THREE-FACETED BOWL GOUGE HANDLE • SPLIT-TURNED ACCENT SHELVES • WHAT'S IN A NAME?

AMERICAN WOODTURNER

Journal of the American Association of Woodturners
April 2020 vol 35, no 2 • woodturner.org

TURN A WOOD HAT

ARTISTRY IN WOOD SHOW

MAX BROSI THE STATIC BECOMES DYNAMIC

Craig Timmerman Texas

SYMPOSIUM DEMONSTRATOR IN LOUISVILLE

Come see Craig Timmerman demonstrate his craft at AAW's 2020 Symposium in Louisville, Kentucky, June 4-7. Visit tiny.cc/Louisville2020 for more.

Twenty-one years ago, I took a weekend woodturning class at a local store. Then, in 2008, I decided to leave the computer and software industry to become a full-time artist and production turner. After I took that class, the woodworking equipment in my shop ceased to be used for anything but woodturning projects. I enjoy making non-round turnings, hollow forms, spheres, lamps, and production gift items. Many of my pieces combine multiple separate turnings and bent laminations.

In addition to turning, demonstrating, and teaching at AAW chapters and various symposia, I also keep busy singing barbershop and a cappella music. ■

For more, visit armadillowoodworks.com or find Craig via Armadillo Woodworks on Facebook and YouTube.

If Bowling Was a Representation of Real Life, 2017, Maple, mesquite, banksia pod, various veneers, 7" × 20" × 4" (18cm × 51cm × 10cm)

Winged Bowl, 2018, Mesquite, turquoise, 4½" × 11" × 11" (11cm × 28cm × 28cm)

Arch Bowl and Sphere, 2011, Mesquite, spalted hackberry, 4½" × 9½" × 4½" (11cm × 24cm × 11cm)

Phoenix, 2009, Spalted hackberry, dyed ash, 10" × 7" × 7" (25cm × 18cm × 18cm)

Figure 8 Lamp, 2015, Curly maple, various veneers, 16" × 7½" × 4" (41cm × 19cm × 10cm)

Lunar Lakes, 2016, Spalted pecan, various veneers, dyed mahogany, dyed mesquite, turquoise, 13" × 8" × 8" (33cm × 20cm × 20cm)

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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

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Journal of the American Association of Woodturners

ASSOCIATION NEWS

WOODTURNERS CHATTER

GALLERY

COVER

Cover – JoHannes Michelsen, *Mongo Hat*, 2012, Northern white ash burl, 11" × 19" × 24" (28cm × 48cm × 61cm)

Back Cover – Jason Clark

woodturner.org

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

MEMBER SERVICES

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Index to previous articles:
Download a free complete *American Woodturner* index (PDF format) at tiny.cc/AWindex*.

To order back issues:
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The AAW does not endorse any product featured or advertised in this journal.

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.

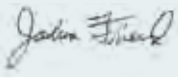
*Web address is case sensitive.

Editor's Note

The AAW Symposium comes early this year, June 4-7, and Louisville promises to be another stellar event. So many excellent demonstrators and panelists are on the roster, and several of them are featured in this issue of *AW*: David Ellsworth, JoHannes Michelsen, Dixie Biggs, Craig Timmerman, Pat Carroll, and Jason Clark. Don't miss the opportunity this June to learn from these and other talented woodturners.

Also in attendance will be folks from *Fine Woodworking* magazine. We've recently begun a partnership aimed at leveraging synergies, including sharing content resources and providing learning opportunities for our respective audiences. One example: In late February, AAW Board member Janet Collins and I recorded a podcast episode of FWW's *Shop Talk Live*. Check it out at finewoodworking.com. Tom McKenna, Editorial Director of *Fine Woodworking*, said, "The partnership makes perfect sense. We both have long histories of engaging enthusiastic makers, eager for reliable, vetted, expert information on their craft."

One exciting element of any AAW Symposium is the Live Benefit Auction, where you can bid in person or online on top-notch, collectible works. The wood hat made and photographed for JoHannes Michelsen's article on page 24 will be among the items up for auction, so here's your chance to own a piece directly connected to *AW*. Visit tiny.cc/2020Auctions for details.



—Joshua Friend

From the President

Is bigger better?

At the forefront of every AAW Board meeting is membership status. We are a service organization, and things like new members and member renewals are a barometer of the health of woodturning and the AAW. Whether we like it or not, society is changing. Fewer schools have industrial arts classes offering handcraft skills. Handmade birthday and holiday gifts are rarely given. Clubs like Rotary, Lions, and fraternal organizations are losing members. Yet AAW remains a premier crafts and arts organization, probably healthier than ever. It's no accident.

When I was in school, I took pride in my skills with a slide rule. The Dale Carnegie organization taught us to give speeches, and hours were spent in the library taking notes on a yellow tablet. Most AAW members under fifty have never touched a slide rule or taken a course from Dale Carnegie, and they rarely go to a brick-and-mortar library for information. They clearly are more accurate in numeric skills, speak more factually, and gather knowledge online with a volume of information not available through *Encyclopedia Britannica*. We are in the digital age.

Let's get back to membership. We work hard at getting new members and keeping those members longer. So bigger is better? I believe the answer is yes, but it's not simply a numbers game. To promote and provide education in woodturning costs money. Our efforts to get revenue from advertising, product sales, and charitable contributions are helping to offset reliance on dues. But dues remain our primary source of funds. Everyone expects us to keep annual dues affordable, so if we are going to continue satisfying the needs of our members, we need a sustainable source of future membership revenues.

The saying, "You can't see the forest for the trees," suggests that if you pay too much attention to detail, you don't focus on the big picture. Many of our members have been with us for years and it's important to do everything we can to keep them. It might be the human touch of Jane Charbonneau and other AAW staff members, our collective voice in Saint Paul answering member questions or even getting in discussions on our web-based forum. A lot of our members are newer to woodturning and they expect their needs, both informational and educational, to be met digitally. We want them to stay with us for years to come.

Finally, there are those folks who are not yet members of AAW. They might attend local chapter meetings, or maybe they haven't even become a turner yet. It's our responsibility to show them what they are missing and what hidden talents they have. As a favor to any new turners, I ask you to refer them to the new AAW Affiliate Membership. We've made it quicker and easier than ever for anyone to join the AAW community. Just direct them to tiny.cc/AAWMembership for details. We are a family, and in healthy families there are no favorites. We do pay attention to the trees.

BTW—that's *by the way* for you long-term members—we know the well-being of AAW is dependent on the health of local chapters, and we plan to continue supporting your needs, be it technical support, administration needs, or leadership support. Our organization is uniquely successful, and it's only a result of our partnership with the local chapters.

Bigger may or may not be better, but sharing the joy of making, using your hands, and learning new skills is always better.

Looking forward,

Greg Schramek
President, AAW Board of Directors

STEP UP TO THE PLATE

STEP UP, ACCEPT THE CHALLENGE TO HAVE A BALL AT

AAW'S 34TH ANNUAL INTERNATIONAL SYMPOSIUM

Louisville, Kentucky • June 4-7, 2020

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.

SYMPOSIUM FACILITY

Kentucky Expo Center
937 Phillips Lane
Louisville, KY 40209

HOTELS

Visit woodturner.org for updated information on all official AAW Symposium hotels and preferred group rates.

DEMONSTRATORS AND PANELISTS

See the February 2020* American Woodturner *for a detailed listing of the Symposium demonstrators, including rotation topics. For all the latest information, visit tiny.cc/Louisville2020.

NICK AGAR
MICHAEL ALGUIRE
DONNA ZILS BANFIELD
STUART BATTY
JOHN BEAVER
SIMON BEGG
DIXIE BIGGS
MICHAEL BLANKENSHIP
TRENT BOSCH
BRUCE CAMPBELL
PAT CARROLL
JUDY CHERNOFF
JIM CHRISTIANSEN
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JOHN UNDERHILL
ROB WALLACE
KIMBERLY WINKLE
MOLLY WINTON
ANDI WOLFE
ALAN ZENREICH

Photo: Andi Wolfe

THANKS TO AAW PARTNERS

The AAW would like to thank JPW Industries (JET/Powermatic) for the use of its lathes in the Symposium demonstration rooms. The company's longstanding sponsorship of the AAW also makes it possible for us to provide lathes for our Symposium Youth Program.

This year, JPW Industries will donate a Powermatic 3520C lathe and a JET 1221VS lathe with stand for the AAW raffle during the Louisville Symposium.

SPECIAL INTEREST SESSIONS

Women in Turning (WIT): Share ideas to involve women in your chapter. Updates from the WIT committee and the 2020 eXchange. Moderators: Kathleen Duncan and Andi Wolfe

Gizmos & Gadgets: Gadgets that woodturners have designed, items they have repurposed to improve their woodturning techniques. Moderator: Rob Wallace

Principally Pens: This annual meeting of the online virtual chapter is open to everyone with an interest in or curiosity about pens. Moderator: Kurt Hertzog

Segmented Woodturners: This annual meeting of the Segmented Woodturners is open to everyone with an interest in or curiosity about segmenting. Moderator: Al Miotke

DONATE TO SYMPOSIUM SILENT AUCTION

Making a donation to the silent auction at the Louisville Symposium is an opportunity to make a difference and give back to the woodturning community. Donation of items to the silent auction can be made in the Instant Gallery area. Proceeds benefit the AAW's ongoing educational and service programs.

POP SHOWCASE ARTIST

Each year, the Professional Outreach Program (POP) showcases an artist during the AAW Annual Symposium. The chosen artist may have made significant contributions to the woodturning field but has not received appropriate recognition, or is an emerging artist who has the potential for making significant contributions to the field. The artist gives two demonstrations during the Symposium. This year's POP Artist Showcase will feature Luc Deroo of Belgium.

Luc Deroo (Belgium)

- Multi-Orbital Woodturning
- Turning a Six-Branch Star

Robinia Star, 2018, *Robinia pseudoacacia* (black locust), 3" × 9" × 9" (8cm × 23cm × 23cm)

PANEL DISCUSSIONS

Panel discussions open to all registered attendees.

The Why and How of Social Media: Kimberly Winkle, Rebecca DeGroot, Kristen LeVier

Photography: John Beaver, Rudolph Lopez

How to Get Started in Business: Mike Mahoney, Nick Cook, Dennis Paullus

Remote Demonstrations: Mike Mahoney, Cindy Drozda, Trent Bosch

Juried Shows: Kimberly Winkle, Tib Shaw, Kristen LeVier, Jennifer-Navva Milliken

Does Embellishment Dishonor the Wood or Raise Its Value? David Ellsworth, Mike Mahoney, Judy Chernoff

Evolving a Body of Work: Curt Theobald, Michael Hosaluk, J. Paul Fennell, John Beaver

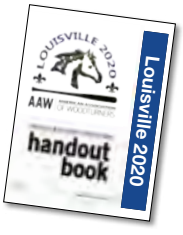
Why Makers Make: David Ellsworth, Michael McMillan, J. Paul Fennell

Turning with Physical Limitations: Andi Sullivan, Jamie Donaldson, Brent English, Alan Zenreich

Instant Gallery Critique: An opportunity to receive valuable feedback on your work through one-on-one discussion with an expert. Expect encouragement, tips, suggestions, and a positive experience. Suzanne Kahn, Jim Christiansen, Jennifer-Navva Milliken.

POP Showcase Artist Presentation of Work: Held in the Instant Gallery Exhibitions area, Luc Deroo, David Ellsworth

GET MORE FROM YOUR SYMPOSIUM EXPERIENCE!



The AAW offers registered AAW Symposium attendees two exceptional tools to help them stay in the loop and get the most out of their symposium experience:

Handout Book—Attendees will receive a printed and bound copy of the 2020 Louisville Symposium Handout Book, which includes the schedule, demonstration abstracts and handouts, demonstrator bios, floor plans, and more.

Symposium App—Want to connect to a tradeshow exhibitor's website, see show specials, send an attendee a message, get schedule reminders, and have all the Symposium info at your fingertips? We've got an app for that! Check woodturner.org for information on downloading the app to your mobile device.

YOUTH WOODTURNING EXPERIENCE

Louisville 2020 marks the 16th year that youth aged 10 to 18 attending the Symposium with a registered adult can gain entry and attend special hands-on turning classes free of charge. Expert instructors will include Kip Christensen, Andi Sullivan, Sally Ault, Amy Costello, and Katie Stofel. Students will make a variety of projects. On Sunday, fifteen young turners will win a complete turning package, including a lathe, tools, and faceshield. Visit tiny.cc/YouthTurning for registration information.

Donor list current as of time of publication. See updated information at woodturner.org.

Donations to the Youth Turning Room:

- JPW Industries - Lathes
- Easy Wood Tools - Tools
- Robust - Toolrests
- Nova/Teknatool – Chucks and drive centers
- Woodcraft - Faceshields
- Crown Tools - Tools
- Craft Supplies USA - Pen kits
- Cousineau Wood Products - SpectraPly blanks
- Rockler - Coffee and ice cream scoops
- Penn State Industries - Project kits

CALL FOR SYMPOSIUM VOLUNTEERS

The success of every AAW Symposium is due in part to the many individuals who volunteer for a variety of tasks before and during the event. Many volunteers for the 2020 Louisville Symposium are already at work. If you plan to attend the Symposium this year, please support this vital effort.

Volunteering is a great opportunity to meet people and stay engaged and active. Most volunteer tasks can be done by non-registered attendees, so please encourage people traveling with you to give a few hours of their time, too. Even two hours will be appreciated. For more information and to sign up online, visit tiny.cc/2020Volunteer.

CHARITABLE EVENTS

Empty Bowls

Each year, AAW members create and donate bowls and other items that are sold in the Instant Gallery to raise money for a nonprofit organization in the Symposium's host city. Large or small, each bowl costs only $25. All proceeds this year will support Stormhaven Youth Ranch, which connects "hurting children with rescued horses for healing." To learn more, visit stormhavenyr.org.

Beads of Courage

Symposium attendees are also invited to make, bring along, and donate a handmade lidded box to the nonprofit Beads of Courage. Through this program, children receive unique beads that represent procedures or treatments during a serious illness. Their collection of beads becomes a tangible record of their journey. Each turned and donated box will be used to hold a child's precious beads.

To learn more about Beads of Courage, including guidelines for woodturners, visit beadsofcourage.org/bead-bowls.

WOODTURNING EXHIBITIONS

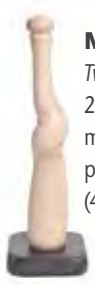
Instant Gallery

The AAW Symposium Members Instant Gallery is the largest display of turned-wood objects under one roof. It is a great opportunity for any and all registered attendees to sell or just show off their work.

- **Display up to three pieces** (fractal-burned work not allowed, per AAW policy).
- **POP Excellence Awards** given in Youth, Collegian, and Adult categories. Awarded pieces will be featured in *American Woodturner*.

Special Exhibitions

Step Up to the Plate—Second Inning



Mark Sfirri, *Twisted*, 2020. Holly, mahogany, paint, 17" × 5½" (43cm × 14cm)

The AAW's juried member show for 2020 is *Step Up to the Plate—Second Inning*. Louisville is known for the Louisville Slugger baseball bat, hence our baseball theme. But "stepping up to the plate" is also a willingness to take responsibility, to rise to the occasion, to accept a challenge. For many turners, finding the best in each piece of wood, each new project, is a chance to rise to a challenge. The exhibition showcases the creativity of AAW members, and definitely includes a few "home runs." Two artist awards will be given: the Masters' Choice Award of $300 and the People's Choice Award of $200.

Nature/Nurture

The POP's 14th annual exhibition and auction features small-scale work by an international roster of emerging and established artists, this year from eight countries and sixteen states. The *Nature/Nurture* theme prompted artists to explore the roles of nature and nurture in their practice, and their interactions with material, society, and the environment.

All work will be auctioned live during the Symposium. Can't make it in person? Bid online! **To sign up to be notified via email when online previewing becomes available, visit tinyurl.com/notifymeAAW2020.** Proceeds support POP programs, including discussion panels, Instant Gallery awards, grants, and the Artist Showcase.

Artist Showcase and AAW Auction

Visit the Special Exhibitions area to see all these shows, as well as the AAW live/online auction items and work by the 2020 POP Artist Showcase presenter Luc Deroo. The Special Exhibitions opening, including light appetizers and a cash bar, will be held Thursday, June 4.

AAW Board of Directors

Call for Nominees

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

The AAW elects a volunteer nine-member board to represent the membership and move the organization forward. If you have been a member in good standing for the past three years, you are eligible. The nominating committee will select the six best candidates. From these six, members will elect three candidates to serve a three-year term, beginning in January 2021.

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

If you are interested in serving on the board, please email the following to the executive director (phil@woodturner.org), no later than May 1, 2020:

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

The nominating committee will review application materials and conduct phone interviews. Candidates will be presented in the August issue of *American Woodturner*, and voting will occur during the month of August. Election results will be announced in late 2020.

Call for Demonstrators
AAW Symposium 2021

The AAW's 35th Annual International Symposium will be held in Omaha, Nebraska, July 15–18, 2021. To apply to be a demonstrator, visit tiny.cc/Calls between May 1 and August 1, 2020. For more information, call the AAW office in Saint Paul, 877-595-9094 or 651-484-9094, or email inquiries@woodturner.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.

Kailee Bosch (Colorado) and **Laurent Niclot** (France), *Cocoon*, 2020, Maple, bronze, India ink, acrylic, 4" × 2½" (10cm × 6cm)

This collaborative piece is part of the 2020 POP exhibition, *Nature/Nurture*, which will be on view at AAW's Gallery of Wood Art in Saint Paul, Minnesota, March 2–May 23. You can also see *Nature/Nurture*—and participate in the live POP auction—at the 2020 AAW Symposium in Louisville, Kentucky, June 4–7.

Ballot to Approve Amending the American Association of Woodturners Bylaws Section 5.03

Member voting period: April 1-30, 2020

The AAW Board of Directors has adopted an amendment to the Bylaws of the Association, subject to the approval of a majority of members casting votes. The amendment would permit the Board of Directors to appoint one Director for each annual election.

Background

AAW is run cost-effectively with minimal full-time staff to keep dues as low as possible. The efficient running of the Association is dependent on having a Board whose oversight responsibilities complement and support the roles performed by the staff, such as finance, project leadership, legal, personnel, marketing, technology, etc.

When the Board is made up of individuals having a balance of these skills, the Board can better serve the needs of the membership. To maintain that balance, this change in the Bylaws will allow the Board to fill one of the three Board positions in each annual election.

For each annual election, the membership will elect two candidates from a minimum slate of four and a maximum of six. The Board will appoint one person who the Board has determined will help maintain a beneficial balance of skills and expertise on the Board. The Board-appointed person must meet all the minimum requirements to be a Director, as stated in the Bylaws, as well as have the desired skillset. At no time would the Board of nine Directors have more than three Board-appointed Directors, because of the staggered election of three Directors per election, except in the case of a Director resigning before completing his or her term. In that case, the Board would appoint a qualified individual to fill the balance of the unexpired term, as is currently stated in the Bylaws.

Your vote is requested

The Board has unanimously voted to put this Bylaws change to a vote by the membership and recommends the members approve. AAW members are asked to vote on whether you approve of amending existing Section 5.03 of the AAW Bylaws, which currently reads:

> *"In each election, the three candidates receiving the most votes by those casting ballots will serve for three years."*

By voting yes, the existing language would be replaced with:

> *"In each election, the two candidates receiving the most votes by those casting ballots will serve for three years. The third Board member will be appointed by a two-thirds majority vote of the Board of Directors and serve for three years."*

How to vote

Please go to tiny.cc/BylawsVote to vote online, or request a paper ballot by contacting the AAW office. Voting online must be completed, and mail-in ballots received, by April 30, 2020. ■

Prize Drawing for AAW Members

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

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

At the end of 2020, 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.

2020 Donors

(Others may be added during the year.)

Vendors

- Powermatic/JET (jpwindustries.com/brands) Lathes
- 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 certificates
- Hunter Tool Systems (huntertoolsystems.com) $100 gift certificates
- Trent Bosch (trentbosch.com) Trent Bosch DVDs
- Nick Cook Woodturner (nickcookwoodturner.com) Nick Cook DVDs
- Glenn Lucas (glennlucaswoodturning.com) Series of 5 DVDs "Mastering Woodturning"
- Niles Bottle Stoppers (nilesbottlestoppers.com) Gift certificates
- Rockler Woodworking and Hardware (rockler.com) Gift certificate
- Preservation Solutions (preservation-solutions.com) Gift certificates
- Carter and Son Toolworks (carterandsontoolworks.com) Gift certificates
- AAW (woodturner.org) *Getting Started in Woodturning* (books)
- Totally Turning Symposium (woodworker.org/about-totally-turning) Symposium registrations

2019 Fundraising Campaign

On behalf of all those whom AAW serves, we want to express our deep appreciation for the generosity of those individuals and AAW chapters who gave to the AAW during the 2019 fundraising campaigns. Your donations will be used to fund general operations, youth education, Women in Turning, Educational Opportunity Grants, and other programs. We also want to thank all of our members who contributed artwork to support the AAW Live Benefit Auction and POP Auction at the Raleigh Symposium. And finally, we are grateful to all of our volunteers, whose collective contributions of thousands of hours are essential to the fulfillment of AAW's educational mission. Please visit woodturner.org for a complete donor recognition listing.

AAW membership dues cover only a portion of the expenses for our member programs and services, and your contributions matter immensely to us. We thank you for your personal expressions of support for the AAW and our nonprofit mission.

—Greg Schramek, President, AAW Board of Directors *—Phil McDonald, AAW Executive Director*

$0 – $99

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Ike Allred
America Saves
Beth Amos
James Barkelew
Temple Blackwood
William Born
Joyce Brassolotto
D. Brent Carli
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Jon Marc Himes
Jeanette Hutschenreuter
Jeffrey Johnson
William (Woody) Johnson
Noel Johnson
Ben Johnson
Bill Karow
Jan Labuscagne
Gene Laveroni
Ian Ludford
Peter Madden
Robert B. Martin
Robyn McIntyre
Michael Merriman
Harry Miller
Jo Miller
Peter Mockridge
Cyril Moyher
Jim Murch
Tom Murray
Andrew Potocnik
Barry Price
Richard Quince
Mitch Reintz
Josh Rich
Steven Ringer
Jack Roberts
Ron Rosen
Brian Saunders
Paul Schwedfeger
Robert Seigel
James Shaddix
Russell Sharp
Paul Snyder
John Solie
David Staeheli
Joe Stein
William Straff
Jason Swanson
Wes Swayze
Curtis Vose
Steven Walgrave
Tim Wheeler
Des Wirges
Edward Wolfe
Ken Woodkey

$100 – $499

Larry Abrams
Albert Accettola
Sally Ault
Frederic (Rick) Braun
Buffalo Woodturning Products
David Buskell
Galen Buterbaugh
Judy Chernoff and Jeffrey Bernstein
Nick Cook
David Crady
Bix Dupont
Linda Ferber
Diana Friend
Terry Gammill
Joel Glessner
Fred Goldstein
David Growth
Harry Hamilton
Michael Hamilton-Clark
Robert Ivey
Beth and Karl Jacobson
Cindy Kline
Kathy Knorr
F.P. Lench
Sarah Livingstone
Michael Lombard
Mass South Shore Woodturners
Michael McLain
Larry Miller
Minnesota Woodturners Assoc.
Nancy Napurski
Northwest Woodturners
Bill Papesh
Michael Peace
Pierre Productions
Paul and Robin Pyrcik
Joseph Seltzer
Stateline Woodturners
Andrea Sullivan and Allen Miller
Keith Tompkins
Holland Van Gores
Paul Vondersaar
David Wahl
Ruth and David Waterbury
Diana Williams
Tom Wirsing
Woodturners of Olympia

$500 – $999

Matt Cohn
Richard DiPerna
Otto Folkerts
Robert and Gail Gaynes
Richard Hogue
Brian Horais
Margaret Lospinuso
Alain Mailland
Rick Manganello
Network for Good (c/o Andi Wolfe)
The Perlmutter Family Foundation
Rick Rich
Walt Wager

$1000 – $4999

Anonymous
Carolina Mountain Woodturners
Andy Cole
Joe Dickey
John Green
Philip Hauser
John Hill
Dale Larson
Neal Foundation
Peckham Family Foundation
Jim Piper
Smoky Mountain Woodturners
Mark Wood

$5000 – $9,999

Charles A. Weyerhaeuser Memorial Foundation

AAW Live Benefit Auction Contributing Artists

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Dixie Biggs
Max Brosi and Bob Rotche
Jason Breach
Max Brosi
Sally Burnett
Kip Christensen
Jim Christiansen
Dan DeLuz
Luc Deroo
Sharon Doughtie
Jeanne Douphrate
Cindy Drozda
David Ellsworth
Harvey Fein
J. Paul Fennell
Dewey Garrett
Vivien Grandouiller
Stephen Hatcher
Jacob Hodsdon
Lisa Hodsdon
Katie Hudnall
Georgianne Jackofsky
Mike Jackofsky
John Jordan
Michael Kehs
Dale Larson
Jean LeGwin
Craig Lofton
John Lucas
Mike Mahoney
Al Miotke
Laurent Niclot
Pascal Oudet
Dennis Paullus
Bob Rotche
Jon Sauer
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Brad Sells
Mark Sfirri
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Neil Turner
Holland Van Gores
Gerrit Van Ness
Camille Wall
Jakob Weissflog
Hans Weissflog
Thomas Wirsing
Andi Wolfe
Lynne Yamaguchi
Donna Zils Banfield

AAW Professional Outreach Program (POP) Auction Contributing Artists

Peter Archer
Sally Ault
Benoît Averly
Derek Bencomo
Dixie Biggs
Kailee Bosch
Sally Burnett
Max Brosi
Jim Christiansen
Amy Costello
Michael Cullen
Luigi D'Amato
Sharon Doughtie
J. Paul Fennell
David Ellsworth
Michael Foster
Dewey Garrett
Michael Gibson
Stephen Hatcher
Keith Holt
William Hunter
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Jean LeGwin
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Alan Miotke
Torao Nakashima
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Wm. Keith Welsh
Andi Wolfe

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Thompson Lathe Tools
Totally Turning Symposium
Trent Bosch

FROM THE EDITOR'S INBOX

Send emails to editor@woodturner.org

Safety Note: Grinder Magnets

I read articles recently in *AW* and *FUNdamentals* recommending the use of strong magnets to capture metal particles generated by tool grinders. I had an experience where a grinder had been set up for me, and I didn't know a magnet had been placed near the wheel. What followed could have caused a serious injury.

I was sharpening two gouges for my students demonstrating at the state fair. I placed one gouge beside the Wolverine jig while sharpening the other. I finished sharpening the first gouge and began sharpening the second one. A loud bang rang out as soon as I touched the gouge to the CBN wheel.

The magnet was attached only magnetically to the Wolverine base, and as I was sharpening the first gouge, the magnet had transferred its allegiance from the jig platform to the gouge sitting nearby. Not having noticed this, when I put the second gouge onto the CBN wheel, the magnet again transferred allegiance, this time jumping to the spinning CBN wheel. The loud bang occurred when the CBN wheel threw the magnet several feet across the room, where it hit a wall. Had it come at me, or had there been people in front of it, a serious injury could have occurred.

Some CBN wheels are aluminum, which does not pose a problem with magnetic transference. However, a magnet attached to the grinding platform could still jump to the tool, where the rotational force of the wheel could dislodge the magnet and turn it into a projectile. A small, loose item like a magnet should be secured to a fixed surface with screws so it cannot be picked up accidentally by either a tool or a metal CBN wheel.

—Larry Miller, Washington

Hunt County Woodturners, of Greenville, Texas, has long turned freedom pens for our military, but our participation in the Beads of Courage (BoC) program has been limited. After being asked to lead this outreach project, I had the idea of opening it up not just to woodturned boxes, but also to sewn bags. Some thought it odd, but others were excited, as it was a way for more people to get involved.

We were invited to participate in the Southeastern Oklahoma Woodturners Beads of Courage Challenge and sent our boxes and bags to be on display at the Forest Heritage Center Museum. Our club sent twenty boxes and 412 sewn bags. Following the exhibit, BoC put us in touch with a local hospital, which happily accepted and appreciated our club's donation.

—Donna Frazier, Texas

Photo: Burt Andrew

With donations of BoC boxes and sewn bags, Hunt County Woodturners members, from left: Ross Spielman, Donna Frazier, Sarah Frazier, Lauren Ransbottom, George Freeman, and Lee Craft.

The South Plains Woodturners was recently awarded a check in the amount of $1,500 as part of City Bank's Community Rewards program here in Lubbock, Texas. By coincidence, our club maintains a display of members' work in the bank lobby, where our Lubbock friends can see what we do, find our webpage, and pick up our business cards.

Last fall, City Bank advertised it was giving away $60,000, "to be awarded to thirty local nonprofits to assist them in carrying out their missions of hope and service to people in need." One of City Bank's guiding philosophies has been "to be a staunch corporate citizen and regularly give back to our community. That is why Community Rewards was launched. City Bank relishes the opportunity to give back to the people and agencies that make the South Plains such a special place in which to live."

City Bank also provided representatives from all the winning groups a buffet luncheon, which brought together some of the top nonprofits in our city. Our woodturning club is now in the local spotlight, along with other heavy hitters in our community.

—Kent Crowell, Texas

Photo: Courtesy of City Bank

South Plains Woodturners Kent Crowell and Jim Harris pose among other nonprofit winners of City Bank's Community Rewards program.

Since my last letter encouraging awareness of organ donation (February 2020 issue of *AW*, page 11), I'm happy to report Clay Foster has received a liver transplant and is doing well. Great News!

—With Appreciation, S. Gary Roberts, Texas

Cascade Woodturners Marks 30th Anniversary

On May 17, 1990, twenty-six woodturners met in Beaverton, Oregon, at the invite of Dennis Stewart and formed the Cascade Woodturners (CWT). Dennis had asked the AAW for the names of all members residing in southwest Washington and northwest Oregon and invited them to the meeting. CWT soon became the newest AAW chapter.

Dennis became CWT's first president, and we met in his shop for the first year. Over the past thirty years, the chapter has moved to six different locations as it grew and needed more space. We currently meet at the Pacific NW Carpenters Institute in Portland, Oregon. Over its thirty years, the chapter has brought in demonstrators from seven countries and all over the U.S.

An expanded legacy

As CWT grew, it became too big for our meeting space. In 1997, Ken Leach and others started the Willamette Valley Woodturners in Salem, Oregon (current membership 128). That same year, Bob Tuck and others started the Northwest Woodturners on the west side of Portland (current membership 162). And in 2013, Dan Baker and others started the Southwest Washington Woodturners in Vancouver, (current membership 100). CWT's current membership is 146. Some members belong to three chapters, each meeting on a different night of the month.

Dale Larson and Howard Borer are the only remaining active CWT members from that first meeting in 1990. All four chapters are strong supporters of the AAW and its educational mission.

—Dale Larson, Oregon

CWT's past presidents who were in attendance at the club's January 2020 meeting, back row and standing from left: Pete Morrell, Jerry Harris, David Williams, Dale Larson, Howard Borer, Skip Burke, and Rick Rich. Sitting: Ken Kirkman, Gary Borders (current president), and Harvey Rogers. Other past presidents who are current members but were not present for this photo: Kathleen Duncan (AAW Board member), Pete Gibson, Steve Newberry, Jim Piper, and Gary Sundquist.

Fuller Craft Museum Receives Award of Distinction

The American Craft Council (ACC), a nonprofit dedicated to advancing American craft, is celebrating fifty years of awards honoring individuals and organizations for exceptional artistic, scholarly, and philanthropic contributions to the craft field. Brockton, Massachusetts' Fuller Craft Museum was honored with an Award of Distinction.

Denise Lebica, Director of Fuller Craft Museum, stated, "We are here for our community and have served as a cultural resource for 50 years. We welcome artists, students, and visitors so they may feel a sense of belonging and see something of themselves within this space. Fuller Craft Museum creates accessible opportunities for visitors to learn about craft and to expand their vision of the world around them."

For more, visit craftcouncil.org/awards and fullercraft.org.

Some of the Fuller Craft Museum staff members.

Photos: Courtesy of Fuller Craft Museum

Arrowmont Announces New ED

Michigan woodturner Jim Scarsella will assume the executive director role at Arrowmont.

Bill May, Executive Director of Arrowmont School of Arts and Crafts, will retire April 1, 2020. Michigan woodturner Jim Scarsella has been chosen to assume the role.

In a press release, Dr. Steven Gottlieb, President of Arrowmont's Board of Governors, noted, "For the past eight years with Bill at the helm, supported by a competent staff, and extraordinary donors who believe in the school, Arrowmont has moved into the future equipped for the challenges that lie before us."

With expertise in finance, contracting, personnel management, and operations, Jim Scarsella was chosen to succeed May. Gottlieb noted, "Jim's passion for arts and crafts and woodworking were the reason he left his very successful business to devote himself to Arrowmont."

For more, visit arrowmont.org.

Book Review: *Fluid Forms: Liam Flynn*, Published by Mary Leahy and the estate of Liam Flynn, 2019, 129 pages, hardcover

This beautifully produced book celebrates woodturning of simple serenity. If you are looking for a manual about how to turn wood, this is not for you, but it will tell you about something much rarer—the joy of devoting your life to simple craftsmanship and the creation of beautiful things. I think this publication is the best of its kind.

Liam Flynn passed away too young, but he carved a trajectory in the woodturning world that belied his years. Liam started young, when he stepped into the workshop where both his father and grandfather had worked, and by hard work and perseverance he earned every possible accolade.

He never boasted about his work, but we are fortunate his story is wonderfully told by many friends in pen-sketches that intersperse the stunning photos of Liam's vessels. Beginning with Roger Bennett's excellent opening essay and ending with a moving tribute from Liam's aunt, Úna Nic Éinrí, these writers tell us everything we need to know about how this true craftsman lived and worked. Sarah Myerscough captured the essence of Liam's work: "He searched for modest local woods, clean simple turning and carving, and a natural finish, creating sublime forms through the power of understatement." His aunt's simple but achingly sad words say so much: "Liam died on the eighth of April, 2017. He left the stage as he had entered it, quietly and unobtrusively."

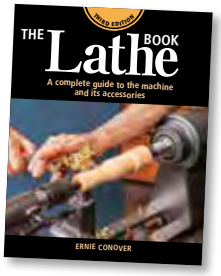
Liam Flynn's studio, 2018. After Liam was gone, his vessels remained "standing in groups on the bench and on shelves, silent, as if waiting" (Roger Bennett).

The photographs in *Fluid Forms*, taken by Liam and silversmith Kevin O'Dwyer—his close friend who co-produced the book with Liam's partner Mary Leahy—are the best photographs of wooden vessels I have seen. Anyone who aspires to photographing turned wood needs to examine these images closely, and those who want to truly understand what it means to be a craftsman should buy this book.

Fluid Forms can be ordered at liamflynnwoodturner.com and glennlucaswoodturning.com. ■

—Terry Martin, Australia

Book Review: *The Lathe Book, Third Edition*, by Ernie Conover, Taunton Press, 2020, 208 pages, paperback



Ernie Conover has been a major figure in the world of woodturning for close to fifty years—as a founding director of the AAW, a lathe designer, an instructor, a professional turner, and a prolific author. One of his most enduring works is *The Lathe Book*, and the Taunton Press has just released the third edition ($29.95). It's a doozy.

Conover has done much more than give the book a light dusting and polish. This edition contains dozens of new photos and illustrations and page after page of new text. Conover has worked hard to make his book current and comprehensive. He covers the latest in faceshields (including ones with built-in respirators), dust collection, carbide-insert tools, CBN grinding wheels, sharpening jigs, and much more.

He's not afraid to name names, touting the virtues he sees in Robust and Oneway products, for instance, or expressing disdain for the spur centers included with many new lathes (they require immediate replacement, says he). He's also not ashamed to say that he's changed his mind about some things. Variable-speed lathes are no longer a luxury, for example, and carbide-insert tools do have their place.

Conover spices the new edition with personal insights. We learn that he once used butter from a high school cafeteria to grease a tailstock center. And he shares a harrowing, cautionary tale of an accident that slammed a chunk of wood into his forehead.

As Conover says in his introduction, the book "throws light on the useful machines, tools, and gadgets that will make your time in the turning shop productive and fun." He's being modest. The latest edition of *The Lathe Book* is a thorough, essential reference, especially for newcomers who want to start turning properly and safely. ■

—David Heim, Connecticut

Calendar of Events

Send event info to editor@woodturner.org. June issue deadline: April 15.
See AAW's online Calendar at tiny.cc/AAWCalendar.

Canada

July 17–19, 2020, Saskatchewan Woodturners Symposium, Regina Trades and Skills Centre, Regina. Sponsored by the South Saskatchewan Woodturning Guild, symposium to feature an instant gallery, wine and cheese, banquet, lunches, auction, and demonstrations. Demonstrators to include Jean-François Escoulen, Nick Agar, Jason Breach, Michael Hosaluk, and others. Early registration: $320 CND until March 31 (starting April 1, $350 CND). Deadline for registration: June 1, 2020. For more, visit southsaskwoodturners.ca.

Alaska

April 4, 5, 2020, Alaska Woodturners Association Symposium, Glass Sash and Door Supply, Anchorage. Regional symposium featuring demonstrations and instant gallery. Demonstrators to include Sam Angelo, Stuart Batty, and two local turners. Classes available before and after event: Batty Intermediate, April 2-3 ($300); Batty Advanced, March 30 to April 1 ($450); Angelo Intermediate, April 6-8 ($450); Angelo Advanced, April 9-10 ($300). For more, visit akwoodturners.org/Symposium.php.

Colorado

September 18–20, 2020, Rocky Mountain Woodturning Symposium, The Ranch Larimer County Fairgrounds, McKee Building, Loveland. Event to include forty rotations, tradeshow, Beyond the Bark Gallery display, banquet, and live and silent auctions. Demonstrators to include Mike Jackofsky, Graeme Priddle & Melissa Engler, Dick Gerard, Raleigh Lockheart, and Pat Scott, with more to be announced. For more, visit rmwoodturningsymposium.com.

Illinois

July 24–26, 2020, Turn-On! Chicago Symposium, new location: Crowne Plaza, Northbrook. Featured demonstrators to include Andy Cole, Michael Hosaluk, Cynthia Gibson, Eric Lofstrom, Chris Ramsey, and Avelino Samuel. Regional demonstrators to include Marie Anderson, Roberto Ferrer, Keith Lackner, Clint Stevens, Doug Thompson, and Rob Wallace. Event includes a tradeshow, instant gallery, banquet, auction, hands-on pens for troops activity, people's choice award, and more. For more, visit: turnonchicago.com or email Al Miotke at abmiotke@comcast.net.

Minnesota

Multiple exhibitions, AAW's Gallery of Wood Art, Landmark Center, Saint Paul:

- March 2–May 23, 2020: *Nature/Nurture*, AAW's annual POP exhibition with emphasis on innovative, small-scale work by new and established professionals, women, and international artists. Exhibition and auction follows at the AAW Symposium in Louisville, Kentucky, June 4–7.
- September 8–December 29, 2020: *Step up to the Plate—Second Inning* (annual AAW-member exhibition).
- Ongoing displays: *Touch This!* family-friendly education room; *Art from the Lathe—Selections from the Permanent Collection*; gallery gift shop; and vintage and reproduction lathes.

For more, visit galleryofwoodart.org or email Tib Shaw at tib@woodturner.org.

Pennsylvania

September 25–27, 2020, 5th annual Mid Atlantic Woodturning Symposium, Lancaster Marriott Hotel and Convention Center, Lancaster. Demonstrators to include David Ellsworth, Colwin Way, Kimberly Winkle, Nick Agar, and Simon Begg. Event features an instant gallery, tradeshow, and silent auction. Closing lunch on Sunday included in registration. For more, visit mawts.com.

Tennessee

January 29, 30, 2021, Tennessee Association of Woodturners' 33rd Annual Woodturning Symposium, Marriott Hotel and Convention Center, Franklin. Featured demonstrators to include Glenn Lucas, John Beaver, Kimberly Winkle, and Tom Wirsing. Celebrating its 33rd year, this event is one of the longest-running and most successful regional symposia in the U.S. The 2021 Symposium will feature a tradeshow, instant gallery, people's choice awards, and Saturday night banquet with auction. For more, visit tnwoodturners.org or email symposium@tnwoodturners.org. Vendors, contact Grant Hitt at vendorinfo@tnwoodturners.org.

Texas

August 28–30, 2020, SWAT (Southwest Association of Turners) annual symposium, Texas Convention Center, Waco. Lead demonstrators Nick Agar, Nick Cook, Scott Grove, Jeff Hornung, Joanne Sauvageau, Don Ward, and alternate Dennis Paullus. For more, visit swaturners.org.

Virginia

November 7, 8, 2020, Virginia Woodturners Symposium, Expoland, Fishersville. Regional symposium featuring more than forty demonstrations and many vendors. Demonstrators to include Nick Agar, Bob Baucom, Jimmy Clewes, David Ellsworth, Joe Fleming, Barry Gross, Alan Lacer, and JoHannes Michelsen. For more, visit virginiawoodturners.com.

Jack Randall Slentz (New Mexico), *Fallen Warrior*, cherry, steel, 36" × 26" (91cm × 66cm)

AAW Permanent Collection

Donated by Jane and Arthur Mason

Tips

Drilled chucking recess

I have found that drilling a 2½"- (6cm-) diameter hole ¼" (6mm) deep with a Forstner bit forms a good recess for mounting blanks for plates and shallow bowls (*Photo 1*). It is easy to do and more secure than using a screw chuck, as screws and shallow holes don't mix well. To mount a blank in the drilled hole, simply expand your chuck jaws into the recess (*Photo 2*).

Be careful when drilling a large hole. You *absolutely* need to do this on a drill press. Using a handheld drill would be a recipe for disaster with a bit this size. You also need to clamp the blank down to the drill press table. A large drill bit can easily catch and rip the blank out of and/or through your hand.

—Carl Ford, Connecticut


1


2

Prep pen tubes at the lathe

One of the tasks in pen turning is roughing the brass tubes so the glue has a better bonding surface. I find that roughing each tube by hand is time-consuming and downright unpleasant. A more efficient way is to place several tubes onto the pen mandrel mounted on your lathe. Place the tailstock against the tubes and run the lathe at a slow speed, roughing the tubes with coarse sandpaper as they turn. I made a sanding paddle by gluing sandpaper to a paddle. I just slide it firmly across the tubes as they rotate and, presto, the job is done!

—James Putnam, Wisconsin


1


2

Vibration dampening center

Tennis players use a rubber grommet on the strings of their rackets to reduce the vibration as it travels through their racket to their arm. I've found this concept also works at the lathe when I'm turning an out-of-balance piece. I place a tennis ball between the live center and the workpiece (*Photo 1*), and it acts as a vibration dampener.

A tennis ball can also be used for a light touch when centering spindle work—without scarring the work (*Photo 2*). Too much pressure from a bare cone center can split the wood of an open endgrain project. Also, I cut about 1" (25mm) off the cone center for a better fit on the tennis ball.

—Dan Lempa, Illinois

Inexpensive toolrest height collars

I have a JET 1642EVS lathe, which I use with various aftermarket toolrests. To quickly set the toolrests at my preferred height, I use a collar on the toolrest post. Recently, I came across some motor shaft collars while shopping at amazon.com (Climax C-100-BO 1" w/ set screw, for about $2). I have found that these motor shaft collars work great as a toolrest height indicator.

—Bill Straff, Florida

Water heater pan as blade cleaning tray

I've found that a plastic water heater drain pan makes a great cleaning tray for spraying and scrubbing bandsaw blades. I use a 24"- (61cm-) diameter pan for my saw's 142" (3.6m) blades, which fold up into a 15"- (38cm-) diameter coil. The extra size contains the cleaner as I spray it onto my blades.

—Kevin Gustafson, Michigan

Leather protects lathe spindle

My Nova chuck came with a set screw to secure the chuck safely to the spindle. The chuck also came with a fiber pad to place under the set-screw to ensure the spindle is not scored when the set screw is tightened. Unfortunately, the fiber pad disintegrated after a few uses, and I was left with only the set screw.

In order to protect the spindle when tightening the set screw, I cut a new supply of small pads out of leather using a hole punch. Now, when a pad either disintegrates or gets lost in the shavings, I have a ready supply available for the next time I attach my chuck to the spindle.

—Dex Hallwood, British Columbia, Canada

Insert small leather pads under the chuck's set screw to protect the lathe spindle.

Thoughts on lathe height

In my experience as a demonstrator/teacher, the question of lathe height comes up frequently. The common answer is that the lathe spindle should be at elbow height, and this is a good start. But I believe most turners would be better served with a slightly higher spindle height, combined with more engagement of the lower torso and legs to "make up the difference."

The downside to relying only on raising the lathe to create a higher spindle height is the tendency to move only the arms and upper body, while neglecting to incorporate your lower body. Using mainly upper body parts to accomplish tool movement exacerbates many of the common muscle and joint problems woodturners face.

So, from a functional movement perspective, the most effective approach is a bit more complicated than just raising the spindle to a height of X. A more comprehensive solution that accounts for the way a turner moves his/her body, in combination with tool presentation and spindle height, is best.

—Eric Lofstrom, Washington

Live center nub remover

To finish off the bottom of a completely turned bowl, I reverse-mount it on a jam chuck, trapping the bowl between a padded faceplate and the tailstock. This allows access to *almost* the entire base—all except that little ½"- (13mm-) diameter nub right under the live center point. It looks so small but can be a real problem if not removed properly.

Many turners use a sharp knife or chisel to carefully pare the nub off. That usually works fine, but there is always a chance the grain right in the center will tear out, possibly leaving a fairly deep hole to deal with. A better solution is to use a fine-toothed handsaw to cut the nub just above the finished surface. However, with this method, care must be taken to prevent the saw teeth from scratching other surfaces.

My wife and I both turn full-time and we found another solution that works perfectly every time. Oscillating multipurpose tools come with a small saw attachment, which is very controllable, fast, and easy to use. With this setup, the live center nub can be trimmed very close to the finished surface, requiring just a small amount of sanding to complete the piece. ■

—Jim Duxbury, North Carolina

SKILL-BUILDING PROJECT

Three-Faceted BOWL GOUGE HANDLE

David Ellsworth

Here's a fun tool project for a rainy day that will produce a unique, three-faceted bowl gouge handle that is both beautiful and comfortable to use. It's great for learning or practicing off-center turning.

There is nothing new about out-of-round tool handles—triangular, oval, or hexagonal. We see it in old screwdrivers, where an oval shape provided additional twisting force. Jerry Glaser made hexagonal handles, JoHannes Michelsen has made triangular handles, and I've made oval and triangular handles—all in the interest of saving our hands from fatigue and injury. An out-of-round handle can be more ergonomically friendly for our hands, reducing the tendency to over-grip our turning tools.

In truth, one could make an out-of-round handle simply by cutting down a sapling, drilling a hole in one end for the tool steel, and going after the handle end with a hatchet. On the lathe, this can be achieved using basic off-center turning methods. I recommend you try this process on a sample piece of wood to get the hang of it without worrying about a goof along the way.

Mark turning points

1 Mark the center points on both ends of the blank. Use a circle template (or a dime) to scribe a circle on one end, and locate three equidistant off-center points.

2 With the piece mounted between the center points, rough the blank round.

Prepare turning blank

Start with a blank 2" (5cm) square and 20" (51cm) long of a dense, fine-grained hardwood such as sugar maple. Carefully square up both ends and cross-mark them, corner to corner, to locate the center points. On the handle end, draw a circle in the center with a ¾" (19mm) circle template—or score a circle around a dime. Locate three equidistant points on the circle, as shown in *Photo 1*. Deepen these holes slightly with an awl. These are your off-center turning points.

Drill the hole

Mount the blank on the lathe between centers, handle end at the tailstock side. Align the drive and live center points on the center marks at both ends, and turn the square stock to a 2"-diameter cylinder (*Photo 2*).

Chuck a ⅝" (16mm) Forstner bit in a drill chuck mounted in the tailstock. The bit's cutting blade should extend 2¼" (6cm) from the jaws of the drill chuck, representing the final depth of the hole.

Reverse blank, drill for tool shaft

Flip the blank around and hold the handle end in a chuck. Drill a ⅝" hole 2¼" deep in the receiving end to accept the tool shaft.

Reverse-mount, locate features

Flip the handle around again, now holding the drilled end firmly in the chuck and the tailstock live center in the center point. Mark and part down at the location of the ferrule end and the smallest diameter of the handle.

Reverse-mount the stock by placing the handle end in a scroll chuck and the Forstner bit's point in the center mark on the receiver end (*Photo 3*). Tighten the jaws of the scroll chuck, then drill a hole 1" (25mm) deep. Turn the lathe off and clear the shavings from the hole. Repeat this drilling process to a total depth of 2¼", the full length of the exposed bit (*Photo 4*).

Remount the workpiece again, now with the receiving end (with the hole) in the scroll chuck and a live center point in the center mark of the handle end. At the headstock end, mark the length of the ferrule you have chosen to use and the smallest diameter you have chosen for the shape of your handle and cut down to those diameters with a parting tool (*Photo 5*).

Turn three facets

Mounting and turning the piece on each of the three turning points at the tailstock end will result in a three-faceted shape. Start by turning away ⅛" (3mm) of material from each facet.

To mount the piece on an off-center turning point on the handle end, tighten the scroll chuck jaws, then force the handle end away from center until one of the three off-center points aligns with the point of the live center.

Turn off-center facets

With the drilled end still held firmly in the chuck, push the tail end away from center until one of the off-center points aligns with the live center. Advance the tailstock quill and lock in place. Turn a facet on each off-center point.

Tighten the live center against the handle (*Photo 6*). Now you are ready to turn one facet.

To correctly measure a ⅛" cutting depth on the irregular surface, position the front edge of the toolrest ⅛" from the closest surface of the handle when rotated by hand. I use a skew to shave ⅛" off the handle, as shown in *Photo 7*. That facet will now be ¼" (6mm) from the toolrest. Do not move the toolrest when you repeat this process for the remaining two facets, but do hand-rotate the workpiece for each facet to confirm it won't hit the toolrest.

Shape each facet in a straight line, removing material from approximately three-quarters the distance from the tailstock end toward the receiver (hole) end, stopping 3" to 4" (8cm to 10cm) short of what will be the smallest diameter of the handle. Reduce the depth of cut so you end up cutting nothing as you approach the small-diameter location. Repeat this process for the other two off-center points on the handle. Check the feel of the handle in your hand. You can take another ⅛" off each facet if you wish to reduce the overall diameter for smaller hands, but don't take too much or you'll end up with an offset circle instead of a triangle.

Return the tailstock live center to the true center of the handle and ▸

Turn round section, trim end


8


9

With the facets turned and the live center back on center, turn the round portion of the handle to shape and trim up the end.

Blend round and non-round areas


10

A sanding disk makes quick work of blending the round section (tool shaft end) with the off-center facets (handle end). Complete the sanding by hand with the lathe off, with the grain.

Reverse-mount, remove waste


11


12

Flip the workpiece once again, holding it between centers, and begin to reduce the waste wood that was held in the chuck.

Turn tenon, affix ferrule


13


14

Form a tenon that will receive a tight-fitting ferrule.

Drill and tap for set screws


15


16

Drill and tap for set screws, which will later hold the tool shaft in place.

trim the butt end with the point of a skew (*Photos 8, 9*). Then complete the shaping of the handle in the area of its smallest diameter. Note that the handle narrows here and then widens toward the tool/ferrule end. Sand at around 50 to 100 rpm, using an abrasive on a soft pad held in a rotary drill, to integrate the centered and off-centered surfaces (*Photo 10*), then hand-sand with the grain.

Add ferrule and set screws

Once again, reverse the mounting of the workpiece so that the true center of the handle end is driven by a drive center, and the hole end is supported by a cone center in your tailstock (*Photo 11*). To remove the excess wood and narrow the diameter at the tool end to receive a ferrule, use the heel of a skew chisel (*Photo 12*) or a small spindle gouge. Then use a thin parting tool to fine-tune the fit of the ferrule (*Photo 13*). The actual diameter of the ferrule tenon will depend on the size of ferrule you use. This should be a very tight fit, so check the diameter frequently, even sanding the last bit to sneak up on the right fit.

Add the ferrule of your choice (*see Ferrules sidebar*), and trim its edge with the side edge of the thin parting tool (*Photo 14*).

Ferrules

The narrower tool-shaft end of your handle will take a good deal of stress during turning. A ferrule helps prevent it from splitting. A variety of materials can be used. *Editor's Note: See Tim Heil's April 2011* AW *article, "Fancy Ferrules from Everyday Objects" (vol 26, no 2, page 28) for ideas on ferrule materials.*

Two ferrule variations. Left: A 1" copper pipe "cap," one shown undrilled and one drilled with a ⅝" hole to accept the tool steel. Right: A more traditional ferrule, "uncapped" 1" copper pipe. You could also use a 1" copper "union" cut in half with the same results. This version leaves the handle's endgrain exposed.

My personal favorite ferrule (the oldest known to man?)—a simple, tight wrap of cord.

A handy friction drive

17

18

To remount the handle once again and drive it from its receiving end, turn a friction drive that will fit into the ⅝" hole. Clean up the tail end of the handle with a skew or spindle gouge.

An ergonomic shape

19

A faceted tool handle offers ergonomic advantages. Note how its soft edges fit naturally into the joints of the fingers, while the facets rest directly over the bones. This requires less hand strength—no more "death grip"—regardless of how the tool is presented to the wood.

Different brands of ⅝" bowl gouges may vary in shaft diameter by a couple thousands of an inch. To take up any possible slack in the fit, it's always nice to have two or three set screws to pinch the shaft in the hole. To begin, measure the depth of the hole and the length of the gouge shaft, and be sure to locate the set screws at least ¼" above the end of the shaft. I use socket head set screws, 5/16"-18tpi, ½" long. Drill holes for the set screws using a ¼" bradpoint bit, then carefully thread them with an appropriately sized tap (in this case, 5/16"-18tpi), as shown in *Photos 15, 16*.

Final steps

To clean up the butt end of the handle and remove the drive and live center marks, I would need to remount it with the ferrule at the headstock, but the jaws on my scroll chuck were too large to grip the ferrule. Thanks to my friend and neighbor John Hill, the solution was obvious: make a friction drive (*Photos 17, 18*). A couple of quick passes with the point of a skew is all it took to clean up the handle's end at the tailstock side.

I also had to fine-tune the size of the hole to accept the tool steel. In this case, the shaft of the gouge was a hair larger than the ⅝" hole, so it wouldn't fit. How to easily widen the diameter of the already drilled hole? My solution was to use the friction drive scrap block already in the chuck. I turned more of it away to form a longer post a bit smaller in diameter than the hole. I cut a slit down the middle to receive a piece of sandpaper, and this worked well as a ready-made reamer.

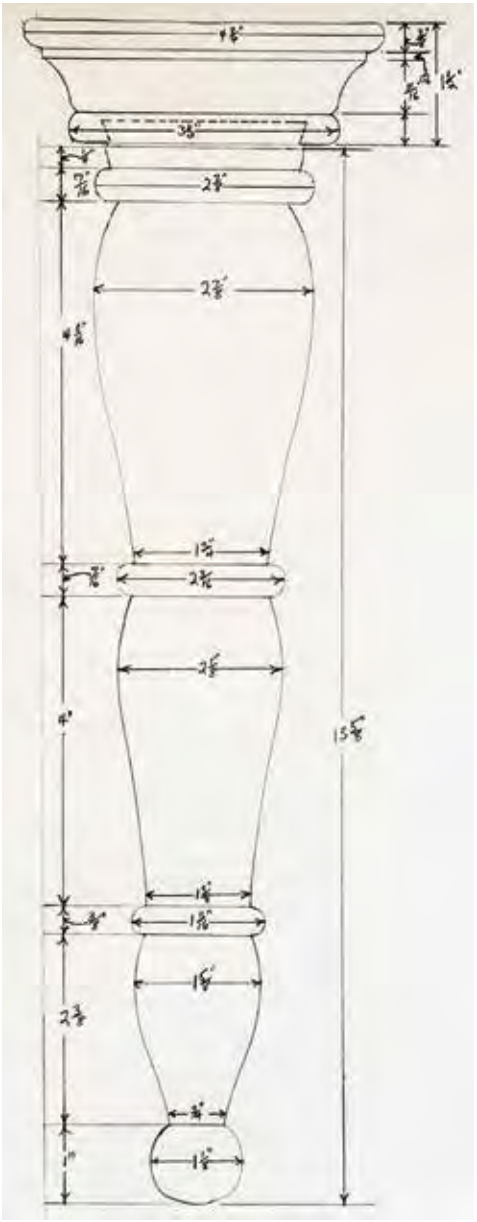
I hope this article will inspire some new tool handle designs—along with a greater awareness of how we use our tools, considering both short-term use and long-term wear on us, the users (*Photo 19*). ■

David Ellsworth has run the Ellsworth School of Woodturning in his home and studio (now in Weaverville, North Carolina) since 1990. He has been a happily unemployed studio woodturner since 1974 and is AAW member #1.

Split-Turned ACCENT SHELVES

John Lucas

Column/transition detail



Dimensions of the column and transition pieces. Note the dovetail tenon at the top of the column and dovetail recess in the bottom of the transition piece. These will be glued together after the pieces are turned and split. **Download this drawing at tiny.cc/Split-Turned.**

Years ago, I was trying to come up with unique turning projects for gifts and designed these sconce-style, split-turned accent shelves. Split-turning is a versatile technique. Simply glue two pieces of wood together with a piece of paper in between, turn the piece, then split the turning at the paper joint. The result is two identical half-turnings.

As a variation on this method, you could add a scrap wood spacer in the glue-up. When you split the turning apart, the resulting pieces will be flatter than a true half-turning. You can vary the thickness of the final pieces by varying the thickness of the spacer.

These matching accent shelves are made from three separate turnings: an upright column, a transition piece, and a top shelf.

STEP 1 CUT AND PREP SHELF PARTS

Cut the pieces to size. Top *A*: Three pieces 4" (10cm) wide, 12" (30cm) long, ¾" (19mm) thick, one of waste wood for a spacer. Upright column *B*: two pieces 3" (8cm) wide, 14" (36cm) long, 1½" (38mm) thick. Transition piece *C*: two blocks 2½" (6cm) wide, 5" (13cm) long, 1½" (38mm) thick.

On each of the column pieces, *B*, mill or rout a recess for flush-mount hanger hardware before gluing the halves together. Mark the end of the pieces with the recess, as it is easy to forget its location after the halves are glued together.

STEP 2 GLUE UP HALVES

Glue the column and transition pieces together using paper glue joints. I have tried several types of paper but have found newspaper or brown craft paper work best. Spread glue on both pieces, lay on the paper, then clamp them together. The paper slows the curing time, so allow extra time for the glue to cure before turning. Note the recess, which will later accept flush-mount hardware.

As a safety measure, the thinner, edge-joined top pieces (including the spacer) are glued together without a paper joint. A paper glue joint with less gluing surface is more likely to fail during turning and can become a safety hazard.

STEP 3 FORM DOVETAIL RECESS

Turn the transition piece first. Glue a scrap block to the top surface and mount it in a chuck. Turn a 2"- (5cm-) wide rebate on the bottom and undercut a dovetail shape. I use a shopmade dovetail tool.

Turn or drill a depression within the rebate larger than the drive center you will use to drive the upright column. This additional recess will provide necessary clearance during test-fitting of the transition piece to the column later.

STEP 4 SHAPE AND SPLIT TRANSITION PIECE

Turn the shape of the transition piece. Then reverse-mount the work, expanding the chuck jaws into the dovetail rebate so you can remove the glueblock, turn the top flat, sand, and finish. Use a dull kitchen knife to split the turning at the paper joint.

STEP 5 DRILL AND COUNTERSINK

Drill and countersink three holes from the inside of the rebate for screws that will attach the top shelf. Be sure to countersink to the correct depth, based on the length of your screws.

STEP 6 FIT DOVETAIL RECESS TO COLUMN

Mount the column blank between centers. I use a cup center in the tailstock and a four-prong or multitooth (Steb) center in the drive. Pre-drilling for the center points will help prevent the drive and live centers from splitting the paper joint apart. If you use a four-prong drive, be sure not to position the prongs along the glue joint.

Face off the end as close to your drive center as you can, then form a dovetail tenon. Stop frequently and remove the column from the lathe to test the fit of the tenon in the recess of the transition piece.

STEP 7 TURN AND SPLIT COLUMN

Turn the rest of the column, leaving a substantial diameter of supportive waste wood at the tailstock end, as the glue joint will be weaker there due to the paper joint. Sand and apply finish.

With the column off the lathe, cut off the waste wood from the smaller end and carve away the excess to achieve your final shape. Then split the turning apart using a knife and mallet.

STEP 8 TURN AND CUT TOP SHELF

Mount the top shelf on a screw center, turn it true, and add an edge detail according to your preference. Sand the top, then reverse-mount it and true and sand the other side. Since the top was glued without a paper joint, cut the pieces apart at the bandsaw, leaving just a touch of waste that can be cleaned up with a hand plane.

Cleanup and assembly

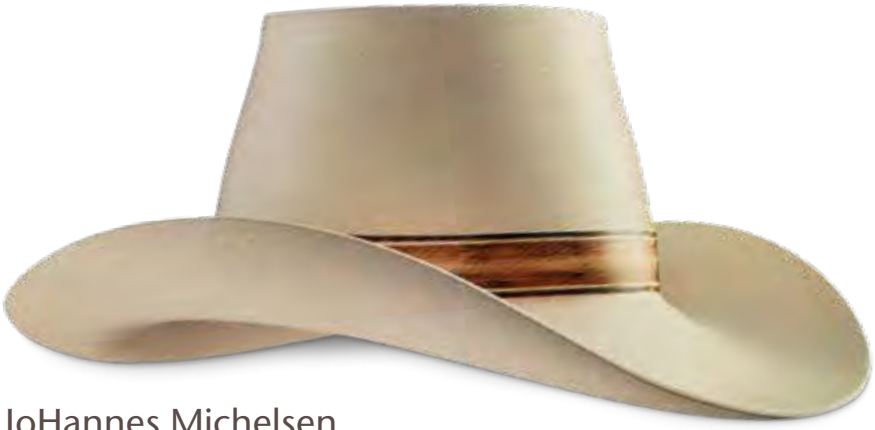
To help remove the paper and excess glue from the split pieces, soak the glue and paper with white vinegar. Let it sit for a while and apply more as needed until the glue is softened. I use a glue scraper followed by a cabinet scraper to clean up the split surfaces.

To assemble the shelves, first screw the transition piece to the top shelf. Then glue the column to the transition piece, using epoxy at the dovetail tenon and recess. I use epoxy for this because it will fill gaps in the joint. It is difficult to get the dovetail joint mated well enough to use wood glue. Apply glue to the column tenon and slide the transition piece over the dovetail.

I hope you enjoy this project and find other creative ways split-turning can be used. ■

John Lucas, a retired photographer, has been working in wood for more than thirty-five years. He enjoys sharing his knowledge through written articles and videos. He has taught classes at John C. Campbell Folk School, Arrowmont, and The Appalachian Center for Crafts.

Turn a Wood Hat



JoHannes Michelsen
Photos by Bryce Boyer.

SYMPOSIUM DEMONSTRATOR IN LOUISVILLE

JoHannes Michelsen will demonstrate wood hat turning at AAW's 2020 Symposium in Louisville, Kentucky, June 4-7. Visit tiny.cc/Louisville2020 for more.

OWN THIS HAT!

JoHannes has donated the hat made in the shooting of this article to AAW's Live Benefit Auction, held during this year's AAW Symposium in Louisville, June 4-7. Visit tiny.cc/2020Auctions for details. Bid in person or remotely online!

The concept for my making wood hats came from reading about turning green wood in Bruce Hoadley's book, *Understanding Wood*. One passage really got my attention; it was about finish-turning a bowl directly from wet wood, what we know as a once-turned bowl. Hoadley suggests that a "proper" bowl—meaning round—must be twice turned: first roughed, then dried, then re-turned. His implied criticism of oval bowls got my gander up, but it reinforced a key point: turn green wood, get oval product. That's when my hand went to my head, and I thought, "Wow, I can turn a hat!"

I carried that thought for ten years and, like a seed once planted, the idea grew and I couldn't shake the notion of turning a wood hat. Then, in 1990, came the occasion of the marriage of

Crown and brim profiles

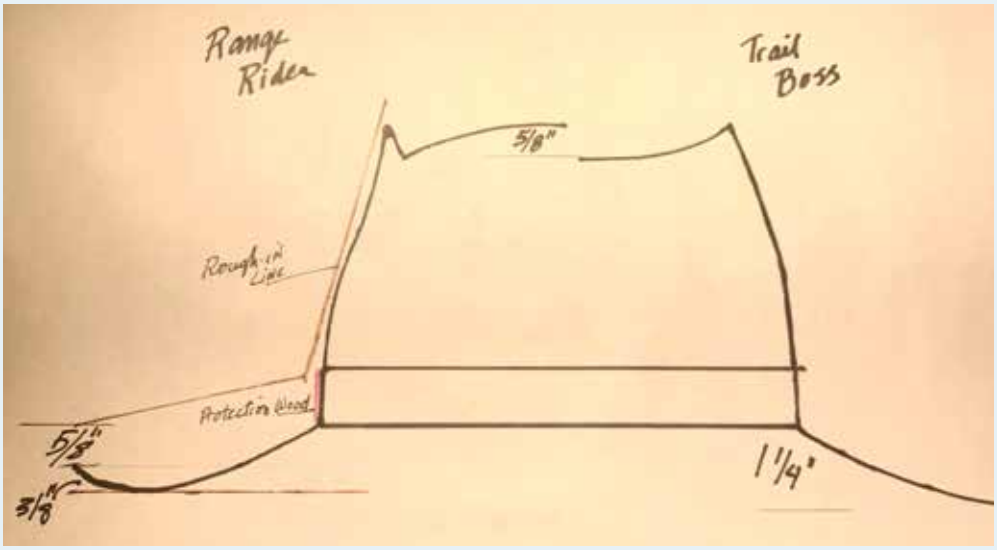


Figure 1. The Range Rider profile illustrated in this article is shown in the left half of this drawing. After determining your desired hat shape, create a full-sized rough template.

Mark rough shape on endgrain

1

Mark the block's endgrain using a sizing/positioning template.

Mark and cut brim diameter

(*2-3*) Use a large compass to draw the brim diameter, then cut out the blank on the bandsaw.

(*4*) The author uses a large bandsaw with table tilted to match the tapers already cut along the grain.

Albert and Tina LeCoff (of Philadelphia's The Center for Art in Wood). It was to be a western-style wedding, and attendees were invited to dress accordingly. Again my hand went to my head, and I might as well have heard a deep voice saying, "Turn a hat!" I did turn a hat and have turned many more since then.

Turned wood hats can be custom-fit to anyone's head size. Following are the steps to making a western-style Range Rider (*Figure 1*). In all, I make nine different styles of hats.

Raw materials

I have two sayings about what wood is good for hats: "The wetter, the better" and "Tree today, hat tomorrow." The point is, you want to turn your hat from green wood so it can be shaped to its appropriate oval size and brim profile after turning.

Getting and keeping a good wood supply is paramount. I store wet blocks outside on endgrain, preferably sitting on shavings, not dirt. On top should be something to protect the block from checking, such as another block, wood shavings, or a "cookie-slice" from the end of another block. When prepping blocks for storage, I always leave them extra long—at least 2" (5cm)—so I can cut off the ends in the hopes that any checking or discoloration has not extended to the "good" usable wood.

Start with a blank, as you would a typical bowl turned from green wood. I use a pattern to help lay out the blank on the endgrain (*Photo 1*), taking care to exclude the pith. I use my bandsaw to cut the blank along the layout lines; it is also possible to use a chainsaw. But before you get to this stage, it's important to select wood with well-balanced grain; avoid having expanded grain on one side and compressed grain on the other, or what I call expansion/compression grain. (*See Balanced Grain sidebar.*)

The pattern I used for this Range Rider example (shown in *Photo b, Balanced Grain sidebar*) is 7" tall × 16" wide (18cm × 41cm), with 35-degree tapers on the sides and an extra 1" (25mm) of height on each side. This extra material allows me to adjust the placement of the hat in the blank if needed without losing brim diameter. Make a pattern for the style of hat you want to turn, and use it to identify which part of the block to use.

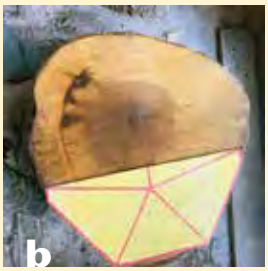
You will need a flat on the bark side, so you can lay the block on its top-of-crown and draw a circle indicating the diameter of the brim. Then cut the circle on the bandsaw, making sure to support the sides as needed (*Photos 2, 3*). I then tilt my bandsaw table to 35 degrees and cut the remaining tapers, leaving that extra inch for flexibility (*Photo 4*). If you don't have a large bandsaw, you can get close with some careful chainsaw work.

Mount and turn

I first mount the blank on a screw center held in a chuck, after drilling a pilot hole in the center of the brim ▸

Balanced Grain

When the pith is off center (*Photo a*), the growth rings are spaced unequally. The number of growth rings is the same throughout, but their spacing varies greatly. In the example shown, on one side, the growth rings take up only 8" (20cm) (compressed grain), and on the other side, they take up 12" (30cm) (expanded grain). If you position your blank to include both expansion and compression grain, your hat will move lopsidedly as it dries. Look for evenly spaced grain on both sides of the pith—all expansion or all compression grain is fine (*Photo b*).



(a) *A clear example of expansion/compression grain.*

(b) *This all-expansion-grain layout would work fine for a hat, as it would ensure consistent movement during drying. Note that the pattern's centerline points at the pith.*

side of the blank (*Photo 5*). With the tailstock live center supporting the work, form a chucking tenon on the crown of the hat. Size the tenon to fit your chuck jaws; I use a Oneway Stronghold chuck with #3 jaws, and my tenon was 4¾" (12cm) diameter.

With the blank still mounted on the screw center, tighten your chuck just snug on the tenon and advance the tailstock outfitted with a cone center into the back of the chuck. Turn the lathe on at a very low speed and confirm that the chuck is running true (*Photo 6*). If it is not, re-cut the tenon and try the chuck again. When the chuck runs true, snug up the tailstock and tighten the chuck firmly. The goal is to marry the chuck to the blank and keep it that way until all turning, outside and inside the hat, is done and you are ready to finalize the top—all for absolute centering when reversing the workpiece later.

I use a bowl-roughing gouge (*not* a spindle-roughing gouge!) to rough the hat round, then switch to a more typical ⅝" (16mm) V-flute gouge (*Photo 7*). I stop short of the brim enough to save a ring of wood from around the base of the crown, using a large carbide-tipped coring tool to cut it free. This extra ring makes for a great mirror frame—a good companion item when selling hats (*Photos 8, 9*).

A custom fit

Measuring head size for a custom fit is best done with a flexible ruler (*Photo 10*).

Pre-drill for screw center

Pre-drill the bottom side for mounting on a screw center. Note the extra band of material at the widest part, which allows you to adjust the position of the hat in the block if needed.

Tailstock-mounted chuck

(*6*) With the blank mounted on a screw chuck, form a tenon at the top of the crown, then mount a chuck on the tenon and ensure it runs true. This ensures centeredness when the hat is reverse-mounted later.

(*7*) Rough-shape the outside of the crown.

Save a mirror ring

The author opts to part a ring of wood, rather than waste it. The rings make great mirror frames.

You can also do this with a large caliper (which you'll need during turning anyway). Another method is to position the head in a doorway and gently close the door till it contacts the head. Then measure the space between the door and the jamb. You are after two measurements: side to side and front to back, being sure to account for the bump on the back of the head.

Transfer these two main dimensions to paper so you can draw and establish the oval shape of the head. The average of the two main dimensions will give you the diameter of the circle representing the oval head; add to this ½" (13mm)—¼" (6mm) for shrinkage and ¼" for the wall thickness at the band, ⅛" (3mm) on each side. This extra ½", added to the average of the head measurements, will give you the outside diameter (OD) to size the hat during turning.

The next step is to begin rough-shaping the crown and "sneak up" on the desired OD. Taper the crown, beginning at the top and cutting toward the hatband. Given the size of my tenon for the Stronghold jaws, the OD of the jaws (my starting point) was roughly 6" (15cm). Make sure the taper widens to a diameter larger than the required hat size, so you can gradually arrive at the correct size. Set the caliper to the calculated OD and apply it to the rotating wood—*not* held straight up as you would in spindle turning, but laid flat, as shown in *Photo 11*.

Where the caliper "falls by," I scratch a line with one jaw of the caliper and then cut with a smaller, sharp gouge (*Photo 12*). Start above the scratch line and cut a new taper that is less angled and smaller at the start, and gauge it with the caliper until you have snuck up on an accurate diameter for the hatband. Typically, this happens a bit high on the crown (refer to *Figure 1*), which is useful because as you continue toward the brim, you'll have another chance at perfecting the OD if you didn't get it just right higher on the crown.

Turn brim and crown

Now that the crown is turned to the desired OD, you'll know how much brim you have to work with. You will need about 1" of wood thickness in the brim for a Range Rider. Think of the brim in thirds. *Figure 1* shows that ▸

Measure head size

10

Wrap a flexible ruler around the head of the intended wearer, in this case photographer Bryce Boyer, over the bump on the back of the head and around the forehead.

Sneak up on desired OD

11

12

Use a caliper and gouge to "sneak up" on the pre-determined outside diameter of the hatband.

Turn the brim

13

14

15

(*13*) Turn the first one-third of the underside of the brim, giving it a nice curve.

(*14*) Match the top side of the first section of brim, using light as a rough guide to thickness.

(*15*) Complete the curve of the brim up to the hatband. The shadow of the toolrest is a reliable indicator of the curve. Note the extra thickness of "protection wood" at the band, which temporarily protects the final hatband material underneath.

Finish-turn the crown

16

17

Complete the turning of the crown, imparting a nice "recurve"—a slight swale and bulge—as the shape widens toward the brim.

Finish-turn underside of brim

18

With the hat now reverse-mounted, the chuck still holding the crown tenon and threaded onto the spindle, finish-turn the underside of the brim, again using light as a rough guide to thickness.

the first one-third, starting at the outside edge, curves down. Then the next third curves back upward, and the final third rises up to the hatband. Note that the first two-thirds comprise just ⅜" (9.5mm) in height, and the last third covers ⅝". This turned brim shape yields a good bent shape later.

I first turn the bottom of the brim, cutting the first third of it 1¼" (32mm) back from and out to the edge, to a consistent curve. I do that with a shear-scraping pull cut, so I'm cutting with the grain (*Photo 13*). Then I thin that section from the top side of the brim, using a push cut downhill, again cutting with the grain. In stages, I bring the first third of the brim to final thickness (*Photo 14*). I try for a fat 1/16" (1.6mm) or as much as 3/32" (2.4mm) for the outermost ¾" (19mm), and the rest of the brim should be 1/16".

Remove the waste wood that remains on the crown between the established hat size OD and the brim, remembering to leave ⅝" of wood so the brim can rise up to the hatband. Leave about ⅛" thickness of what I call protection wood on the hatband to protect the crown from an accidental spiraling catch. This can happen if the tip of the gouge contacts the crown as you shape the upper part of the brim. Once you have the transition point established, use pull cuts on the top of the brim to form a nice curve that connects with the first third of the brim. A good way to "see" the entire brim curve is to cast a shadow of the toolrest on it (*Photo 15*). The final thicknessing of the brim will occur on the underside, after the hat is reverse-mounted. Now go back and remove the protection wood at the hatband (*Photo 16*).

Hat crowns look good at about 4¼" to 5½" (11cm to 14cm) tall. For the Range Rider, the crown should have a nice gentle "recurve," starting at the top with a slight swale and then transitioning into a bulge as it descends to the brim (*Photo 17*). Sneak up on a good line for the crown shape, leaving material for a final cut with a freshly sharpened gouge. As your finish-cut approaches the brim, remember to leave the band 1/32" (0.8mm) thicker than the rest of the crown.

Hollow the crown

Remove the hat from the screw center, leaving the chuck attached at the crown, and remount the chuck on the lathe spindle. In this orientation, you can finish-turn the brim and hollow the crown.

With a lamp positioned behind the brim, turn the last two-thirds of it using a push cut, thinning it to translucence. Keep in mind that the brim will allow more light through as you work up toward the crown because as the shape curves upward, there is more and more endgrain exposed (*Photo 18*). Do not take the amount of translucence as a definitive gauge of wood thickness; confirm it with a caliper.

To begin hollowing, I like to core the crown (*Photo 19*), as I use the interior wood to make mini hats. It's free wood and already round! But you can simply turn away that wood if you prefer. Hollow the crown using light as a rough guide, but as with the brim, measure with a caliper to ensure the thickness. Translucence can change as you go, due to a variety of factors, and is not a reliable gauge.

To enter the crown from the brim face, "close" your gouge by rolling its flute fully away from you. The goal is to position the tool's tip absolutely plumb so it cannot skate or run, which can result in disastrous damage to your finished brim. The tri-lobed shape of

my tool handle helps me to know when my flute is closed, and I put the fingers of my left hand in the flute for extra security (*Photo 20*). After turning about halfway into the crown, I find it easier to remove waste from the center with the bowl-roughing gouge.

This is where a large, 18" (46cm) caliper is useful, as it can clear the brim and reach inside the crown (*Photo 21*). The target wall thickness of the crown, above the slightly thicker hatband, should be about 1/16". Note that the Range Rider has a 5/8" dome shape at the top (see *Figure 1*), so be sure to reserve material for that as you hollow the crown.

Before I form the tight corner inside the top of the crown, I sharpen my gouge and make a cleanup pass on the inside walls. Glancing a light inside helps me see the quality of my cuts (*Photo 22*). Turning a crisp corner all the way up inside is challenging. I start with the gouge about 1/4" from the corner, flute facing up, and push straight in. When both bevels rub, the tool won't go any deeper and I have to remove wood from one side and then the other alternately to advance into the corner. With these cuts, it is critical to close the flute to avoid a catch.

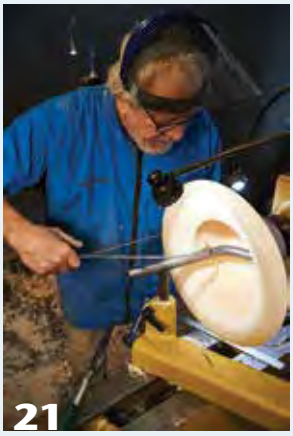
When forming the underside of the dome, you won't be able to rub the bevel with such a narrow opening, but with a light cut, the surface will be reasonably smooth. A J-shaped toolrest helps. I use my left hand as a pivot point and swing the tip of the gouge across the shape (*Photo 23*). Casting a shadow of the toolrest onto the dome will help you see its curve. When you like the shape, a small Termite tool or carbide-tipped cutter does a good job of smoothing the surface. ▶

Core hat crown

The author opts to core a chunk out of the crown prior to shaping the inside.

Hollow crown

Take care when making an entry cut into the crown. A spiraling catch here could ruin your nicely turned brim.



Use a caliper to gauge the wall thickness of the crown.

Finish-turn inside crown

A light glanced up into the crown on the side opposite the translucence reveals tool marks, which the author cleans up with a freshly sharpened gouge.

Shape the underside of the top. A long J-toolrest aids in supporting the tool deep inside the hat.

Sand inside and bottom

Compressed air blows water out of the wood, so the wood can be sanded.

Wood Jaws

A set of wood jaws for your chuck is very useful in reverse-mounting a hat for final turning on the top. Most chuck manufacturers offer flat plate jaws, and you'll need a set to attach custom wood jaws.

Start with a board 2½" (6cm) thick, 24" (61cm) long, and 5½" (14cm) wide. At the table saw, rip the four corners off at a 45-degree angle (*Photo a*). Then crosscut the board into four equal lengths. Hold the pieces together to form an octagon—band clamps or rubber bands work well. With the plate jaws mounted on the chuck, close the jaws all the way. Align the joints of the wood with the joints of the jaws so the chuck is centered (*Photo b*).

Since you are screwing into endgrain, use long screws to attach the wood to the jaws. I used 2½"-long screws. Pre-drill and tighten a screw into each of the holes you can see. Then open the chuck and add screws in all of the remaining holes.

Shape the jaws

With the jaws closed, turn the rough shape inside and out (*Photo c*). Open the jaws to operating range, wide enough so you can turn a big step, at least 8" (20cm) in diameter, to expand into large hats. Turn two more steps for medium and small hats (*Photo d*). Turning multiple steps is useful, as it means having to expand the jaws less from the closed position to mount any hat. As you open the jaws wider, the wood jaws become less round and more like spaced bumps, which show up when burnishing the band.

It is good to give the surface of the jaws a little traction. With the lathe rotating at a very low speed, spray on a light coat of adhesive. Let this dry completely before use.

(a) *A 24"-long board with ripped 45-degree bevels.*

(b) *The bevels align the wood jaws into an octagon. Pre-drill and use long screws to attach the wood to the jaws.*

(c, d) *Shape your custom wood jaws. Note the lamp rod extending through the lathe spindle and chuck (much farther than it would in actual use).*

Sanding

If your wood was nice and wet when you started, it is probably still too wet to sand now. The solution is to blow the water out with compressed air, until almost all the visible wetness is gone (*Photo 24*). The cell water, or bound water, remains in the wood but won't clog your sandpaper. Don't concern yourself with how wet the surface looks on the outside, as you are sanding only the inside at this point.

I use 5" (13cm) sanding disks on a back-up pad that I've modified to make soft and flexible (*Photo 25*). To modify the backing pad, I ground off the rubber, leaving a thin edge that gets into details well. I use 120, 180, 220, and 320 grits at the lathe and finish with 500 after bending the brim. The back-up pad can be attached to extensions, so it can reach into the deep, narrow opening of a hat.

I sand the inside of the hat while it is still in the chuck, reversing the direction of the lathe with each grit. I do this because no matter how sharp your tool is, there are two areas of grain where you are coming off pure endgrain and onto sidegrain, and there will always be some fibers that aren't cut but bent over. It's a kind of micro-tearout. Sanding in reverse bends them back over and they sand away more quickly. With all grits, try to center the sandpaper as well as you can on the pad, as this makes it possible to get into the little corner above the band and the softer corner from band to brim. You can also sand those areas by hand with folded sandpaper.

Finish-turn the top

Now you can remove the hat from the chuck and remount it using a jam chuck or, my preference, shop-made wood jaws to turn away the

waste wood from the top. (*See Wood Jaws sidebar.*)

During this process, it is imperative to use a light inside the hat to indicate thickness by translucence. To position a light bulb inside the crown, I made a lamp rod long enough to pass through the lathe's headstock (*Photo 26*). (*See Light Rod sidebar.*)

I do most of the cutting on top with the live center brought up for support (*Photo 27*). You can use the live-center divot left from when you turned the tenon to aid in re-centering the work. Turn away the waste until you see some light coming through (*Photo 28*). My final test for thickness is what I call the "oil-can test": push on the top till it flexes under your thumb. When you have some flex in the top and about the same amount of light shining through as on the sides of the crown, then you can dispense with the tailstock and make some final passes.

You can now sand the entire outside of the hat. It will have dried as you turned the top.

Burnish the band

You can burnish the hatband to give it a distinctive look. I use exotic hardwoods for this, my favorites being ebony, Madagascar ▸

Light Rod

A light rod positions light inside the reverse-mounted hat. The wood's translucence helps in determining wall thickness while turning the top of the crown.

Photo a shows the components: a ⅜"-diameter lamp rod, lock nut, cord, and socket (purchased items), as well as a shopmade wood Morse taper (MT) and centering plug, both bored through with a 7⁄16" (11mm) bit. The wood MT fits in the spindle on the headstock side, and the centering plug goes in the outboard side. The light rod passes through both wood components (and the lathe's headstock) but does not rotate with the spindle because a pair of locking pliers on the outboard side holds it in place (*Photo b*).

Shopmade parts

To make a #2 Morse taper in wood, start with a blank 4½" long and ¾" square. A #2 MT is common in many lathes; adjust the dimensions if your lathe has a different MT size. I use an existing metal taper to compare as I turn and to take dimensions. Leave the wood taper about an extra inch long on the wide end. This keeps the lamp parts clear of the chuck but not so far out that the light bulb rubs inside the crown. With the wood MT in your lathe spindle, drill a 7⁄16" hole all the way through (*Photos c, d*).

Turn the end of the centering plug to ⅝" diameter, as that's the hole size in all modern lathes that accept a rotary adapter for vacuum chucking. Bore a hole through the plug.

(a) *Light rod components, all purchased, except for the wood Morse taper and outboard centering plug.*

(b) *Outboard side: Locking pliers grip the lamp rod next to the wood centering plug, preventing the rod from rotating with the spindle.*

(c, d) *Turn a wood Morse taper to fit your lathe. Drill all the way through the wood MT.*

Reverse-mount, turn top

The hat is reverse-mounted onto expanding shopmade wood jaws to allow access to the top of the crown. With a light bulb inside the crown, the wood is turned to translucence. Note the tailstock is kept in place until the final, light passes.

rosewood, padauk, ziricote, and purpleheart.

Cut burnishing sticks 1/16" to 1/8" thick and 3/4" wide. Sand a bevel on both ends and present this bevel to the wood at a 45-degree angle to the surface of the hatband. Use the toolrest to steady the stick and your thumb to apply pressure. With firm pressure, the exotic wood will literally melt and deposit molecules of itself on the hat (*Photos 29, 30*). Once a surface of the stick has been used, it becomes glazed and slick and won't continue to work. Flip it over and use the other side and/or use the other end.

Bending the Hat

Use a bending jig to shape the brim of the hat and to squeeze the crown into an oval. (*See Bending Jig sidebar.*) The turned wood is thin and wet enough to bend without breaking, and it will hold its new position after it dries.

Before placing the hat in the jig, tape the two endgrain areas of the brim (*Photo 31*). If the brim is going to crack, it will happen in the middle of the endgrain. The

Bending Jig

A hat-bending jig is a simple fixture. Its purpose is to hold the hat upside down so you can apply pressure to shape the opening to an oval and bend the brim. The jig shown here measures 27" (69cm) tall. The base is 7½" (19cm) wide by 12" (30cm) long, and the legs are 1¼" (32mm) wide, ⅜" (9.5mm) thick. The legs should be of a wood that has some spring like ash or oak.

The padded jaws, measuring 1½" × 6" (38mm × 15cm), are curved to hold the hat at the band. Grind or sand down the corners at the top of the legs, so the hat brim will have clearance to bend freely. A ⅜"-diameter threaded rod extends through the legs and is held in place with a wing nut and notched blocks the same size as the upper padded jaws. A screw in each block acts as a hook for the rubber bands, which extend over the hat and pull the brim into a curve.

Burnish hatband


29


30

A strip of exotic hardwood is pressed on the spinning hatband, burnishing the wood and mimicking an applied band.

Set in bending jig


31

Apply tape over the two endgrain portions of the hat to help prevent cracking in these areas.


32

The hat is set in a bending jig, whose curved jaws squeeze the band into an oval shape. Rubber bands pull the brim into the desired curve.

tape avoids this cracking most of the time. I use a lesser-quality 2-mil plastic packaging tape that will stretch. A higher-quality 4-mil tape won't provide the needed stretch as you apply the tape. If you don't stretch the tape, it will lose its tension and cease to be effective as the wood shrinks.

Put the hat in the bending jig with the sidegrain contacting the curved jaws and the endgrain front to back. You will be bending the hat along the grain, not applying pressure into endgrain. Snug up the wing nut. Once the wing nut contacts the blocks that bend the legs of the jig, I turn it thirteen or fifteen half-turns more. This is not a lot of pressure but is sufficient for ultra-light hats. As the block pressure bends the legs about halfway up the jig, the legs apply spring pressure to the sides of the hatband, bringing it to an oval shape.

Next, apply rubber bands (*Photo 32*). I use a chain of four bands to gradually pull the brim into a curve.

Most of the bending will happen overnight. The next day, if needed, tighten the wing nut ten half-turns more and adjust the rubber bands as needed to make a balanced shape. If one side is resistant, a little heat from a lamp will help. Later that day, I put the hat into a hand-screw clamp, which squeezes the sides farther and allows me to fine-tune the fit. I over-bend the fit ⅛" to allow for spring-back. When I reach the desired opening, I put a stop block in the hat crosswise to hold that width (*Photo 33*). The hat needs to be "baked" dry with the stop block and hand-screw clamp in place—I position a desk lamp with an incandescent 100-watt bulb to direct heat into the hat. The baking makes the hat hold its new shape (*Photo 34*).

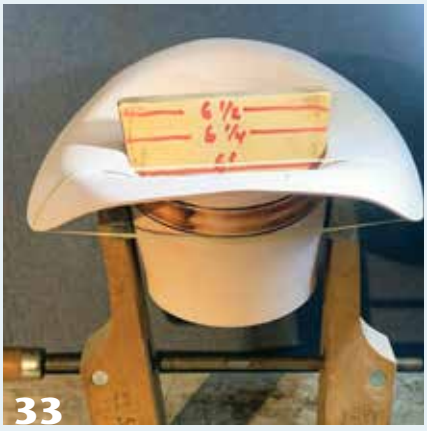
Final sanding and finishing

I do the final sanding at my drill press after the hat is bent. I use a long extension that allows my soft sanding pad to reach into the hat, but this time with a 6" foam-backed abrasive, 360 and 500 grit, on the 5" pad to get an extra-soft edge that leaves no edge-tracking. Be careful not to sand the burnished hatband, as the coloring will sand away quickly (*Photo 35*).

I typically apply wipe-on polyurethane to my hats. This finish is easily repairable. If you wear a wood hat daily, as I do, after about five or six months, the finish looks a little drab when it gets wet—yes, I wear them in the rain. The water stops beading up on the finish. A rubout with 1,000-grit abrasive and a fresh wipe of polyurethane gets it looking as good as new. ■

JoHannes Michelsen was born in Denmark and immigrated to the U.S. in 1949. He began learning to turn at age nine. Now living in Vermont, JoHannes teaches wood hat turning all around the world. He is also a designer/inventor of woodturning tools. Contact him at hatman@hannestool.com or visit hannestool.com.

Fine-tune size



33


34

With the hat in a screw clamp, a stop block defines the final interior width, and heat from a lamp "bakes" it dry in this position.

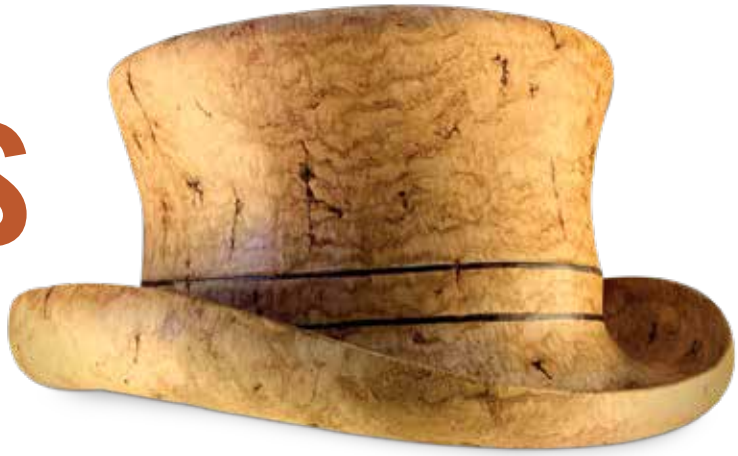

35

Final-sand the hat

Finish-sand the now bent and sized hat using a fine sanding disk mounted in a drill press. If you don't have a drill press, you can mount this setup in a drill chuck on your lathe.

A Gallery of Wood **Hats**

Pictured hats are full size, unless otherwise noted.



Coach-Style Hat, 2020,
Red oak burl

JoHannes Michelsen, Vermont

(*Left*) *Carnaby Cap*, 2001,
Ebonized madrone burl

(*Right*) *Top Hat*, 2009,
Bleached curly sugar maple

Ron Tomasch, Ohio

Fisherman's Hat, 2020, Ambrosia maple

Range Rider, 2019,
Ambrosia maple

Betty Scarpino, Indiana

Untitled, 2008, Maple, acrylic paint, 1¼" × 3" (32mm × 8cm)

Photo: Courtesy of CERF

Don Wadsworth, Oregon

Gardener's Hat, 2000, Madrone

Mike Trucco, Ohio

Range Rider, 2018, Maple

Photo: Mark Boyd

Over the Top Hat, 2011, White oak

Gary Hinegardner, Missouri

Sun Bonnet, 2010, White oak

Gallery continued

Chris Ramsey, Kentucky

Attention Red Sox Fans!
2014, Ambrosia maple

Permanent Collection of
the Fuller Craft Museum

The Royal Chimney Sweep's Topper, 2004, Sugar maple

Jerry Measimer, North Carolina

Spencer, 2016, Carved
and dyed poplar

Paul Stubbs, Ohio

Range Rider,
2018, Ash

Malcolm Zander, Ontario, Canada

Black Lace Hat with Crimson Flower, 2012, Bigleaf maple, madrone burl, compressed cherry, acrylic paints, 8" × 15½" × 27" (20cm × 39cm × 69cm)

Richard Morris, Florida

(*Left*) *Sinatra*, 2012, Sycamore

(*Right*) *Woven*, 2014, Camphor

Ron Wadel, Pennsylvania

Hickory Trail Boss, 2020, Hickory

Photo: Anderson Photographs

What's in a Name

Dixie Biggs, *Lip Service,* 2010, Cherry, acrylic paint, 5½" × 7" × 5" (14cm × 18cm × 13cm)

Photo: Randy Batista

So apt for this subject, *Lip Service* by Dixie Biggs certainly qualifies as art.

Terry Martin

For hundreds of years, woodturners across the world have been respected tradesmen in their communities. Most of them would have described themselves, in their own languages, as "woodturners." These days, however, it seems that the one-time trade of woodturning has had so many ambitions tacked onto it that it can no longer be squeezed into its own name. Among the many self-descriptions, the word *artist* is increasingly used. This subject has been much discussed in our turning community over the last few decades and if you mention the "craft vs. art debate," some roll their eyes as if their art has moved beyond such banal discourse, while others snort derisively at the mere mention of art in association with turning. Clearly, the "debate," if there ever was a real one, is far from settled.

I am reminded of what Alain Mailland said at a symposium in Australia in 2000. He was asked, "Do you define yourself as a professional turner or as a carver?" He thought for a moment and then replied, "I turn my work for ten percent of the time, then I carve it for twenty percent, and then I sand it for seventy percent. So I suppose I am a professional sander." Of course, he was ironically rejecting being pigeonholed, but most people do need some kind of handle on an idea, even when it is almost too slippery to grasp.

Without some connection to reality, labels are meaningless, but the assessment of that reality can be problematic. In some countries, such as Germany, a master turner is assessed by qualified peers through time-honored criteria, but in countries where these standards no longer apply, it is not hard to find barely competent turners labeling themselves "master turners." Theoretically at least, it should be possible to test such statements against measurable standards of accuracy, speed, and quality. But when a woodturner claims to be an artist, how do you assess that claim? Is it acceptable for makers of plain bowls to call themselves artists? What about a woodturner who airbrushes images onto his or her work? Coming from the other direction, should an artist who sometimes uses a lathe be called a woodturner? Where does the dividing line lie, or is there a dividing line? It is impossible to be entirely definitive, as we each have our personal criteria for deciding whether something is trade, craft, art, or something else. These criteria depend on experience, social background, education, existing prejudices, innate sensibility, and more. There are so many variables that there will never be definitive agreement, but that doesn't mean we can't have a meaningful discussion, or at least an interesting one—but any such discussion should be supported by an understanding of how the contemporary woodturning scene has evolved.

Where we came from

Woodturning was traditionally valued for the quick and inexpensive

production of functional objects. In our woodturning community today, this specific description is no longer universally applicable and, ironically, pieces are often valued for how long it takes to make them, how expensive they are, and how functionally useless. But we should not forget that there are many places where traditional criteria still prevail and turners work much the same as their ancestors did. For example, there are whole villages in Germany and Japan where the local economy depends on traditional turning and where they still simply call themselves *woodturners*.

In the mid-20th century, books about turning still adhered to time-proven formulas and appearance was not considered of primary importance. For example, in his *Woodturning Design and Practice* (1958), Gerald T. James wrote, "The object must fulfill its function well and it should be pleasant to look at." However, quite soon the secure livelihood of woodturners came under threat from changing fashions and the increasing availability of mass-produced plastic wares. Once-thriving businesses started to close down, and within a few decades woodturning almost disappeared in many parts of the world.

Fortunately, in the permissive atmosphere of the 1960s and 1970s, a few visionary woodworkers saw that the lathe offered possibilities that had not been explored before. To appreciate this period of explosive creativity, I recommend books by Dona Z. Meilach, who understood what was happening before anyone else (*Creating Small Wood Objects as Functional Sculpture,* 1976, and *Woodworking the New Wave*, 1981). In fact, it was the first of these books that set me on my own path to creative woodwork in 1977. On art vs. craft, Dona, in her inimitable style, says, "Regardless of whether any of the pieces illustrated has an obvious use or exists as an intellectual stimulation (or functional versus non-functional if you prefer), the artist's creative processes are the same: visualization, execution, results, audience."

Takehito Nakajima, a traditional turner from Yamanaka, Japan, apprenticed to his father. At 51 years of age, he has spent his whole working life making traditional craft.

I also recommend the early books by Dale Nish (*Artistic Woodturning*, 1980, and *Master Woodturners*, 1985). In the pre-Internet years, the articles published in *Fine Woodworking* by then-editor John Kelsey were like an inspiring how-to manual for new-age woodturners. For example, John was responsible for the first article on hollow turning by David Ellsworth in 1979. Apart from such publications, the early symposia started by Albert LeCoff in 1976 allowed turners to share their knowledge and had a major influence on the development of contemporary turning. Creative turning was an ideal craft for the times. Some surviving traditionalists came together with the new kids on the block, respectfully found common ground, and numbers started to grow exponentially.

The importance of skill

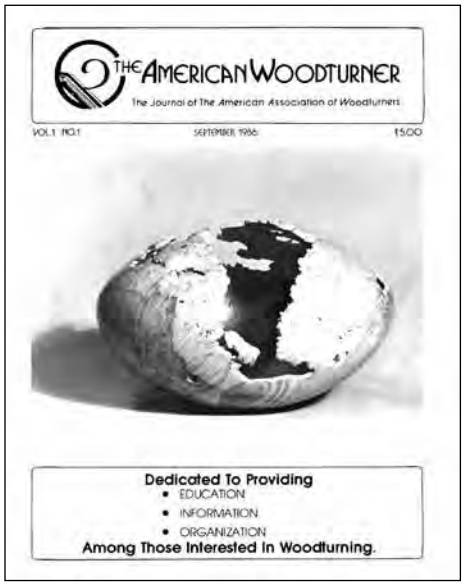
Why did these very different kinds of turners come together so easily? I think the old-school turners were relieved that people were still willing to show them respect and learn from their hard-won skills. Since the beginning of the woodturning revival, some trade-based turners, such as Richard Raffan and Glenn Lucas, have extended their careers by transferring their skills to the classroom, demonstration hall, and publications. For some traditional turners who had chafed against the restrictions of their trade, the new approach was like a ray of light. Jean-François Escoulen is a true master of traditional turning, but in 1996, after he spent two months in ▸

Jean-François Escoulen in the U.S. in 1996, escaping the restrictions of tradition.

the U.S. exploring creative turning, he told me, "Once I thought technique was everything, but now I think I was a prisoner of technique."

On the other side, while the new heroes may have moved away from tradition, they still understood the need for slow and careful acquisition of skills. Many of them had replaced five-year apprenticeships with even longer periods of tenacious trial and error. No names stand higher in this than Mark Lindquist and David Ellsworth. In their two seminal publications (*Sculpting Wood*, Lindquist, 1986, and *Ellsworth on Woodturning*, 2008), they both stress the importance of informed and practiced technique as essential prerequisites to the creative process.

So these two groups, the traditionalists and the innovators, found common ground in technique and that has defined their relationship ever since. Increasingly, however, the Internet (and particularly YouTube) has allowed newcomers to bypass this relationship. In their rush toward "fame," many hopeful turners are not aware of the time it takes to attain the level of skill their heroes attained. A web search using the word *woodturning* will reveal



In 1986, the first cover of *American Woodturner* challenged everything that had gone before in woodturning. The challenge continues...

such inexcusably bad technique by self-appointed "masters" that we need to make a strong statement: *Poor turning technique is not only inefficient, but also dangerous*. There is a beauty to the controlled use of tools that no amount of grandstanding can achieve and, not surprisingly, the products of wood bludgeoned into shape by pretenders are often as ugly as their technique.

What is a professional turner?

Not so long ago, it was accepted that professional woodturners earned their entire income from turning, but as times have changed this has become increasingly difficult. In countries like the U.S., turners who pay all of their bills through turning wood are rare. In the 1990s and early 2000s, as prices for work by famous creative turners soared, many of them were seen as the new "professionals" because it appeared they were doing very well. In truth, many of them were skating on thin ice. The failure of turned wood art to appeal to a wider market, a narrow and aging collector base, and the closure of the few galleries specializing in turned wood all made the ice even thinner. Then, in 2007-2008, the global financial crisis broke the ice and plunged them into cold water.

Nowadays, the word *professional* has lost much of its meaning and has become an aspirational term for those who want to be thought of as top-level turners. Many of the "real" professionals have been forced to depend on supplementary incomes, and that can mean engaging more with the hobby turners who want to be like them. There is nothing wrong with that, as long as we don't confuse earning an income from selling turned work with being a purveyor of the woodturning dream. And for beginners, learning from an established "artist" can be confusing. Are they entitled to copy their teacher's work and call themselves artists? Is a partly trained graduate of a one-week class an "emerging artist"? And what are new turners to think when they see the online *poseurs* who demonstrate "how to turn a $10,000 bowl from a piece of firewood"?

The role of the AAW

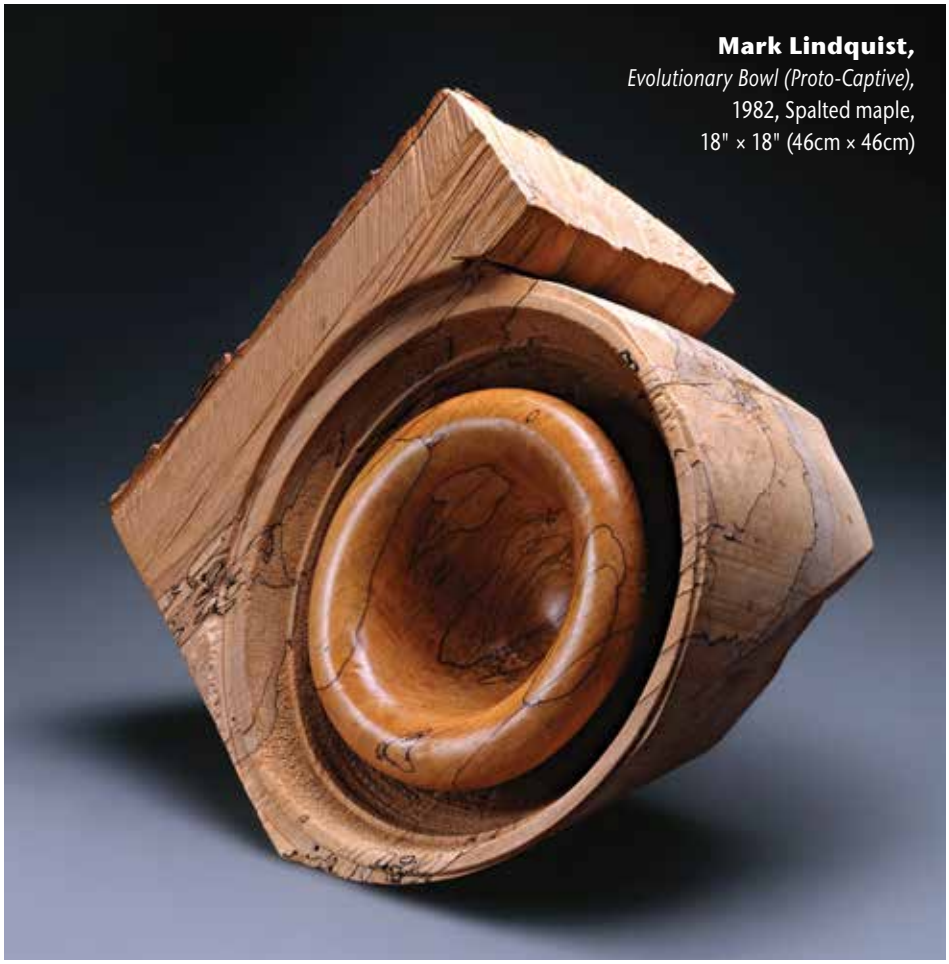
Many of the earliest woodturning clubs were formed in the United Kingdom and Australia, and they attracted people who knew a good hobby when they saw it. Often they were retired men who wanted something meaningful to do; woodturning was ideal because it resembled "work." With no Internet and few publications to inspire them, they were typically grassroots groups that grew out of local interests, and this often meant they favored more traditional styles of turning. In contrast, when the AAW was formed in 1986, its agenda was heavily influenced by the new generation of turners. It is now the largest and most influential turning group in the world, so large that it has created its own microclimate, and within that insulated space it has largely redefined woodturning.

In September 1986, the cover of the first issue of *American Woodturner* featured a hollow vessel by David Ellsworth, and the thin-walled hollow vessel remains a benchmark for turning prowess today. But inside that issue, it was clear that the AAW was already developing a split personality. Topics included "Tips and Techniques," "Project Page," and "Safety in the Shop," all subjects suitable for beginners, but also included were "The Zen Experience" and "Collector's Corner," obviously of more interest to creative members.

To become a credible national body, the AAW needed to attract enough members, and that meant building financial and organizational resources. The innovative superstars were a big drawcard, but to grow the membership, the organization needed to show new turners how to turn, hence the strong emphasis on technique. This

has always been evident in *American Woodturner*, where the editor has to balance members' diverse interests. Eventually, the need to guide beginners was the reason behind the separate AAW publication, *Woodturning FUNdamentals*. Ultimately, the AAW embraced all forms of turning, and this is one reason for the split personality that it has today.

A stroll through the Instant Gallery at an AAW Symposium will reveal very little "traditional" turning, but lots of glitz and glamor. For the uninformed aspirant, this is a powerful message—dazzling showiness gets you on the podium. This is supported by the many demonstrations where accomplished turners show how easily they can do astonishing things in an hour. As they are marketing the dream, the years and years it takes to achieve their level of skill are rarely mentioned.



Mark Lindquist, *Evolutionary Bowl (Proto-Captive)*, 1982, Spalted maple, 18" × 18" (46cm × 46cm)

Mark Lindquist was the first to link material, process, and product all in one piece—something that had never been done before in woodturning.

In their own words

One of the most influential early publications on creative turning was T*he Art of Turned-Wood Bowls* by Edward Jacobson, 1985. Jacobson had started collecting in 1978 and by the time he published his book, he was confident he was collecting art. Jacobson wrote some very pertinent questions on this subject, and then answered them with refreshing honesty:

- *What is the difference between art and craft? I do not know.*
- *What objective evidence can be marshalled to support any answer to that question? Very little.*
- *Have answers previously given stood the test of time? No.*

To track the subsequent dialogue on this subject, I trawled the biggest history of the contemporary woodturning movement, a history not written in one voice but in the voices of many hundreds over a period of thirty-four years. It is called *American Woodturner* and it is available online in its entirety to members of the AAW. I searched every issue from 1986 and learned many things I never knew, and relearned many I had forgotten. Here is a small selection of opinions on this subject:

- 1988, Letter to the Editor: *I am not going to rejoin your organization as I feel you are much too sophisticated for me. You are worrying about whether woodturning is an art or a craft. I just worry about how to make something I enjoy making.*
- Betty Scarpino, 1996: *I'm not sure, though, whose place it is to publicly criticize—I just know that criticism is needed because there are some exceptionally bad wooden vessels sailing around out there in the name of art and woodturning.*
- David Ellsworth, 2000: *Sooner or later you will encounter the conundrum of the balance between the terms "art" and "craft"... I use the term "balance," because the two are inseparably linked. I also realize that for some, this may be a tired old song.*
- Ron Vavra, 2000: *[You] cannot have art without craft, but you can have craft without art. Therefore it seems sensible to think that when the word "craft" is used, it implies that the step toward art has not yet been taken. In other words, craft is not art.*
- John Jordan, 2006: *When we, or others, declare our work "art objects," we jump from a small pond into a very large ocean... [There] are many in our field trying—and not succeeding—to* ▸

become sculptors because their work comes off as pretentious and clever.

- Jean-François Escoulen, 2009: *Don't try to be the best and stay humble. You are a woodturner.*
- Hayley Smith, 2011: *I couldn't understand how I could be an artist if I made a bowl out of clay, but not be an artist if I turned a bowl out of wood.*
- John Kelsey, 2011: *The bowl's beauty is its function, and I would give it a pedestal, but it is not the same as art. It is proud craft, admirably good craft, and that's enough for a bowl.*
- Jerry Bennet, 2013: *Personal styles do not happen in a one-night inspiration session.*
- Kip Christiansen, 2017: *Beginning woodturners are often impatient and unrealistic. They expect to create beautiful work without spending time developing the fundamentals.*

What Betty Scarpino said is still true—among all the words that have been written about adventurist woodturning over recent decades, you will find almost no objective criticism. I recall a Wood Turning Center conference I attended in 1999, where established curators from outside the field were invited to critique turned "wood art." There were howls of outrage as works from famous turners were systematically shredded by the highly qualified panelists. An attendee next to me said, "Don't they know who they are talking about?" And that is exactly the point I am trying to make: when you are inside the warm embrace of the woodturning glee club, it is easy to be blinded by reputation, clever technique, and self-obsessed publicity.

During the 90s, the internal conversation about turning increasingly assumed that the wider art world would eventually recognize woodturning as art. Many looked with envy at Mark Lindquist, who was the first and perhaps the only woodturner to make the full transition to being a fine artist. As he explains, "In 1978, when the Metropolitan Museum of Art took two of my pieces into their permanent collection, I felt as though I was validated as an artist, or at least everyone was telling me so. So I began working entirely outside of what everyone's expectations were, and most of them did not like it. Once I learned that I was aiming to make sculpture within the confines of the vessel, the rest came easy, except for the struggle of working in the dark and not knowing what would come of it. If you aspire to become an artist, you better have vision."

Since then, several private collections have made their way into major institutions and Mark makes this sharp observation: "Once certain collectors began enticing museums to take their shows by allowing them to cherry-pick collections, or by offering funding to museums, the stakes suddenly became higher and money influenced the acceptance of objects as fine art. With the advent of the well-heeled collector and their agenda of writing off donations to save tax, slick publications became a tool for elevating the work in those collections to 'art.' In many cases, the curator could only go along."

Final thoughts

Perhaps it is the very vagueness of the word "artist" that makes it so tempting—it seems all you have to do is call yourself an artist and you are covered in glory. This is particularly true of undeserved social-media praise. It is hard to resist, "Wow! You are such a great artist!" And if a maker has no broader knowledge of what constitutes creativity and quality, he or she is sure to be hooked on endless rounds of ego-stroking, and nobody will have the courage to say it may not be true.

David Ellsworth believes turners need to understand the implications of the labels they choose, especially in areas where they are fundamentally weak. "The point," he says, "is to provide a functional means of establishing honest debate *within* the [AAW] membership, as opposed to projecting ideas *on* the membership from persons like myself and other professionals... which is just another way of keeping our members out of the loop of credibility." To support this endeavor, David has spearheaded a new video series, *Voices*, which is meant to encourage dialogue *within* our ranks. Look for *Voices* on the AAW website, woodturner.org. Coming full circle from the photo of David's piece on the first cover of *American Woodturner*, this new installment reinforces that the discussion will always change and should never end. ■

Rolly Munro,
Vessel, 2000,
Unknown wood,
ebonized and stained,
8" (20cm) diameter

This vessel by Rolly Munro is a superb example of creative turning, whatever we call it.

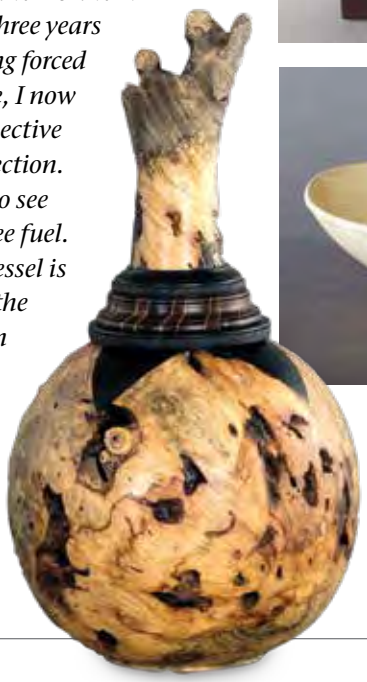
Terry Martin is a woodturner and writer working in Brisbane, Australia. He can be reached at tmartin111@bigpond.com.

Woodturning Prominent at *Artistry in Wood* Show

A full range of beautiful, expressive woodworking was on display at the Museum of Sonoma County in the 31st-annual *Artistry in Wood* show, held November 2019 through mid-January 2020. Presented by the Sonoma County Woodworkers Association (SCWA), entrants were mostly based in northern California, but some hailed from as far away as southern California and even Texas. Woodturning featured prominently, with several members of the Wine Country Woodturners showing their work and receiving awards.

Best Turning went for the second year in a row to long-time turner Paul Feinstein, with *Ashes to Ashes*, a delicate hollow form with restrained carving at the mouth and an earthy, organic shape. David Marks offered *Metamorphosis*, a technically challenging piece of hollowed buckeye burl riddled with corruption but dignified with a blackwood inlay and segmented ring neck. Marks' studio had been threatened by Sonoma County fires again last fall, and a personal statement accompanied his entry, excerpted:

Having survived the Northern California fires three years in a row and being forced to evacuate twice, I now have a new perspective on my wood collection. Whereas I used to see treasure, now I see fuel. In a sense, this vessel is a direct result of the recent evacuation that Victoria & I had to go thru. I needed to make this vessel to calm myself down and recover emotionally from the experience of feeling like a refugee. —David Marks



Relative newcomer Brian Cullen won two Awards of Excellence for work that couldn't have been more different. An untitled piece of bleached big leaf maple was thin and ghostly, while for his chunky *Mr. Stirt*, a rectangular piece of California blue oak was scorched, slashed, and otherwise abused to beautiful effect. Joe Amaral's entry, bowls of redwood, bamboo, and keyaki, presented elegant shapes with his signature exquisite urushi lacquer and eggshell finishes.

All entries were juried for technical quality by the Masters Guild of the SCWA. Three judges, reflecting vast experience in all aspects of woodworking, carefully reviewed the work and conveyed awards. After three decades, word is out about the impressive quality of this show. For more, visit museumsc.org and sonomawoodworkers.com. ■

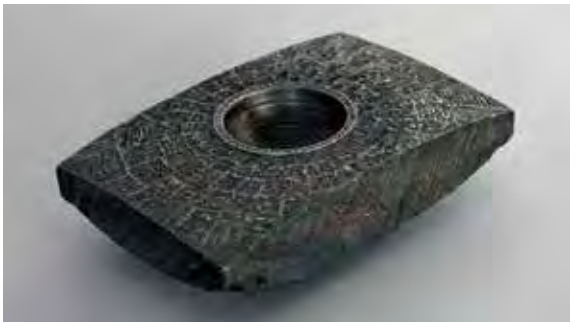
—Steve Forrest (Photos by Deborah Wilson)

Best Turning

Paul Feinstein, *Ashes to Ashes*, 2019, Camphor burl, 10" × 10" (25cm × 25cm)

Awards of Excellence

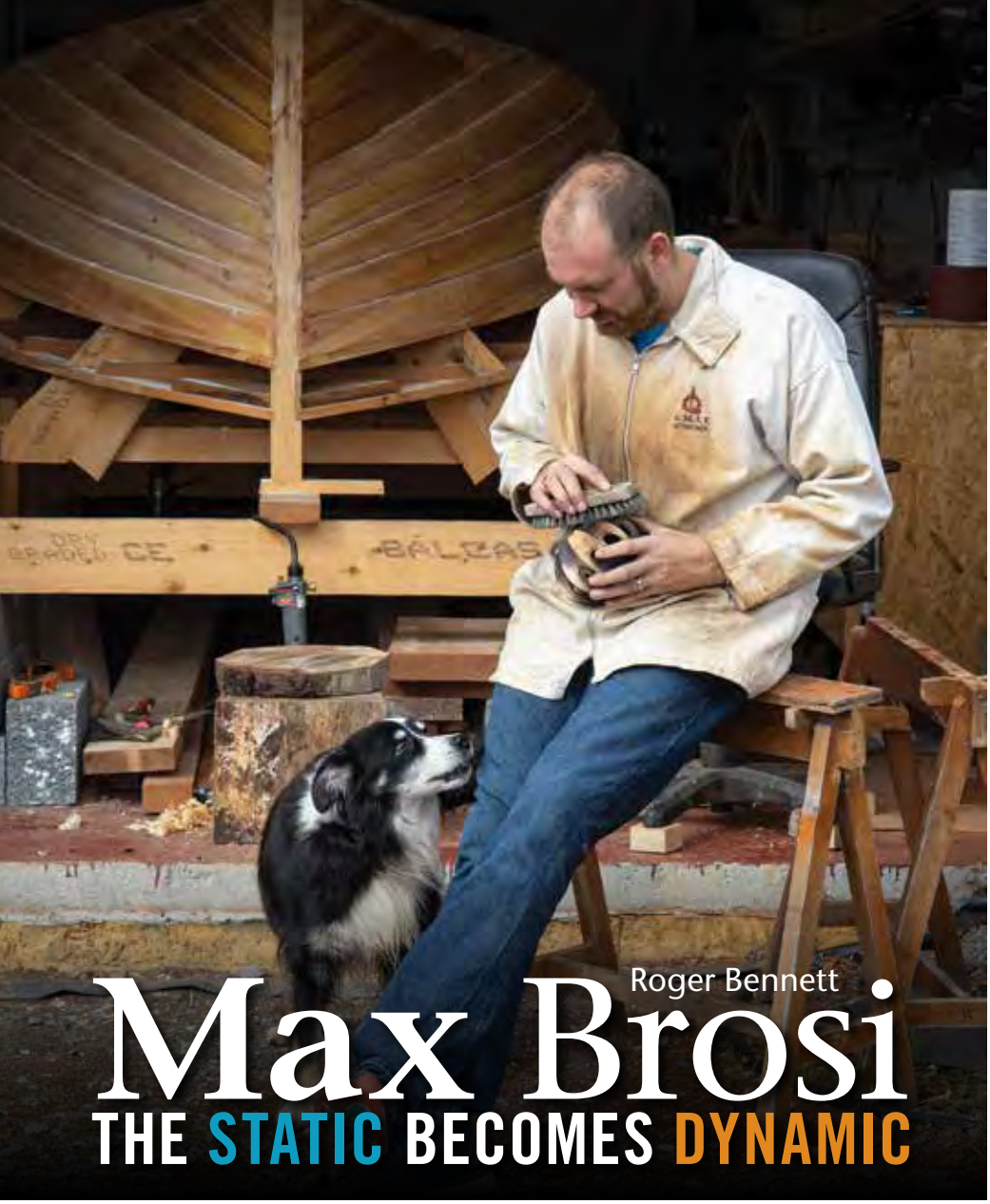
Joe Amaral, *Serving Tray and Three Bowl Set*, 2019, Redwood, bamboo, keyaki, largest bowl: 4" × 4½" (10cm × 11cm)



(*Left*) **Brian Cullen,** Untitled, 2019, Big leaf maple, bleach, 3½" × 6¾" (9cm × 17cm)

(*Right*) **Brian Cullen,** *Mr. Stirt*, 2019, California blue oak, milk paint, lacquer, 2½" × 9" × 5¾" (6cm × 23cm × 15cm)

David Marks, *Metamorphosis*, 2019, Buckeye burl, African blackwood, ebony, yellowheart veneer, Asian ebony 10½" × 5½" (27cm × 14cm)



Roger Bennett

Max Brosi

THE STATIC BECOMES DYNAMIC

At age four, Max Brosi was already intent on bringing his ideas to life.

Photo: Kurt Brosi

Ireland's Max Brosi is one of the most inventive and eye-catching woodturners to emerge in recent years. The range of his work is quite remarkable, from fantastic abstract sculptures to deliciously tactile full-bellied vessels. He is a deep thinker about his craft and is renowned both for the ingenuity of his designs and for having the technical prowess to bring them into being.

Early experiences

Max was born in Germany; at the age of two, he moved with his parents to the northwest of Ireland. An only child growing up in the countryside, he remembers carving walking sticks and making bows and arrows with his penknife, and arrowheads from roof slates, "learning how materials work." At age four, Max was playing with a hammer and saw at his grandfather's workbench.

After school, he enrolled in Letterfrack Furniture College in Connemara. He loved the place, reveling in the hands-on designing and making. There were three installments in his education there, as he progressed from certificate to degree to a teaching qualification. In the periods between each stage, he did a lot of living, including travels in Central America and training as a diving instructor in County Kerry. He worked for a local furniture maker, producing one-off furniture pieces, built-in wardrobes, and fitted kitchens. This was good experience and he enjoyed it, but he longed for the opportunity to develop and create work to his own designs.

Woodturning was not on the curriculum in Letterfrack, but Max found a video of Mick O'Donnell turning thin green bowls and was amazed by his work. A photo in a library book of a sculptural piece by Michael Peterson, carved and sandblasted like the layered rocks in California's Sandstone Canyon, opened his eyes to what could be made from wood. He had a go on an old Graduate lathe in the Letterfrack workshop, grinding gouges to profiles he had seen in the video. His first bowl, he says, was "abysmal," but undeterred he later bought his first lathe with the initial idea of making three-legged stools to sell in the local market.

The business he started after graduating was very different, however. Combining his two loves of surfing and woodworking, he set up Cedar Surfboards, making "retro-shaped" hollow boards from Canadian cedar. These were beautifully made, "like a Bentley, not a Ferrari," and he targeted the connoisseur market. Again, this was valuable experience, but when he was hit

by the economic recession, he decided to qualify as a woodworking teacher.

It wasn't until Max started teaching woodturning that he really began to give the craft proper attention: "You have to be so clear in how you communicate it." It was mostly self-instruction, gradually acquiring and refining skills and techniques. A one-day lesson with master turner Glenn Lucas was highly informative, showing him in particular how to position his feet and body correctly. Unlike Glenn, who produces beautiful salad bowls in batches of hundreds, Max focuses on one-off pieces: repetition does not appeal to his restless spirit, and he relishes the challenge of experimentation.

Finding his voice

Linking all of Max's diverse forms is his preoccupation with texture. He uses locally sourced woods—ash, spruce, oak, cypress, leylandii—which he turns green, excited by the movement in the wood as it dries. Max values "the honesty of turning a form and leaving it to develop, without forcing it to conform to what is expected." He loves the textures created by the drying process, how natural irregularities in the wood become accentuated. For example, in green oak: "The little pips and the rays in the sapwood become three dimensional rather than remaining a smooth flat surface." In contrast to this minimal approach to surface treatment, he made an early series of delicate pieces inspired by the texture of coral, which he turned, carved, sandblasted, and bleached.

Ideas started to flood in; Max says he was lucky to hit on forms that other people hadn't created. One of these, his multiaxis tubular series, began quite innocuously. Wanting to make something truly minimal, he turned a simple hollow cylinder. But, dissatisfied with its appearance (he thought it looked no more interesting than the cardboard insert of a toilet paper roll), he took to his sketch book. *How about a cylinder with another one coming out of the side?*

Rise of the Machines (2013) was one of the first of Max's multiaxis pieces ▸


Photo: Steve Rogers


Photo: Steve Rogers

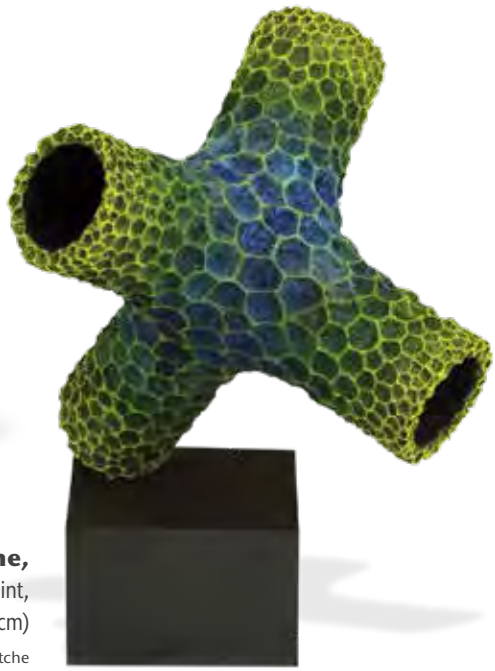
(*Top left*) *Small Coral Calabash*, Sycamore, 2015, 5" × 5½" (13cm × 14cm)

(*Top right*) *Rise of the Machines*, 2013, Sitka spruce, stainless steel cable, rusty mild steel, 12" × 12" × 12" (30cm × 30cm × 30cm)

(*Bottom left*) *The Little Prince*, 2015, Sandblasted and color-waxed Sitka spruce, 7" × 6½" × 6½" (18cm × 17cm × 17cm)

(*Bottom right*) *Kraken*, 2016, Sandblasted beech, 7" × 14" × 13" (18cm × 36cm × 33cm) *Kraken* was turned on thirty separate axes to create the individual tubes.

Baobab, 2015, Sandblasted oak, 9" × 5½" (23cm × 14cm)



Max Brosi and Bob Rotche, *Tubularis Brosii*, 2018, Beech, paint, 9" × 7" × 7" (23cm × 18cm × 18cm)

Photo: Bob Rotche

exploring "the seamless interconnection of geometric shapes" to come from this "penny-dropping moment." It was a tetrahedron turned from spruce, the product of much planning and experimenting. The surface treatment, too, was new for him. He tried sandblasting it, to little effect, so he then charred and brushed it, and took the final blackened layer off with sandblasting. The result was a lovely silky surface. Suspended in a rusty steel cage, the piece represents the negative consequences for the natural world of the rise of industrialization, with the feminine curves of the tetrahedron imprisoned in the harsh masculine cage. *Rise of the Machines* was a very significant piece in Max's career: it brought him to the attention of the American turning community for the first time when it was selected for the *Rising* exhibition at AAW's 2014 Symposium in Phoenix. The following year, it won first prize in the Open category at the Irish Woodturners Guild annual seminar.

Other pieces followed, variations of this shape. *Baobab* is a stylized interpretation of a Madagascar baobab tree. He collaborated with Virginia wood artist Bob Rotche to make *Tubularis Brosii* for the AAW 2019 benefit auction. Max turned the piece from beech, and Bob covered its surface with an intricate pattern of carved recesses and colored it with acrylic paints. Mounted at an angle on a black block, it seems to be dancing and waving joyously. *Kraken*, a thirty-axis sculpture in green beech, was included in the AAW's *Turning 30* commemorative exhibition in Atlanta 2016. Evoking a mythical sea monster, it was very challenging to make: he had to devise a new tool and a holding device to enable him to turn each of the thirty little tubes.

Sometimes inspiration is subconscious. In 2014, Max suffered a sad loss when his father died suddenly from a heart attack. Only later did Max realize that a little spherical piece he called *The Little Prince*, which he initially thought of as an abstract sculpture with three short tubes emerging from it, was actually aorta-shaped, a working out of his grief.

Bolt series

In 2015, Max made his first piece in what would become his *Bolt* series: *Society*, a tube with side flanges turned from green oak, cut in half longitudinally, allowed to dry, and joined together with rusty bolts. As they dried, the two halves warped, so that when they were bolted together the join was anything but seamless, creating an underlying tension. The movement in the wood gives the piece life and dynamism, as Max explains: "It's the energy of the two separate halves rejoined that interests me."

He developed this idea brilliantly by turning components that each have two or more tubes interconnected at right angles; after they have dried, he sandblasts them and bolts the ring flanges together. They have to be turned precisely so that the sections will line up correctly. Max notes that "the aesthetic is strongly influenced by driftwood, and by rusty old ships' boilers found along storm beaches on the Irish Atlantic coast."

He often uses pieces in the *Bolt* series to suggest narratives that allude to particular societal stories

> **"My work is in a constant state of evolution towards a more raw, honest, and calm aesthetic. Everything is in a state of transience, wood warps, metal corrodes. The static becomes dynamic, the perfect becomes imperfect. —Max Brosi**

or controversies. The *Irish Water* sculptures (2015-) reference a debate then raging in Ireland over the introduction of domestic water charges by the government, the dysfunctional nature of the scheme expressed by the imperfect look of the forms. One of these, *Irish Water 2*, won the Established Maker Award in the 2015 Royal Dublin Society Craft Awards Exhibition. These pieces consist of two or three components, each turned on two or three axes. The minimalist sculpture *Freedom of Speech* is Max's silently eloquent response to the Charlie Hebdo terrorist attack in Paris, January 2015—a simple cylinder with two side flanges bolted together: "I laid out the piece in the log in such a way that as the wood dried, the annual rings would contract and the beak would open. The rusty bolts represent the attempted suppression of the freedom of speech, holding the beak shut."

All of Max's multiaxis forms are carefully planned beforehand, the steps drawn and written down, the pieces already made in his head. His earliest tubular sculptures were initially turned from a cube (very dangerous); then he tried calculating and cutting a dodecahedron on a table saw; and finally he figured out how to use a sphere as his starting shape. The major problem was how to find the vertices of the tubes, and he spent days working out a mathematical formula to determine the position of the centers of the tubes on the sphere's surface.

Organic forms

In 2015, Max had a serious accident, when he fell twenty-six feet from a climbing wall and suffered multiple fractures. He spent several months laid up, frustrated but feeling lucky not to be permanently disabled. When he eventually got back to the lathe, with "some of the thoughts and ideas generated in a notebook in a hospital bed, slowly spilling out and taking three-dimensional form," he found that his shapes were becoming less geometric, more "curvy" and organic.

Alien Ocular, turned from green sycamore on four axes, is an early example of this more rounded abstract form. Six mouths agape separated by intersecting coves, hollowed with perfectly even wall thickness, it exudes a sense of otherworldliness. And from a technical standpoint, it is head-scratchingly amazing.

For the tubular pieces, Max does not have to do much carving, just smoothing the surfaces of the tubes where they ▶

Photo: Tib Shaw/AAW

(*Above*) *Freedom of Speech*, 2015, Sandblasted oak, rusty steel bolts, 9" × 4½" × 5¾" (23cm × 11cm × 15cm)

(*Left*) *Society (Bolt series)*, 2015, Sandblasted oak, rusty steel bolts, 7½" × 4¾" × 5" (19cm × 12cm × 13cm)

(*Below*) *Irish Water 2*, 2016, Sandblasted oak, rusty steel bolts, 11" × 11" × 11" (28cm × 28cm × 28cm)

Photo: Steve Rogers

Large Whalebone, 2018, Charred oak, 12" × 12" × 12" (30cm × 30cm × 30cm)
Photo: Steve Rogers

meet using an Arbortech carver for the rough work and rotary burrs for the finish. The organic forms, on the other hand, are 80% to 85% turned, and the rest is carved, though the carving does take a lot of time, blending interior and exterior curves together. Max aims for an even wall thickness throughout, trusting his fingers to tell him when he has done enough.

Max reckons his head was full of bone imagery after his accident. Part of his childhood was spent in Easkey on the Sligo coast, and he regularly came upon whale vertebrae washed up on the beach. His *Whalebone* pieces certainly do conjure up such shapes, albeit heavily stylized—just as his tube pieces were never intended to mimic plumbing fittings, but are primarily explorations of simple geometric shapes. They are pieces for the imagination to feast on. Max himself says of one such sculpture that depending on its orientation, he is reminded variously of whale vertebrae, or a samurai helmet, or a spaceship.

For *Traces of Atlantis*, exhibited and sold in the 2019 AAW POP auction *Traces*, Max set himself the challenge of turning the whole piece with no carving, "to create an organic form that resembles what I imagine past life forms from the lost city of Atlantis to look like. I wanted the form and texture to communicate age, erosion, and its organic nature."

On texture and form

In addition to his complex multiaxis turnings, Max found himself drawn to "simple and straightforward wood-turning" after his climbing accident, turning unadorned bowls and vessels from green woods. He usually prefers not to sand off the tool marks, liking their "honesty" (a core word in Max's

Alien Ocular, 2016, Sandblasted sycamore, 5½" (14cm) diameter
Photo: Steve Rogers

What Planet Are We From Dad? 2018, Charred oak, Larger form: 12" (30cm) diameter
Photo: Steve Rogers

Traces of Atlantis, 2018, Charred oak, 5" (13cm) diameter
Photo: Tib Shaw/AAW

philosophy of making), as this shows the maker's hands at work. As always in his pieces, the tactile quality of the texture is very important. He remembers after a demo in Spain, noticing a woman who was cupping a brightly colored vessel in her hands and stroking it gently: he realized that for her, the main attraction was the feel of the piece, its shape and texture. Max consciously started a series of pieces that could be appreciated by people with limited or no sight. He decided sandblasted oak is not very satisfying to touch because the blasting leaves sharp bits on the surface, whereas woods such as cypress, Sitka spruce, or leylandii, charred and brushed, have both the look and feel of old leather—rich terrain for the fingers to explore.

And of course the shape must be good. When Max was young, he often accompanied a German artist friend to the beach on a pebble hunt. Lothar Göbel makes sculptures from pebbles, cutting them in half and gluing a band of glass between the two sections. The pebbles have to be perfectly elliptical, and Max learned a lot from these searches: he loved the feel of the pebbles, their textures and shapes.

Over the years, Max has refined his opinion of the "right" profile. The widest part of a pebble is usually in the middle and therefore it is rather static: having the widest point below the center elevates the piece, gives it a sense of dynamism. So, take the pebble shape, "pucker in the bottom, lower the wide point, taper the top." The front-on profile of a Galway hooker, a traditional West of Ireland sailboat, excites him, and he will sometimes place one of his *Pebble Vessels* beside a photograph of the boat to compare their shapes.

Max particularly admires the shapes made by turners such as Liam Flynn, Christoph Finkel ("his calabash bowls—the proportions are bang on!"), Ernst Gamperl, and Friedmann Buehler. Occasionally, he incorporates multiaxis techniques into his vessel making, as in the *Melting Pot* series, a four-axis bowl form with three semi-circular protrusions in the rim, like pouring lips.

Recognition

Recognition, both in Ireland and internationally, came quickly for Max. His designs are innovative, his techniques intriguing, and he is regularly in demand as a demonstrator, notably at *Jornados con La Madera* in Spain, and at the international seminars of the Irish Woodturners Guild, the Association of Woodturners of Great Britain, the Association Française de Tournage ▸

Lothar Göbel, *Stone*, year unknown, Beach pebble, glass, 7" (18cm) long

Photo: Lothar Göbel

Finding good form

Photo: Bob Quinn

Photo: Steve Rogers

(*Left*) "An American Mór," *Carraroe Hooker*, 1992

(*Right*) *Pebble Vessel*, 2018, Charred, sandblasted, stained, and limed sycamore, 10" × 12" (25cm × 30cm)

The front view of a Galway hooker has inspired Max's sense of form. It encapsulates much of his thinking about well-shaped vessels.


Photo: John Carlano

Us...Here...Now..., 2017, Sandblasted oak, rusty steel bolts, 13" × 13" × 13" (33cm × 33cm × 33cm)


Max working on his 1950s-style lapstrake runabout, designed by Paul Gartside.

d'Art sur Bois, and the AAW (where he won an Excellence Award in the Instant Gallery in 2015). Max works as a Furniture Design Tutor at a third-level college, Cavan Institute, and his teaching experience is invaluable when demonstrating the intricacies of his turning techniques. His work has been included in AAW exhibitions, at SOFA Chicago (Collectors of Wood Art's *Why Wood* exhibition in 2016), and in exhibitions at Beatrice Wood Center for the Arts (represented by Kirsten Muenster). In May 2019, he had a solo exhibition with the online Wood Symphony Gallery.

Max lives in a most beautiful place, but it is quite remote, so he enjoys the opportunity to exchange ideas and techniques at seminars and demos, and also during his visits to and sojourns with other wood artists such as Jacques Vesery and fellow multiaxis practitioner Barbara Dill. In 2017, he took part in the International Turners' Exchange (ITE) at The Center for Art in Wood in Philadelphia, where he was inspired by the other participants, the city environment, visits to the homes of woodturners and collectors, the variety of woods, the feedback from visitors, the positive attitude in America to wood art, and the openness and generosity of everyone involved. Max encapsulated the experience in the multiaxis *Bolt* sculpture *Us...Here...Now...*, whose components represent the participants, bolted together by the experience.

Other interests

Max has such a wide range of interests that he finds it difficult to get time for all of his projects. In 2009, with his wife Anna Marie, he designed and built their home, a quietly dramatic timber house on stilts with a butterfly roof (see tiny.cc/Brosihouse). His social media followers are fascinated by his regular posts charting the progress of the 17' (5.2m) boat he is building, their vocabulary enriched with the poetry of nautical terms such as *sheerstrake* and *breasthook*. And now, there is Max Brosi the potter: he has added a ceramics room to his studio, dug a fire pit, and made some fine bowls and vessels using clay from his own land.

What's next for Max Brosi? At the ITE Exchange, Albert LeCoff wisely cautioned him against expecting instant epiphanies, and Max says it took several months for the new ideas he absorbed there to begin seeping into his work. One example is the use of milk paints and other methods of coloring. Max's interest in ceramics, especially the Japanese *wabi sabi* aesthetic, is starting to influence his thinking about shape and surface. But whatever he does, it is sure to be interesting, honest, and well done. ■


Melting Pot, 2015, Sandblasted and ebonized oak, 5" × 11" (13cm × 28cm)
Photo: Steve Rogers

Roger Bennett is an Irish woodturner and occasional writer. He specializes in making bowls, vessels, and jewelry, which he colors and inlays with silver. In a previous life, he was a teacher of English and French. For more, visit rogerbennettwoodturner.com.

Members' Gallery

Pat Carroll, Ireland

Woodturners make up a fantastic community, and I connect regularly with fellow artists through social media. There have been many turners who have helped and inspired me over the years. Now, I find that teaching and demonstrating help me learn, since instructing others prompts me to focus on the direction I give.

Recently I have pursued adding color and texture to my work. I feel this adds another dimension and creates more interest and variety.

For more, visit patcarrollwoodturning.com.

Pat Carroll will be a demonstrator at AAW's 2020 International Woodturning Symposium in Louisville, Kentucky. For more, see page 5 of this edition of *AW* or visit tiny.cc/Louisville2020.

(*Left*) *Pierced and Textured Form*, 2016, Ash, 3" × 16" (8cm × 41cm)

(*Right*) *Scalloped Rim*, 2019, Beech, 3" × 8⅝" (8cm × 22cm)

Mark Jundanian, Illinois

Photos by Ron Moravec.

My turning adventure began in 2017, when my wife and I took a beginner bowl class. I was hooked and quickly transitioned my focus from flatwork to turning. Soon I became fascinated by the possibilities in the corners. They seemed to be spaces waiting for the elegant, graceful curves and crisp edges I admire. By leaving my turning blanks square, I was able to create winged bowls. Working toward larger wings over several projects, the designs morphed into these convolved forms.

I would like to acknowledge the abundant encouragement I have received from my fellow club members and other turners. I have designs in mind for other pieces, which I hope to bring about soon. There are so many possibilities 'round the next corner. ■

Embraced, 2019, Hard maple, 3¾" × 8" × 5" (10cm × 20cm × 13cm)

Bird Bath, 2018, Kosso, 3¾" × 5½" (10cm × 14cm)

Reign, 2019, Hard maple, 3¾" × 7" (10cm × 18cm)

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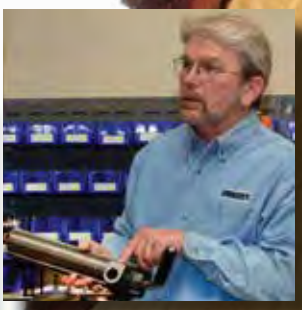

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PARTING TOOL-Ci

Never worry about sharpening your parting tool again with Ultra·Shear's Parting Tool-Ci.

Woodturners love narrow parting tools because they allow you to get more turning from less stock, they cut with less resistance and they open up other design options *(like the grooves of a honey dipper)*. The problem is, the thinner parting tools get, the harder they are to sharpen. The Ultra·Shear Parting Tool-Ci changes all that by eliminating sharpening altogether. Instead, the cutting edge is a nano-grain carbide insert, ground on computerized equipment, polished to a razor-like edge and replaceable in seconds.

As if a thin-kerf carbide parting tool wasn't enough, we also fluted the insert, creating a profile that makes an incredibly clean entry cut on even the trickiest woods; from open-grained softwoods to ultra-dense tropicals…they all cut cleanly. If you need a perfectly flat bottom, there's an optional fully-square carbide insert.

We also designed the blade holder to keep the inserts where they belong. Ultra·Shear's re-designed geometry improves the wedge-theory with a profiled feature that grips the insert securely, even at odd approach angles.

If you're looking for a parting tool that cuts clean each and every time you pick it up, and never needs sharpening, Ultra·Shear's Parting Tool-Ci is for you.

MADE IN USA

See the full line of Ultra·Shear Carbide Insert Turning Tools at *woodpeck.com*

Ultra·Shear Woodturning Tools Designed & Manufactured by Woodpeckers, LLC

JASON CLARK
ILLINOIS

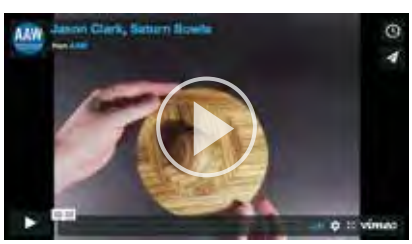
Saturn Bowls

My goals as a woodturner are twofold: first to highlight the natural beauty already present in the wood, and second, to continue to learn and push my skills. When I first saw Hans Weissflog demonstrate the technique of intersecting V-cuts, I knew I didn't want to copy his pieces, but apply the method in some way to my own work. That led me to develop a process for creating multiple off-center disks from a single piece of wood, such that the disks can rotate independently but don't come apart. Pushing myself even further, I applied basket illusion techniques to create what I call *Saturn Illusion*, whose patterns can be changed by rotating the disks.

For more, visit jtcturning.com, or follow Jason on Instagram @jtcturning.

From left:
Square Saturn Bowl, 2017, Padauk, 2" × 8" × 8" (5cm × 20cm × 20cm)
Saturn Bowl, 2019, Zebrawood, 2" × 6" (5cm × 15cm)
Saturn Illusion Bowl, 2018, Maple, 2" × 10" (5cm × 25cm)

Photos alone cannot convey the full effect of Jason's dynamic *Saturn Bowls*. To illustrate how they work, Jason created an explanatory video, available by visiting tiny.cc/SaturnBowls or scanning the QR code.



Intersecting V-cuts allow the off-center disks to rotate independently, without being removed from the whole.

The author's shopmade micro parting tool, with a cutting blade about 1/64" (0.4mm) wide.

SYMPOSIUM DEMONSTRATOR IN LOUISVILLE

You can see Jason Clark demonstrate his woodturning techniques at AAW's 2020 Symposium in Louisville, Kentucky, June 4-7. Visit tiny.cc/Louisville2020 for more.