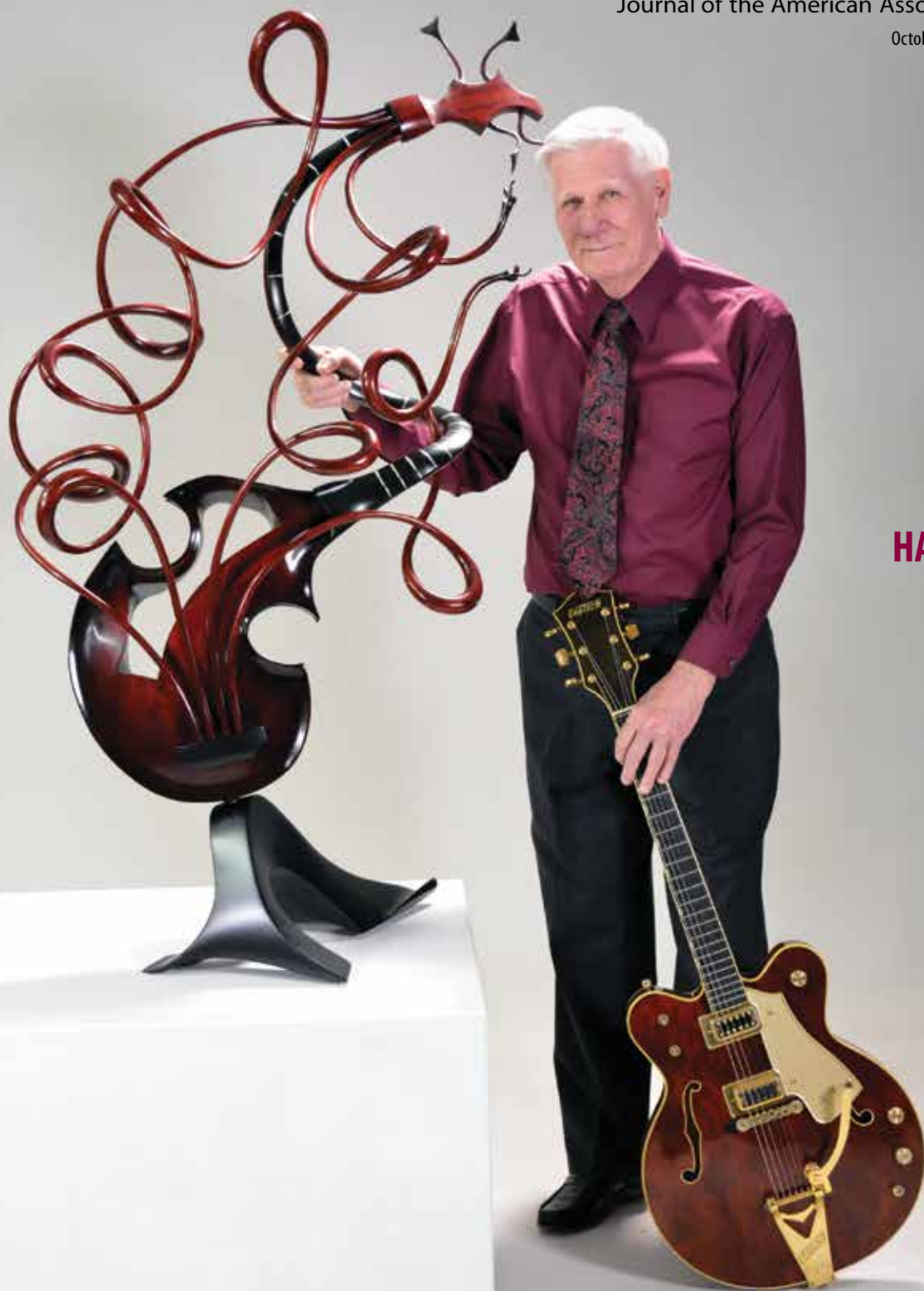


EPOXY CLAY ADDS TEXTURE AND FLAIR • FIREWOOD TABLE LAMP • INSIDE-OUT ACCENT ADDS PIZAZZ

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

October 2019 vol 34, no 5 • woodturner.org



**JERRY
BENNETT**

**SCULPTURE
THAT RESONATES**

**FROM THE FOREST:
HAWAII'S WOODSHOW
ARTISTS**

.....

**LOW BACK PAIN
AND THE
WOODTURNER**

.....

**NATURAL
REVELATIONS
ESTHER BAR
AT THE LATHE**

InstantGalleryAwards

Raleigh Symposium 2019

Photos by Andi Wolfe.

Each year at the AAW International Symposium, the Professional Outreach Program (POP) celebrates accomplishment in woodturning by awarding select works on display in the instant gallery, where all attendees can show their work. Following are the works chosen for this special recognition from this year's AAW Symposium in Raleigh, North Carolina.

For more on the POP, visit tiny.cc/AAWPOP

Excellence Awards



Brett Olsson, North Carolina

Life, 2019, Peruvian walnut, mesquite, maple, beech, cherry, 13" x 17" (33cm x 43cm)



Pat and Karen Miller, Washington

Decorum, 2018, Birch, pyrography, artist pens, aluminum, 7" x 2½" (18cm x 6cm)

The Deena and Jerry Kaplan Award of Excellence is given for a work of exceptional originality, craftsmanship, and artistic quality.



Ron Campbell, Michigan

Ancient Scottish Petrospheres, 2019, Maple, textured paint, largest: 10½" (27cm) diameter



Alan Leland, North Carolina

Untitled Chair, 2019, Maple (legs), butternut (seat), white oak (hoop and spindles), water-based dye, 42" x 18" x 18" (107cm x 46cm x 46cm)



Roberto Ferrer, Illinois

Gladiator #2, 2019, Black walnut, pigments, 14¾" x 14" x 1" (37cm x 36cm x 25mm)



John Jordan, Tennessee

Elm Burl Vessel, 2019, Chinese elm burl, 7½" x 8" (19cm x 20cm)

Youth Awards



Torrey Cookman (age 15), Michigan

Ash Bowl, 2018, Ash, 4½" x 10" (11cm x 25cm)



Katie Cookman (age 12), Michigan

Pear, 2019, Maple, 5½" x 2⅞" (14cm x 7cm)

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information, and organization to those
interested in woodturning

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Inside This Issue

October 2019 vol 34, no 5

FEATURES

14 Firewood Table Lamp

Rick Rich illuminates the steps to create not only a
practical source of light but an elegant accent piece.



18 Epoxy Clay Adds Texture and Flair

John Glessner explains how he introduces pattern and color to
enhance the character and surface quality of his turnings.



22 Thinking Outside the Box?

Try a Secondary Axis

Explore the possibilities with Jim Duxbury as he
takes a classic skill-building project to the next level.



26 Inside-Out Accent Adds Pizazz

It's a well-known technique, but when Abraham Tesser
applies it, the effect is spirited, lively, and new.



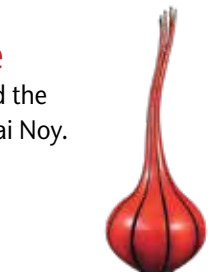
31 A Closer Look at Ornament Finials

Design pointers to help you achieve a graceful resolution
to your woodturning project, by Janice Levi.



32 Low Back Pain and the Woodturner

Ouch! The woodturner's bane—and a practical approach
to relief, by Rich Foa. Sidebar by Eric Lofstrom.



38 Natural Revelations: Esther Bar at the Lathe

Her work is an interesting mixture of fine craftsmanship and the
somewhat rough, chaotic aesthetics found in nature, by Shai Noy.



42 Jerry Bennett: Sculpture that Resonates

The movement, rhythm, and technique in Jerry's work
engage your feelings and encourage emotional association,
by Betty J. Scarpino.

48 Leading by Example

From the Forest: Hawaii's Woodshow Artists

Supported by the Hawaii Forest Industry Association, the exhibit
underscored the artistic legitimacy of the woodturner's art, by
Sharon Doughtie.

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

ASSOCIATION NEWS

4 Editor's Note

Joshua Friend

4 President's Letter

Greg Schramek

5 AAW's 34th Annual International Symposium

6 Top-rated AAW Member Services & Publications

8 AAW's Themed Member Exhibition *Step up to the Plate—Second Inning:* Call for Entries



8 2020 POP Exhibition and Auction *Nature/Nurture:* Call for Entries



8 AAW Board of Directors Election Results

8 Apply for an AAW Grant

9 AAW Helps GreenWood With Emergency Fund Drive

9 Prize Drawing for AAW Members



WOODTURNERS CHATTER

10 From the Editor's Inbox



11 Worland Wyoming Woodturners Turns Ten

11 Book Review

Woodturning: Objects and Procedures,
by Eldon Rebhorn



12 Calendar of Events

13 Tips

GALLERY

1 Gallery

Professional Outreach Program
Instant Gallery Awards
Raleigh Symposium 2019



51 Members' Gallery

Dan Zobel and Carol Hall
Wendy Nave



71 Advertising Index

COVER

Cover – Wood artist Jerry Bennett stands with his sculpture, *Twist and Shout*, 2013, Mahogany, ebony, steel, maple, brass, nickel frets, 54" x 39" x 25" (137cm x 99cm x 64cm)

Back Cover – Bob Rotche



woodturner.org

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

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

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DIVERSITY STATEMENT

The AAW strives to cultivate an organization built on mentorship, encouragement, tolerance, and mutual respect, thereby engendering a welcoming environment for all. To read AAW's full Diversity Statement, visit tiny.cc/AAWDiversity*

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



I hope you enjoy this issue of *American Woodturner*. You'll note on page 10 a few letters from readers. I have found that this is a great way for you to share how you've been inspired by journal articles, provide interesting updates to prior subjects, or express anything else that's important to you as an AAW member. I welcome all reader correspondence at editor@woodturner.org. I can't promise we'll publish every letter, but I will respond to each one as thoughtfully as I can.

This issue offers two profiles of interesting turners. Many in the segmenting realm are already familiar with Jerry Bennett, as he has

helped a great number of turners progress in this area. But Jerry is also an accomplished wood artist who pulls from a variety of skills and interests to create evocative works, many of which are inspired by his love of music. See Betty J. Scarpino's profile of Jerry on page 42. The other profile is of Esther Bar, a Jerusalem-based woodturner who might more accurately be called a *natural materials* turner. Her use of organic materials set in epoxy creates interesting results. Shai Noy, a first-time author for *AW*, presents an engaging portrait of Esther on page 38.

Joshua Friend

—Joshua Friend

From the President



Turning to Louisville

The 2020 AAW International Symposium will be held in Louisville, Kentucky. When

we think of Louisville, the Kentucky Derby and Churchill Downs might come to mind. If horse racing is not your thing, how about the Louisville Slugger Museum & Factory? If you want to "fight" about those opportunities, you might consider visiting the Muhammed Ali Center. I realize some of you might not be sports oriented and might opt for other types of attractions, such as the Cave Hill Cemetery, the resting place of some two hundred confederate soldiers and, interestingly, five hundred species of trees. Finally, a big draw for AAW members would be the Kentucky Museum of Art and Craft, which has a great motto: "Art is the big idea and Craft is the process."

When we choose a location for an AAW Symposium, we look at geographic location and ease of travel for the attendees. Obviously, costs and suitability of the convention center, nearby hotels, and restaurants are important. Because the success of the AAW and its annual Symposium are dependent on volunteers, we consider members and chapters who live relatively near the Symposium site. The fact that Louisville is a destination with so many attractions is just an

added bonus. Oh, did I forget to mention the Kentucky Bourbon Trail?

So why go to Louisville? For one, the best turners in the world will be there demonstrating, many of them showing athletic prowess—sort of. I look forward to seeing Mark Sfirri and his unique multiaxis bats and Mike Hosaluk with his turned baseballs. When you see Stuart Batty and Nick Agar (both English turners), it's okay to point out that cricket bats are not quite the same thing. Seriously, we all can look forward to an outstanding group of demonstrators who will educate, entertain, and enliven your turning experience. Naturally, the galleries will amaze and motivate, and the vendor area will melt your credit card.

The success of any AAW Symposium is the result of volunteers. In Louisville, Robin Costelle will serve as our local volunteer liaison. I would like to thank him, the Louisville Area Woodturners, the Bluegrass Area Woodturners, and all the volunteers who are sure to make this event outstanding. Attending an AAW Symposium is a great experience, and volunteering just makes it perfect.

I know next June seems a long way off, but I want to see you there and hope you'll block your calendars. We will be providing you with much more information in the near future about demonstrators, hotels, vendors, and registration information. I promise we won't

let you forget! See page 5, opposite the page you are now reading, for a Save the Date Symposium announcement.

Thank you for voting

Congratulations on your election of new AAW Board members for 2020. The successful candidates are Greg Schramek (me re-elected), Janet Collins, and John Beechwood III. I know both of my new fellow Board members and am confident the current Board will serve you well in 2020. I'd also like to thank the other candidates who ran for election. I urge them and any interested members to consider running for Board positions again, as we are already looking to 2021. While you're thinking of volunteering, you might go to our website, woodturner.org, and review our committees for opportunities, and don't forget to step up and help in your local chapter.

The year two thousand twenty looks to be an exciting one. Watch the website, read *American Woodturner*, learn from *Woodturning FUNdamentals*, comment on the AAW Forum, go to your chapter meetings, and meet your "family" in Louisville.

Looking forward,

Greg Schramek

Greg Schramek
President, AAW Board of Directors

STEP UP TO THE PLATE

SAVE THE DATE: STEP UP, ACCEPT THE CHALLENGE TO HAVE A BALL AT



AAW'S 34TH ANNUAL INTERNATIONAL SYMPOSIUM

Louisville, Kentucky • June 4-7, 2020

STEP UP!

Step up, accept the challenge to up your game. You'll find experts from around the globe who will share their techniques and insights to help you bring your woodturning abilities to the next level. For a complete listing of Symposium demonstrators, visit tiny.cc/Louisville2020.

You'll find demonstrations targeted to your skill level and areas of interest.

Over three-and-a-half days, you'll have 100+ compelling presentations to choose from to help you enrich your woodturning experience, including:

- Bowls & Platters
- Embellishment, Finishing, Carving, Design
- Segmented Work
- Tool Making & Tool Handling
- Pens
- Hollow Forms & Boxes
- Inspiration, Creativity, Narratives
- Small Treasures
- Spindles, Finials, Multiaxis Work
- Useful Panel Topics



Dan Tilden, *Madrone burl #5*



SYMPOSIUM FACILITY

Kentucky Expo Center
937 Phillips Lane, Louisville, KY 40209

Louisville, Kentucky's largest city, sits on the Ohio River along the Indiana border. Baseball is celebrated at the Louisville Slugger Museum and Factory, where Major League bats are produced and a giant baseball "slugger" marks the entrance. Save the date and make this trip a highlight for 2020!

Mark Sfirri, *Rejects from the Bat Factory*

Watch for updated
information at
tiny.cc/Louisville2020.
Or scan the QR code.



TOP-RATED AAW MEMBER SERVICES & PUBLICATIONS

AAW EXPLORE! An online tool to help members locate woodturning information, projects, articles, tips, and more quickly and easily using keywords. (tiny.cc/AAWExplore)

AAW Video Source: An online tool that offers access to useful woodturning videos prescreened by the AAW for quality content and safety. Searchable by topic area and keywords. (tiny.cc/AAWVideoSource)

Demonstrator Direct: An easy-to-use online tool that helps chapters find the right demonstrator for their programs. Search by name, location, experience level, and presentation topics, as well as get name, email, phone number, website, fee range, presentation topics, easily all in one place. (tiny.cc/DemoDirect)

American Woodturner journal: Six issues annually include feature articles, projects, photos, tips, techniques, and news. Online videos complement selected journal articles (tiny.cc/AWJournal). Plus, access to online archive of past issues dating back to 1986 (tiny.cc/AWArchive) and online index. (tiny.cc/AWIndex).



Woodturning FUNdamentals: Four digital issues annually include projects, techniques, tips, videos, and information to build essential woodturning skills, plus online archive of past issues (tiny.cc/WTFUNDamentals). Additional special editions include Beads, Coves, Ogee: It's a Spindle, Singing the Green Wood Blues, Turning Miniatures, Turners Are Tops, Got Wood. Now What?, and Setting up Your Woodturning Workstation. Plus, a members-only web-based learning portal for building strong woodturning skills and essential techniques. (tiny.cc/WoodFun)

WHAT'S NEXT?

We have some exciting news to share! In fall 2019, AAW will introduce a new, integrated technology platform for delivering content and services online. This next generation enterprise system provides new features for delivering a personalized and interactive experience to our members. In addition to retaining highly-valued AAW services such as AAW EXPLORE!, VideoSource, and Demonstrator Direct, AAW's new technology will offer:

- Flexibility of design, intuitive navigation, and enhanced search capabilities making it easier and faster for you to locate the information you seek.
- Responsive design adjusts for device size, making it easier to navigate and interact whether you're using a small mobile phone or supersized video display.
- Online communities will enable you to connect, engage, and interact with others who have similar interests.
- Enhanced email communications with content tailored to your interest areas and skill level. You'll be able to choose the content you'd like to receive.
- Features integrate your AAW profile information with your own social media feeds.
- User-friendly renewal and symposium registration, as well as ability for you to select autopay for membership renewal payments.



DID YOU KNOW?

- 1 3,000+ online projects, articles, videos, and tips are in AAW's Explore! search tool.** Get the best project instructions, technique guidelines, and information in just a few simple clicks. Easily searchable by topic and includes all interest areas.
- 2 12,000+ images of member work are in AAW's Forum gallery online.** Get inspiration, ideas, and feedback simply. Connect with woodturning enthusiasts using this member-moderated virtual community.
- 3 475+ online videos are quickly searchable by topic in AAW's Video Source.** Avoid the frustration of searching YouTube. Get relevant woodturning videos in just a few clicks. All videos are prescreened by the AAW for quality content and safety.
- 4 150+ issues of *American Woodturner* are online with a searchable index.** Access every issue of *American Woodturner* journal published in AAW's online library archive or on AAW's mobile app.
- 5 38 issues of *Woodturning FUNdamentals* publication and the Woodturning FUNdamentals online learning portal offer one-stop basics.** Helps newer turners build and expand their woodturning knowledge and skills safely with a curated selection of information, projects, tips, and videos.
- 6 365 affiliated chapters are all easily searchable on the AAW's Connects map.** Find a chapter near you fast. Search the map for symposia, demonstrations, exhibitions, events, organizations, and schools quickly and easily.
- 7 AAW membership offers the single largest collection of high-quality educational woodturning resources available anywhere.** Membership is the fastest way to learn and enhance your woodturning expertise.

All of these resources and more are available to AAW members online at woodturner.org. Visit us to explore and customize your experience. We invite you to learn and grow with AAW. Your AAW membership is a commitment to your own personal development and expresses your dedication to preserving woodturning for future generations. Please remember to renew annually.

AAW's 2020 Themed Member Exhibition *Step up to the Plate—Second Inning* Call for Entries

Application period: January 1–March 15, 2020

Being that the 2020 AAW International Symposium will take place in Louisville, Kentucky, next year's themed member exhibition is *Step up to the Plate—Second Inning*. This was also the theme for the member exhibit in 2006, when the AAW held its 20th Symposium in Louisville. Sometimes a theme is so good, we just need to see a replay.

AAW members are invited to submit their work to this juried exhibition. You are free to use any media, but the work must be created at least partially on the lathe. *Step up to the Plate* will premiere at the AAW Symposium in Louisville, Kentucky, June 4–7, 2020, and will then travel to the AAW Gallery of Wood Art, Saint Paul, Minnesota, where it will be on display until the end of the year.

Full details can be found on page 6 of the August 2019 edition of *American Woodturner* or on the AAW Calls for Entry page, tiny.cc/Calls. The online application can be found at tinyurl.com/Calls2020. Contact Tib Shaw at gALLERY@WOODTURNER.ORG. To see past exhibition catalogs, visit [gALLERYOFWOODART.ORG](http://GALLERYOFWOODART.ORG).

2020 POP Exhibition and Auction: *Nature/Nurture* Call for Entries

Application Period: December 1, 2019 to January 11, 2020

AAW's Professional Outreach Program (POP) is pleased to invite submissions to its 2020 exhibition and auction, which is themed *Nature/Nurture*. Some entries are by invitation, but the juried portion of the show is open to any AAW member and to full-time students in art, design, or industry-related degree programs, regardless of membership status.

All types of turnings are welcome: sculptural, functional, segmented, ornamental, green-turned, etc., but work must be sized to fit into a 6" (15cm) cube.

Nature/Nurture will premiere at the AAW Gallery of Wood Art in Saint Paul, Minnesota, and be on view March 8 to May 3, 2020, before traveling to the AAW International Symposium in Louisville, Kentucky, June 4–6.

Full details can be found on page 7 of the August 2019 edition of *American Woodturner* or on the AAW Calls for Entry page, tiny.cc/Calls. The online application can be found at tinyurl.com/2020POP. Contact Tib Shaw at gALLERY@WOODTURNER.ORG. To see past exhibition catalogs, visit [gALLERYOFWOODART.ORG](http://GALLERYOFWOODART.ORG).

Apply for an AAW Grant

AAW 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 each year.

Regular AAW Grants are awarded on an annual basis. To be eligible, applications must be received by December 31 for grants given in the following year. However, Women in Turning (WIT) grants and others for under-represented populations, events, and exhibitions are awarded quarterly.

Find detailed grant descriptions and application information at tiny.cc/aawgrants. If you have questions, please contact the AAW office by calling 877-595-9094 or emailing MEMBERSERVICES@WOODTURNER.ORG.



AAW Board of Directors Election Results

Congratulations to Greg Schramek, Janet Collins, and John Beechwood III for being elected to the AAW Board of Directors. Each person will serve a three-year term, beginning January 2020. Serving as a volunteer on the Board requires a significant commitment of time, and we appreciate the willingness of all six candidates to put their names forward for the election. Thank you.

—Greg Schramek, AAW Board President



AAW Helps GreenWood With Emergency Fund Drive

Photos by Scott Landis.

Beginning in early 2016, the AAW's Turners Without Borders committee provided tools, equipment, and training to help artisans in Honduras learn woodturning. We worked with GreenWood, a nonprofit that promotes sustainable development and forest management, to help the Hondurans make and export hardwood mallets to Lee Valley Tools.

Not long after the first shipment of 600 mallets began making its way to Canada from the remote village of Paya, GreenWood became an unwitting casualty in the Central American refugee crisis. When the U.S. government cut off aid to Honduras, Costa Rica, and El Salvador, that ended support for GreenWood from its biggest benefactor, the U.S. Forest Service.

TURN it UP!

In order to keep the mallet-making project and other woodworking enterprises going, GreenWood launched an online fundraising campaign—"TURN it UP!"—at the beginning of August 2019. GreenWood hopes the campaign will raise \$25,000.



The AAW again provided help, this time in the form of ten one-year AAW memberships that GreenWood can use as incentives in its fund drive.

Per its fundraising site, gofundme.com/f/greenwoodglobal, GreenWood intends to involve more artisans and communities, expand the range of artisanal wood products, increase local income, and explore the market potential for other lesser-known species from well-managed forests. Specifically, the nonprofit plans to use TURN it UP! funds to "install two new lathes in off-the-grid locations, train three new artisan producers, harvest and dry enough wood to fulfill current and future mallet orders, and develop prototypes for at least two new products." GreenWood is also hoping that major donors known as FOGs (Friends of GreenWood) will contribute another \$25,000 for new activities in Central America and the Caribbean.

To learn more about GreenWood and its work, visit greenwoodglobal.org. If you'd like to contribute to its fundraising campaign, go to gofundme.com/f/greenwoodglobal. ■

—David Heim



Graduates of a mallet-making workshop held earlier this year in Honduras, displaying their diplomas and their work.



A student at GreenWood's woodturning class in Honduras begins roughing out another mallet.

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/AAWDDrawings.

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
- 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
- Rockler Woodworking and Hardware (rockler.com) Gift certificate
- Preservation Solutions (preservation-solutions.com) Gift certificate
- Powermatic/JET (jpwindustries.com/brands) Lathes

AAW Chapters/Symposia (each donating an event registration)

- Tennessee Association of Woodturners
- Totally Turning Woodturning Symposium



I wanted you to know how much I appreciated the article by Beth Ireland in the August 2018 issue (vol 33, no 4). I made her pencil boxes for my five grandchildren and individualized the boxes by putting their names on each. I used Word on the computer to find the appropriate font size and type to print out their names at full-size. Then I used old-fashioned carbon paper to trace their names onto the boxes



and filled in the letters with a black permanent marker.

—Dave Buchholz,
New York

I want to thank you for your assistance in publishing the article about the Northland Woodturners (Kansas City, Missouri) and the St. Joseph Woodworker's Guild (St. Joseph, Missouri) in the December 2018 AAW journal. As the article indicated, some of our Guild members had expressed interest in learning segmented woodturning—and that the next segmented bowl workshop would be for women members only. I am proud to say that six women in our Guild have completed a segmented bowl. Even with no prior lathe experience, they did a great job—and are excited and enthusiastic about turning.

Thank you for your assistance in recognizing some of our Guild members. They are very proud to be known as woodturners.

—John Cox, Missouri



Women members of the St. Joseph Woodworker's Guild proudly display their turned segmented bowls. From left: Janice Engel, Cherie Riddle, Gladys Kline, Jodi Defisher, Sherry Readenour, and Leslie Crum.

In May 2019, AAW member Cheryl Samuel received a Meritorious Service Award from the University of Alaska Southeast, Juneau, at its commencement ceremony. The Award recognizes Cheryl's many years of research, teaching, and making art among the native peoples and communities of Alaska. Her work was described in the profile article I wrote about Cheryl in the August 2018 edition of *American Woodturner*.

The University of Alaska Southeast generously hosted Cheryl for ten days; she was happy to be reunited with many friends gathered for the ceremony, who provided regalia appropriate for the occasion. Congratulations to Cheryl Samuel on this richly deserved Award, from her AAW friends and admirers.

—Phil Cottell, British Columbia, Canada



Cheryl Samuel receiving a Meritorious Service Award at the UAS commencement ceremony, wearing a traditional woven cedar bark hat and Ravenstail robe. The presenters are University Chancellor Dr. Richard A. Caulfield and Ms. Delores Churchill, Haida weaver and teacher, Honorary Doctorate of Humane Letters (UAS, 1991).

Photo: Michael Penn

JOURNAL ARCHIVE CONNECTION

EXPLORE!

To find Cheryl Samuel's August 2018 (vol 33, no 4) profile article online, log on at woodturner.org and use the Explore! tool to search by keyword.



Worland Wyoming Woodturners Turns Ten

The Worland Wyoming Woodturners (WWW) is celebrating its 10th year in existence and marked the occasion by turning boxes for the Beads of Courage program. The WWW started organizing in 2007 and became an AAW chapter in October 2009. We started with only two turners and currently have ten to twelve active members. Of the original members, cofounder Sam Angelo is still active with the club, as is

Chuck Swick, who joined in 2010. One highlight is that Mike Patrick has not missed a meeting or open shop session since joining five years ago.

WWW members display and sell our turned work and demonstrate woodturning locally and throughout the Big Horn Basin of Wyoming. The annual Festival of Trees Christmas program gives us all year to build ornaments for the tree auction, which

benefits local charities. We also participate in the Hot Springs County Folk Festival. Additionally, our club maintains a standing open invitation to anyone who wants to learn woodturning, improve skills, or just visit. We all strive to pass our skills on to other club members as well as anyone in the community, offering what we see as continuing education for everyone.

One member, Jodi Bennett, notes, “Over the past several years, the colorful characters that make up the Worland Wyoming Woodturners have earned top status in my heart as dear friends, mentors, and teachers. Our meetings are an amazing break to do something I love with people that share the same passion. My life has been so blessed by the Worland Wyoming Woodturners. I can honestly call my club family!”

—Dave Morgan, Worland Wyoming Woodturners

Members of the Worland Wyoming Woodturners pose with their Beads of Courage boxes. From left: Canton Green, Dave Morgan, Doug Hepp, Jodi Bennett, Sam Angelo, Don Day, Mike Patrick, and Ryan Green.



Book Review: *Woodturning: Objects and Procedures*, by Eldon Rebhorn, Printing Partners, 2016, 270 pages, paperback

A lifetime of ingenious woodturning is distilled in Eldon Rebhorn's *Woodturning: Objects and Procedures*. This is not a detailed “how to” book—rather, it presents a plentiful smorgasbord of objects and procedures with the goal of inspiring woodturners to take the ideas and develop them in their own ways.

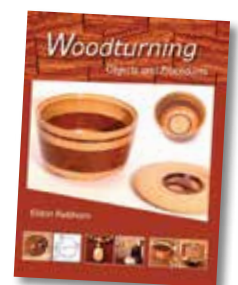
Reading this self-published book is like having a sit-down with your grandpa; it's very warm, personal, and intimate. Rebhorn is not just any grandpa, though—his first book on

woodturning was published in 1970, he was an early member of the AAW, and he had a distinguished career as a teacher of industrial arts. He knows what he is talking about, and he knows a lot. Many of the objects, even seemingly simple, sentimental work like toys and mirror frames, involve a bewildering array of steps and techniques. He doesn't shy away from incorporating non-turning aspects in his work, either. The work is deceptively ambitious, and in this sense, it lives up to its goal of providing ideas and inspiration.

Readers who want detailed project plans, flawless photography, or highfalutin discussions of art and craft will not find them here. Rather, this book offers something more homespun, direct, and accessible.

Woodturning: Objects and Procedures is available at amazon.com, woodturningbook.com, or eldonrebhorn.com.

—Steve Forrest, California



Calendar of Events

December issue deadline: October 15

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

Florida

February 7–9, 2020, The Florida Woodturning Symposium, Lake Yale Baptist Conference Center, Leesburg. Event offers onsite accommodations with meals included, silent auction, raffles, vendors, and workshops. Demonstrators to include Nick Agar, J. Paul Fennell, Judy Ditmer, Keith Gotschall, Frank Penta, Jack Shelton, Steve Cook, and Jon Hollingshead. Workshops to be led by Dixie Biggs, Rudolph Lopez, Don Geiger, Lee Sky, and Dave Farrell. For more, visit floridawoodturningsymposium.com.

Illinois

July 24–26, 2020, Turn-On! Chicago Symposium, new location: Pheasant Run Resort, St. Charles. Featured demonstrators to include David Ellsworth, Michael Hosaluk, Cynthia Gibson, Eric Lofstrom, Chris Ramsey, and Avelino Samuel. Event includes a tradeshow, instant gallery, banquet, auction, hands-on pens for troops activity, people's choice award, and more. Registration will open by January 1, 2020. For more, visit: turnonchicago.com or email Al Miotke at abmiotke@comcast.net.

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. Remaining in 2019: *Continuum* (annual member exhibition), September 8 to December 29. 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 29, 30, 2020, Totally Turning Symposium, Saratoga Springs City Center, Saratoga Springs. Presented by the Adirondack Woodturners, the 2020 symposium to feature Art Liestman, Hans Weissflog, Michael Blankenship, Rudolph Lopez, Derek Weidman, Kurt Hertzog, Joe Fleming, Rick Angus, Lynda Zibbideo, Louis Boucher, and others. For more, visit totallyturning.com.

Ohio

October 18–20, 2019, Ohio Valley Woodturners Guild's "Turning 2019," Higher Ground Conference and Retreat Center, West Harrison, Indiana. Featured demonstrators to include Stuart Batty, Trent Bosch, Kimberly Winkle, Chris Ramsey, Mark Sfirri, and Al Stirt. Regional demonstrators to be announced. Our 11th biennial, three-day event includes eleven rotations in five stations,

tradeshow, instant gallery, silent and live auctions, and Saturday evening banquet. Special low rate available for students, as well as single-day entry packages. To see an informative video and to register, visit ohiosymposium.org. For more info, email John Albachten at albachj@ucmail.uc.edu or KC Kendall at kckend@gmail.com.

Pennsylvania

October 4–6, 2019, 4th annual Mid Atlantic Woodturning Symposium, Lancaster Marriott Hotel and Convention Center, Lancaster. Demonstrators to include Nick Cook, Trent Bosch, Graeme Priddle, Melissa Engler, Mike Hosaluk, Dixie Biggs, and Mark Sfirri. Event features an instant gallery, tradeshow, and silent auction. Lunches on both Saturday and Sunday included in registration. Sunday closing lunch features a competition between demonstrators. For more, visit mawts.com.

Tennessee

January 24, 25, 2020, Tennessee Association of Woodturners' 32nd Annual Woodturning Symposium, Marriott Hotel and Convention Center, Franklin. Featured demonstrators to include Cindy Drozda, Eric Lofstrom, Mark St. Leger, and Derek Weidman. One of the longest-running and most successful regional symposia in the U.S., the 2020 symposium will feature a tradeshow, instant gallery, people's choice awards, and Saturday night banquet with auction. For info, visit tnwoodturners.org or email symposium@tnwoodturners.org. Vendors, contact Grant Hitt at vendorinfo@tnwoodturners.org.

Texas

September 9–October 14, 2019, Gulf Coast Woodturners Association (Houston area) Exhibition, Lee College Gallery, Baytown. An exhibition of Gulf Coast members' turnings, including a wide range of pieces, from professional artwork to practical items and samples of club charity items. Reception and woodturning demo the evening of September 14. For more, visit gulfcoastwoodturners.org or lee.edu.

October 17–19, 2019, Hands-On Woodturning Retreat hosted by Trinity River Woodturners Council, North Lake College, West Campus, Irving. Retreat with forty lathes set up to teach up to eighty people from beginner to advanced; ten stations, each with four lathes; four two-hour sessions per day. Lunch will be provided. Demonstrators/instructors to include Ron Campbell, Waukeene Vinson, Jeff Hornung, Sharon Ayres, Gary Sanders, Kevin Bassett, Tod Raines, Jim Bob Burgoon, Colin Chalmers, Sue Boyle, Steve Worchester, Rebecca DeGroot, and others. For more, visit trinityriverwoodturners.net. ■



Michael Alguire, *Spinning Mesquite*, Honey mesquite, tung oil, 7" × 12" (18cm × 30cm)

Tips

Metal skewer ornament stand

I wanted an ornament stand that is simple to make and good for showing off Christmas ornaments and other small turnings.

I decided to make one using a regular metal BBQ skewer and a piece of scrap wood. Skewers are generally made from soft metal, so they're easy to bend into a hanger shape. As a bonus, the loop end of the skewer already has a built-in "hanger eye."

You can bend a skewer into any shape you want. I prefer a simple "L" shape and hold the metal in my carpentry vise to avoid marring the skewer with metal vise jaws. Turn and finish a wood base. Drill a hole in the base about two-thirds of the way back from the front. Mounting the skewer toward the back helps to offset the weight of the ornament, and you can make minor balance adjustments by bending the skewer more. Once you're happy with the stand and the balance, use some cyanoacrylate (CA) glue to permanently hold the bent skewer in place.

—Rich Sabreen, Connecticut



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

Corrugated plastic dust hood

With the arrival of a new lathe, I decided to make a new dust hood to go with it. Initially, I thought of making the new hood from thin plywood, but I was concerned it would be too heavy. My next thought was steel or aluminum sheet metal, but those materials carried cost and fabrication implications. Wanting a material that is economical, easy to work with, and readily available, I settled on corrugated plastic.

My wife had a small sign business a few years back, and I was able to procure a few good-sized pieces of corrugated plastic that were left over. This material is often used for temporary roadside signs that are stuck in the ground with wire feet. It is shaped and behaves much like regular corrugated cardboard—lightweight and, just like cardboard, stiff in one direction and flexible when folded "along the grain."

I ran the corrugations horizontally for my dust hood design and found that hot-melt glue works very well for bonding it. My finished hood size would be 29" (74cm) wide and 36" (91cm) tall, so I needed to form larger pieces. I did this by simply edge-gluing pieces together with hot-melt glue. A splice plate, or reinforcement, was not needed.

One benefit is that the corrugated plastic is water-resistant, so the spray from turning wet wood doesn't turn it into a soggy mess. I also realized that my new dust hood provided a nice backdrop over my lathe that stayed clear of shavings and would be a good place to hang project sketches for easy reference. I attached a steel strip to the front with hot-melt glue and used magnets to hold my sketches up.

—Kevin Gustafson, Michigan



Chuck jaw storage

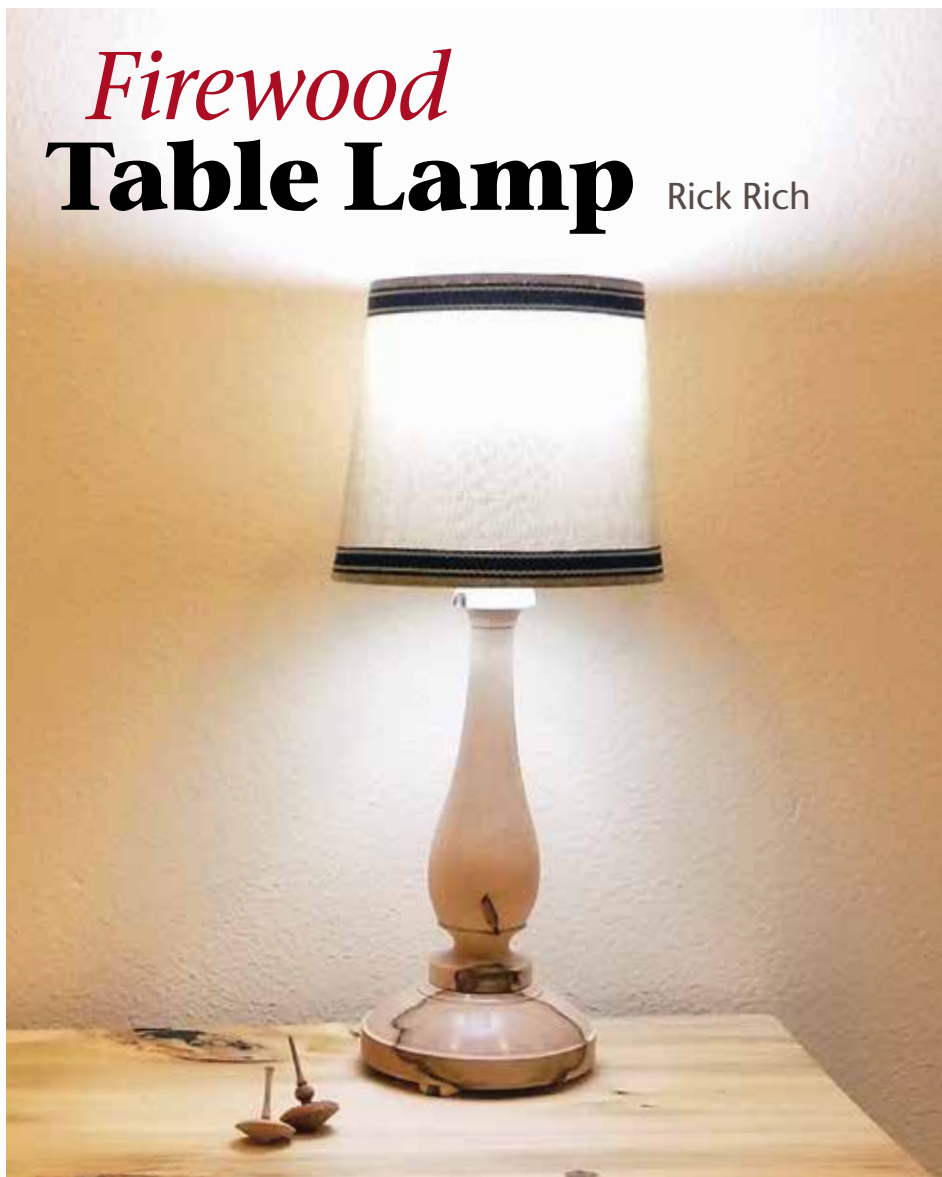
To organize and store the various jaws for my three different chucks, I made custom-sized blocks with handy labels. For each set of jaws, I mounted a piece of scrap lumber on my lathe faceplate and turned a recess the same diameter as the jaws in their closed position. The jaws fit perfectly into their labeled holders, and I also marked the jaw numbers on the wood to keep them in order for changing when needed.

—David Zurek, Virginia



Firewood Table Lamp

Rick Rich



completed, start to finish, on a small lathe. Lamp kits are inexpensive and widely available at most hardware stores. I scaled the project so that it does not require an auger. And, finally, the wood needed for the project is modest. In my case, a visit to my firewood pile provided all I needed.

Visit a lighting store or walk through the average house and you will note that lamp designs are almost infinite. This project readily lends itself to customization, but I like a classic vase design that keeps the lamp weight visually lower and, in practical terms, improves the stability of the lamp. My design has evolved slightly, as I recently added a small shelf detail near the top of the cove, a subtle touch that adds to the overall look.

Prepare the stock

Checking out a few lamps in my house as examples, I decided the column blank for this project should be 3" to 4" (8cm to 10cm) square. Having no suitable stock in my shop sent me off to look through my firewood stack. Among the mix of hard and softwoods in the shed, I soon located a few split maple pieces large enough for the column and the base, which I bandsawed to rough dimensions (*Photo 1*).

I cut the base into a round 6½" (17cm) in diameter and 2" (5cm) thick. I cut the piece for the column into a blank 3" (8cm) square and 11" (28cm) long. The length of my drill bit allows for a 12" (30cm) column, but eliminating endgrain checking in the blank dictated the shorter length. I also cut a blank 1½" (38mm) square and 3½" (9cm) long for the feet under the base, and a 1½"-square × 2"-long blank to be used as a shop-made drive chuck. After bandsawing, I sealed the endgrain and let the wood acclimate to the shop for a few weeks. I have neglected this step a few times with blanks cut from

Gather project components



1 Lamp wiring kits are available from most hardware stores. The modest timber needs for this project were met in the author's firewood pile.

Over the years, I have read numerous articles on making a table lamp. While the idea appealed to me, I was always a bit apprehensive about drilling the long hole through the tailstock for wiring, and, not being an electrician, actually wiring a lamp. I purchased a few lamp kits, but balked at ordering a costly lamp auger set. I already have enough rarely used tools! I finally resolved to overcome the obstacles I had placed in my own path and figure out how to make a lamp with a few on-hand tools, and with minimal expense.

This useful table lamp project has several appealing aspects. It can be

Turn the base bottom



(2-3) True the base blank and turn a flat rim, then hollow the center like a shallow platter.

(4) Cut a recess to receive the expanding chuck jaws. A little ornamentation helps disguise the purpose of the recess.

firewood and nearly always regretted it, as the wood checked and cracked soon after.

Turn the lamp bottom

My tools for this project include a $\frac{3}{4}$ " (19mm) spindle-roughing gouge, a $\frac{1}{2}$ " (13mm) skew, $\frac{3}{8}$ " (10mm) spindle and bowl gouges, and a parting tool. I also used drive and revolving centers, a chuck with standard 2" jaws, and a drill chuck with a 1" (25mm) Forstner bit.

I start with the base because it will have a 1" hole through its center to accept a tenon turned on the base of the spindle, or lamp column. Turning the base and drilling the mortise hole first allows me to finesse the fit of the spindle tenon in the pre-drilled hole.

With a $\frac{5}{16}$ " (8mm) hole drilled for the woodworm screw, I attach the base blank to the chuck. I true the sides and bottom with a $\frac{3}{8}$ " bowl gouge, and then turn a $\frac{3}{4}$ "-wide flat base around the outside perimeter of the bottom (*Photo 2*). The interior of the bottom is hollowed about $\frac{1}{2}$ " deep, like a shallow platter (*Photo 3*). This will help provide clearance for the wiring, as the feet will add only about $\frac{1}{4}$ " (6mm) to the height. To allow for reverse-chucking of the form with expanding jaws, I turn a recess in the bottom and add a few decorative grooves to camouflage the utilitarian nature of the recess (*Photo 4*). The bottom is sanded and finished

Locate the feet



Use dividers or a compass to lay out the locations of the three feet. Drill $\frac{5}{16}$ " holes for the feet, taking care to keep the bit perpendicular to the rim.

at this point because I will not return the base to this orientation again. My finishing regimen is simple. I apply spray shellac from a can, followed by a coat of Johnson's paste wax to achieve a semi-gloss finish.

Drill holes for the feet

Before removing the base from the lathe, I draw a circle $\frac{1}{2}$ " in from the outside edge on the flat portion of the bottom. This is the reference line for the holes I will drill for the foot tenons. I set calipers equal to the distance from the middle of the base to the drawn line (i.e., the radius of the foot reference circle) and step out six equal points around the circle perimeter. I then mark every other point to establish three equidistant points (*Photo 5*). At these points, I drill $\frac{5}{16}$ "

holes, $\frac{1}{2}$ " deep (*Photo 6*). Drilling these holes perpendicular to the base assures that the feet will sit flat.

With a drill chuck in the tailstock holding the 1" Forstner bit, I drill a $\frac{1}{4}$ "-deep hole in the center. The hole will be through-drilled from the top later, but this step prevents tearout and also provides clearance for drilling the through-hole.

Turn the top of the base

I reverse-chuck the blank by expanding the chuck jaws into the recess in the bottom of the base. Using a $\frac{3}{8}$ " bowl gouge, I true the top, mark the spindle base diameter on the top, and slightly dish the platform for the spindle. I shape the sides into a pleasing form. After final sanding and finishing, I drill the 1" hole through the

Turn the top of the base



Use bowl turning techniques to shape the top of the base to suit your design aesthetic. As with the bottom of the base, sand and consider adding finish with the piece still on the lathe. Drill a 1" through-hole for the spindle tenon.



Turn the feet



Turn the three feet, each with a $\frac{5}{16}$ "-diameter tenon to insert into the holes in the base.

base for the spindle tenon (*Photos 7, 8*). By advancing the Forstner bit slowly while drilling at a slow speed (about 840 rpm on my step drive lathe), I can listen for the sound of the bit breaking through the other side. Drilling too deep risks running the Forstner bit into the metal chuck. This is one of the reasons for partially pre-drilling the hole from the base side in the earlier step, and reason for caution at this stage.

Turn the feet

I mount the blank for the feet in the contracting jaws of the scroll chuck. I true and face-off the endgrain before turning about a 2½" (6cm) length of the blank to 1" diameter. I mark off ¼" of the blank (this is the thickness of a foot), then reduce the spindle above the foot to a ½"-long tenon, $\frac{5}{16}$ " in diameter (*Photo 9*). The $\frac{5}{16}$ " drill bit makes a handy gauge for setting the calipers to size the tenon. I part off the first foot, then repeat the process twice more until all three feet are completed.

Turn the drive chuck

The homemade drive chuck is simple and eliminates the need for a specialized drive center. I mount the small blank (2" long and 1½" square) into the contracting chuck jaws. Then I turn a $\frac{5}{16}$ "-diameter tenon, ¾" long to fit snugly in the hole that will be drilled through the

lamp spindle. This shopmade drive is essentially a friction drive, so if heavy cuts are attempted or a catch occurs, the blank will slip. If the blank slips too much, it will smoke and char, so lots of moderate cuts are better than a spindling heavy cut. If the drive tenon is too loose, slipping a small piece of paper towel over it can provide some grip.

Prepare the spindle blank

I decided to drill the spindle blank off the lathe prior to turning, which is a departure from the usual lamp-making methods I read about. After experimenting on some practice blanks, I found that sight lines drawn down the middle of the sides of the blank provide all the guidance I needed to drill a sufficiently-straight hole (*Photo 10*). The test holes I drilled exited the bottom of the blank within a quarter-inch of the center—plenty of accuracy for a lamp spindle. I used a $\frac{5}{16}$ " bit for the through-hole, which provides adequate clearance for the lamp wire. But before drilling, it is important to verify that the bit is smaller in diameter than the threaded rod provided with the lamp kit. I also built a simple jig to steady the spindle blank. The jig base is sacrificial so the drill bit can pass all the way through the blank.

While my approach limits the height of the lamp, it also eliminates a lot of steps on the lathe—mount the blank, turn a tenon,

remount the blank in a chuck, drill the hole, remount the blank between centers. Eliminating the need for a lamp auger ultimately meant both cost and time savings.

Turn the spindle

I orient the top of the lamp at the headstock end (*Photo 11*). The bottom is secured with a revolving cone center. With safety in mind, I use the ¾" spindle-roughing gouge to true the blank at a moderate speed before increasing the lathe speed. When the blank is round, I use a story stick to mark the spindle diameters, bottom tenon, and detail locations (*Photo 12*). The 1" Forstner bit I used to drill the base makes a perfect gauge for setting calipers and turning the tenon on the base of the spindle. I sneak up on the fit, checking it frequently with the base. When the tenon fits perfectly, I turn the rest of the spindle (*Photo 13*).

The benefit of the shopmade wood drive is that it permits working on the top of the spindle without fear of contacting the metal chuck jaws. Using a parting tool, I true the top of the spindle and add a shoulder to fit the small metal cap that comes with the lamp kit (*Photo 14*). I sand and finish the spindle while it is mounted on the lathe.

Assemble the lamp

The instructions provided with the lamp kit are easy to follow (*Photo 15*).

Prepare the spindle blank



10

The author uses a simple shopmade jig to steady the spindle blank for drilling. Note the sight lines drawn down the sides, which helps orient the bit.



11

Mount the lamp spindle between centers using the shopmade friction-drive chuck. Note the tenon on the drive is visible for illustration purposes only; during turning, ensure that the spindle blank is seated securely on the shoulder of the friction drive.

Turn the spindle



12



13

(12-13) True the spindle and mark the location of key features on the blank, then turn the spindle to meet your design.



14

(14) The shopmade drive chuck is sacrificial, allowing detailing of the top of the spindle without the danger of encountering metal chuck jaws.

Assemble the lamp



15



16

Assembling the lamp is a simple matter of gluing turned tenons into mortises, and following the wiring directions that come with the lamp kit. Be sure to include an underwriter's knot, a critical safety element.

Assemble the wood components of the lamp using any suitable adhesive with enough open time to get the components aligned. I have lots of white glue on hand, so that is what I use, beginning by connecting first the feet, then the spindle to the base.

Having made a few lamps, I have noticed that the threaded tube that connects the lamp spindle to the socket is supplied in various sizes. The diameter of the threaded rod for the kit I purchased is $\frac{3}{8}$ ", so I use a $\frac{25}{64}$ " (10mm) drill bit to drill down a few inches into the top of the spindle. A little gel type cyanoacrylate (CA) glue

on the threaded tube locks it in place in the spindle.

Feeding the wire through the lamp can be challenging. My solution is to tape the lamp wire to a straightened section of clothes hanger wire and push the lamp wire through the central hole. Low tech, but it works amazingly well.

Tying an underwriter's knot in the wire above the point where the wire enters the socket base is a critical safety procedure (Photo 16). This knot takes the strain when the lamp cord is pulled and prevents the wiring connections from failing. If you make

a lamp, follow the kit instructions, including the guidance on tying the underwriter's knot.

Lampshades come in lots of different shapes, sizes, and prices. For this project, I used a shade style called a slip UNO fitter, which sits on the lamp socket and is held in place by the bulb.

The final test is plugging the lamp in and turning it on! ■

Rick Rich is a part-time woodturner from Washington State. He is a member of the AAW, the Cascade Woodturners in Portland, Oregon, and a founding member of the Southwest Washington Woodturners in Vancouver, Washington.

Epoxy Clay Adds TEXTURE AND FLAIR



A Big Grin, 2019, Dyed maple, textured epoxy clay tiles, 10" × 4½" (25cm × 11cm)

John Glessner

Like many woodturners, I enjoy experimenting with different types of embellishments to decorate my turnings. I have tried carving, piercing, wood burning, resin casting, and other techniques. Most recently, I have discovered the ability to add texture and decoration using epoxy clay.

Benefits of epoxy clay

A few years ago, I bought a wonderful piece of pottery on which the artist stamped patterns and textures. Pressing or rolling texture into clay is a common practice in both kiln-fired pottery and jewelry made from precious metal clay. I wondered, "Can I inlay textured clay into a woodturning as an embellishment?" After all, pressing a texture into soft clay can take seconds, carving can take hours.

The first challenge was to decide what type of clay to use. Most clay used in other crafts has to be heated

to cure it. This obviously creates issues with wood. Heating wood can cause it to warp, crack, or burn. Epoxy clay solves this issue, as it is a two-part putty that cures at room temperature in about twenty-four hours. It dries to a very hard surface and adheres well to wood.

I have seen references to epoxy clay being used for filling cracks in burls (similar to liquid epoxies). However, I wanted to use it as a decorative medium and not just as a filler for repair or stabilization. Epoxy clay can be turned, carved, sanded, and painted after curing, but the real advantage is that it can be textured before curing, when it's soft and easy to manipulate. You can't do this with liquid epoxies.

Epoxy clay comes in different colors, and you can mix those colors or even add dye to it. Plus, you can add more decoration such as metallic powder or inset decorative stones/jewels in

Turn a form



Epoxy clay can be applied to almost any turned form. Create an inlay groove at the desired position.

Epoxy clay supplies



Epoxy clay and texture pads are the key supplies you'll need to get started. Metallic powder is an option that opens many more design possibilities.

Masked and marked



Painter's tape is used to mask the wood areas around the inlay groove. The author added pencil lines to indicate the placement of different textures.

the clay. Most importantly, you can buy and use the dozens of pre-made texture pads that exist for pottery and jewelry making. These allow the addition of complicated patterns that can be embossed into the clay quickly. The possible combinations are endless.

You can add an epoxy clay inlay to any shape turning. Simply turn or carve a shallow groove in the piece to accept the clay. Mix the clay and push it into the groove. You can rub metallic powder onto the surface if desired. The texture is added by pressing a patterned silicone pad into the clay. Then let the clay cure for a day to achieve a hard surface.

Prepare your turning

The example shown in this article is a walnut hollow form with a band of epoxy clay inset around the opening. I first turned the outside to my desired shape, then formed a groove to accept the epoxy clay inlay (*Photo 1*). I cut the groove approximately $\frac{1}{8}$ " (3mm) deep. The surface finish inside the groove is not important, as it will be covered with clay.

After completing the outside, I hollowed the vessel, taking care to maintain adequate wall thickness at the grooved area. I then sanded the piece, parted it off, and remounted it on a jam chuck to finish turning the bottom.

Epoxy clay supplies

Photo 2 shows some of the tools and supplies specific to working with epoxy clay. I use an epoxy clay from Aves® Studio called Apoxie® Sculpt. Aves sells three different consistencies of modeling compound products. Sculpt is the medium-consistency version, and it is easy to work. Sculpt is available in twelve different colors and in various quantities, from a few ounces to many pounds. If you want a color that is not offered, you can blend colors or add dye.

I use texturing pads from Cool Tools, which sells supplies for making precious metal clay jewelry. The pads are made from a flexible rubber $\frac{1}{8}$ " to $\frac{1}{4}$ " (6mm) thick. They come in various sizes, and typically one side has a pattern embossed on it. There are hundreds of patterns to choose from, including geometric, floral, abstract, and more.

You will also need a mold-release spray. You can buy a commercially available mold-release agent, but a substitute I have used successfully is Armor All® car cleaner.

An interesting option is metallic powder. I use Alumidust, made by Alumilite, although many other powders could be used. Alumilite offers approximately twenty colors of metallic powder.

When working with epoxy clay, I wear disposable nitrile gloves. You have to work the clay with your hands to mix it, and you would get the clay and its color in your skin if you don't use gloves. You will also want some tools to manipulate the clay. A craft knife and small metal straightedge are helpful to trim up excess clay.

Planning and prep

Because there are many possible design combinations, I recommend making a sample in scrap wood to try out your ideas. Make a sample strip, employing multiple textures and colors. For this walnut hollow form, I decided to use two different texture pads—a geometric pattern to create four triangular-shaped areas and a floral vine texture for the areas in between. I decided to use green clay to complement the

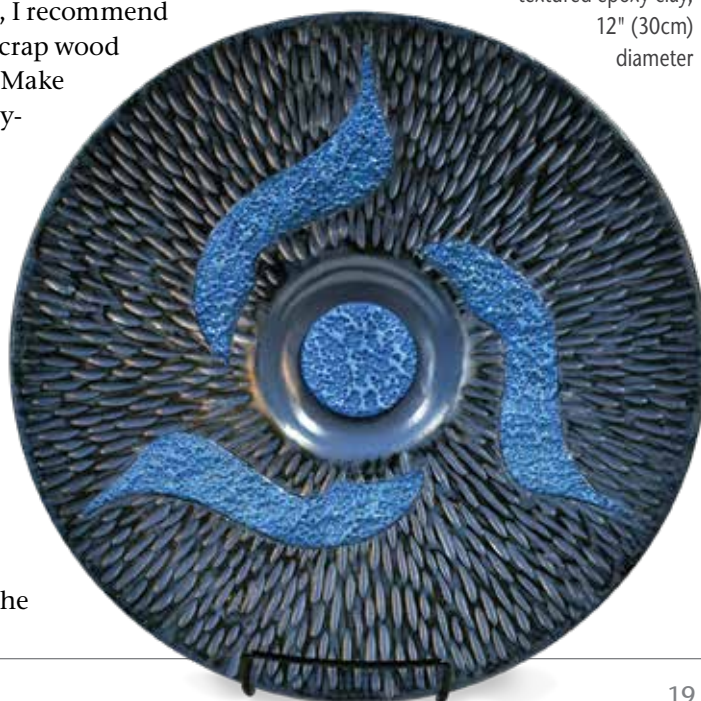
dark brown color of the walnut wood. The clay naturally has a matte finish, which can be desirable, but to achieve the metallic look I wanted, I decided to add gold powder to the clay in the geometric areas and gold highlights on the vine-textured areas.

Before mixing and applying the clay, prepare the piece by masking off the areas immediately adjacent to the inlay groove. Painter's tape will protect areas of wood from inadvertent smears of clay, which could affect the final finish. I also then mark the tape if there are any lines needed for orienting the texture pads (*Photo 3*).

Two-part epoxy clay

Mixing epoxy clay is simple, as the A and B parts are mixed with a 1:1 ratio. I typically weigh each portion on an inexpensive digital postal or kitchen scale. Always retrieve parts A and B with different tools to prevent contamination. Mix and knead the parts together until they are thoroughly combined and you have achieved a uniform color. Allow the mixed ▶

Blue Swirls, 2018, Pine 2" × 4", paint, textured epoxy clay, 12" (30cm) diameter

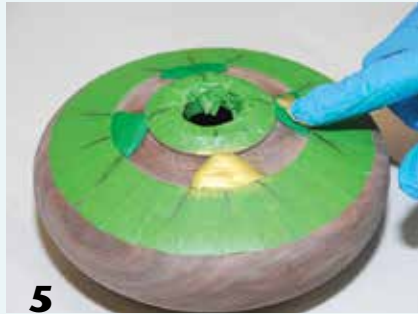


Apply initial clay, add powder



4

The author adds epoxy clay in triangular shapes according to his layout lines, then applies gold powder for an enhanced effect.



5



Barn Quilt Platter #3, 2018, Oak, textured epoxy clay, 10" x 10" (25cm x 25cm)

product to rest for a few minutes for better handling; the clay is a little sticky when you start working it, but this decreases over time. Working time is one to three hours, so you don't have to hurry.

For this project, I applied the clay in two steps. First, I textured the triangular-shaped areas and let them dry overnight. Then I textured the remaining areas. It can be difficult to do both at the same time; when you press the second texture pad into the clay, it would be easy to overlap and ruin the first pattern you've applied.

After mixing the clay, I pressed a small ball of it into each of the

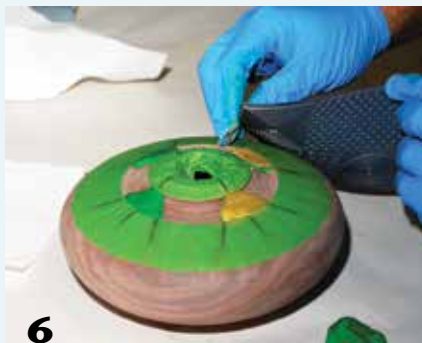
triangular areas I had marked with pencil. Use your fingers to push the clay into the entire width of the groove, striving to have the clay flush with the edges yet proud of the wood surface by $\frac{1}{16}$ " (1.6mm) at the center of the inlay (Photo 4). You can use a small metal ruler or craft knife to scrape off extra material if needed. For this first application, it is not critical if the clay goes outside the defined area, as you will cut it back after texturing.

Next, I added a small amount of gold powder, using the end of an ice pop stick as a scoop. Gently rub the powder into the clay with a very light touch, as shown in Photo 5.

After spraying the geometric texture pad with a mold-release agent, I oriented the pad as I wanted it and pressed it into the clay. You can press it in with your fingers or with a wood block separated by a small section of carpet pad (Photos 6, 7). The latter approach can help even out the pressure applied to the texture pad. Pull off the pad and inspect your results. If you don't like how it looks, you can use your fingers to smooth the clay and try again. This is one of the benefits of the long working time of epoxy clay. You can also add or remove clay as needed.

I repeated this process on the remaining triangular-shaped areas,

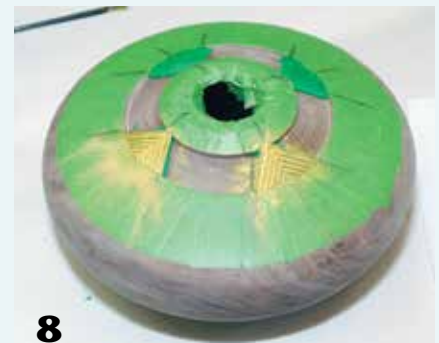
Add texture/patterns



6



7



8

While the clay is still wet, you can add patterns by pressing a texture pad into it. You can do this simply with your fingers or by backing the texture pad with a wood block and a small scrap of carpet padding for more even pressure distribution.

then trimmed any excess clay back to the lines using a craft knife (*Photo 8*).

After the triangular areas cured, I repeated the process to fill the remaining portions of the inlay groove, using a different texture pattern (*Photo 9*). For these sections, I did not embed metallic powder into the green clay.

Add highlights and sealer

After I applied the floral vine texture to the clay between the triangular sections and trimmed away excess clay, I added gold highlights to those sections. This was done by gently applying gold powder to the upper surfaces of the clay, using my finger as an applicator (*Photo 10*). Add highlights in this manner while the clay is still wet.

When all the texturing and highlighting are completed, remove the masking tape (*Photo 11*). It is easier to peel the tape off *before* the clay hardens; otherwise, the tape edges can become solidly adhered and require work with a knife to remove.

After all of the clay sections have hardened, you can decide whether you want to apply a sealer to the clay. If you like the look of the unsealed clay, you can leave it as is. But if you want a more glazed look, seal the clay with a clear finish such as lacquer, liquid epoxy, or cyanoacrylate (CA) glue. Always test any sealer on a sample clay piece before using it on your completed work.

Note that if you have embedded metallic powder into the clay, it will stay solidly adhered as is. But powder that has been lightly rubbed on as a highlight should be sealed to make it more durable. For this piece, I masked the surrounding wood and sprayed the clay with a light coat of clear lacquer. The rest of the piece can then be finished using whatever wood finish you prefer; I used tung oil (*Photo 12*).

Cleanup

Cleanup of the epoxy clay on tools can be done with soap and water. If

Add secondary pattern and highlights



9 After the first clay segments have cured (overnight), the author adds a new mix of clay to the remaining areas and presses a texture pad into them to create an alternate pattern.



10 Gold highlights are added to the high points of the secondary patterns. This is done by gently applying gold powder with a light touch of the finger.

Completed work



11 The completed epoxy clay patterns, unsealed.



12 The completed hollow form—epoxy clay sealed with lacquer and the wood finished with tung oil.

you prefer, you can buy Aves® Safety Solvent, which is a solution that helps loosen the clay residue. Always clean the texture pads completely using a brush to make sure no clay remains in the grooves. If you let the clay dry on the pads, they can become unusable.

I hope this article has spurred some creative ideas for things you can do. The techniques described here are straightforward and don't require a huge learning curve or large investment in tools and equipment. All you have to do is get some epoxy clay and texture pads to start having fun. ■

John Glessner is a mechanical design engineer living in Cincinnati, Ohio. He began woodturning as a teenager growing up in Central Pennsylvania and is now a member of the Ohio Valley Woodturning Guild.

Sources of Supply

- Epoxy clay: Apoxie® Sculpt from Aves® Studio, avesstudio.com
- Texture pads: Cool Tools, cooltools.us
- Metallic powder: Alumidust, alumilite.com
- Dye: Alumilite dye, alumilite.com



THINKING OUTSIDE THE BOX?

Try a Secondary Axis

Jim Duxbury

A single-axis turned wooden box with a matching lid is one of the classic skill-building projects that almost every turner undertakes. The project teaches proportion and design, precision technique to fit the lid to the

body, and, usually, endgrain hollowing. While there are a satisfying variety of shapes, sizes, and embellishments to make each box unique, adding a second turned axis opens a whole new realm of possibilities to explore.

Stock selection

Any hardwood can be used for this project, but straight-grained maple, cherry, mahogany, pear, or walnut are the best choices for the first few boxes. I am starting with a hard maple blank $3\frac{1}{2}$ " (9cm) square and $6\frac{1}{2}$ " (17cm) long to illustrate the steps in this project (*Photo 1*).

True and mark the blank



1 Mount the blank between centers for spindle turning.



2 True the blank and add reference marks, including a reference line parallel to the lathe bed for subsequent off-axis chucking.

Form tenons for chucking



3 Reduce $\frac{1}{4}$ " of each end to a tenon to fit in a scroll chuck.



4 Turn a $\frac{1}{4}$ "-deep sloped shoulder from the outer diameter to each tenon.

Create top and bottom blanks

Mount the blank between centers and turn a cylinder. Add layout lines, as shown in *Photo 2*, to guide the turning process, including a reference line to help orient the blank on its second axis. Using the $\frac{1}{4}$ " (6mm) reference marks on each end, cut $1\frac{1}{2}$ " (38mm-) diameter tenons with a parting tool (*Photo 3*). Using a $\frac{3}{8}$ " (10mm) spindle gouge and slicing cuts, create a sloping shoulder between the next $\frac{1}{4}$ " mark and the base of each tenon (*Photo 4*).

The 2" (5cm) section of the blank will become the top of the box, and the $3\frac{1}{2}$ " section will become the bottom. With a $\frac{1}{8}$ " (3mm) parting tool and the aid of a caliper, cut a

Separate the top and bottom



5 Use outside calipers to gauge a 1/4"-wide, 2 1/4"-diameter tenon between the box top and bottom.



6 Use a narrow parting tool to separate the sections, leaving a 1/32"-long lip beneath the top.



7 Extend the horizontal reference line down the sloped shoulder to the center of each tenon.

1/4"-wide by 2 1/4"- (6cm-) diameter tenon between the two sections (*Photo 5*). Part the two sections using a 1/16" (2mm) parting tool, while leaving about a 1/32" (1mm) reference tenon extending below the top (*Photo 6*).

Extend the reference lines down the sloping shoulders to the center point (*Photo 7*).

Turn box bottom

Mount the bottom blank in a scroll chuck using the contracting jaws around the base tenon. Drill a 2"-deep, 3/8"-diameter hole in the center (*Photo 8*). Hollow the base to form a 1 3/4"- (4cm-) diameter cavity about 2" deep (*Photo 9*). There should be little or no expansion in the bottom of the cavity in a multiaxis box. This will leave adequate material in the walls and bottom for the exterior cuts that will be made on the second axis.

Once the cavity is hollowed, sand the interior. The small spinning cavity is a dangerous place to stick a finger with a piece of abrasive, so I use a shopmade flap sander. The sander consists of a 1/4"-diameter steel rod, about 4" (10cm) long, with a roughly 1"- (25mm-) long slot cut in the center. I cut the slot with a rotary tool using a metal-cutting wheel. A

Hollow the base



8 Mount the base in a scroll chuck, drill a 3/8"-diameter, 2"-deep hole, and hollow the interior.



Sand the interior



10 Use a sanding aid to safely finish the interior. The author uses a shopmade flap sander mounted in a drill for the task.



2" x 4" piece of abrasive, folded in half on the long axis, will fit snugly in the slot (*Photo 10*). Chuck the rod in a drill, turn the lathe on low speed, and power sand the inside cavity (*Photo 11*).

After sanding the interior, turn the outside of the bottom section

(*Photo 12*). Leave about a 1/4"-thick section of the blank at the headstock end, tapering from its full diameter down to about 1" below the base of the box. Leave enough room between the bottom of the box and the waste material to permit sanding, which is the next step to complete on the ►

Shape the base's exterior



12

Shape the box's exterior, leaving a 1/4"-thick disk at the base for off-axis chucking later.

Turn the top



13

Chuck, turn, and sand the top, using the 1/32"-long lip as a reference to help fit the top to the base. When shaping the outside of the top, leave extra material in the shape of a disk for secondary-axis mounting.



14

Mount on secondary axis, turn away disks



15

Assemble the box, orienting the components with the horizontal reference line, then mount the form on the secondary axis between centers.



16

With light cuts, turn away the waste disks on both ends.

outside of the box. All power sanding on this axis has to be completed at this stage. Once the box is removed and turned on its second axis, it will not be possible to return to the first axis of rotation.

Turn box top

Mount the blank for the box top in the scroll chuck. Hollow a 1/4"-deep cavity in the lid, 1 5/8" (4cm) in diameter. Because the 1/32"-long tenon, or lip, extending below the top is the same diameter as the male tenon, or neck, on top of the base, it can be used as a reference to help fit the top (*Photo 13*). With a small parting tool, carefully enlarge the recess of the lid to fit over the 2 1/4" bottom neck. Aim for a snug—but not too tight—fit after a light sanding; the two sections should separate easily. When satisfied with the fit, slightly dome the inside of the top cavity as desired and turn the outside of the top leaving the 1/4"-thick section at the headstock end, as was done on the bottom (*Photo 14*). When the outside shape is completed, sand the outside of the form from the tenon to the opening and the inside of the top cavity.

Turn off-axis box features, part off



17

With light cuts, turn the secondary-axis features on the lid and box.



18

Sand the newly cut surfaces by hand, then part the box from the lathe using a parting tool and, finally, a hand saw with the lathe off.

Many forms are possible



19



20

Slight variations in the off-axis mounting or choosing a convex over a concave detail will result in strikingly different forms.

Add an axis

This is where the fun really starts. Place the top and bottom sections together and align the reference marks by eye (*Photo 15*). The bottom and top have to fit tightly enough so that they will not rotate independently during turning. A piece or two of paper towel can be used to tighten the fit, if necessary. Trim away excess paper towel and mount the piece between the off-axis centers. In this case, the second axis is offset about 1" above the first center on one end, and 1" below the first center on the opposite end.

Adjust the toolrest, turn the piece by hand to check for clearance, set the lathe speed at its minimum, step out of the line of fire, and turn it on. When turning off-axis, the tool tip may spend more time in the air than in contact with wood. Increasing the lathe speed will help compensate for the lack of bevel contact with the wood surface and improve the quality of the cut. But a higher lathe speed also means that accidents happen more quickly and with potentially greater consequences than in a standard, single-axis turning arrangement. With those caveats in mind, increase the lathe

speed to your comfort level, and keep the lathe speed below the level at which the out-of-balance blank causes the lathe to vibrate.

With a $\frac{3}{8}$ " spindle gouge, turn away the $\frac{1}{4}$ " disk at the bottom of the form. Take light cuts and stop the lathe often to check your progress. Removing this waste material first will give you a feel for off-axis turning before tackling the box itself. When the bottom disk is turned down, repeat the same procedure on the top (*Photo 16*). This removes the bulk of the waste material and allows tool access for shaping the box and lid on this second axis (*Photo 17*). Again, take light cuts and stop the lathe to check the shape often. Remember there are cavities inside the box and lid, and you do not want to see them from the outside!

Once the desired shape is attained, hand-sanding the two new offset surfaces yields the best results. This eliminates round-over and keeps details crisp. After a final inspection, part each end down to about $\frac{1}{2}$ "- (13mm-) diameter and then free the piece with a small handsaw (*Photo 18*).

Final thoughts

The finish choice for a piece like this is flexible. I applied about six coats of lacquer to the box illustrating this article.

The ogee-inspired curve I cut creates one of many possible designs. Varying the axis offset will also yield different outcomes in the turned form, providing lots of options for experimentation and artistic expression. For the box illustrated in this article, I turned away negative grooves on the off-axis, but a positive dome shape could also be introduced, as shown in *Photos 19* and *20*. ■

Jim Duxbury, a woodturner and inventor, prides himself on creating wooden items that function with precision and stimulate creativity, while retaining the qualities and beauty of the wood grain. For more, visit duxterity.com/ec.

INSIDE-OUT

ACCENT

ADDS

PIZAZZ

Abraham Tesser



Make a profile template



1

Plan of leg, including detail and template for marking shape on inside-out blank. After cutting out the profile, note that it is the outside half, not the inside, that should be used.

I've been working on a series of stools that have some interesting design and construction aspects. While the stools are not turned, per se, one feature that distinguishes them is a leg detail that appears at first glance to be hand-carved but actually results from a technique known as inside-out turning. This detail, appearing on the front face of the legs only, draws the eye and can add appeal to any number of woodworking projects.

Inside-out turning is not new. But this particular application—the addition of a turned decorative detail on an otherwise flat element—seems to me unusual. In this article, I'll explain how I use inside-out turning to create these leg details. The process is easily generalized to adding such details on any flat furniture component.

A step-by-step description should make the apparent complexity of the procedure manageable.

Inside-out process

Inside-out turning involves these general steps:

1. Ripping the blank into parts
2. Regluing the parts into a temporary blank such that the inside surfaces of the original blank are now on the outside
3. Turning the detail on the temporary blank
4. Deconstructing the temporary blank
5. Gluing the parts back into their original configuration

This process results in the turned detail residing in the middle of the reconstructed blank. Since putting

Mark and rip legs

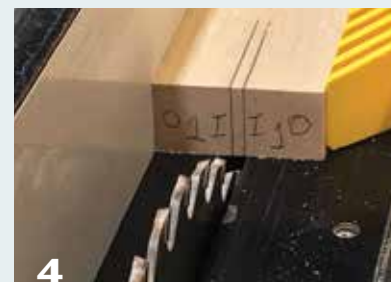


2 Whole, uncut leg blanks are labeled with leg number and “show face,” as well as a reference triangle on one side and the leg number on the back face (not visible in photo).



3 Leg blank being halved into show face and back face pieces. The triangle will aid in realignment later, when the parts are reassembled.

Mark and rip “show face” part



4 Show face piece about to be ripped in half. Labels indicate part orientation for later reassembly.

Glue up in new orientation



6 The author makes a newspaper glue joint to temporarily join the show face parts, now with the outside edges facing in.

parts back together correctly can be a challenge, it’s important to label the components as you go along.

Blank prep

I always start with a design, or plan, that indicates the profile of the detail to be turned. When I am happy with the sketched profile, I transfer its outline onto a piece of poster board. Cutting along the line with a craft knife creates a template that I use to guide the turning process (*Photo 1*). Your poster board template should include some extra handling material along the midline, above, and below the detail. Maintaining straight edges on the template will be useful in aligning it along the edge of the turning blank.

Mill the leg blanks a bit oversize in length, width, and depth. The blanks will be sawn apart vertically

and horizontally, so allow for the width of the saw kerf for each cut when sizing your rough blank. Inspect each leg blank and decide which side will be the “show” face—the surface that will receive the turned detail. Label the show face and the back surface of each leg (e.g., “1” and “4”), so they can be matched after being cut apart. Draw a triangle on one side of each leg. This triangle will also be useful when it comes to reconstructing the leg components (*Photo 2*).

Rip each leg in half, with a cut parallel to the show face (and through the triangle), as shown in *Photo 3*. Set the back face piece of each leg aside for now.

On the end of each show face piece, draw kerf lines at the center, creating two equally sized boxes. As shown in *Photo 4*, within each box write the leg number and label the ►

Secondary glue-up forms turning blank



Two inside-out show face pieces are joined to form a square, temporary turning blank. When split apart later, each blank will yield inside-out details for two legs.

outside edge “O” and the inside edge (i.e., the centerline) “I”. Now rip each face piece in half. We will rearrange these parts and glue them back together using a temporary joint.

I use cyanoacrylate (CA) glue and newspaper to create a temporary glue joint. Tear or cut newspaper into strips the width of each piece. For each leg, you will be gluing the faces that were originally on the outside (marked “O” on the end) to one another so they are now on the inside. Apply drops of glue down a line a few inches from each end on the faces to be joined. Then add the newspaper strip to one of the faces and clamp the two outside faces together (Photos 5, 6). Do this for each of the four legs.

Take two of these glued-up units (e.g., from legs 1 and 2) and temporarily glue them together into an inside-out turning blank. Again, tear newspaper strips the width of the glue joint. Remember to keep the show face side of each unit on the outside of the blank. Clear away any newspaper that may be peeking through the previous joint.

Add drops of CA glue to ends of the surfaces to be joined. Clamp the mating surfaces with newspaper between them, and allow the glue to dry thoroughly (Photos 7, 8). If necessary, trim the ends to a clean plane and re-label legs 1 and 2. As you have probably noticed, each turning blank will provide the turned detail for two furniture legs.

Turn the detail

Transfer the shape of the detail to the edges of the inside-out blank you have just created (Photo 9). I often put light-colored masking tape on the blank because the outline shows up better on the tape than on wood. Mark the location of the top of the detail on the blank. There should be lengths of midline above and below the detail on the template; line these up with the edge of the blank and slide the template so that the top of the detail corresponds to your mark. You will be turning to your layout line in the “shadow,” so the line should be dark and highly visible. A black marker works well. Feel free to draw the profile onto several edges of the blank to improve visibility.

Lay out profile and turn



(9) Use a template to mark the inside-out blank for turning. Marking the profile onto light-colored masking tape with dark lines improves visibility.

(10-11) The author turns the detail to the marked lines. The outline of the detail is visible in the intermittent “shadow.” Note that the turned area is not turned round—flat spots remain.



Mount the blank on the lathe. To ensure the blank doesn't split apart during turning, I sometimes wrap the ends with duct tape. Use a live center with a cup point. Drilling a hole just wide and deep enough to accommodate the center point will prevent the live center from wedging the pieces apart. Use a four-jaw chuck to drive the blank if you have one; if not, drill a small hole to accommodate the pin on a spur center and the embedded spurs will help hold the blank together.

I have never had one of these blanks fly apart, but it is good practice to stay out of the line of fire when bringing the lathe up to speed and during turning if possible. I typically use a skew chisel to cut to the layout line while watching that line in the shadow on the far side of the spinning blank (*Photos 10, 11*). A spindle gouge works just as well. I generally sand to about 300 grit before removing the work from the lathe.

Deconstruction and reassembly

The inside-out blank is now ready to be deconstructed. Stand the blank on end on a hard surface such as a concrete floor. Carefully line a chisel edge up with one of the glue lines and hit it with a hammer. That should start an opening in the joint (*Photo 12*). I then use the chisel as a kind of wedge, working my way down until the joint comes apart, yielding two pieces, each with a joint down the center. Work these joints apart in the same manner (*Photo 13*). A paint or cabinet scraper makes quick work of removing most of the newspaper.

Reassemble the parts of leg 1 so that the turned detail is now in the center of the show face. Dry clamp the parts and make any adjustments to ensure a tight joint.

Deconstruction



12



13

Split the temporary turning blank into quarters using a bench chisel and hammer. Clean any remaining newspaper from the wood pieces.

When you are satisfied with the glue joint, add glue to the mating surfaces and clamp them together (*Photo 14*). Reassemble the show face parts of leg 2, as you did with leg 1.

Note that it is possible to remove squeeze-out from the turned detail,

but it isn't easy. So I recommend putting a minimal amount of glue under the turned areas; put it only on one piece; keep it $\frac{1}{16}$ " to $\frac{1}{8}$ " (1.5mm to 3mm) away from the turned edge; and wedge the glue downward when mating the parts for clamping. If glue does squeeze ►



Reconstruction



14

Glue show face parts of legs back together in their original configuration. Note the turned inside-out detail now completed and facing inward.



15

Reconstructed leg, with the show face front half re-joined with the unturned back half, forming a square leg ready for further modification.

out onto the detail, remove it as quickly and as thoroughly as you can.

Now you are ready to reconstruct the original blank, joining the show face glue-up with the unturned back face, which you had previously set aside. When the show face part of the leg is dry, inspect it to make sure the glued parts are in a perfect plane. If not, take a light pass or two on the jointer.

Retrieve the corresponding back face part of the blanks. Since you cut the show face part in half but not the back face, the back is now a saw kerf wider than the show face. Trim the back piece to the same width as the show face (taking care not to cut off the partial triangle). With the aid of the triangle on the side, mate the show face part and the back into their original configuration. Dry fit the parts and make any necessary adjustments to ensure a tight joint. Glue

the parts together, then repeat this process for leg 2 (Photo 15).

Now repeat these procedures to create the detail and reassemble legs 3 and 4. (Again, one turned blank yields the show faces for only two legs.) The legs are ready for joinery and further modification, such as tapering, as shown in Photo 16. When completed, the legs have a lovely, sophisticated detail that gives the piece an element of pizzazz. ■

Abraham Tesser, a retired academic, is a long-time woodworking enthusiast. He spends much of his time designing and constructing objects of wood. Turned components and design features often play a prominent role in this work. Abraham also enjoys talking about, writing about, and promoting wood art. For more, visit tesserfurniture.com.

Forming a taper



16

The author uses a tapering jig on the table saw for final shaping of the stool leg.

JOURNAL ARCHIVE CONNECTION

EXPLORE!

To see more AAW articles on inside-out turning, log on at woodturner.org and use the Explore! search tool. Two of the available resources on this topic:

"Inside-Out Turning Made Easy," by James L. Pruitt, *AW* December 2016 (vol 31, no 6, page 18)

"Open-Ended Inside Out Turning," by Richard May, *AW* October 2017 (vol 32, no 5, page 30)



A Closer Look at Ornament Finials

Janice Levi

You have selected a beautiful piece of wood and turned a globe for a Christmas ornament. Now it is time to turn the upper and lower finials. You add all the spindle feature elements you have learned—captured rings, beads, coves, V-grooves. But when it is completed, the ornament is not quite what you had envisioned. Let's take a closer look at what might have gone awry.

I hope that these simple suggestions will help you create elegant, well-balanced, aesthetically pleasing ornaments. ■

Janice Levi is a member of the Brazos Valley Woodturners, the Gulf Coast Woodturners, and the AAW. She frequently demonstrates at symposia and teaches hands-on classes. Email Janice at jlevi@rightturnonly.net or visit her website, janicelevi.com.

Guidelines

Here are some general guidelines that will help you achieve an aesthetically pleasing ornament.

Finial color should complement the globe.



(Left) Limit the number of wood species for a finial to one. This image shows the effect of overloading the eye with too many types of wood jumbled together.

(Right) When choosing the wood species for the finial, consider that brighter colors/shades tend to add a feeling of lightness, while darker finials seem to add an air of sophistication.

If the globe is highly figured or decorated (left), the best choice for the finial would probably be a dark wood. Conversely, if the globe is rather plain (center), then a more figured or colorful finial would be in order. And if the globe features several colors (right), it is always safe to match one of those colors in the finial.



Finial design should not overwhelm the ornament.



(Left) Avoid making finials that overwhelm the globe by being too long or too cluttered with features, as shown in this image. A good rule of thumb for finial length is the rule of thirds: if the globe is 2" (5cm) in diameter, the lower finial should be about 4" (10cm) long and the top finial about 1" (25mm) tall.

(Right) To avoid a cluttered look, use fewer design elements in the finial, as shown here. This will guide the eye toward the globe, rather than stopping our gaze at a mass of beads, coves, and grooves. It is also important to relate the upper and lower finials with similar feature elements. For example, if the lower finial features beads, the upper finial should also.

Low Back Pain

Rich Foa

The Lumbar Spine

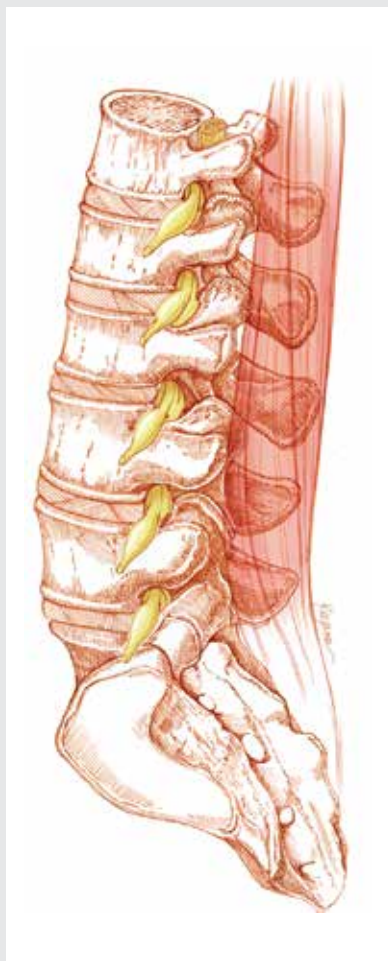


Figure 1. Anatomical drawing of the lumbar spine showing the five lumbar vertebrae, intervertebral disks, nerve roots that exit at each level, and the lumbar paraspinal muscles.

Illustration: Studio Kayama

Anonymous Case Study 1

S.W. has been turning for forty or fifty years. Following his retirement a decade ago, he started to experience recurrent low back pain that has limited his turning to intervals of thirty to forty minutes. Pain is experienced as spasms that can be moderated by rest, ice, muscle relaxants, and pain medication. Medical and neurosurgical evaluations have been inconclusive, although an operation to remove a bone spur pinching a nerve root provided relief for about six months. Other treatments such as acupuncture and chiropractic were marginally beneficial. Anticipation of pain has made him anxious about turning and now limits the work he does to small projects such as stoppers, ornaments, and boxes. He finds that the attention his pain demands and his frustration with the problem also predispose him to flare-ups.

S.W.'s experience is not at all unique. It is common for causes of low back pain to elude detection and for major interventions, such as surgery, to provide only temporary relief. Unfortunately, there isn't a clear and consistent correlation between discrete injuries or degenerative processes and the occurrence of pain. In most instances when pain is present, there isn't a single anatomical culprit. Given the variability of both causes and effects, there is uncertainty about the best treatment of low back pain in any individual, and in general no

single strategy will be completely effective.

Lumbar anatomy

The lumbar spine is a complicated structure consisting of a stack of five irregularly shaped bony vertebrae with cartilaginous cushions, or intervertebral disks, in between. These are held together by a dense network of ligaments and supported by powerful paraspinal muscles. At the core of the lumbar spine, within a canal formed by the vertebrae, are nerve roots that descend from the spinal cord and sort themselves into the large nerves that govern movement and provide sensation to the legs and pelvis. Injury or degeneration of any of these structural components may produce pain (Figure 1).

The intervertebral disks act both as spacers between the bony vertebrae and as cushions or shock absorbers. They consist of a tough fibrous outer layer (the annulus fibrosis) and a softer gelatinous inner core (the nucleus pulposus), somewhat comparable to a foam-filled tire. Disks are tightly adherent to the vertebral bodies above and below. The annulus can fray and tear, allowing the nucleus to squeeze out. This is called a ruptured or herniated disk. The annulus may also weaken, flatten, and bulge asymmetrically. This is called a bulging disk.

Language commonly used to describe back problems can be misleading. Disks don't "slip" out from between the vertebrae. When disks

bulge or herniate, they can irritate or compress (“pinch”) adjacent nerve roots. This is more likely to cause pain radiating into the leg (“sciatica”) than pain that remains localized to the low back. And “misalignment” of the spine, when present, is a function of uneven muscle tension rather than a dislocation of disks or vertebrae.

The vertebrae of the low back can thin and flatten with age. Trauma can also fracture or compress them. Either process, potentially painful by itself, can result in the formation of bone spurs at the corners of the vertebral bodies. These spike-like projections may also develop when calcium is deposited around bulging or herniated disk fragments. Bone spurs, like herniated disk material, may pinch and irritate nerve roots. And both degenerating vertebral bodies and herniated disks can narrow the spinal canal around passing nerve roots,

producing a constriction called spinal stenosis. None of these conditions, however, invariably result in back pain. In fact, often they do not.

A survey of turners

To get an idea of the prevalence of low back pain among woodturners and to understand its impact on turning, I conducted a survey of members of three Washington, D.C., area clubs. There were 67 respondents of whom nearly three-quarters (49) currently have or have had back pain that limits their turning. More than half (28) of these turners saw a healthcare provider about their pain, had one or more imaging studies, and were given a specific diagnosis. These individuals received a total of 36 diagnoses, with many receiving more than one. A herniated disk was the most

common (14), followed by lumbar spine degeneration (5) and spinal stenosis (5). Respondents weren’t asked their age. It is safe to assume the average age was above 60, but any of these problems may appear in younger individuals.

Anonymous Case Study 2

B.S. experienced the gradual onset of low back pain, along with leg numbness, in his early sixties. There was no precipitating injury. He underwent spinal MRI and was diagnosed with a herniated lumbar disk. Surgery was offered as a straightforward solution for the problem, and he underwent a “successful” operation to remove the disk. But no relief of either back pain or numbness followed. He now finds yoga stretching exercises to be the most effective way to control pain and maintain flexibility, ►

Cross-sectional comparisons

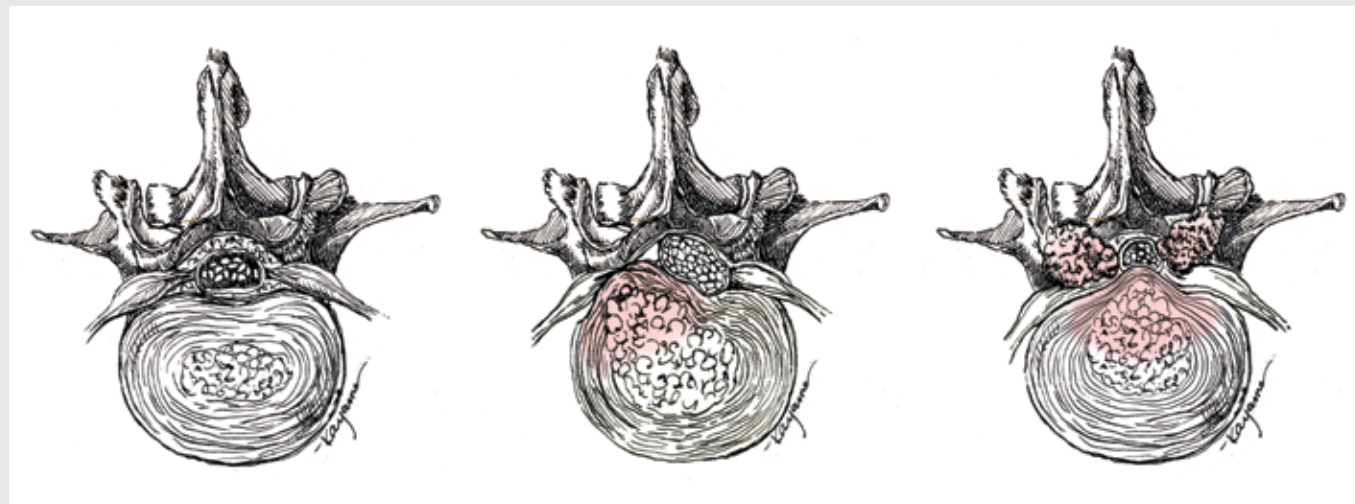


Figure 2. Cross-sectional drawings showing (from left) normal anatomy, a nerve root compressed by a disk herniation, and stenosis of the lumbar canal from disk and bone degeneration.

Illustration: Studio Kayama

although he always has a little discomfort. He can tolerate turning for forty-five to sixty minutes before having to take a break.

B.S.'s experience is common in that healthcare providers typically presume a direct causal relationship between an anatomical abnormality (Figure 2) and an individual's pain. Accordingly, the logical strategy is to "fix" the abnormality. Surgery is generally very successful at this. Patient experience, however, isn't nearly as reliably good since there is always uncertainty about whether what is fixable by an operation is responsible for pain in the first place. Patients with unrelieved discomfort are often left to find effective strategies for dealing with their pain on their own.

To be fair, of the 49 woodturners with back pain in our survey (14 with the diagnosis of herniated disk), only 2 underwent surgery. This strikes me as a remarkably

low number and an encouraging reflection of caution by surgeons about how effectively surgery will relieve pain. The most frequent of 62 treatments prescribed singly or in combination were physical therapy (16), heat or ice packs (15), anti-inflammatory medications (8), and bed rest (6). Of these, physical therapy, heat/ice, and bed rest are best suited for *acute* back pain, rather than for the *chronic* pain most turners are dealing with.

Woodturners with chronic back pain appear to be more proactive and resourceful than their providers. The survey revealed an average of more than two self-directed treatments used by each individual in varying combinations. Exercise was the most common (27), followed by over-the-counter anti-inflammatory medications and heat or ice (20 each), weight loss and bed rest (13 each), and then yoga (11). For overweight turners, weight loss is extremely important in controlling back pain. Again, ice

packs and bed rest are suitable only for acute pain, and long intervals of complete bed rest, commonly recommended years ago, are no longer advised. Two days of bed rest should be the maximum, followed by a regimen of rest interspersed with movement. Three people reported having been told to wear a brace, and four reported wearing a brace on their own. While I cannot say whether these turners feel better with a brace on, with chronic back pain, the use of a brace is probably ill-advised because it will limit flexibility, decrease mobility, and weaken rather than strengthen muscles.

Anonymous Case Study 3

L.P. is a Navy veteran who, while on active duty, fell through a submarine hatch and experienced acute back pain. For a few days, he was unable to get out of bed because of severe pain. He did not get immediate medical attention and, in his own words, had to "suck it up." Initial chiropractic manipulation didn't help. X-rays taken years later revealed a compression fracture of a vertebra for which nothing could have been done at the time. Over the years, L.P.'s pain has stabilized. He's now careful to avoid remaining in any one position for any length of time. He can tolerate standing at the lathe for only one to two hours before having to sit and stretch.

L.P.'s experience is different than B.S.'s in that an acute compression fracture is a situation in which there is a clear correlation between the visible anatomical abnormality on X-ray and his pain. Generally, if a traumatic event such as a fall is

A standing rest



1 R.C.'s standing rest was inspired by a photo of a seat attached to an antique lathe and modeled after a weaver's bench. The rest supports his buttocks and alters his weight distribution while standing for spindle work.



identified as the moment that pain begins and imaging studies show a fracture or other acute injury, then there is a high probability of a direct link. Unfortunately, it doesn't follow that repairing the damage (if this is possible) will prevent or alleviate persistent pain.

The three individuals profiled thus far continue to turn but are forced to limit their time at the lathe. This is also true for 75% of the individuals who reported having back pain (37 of 49). Lathe tolerance in this group seems to vary with roughly equal numbers being limited to one, two, or three hours, respectively. Three turners reported having to stop immediately (or not start) when they were hurting. And one must sit at the lathe. Related activities are also limited. Sixty percent (29 of 49) reported being unable to harvest logs. Thirty-three percent (16 of 49) reported difficulty using a chainsaw; seven respondents reported having difficulty mounting blanks, and eight had difficulty cleaning up (but there may be other factors at work here).

Anonymous Case Study 4

R.C. has been turning for about seven years. Like so many, his back problems began insidiously, long before he started turning. For R.C., back pain has been intertwined with a complex set of stress-sensitive physical symptoms that intermittently affect balance, coordination, and muscle strength. He, too, underwent multiple MRI scans that revealed degenerated disks at L4 and L5. He was told that disk degeneration was causing his pain and that he had to "deal with it." He has pursued

a regimen of breathing exercises, yoga emphasizing strengthening and flexibility, and weight control. For R.C., turning has been part of the solution to his physical problems, rather than a source of them, since it is an important avenue of stress reduction. To enable longer intervals at the lathe, he designed and built what he calls a "standing rest" (Photos 1, 2).

Various adaptations are described by almost everyone struggling with back pain while turning—a testament to our determination and devotion to our craft. Only two in my survey, however, mentioned something to lean on. And only nine have adjusted the height of their lathe, something that warrants consideration by a greater number of turners. The majority use special floor pads and shoes, alternate sitting and standing, and stop to stretch.

Attitudes and fear

It is worth noting the attitudes about chronic low back pain expressed by the woodturners in our survey. The survey question asked, "Which statement best summarizes your attitude about turning with your back pain?" Twenty-five of the 26 turners in the group (96%) with continuing pain gave these answers: "I can manage it by being careful about lifting, position, and movement" (40%). "I can manage it with rest breaks and stretching" (36%). Five stoics (20%) "Grin and bear it." Only one allowed, "I have no choice but to stop when I'm hurting."

Without question, fear contributes to the experience of chronic pain, whether fear of further injury, fear of hurting, or fear of failure. A turner with

back pain will understandably approach a session at the lathe with trepidation. Challenging that fear is a necessary part of an effective strategy for controlling pain. But just as we have no single explanation for the occurrence of pain in most individuals and no set of treatments that are universally effective, there is no formula for dealing with this emotional component. Small steps are required, such as shorter time increments at the lathe or smaller projects. Control is achievable.

Perhaps the most remarkable thing about the 49 turners who shared information about their back pain through my survey is that all are still turning. ■

Rich Foa is a retired neurologist with a previous career in private and academic practice. He began turning about a decade ago and devotes his shop time to turning, carving, and sculpture. He is currently the president of the Chesapeake Woodturners.

For practical advice and a deeper dive into how woodturners can mitigate the effects of low back pain as it relates to lathe work, see Eric Lofstrom's sidebar article, "The Woodturner and Low Back Pain; A Practical Approach to Relief," page 36.

The Woodturner and Low Back Pain

A Practical Approach to Relief Eric Lofstrom Photos by Lynn Lofstrom.

Addressing low back issues can be daunting, as the structures are part of a much larger kinetic chain. The bones, joints, ligaments, tendons, and muscles above and below a targeted structure or link directly affect that link. When viewing the low back in isolation, we miss the opportunity to see the broader picture of how our body functions as a kinetic system. Whether addressing symptoms and pathology or naturally healthy function, consideration of links above and below the site of symptoms creates an importantly holistic view. Following are some strategies to improve and maintain general low back health.

What posture aligns the kinetic chain?

One of the first strategies is to understand “neutral posture” and use it as an active resting position to decrease the load on the low back. A neutral posture means the body is aligned vertically and is balanced in both the frontal and lateral planes (Photos 1, 2). To achieve a neutral posture, imagine a string extending from the top of your head, lightly drawing your body upright; the balls of your feet, neutral pelvis, shoulders, and ears are all in vertical alignment. The body is also aligned

left to right; center of stance are the navel, sternum, chin, and nose. This posture creates the least strain on our body, as the forces of gravity are balanced around our skeletal structures. Once a lean or twist is introduced, our body must work to counterbalance the additional forces of gravity.

How do I maintain the most neutral posture at the lathe?

When setting up your workspace, ensure the lathe is appropriately adjusted for your height; while there are many opinions on this topic, I suggest aligning the spindle axis of the lathe at or just slightly above the center of your elbow joint (Photo 3). This height is complemented by a widened stance and flexed knees to lower your body, effectively adjusting the axis to a comfortably higher level (Photo 4). This also allows you to reap the many benefits of using your legs to “dance” at the lathe.

When working at the lathe, adopt a shoulder-width stance with bent knees for side-to-side balance and a more stable base. Bending your knees engages the legs and lower core muscles to help stabilize and protect the low back. In

addition, planning your foot position for forward and backward balance will help in maintaining a more neutral stance while shaping your work on the lathe. Photo 5 shows the advantage of a lathe with open space under the bed, allowing feet and legs room to move. In contrast, positioning the feet too far from the lathe forces you into an off-balance posture. Reaching forward to compensate unnecessarily loads the back.

How can I maintain comfort when turning for longer durations?

An effective strategy to increase your stamina and comfort at the lathe is to pause frequently for posture realignment and a refreshing dose of whole-body movement. While standing at the lathe, or performing *any* task that minimizes movement, the body adapts to that specific posture with changes in flexibility and muscle engagement. Lack of whole-body movement is likely to produce symptoms of muscle tension, fatigue, and pain.

Frequently stopping for a few yoga poses or stretches (Photos 6-11), holding each for ten to thirty seconds, and repeating two to four times is an effective way to reset your muscles to maintain natural joint mobility

Neutral posture



1 2
The author demonstrates an active resting, or neutral, posture in both the frontal and lateral planes, Photos 1 and 2, respectively.

Actual vs. “effective” lathe height



3 4
The lathe height is set around elbow height. With a widened stance and flexed knees, the effective height is higher. Combined with a good, dynamic posture, a slightly higher effective height could help alleviate low back tension while turning.

Do the lathe dance



5
A dynamic stance close to the lathe reduces the load on your low back, as it precludes the more stressful “forward lean.”

and function. Focusing on the strength and flexibility of the hips, legs, and feet will give worthy pay-offs, as these structures combine to create the foundation for strong functional movement. Taking regular breaks to move your legs, hips, and torso will improve low back health.

What if I need a support device to function and manage discomfort?

It's important to understand that the use of orthotic supports is a calculated trade-off. These devices are designed to support and protect the body from external stresses and functional demands while anatomical structures begin the healing process. Supports such as orthotic footwear, splints/braces, anti-fatigue mats and sitting/leaning aides can be effective in short-term management of symptoms. However, when the underlying source of dysfunction remains unchanged and the orthotic is used for long-term symptom management, the body becomes dependent on the support and the dysfunction is exacerbated. Anyone who has spent time in a cast can attest to the loss of strength and flexibility that accompanies long-term orthotic use. If you feel the use of orthotics is required for pain management, it is worth considering the compromises made for short-term benefit. Exploring options to address the underlying condition is most effective when paired with forming a plan to renew long-term natural function.

What can I do to improve low back function during my day-to-day life?

In addition to incorporating a routine of stretching and strengthening, adopting a physically active lifestyle and healthy diet can have a dramatic effect on low back function. Increased bodyweight, especially in the abdominal region, creates a continuous load on the structures in the low back, similar to the stresses a chronic forward-leaning posture creates. Carrying extra bodyweight doesn't mean low back issues are imminent, but combining the extra load with postures and

Helpful stretches

Repetitive woodturning routines can cause muscle tension, fatigue, and pain. Take regular breaks to stretch and vary your movements. Stretching other body regions can help relieve localized symptoms.



6 Hip flexor stretch



7 Knee hug stretch



8 Split-step stretch



9 Step-up lunge stretch



10 Cat stretch



11 Cow stretch

movements at the lathe exposes the low back to extra strain.

What type of physical activities will benefit the health of my lower back?

Any physical activity that gets your entire body in motion while your feet are engaged with the ground will benefit your overall quality of movement. While ACSM (American College of Sports Medicine) recommends at least 150 minutes of moderate-intensity exercise every week, *any* exercise is better than none. Walking and hiking are personal low-impact favorites for weight-bearing movement; varied ground texture and terrain naturally engages your core to maintain balance and develop the strength to help with movements required in woodturning. Incorporating both balance work and stretching develops the muscle tone and muscular awareness necessary for maintaining low back health. While swimming is a great option for engaging in full-body movement during recovery from acute low back pain, progressing toward movements that naturally engage the core in weight-bearing balance will ultimately improve function both at and away from the lathe.

What other strategies will maximize the health of my low back?

While often omitted from the discussion of back problems, developing the strength and function of your feet will pay huge dividends. Foot function plays into balance, posture, and dynamic movements much more than most realize. Your feet are literally the foundation for your body's movement. Once our foot function begins to fail, posture shifts and our body suffers. In short, the more you strengthen your feet, the better everything above your feet will feel and perform. Try going barefoot to build strength and foot function as much as you can.

While this article offers strategies for improving low back health, it is by no means comprehensive or prescriptive. These suggestions are intended to start your journey toward natural function. Connect with medical professionals who can help you create a long-term plan to restore function and health. ■

Eric Lofstrom is a woodturning demonstrator, specializing in teaching biomechanics at the lathe. He has a bachelor's degree in athletic medicine, a master's degree in education, and more than twenty-five years of experience teaching movement.



NATURAL REVELATIONS

Esther Bar at the Lathe

Shai Noy

With a unique aesthetic approach and a taste for imperfections, Jerusalem-based artist Esther Bar walks the fine line between craft and fine art.

When entering Esther's house, one can't help feeling overwhelmed by the looks of it. Under the high ceilings of a 19th-century house, I find myself in a hallway of bookshelves, with artifacts of all kinds scattered about. Tellingly, a living room wall reveals over a century of paint layers, half exposed. Esther notices the fascination on my face and

begins to tell the story: "A few years back, when returning from Spain, we decided to renovate. We hired a painter to re-paint the walls. As he was scraping to prepare for work, this array of layers was exposed. It seemed a very odd thing to do—to just cover back decades of history and decoration under some paint from the nearest hardware store. I decided to keep it as is, so I took hold of the scraper and tried to uncover as much as I could. I now use this wall as a backdrop for most of my product photos."

Of coffee grounds and resin

Trained as a product designer and art therapist, Esther practices numerous art forms and crafts, from pottery and sewing to painting and sculpting, and although woodturning is not her only discipline, it certainly has stood out as the main focus in recent years. After studying with Madrid-based sculptor and woodturner Toni Porto, Esther became obsessed with uncovering the sections and curves hidden within raw materials. After experimenting with various casting techniques with the help of ceramicist Paz De Pedro, Esther developed her recycled coffee technique, which has since become a signature mark of her work.

"I guess you could say the first stage of my work is my morning coffee," she explains. "I keep the left-over grounds from my coffee maker and dry them. I then mix them with epoxy resin and cast it along with various natural items such as seeds, shells, pieces of wood, or different types of fruit to form a round block." Esther explains that the block then goes on the lathe and is treated as if it were a normal log. This allows her to take shapes we are commonly familiar with in whole form and reveal their cross-section on a dark, contrasting surrounding. She notes, "The mixture is a hassle to work with, though. It really eats up the tools, and I have to sharpen them all the time."

A store of materials

Among her friends and family, everyone knows Esther as a bit of a hoarder of natural materials. Strange behaviors such as washing eggshells before washing the dishes or fishing pistachio shells out of the bin after a party are not only tolerated, but encouraged. Be it interesting-looking seeds from an unidentified



(Left and right) Esther's living room. Years of paint layers are retained out of respect for their history and aesthetic value. Turned works are often photographed against the backdrop of these walls.



Esther's cabinet with dozens of drawers containing natural materials, from peach stones to eggshells, all waiting to be cast and then turned.



Eggshells cast in a mixture of recycled coffee grounds and epoxy resin (left) and a turned plate revealing the cross-section of eggshells (right).



For comparison: a whole pinecone and a turned and revealed cross-section set in coffee grounds and epoxy resin.

tree, a weird-looking trunk that was chopped in the neighbor's back yard, or a root pulled out of the ground for whatever reason, they all know Esther would gladly take in these vegetal refugees.

A cabinet with dozens of drawers containing different materials, from peach stones to eggshells, stands proudly in the corner of her studio. Logs are piled up all over in a mess that only she understands, and each comes with a story: "This is a root that had to be dug out to prevent it from wrecking a road... These seeds were mailed to me by a good friend in Spain who found them in her garden." The list goes on—an orphanage of wooden misfits.

An unlikely woodturning studio

Esther's love affair with woodturning started while she was living in Madrid. After taking a few woodturning lessons, she realized she was hooked and had to have a lathe in her own home. That, however, proved a little complicated. She recalls:

My husband, Alon, was working as the Israeli ambassador in Spain at the time. We lived in Madrid in a very fancy house, to say the least. It was clear to me that in order to feel comfortable in this surrounding, I had to create a working

environment for myself. It was definitely an unusual request, to bring a wood lathe into the ambassador's residence, but with the help and endless patience of the housekeepers, I managed to make it happen. I ended up transforming some of the many guest rooms in the house into working studios for woodturning, pottery, sewing, and painting. I guess you could say that during our stay there, the house was the most chaotic it had ever been.

Four years later, Esther and Alon moved back to Jerusalem. The sawdust had settled, so to speak, ►



Eggshells revealed in a turned container with ceramic cap, 2014, 6" x 3¼" (15cm x 8cm)



A bowl of pistachio shells and recycled coffee grounds, 2019, 2½" x 5½" (6cm x 14cm)



Box with lid of coffee grounds and walnut shells, 2018, 6" x 4¼" (15cm x 11cm)

and the ambassador's house went back to its usual extreme cleanliness and order. Back in Jerusalem, Esther had to convert some of her own bedrooms into studios, where she is now completely focused on creating and teaching arts and crafts.

All about the material

Esther's work reveals a complex and intimate relationship with raw matter. Rather than a resource used to manifest an idea or vision, the material *becomes* the vision. It is celebrated and almost worshipped, rather than tamed and polished. Esther seems dedicated to keeping as much of the material's original characteristics as she possibly can, even if it means preserving what one might call *the defects* in the original piece. Her work is rich with featured cracks, knots, burls, and even wormholes that celebrate the peculiar beauty that was carefully sewn together by Mother Nature.

"As a former art therapist, I like to think of my work process as

self-therapy," she explains. "What kind of therapy would it be if I tried to hide the bumps and cracks? That is what we like to call suppressing, as opposed to dealing with issues. No one is completely free of bumps and cracks. We all have sharp corners, knots, and burls. I find it much more interesting to feature them and treat them as an opportunity rather than something to be avoided or concealed." Esther often finds herself thinking of her own personal issues and defects while repairing a crack or working with "sick" wood.

Cast in resin

One can immediately spot a look of discomfort on her face when the question of her technique comes up. Being relatively new to woodturning, she doesn't feel she has a lot to contribute from a technical point of view. About blank casting, however, she does find a thing or two to offer. She says the choice of which resin to use was

quite random: "I tried one I found in a store in Madrid and did all my experiments with it. It worked for me, and I stuck with it. I do have thoughts about changing to a greener type of epoxy that is also food safe, but so far I haven't done so—also because it's a bit of a hassle to deal with import restrictions for these types of materials. So, for now, I stick with what I know."

Esther tends not to agonize over bubbles when working with epoxy, finding that the bubbles work well aesthetically with the dark matte look of the mixture. "It creates a kind of basalt, rock-like texture that I really like," she says. "For the casting, I make my own silicone molds. This allows me to create a precast spigot that fits easily into the chuck. I then start turning, and when I am ready, I cut the tenon off and re-use it in a new cast."

When it comes to curves, however, Esther does not leave much to chance. Her lines are distinct and carefully formed, and she has a very clear idea of what makes



Acacia wood hollow form with lid of coffee grounds and Queen Anne's lace dried flower, 2017, 4" x 8" (10cm x 20cm)

You read the article— now see the video!

To see a creative video revealing Esther Bar's methods of work, visit tiny.cc/EstherBar or scan the QR code



Plates of cast coffee grounds with embedded natural materials, clockwise from top left: walnuts, avocado peels, a palm leaf, colored eggshells, plain eggshells, straw, 2014-2015, each: 9" (23cm) diameter

a beautiful curve. It is as if she is trying her best to live up to the beauty that nature brings into her art. She can never create something as beautiful as a leaf or the complex and subtle system of a tree's roots, but she tries her best to have her work meet those high standards. The result is an interesting mixture of fine craftsmanship and the somewhat rough, chaotic aesthetics found in nature. In her own words:

I think what amazes me time and again with this type of work is the excavation aspect of it.

You look at a piece of matter, a shell if you would, and you just know that there's a pearl in there somewhere. Your job is to find that pearl and exhibit it in broad daylight. That said, I don't really feel like an archaeologist when taking a new piece to work with. Rather, I feel a bit like I'm on a first date. You try to be polite, ask the right questions, have him feel you'll treat him right. But deep down you can't help thinking: 'I wonder what that looks like naked.' I definitely feel there is something erotic about this

disrobing of raw matter. This is why I chose to name my business, Nature Undressed. ■

For more, visit estherbar.com.

Currently based in Northern Italy, Shai Noy is a musician, sound engineer, and writer heavily affected by his Gen-Y origins. Having grown in the hilly countryside of Northern Israel, he finds that anything growing out of the ground fills him with admiration. Shai has been reported hugging trees in various spots around the globe, as well as engaging in other types of mischief, being childishly fond of underground cultural scenes and revolutionary politics.



JERRY BENNETT

SCULPTURE THAT RESONATES

Betty J. Scarpino

Photos courtesy of Jerry Bennett.



Opening Act, 2009, Yellowheart, mahogany, steel, brass, 10' x 4' x 3½' (3m x 1.2m x 1m)

"Several years ago on Bourbon Street, I stepped into a musical wonderland of totally improvisational, unscripted, emotional sounds. Super-talented guys made a direct connection between their souls and the music they were playing. The audience, including me, was swept right along. My rudimentary efforts at playing the guitar would never be the same, nor would my concept of music." —Jerry Bennett

Acoustic panels greeted me as I entered Jerry Bennett's expansive studio. Music filled the room as he selected a CD from a stack of his own works. I had been aware that music informed the expressiveness of Jerry's segmented sculptures, but over the course of my three-day visit, I would learn so much more about how music plays a role in what makes Jerry Bennett one of woodturning's most innovative, interesting makers.

Our first encounter, though, happened at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, during the second Segmenting Symposium in 2010. As editor of *American Woodturner* at the time, I was there to become better informed about a subset of woodturning little known to me. Jerry, his wife Peggy, and I sat together on benches just outside Arrowmont's dining hall, soaking up sunshine and talking for the better part of a morning. As our conversation deepened, I wondered, "Why hadn't I previously known about Jerry and his artwork?" Then, and even more so years later, four reasons would surface: Jerry is modest, he was somewhat of a newcomer, segmented turning was not well understood or appreciated within the larger turning community, and segmented turning had not yet experienced the innovation that is evident today. During that morning talk, I discovered and enjoyed the magnetic, positive personality of Jerry Bennett.

From guitar picks to bowl gouges

When Jerry was nine years old, a door-to-door salesman offering steel-guitar lessons knocked at the door of the Bennett family residence. Jerry eagerly petitioned his parents and to his delight, they agreed. From that opening note on, music infused Jerry's life, although more so during some periods than others.

Recording music became a passion, and Jerry ultimately built a world-class recording studio in the Houston area. After years of playing music, he was ready for a change in direction, and change he did, but not in a direction he expected. A friend had given Peggy a special pen he made from a pecan tree that was taken down at her high school, and right away she wanted to learn how to turn. Jerry's reaction at the time: "I am not the least bit interested in turning wood; I've always liked working with steel." In response, she replied, "Well, we're going to do it anyway," and so they did. After turning a candlestick, a natural-edge bowl, and a lidded box, they were hooked.

Out of curiosity, they attended an area woodturning symposium, now called SWAT (the Southwest Association of Turners). An art talk given by James Johnson of Kerrville, Texas, changed everything for Jerry. James displayed the most creative works the couple had ever seen. He presented the unlimited creative possibilities of wood and turning, along with the story behind his art. His talk lit a path to a creative new world. Eventually, the guitar pick in Jerry's front pocket would face serious competition from the gouge in his back pocket.

It's all in the armature

In our meandering conversations, many of Jerry's comments piqued my interest. One example: "Don't consider what art is, consider what it can be. All those deceased artists were *experimenting* with art, not writing a bible defining it. It is okay for us to go our own way. Concrete definitions lock a person's mind into thinking within boundaries. I imagined no boundaries with

wood and turning. I imagined a sculpture very tall, uninhibited in form, flowing like glass and seemingly supported by an unseen force. The solution turned out to be the centuries-old armature. An armature, however, has to be incorporated correctly and a few experiments led to a way to accomplish it." Synchronicity comes to mind when I mentally review the various elements that ultimately came together for Jerry to conceive and execute his towering ten-foot-tall sculpture, *Opening Act*, in 2009. It has traveled to all borders of the United States over the last ten years and shows no signs of wear.

The results of Jerry's design efforts are exemplified very well in his 2013 piece, *Twist and Shout*, pictured on the front cover of this issue but best viewed "in the round." As viewers walk around the sculpture, the relationship of each loop to all of the other loops, as well as to the instrument from which they flow, continuously changes, resonates, harmonizes, ▶



All My Roads Take Me Home, 2019, Mahogany, steel, dye, lacquer, 13" x 9" x 13" (33cm x 23cm x 33cm)



Orange Blandy, 2007,
Maple, ebony, brass,
22" x 12" (56cm x 30cm)

Rockin' Round the Christmas Tree,
2018, Mahogany, maple, Corian®, steel,
brass, aniline dye, acrylics, lacquer,
20" x 8" x 10" (51cm x 20cm x 25cm)



all the while encircling negative space, a reflection of the quiet spaces within musical pieces. With his ability to visually express music flowing through a room, Jerry carefully composes the placement of each curve from all points of view, with the help of Peggy's critical eye. The result

is akin to a musical ensemble's song, yet in Jerry's case, it is a three-dimensional optical delight.

With that said, however, Jerry does make vessel forms, and brilliantly so; *Orange Blandy* (2007) is one example. As you might imagine, his version of a segmented vessel is distinctive. Conventional segmenting usually incorporates patterns in a piece by using different woods. Jerry's designs are centered on shape. The segments only provide a sense of texture. "Sometimes there is a lot of trial and error before getting it right. That is why there is a burn barrel just outside my studio." According to Jerry, "Failure is an over-used word. If you try something and it does not work, it is not a failure. It is just one step in the process. What you learn is more valuable than any piece of wood. Blowing up that innovative segmented bowl or vessel is not to be fretted over, it's simply an event that will lead to the next developmental step."

An open mindset

As I listened and jotted notes, I became aware of how modest Jerry is about his "can-do" outlook. His mother imbued in Jerry this important foundation early on, implanting in her son the mindset to keep going, no matter what. She would say, "Put trotters under those wishes, son—you make it happen." As he watched her work on her own art projects, he took note that she would patiently start over and over when learning a new technique or skill. He recalls being aware that she enjoyed the process as well as the end result. Acquiring this valuable mindset early on has benefited Jerry throughout his life. Indeed, Jerry has an open mindset, which is a fundamental attribute for excellence in any endeavor. (See Carol S. Dweck, Ph.D.'s *Mindset: The New Psychology of Success, How We Can Learn to Fulfill*

“Failure is an over-used word. If you try something and it does not work, it is not a failure. It is just one step in the process. What you learn is more valuable than any piece of wood.”

— Jerry Bennett



The Dance, 2010,
Mahogany, steel, maple,
brass, 23" x 13" x 14"
(58cm x 33cm x 36cm)



Agony of De-Feet, 2006, Asian burl, holly, 14" x 15" x 15" (36cm x 38cm x 38cm)

A club challenge was to make a footed vessel.

Our Potential.) One of the most valuable teachings Jerry advocates is to dispel the internal limitations we place on ourselves. "There is nothing to discover on the traveled path. The undiscovered is always in the weeds."

When I look at the photo of *Rockin' Round the Christmas Tree*, made in 2018, it makes me smile to imagine the many life events this joyful holiday sculpture represents, from Jerry's boyhood and throughout his adult life. Contained within this celebratory package are the feelings generated from family times together—traditions, the flurry of activity supported by a sturdy structure, and music in the air.

Emotion in art

Several times during our days together, Jerry brought up the topic

of emotional content in artwork—his own, as well as that of other artists. The emotional aspect of a work always comes to the forefront. "You want others to react in some way to your art. A beautifully made vessel with a pleasing shape has a definite effect on me. While craft is an essential component of art, great craftsmanship can never save a poor work of art. We have a tendency to concentrate primarily on the *crafting* of a piece and far less on the overall design. It should be the other way around."

Of his sculptures, Jerry says, "As a musician for many years, my friends and I measured a performance based upon its feel. Sculptors as well as musicians bring their life experiences to the table. Art is personal and I expect to feel something as I create it. If by

simply viewing it, you do too, nothing is better than that."

For the past year, I have been attending a weekly line-dance class. *The Dance*, which Jerry made in response to a great performance of the *Paso Doble* during an episode of "Dancing with the Stars," makes me want to close my computer, get up, and practice. I'm not even close to being graceful, but that sculpture moves me.

Agony of De-Feet, from 2006, makes me chuckle. His simple explanation for making this delightfully quirky sculpture: "A club challenge to make a footed vessel." I just know that everyone in my dance class would giggle and also want *Agony of De-Feet* as a mascot. All of us at times feel the agony of seeming to have multiple feet. ►



Hot Licks, 2018,
Mahogany, ebony,
steel, dyes, lacquer,
36" x 16" x 24"
(91cm x 41cm x 61cm)

Crating and shipping
a sculpture like
Hot Licks is a feat
of engineering and
design all its own.



Consensus, 2013, Mahogany, maple, steel, brass, 20" x 16" x 10" (51cm x 41cm x 25cm)

The everyday struggle to form a consensus requires compromise, not of values but of direction. To find consensus is not easy, and sometimes we must yield to accommodation.

On a more serious note, *Consensus* is to be studied because included in its flowing graceful loops is a purposeful “kink.” At first, I didn’t consciously note that kink, which no doubt was Jerry’s intention when composing this piece. To have consensus in our lives, sometimes someone or something must change direction. Perhaps we can pinpoint the exact location of a consensus being created, but as in this sculpture, effective compromises flow from shared values that blend and bend to form a way to move forward. The wire armature is, after all, one single strand.

Segmented possibilities

Jerry knows that beyond his highly individualized sculptures exist unlimited possibilities for creative expression using the lathe. He looks forward to others exploring this vast, not-yet-realized potential. He articulated this viewpoint several times—and sincerely means it. As I got to know Jerry better, though, it became clear that he is genuinely modest about his own accomplishments. I’m not sure he is fully able to relate to or understand the internal limitations so many of us place on ourselves. He truly is gifted with a unique set of skills, which he freely shares with others. He teaches his methods and techniques in seminars, videos, and online, which has played a role in building community within the segmenting field worldwide. At one point, Jerry said to me, “What lasts the longest is what you give, not what you receive.”

A final note

Consider the imagination, skills, knowledge, and influences needed to make (not to mention crate and ship) a sculpture as complex, moving, and visually appealing as *Hot Licks*. Coming together are musical influences, emotional associations, imagination, and an expansive knowledge of woodturning techniques. All of these



Serenade, 2008, Mahogany, ebony, maple, steel, brass, nickel frets, dye, lacquer, 72" x 41" x 41" (183cm x 104cm x 104cm)

attributes and gifts form and support Jerry’s internal framework.

The flow of musical notes, from an auditory experience to visual enchantment, hits just the right notes. Play on, Jerry!

For more, visit jerrybennettart.com.

Betty J. Scarpino lives in Indianapolis, where she turns, carves, and embellishes wood. Her website is bettyscarpino.com.

LEADING BY EXAMPLE

From the Forest: Hawaii's Woodshow Artists

Sharon Doughtie

Wood is a compelling material to turn, carve, and embellish. Its rich, warm tones and beautiful grain patterns are a lure for woodturners. Despite its beauty, however, contemporary woodturning is not featured in many museum exhibitions. The reasons are varied and range from the widely held belief in the impermanence of wood, to museum curators' lack of knowledge about contemporary wood art. For many years, the prevailing view has been that wood is not as durable as glass and ceramics—it will easily decay. With today's controlled climates in museums and their storage facilities, wood is safe from environmental degradation, yet the belief in its impermanence seems to persist.

Wood is accessible; it's an everyday-use material, so it doesn't have the snazzy appeal of glass or precious metals. That is both a boon and a detriment. Museums want exhibitions that intrigue and challenge museum-goers, so if wood is viewed by curators as unsophisticated, this material tends to be overlooked. A number of museums have discovered, however, that wood-art exhibits do attract high attendance.

From the Forest: Hawaii's Woodshow Artists is one example of a successful, highly attended exhibit at a museum. This exhibit, which was dedicated to the late Ron Kent, was held in conjunction with Hawai'i Forest Industry Association. The 2019 show was held at Honolulu Museum of Art's First Hawaiian Bank (FHB) location from February 14 through June 14, 2019.



Ron Kent,
Open Vessel, 2006,
Norfolk Island pine,
7¼" × 6¼" (18 cm × 16 cm)

Photo: Courtesy of Honolulu Museum of Art, Gift of Ruth and David Waterbury, 2014 (2014-9-11)

Support from the forest industry

The Hawai'i Forest Industry Association (HFIA), a non-profit corporation, was formed in 1989 with a mission to "promote healthy and productive forests and a sustainable forest industry through forest management, education, planning, information exchange, and advocacy." (For more on HFIA, visit hawaiiiforest.org.) *Hawaii's Woodshow, Na La'au o Hawai'i* is its official wood exhibition, held annually. The show encourages makers to use wood from Hawai'i-grown trees to help inform

the public about some of the products of Hawaii's forests.

Diana Tusher, a consultant and former HFIA board member, notes, "There is such a visceral relationship between people and wood. Touching the grain is like your connection to nature, bigger than yourself." Tusher explains why *Hawaii's Woodshow* is good for the culture and environment: "Wood, here and in most places, has not only the economic, environmental, and cultural connection to the community, [exhibiting] it also helps to create value to wood as a renewable resource." The show helps people see the good

that springs from healthy forests, reforestation, and protecting the environment. *Hawaii's Woodshow* is one of the most popular exhibitions in Hawai'i. Until a year ago, several crafts organizations shared the same exhibition space on O'ahu, owned and run by the Honolulu Museum of Art. Tusher states that attendance to *Hawaii's Woodshow* has always been the highest.

Katherine Love, Assistant Curator for Contemporary Art for the Honolulu Museum of Art, felt it was time for a new wood exhibit in the First Hawaiian Bank location of the Honolulu Museum of Art. The last group wood exhibition was in 2012.

The FHB gallery opened in 1996 and has a highly visible mezzanine space ideal for three-dimensional work. Love is aware of the popularity of both the *Woodshow* and the culture connected to wood in Hawai'i. Hawaiian bowls and other historical wooden objects are a draw for museum visitors, both local and tourists.

Museum exhibitions

Admittedly, the woodturning field is still developing its artistic legs. Only relatively recently have there been a critical number of wood artists who specialize in woodturning and have the skill level and the body of work

to put together strong woodturning shows in museums. Museums with strong decorative arts programs are beginning to notice.

There are a few ways that wood shows occur in museums. Exhibitions can be mounted because of a noted collection, such as *Conversations with Wood: Selections from the Waterbury Collection* at the Minneapolis Institute of Art in 2011 or *Audacious: The Fine Art of Wood* from the Montalto Bohlen Collection at the Peabody Essex Museum in 2015. Collectors can donate objects or funds to facilitate the exhibition.

Some artists have an association with a museum, such as Frank Cummings III ►

THE SHOW HELPS PEOPLE
SEE THE GOOD THAT
SPRINGS FROM HEALTHY
FORESTS, REFORESTATION,
AND PROTECTING THE
ENVIRONMENT.

Mike Lee and Stephanie Ryan,
Honey Possum, 2018, Huon pine (opossum)
kolohala (rocking base), 5" x 5" x 3"
(13 cm x 13 cm x 8 cm)

Photo: Pat Kramer



Sharon Doughtie, *Dyad*, 2018, Silky oak, 16" x 13" x 3" (41 cm x 33 cm x 8 cm)

Photo: Pat Kramer

and the Long Beach Museum of Art. His solo show, *Frank Cummings III: Jeweled Harmony in Wood*, ran from November 2013 to February 2014. Less frequently, a museum will propose a show that features woodturning, as in the case of *Gender Bend: Women in Wood, Men at the Loom* at the Fuller Craft Museum in Brockton, Massachusetts (October 2017 to March 2018).

The AAW is in a unique position to promote wood art, but the broader challenge of capturing the attention of museum curators remains. Perhaps Hawaii's dedication to natural resources and cultural connections can shed light on a way forward. ■

Sharon Doughtie has been involved in many artistic pursuits throughout her

life, and it has been her joy to work with wood for more than twenty years. She creates from her studio in Kailua, Hawai'i, using mostly the beautiful and abundant woods available near her home. Nature, culture, connections, and communication are her inspirations. Sharon's work is represented in several major museums and in many private homes. She loves teaching and demonstrating and has traveled around the U.S. and internationally sharing her techniques.



Robert Woodward, *Un-balanced*, 2018, Iron bark, lemon gum, saligna eucalyptus, 9" x 11¾" (23 cm x 30 cm)

Photo: Courtesy of Emily Wineman



Pat Kramer, *Arthropod*, 2014, Milo, mahogany, 20" x 13½" x 13½" (51 cm x 34 cm x 34 cm)

Photo: courtesy of the artist



Scott Hare, *Bowl of Hearts*, 2018, Milo, 8" x 18" (20 cm x 46 cm)

Photo: courtesy of the artist

MEMBERS' GALLERY

Dan Zobel and Carol Hall, Pennsylvania

A number of turners in the Bucks County, Pennsylvania, area, including Carol and I, consider ourselves part of a tribe. We frequently bounce ideas off each other, and often this leads to collaborations. *Hades' Rice Bowl* was one such venture. I turned a bowl and wanted Carol to paint it, but the original form seemed too simple. The piece evolved when we decided to cut the foot off, split the bowl, and reassemble it in a new orientation. I made the base using cut nails and an old spring-steel saw blade. While painting the piece, Carol showed me techniques and methods I can use in my own work.

We were honored that this piece was accepted in 2018 to the *Works in Wood* show at the New Hope Arts gallery. At the 2019 AAW Symposium in Raleigh, the piece was selected for an Instant Gallery critique, which was a Symposium highlight for both of us.



Dan Zobel and Carol Hall
collaboration, *Hades' Rice Bowl*, 2018, Magnolia, steel, 6½" x 7½" x 4½" (17cm x 19cm x 11cm)



Wendy Nave, Texas

My love for wood began when I was a child and was denied a pocketknife because I was a girl. Now I own and operate three sawmills in South Texas and have been making "refined rustic furniture" for thirty years. In 2014, I began turning bowls, and woodturning sparked a new passion in me.

Pilots training at nearby Naval Air Station Kingsville (NASK) often take up a hobby to fill their free time. When this

hobby involves wood, they inevitably end up in my shop, and I have had the pleasure of introducing many of these pilots to woodturning. All too soon, they earn their Wings of Gold and become some of America's finest aviators. I am honored to attend their winging ceremonies, seated among family. We celebrate with a final woodturning party at my sawmill, which for some becomes a place of refuge and solace.

To honor my pilot friends, I began making winged bowls from Texas ebony; the wood's distinctive golden sap is for me a symbol of the Naval Wings of Gold.

For more, visit mesquitetree.org.



At a NASK winging ceremony, a few of the author's woodturning students, from left: 1st Lt Cricket Masters, USMC; LTJG Alex Herring, USN; and LTJG Robert Pierce, USN.



LTJG Rob Pierce concentrating on turning his first goblet at Wendy Nave's sawmill.



Winged Bowl, 2019, Texas ebony, 2" x 13½" x 10½" (5cm x 34cm x 27cm)

One of the author's winged bowls, made in honor of NASK pilots earning their Wings of Gold.

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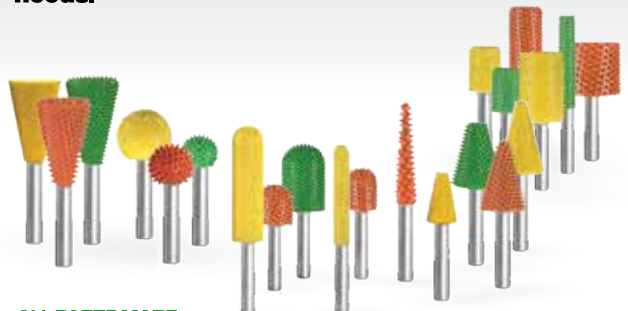
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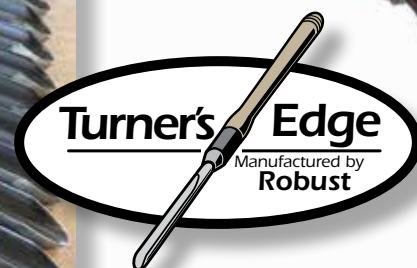
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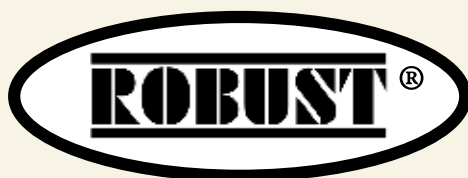
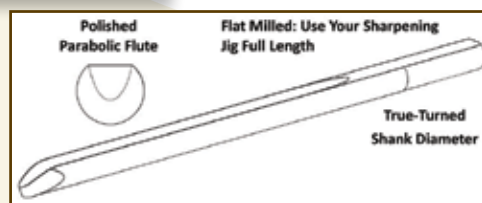
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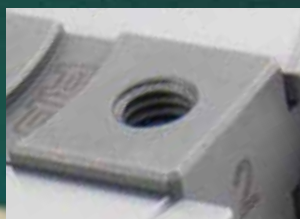
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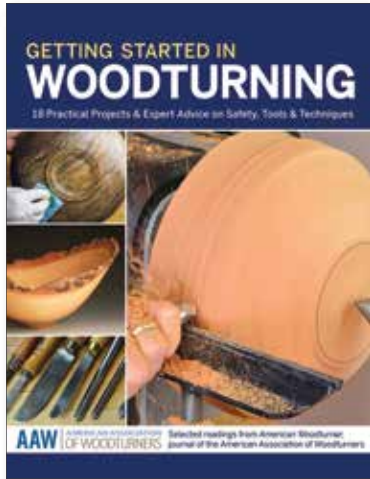


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Craft Supplies USA	53
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Dayacom Industrial Co., Ltd.	53
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DNB Tool	52
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stoplossbags.com	
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Lyle Jamieson Woodturning LLC	57
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Studio Martha Collins	63
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Teknatool USA Inc.	59
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Tennessee Association of Woodturners	54
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Tradesman Grinder	68
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BOB ROTCHÉ VIRGINIA

The Creativity River

Despite woodturners' being a very diverse group, one thing we share is a passion for making. I like to think of this as a winding river on which we are all paddling, free to choose the main channel, a side passage, or even a little branch that leads off into the wilderness. I started paddling this river in 2010 with a passion for the natural beauty of wood and a fascination with how the lathe could bring out its best. I turned countless bowls, plates, and hollow forms, relishing in the joy of making that we all know so well.

I then became enchanted with what people were doing with carving, color, and texture and the creative possibilities afforded by using the turning as a canvas. I started paddling up that side channel. After looking more critically at my work, I realized that my fascination, at its core, was playing with shapes and curves, positive and negative space, and the way they interact with color and texture to create a mood or feeling. I concluded that what I am truly interested in is sculpture.

Looking at woodturning more broadly, I believe sculpture is what many of us create. What is a hollow form if it's not a sculpture? I then began paddling up an even smaller side branch of the Creativity River, focusing on multi-piece constructions of basic shapes, some turned on the lathe and some not. *Progressive* is an example of my current direction and the kinds of shapes I'm interested in exploring. It's unclear whether this side channel will run out of water or meet up with a fast-flowing river. I will paddle on and see where the current leads.

For more, visit bobrotche.com or follow Bob on Instagram, @bobrotche.

Progressive, 2019, Walnut,
cherry, acrylic lacquer
paint, 19" x 16" x 4"
(48cm x 41cm x 10cm)

