craft at a local college and has a thriving business. Denver's Kirkland Museum of Fine and Decorative Arts recently chose to include a multiaxis hollow vessel crafted by Roper in its collection.

"I probably have forty or fifty hours into that one," he said. "I'm somewhat of an instant gratification person and love the speed that I can get an idea from inside my head onto a piece of wood, so this was an exception. A lot of it was the sandblasting and all the little things that came after the turning."

Since moving the business from his home to a spacious facility in Golden, Roper has had more than enough room to get creative.

"When I leave work, I go home to my family," said Roper, referring to his wife Leah, 12-year-old daughter Rose and 2-year-old son Parker. "When I worked in my garage, there was never any leaving work. That has been a bonus to us."

His space is also shared by John Medina, an arborist and wood supplier, and Josh Scharfenberger, a former student. "I came home from the military about five years ago and used my G.I. Bill to go to Red Rocks Community College's woodworking program, with the intent to be a furniture maker full time," said Josh, who lives nearby in Lakewood. "I realized after about two semesters that I just wanted to turn. It was a giant catharsis and change from breaking and destroying to having to be light and delicate. Turning healed me."

Soon I was diving into the inner beauty of a block of boxelder burl Roper gave me to turn. His help was monumental and I came away with a beautiful turned piece of art and new friends.

From left: Josh Scharfenberger, Michael Roper, and John Medina hang out in their shared work space in Golden, Colorado.

Michael Roper demonstrates the hollowing of a boxelder burl vessel.

Michael Roper explains proper technique to the author.

Still beaming over the new vase, I headed to Denver to join Robyn Herman, who'd invited me to her club's monthly demonstration. I was excited to get to know her. As you may have noticed, there are far fewer women than men in turning, though our numbers are growing.

"I got into woodturning about three years ago, because my husband wanted a lathe," Robyn recalled, chuckling. "A friend invited us to go to the Front Range Woodturners and I was amazed at how quickly they could turn a bowl. I got my husband the lathe, but kind of took it over," she said, laughing. "I had to learn everything from scratch. I think a lot of men have had wood class in high school, but not most girls. I was very intimidated the first time I turned. The woman who taught 'Ladies of the Lathe' was very patient with me." Hosted at no charge by the local Rockler Woodworking store in its onsite classroom, "Ladies of the Lathe" is a chapter mentoring initiative that uses volunteers to teach varied topics monthly. Robyn says that thanks to all she has learned, she's hooked.

"I'm an IT director and it's a high-stress job," she said. "When I turn, I forget everything."

After dinner, we headed over to the meeting. I was delighted we'd be learning from renowned English turner Jimmy Clewes—then stunned as he included the vase I'd turned that afternoon among those he'd critique.

Jimmy's turning skill was obvious, but it was wonderful to find that he was also engaging, animated, and accessible to all. "I love teaching," he told me. "I really enjoy people and getting to know them. The cream is when they leave with a big smile after turning a great piece. My style of demonstrating is really my own—what you see is what you get. I wear my heart on my sleeve and am a bit 'edgy.' I can say things in demos that the U.S. lads could never get away with!"

Full of my own adventures in turning, I said thank you to my new buddies in Colorado and continued westward. ▸

Robyn Herman (left) invited the author to join a meeting of Denver's Front Range Woodturners, an AAW chapter.

Jimmy Clewes critiques the author's turned vessel, created under the guidance of Michael Roper during her stop in Golden.

Utah

Filled with rugged beauty, wild canyons, and soaring cliffs, Utah is the state that led me and my husband to move west, though we've settled in California. Eagerly I drove to Pleasant Grove, where I would meet with Matthew Deighton. He and wife Heather have three children: Kendall, 8, Cole, 6, and Holland, 4.

An avid turner since 2014, Matthew said the day four generations of his family toured Craft Supplies in Provo made the difference. "I turned a little bit in high school, then forgot about it for years," explained Matthew. "My dad and grandfather were visiting, so I took my son and we went to check out the woodturning store. It was pretty exciting. We went to the Utah symposium and realized there's a lot more than just bowl turning. About two months later, my dad called and said he'd gotten a lathe, so I got one, too.

"It has brought us even closer together," he said. "We'll call each other at night and talk about techniques and the different things we've made. We pass wood back and forth." It's a closeness he hopes to pass on to his own children. There is plenty to teach.

"I think I've had a hundred *'aha'* moments," said Matthew. "If you're not [having them], you're not growing. When I first started turning, I would sharpen my tools once every two or three projects. Over the years, I realized I should be sharpening my tools about ten times every project. Having sharp tools makes it a lot more enjoyable."

During our time together, Matthew helped me turn my first footless birch bowl and also a cottonwood bowl.

"I love woodturning and love sharing it with other people," said Matthew. "I think the woodturning community is a very fun and positive community and, if I were traveling the country, what you're doing is exactly what I would want to do."

Utah's Matthew Deighton shows just a few of his turned creations.

Thanks to the author's error in judgment, her large cottonwood bowl became a small one. She proudly displays her turned creations.

Nevada

As my meandering continued, I was growing a bit tired, but still the prospect of turning new creations each day spurred me on. Watching the changing topography of each state was mesmerizing, and I frequently u-turned to capture images of fresh wonders.

When I arrived at the Reno home of Andrew and Amanda Rothwell, I found a great partnership. They each have a lathe and area in which to turn, plus myriad tools of the trade within easy reach.

"Well actually this room is hers and that room is ours," said Andrew, chuckling, his South African accent becoming apparent. "About nine years ago, a friend had a lathe and I turned a little spin top. Fast-forward to two-and-a-half years ago, Amanda and I went on a date night at the local turning shop and learned to turn pens. That was it! We were hooked."

As we toured their space, he opened a few of the drawers of Amanda's pen-turning supplies. "I am very definitely not organized," Andrew said, laughing when I complimented the tidiness and precisely carved foam inserts. "I'm scatterbrained and will lose the tape measure

Andrew and Amanda Rothwell, Reno, Nevada, enjoy working together in their home shop, and each has a lathe.

that I'm holding in my hand. Amanda is very meticulous and organized. We're at complete opposite ends of the spectrum."

Despite that difference, a great part of their pleasure in turning is their ability to enjoy it together. I was grateful for his help as we turned a maple bowl. Nearing the end of my travels, I was running out of steam and yet so pleased with our results.

"I'm a nice guy," he said, laughing, when I asked why he let a stranger into his domain. "Besides, you were doing a fun thing."

The author tackles a maple blank in the Rothwell's home shop.

California

Happy to be back in California at last, I had the privilege of turning with one final host, a fellow member of Nor-Cal Woodturners. Mike Mahoney has long been hailed among the finest woodturners and teachers, and I was delighted to visit him and his wife Jenni at their home.

"My dad did a little bit of turning," Mike said of his own introduction. "I had maybe one or two woodturning experiences in my family shop and then many years later I was at San Diego State attending school. I had parked my truck by a woodshop and saw a guy making a bowl. I was mesmerized by it. When I found out Industrial Arts was an actual degree, I changed my major a week later.

"Then I made bowls the rest of my life," he added with a chuckle. "It really hasn't gotten old. The most satisfying part is being my own boss. I never had a commute and I did what I wanted to do at all times.

"It's not for everybody," he said, "because you're constantly working when you're your own boss. I always had deadlines and the physical work of the job would turn a lot of people off. When I was 25, it never bothered me at all, until when I was maybe 30 and met some professional turners who were physically broken down.

Professional woodturner Mike Mahoney and wife Jenni relax on the porch of their home in Mount Aukum, California.

Shavings fly as Mike continues work on a commissioned urn.

"They told me not to overdo it," Mike recalled. "I took most of that to heart, but probably worked a little too hard physically in my day. I don't regret that, though."

In his home, he and Jenni, his college sweetheart, are surrounded by functional turnings. "We eat on wood plates and use everything," he said. "If it doesn't have much function, I don't have use for it. It's the way I've always lived life. I can't be saddled with things that aren't usable."

I asked him how being a production turner has shaped his approach to the craft. "It's a perspective more than anything," Mike said. "I think anybody who does anything repetitive tries to figure out the easiest way to get from point A to point B without a lot of zigzag."

After a month on the road, it felt like I'd been doing quite a lot of zigzagging. I helped (but mostly watched) Mike turn a commissioned burial urn that was one of the most beautiful things I'd ever seen and then I headed home.

As I said, woodturning is a lousy pastime for loners. There are way too many interesting people to meet. ■

Cheryl Lewis lives in Auburn, California, where she turns imperfect bowls. She belongs to the Nor-Cal and Foothills Woodturners AAW chapters and is the Women in Turning (WIT) liaison in each. She can be found on Facebook and Instagram @theUturner or road tripping to meet that next bowl.

UPROARIOUS RECIPROCATION

The 2018 Women in Turning eXchange

Photos by Andi Wolfe, unless otherwise noted.

Word tile photo:
Dawn Herndon-Charles

Women in Turning (WIT) is a committee of the AAW, bringing together women worldwide who share a passion for woodturning. WIT 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 more, visit WIT under the "Services" tab on the AAW website (woodturner.org). Women in Turning also has a public Facebook page.

On the afternoon of September 4, 2018, thirty-nine women, including six members of the Women in Turning (WIT) committee, gathered at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, for the first AAW WIT eXchange. Participants came from across the United States and ranged in skill level from beginners to professionals. The purpose of the gathering was to spend three-and-a-half days exchanging ideas, techniques, and fellowship. The goal was to empower participants by building skill and confidence, with an emphasis on process, not product. We also came together for inspiration, enrichment, experience, fun, friendship, and adventure. The natural beauty and serenity of the setting aided on all counts.

The collaborative process

The first evening, participants were assigned to groups of three, each a mix of women who had self-identified their skills as beginning, intermediate, or advanced. Using a word-play approach devised by Jean LeGwin, each group blindly drew a wooden word tile from each of two bags, one containing nouns, the other containing modifiers. (Elizabeth Amigo, with contributions from other WIT committee members, had carefully selected these words in advance for their possibilities.) After a few minutes of individual reflection on the words—and with the option to trade them if a group deemed them unfruitful—the groups discussed ideas their two words inspired and what kind of object might express that inspiration.

The next morning, groups refined their ideas and gathered at their assigned full-sized lathes in the lathe

room. Then the fun began! Each group had an identical bundle of wood with which to work. Groups could use all, some, or none of their wood and were free to barter, trade, and raid the Arrowmont scrap bins. Also available for everyone's use were mini-lathes, grinders, band saws, drill presses, sanders, reciprocating carvers, and all the rest of the equipment and tools in Arrowmont's well-furnished wood shop. In addition, the fiber studio was set up with tools for embellishment: pyrography equipment, micro-motors for rotary carving, paints, dyes, colored pencils, pens. We also had an NSK Presto for piercing. WIT committee members served as facilitators to help locate tools and equipment and instruct in their use. With the emphasis on process and exploration, no group had to actually finish a project; nonetheless—and despite constant reminders that these were "sketches, not museum-quality pieces"—every group worked hard, and sometimes overtime, to produce work they could stand by.

Groups were asked to document their work by taking pictures throughout the day and selecting five photos to upload to a Dropbox account. Andi Wolfe also took photos, and each evening she assembled two slide shows: one of her candid shots, the other of the groups' documentation of the day's work.

After dinner each day, we convened in the large auditorium to view Andi's slide shows and each group's creations, set up in an instant gallery on the stage. Each group had a spokeswoman talk for up to four minutes about how their words inspired the piece and the actual making, as Andi projected their pictures of the process. These off-the-cuff presentations were revelatory. After much-deserved collective appreciation of the work, new groups were formed, and they chose their words for the next day. Lather, rinse, repeat! The groups were arranged so that, while maintaining the mix of skill levels, each day every woman was working with new people. (This strategy also allowed for every woman to take home one piece she had worked on over the three days.)

On both Thursday and Friday, we were able to invite Arrowmont interns to participate. To accommodate them and still keep our groups of three, two of the WIT committee members served as participants those days rather than facilitators.

On Friday, Greg Schramek, current AAW President, stopped by to talk to the group. One of his messages was the ▸

The day's wood stock in the full-size lathe room. Each team began with the same materials: a 12"- (30cm-) long segment of a maple or ash baseball-bat blank, a 10"- (25cm-) long block of 5½"- (14cm-) square green cherry or poplar, and a 3"- (8cm-) thick blank of 9½"- (24cm-) square kiln-dried maple.

(Left) Ena Dubnoff, Aviva Furman, and Joan Busby work on their design. *(Right)* Their design sketches.

Anna Duncan, Ana Marie Lappegard, and Pat Reddemann on some of the mini-lathes.

Sally Ault, Pat Reddemann, Lynn Reece, and Adrianne Lobel learning and teaching sharpening on a grinder.

Dixie Biggs facilitates activity in the fiber studio cum surface embellishment room.

Kimberly Glover paints some pieces.

Adrianne Lobel, Lynn Reece, and Betty Scarpino consider their next step.

importance of women's involvement in local AAW chapters, at the national level, and in leadership roles at every level of the AAW.

Almost everyone tried something new during the eXchange: new turning and sharpening techniques, pyrography, piercing, painting, sandblasting, carving, planing, power sanding, and more. The foremost new skill was collaboration: most of us had no or limited experience working cooperatively with others on a creative project. The challenge was daunting but rewarding. As Pat Reddemann described it, "I was incredibly nervous about collaborating, as I had never done that before. I was afraid I wouldn't have anything meaningful to contribute. But once I got to the eXchange and we began our teams and drew our words, I saw that I could learn a lot from the process. We each came to the project with different ideas, and I loved building ideas off each other's thoughts. Seeing the ideas that others came up with and combining or discarding them, then refining them, was really a pleasure. I believe that I will look at creating in a whole new way after experiencing this collaborative play."

Varied approaches

Every group worked differently. Some worked collectively on every aspect of their piece. Other groups worked together to come up with their idea, then divided tasks and worked separately until final assembly. Others alternated working together and working separately. Sometimes a group couldn't agree on a single idea, so the members went off and made their own pieces and brought them together at the end of the day; remarkably, even these contentious efforts ended with a unified piece.

Thinking "artistically" was also new for many. As Lynn Reece put it, "I've been turning for several years now, but I've never really felt creative. I have pretty much only turned brown, round bowls. Many times, I have said, 'I just don't think like those people.' A friend and mentor often adds *yet* to my statement. The eXchange opened the *yet* window for me. Working alongside so many free-thinking people gave me insight into how to explore my creative side. I am so glad I got out of my comfort zone and embraced the eXchange."

The sharing wasn't limited to the defined groups. Participants across groups freely chatted, consulted, and helped one another, as we shared space, tools, meals, insights, and laughter. A spirit of playfulness infused the whole experience—which was also exhausting in the best way, as everyone gave her all for the entire weekend.

The outcome was thirty-five remarkable pieces. But, more importantly, every woman went home with a sense of community and confidence she could translate to her own work—and to her local AAW chapter. As one participant stated, "What happens at a WIT eXchange doesn't have to stay at a WIT eXchange." eXactly!

The next WIT eXchange will take place September 5-7, 2019, at Arrowmont School of Arts and Crafts. There will be a maximum of forty-five participants due to space restrictions. Please watch the WIT webpage and Facebook page for details. ■

—Lynne Yamaguchi and Kathleen Frey Duncan

"I had a lot of firsts at this eXchange. I tried pyrography. I tried staining. I tried power-carving. I used new equipment, including a vacuum chuck, a planer, and various sanders. One refreshing aspect to me was having egos checked at the door and everyone willing to put in the work to make this a true eXchange: a place where talent, ideas, knowledge, and processes were freely shared."
—Marie Anderson

"The energy in that room for those three days was wild, crazy, fun, rewarding!"
—Joan Busby

"Although participants had different levels of turning skills, in each group I found that each person brought important skills to the project that didn't involve turning. Each person's contribution to the concept of the project came from personal experience and knowledge that had nothing to do with turning skills and couldn't have been known beforehand."
—Ena Dubnoff

"Turning is usually a very focused and solitary activity. With the collaboration, you give up some of the control, let other people in, have them challenge your ideas and present their own—and usually come up with a completely different but ultimately better product. Even when the result is not objectively successful, there is development and learning in the process to apply in future work."
—Dawn Herndon-Charles

"I learned that there are as many ways to approach collaboration as there are personalities. Each group tackled the words in different ways. I got to know members of my groups in ways I would never have in an ordinary workshop or demonstration."
—Anne Ogg

Collaborative Works from 2018 WIT eXchange

Noted at the start of each caption are the pair of words used as inspiration.

Dimpled Imagination:
Susan Canfield, Ettasue Long, Kim Wolfe

Luxurious Friendship:
Ana Marie Lappegard, Anna Duncan, Crystal Earley

Inspiring Happiness:
Marie Anderson, Lou Kinsey, Sue Janis Bergstrand

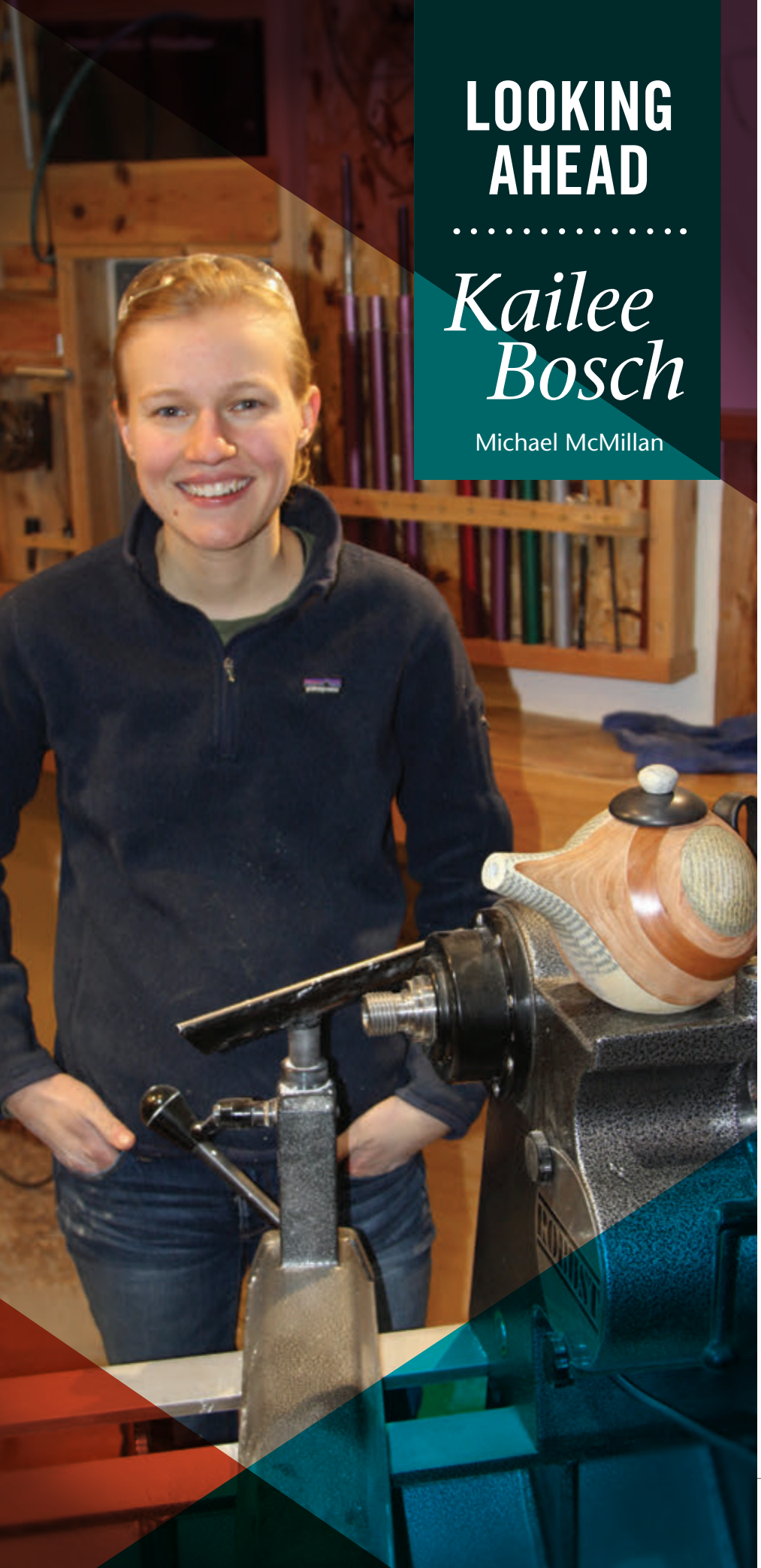
Pastoral Independence:
Julie Schmidt, Patricia Rasmussen, Adrianne Lobel

Relaxed Form:
Connie Rayburn, Susan Rennie, Julie Schmidt

Joyful Opportunity:
Ena Dubnoff, Aviva Furman, Joan Busby

Fortunate Evolution:
Sue Janis Bergstrand, Aviva Furman, Kimberly Glover

Empty Balance:
Lynne Yamaguchi, Connie Rayburn, Bina Rothblatt



LOOKING AHEAD

Kailee Bosch

Michael McMillan

While much of the current discussion in woodturning focuses on technical and conceptual progress through the lathe, there is an equal amount of dialogue about the state of turning beyond the created work—that is, conversation about identifying new makers, collectors, and enthusiasts of wood art who will carry the field forward in the decades to come. In looking at the young career of Colorado's Kailee Bosch, we can glimpse into the mindset of the newer generation of artists making a name for themselves at the lathe, as well as the overall outlook of younger minds approaching and appreciating art in 2019.

Beginnings

Kailee Bosch's introduction to the lathe contrasts the typical story of the veteran woodturner. While most of the prominent names on today's woodturning scene learned the craft with limited instructional resources, sparse tool availability, and trial-and-error approaches in the 1970s and 1980s, the 21-year-old Bosch was raised in the new millennium of cutting-edge technical supplies, abundant instructional resources, and boundless opportunities for shared knowledge between makers—all beneficial to Kailee and the newest wave of talents in wood art.

Bosch also benefitted from an upbringing around woodturning circles from an early age. The daughter of renowned artist/instructor Trent Bosch, she starting turning when she was seven years old, learning on a small lathe. Later, her dad built her a bigger lathe that was a version of his larger Vicmarc machines, which she says, "made me feel like a real woodturner, having a lathe that looked like his." Unsurprisingly, Bosch's childhood was often akin to one of a professional athlete's daughter spending time in the clubhouse, as much of her

adolescence involved accompanying her father to the demonstrations, symposia, and other relevant events pertinent to his occupation. One might say this exposure rubbed off on her, as the young Kailee was turning and selling tops as early as elementary school, often giving them as gifts for birthdays and holidays. She even kept a printed brochure of her work and created invoices for her sold pieces, replicating what her father Trent was doing at the time as a creator and seller of wood art.

Kailee does not shy away from recognizing her father's support and tutelage. As she states of his influence on her artwork, "He was the one who introduced me to turning and the one who taught me to turn. He is the one who helps me troubleshoot and who makes me feel comfortable that woodturning can lead to a successful future." Her foundation as an artist using the lathe certainly came about from Trent's techniques and philosophies and, further, from the physical tools that he uses and manufactures.

This foundation began to truly take shape between ages 10 and 15, as Kailee would make several projects each year, one or two of which she would bring to the AAW Annual Symposium. These pieces were typically plates, platters, bowls, vessels, and other classic forms. However, it was not until high school that woodturning became a regular part of her life, when a deeper curiosity and passion for the lathe developed. Experimenting with both process and material, Kailee would bring in works to show her art class, confusing the students as well as the teacher, who was unacquainted with the lathe and its capabilities.

In Bosch's eyes, her first major work of woodturning came during this period of her life, when she was given the assignment to alter a book as an art project, an experience that was the start of her exploration into alternative materials. Since Kailee wanted turning to be a key part of the process for her piece, she asked her father whether it was possible to turn a book effectively on the lathe. After numerous weeks of trial-and-error, the solution appeared: laminate each page of the book, compress it in a hydraulic press, and then turn the form on the lathe. The end result was *Alive*, an absolutely beautiful work incorporating color, movement, and a dynamic interplay of smaller forms.

Alive, as well as many future pieces Kailee would create, uses the book as a vehicle to illustrate wood as a material in two different states of being. As Kailee states, "[The turned book] is a representation of the relationship of books and paper with wood, bringing the two materials back together again." ▸

Kailee Bosch at the lathe. As her skills and artistic vision develop, it is clear she is a young turner to watch.

Experimenting with both process and material, Kailee would bring in works to show her art class, confusing the students as well as the teacher, who was unacquainted with the lathe and its capabilities.

Alive, 2013, Laminated paper, Russian olive, acrylic paint, 7" × 23" × 9" (18cm × 58cm × 23cm)

In addition, *Alive* left a deeper impact on Kailee as a maker, giving her the self-assurance to pursue bold ideas. As she states, "It gave me the chance to show people what woodturning was, and gave me the confidence to continue turning. This was one of the first times I think I considered pursuing art."

Bosch continued experimenting during her last semesters of high school. The year after *Alive,* she created *Change,* once again incorporating Russian olive, turned and carved book content, and acrylics. With the woodturning field abundant in smaller forms fit for admiration in the hands, *Change* is more like a sprawling piece of scenery, rising vertically from the "soil" of the book.

Change, 2014, Laminated paper, Russian olive, book, acrylic paint, 28" × 12" × 10" (71cm × 30cm × 25cm)

Other great pieces with this verticality include *Dendrochronology, Connection,* and *Direction I,* the last of which one might mistake for a tower from a multiaxis turning practitioner. However, work during her teenage years also included pieces such as *Discover* and *Reunited,* works that brought the scale back down, demanding the viewer to look at process and material with an even greater eye for detail. It is clear Bosch was starting to figure out her voice both technically and conceptually during her high school years.

The university setting

After taking a gap year, Bosch enrolled at Colorado State University (CSU), where she is finishing her BFA in sculpture this year. Time spent in the program has been a journey driven by her own desires, but also by the influences of her art education. One reality Kailee has been dealing with is how her views on craftsmanship cut against many of the current trends and beliefs in art education. As she states, "I think material and process are two aspects that are not always considered, and I seek to question their existence. I am not a very conceptually based artist, and often in my classes the meaning and concept are considered far more important."

Nevertheless, this academic environment has not been a detriment to personal creativity and staying true to her goals. Bosch's freshman year "3D Foundations" course was where she made her first teapot, *Rou(tea)n,* made almost entirely of discarded library reference books. The piece was later entered into a combined undergraduate/graduate student art exhibition, where it won the Excellence Award. In addition, it was purchased by CSU for its Magnolia House, where CSU's president hosts university functions. This was a turning point for

Connection, 2015, Russian olive, 18" × 12" × 9" (46cm × 30cm × 23cm)

Direction I, 2014, Laminated paper, various woods, steel, 16" × 5" (41cm × 13cm)

Bosch as a student and artist. As she reflects on those accolades, "I think a combination of these events led faculty to consider that the lathe has a lot of possibilities." This appears to be confirmed by the fact that the department purchased a lathe the following year. The validation of her work helped convince Bosch that art was the right path for her, or as Kailee states of her thirst to be a maker during this time, "There was nothing else I wanted more, and I think this also gave me a sort of permission and realization that I could be successful."

Bosch's years at CSU have opened her up to a variety of media and ideas, perfect for her desire to push the boundaries and presuppositions of what woodturning can be. One noteworthy recent piece that reflects this mindset is *Simplici(tea),* a teapot of exquisite form, peaceful and contemplative in one sense and a swarm of frenzied detail in another. *Simplici(tea)* received a POP Excellence Award in the Instant Gallery at the 2017 AAW Symposium in Kansas City. Another recent work of note is *Merging,* a minimalist series of totemic figures in turned paper, cardboard, and white ash. Bosch's recent exploration in cardboard has been undoubtedly influenced by Michigan turner and furniture maker Jason Schneider, who was her instructor for a week last year at Anderson Ranch Arts Center.

(Left) Discover, 2015, Laminated paper, 6" × 11" × 8" (15cm × 28cm × 20cm)

(Right) Reunited, 2015, Laminated paper, cherry, 7" × 5" (18cm × 13cm)

The majority of Kailee's recent pieces explore the teapot form in even further depth. As she notes, "The teapot is an object that has no boundaries. No matter where someone is from, or what their interests are, a teapot is a recognizable and relatable object. I find that people have a comfort in tea, and the relationship they have with teapots is a positive one."

The teapot has been a blank canvas for her technical investigations and conceptual growth as an artist. "The teapot is a nice constant in my practice," says Bosch. "I am not only experimenting, but I am becoming a more proficient turner, carver, and overall maker through the process." For example, in pieces such as *Emp(tea), Pe(tea)te I,* and *Pe(tea)te II,* she explores contours, form, carving, and surface decoration in ways she had not before. *Pe(tea)te I* and *II* represent some of her first attempts to bring extensive color into her work through the use of milk paint, as most of her prior art had been of limited color with very little surface decoration. One of her best teapots in recent years is *Possibili(tea) I,* a work of laminated paper, elm, and bronze that was showcased in the AAW Professional Outreach Program's exhibition *Out of the Woods: Traditional Form Revisited* at the 2018 Symposium in Portland, Oregon.

Aside from turned books and paper materials, Bosch has ventured, through both personal desires and assigned student projects, into materials typically foreign to young woodturners (and even those with ▸

(Left) Rou(tea)n, 2016, Laminated paper, copper, 11" × 17" × 8" (28cm × 43cm × 20cm)
Collection of Colorado State University, Magnolia House

(Right) Simplici(tea), 2017, Laminated paper, copper, 6" × 8" × 6" (15cm × 20cm × 15cm)

Merging, 2018, Laminated paper, laminated cardboard, white ash, steel, 28" × 14" × 12" (71cm × 36cm × 30cm)

Emp(tea), 2017, Elm, copper, 7" × 9" × 8½" (18cm × 23cm × 22cm)

Possibili(tea) I, 2018, Laminated paper, elm, bronze, 6" × 6" × 6" (15cm × 15cm × 15cm)

Pe(tea)te I and II (right and left, respectively), 2018, Bradford pear, poplar, copper, laminated paper, milk paint, each is 4" × 7" × 5" (10cm × 18cm × 13cm)

"I OFTEN THINK MAYBE WOODTURNING SHOULDN'T BE CALLED *WOODTURNING,* BUT INSTEAD JUST BE CALLED *TURNING.* WHY SHOULD WE LIMIT SOMETHING THAT OBVIOUSLY HAS SO MANY POSSIBILITIES? — KAILEE BOSCH

decades of experience). Some works have included concrete, beeswax, cardboard, clay, and wire, as well as steel, copper, and bronze.

All of this experimentation with process and material makes sense when looking at Bosch's goals as an artist. As she says, "My inspiration comes from all over the place. I am interested in exploring the relationship of materials and the processes the materials go through, either before I get them or through the processes that I put them through." In Kailee's mind, the lathe is more of a process than a machine, seeing it as a gateway to a variety of end goals as an artist: "I often think maybe woodturning shouldn't be called *woodturning,* but instead just be called *turning.* Why should we limit something that obviously has so many possibilities?" This philosophy and approach to the lathe and material are not completely novel, as mixed-media trends in turning have grown in the field, especially among younger makers.

Bringing knowledge to others

As someone who has been a sponge, absorbing turning knowledge from her family and through experiences in various educational realms, Bosch understands the mindset of younger turners and incorporates this awareness into new opportunities as an instructor. Years ago, Kailee could be seen as one of the young students at the AAW Symposium, learning from seasoned mentors in woodturning, but now she is often the one demonstrating for others. Along with teaching youth turning classes at the yearly AAW Symposium, Bosch has completed demos at the Rocky Mountain Woodturners club and in Wisconsin with her father at Robust Tools. As she gains experience, Kailee relishes the opportunity to bring her advice and technical knowledge to turning enthusiasts in the years to come.

To the future

As a young artist, Kailee Bosch has a healthy openness about the upcoming years, taking one opportunity at a time and not getting ahead of herself. As she says, "I feel like there are a million different directions I could take my interests. I just try to be myself and make

Kailee's woodturning experiences began early (pictured here age 8), with instruction and encouragement from her father, Trent Bosch.

Photo: Andi Wolfe

Kailee (now age 20) shares her knowledge and experience with a young turner at the AAW Symposium, Portland, Oregon, 2018.

Untitled Bowls, 2018, Laminated paper, cherry, ash, hackberry, each is approx. 2¾" × 4" (7cm × 10cm)

Untitled (Vessel), 2015, Maple, steel, 6" × 4½" (15cm × 11cm)

Untitled (Collaboration with Trent Bosch), 2016, Laminated paper, paint, 8" × 5½" (20cm × 14cm)

what I like to make and not worry too much about expectations or pressure."

Upon graduation in late 2019, Bosch hopes to explore a variety of options, such as residencies, graduate school, and greater teaching opportunities. However, her vision for the future is broader and goes beyond self-benefit: "As I see myself teaching in the field and continuing to learn from others, I want to introduce woodturning to new individuals and expand the outreach of the woodturning community. I think there are so many possibilities that have yet to be explored, and there are a lot of people out there who might not even know about turning who have the potential to impact the field." With this combination of talent and philanthropic attitude, we can be sure Kailee Bosch will continue making a name for herself. ■

For more, visit kaileebosch.com or follow Kailee on Instagram, @kailee_bosch_art.

Michael McMillan is Associate Curator at Fuller Craft Museum in Brockton, Massachusetts. He can be reached at mmcmillan@fullercraft.org.

Members' Gallery

Don Wattenhofer, Minnesota

In the summer of 2016, I rented a booth at a Society for Creative Anachronisms (SCA) event and received a request from an attendee for early drinking cups made like a goblet that could be carried by a thong. After I made some in this style, I began thinking about other possible designs. I searched online and learned about a tankard that had been retrieved from the wreck of the *Mary Rose,* which sank in 1545 during the naval Battle of the Solent off the coast of England.

The picture of the original tankard helped me come up with basic dimensions that I could use to develop my own version, which is made almost entirely of white oak, except for the hinge pin, which is made of American hornbeam. I incorporated fifteen staves, held together with waterproof glue and finished with walnut oil. My version is meant to be used and holds up to 24 ounces of liquid.

Tankards, 2016-2018, White oak, American hornbeam, 8½" × 6" × 4¼" (22cm × 15cm × 11cm)

The author's inspiration: an image of a tankard recovered from the carrack *Mary Rose,* which sank in 1545.

Photo: The *Mary Rose* Trust
[CC BY-SA 3.0
(creativecommons.org/licenses/by-sa/3.0)]

Mark Knize, California

When making a piece to display in the Instant Gallery at the 2018 AAW Symposium in Portland, Oregon, I wanted to experiment with a modern material, and I love the look of woven carbon fiber. I used Jerry Bennett's methods for making a winding, segmented form, which involved several steps: bending a 5⁄16" (8mm) steel rod to my desired shape, turning 1"- (25mm-) thick foam disk segments to the chosen tapers, sanding the disks to the needed angles, sliding the disks onto the rod and gluing the faces together, and then sliding on a woven carbon fiber sleeve. Brushed-on epoxy resin created the final glossy appearance.

I intended to make a 3D "doodle"—that is, "a rough drawing made absent-mindedly," but with the planning and time involved, it was the opposite of rough and absent-minded.

Doodle, 2018, Carbon fiber, epoxy, steel rod, foam; base is painted fiberglass over wood; 37" × 29" × 21" (94cm × 74cm × 53cm)

Tommy Gagnon, Massachusetts

I own and operate Boston Woodturning, located in the vibrant tourist area of Salem, Massachusetts. I use an "open studio" model, where the public is welcome to stop in and see what's happening in the gallery space and/or the attached workshop. I created Boston Woodturning to showcase the craft of woodturning, and visitors can see daily demonstrations as well as purchase finished work.

I get lots of foot traffic about eight months a year, with the busiest times being summer and the month of October (Salem is a popular destination around Halloween). Some visitors are surprised and excited to find me, some come in regularly and want to support what I'm doing, and some are woodturners from all over, wanting to check it all out.

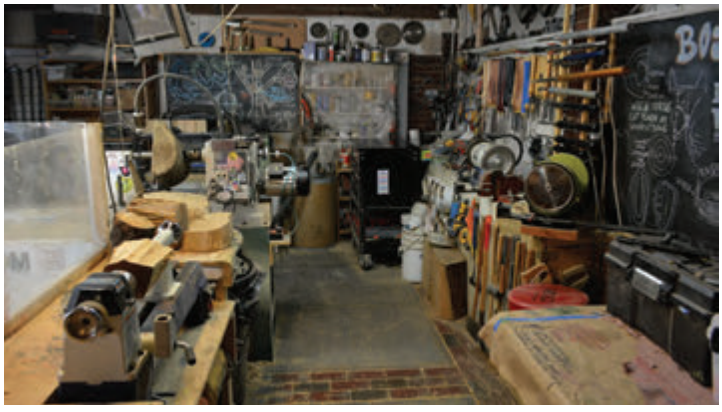
Since I get visitors from around the world, I made a mural of a tree with blank leaves so everyone can sign it like a guest book. Reading the names now is amazing.

I am proud to use locally sourced green wood from felled trees, due to the stories they hold. People bring them in for commission work, often with historical or sentimental value. I find this adds to the story of a final piece and helps viewers connect with it. Further, I made almost all of the gallery displays and decorations from scrap wood or recycled parts—things I had hanging around shop. I wanted to keep the theme of recycling, or "upcycling." Breathing new life into objects that can live on much longer is what I love to do. Even the rugs were donated.

I am a self-taught woodturner and have been turning for about seven years, five of them full time. I try to enhance the natural beauty of the wood by working with the grain, color, and texture, while acknowledging various elements that may enhance the overall design. ■

For more, visit bostonwoodturning.com.

Boston Woodturning, whose display gallery and workshop are open to the public year round, is located at 24 New Derby St., Salem.



With a clear shield for viewer safety *(at left),* the author's turning studio is suitable for public demonstrations as well as private lessons.

(Above) Black Locust Hollow Form, 2018, Black locust, gilders paste, friction polish, 7" × 8½" (18cm × 22cm)

(Left) Spalted Maple Hollow Form, 2018, Spalted maple, mother-of-pearl inlay, brass threaded insert, friction polish, 13" × 7" (33cm × 18cm)

Elm Hollow Form (Vase), 2018, Elm, dye, friction polish, 21" × 9" (53cm × 23cm)

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8 AMAZING PRIZE PACKAGES UP FOR GRABS!

CLOSING DATE: 28th February Get your entries in to WIN!

Plus...

Plus...

- **Record Power Coronet Herald** Heavy Duty Cast Iron Electronic Variable Speed Lathe
- Tubular Leg Stand or Bench Feet
- Cast Iron Outrigger

5 YEAR GUARANTEE

- **CGV336-4** 55 L 2000 W Medium Extractor, 4" Inlet

The complete range of **Record Power Chucks and Jaws**

PRIZE TOTAL NOW OVER $27,000!

EACH PACKAGE WORTH OVER $3,450

How to Enter...

1

Send us one photo of your project being turned on a Record Power chuck...

2

Plus...

...one photo of your finished project and your Record Power chuck packaging...

3

Send to:

pics4prizes@recordpower.co.uk to be in with a chance to win!

Nominate your **AAW club** with your entry for a chance to **win** one of 3 **Club Master** packages for your club rooms!

Email **Record Power** for the full Terms and Conditions at **pics4prizes@recordpower.co.uk**

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

PROUD BUSINESS SUPPORTER

advertisingindex

To advertise in *American Woodturner*, contact Erica Nelson, 763-497-1778, erica@pierreproductions.com.

Woodpeckers®

The Evolution of Carbide Insert Woodturning...

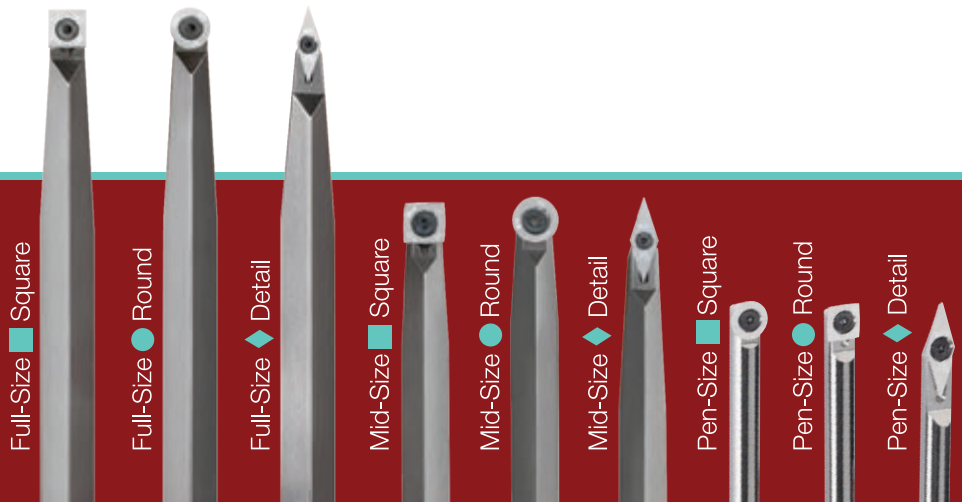
ULTRA·SHEAR
WOODTURNING TOOLS

Love Turning But Hate Sharpening?
If you love woodturning, 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.

The Sharpest, Longest Lasting Inserts
On the "business end", Woodpeckers® development team worked hand in hand with the best carbide manufacturer in the country to give you the best inserts on the market. It starts with a ***nano-grain*** carbide material. This extremely fine-grained carbide can be polished to a mirror finish, yielding a cleaner, sharper edge. Yet it is tough enough to hold that edge longer than virtually every other insert on the market.

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.



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Strongsville, Ohio
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Cyclones are designed to put maximum amount of dust directly into drum without ever passing through the fan.

Nothing is more critical than the fan, the design and quality is paramount to obtain maximum performance.

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LAGUNA AIR

MIKE MAHONEY
CALIFORNIA

I got the idea for these drinking cups, called *kuksa,* when I was demonstrating on the Woodturning Cruise in Norway. *Kuksa* are a staple of Scandinavian culture, and I watched a craftsman make them on the street, chipping out the interior. I thought a lathe would do that job more effectively, so when I returned home, I made a turned version (shown here).

I hollow the cup on the lathe, cut the exterior to rough shape on the bandsaw, then use a 36-grit spindle sander to further define the handle and exterior. I use a rotary tool to do the finer carving, then sand the cups to 320-grit abrasive.

Many of the cups are used without a finish. I affix a leather strap and bring them when hiking to scoop a fresh cup of cold water from a stream.

For more, visit bowlmakerinc.com.