VISION LOSS AND SHOP LIGHTING • HAND-CHASING THREADS IN WOOD • EXPLORING VISUAL COMPLEMENTARITY

AMERICAN WOODTURNER

Journal of the American Association of Woodturners
June 2020 vol 35, no 3 • woodturner.org

THE MULTI-PART SCULPTURES OF **LASZLO TOMPA**

KIMBERLY WINKLE

BETTY SCARPINO
2020 AAW HONORARY LIFETIME MEMBER

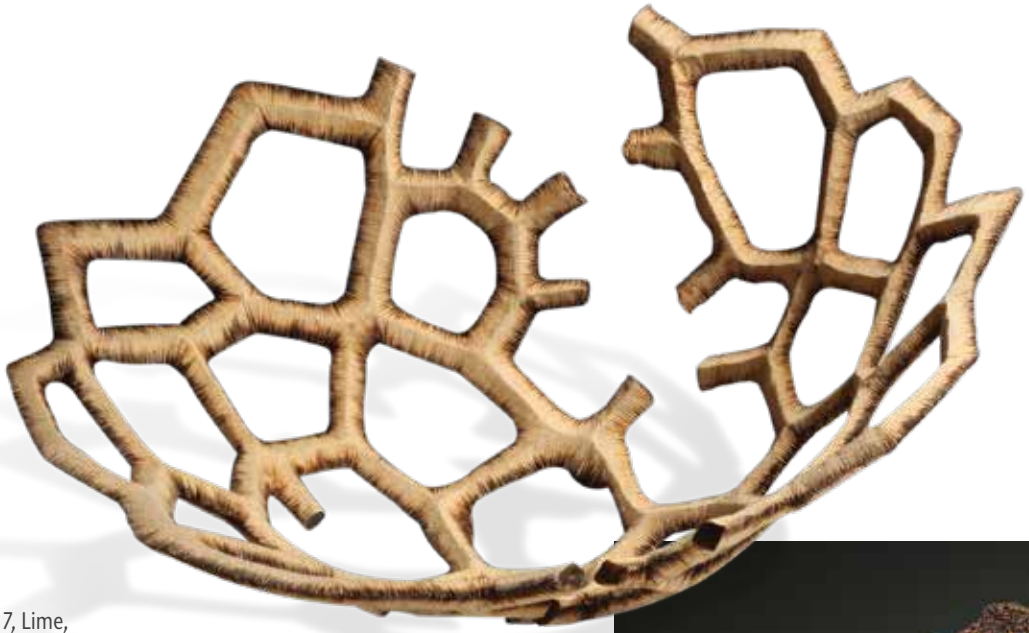
Richard Kennedy Scotland

Working with wood is a privilege. To be able to manipulate such a beautiful material gives me the opportunity to explore shapes, textures, and decoration to create unique pieces of work.

I am a self-taught wood artist based in Argyll, in the far west of Scotland. I am inspired to create pieces that challenge the material and the concept of wood art. I developed my piercing techniques to explore the way light and form interact and to ask questions regarding how wood as a medium is perceived. I am inspired by the work of British turner Bert Marsh, the incredible Binh Pho, as well as several other acclaimed wood artists.

Being able to live in the countryside and work with wood is a joy and something I am immensely lucky to do. I hope my work helps push the profile of this marvelous medium to a wider audience and inspires a new generation of makers. ■

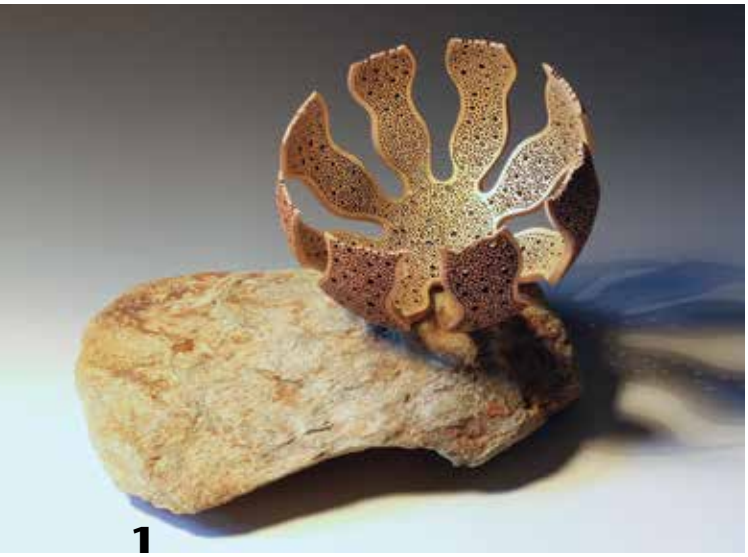
More of Richard's work can be viewed at bolegallery.com.



Acanthus Metamorphic, 2016, Chestnut, pyrography, 4¾" × 8" (12cm × 20cm)

Warden Tree, 2019, Cherry, stone, 5½" × 5½" (14cm × 14cm)

Anatir VIII, 2017, Lime, 4¼" × 10¼" (11cm × 26cm)



(*1*) *Fires of Bel*, 2016, Cherry, gold leaf, stone, 6" × 6" (15cm × 15cm)

(*2*) Untitled, 2016, Beech, paint, 4" × 8½" (10cm × 22cm)

(*3*) *Anatir Spiral*, 2017, Sycamore, paint, 4" × 10" (10cm × 25cm)

(*4*) *Coeur du Bois*, 2016, Sycamore, 4¼" × 10½" (11cm × 27cm)

(*5*) *Anatir VI*, 2016, Lime, paint, 4" × 9½" (10cm × 24cm)

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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

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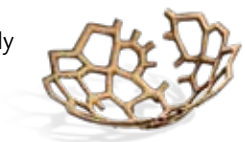


COVER

Cover – Laszlo Tompa, *Vortex*, 2019, Oak, 25½" × 23½" × 8¼" (65cm × 60cm × 21cm), Photo: PicTeka

Back Cover – Andi Wolfe

Editor's Note

How quickly things have changed in our world. My April Editor's Note focused on the AAW Symposium that was to take place in Louisville. But, as Greg Schramek notes in his current president's letter (below), the AAW staff and Board made the difficult decision to cancel this year's Symposium due to risks associated with COVID-19. Although this year's story took an unexpected turn for all of us, the sharing, positive spirit of the woodturning community remains abundantly evident.

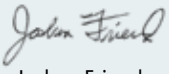
When local AAW chapter officers decided to cancel in-person club meetings, they quickly began holding their meetings online. Not surprisingly, woodturners are finding creative ways to stay in touch and continue being engaged with one another in meaningful ways. Some of these initiatives are reported in this issue of *AW*, in the News and Chatter sections. One example: John Kelsey took it upon himself to educate fellow club members on how to use Zoom, by hosting a weekly "coffee hour" online and helping many get over the technology hurdle.

The AAW also made COVID-19-related news and resources available on its website, woodturner.org. Look to the top of page 5 for specific links to these resources and the latest updates.

A regular fixture at our annual Symposia is the Professional Outreach Program (POP) exhibition. This year's POP show, themed *Nature/Nurture*, can be viewed online, and its live auction will go on as planned, also online. See page 40 for details and a wonderful sampling of objects from this inspiring exhibition.

Not to be missed: Malcolm Zander has written an excellent tribute to Betty Scarpino, who is the 2020 recipient of the AAW Lifetime Membership award. See page 8 to learn about her significant contributions to the woodturning field and to the AAW. Congratulations, Betty!

I hope you are all keeping well during these challenging times and continuing to benefit from membership in the AAW community.



—Joshua Friend

From the President

Reaction vs. overreaction

Like all individuals, governments, and businesses, the AAW has been affected by a catastrophe never before experienced, and its leadership is appropriately reacting. That reaction is by necessity immediate, by good business practice for the continuing year, and by our love of woodturning and our AAW family for the long term. Nothing is more important to us than the health and well-being of our members.

As the impact of COVID-19 became obvious, we evaluated the effect on our Louisville Symposium and concluded it would probably be cancelled. However, outstanding contracts with the convention center and services, hotels, and demonstrators had to be dealt with. The business interruption insurance requirements had to be considered. Most important to us was the impact on our members, many of whom view Symposium attendance as an annual pilgrimage, on our vendors, who rely on sales at the Symposium, and on our professional turners, who demonstrate and teach their unique skills. In the end, we successfully negotiated and minimized potential losses, encouraged our staff to work from home, and, sadly, cancelled the 2020 Symposium.

Close interaction may not be appropriate currently, but woodturning activity could still be the diversion we need. Focus changes to remote demonstrations, possibly panels, and all forms of learning using the Internet. Close coordination between the AAW and local chapters has never been more critical.

The business of the AAW continues. Budget analysis allows us to confidently forecast the impacts of the Symposium cancellation. Given good budget control, I believe we can minimize and even eliminate any losses. Fortunately, we began this year in a financially secure position. While we emphasize meeting the current needs of our membership, we must look forward to our 2021 Symposium in Omaha. Will health issues impact attendance at future symposia; should a new model be considered? What can we do for our professionals, our vendors, our current and future members? I am satisfied AAW's staff and volunteer leadership will deal with these questions effectively.

The AAW has been around for almost four decades. There is a natural tendency to react to the current crisis—to cut costs, to reduce services, to eliminate member benefits. But I believe we can and will deal with today's unique problems. I also believe any decision, any reaction that might have long-term effects, be considered only after weighing its impact one year, five years, even decades from now. This is not the time for overreaction. I expect the AAW will be even more significant four decades from now. It will be a different organization, providing different services, but will remain focused on woodturning.

Looking forward,

Greg Schramek
President, AAW Board of Directors

AAW COVID-19 Response and Online Resources

Alternative Symposium programming

AAW members were alerted via email in late March that the Louisville Symposium, scheduled for June 4-7, had to be canceled due to advisories and mandates regarding COVID-19. AAW Board and staff quickly began exploring ways to deliver alternative programming this year, presented to members in digital form, in place of what was planned for Louisville. At the time of journal publication, plans were underway but not yet solidified.

A webpage was set up to consolidate AAW communications regarding the Symposium and related COVID-19 resources. Please look for AAW emails and check **tiny.cc/AAWCOVID-19** for the latest information.

AAW supporting chapters

With many local chapter meetings and regional symposia also being canceled due to social distancing and stay-at-home orders, the AAW has set up a resources webpage with information designed to help chapter members stay connected and engaged in woodturning. Visit the "Remote Demonstrators" tab on the Chapter Officers Tool Kit page at **tiny.cc/AAWRemote** or scan the QR code for quick access.

This webpage includes both video and printed resource materials to help chapters get up to speed on holding virtual, remote club meetings and conducting/receiving interactive live remote demos. There, you'll see titles such as:

- "Introduction to Live Remote Demos," featuring Dave Hulett
- "Rethinking Demonstrations: Teaching Woodturning Using Live Video," by Alan Zenreich
- "Going Virtual: Zoom Basics for AAW Clubs," by John Kelsey

Visit this site to get started using Zoom and access the most current information about what AAW is doing to help support virtual engagement.

AAW's COVID-19 webpage

Chapter resources

AAW Facebook Page "Steps Up"

In addition to keeping you engaged with interesting, relevant woodturning news and resources, AAW's Facebook page now is also highlighting members who have "stepped up" and responded in positive ways to the COVID-19 pandemic. A special album called "Woodturners Stepping Up!" has been created, with the following invitation:

> The theme for this year's AAW Symposium was "Step Up to the Plate." Our world has changed due to the Covid-19 pandemic and the Symposium has been cancelled, but woodturners everywhere are indeed "stepping up" to help others during these difficult times.
>
> Members are donating mask stashes, making face-shields, creating (and helping others to create) online content, and more. When times get tough, turners step up! We would like to recognize everyone who is stepping up. Let us know what you and others are doing by sending an email to tib@woodturner.org, or posting in the comments! Photos welcome, and please share!

Like and follow the AAW Facebook page, found at facebook.com/AAWoodturners.

CAW's The Wood Shed Offers Online Programming

As a way of navigating the challenges of social distancing and shifting from a place-based programming organization to a "virtual" content provider, The Center for Art in Wood (CAW) has launched The Wood Shed, a website with resources for coming together. It includes talks, exhibition tours, demos, permanent collection insights, stories, and more. CAW is adding to the site constantly to keep it rich, fun, and informative. One section that has grown recently is a Mindfulness "room" that features short breathing, stretching, and yoga movements, as well as flows tailored to woodturners and makers.

For more, visit thewoodshed.org and/or centerforartinwood.org.

Virtual Club Meetings Using Zoom

Lancaster Area Woodturners' first virtual club meeting, on April 7, 2020, attracted an amazing eighty percent of our membership roster and kept us all entertained for a full two hours. We will continue to meet online, using Zoom, at 7:00 p.m. EDT on the first Tuesday of every month, for as long as we must maintain social distancing.

The club also hosts weekly Woodturners' Morning Coffee Hour every Thursday at 9:00 a.m. EDT, also using Zoom. This is where we introduce newbies to basic Zoom moves, so they can control their own microphone, camera, and on-screen presentation. And of course, we hang there to chat about woodturning.

A club member screen-shares her current work during Lancaster Area Woodturners' first virtual club meeting. The thumbnail screen at right shows Zoom's Gallery View of participating members.

What it's like

The online meeting room looks like *Hollywood Squares*, except the stars are our friends. You can see and hear everyone, and everyone also sees and hears you. Members can share photos and videos, ask questions, and chat with one another. It's more than TV—it's a new medium that heats up with participation and engagement.

Our meetings open with the usual officer reports, followed by show-and-tell. We invite every member to bring finished work, whether new or old, photos, and shop gizmos to share. We're learning how to conduct shop tours and live demonstrations using cellphone cameras, and some of our members are skilled enough to shoot and edit their own video demos.

We're also looking into sponsoring online expert demonstrations with live Q&A by nationally recognized woodturning experts and artists.

Our online club meetings and coffee hours help us through this difficult time. If you'd like to join us, please go online to our club website, lancasterareawoodturners.org, and we'll send you a link to our upcoming virtual events. ■

—John Kelsey, club treasurer and Zoom idiot

AAW Releases *Voices* Video Series

NEW! VOICES

Being successful as a woodturner is about more than skill at the lathe. The *Voices* video series invites you to experience intimate conversations with successful studio and production turners, as they discuss big concepts and small details. Video topics include creativity, finishes, copying and plagiarism, influences, aesthetics, design, critiquing work, photography, teaching, making a living, pricing work, marketing, and more.

The Voices

These videos feature the insights and expertise of the following makers and collectors: John Beaver, Jérôme Blanc, Trent Bosch, Marilyn Campbell, Darrel Copeland, Barbara Dill, David Ellsworth, Jean-François Escoulen, Charles Farrar, Harvey Fein, J. Paul Fennell, Keith Holt, Michael Hosaluk, Steve Keeble, Dale Larson, Albert and Tina LeCoff, Dave Long, Rudolph Lopez, Glenn Lucas, Arthur and Jane Mason, Graeme Priddle, Joe Ruminski, Avelino Samuel, Merryll Saylan, Betty Scarpino, Mark Sfirri, David Wahl, Rob Wallace, Derek Weidman, Molly Winton, and Andi Wolfe.

The idea began with David Ellsworth, who notes, "Makers and teachers of woodturning are acutely aware of the need to use language as a vehicle to communicate their ideas. But what's missing is a common denominator, something that gives us all a better way of understanding the meaning behind the words we commonly use. *Voices* was developed to address this and other challenges surrounding what we do, how we think about our work, and our ability to express ourselves effectively. We felt the best approach was to go to the source, ourselves, and use our collective *Voices* to communicate, rather than isolate."

Visit tiny.cc/AAWVoices for more info and to view the videos. ■

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.

2021 POP ARTIST SHOWCASE OPPORTUNITY

Application period: August 15 to October 1, 2020

Each year the Professional Outreach Program (POP) showcases one or two wood artists at the AAW's Annual International Symposium. They are either experienced artists who have made significant contributions to the woodturning field but have not received appropriate recognition or emerging artists who have the potential for making significant contributions to the field. The selected artists each give two demonstrations and receive free Symposium registration plus a small honorarium. Their work is displayed prominently in the Instant Gallery.

Artist applications are invited for the 2021 AAW Symposium in Omaha, Nebraska. Applications will be juried by the POP committee. The application period is August 15 to October 1, 2020; see online application at tiny.cc/Calls.

Laurent Niclot was the POP Showcase Artist featured at the 2019 AAW Symposium, Raleigh, North Carolina.

Photos: Andi Wolfe

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.

Photo: Andi Wolfe

Christian Brisepierre shares his woodturning expertise, 2019 AAW Symposium, Raleigh, North Carolina.

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

BETTY SCARPINO

2020 AAW Honorary Lifetime Member

Malcolm Zander

The AAW Board of Directors at its discretion confers honorary lifetime membership to persons who, in its judgement, have made extraordinary contributions to the American Association of Woodturners and the advancement of woodturning. This year, the honor goes to Betty Scarpino, in recognition of her significant work with the AAW and her influence on the wood art field as an artist, demonstrator, speaker, juror, teacher, writer, and editor. The award will be conveyed to Betty during the 2021 AAW Symposium in Omaha, Nebraska.

Photo: Andi Wolfe

A curious mind

Betty was born in Washington State, one of four sisters, and attended high school in Kalispell, Montana, where her father had a sporting goods store. A fifth-grade English teacher encouraged her to write, and another favorite subject was math. In 1975, early in her marriage, Betty took part-time courses in math at the University of Missouri. This grew into full-time enrollment because of her increasing interest in woodworking classes, and she entered the program in industrial arts.

Around 1979, nearing the completion of her degree, Betty took several sculpture classes in the art department. A lathe languished in a back room, and after she got to know her instructor, she suggested to him that art could be made from woodturnings. The instructor disagreed emphatically, but this only reinforced Betty's view, and ever since, she has endeavored to prove her conviction.

That early interaction illustrates a key facet of Betty's character—a strong sense of curiosity and a willingness to question established norms. As she wrote in her April 2017 *AW* article, "Embellishing Turned Objects," "[Curiosity] is essential—not knowing can be fun, and in the process of figuring things out, discovery will happen. ... Accepting that it is okay not to know is liberating, especially when you are the one person in the room brave enough to ask, *what if*?"

Early turning experiences

Betty graduated with her degree in industrial arts in 1981. Towards the end of this college period, she took numerous courses in English literature for pleasure, plus courses in drawing and in clay and wood sculpture. By this time, she had made many pieces of furniture and had also learned how to use a lathe.

Betty with sons Sam (left) and Dan (right), 2019.

In 1984, her first son, Sam, was born (now an assistant professor at Northeastern University, with a research background in infectious diseases and epidemiology). In 1987, in Indianapolis, her second son, Dan (now a senior automotive test engineer in Michigan), was born. Betty had already joined the AAW in 1986 and connected locally with Dick Gerard as founding members of AAW's Indianapolis chapter. With the help of a former brother-in-law, Betty turned her one-car garage into a woodshop, which includes a large side window, front and back doors, and a skylight. She painted the floor in swirls of leftover pink paint. In the early 1990s, she began reading biographies of women artists (Hepworth, Nevelson, O'Keeffe), trying to figure out how, as a 40-year-old mother with two young children, she could be an artist (without having earned an MFA).

In 1994, Betty received an EOG grant from the AAW to take a class at Arrowmont School of Arts and Crafts and selected Michael Hosaluk's class to learn his methods and techniques. Michael remembers the occasion well:

I think it was her first woodturning class and the two Bobs made a female figure with very exaggerated proportions. Betty and Susan reciprocated with a male figure titled Golden Boy that put them in their place. That was an unforgettable session, where we all learned so much from each other. She is always giving and fun to be with.

In Hosaluk's class, Betty had a *what if* moment and cut apart her first turning, making a puzzle bowl and fulfilling a desire to deconstruct a turned object, which was to become an important aspect of her future work.

Betty returned to Arrowmont a few years later to attend two design classes taught by Steve Loar. These classes had a major influence on Betty, and she and Steve have often worked together since. Steve views Betty as the natural heir to Stephen Hogbin and his groundbreaking deconstruction of turned forms. He states, "Betty has become a powerhouse of influence, creating consistently engaging and increasingly large work."

Artistic development

The years 1994 to 2000 were highly productive for Betty, and there was time to experiment. Executive Director Emeritus and co-founder of The Center for Art in Wood Albert LeCoff became familiar with Betty's evolving work and invited her to participate on an artists' panel at the 1997 World Turning Conference, organized by the Wood Turning Center (now The Center for Art in Wood). Albert recalls:

Betty and Michelle Holzapfel were balanced by seasoned veteran artists—Connie Mississippi and Merryll Saylan. The panel raised and discussed issues that would become integral to Betty's future work, which became more narrative.... A second invitation to the Center's 1999 and 2001 Turned Multiples exhibitions followed, and in 1999 Betty participated as an artist in the Center's residency program, the Windgate International Turning Exchange (ITE), where she explored large-scale sculpture and collaborative work. Her seminal sculpture, Bittersweet, *was added to the Center's museum collection.*

In 2016, Betty returned as the ITE's resident photojournalist, only the second person in the history of the residency to participate in this prestigious event twice. She recorded the group's activities with photos, a blog, and sculptural interpretations. Her new work included woodcut prints as well as sculpture. ▸

A professional video of Betty Scarpino, Judy Ditmer, and Michelle Holzapfel, recorded in 1993, has been made available on AAW's YouTube channel. *Signatures in Wood* shows three remarkably self-assured and focused young women, who later came to build serious careers in the wood art field. View the video at tiny.cc/SignaturesinWood (URL is case sensitive) or by scanning the QR code.

Bittersweet, 1999 ITE, Walnut, 19¼" × 16" × 3½" (49cm × 41cm × 9cm)

The Center for Art in Wood Museum Collection, Donated by the Artist

Photos: John Carlano

IMPRESSIONS: Michaela Crie Stone: Blue Flow, 2016, Woodcut print on handmade paper, 15" × 19½" (38cm × 50cm)

Photo: John Carlano

Betty at the ITE in 1999 (left) and 2016 (right).

Photos courtesy of The Center for Art in Wood

Betty at the Chicago SOFA exhibition, 2017.

During the seventeen years between her two ITE residencies, Betty's work had evolved from primarily front/back turned-and-carved objects to more in-the-round 3D sculptures, viewable from all angles with each viewpoint integrated to the whole. In moving from woodturning to non-turned sculpture, Betty has taken a similar path as others such as Michael Peterson and Benoît Averly, for whom the final form is always paramount, and the techniques used to attain it are simply assumed. Betty's work has become increasingly large and distinctive; she has become the modern-day successor to her avatar, the British sculptress Barbara Hepworth. Betty currently has work in more than twenty major museums as well as in many major private collections, has been included in scores of important exhibitions, has been featured in numerous publications, has written extensively, and has taught and demonstrated widely—from Arrowmont to Anderson Ranch and from SOFA to the Smithsonian. Albert LeCoff describes her as "a role model of turning, sculpture, and a thinking artist."

Betty standing next to *Dialogue of Desire*, 2006, Butternut, 7' (2m) tall, during the awards ceremony at Indiana Artists Club's Annual Members Exhibit, 2019, Saks Art Gallery, Indianapolis. Her sculpture won third place. Permanent collection of Indiana State Museum.

Photo: Andi Wolfe

Editor

Few will know that Betty Scarpino has been editor of *American Woodturner* twice—first in 1990 to 1993, when *AW* was a simple volunteer newsletter. Betty had been working as a part-time editorial assistant at a history journal, where she had learned some editing skills. She applied for the *AW* editorship but insisted on it being a paid position and also that the editor attend the AAW Board meetings (this has been the case ever since). She saw *AW* then as being a vehicle for recording the history of the growth of the AAW and of the woodturning field. As such, it would differ from other woodturning publications in being the Journal of the AAW.

Betty left this first editorship in 1993 to focus on her turning and sculpture. Sixteen years later, in 2009, she returned to *AW* after having been a contributing editor on woodturning for *Woodworker's Journal* for three years. She immediately engaged a professional proofreader along with Albarella Design for design and print management. Next, she implemented a policy of inclusiveness, deliberately widening the authorship and scope of the Journal. She ran articles by a 15-year-old and a 90-year-old member. She included articles on basic topics like spindle turning and finishes, as well as more advanced and far-reaching subjects like Derek Weidman's amazing lathe-sculpted animals and Terry Martin's fascinating article on woodturning in China. The *AW* was infused with more artwork yet balanced with solid coverage of woodturning fundamentals.

During Betty's second tenure at *AW*, she worked closely with Board member and publications committee chair Jean LeGwin, who recalls:

> *When she assumed the role as editor, Betty was tasked with taking the Journal from being a quarterly publication to a bi-monthly. She was able to do that without missing a beat! She solicited content on a wide range of topics from a large number of authors, while maintaining very high standards of substance and style.*

Steve Loar adds:

> *What was considered to be appropriate content, and its balance within each issue, had been fought over for years, and under Betty's firm presence and dedication to fairness, many of those brush fires and antagonisms were extinguished.*

Working from a simple MacBook laptop and cluttered desk (often in pajamas and wearing bunny slippers), Betty edited hundreds of articles over the six years from 2009 to 2014. Shortly after she stepped down, she wrote:

> *It's a huge responsibility, and the repetitive, relentless deadlines eventually take their toll. The skills required to be a successful editor of the Journal are multiple and varied—there are only a very small number of truly qualified woodturning-journal editors.*
>
> *The Journal is unique in many ways. For instance, many articles are written by amateurs—amateur authors, photographers, woodturners. Training these people is time-consuming. But, it's highly rewarding. One of my greatest pleasures as editor was cultivating new authors, people who had never written before. I remember the excitement of a turner who saw his or her article in print for the first time. They were always so willing to send a draft and numerous photos, and expressed enthusiasm when I requested re-photographing to achieve visual clarity.*
>
> American Woodturner *is an amazing jewel of which the AAW can be proud. It not only is a record of the woodturning field and movement, it is a vehicle for nurturing many individuals within the woodturning field, providing a platform for showcasing new work and for expressing ideas about artwork. It continues to help the entire field grow and mature.*

Positive communication

When Betty began her second editorship in 2009, she was invited to join a discussion group, formed to practice the communication methods developed by Marshall Rosenburg, author of *Nonviolent Communication*. She attended discussion sessions for ▸

Egg on Toast, 2016, walnut, maple, paint. 6" × 4" × 2" (15cm × 10cm × 5cm)

two years. This was a turning point in Betty's life. She learned how to communicate with others in a supportive, non-confrontational, and inclusive way. As a new editor, a woman editor, and an artist editor, she initially received angry emails from members who believed they were being left out and ignored. With her philosophy of inclusion and newfound nonviolent communication skills, Betty was able to respond in a way that often resulted in new authors. She joined several Internet forums as part of her editorial research and outreach, encountering sometimes negative postings. Betty made no assumptions about the author's intentions, responding with wisdom and always a positive tone, and in most cases ended up turning the negative poster into a supporter. She tamed a number of trolls.

Photo: Wilbur Montgomery

Parallel Conversations, 2018, Metalwork by Julie Ball, Sycamore, acrylic paint, 54" (137cm) tall

These communication skills were on display in a seminar Betty gave to the Ottawa Valley Woodturners in 2014, in the course of which she showed a series of fascinating slides of what a "bowl" could be. Several were pretty unusual, and when she asked the audience for comment, some responses were rather far out. Betty did not impose her opinion, but just asked more questions, and in short order a very good discussion was under way which got many people thinking. This happened because Betty made a point of including everyone and listened to points of view with which she may not have agreed.

Women in Turning

Merryll Saylan summarizes:

> *Betty's two most important roles in my mind have been, firstly, to rescue the Journal and make it into a first-class magazine; and secondly, in her support and encouragement of women, she has helped the field immensely. I was one of them.*

In her spirit of inclusiveness, Betty gave women a platform and attention in the Journal that highlighted their contributions. She was instrumental in getting the Women in Turning (WIT) committee started and became a spokeswoman. WIT has made significant progress in providing women a voice within the AAW and the wider woodturning community. AAW president Greg Schramek comments:

> *Betty is an extremely bright and talented artist whose communication skills took the* American Woodturner *to a new level, who after passing that baton immediately accepted the mantle of Women in Turning, promoting the contributions of women without constraint or apology. I remember our heated discourse at my home over the directions and timing of WIT and its impact on the AAW. That discussion took me from admiration to respect. Betty has opinions worth listening to.*

What next?

In her long and diverse career, Betty Scarpino has contributed hugely to the woodturning and wood art fields. She has clearly won the debate with her first woodturning instructor: woodturned objects can indeed be art. What lies ahead? Betty is a voracious reader, an avid book club member, cycles regularly, and walks and hikes. In these difficult current times, she is grateful for the network of friends that is a feature of the AAW, and from which we all benefit. And like many of us, Betty is planning to spend more time in her workshop at her first love: making. Her goal is to be turning, carving, and creating long into the future. The curious mind is still percolating.

Special thanks to Albert LeCoff for his gracious provision of content relating to the Center for Art in Wood and the ITE, as well as associated photographs.

Dixie Biggs, Sharon Doughtie, Katie Hudnall, Jean LeGwin, Betty Scarpino, Andi Wolfe, and Lynne Yamaguchi, *ITO (It Takes Ovaries) Brewers Six-Pack*, 2019

Women in Turning's contribution to AAW's 2019 EOG auction.

Malcolm Zander is a New Zealand-born wood artist living in Ottawa, Canada. His website is malcolmzander.com.

I wanted to share what the South Plains Woodturners (Lubbock, Texas) are doing to engage members remotely. Even before the COVID-19 pandemic, I began emphasizing our monthly President's Iron Man Challenge and reporting the results on our club webpage, southplainswoodturners.org.

To encourage a high level of participation, I made a list of projects that included both beginner and intermediate skills and could be completed on a mini-lathe with basic tools. I surveyed club members using Google docs to get feedback on what they were most interested in. We looked at the calendar and tried to align the project challenges with sale events, webinars, and socials.

Members email photos of their work to me, and I regularly update our President's Iron Man Challenge "score sheet" on the website with these photos. As a bonus, our newsletter editor also uses the photos to help round out the newsletter and make it complement the webpage.

This approach took some time to set up, like anything of value, but we are keeping several members engaged and hope others will join the fun. I have a stack of coupons for free car washes I am using as prizes, even though our group would participate without awards—just for the fun of comparing projects. We hope to be able to announce a really nice prize for the Grand Champion at our Christmas party.

—Kent Crowell, President, South Plains Woodturners

I am a member of the DelVal Turners in New Jersey. Recently, I put forward the following challenge to our club and thought it would be great to share and encourage all AAW members to participate through their local chapters.

During this time of social distancing and staying at home, I suggest we use some of our shop time as a means of giving thanks to those who are working on the front lines of the healthcare profession. If each member of our club turns small gift items now, we can collect the items when we are again able to hold in-person club meetings. We could then present them to a hospital representative for distribution to doctors, nurses, and other healthcare professionals, who are working to protect and care for us.

Projects could include things like honey dippers, ring holders, bottle stoppers, small vases, pens, or any item you are comfortable turning. If each turner made a dozen or more items, that would be wonderful. This is a great way to publicize the work we woodturners do and give back to those who are caring for us during this pandemic.

—Paul Bracciante, New Jersey

Some woodturners find inspiration by visiting museums, searching the Internet, reading books, or looking at the work of others artists. Sometimes inspiration comes as a serendipitous occasion, when we are least expecting it. I was camping in Algonquin Provincial Park in Ontario, Canada, last September and noticed someone had decorated part of the campsite's picnic table, using a wood burner to form a cluster of spruce trees. This inspired me to use similar patterns on my turned platters and bowls.

—Dave Buchholz, New York

One woodturner's inspiration for embellishment, found on a campsite picnic table (*left*).

Following our regular monthly meeting, the Grand River Woodturners Guild (Grand Rapids, Michigan) hosted seven teens from our local chapter of New City Kids. After we gave a talk on lathe safety and a demonstration on bowl turning, each teen received one-on-one hands-on mentoring from club members. Each teen took home a completed turned and finished bowl. The Guild plans to set up additional workshops with the New City Kids, an organization that "aims to draw children into hope by developing in them skills, talents, and desires for their future." ▸

—Stephen Payne, Michigan

FROM THE EDITOR'S INBOX

I started woodturning three years ago, shortly after retiring. I joined my local club (Northeast Wisconsin Woodturners) and the AAW. I have found that AAW membership and joining a turning club is of great value to a new woodturner. I read Ian Stewart's February 2017 *American Woodturner* article, "Drawn to Form: Multiaxis Hollow Forms" (vol 32, no 1), with great interest. It was very well written and provided clear direction on how to safely turn a multiaxis project. It was a lot of fun to build additional turning skills and take a step beyond a standard spindle project. My thanks to the AAW and the authors of your many fine articles.

—Mark Steine, Wisconsin

Just want to send in this photo, suggesting that beginning turners need to have a sense of humor. Really, all woodturners should have one because stuff happens!

—Jim Putnam, Wisconsin

Catoctin Area Turners Goes Virtual

Many members of the Catoctin Area Turners (Hamilton, Virginia) were saddened to hear of the cancellation of our weekly Thursday-night turning sessions due to COVID-19. Weekly sessions for several years had developed deep friendships, as well as a lot of woodturning skill.

To keep the training and the connections going, we developed four types of meetings conducted virtually on the Zoom videoconferencing platform.

Show-and-tell. Club members join the online meeting on their laptop, smartphone, or tablet at the appointed time and take turns showing their work—just as they would at an in-person meeting.

Shop tours. Whoever is set to give a tour of his or her shop simply carries the laptop or other device, points the camera, and narrates the shop tour. This has proven extremely valuable for new members, who are making decisions about setting up their shops. Multiple shop tours can occur in a single online session.

Turning-together challenges. For this meeting, members first enjoy a greeting period that includes the evening's turning challenge, with discussion of various approaches. They then go to their lathes for half of the allotted time. Members gather again on the videoconference to show their progress and then return to the shop to complete the project. They reconvene one last time to share the project (completed or not) and enjoy fellowship and stories.

Our members have reported that working on the same project and sharing the challenges and results promotes a sense of togetherness, even when physically separated.

Workshops. At the time of this writing, we have scheduled our first virtual turning workshop, pen turning. This type of activity takes more planning, as all students need to have the supplies and equipment used in the workshop. But our veteran members are determined to keep the learning going for new members during this pandemic.

We expect to come out of this crisis stronger than ever, with some of our 21st-century approaches continuing past the pandemic. The benefits are evident—less time and cost of driving means more time to turn and more money to buy our next tool. However, I asked club members if they would like to continue meeting this way after social-distancing restrictions are lifted, and they all said no. They would rather drive and be together in person. ■

—Dave Robinson, Catoctin Area Turners

A Catoctin club meeting on Zoom, during a turning-together challenge. Members are shown having reconvened to talk about their project. In this case, the turning challenge was offset tool handles, as inspired by David Ellsworth's article in the April 2020 *American Woodturner*.

Magnolia Woodturners at Spring Farm Days

In early March, the Magnolia Woodturners of Jackson, Mississippi, participated in Spring Farm Days at The Mississippi Agriculture and Forestry Museum, displaying turned work and demonstrating woodturning. More than 600 people attended each day over the three-day event.

Children from schools all over the state attended Thursday and Friday, while families were more prevalent on Saturday. Our club presented short turning demonstrations on tops, pendants, and ornaments. We have found that they can hold the attention of the smaller children by keeping the presentations short and simple.

Members of the Magnolia Woodturners display and demonstrate at Spring Farm Days at The Mississippi Agriculture and Forestry Museum.

The Magnolia Woodturners' club meetings are held at the museum the third Saturday of each month, and the partnership we have developed enables us to promote the club while helping the museum at the same time. While demonstrating at these events, we also hand out brochures and collect contact information to promote other club events. The benefit to the club has been a substantial increase in membership in the last year, from forty-two members to a new high of seventy-three. It is always an excellent experience for participating members, the museum, and attendees. ■

—Gerald Lawrence, Magnolia Woodturners

MAW: The Little Club That Could

The Montrose Area Woodturners (MAW), of Montrose, Colorado, is a small club with a big heart. With a membership of about twenty-five, the club comprises turners from several small communities in Western Colorado. MAW has been in existence for about six years and, along with a love of turning wood into beautiful projects, has a very strong sense of civic duty and service to our community. Following are some of our club's outreach programs.

Eagle head canes and pens

Producing eagle head canes is a fascinating tradition that originated during the Civil War. When soldiers would return home, many with leg injuries, the neighbors would carve a cane for them with an eagle head on top. Over time, the tradition was lost, but in 2004, a woodworking group in Oklahoma came across the story and restored the tradition. MAW, in conjunction with the Woodworkers Guild of Western Colorado and the Black Canyon Woodcarvers, started producing canes in 2013 and has presented canes to more than 650 deserving veterans.

Since not all of our club members have equipment appropriate to turn canes, we started producing pens in 2015 to give along with the canes. This enables all of our members to participate.

Wig stands

In 2017, the group initiated a new program to turn wig stands for cancer patients. Since most cancer patients on chemotherapy lose their hair, it is common for them to wear a wig during this time. To maintain and store the wig at night, it is appropriate to place it on a stand. The wig stands are turned from three pieces of wood—a base, a stem, and a rounded or oval top to secure the wig. After turning and assembling the wig stands, local artisans embellish and paint each one. At the end of 2019, MAW had donated more than 150 wig stands.

County fair demos

Lastly, the group sets up two lathes at the Montrose County Fair each summer and demonstrates for attendees. Objects produced and given to observers include tops, honey dippers, bowls, and dibbers.

It is rare that we have an opportunity to serve our community while actively pursuing a hobby we thoroughly enjoy. ■

—Leonard Cribbs, President, Montrose Area Woodturners

Calendar of Events

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

Canada

RESCHEDULING NOTICE: Due to the health risks associated with COVID-19, the Saskatchewan Woodturners Symposium, previously scheduled for July 17–19, 2020, has been rescheduled to July 9–11, 2021. Held at the Regina Trades and Skills Centre in Regina and sponsored by the South Saskatchewan Woodturning Guild, this event features an instant gallery, wine and cheese gathering, banquet, lunches, auction, and demonstrations. Demonstrators to include Jean-François Escoulen, Nick Agar, Jason Breach, Michael Hosaluk, and others. Early registration cutoff is March 31, 2021. For the latest information, visit southsaskwoodturners.ca.

Dale Nish, *Vessel,* 1989, Wormy ash, 11" (28cm) tall

AAW Permanent Collection, donated by Lois Laycraft in memory of Frank Sudol

Photo: Tib Shaw/AAW

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

CANCELLATION NOTICE: Due to the health risks associated with COVID-19, Turn-On! Chicago, previously scheduled for July 24–26, 2020, has been canceled. Visit turnonchicago.com to stay informed as plans develop for the next event, which will take place during the summer of 2022. For direct questions, email Al Miotke at abmiotke@comcast.net.

Minnesota

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

- 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.

Montana

September 19, 20, 2020, Yellowstone Woodturners Symposium, Roaring 20's Club House, 7400 Grand Ave., Billings. Featured demonstrator/instructor will be Doug Schneiter (of Loveland, Colorado) featuring instruction in tools and tool techniques, hollow form turning, basket illusion, ornamental turning, lidded box using off-center turning, and texturing of bowls and platters. For more, visit yellowstonewoodturners.org or call Tim Morgan at 406-690-8730 or Dr. Van at 406-545-0777.

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 contact Greg Godwin at tnwoodturningsymposium@gmail.com. Vendors, contact Grant Hitt at tawvendorinfo@gmail.com.

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.

Tips

Faceshield protector

We know that we all need to be wearing eye protection at the lathe and many of us wisely choose to use a faceshield for more complete face protection. After spending money to get an ANSI Z87-rated faceshield or one with combined respiratory and face protection, getting scratches on the shield is not only a nuisance, but distorts your vision, especially if the scratches are directly in your line of sight. You can easily make a cover to protect your faceshield while storing it and/or transporting it for any reason.

I use an old short-sleeved T-shirt. Cut off the sleeve above the seam that joins the sleeve to the body, and slip the shirt arm over the faceshield, feeding it on from the bottom with the larger sleeve opening going on first. It stays in place easily with enough tension from the sleeve and seam.

—Jan Casiello, Massachusetts

Tight-space sawhorse jig

I often get logs that have been cut at a weird angle. I don't have space for a sawhorse or a convenient location to cut the ends square before mounting a log on the lathe. My solution was to build a sawhorse jig that mounts on the ways of my lathe. Each end plate is attached to a cleat designed to fit securely between the ways. And since the two ends slide independently, I can easily adjust the distance between them to accommodate different length logs.

I can then use my electric chainsaw to square up the ends before mounting the log.

—Harvey Fein, New York

Task light diffuser

I love my magnetic-base, flexible-neck LED lathe task light. But I find the intense light it puts out more of a spotlight than a flood. And for me, this creates too much light concentrated in a relatively small part of my work area. Unfortunately, my light doesn't have an adjustment to broaden the beam.

To fix the problem, I made a simple diffuser with a small, cheap, plastic magnifying glass and some scrap PVC pipe. I found the magnifying glass online for a couple of bucks. First, I cut the plastic handle off the magnifying glass, leaving only the plastic lens in its frame. Next, I made a "mount" for the lens from PVC pipe. Since the pipe was about the same diameter as the light, I was able to friction fit the pipe to the end of the lamp by cutting a slit in the side of the pipe. The frame of the magnifying glass fits nicely into the other end of the PVC.

To make things secure, I used hot-melt glue to mount the lens into the pipe and cloth tape to hold both pieces on the LED lamp. Although the friction fit holds the lens and the mount on my light, the tape acts as a backup. Plus, cloth tape is easily removed, so I can take the diffuser off any time I want to get a more concentrated light beam.

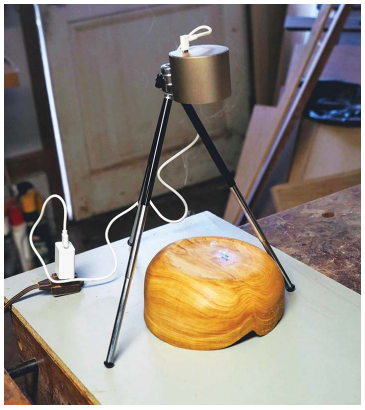
—Rich Sabreen, Connecticut ▸

LED tailstock light

A $2 LED light, fastened to my tailstock, gives a tremendous amount of light to the lower half of my turnings.

—Peter Soltz, Massachusetts

Laser engraver inscribes bowls



Over the years, I have tried several methods of inscribing my bowls. None were satisfactory. At first, I wrote the inscription (usually name and wood) with a woodburning pen—too slow and irregular. Then I tried various permanent markers—not solvent-proof. Recently, I tried using archival ink pens, which are more permanent but still can fade with polishing. Plus, my handwriting is terrible. My go-to method for a long time has been to print out an inscription in reverse on a laser printer, then transfer the inscription from paper to wood with a hot transfer tool. The results are relatively solvent- and polish-proof but get lost on dark woods such as walnut, where I would have to bleach a patch for the transfer to be visible.

Recently, I invested in a small laser engraving unit, which burns pictures into wood. You print out your text and/or design on a printer, take a picture on your phone, crop and edit the image using the provided software, transfer the image to the laser head, and burn. It only takes a few minutes. Laser engravers come in all sizes, powers, and prices, but for wood products, a lightweight one is fine. I paid around $300 for a LaserPecker unit. The results are excellent and truly permanent, and the laser actually works best on darker woods. So now I am engraving a backlog of walnut bowls and anything else suitable I can find.

Safety Note: Learn and follow all manufacturer safety precautions, as using a laser engraver poses potential hazards.

—Peter M. Smith, New Jersey

Sawbuck eases log prep

After trying to keep logs steady while cutting them in half for bowl blanks and trying to avoid hitting the ground with the chainsaw, I finally designed and built this sawbuck to cradle the logs safely during cutting.

This sawbuck folds for easy carrying and storage. The 4"×4"s that hold the log are lag-bolted in place, so they can be replaced easily if needed. The gap between the 4"×4"s provides clearance for the chainsaw as it cuts through the log. The width of this gap can be adjusted by varying the length of chain used to hold the beams together at the bottom of the legs.

When cutting a log on this sawbuck, I insert a plastic wedge into the top of the cut before proceeding all the way through to prevent the wood from binding on the saw. Be sure to turn the chainsaw off before inserting a wedge.

After testing the sawbuck, I was really pleased with the results. It provides a good working height for safe cutting.

Download plans for this sawbuck at tiny.cc/sawbuck.

—Bill Gray, Pennsylvania

Chuck wrench knobs add comfort

The key provided for tightening most lathe chucks has a simple short bar as a crosspiece. This short bar can make it difficult to get adequate torque for tightening and can also be uncomfortable to use. I have found that making and installing a small nob on each end of the crosspiece gives me a better grip, which allows me to operate the chuck more safely. At the same time, it reduces the discomfort from the ends of the bar "digging" into my hands.

—Cliff Guard, Virginia

Soft-grip locking plier eliminates clicking

I use vacuum chuck extension tubes (through the headstock) with my vacuum system. However, their slight resistance with the bearings causes them to click continuously against the headstock. I solved this problem by adding a little weight to the vacuum hose on the outboard side, which stopped the extension tube from moving. Specifically, I attached a soft-grip locking plier to the vacuum tube. *Voila!* Problem solved!
—Mark Heatwole, Virginia

Spice rack organizer

I maintain a moderate stock of materials for inlays and crack repair for my turned projects. These supplies include minerals, shells, metals, and other substances commonly used for this purpose. When in need of material, I found myself pawing through paper sacks, plastic bags, and baby food jars. My wife had this spice rack on the kitchen counter and graciously allowed me to repurpose it for my needs. Contents are clearly labeled on each bottle. Another area of my shop has been organized.

—Bill Tanner, Washington State

Scraper handle flats orient cutting edge

I often use a straight scraper to rough out the bottom of a hollow form. Scrapers do not yield a finished cut, but for endgrain they are especially fast, efficient, and easy to use. However, there are times when the tool is deep inside a piece and nothing is happening. I then realize I have presented the scraper upside down. It is easy to do.

My solution was to modify the scraper handle by creating a flat on it. Hold the scraper in scraping position, bevel down, and on a belt sander, sand a flat area on the bottom part of the wood handle. Now when you pick up this tool, your fingers will feel this flat area and the tool will register in your hand in the correct position.

I have had a couple of opportunities to teach classes with visually impaired students, and this trick has helped my students easily identify the correct tool presentation. But modifying your scrapers is certainly not limited for the visually impaired. I have customized all of my scrapers. It really works.

—Jim Duxbury, North Carolina

Modified painter's pyramids

Many of us own a set of painter's support stands, or painter's pyramids. They are very useful for holding workpieces while applying finish. For supporting smaller turnings or forms with a narrow foot, however, these pyramids are less useful because, as sold, their points can't be arranged close enough together. I modified a set of three of these pyramids and can now support turnings as small as 2" (5cm) in diameter (*Photo 1*).

On each pyramid, I cut off the point between the two mounting tabs and then cut off one of the tabs (the same tab on each pyramid). This allows these pyramids to be arranged much closer together. I then used the remaining tab to mount them on a board (*Photo 2*). With the mounting screws only snug tight, I can rotate the pyramids (*Photo 3*) and achieve any diameter of the support points out to 4½" (11cm). By being mounted, the pyramids stay put wherever positioned and don't go scooting away in different directions. If the mounting board is at least 5" (13cm) in diameter, the pyramids will still provide sturdy support, even in the maximum expanded position. ■

—Dave Stallard, California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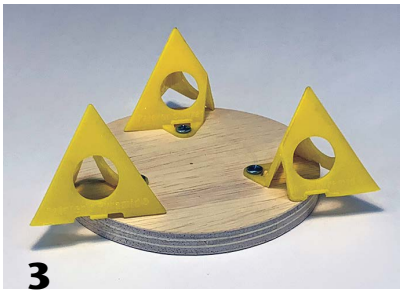
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SKILL-BUILDING PROJECT

Turn an elegant TEALIGHT CANDLEHOLDER

Bill Wells

Like most woodturners, I make gifts for friends and family. I like to see these gifts being put to use. These simple tealight candleholders are a good example—they are popular and get used!

Prepare materials

This article will describe how I make a tealight candleholder, but the concept can be applied to designs of your own choosing. The basic design uses a glass cup, 2" (5cm) in diameter and 1¼" (32mm) tall. An Internet search for "glass tealight holder" will provide plenty of purchasing options. Just be sure your design includes a glass cup, which catches any melted wax and keeps the flame from reaching the wood.

You can use any hardwood as long as it is dry. My design uses nominal 1"- and 2"- (25mm- and 5cm-) thick hardwood lumber. For the candleholder shown in this article, I used bubinga and wenge, a contrast in color, and maple veneer between the two. *Photo 1* shows the components cut into squares: a 3" (8cm) square of maple veneer, a 4" (10cm) square of bubinga for the top section, and a 2½" (6cm) square of wenge for the base, or foot.

Center mark and draw a maximum diameter circle on each piece. Next, drill a hole 2" in diameter and 1" deep in the top section, which will receive the glass cup. I drill this hole on a drill press, using a Forstner bit. Hold the piece safely in a wood screw clamp, and set the drill press at its slowest speed (*Photo 2*).

Trim the top and base pieces round on a bandsaw, following the circles drawn earlier (*Photo 3*). Trim the veneer round with scissors.

Now you can glue the components into a single blank, using the lathe as a clamp. Begin by mounting the top piece on the lathe using your chuck in expansion mode (*Photo 4*). Note: It's a good idea to check the holding range of your chuck jaws prior to drilling to ensure you'll be able to mount the piece this way. Most standard jaws will fit within a 2" hole. If the closed jaws won't fit in the hole, drill a slightly larger hole or use pin jaws in your chuck.

Ensure the mating surfaces are smooth and flat. I use a belt sander to true the surfaces, but you could also use sandpaper glued to a flat piece of plywood. Apply glue and clamp them together. One common problem is the tendency of the pieces to slip out of position when the glue is still wet. The point in the live center helps to prevent this (*Photo 5*). Let the glue set overnight.

Turning

Dry hardwood requires sharp tools. Lightly sharpen or hone them often. With the blank still in position from the gluing step, check that it is held snugly, but be cautious when holding any piece

Prep materials

1 The blank comprises three contrasting pieces laminated together. Use a compass to draw a circle on each for trimming on the bandsaw.

2

3 In the thickest piece, drill a hole for the glass cup. Trim the pieces round. The veneer can be trimmed using scissors.

Glue up turning blank

4 Use the drilled hole to mount the top section on a chuck in expansion mode.

5 The lathe is an excellent clamping device. Use the tailstock to apply pressure during glue-up. Note the veneer is sandwiched between the top and base sections.

Form tenon at base

After the glue dries, form a tenon at the base to fit in your chuck jaws.

Shape candleholder body

With the piece reversed and now held by the base tenon, shape the top section. The author forms an angle from center to the top rim.

Reverse the blank in the chuck, holding it once more in expansion mode, and shape the lower section of the candleholder. The author uses a gouge, followed by a negative-rake scraper to refine the surface.

in expansion mode—too much outward force can break it open. I always use the tailstock for additional support.

Use a spindle-roughing gouge to turn the blank round. Then turn a tenon on the base (*Photo 6*), so you will now have the ability to hold the blank securely from either end. Remove and re-mount the blank, gripping the tenon in the chuck.

For this design, I mark a line around the center of the top piece. This is a useful reference, as I begin shaping from the center down to the drilled opening at about a 45° angle (*Photo 7*). I use a bowl gouge, followed by a negative-rake scraper. When you are happy with the shape of the top side, reverse the blank again, holding it once more in expansion mode. But be aware that since you've removed some wood near the top, that area is now weaker. Expand the jaws carefully, and use tailstock support. Using a bowl gouge and scraper, turn the bottom half as you did the top (*Photo 8*). Turn the base to a diameter of about 2".

Once again, reverse the piece in the chuck so you can complete the top. I like to add a few grooves using the long point of a skew (*Photo 9*). The grooves can then be "burned in" to darken them. Rather than using a burn wire, which can be difficult on a sloped surface, I use a scrap of Formica® laminate. With the lathe at high speed, press a curved edge of the laminate into a groove. When you see smoke, the burn line is complete (*Photo 10*).

Elegant burn lines

(*9*) The long point of a skew is used to form grooves.

(*10*) To darken the grooves, "burn in" lines by pressing a scrap of Formica® laminate until smoke appears. A burn wire could be used but might pop out of the grooves on this angled surface.

Test fit glass cup

Test fit the glass cup and fine-tune the fit if necessary. Sand the work.

Part off tenon

Reverse the piece in the chuck one last time, and part the tenon from the base. Complete and sand the bottom.

Do a final check to ensure the glass candleholder fits into the opening (*Photo 11*). If the fit is tight, enlarge the hole with a scraper (I use a round carbide-tip cutter).

Finishing

Sand the candleholder, then reverse the piece in the chuck one last time. At the tailstock end, part off the tenon (*Photo 12*) and finish turning the base carefully. Pull the tailstock out of the way to complete the sanding of the bottom.

To finish the piece, I apply sanding sealer, smoothed with steel wool, followed by two coats of friction polish to give it a mellow gloss. ■

Bill Wells is a retired engineer living in Olympia, Washington. He has worked with wood in one way or another most of his life and is now a member of Woodturners of Olympia, an AAW chapter. Bill welcomes comments at bill98502@msn.com.

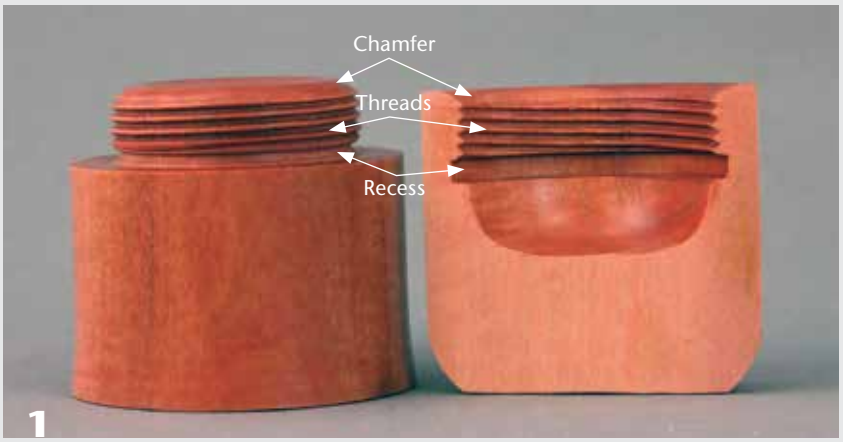
The Basics of HAND-CHASING THREADS IN WOOD

Sam Angelo
Photos by Cheryle Angelo

Woodturners of today might think of hand-chasing threads as a nearly forgotten art. Before the availability of inexpensive glues, joining wood parts was accomplished mechanically—with hand-cut dovetails, mortise-and-tenon joints, and hand-chased threads. As a design feature, screw threads in wood can elevate your work to a mysterious and intriguing level.

Chasing threads using traditional hand tools at the lathe is a fairly complex topic requiring a clear understanding to achieve success. In this article, I will cover thread-chasing tools, wood selection, and the necessary techniques. I'll demonstrate mating female threads to male threads in a simple turned box (made of boxwood) with special attention on design.

Anatomy of threads in wood



Male (*left*) and female (*right*) threads in pink ivory wood. A chamfer at the start of each thread makes it possible to form an initial groove that can be developed into a fully formed thread. A recess at the end of the threads provides necessary clearance for the chaser tool.

Thread-chasing tools

Recess tool

A recess tool is used to form a recess, or stopgap, at the point where the female threads end (as shown in the *opening image* of this article). The recess is simply a gap that allows the chaser to be removed without accidental contact with the shoulder, which could damage the threads. Shown are three examples of recess tools; the bottom one was ground from a hex wrench.

Matching thread chasers

You'll need a matched set of thread chasers (*top*: female chaser and *bottom*: male chaser). Chasers are scraping tools, sharpened on the top surface only. Continued sharpening will develop a hollow-ground, or concave, profile on top. A new chaser begins as a traditional scraper with a flat top and gradually transforms into a negative-rake tool, becoming less "grabby" and easier to use. Threads per inch (tpi) refers to pitch, or the distance between the peaks on the chaser. Pitch is measured by counting the number of peaks in 1" (25mm). So a 20-tpi chaser has 20 threads in 1". Knowing the tpi on a chaser will help determine lathe speed and pace of traverse.

Point tool

This point tool, made from 5/16" (8mm) round tool steel, is sharpened with three bevels and three cutting edges, forming a point at the end. In thread chasing, this tool is used for creating a chamfer where both the male and female threads begin and a recess where the male thread ends.

Armrest tool

Lathes did not always have a toolrest that could be adjusted to a position perpendicular to the bed ways. This created a challenge when addressing the endgrain of a spindle project. The armrest tool saves time by making it possible to extend a tool perpendicular to endgrain without having to reposition the toolrest. The first armrest tools were certainly made from wood and no doubt added speed and efficiency in mass-production.

"Inside," or square tool

The "inside," or square, tool can be very effective when used in conjunction with the armrest tool. Mainly used to hollow endgrain and to create a parallel-sided recess in preparation for chasing internal threads, this tool is an indispensable part of the thread chaser's kit.

Turn cylinder, divide box parts

A golden mean caliper offers good proportions for a lidded box. Part the base from the lid, which remains in the chuck.

Hold the base up to the lid with the grain aligned and make registration lines to help with realignment later.

Getting started

For successful thread chasing in wood, choose a species with close, hard, dense, diffuse-porous grain. Understanding specific gravity helps in selecting wood amenable to taking a proper thread, as, according to The United States Department of Agriculture, specific gravity is the "single best predictor of the mechanical properties of wood." Woods with a specific gravity of +/- 1 are a choice for thread chasing. I chose boxwood for the project shown in this article, a small box with a threaded lid.

Begin by truing up the blank and creating a cylinder. This provides a good starting point for the next steps and for incorporating design choices later. With the help of a golden mean caliper, divide the blank into what will be the box lid and base. Using a thin parting tool, separate the base from the lid, which remains in the chuck (*Photos 1, 2*).

Note that I choose not to shape the box profile during this early turning stage, as chasing the threads and joining the lid to the base initially allows for easier profiling of the project later. It is critically important that the threaded connection be placed precisely, or it will be difficult to complete the shape of the box.

After parting off the base, hold it up to the lid with the grain aligned. Add registration lines that span from base to lid to indicate the desired alignment (*Photo 3*). This will become important later, when the threaded connection is completed. Although the pencil lines will be turned away, note the lines near the spigot, or tenon, which will remain after the box profile is turned. I add corresponding lines on the top of the lid for future reference. When the grain in a threaded project is prominent and its lines from lid to base are obvious, pencil lines are not needed.

A turned, solid prototype helps to locate the threads in relation to the shape of the completed box. In this case, the threads will be located just below the beaded area on the prototype (*Photo 4*). I use a Vernier caliper to measure this diameter on the prototype, then decrease the span to allow for wall thickness in the area to be threaded. I then transfer this setting to the underside of the lid. The circular pencil line indicates the outer diameter of the female recess.

Female (internal) thread

I selected a set of 16-tpi chasers for this project. Although it may be easier to develop threads with 20-tpi chasers (recommended by many turners for learning thread chasing), I find it more difficult to mate the female with the male thread. My go-to set of chasers is the 16 tpi, but I do opt for the 20-tpi set when threading acrylics, man-made materials, or dense, close-grained hardwoods.

The female, or internal, thread is typically formed first. Start by drilling or turning a recess to accept the female thread in the underside of the lid (*Photo 5*). The diameter of this ▸

Gauge diameter, hollow lid

A solid prototype is useful for transferring diameters using a caliper. The pencil line on the endgrain shows a target diameter for hollowing the lid.

recess has already been marked; its eventual depth will depend on your project. The dimensions for a pillbox cap will differ from the lid in the example project shown here. I rarely "measure" a dimension on anything I turn, but rather gauge and transfer diameters with a caliper. For example, when the female thread is established, I will open the caliper to make contact with the crest of a thread and lock this setting, which is used later to establish the male threads.

I hollow the lid using a box scraper, forming parallel sidewalls. On an endgrain box like this one, you might choose to drill a pilot hole to indicate depth and ease the hollowing. However, I find this technique a benefit only when hollowing deeper, as with the base of this box. With the shallower lid, it is hardly worth the effort. The tools you select for hollowing will depend upon your own inventory of tools and partly on the project you have selected. For some projects, it is easier to develop this recess using a drill bit held in a drill chuck.

Whatever method you choose to hollow the lid, it is important to complete the whole interior before chasing the female threads. Sanding and/or applying a finish after the threads are formed may cause damage to the threads.

In preparation for chasing the female thread, set the toolrest 45 degrees to the bed ways. Using the armrest tool, I can complete the remaining operations for chasing the internal thread without ever moving the toolrest from this position. With a point tool, establish a chamfer on the leading, inside edge of the recess (*Photo 6*). This relief area provides a place for the thread chaser to start, and after the project is completed, the chamfer allows the mating surfaces to thread together more easily.

Use a recess tool to form a recess, or stopgap, where the female thread will end (*Photos 7, 8*). This recess allows the chaser to be removed before it makes contact with either a shoulder at the end of the threads or the bottom inside of the lid. Without this relief, the chaser would hit the shoulder and rip out the thread you have already established. This relief area is necessary in both male and female threads.

Prepare for female threads


6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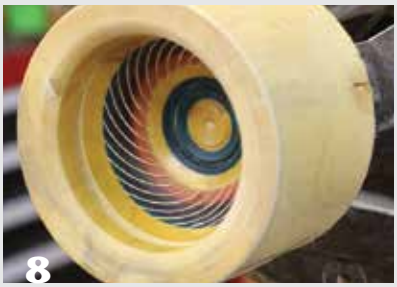
The armrest tool (in the author's left hand) provides cutter access (right hand) inside the lid without having to position the toolrest perpendicular to the lid opening. Form a chamfer at the outer edge, then a recess where the threads will stop.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The box lid, ready for female threads.

Chase female threads


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10


11

The female thread chaser is used with the armrest tool to form interior threads. An initial groove in the chamfer acts as a starting point for cutting the threads. Note that the chaser tool progresses to parallel with the bed ways as the threads develop.

Whether chasing the male or female thread, it is important to determine the width of the area upon which the threads will be chased. This is the distance from the chamfer to the recess. The actual width will vary depending on your project but could be as narrow as ¼" (6mm). It is helpful to think in terms of layers of threads, or total rotations necessary to screw the lid and base together. Ordinarily, I am satisfied with having two to three complete layers of threads.

As the female chaser first makes contact with the chamfer, the tool is held 45 degrees to the bed ways (*Photo 9*). With the thread chaser supported by the armrest tool, start with a gentle right to left motion, moving the chaser ever closer to the chamfer until contact is first made with the second or third tooth on the chaser. It is very important that two teeth of the chaser make contact at the same time. When using very coarse chasers, like those with 10 or 12 tpi, the chamfer must be large enough to accommodate their wider pitch. Form the thread initially on the chamfer, then proceed by swinging the tool handle away from you with each pass. After a groove has been established, the chaser is drawn farther into the recess (*Photo 10*). Note that the female chaser is not pushed into the recess by the right hand: The speed of traverse is determined by the chaser being "pulled" by the armrest tool into the threads you have already created. In fact, it is common practice to lubricate the threads as you progress. I find a very loose mixture of beeswax and mineral oil works well to reduce friction.

The thread chaser tool will gradually be moved to a position parallel with the bed ways (*Photo 11*). At this point, the chaser is cutting with the lead tooth. As you continue making passes, skip over the first or second threads. The female thread chaser should be held level or parallel with the bed ways and the top cutting surface of the tool positioned slightly above center height.

A key point about tool presentation: The female thread is formed by *pulling* the tool into the developing threads with the aid of the armrest tool, while the male thread is formed by *pushing* the chaser into the threads using your right hand. In both cases, the pressure applied to the tool in the grooves already formed will dictate the rate of traverse.

Prepare for male threads

Form a tenon on the box base, and transfer the female thread crest span to the end of this tenon (pencil mark).

Use the lid to create a rub mark on the tenon, which offers a good indication of the crest of the male thread.

The Marriage of Lathe Speed and Traverse

Forming threads in wood using hand tools is, to me, the *art* of chasing threads. Success comes with practice and experience but also depends on finding the right harmony between *lathe speed* and *traverse* (the rate of the tool moving across the wood). Constant lathe speed is controlled by the machine, but traverse is determined by thread tpi in combination with lathe speed.

I find 300 to 350 rpm is the optimal speed range for 16-tpi thread chasers. A lathe speed that is too slow will result in "drunken," or wavy, threads. When the lathe speed exceeds 400 rpm, thread chasing becomes more difficult, resulting in a double thread. In reality, having a perfect marriage between *lathe speed* and *traverse* will help prevent either of these issues.

Consider that at the same lathe speed, the rate of traverse using a 10-tpi chaser must be twice as fast as the rate of traverse using a 20-tpi chaser. Consequently, rate of traverse and tool tpi will also help determine lathe speed: When using a coarser thread chaser (fewer tpi), the lathe speed can actually be slower.

Male (external) thread

With the box base secured in the chuck jaws, form a tenon where the male threads will be located. It is a matter of preference whether to hollow the box before or after the male threads are chased. Use a Vernier caliper inside the lid to gauge the diameter of the completed female threads (positioning the caliper at the thread crest). Then transfer this span with a pencil to the bottom of the male tenon, as shown in *Photo 12*.

I use a point tool to further prepare the tenon for chasing the external thread. Begin by making the tenon sides parallel to each other. The ▸

Chase male threads


14


15


16

The male threads are formed on the tenon using the male chaser. Note how the tool angle progresses to 90 degrees as the threads develop.

diameter of the tenon should be equal to the anticipated crest of the male threads plus 2mm to allow for wood wasted during the chasing operation. In simpler terms, the depth of the male and female threads should overlap.

As for the length of the tenon, note that the shorter the span of male threads, the better the grain alignment. The length of the female threaded area will have no effect on grain alignment, but the length of the male threads, if wider than necessary, can result in grain that does not match up well when the lid is on tight.

Form a recess adjacent to the shoulder at the base of the tenon (*Photo 12*). Then form a chamfer at the end of the tenon, where the thread chaser will first make contact.

I physically "size" the connection by gently pressing the lid onto the spinning base of the project. A rub mark will appear on the tenon (*Photo 13*), which indicates the diameter of the crest of the male thread. I find this process more accurate than relying on measuring and marking, but if you are not comfortable holding the lid to the spinning base, you can slow or stop the lathe and simply turn the work by hand to create a rub mark.

Ensure that the sides of the tenon are as parallel as possible and re-establish the chamfer if necessary. As similarities exist for chasing both female and male threads, I will cover only the cursory elements of the male thread chasing process. Begin chasing the male thread with the handle of the tool pushed away from you and contacting the chamfer at 45 degrees (*Photo 14*). Continue with a right to left motion until the second or third tooth of the chaser gently contacts the wood. As described earlier, the rate of traverse is determined by lathe speed and the pitch of the chaser. The thread chaser will begin to form a groove on the chamfer. Continue to form a deeper thread while swinging the handle of the chaser toward you (*Photo 15*). Moving the thread chaser perpendicular to the bed ways, continue until the thread is fully developed (*Photo 16*).

Join female to male threads

Test-fit the connection once the male thread has been formed. It is rare that the male and female threads will fit together perfectly at this point. If they don't thread together, determine the cause and apply one or more of the following

Fit parts, turn outside shape


17


18


19

The lid is threaded onto the base. It's OK that the pencil lines don't match up yet. As you turn the outside shape and remove material, the lid will tighten farther to achieve good grain alignment.

solutions, continuing to test-fit and repeat any of these steps as necessary:

1. Check for and remove any obvious taper on the male thread: continue chasing the threads.
2. Slightly reduce the diameter of the male thread. Resist the temptation of reducing this diameter by continued chasing, as this can result in the peaks of the thread crumbling. Remove the crest of the threaded area and then continue chasing.
3. Check that the recess or stopgap remains at the base of the tenon. The recess is often removed during thread chasing. Re-establish the recess if necessary.
4. Remove a very small amount of wood from the crest of the male thread. Doing so may allow for a smoother connection and prevent the peaks of the thread from crumbling as the parts are threaded together.

Grain alignment

The final step in the thread-chasing process is to align the grain that runs from the base of the box to the lid. This is accomplished by removing very slight amounts of wood from the shoulder of the male threaded area. Continue removing wood and testing until the original pencil lines begin to match up when the lid and base are threaded together.

Photo 17 shows that the pencil marks are not yet lining up perfectly. As turning continues on the outside of the box, the lid and base will screw farther together. Allowing for a slight mismatch will also accommodate any fine-tuning of the connection later. I typically shape and complete the design of the box while the lid is held by the threads. It is good practice to use tailstock support while turning the outside of the box (*Photo 18*). As you arrive at the final shape of the project, the connection usually tightens up a bit and the grain will line up (*Photo 19*).

Reverse-mount the base and finish turning its bottom. I do this by turning a "threaded chuck" in scrap wood and screwing the base onto it (*Photo 20*).

Reverse-mount, complete base

The box base is reverse-mounted on a "threaded chuck" made from waste wood so the base can be completed.

Final thoughts

Chasing threads in wood using hand tools will not appeal to everyone. "What is the point?" you might ask. Learning to chase threads is by no means an end in itself. Joining the lid and base of a box with threads will elevate your work to a level attained by only a small percentage of woodturners. This specialized skill will add a new dimension to your projects and open up possibilities not available with a simple slip-fit connection. But regardless of whether you take on the steep learning curve of thread chasing or simply read about it and pass on the knowledge, we are preserving an important part of woodturning history. ■

Sam Angelo spent forty years in public education, teaching, coaching, and working as a school counselor, eventually retiring in 2011. He began woodturning in 1988 using a borrowed lathe. Sam has been chasing threads by hand for ten years and enjoys incorporating threads in puzzles, boxes, and hollow forms. His work can be seen at wyomingwoodturner.com. Sam has also produced in excess of 500 videos on all aspects of woodturning, including thread chasing. Visit his YouTube channel, WYOMINGWOODTURNER. Email Sam at samandcheryle@gmail.com.

Completed box

Exploring Visual Complementarity

Dave Buchholz

One way to think of visual complementarity is a relationship in which two or more different elements improve or emphasize each other's qualities. The yin-and-yang symbol is an example that uses both color and shape. This concept can also be found in the use of negative space, which Binh Pho employed expertly by piercing his thin-walled vessels. I decided to explore complementarity by making two bowls with decorations that complement each other. I settled on carving the same design on each bowl but using color in a complementary manner.

Turning the bowls

I used 4"- (10cm-) diameter beech limbs to turn small endgrain bowls with an area of bark left near the rim. By making these bowls about 6" (15cm) tall, I could hollow them with a ⅝" (16mm) bowl gouge without having to set up any special hollowing tools. For each bowl, I cut a length of limb that was reasonably round and about 7" (18cm) long. The extra length allowed for a chucking tenon and room to part off the bowl later. It was important to select limbs that were close to round so the wall thickness in the area of the bark rim could be turned fairly uniform.

I needed to find the center of both ends of the limb to ensure the bark edge would remain close to symmetric in the final bowl (*Photo 1*). I used my shopmade center finder (see *sidebar*), whose concentric circles can be roughly lined up with the outer diameter of the limb to get a close approximation of the limb's center. Note that the center is not likely to be in the middle of the pith, since most limbs grow with more mass below center for support. Mark the center point on each end with an awl.

I mounted the limb on the lathe between centers and turned a tenon so I could remount the piece in my scroll chuck. With the tailstock brought up for added support, I used a bowl gouge to begin shaping the outside of the bowl (*Photo 2*). I used a detail gouge to clean up the surface, as shown in *Photo 3*. The base is left thicker to maintain adequate support for hollowing the bowl.

To hollow the bowl, I began with a Forstner bit to remove the center area and set the depth of the bowl's interior. A piece of blue painter's tape on the shaft of the bit showed the drilling depth (*Photo 4*). After the central hole was drilled, I used the bowl gouge to continue hollowing. Since this bowl was in endgrain

Mark turning centers

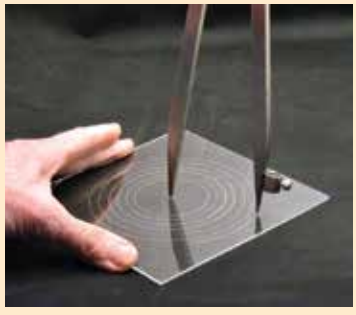
1

A center finder is useful for marking the turning centers on both ends of irregular branch wood.

Shopmade Center Finder

A center finder is a convenient tool for locating the effective center of an irregular object. Its concentric circles help you visually consider where to place the turning center, especially on the endgrain of out-of-round logs or branch wood. You can buy one, but it is easy to make your own.

Cut a 6" square of ¼"- (6mm-) thick clear plastic. After drilling a 1/16" (1.5mm) hole in the center, use a large compass with a metal point to scribe circles in the plastic. I found that holding the compass on a slant and rotating the plastic underneath gave the best scribe lines.



Turn outside profile

A bowl gouge handles the rough-shaping of the bowl's outside profile. The author chooses to leave a band of bark at the rim.

A detail gouge cleans up the wood surface. A skew could also be used, but the detail gouge may be easier for navigating curves.

Drill into endgrain

Drill to the desired inside depth with a Forstner bit held in a drill chuck in the tailstock. This hole will act as a starting point for endgrain hollowing.

orientation, the cutting was from center outward, toward the bowl wall (*Photo 5*). As the gouge went deeper into the bowl, vibration became more of a challenge, so I placed the long handle of the gouge against my right forearm to steady my grip (*Photo 6*). I find I can hollow to about 6" in this fashion.

After hollowing, I narrowed the outer base area to about ¾" (19mm) thick, knowing I would return the bowl to the lathe for finish-turning after drying. To dry the rough-turned bowl, I put it in a heavy paper bag on the floor of my heated basement shop. Since the bowl walls were about ⅜" (9.5mm) thick, it took just a month or two for the wood to dry. I have had good luck avoiding cracks by keeping the wall thickness uniform and the base and tenon relatively small.

When the bowl was dry enough to be finish-turned, I remounted it using a large cone center in the tailstock to keep it centered. Since the bowl was turned endgrain, there was less warping than with a side-grain bowl. The work was slightly off center, but having the opening of the bowl centered allowed me to hold the blank tightly in the chuck, even with some warpage. If you find the off-center wobble is too great, then reverse-mount the blank and true up the tenon first.

I used the detail gouge on the outside and the large bowl gouge on the inside to clean up the surfaces, which I then sanded to 400 grit. I find Abranet® abrasives work well, even if the wood is not completely dry, because they do not clog as quickly as do other abrasives. Although the use of branch wood leaves the pith in the bottom of the bowl, cracking is not usually a problem with limbs of this size.

Complementary embellishment

The fun part of making these bowls was the embellishing. For this study, I wanted to portray a plant that you might find underwater, with a wavy stem and alternating leaves. I also wanted the bowls to have complementary patterns—one with the background colored and the plants carved right through the paint and the other with the background uncolored and the plants carved and then colored.

I have found that India ink and fiber-reactive dyes work very well. The dyes I use are designed for tie-dyeing shirts but work well on any fibers, including wood. I dissolve dyes in water rather than alcohol because I find the final water-based colors to be more vibrant. In this case, I applied India ink to the outside of a bowl using a small foam ▸

Hollow the bowl

The author uses a bowl gouge to hollow this endgrain bowl. The tool cuts from center hole toward the outer wall.

Pressing the gouge's long handle against your right forearm helps reduce vibration and counteracts the "grabby" tendency that occurs when a tool is extended well beyond the toolrest.

brush (*Photo 7*). Two coats are usually sufficient. I then covered the India ink with varnish. The second bowl was processed so that the natural wood would remain as the background, so it received only the clear varnish, with no ink or dye underneath it (*Photo 8*).

I carved the plant patterns on the bowls with a reciprocating carver on a flexible shaft. I used small V- and U-shaped gouges for the stem and leaves, respectively (*Photos 9, 10*). This type of carver doesn't begin cutting until pressure is applied to the wood, which adds a measure of safety. Normally you would carve "downhill" (from large to small diameter), but for these shallow cuts with a sharp tool, I found I could cut uphill. If tearout becomes a problem, you could start the leaf from the stem going uphill, but then finish the cut by going downhill from the leaf tip, matching the uphill cut.

After carving the patterns on the natural-background bowl, I applied India ink to the stems and leaves with a small paint brush (*Photo 11*). Since the wood was already sealed with varnish, the ink tended to flow along only the uncoated carved surfaces. By holding the bowl at different angles, I could see if the ink had coated all the carved areas. I made sure to paint any uncoated areas, as they would have stuck out in the finished bowl. Any ink that accidentally got on the sealed surface could be removed easily with a little sanding after the ink had dried. After all the carving and painting, I applied a few more coats of varnish.

Final thoughts

I parted the bowls from the lathe using a thin parting tool with a shallow flute at the cutting edge (*Photo 12*). This style of parting tool leaves smoother edges since it cuts rather than scrapes. I then completed the bottom with some sanding and several coats of varnish.

This technique is an easy way to use medium-sized branch wood to create attractive endgrain bowls. I enjoyed this study in visual complementarity and hope it inspires you to try your own explorations. ■

Dave Buchholz, a retired physicist, has been turning wood as a hobbyist for eighteen years. He enjoys trying new embellishing techniques. For examples of his work, visit adirondackinspiredturnings.com.

Complementary backgrounds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8

After sanding, the author applies base coats that will act as complementary backgrounds on the two bowls. One is India ink (black) and the other is varnish (clear). The bowls were turned as two separate items but are shown side by side to illustrate the author's process of creating complementarity.

Complementary foreground designs


9


10

The author carves patterns on the two bowls using a reciprocating carver on a flexible shaft. A quick upward scoop of a small U-shaped gouge easily creates the leaves.

Painting the leaves


11

The leaves on the natural-wood background bowl are painted black, to complement the black background of the other bowl, whose leaves are left uncolored.

Part off at the base


12

A thin parting tool is used to slightly undercut the bowl's base as the bowl is parted off the lathe.

3D-PRINTED MARKING JIG

Brian Horais

Recent advancements in materials and lower equipment costs are making 3D manufacturing, or 3D "printing," available to a much broader audience. Home-use 3D printers costing around $200 make it possible to develop woodturning accessories that can dramatically enhance our creative possibilities.

As an example, I recently purchased a 3D printer called the Creality Ender 3 and have found it to be a fascinating, albeit sometimes challenging, new tool. The software to generate and print new designs is available free online, so the entry cost is just the cost of materials—about $30 for a 1 kg roll of filament (which lasts quite a while) plus the cost of the machine.

Free design software

After getting familiar with the machine, I decided to make a marking tool for use in multiaxis turning. The three-point method I frequently use requires offset turning points located at 120-degree separations on each end of the turning stock. Offset distances from the true centerline are determined by the overall diameter of the object and the design. I had been using a compass and some circular cutoffs to mark the offset angles and distances but decided there must be a better way.

There are a number of computer aided design (CAD) software programs available free of charge online for use with 3D printers. I used one from Tinkercad (tinkercad.com) to design a flat disk with three open slots spaced 120 degrees apart and marking holes spaced at ¼" (6mm) intervals from the center. I then used this CAD file to "print" my marking jig (*Photos 1, 2*). Finally, I loaded my CAD file onto a website, thingiverse.com, that archives CAD designs and makes them available for free download. The woodturning section at thingiverse.com offers a number of useful designs you can use to print lathe accessories.

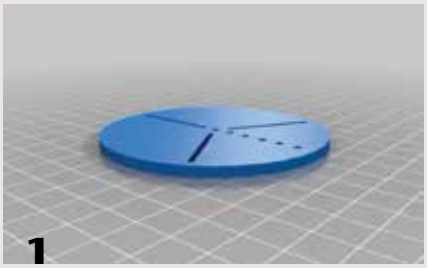
A small screw in the center hole aligns the marking disk on the blank. I use a sharp pencil in one of the holes to draw an offset ring at the desired distance from center and then mark the three offset lines. Where the lines and circle intersect are accurate offset points that I use to make my "twisted" pieces (*Photos 3-5*).

Final thoughts

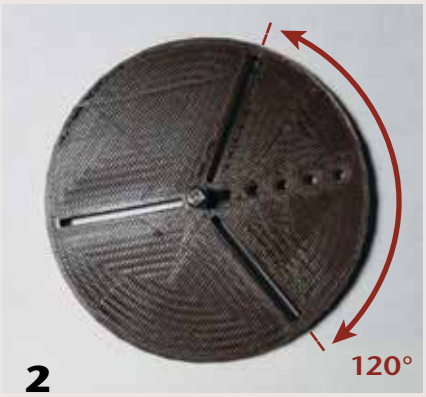
Using an inexpensive 3D printer and free online software, I created a tool that makes my offset marking tasks a lot simpler and more accurate. The process can be finicky and slow at times, but it is a lot of fun and is creating new opportunities for the woodturning community. If you don't want to make the initial investment in a 3D printer, check out your local "Maker" community facility, which will likely have 3D printers available for public use. ■

Brian Horais, of Knoxville, Tennessee, is a member of the East Tennessee Woodworkers Guild, the Smoky Mountain Woodturners, and the AAW. He has taught "Twisted Turning" at the Appalachian Center for Craft at Tennessee Tech University. For more, visit horais.com.

From design to product

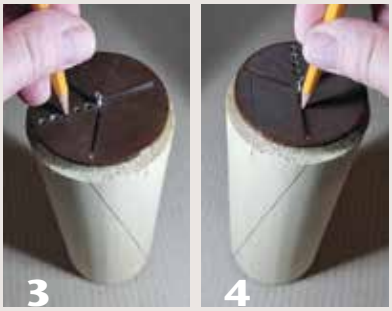


1 The author used free online software to design his multiaxis marking jig. A CAD file, side view shown here, tells the 3D printer what to "print."



2 The printed marking jig, ready for use.

The jig in use



3 4 Centered on the end of a turning blank, the jig allows for easy, accurate marking of off-center turning points.

Multiaxis "twisted" form

5 One of the author's "twisted" multiaxis forms, turned on three axes.

A lathe-turned GUITAR

Ted Beebe

Recently, I began thinking about how to make a guitar using the lathe, and it occurred to me the curvy guitar body shape, with its lower and upper bouts, could be turned. I realized I could turn a large segmented vessel to the appropriate shape and then slice off a layer to create the guitar's soundboard (top). After that revelation, there was no turning back. Here's how I did it.

Making the soundboard

I first cut a piece of plywood into a 20"- (51cm-) diameter circle. This represented the widest cross section of the lower-bout section of the segmented vessel I would need. I then determined where the vessel would need to be cut (like a slab) to give me a 16" (41cm) final lower-bout width. With this cut line established, I could determine the rest of the dimensions for constructing the thirty or so segmented rings that would comprise the vessel.

Photo 1 shows the constructed and turned segmented vessel, and *Photo 2* shows how it looked after the soundboards were cut from it. You can see the guitar shape, with lower and upper bouts, on the vessel carcass. I was able to cut three guitar soundboards from one vessel.

I constructed the vessel from both ends, with faceplates attached to plywood, and began gluing on the rings in stages (*Photo 3*). After turning the outside, I completed the inside, bringing the walls to about ¼" (6mm) thickness.

After I had built the vessel up to two rings past the soundhole location, it was time to drill and decorate the soundholes. I was aiming for a 3" (8cm) hole with a ½" (13mm) decorative insert. I drilled the holes at the lathe (*Photo 4*) but next time would do this on the drill press. I started with a hole saw, then reamed the hole's edges to achieve a small bevel. I made a segmented insert to fit the soundhole (*Photo 5*) and repeated the process similarly for the other two holes. After gluing in the soundhole inserts (*Photo 6*), I re-turned that area of the vessel before adding more segment rings, turning in stages, until the entire piece was built, turned, and sanded.

Cutting the three soundboards from the vessel would require a large bandsaw. In my case, I took the vessel to a local sawmill that operates a horizontal bandsaw (*Photo 7*). The result was three soundboards in the shape of a guitar body, one of which is shown in *Photo 8*.

The back and sides

My intention was for the sides and back to be segmented and for the glue lines

One vessel, three soundboards

The author's vision: Turn a guitar-shaped vessel, then slice off sections of it to create contoured soundboards.

Segment rings

The author constructs the vessel one segmented ring at a time, using the lathe as a holding device during glue-up and turning the form in stages.

Soundhole accents

4 The segmented form, once built past the soundhole location, is bored with a hole saw.

5 Soundhole accents are inserted, then turned flush before construction of the vessel continues.

6

Slabbing off soundboards

7 The author (*right*) employs the use of a local sawmill to slab off the three soundboards. Note the specially made jig for holding the vessel safely during cutting.

8

A segmented guitar back

9 A segmented board is turned to thickness, then cut to shape and used as the guitar back.

Constructing the sides

10 The author glues up several boards from which he cuts out the guitar sides.

11 To cut out the inside of the form at the bandsaw, a kerf through the side is necessary to provide blade access. After cutting the inside shape, the kerf was closed back up with glue.

from the soundboard's segmented rings to follow down the sides and around the back. I wanted all of the grain in the body to be running in the same direction.

By gluing boards together, cutting, and re-gluing several times, I was able to make a flat, segmented board for the back (*Photo 9*). At the lathe, I turned the back to ¼" thick, with a slight dished area in the middle.

To build the guitar sides, I face-glued several 1¾"- (4cm-) wide boards together (*Photo 10*) and dimensioned the block to about 1½" (38mm) thick. I then laid the completed soundboard on top, lined up the glue lines, and marked the shape of the soundboard. From this reference line, I could cut out the rough outer shape of the guitar body at the bandsaw, then the inner shape to achieve the curved sidewalls. To get the bandsaw blade to the inside of the form, I was careful to cut through the side on an existing glue line, so when I glued it back together, the cutline would be invisible (*Photo 11*).

One turning, two necks

I turned the neck on the lathe as a split turning, a process that results in two necks. I glued together two pieces of wood, each large enough for the dimensions of a guitar neck, including the headstock and shoulder area. I then drew the headstock and shoulder elements onto the blank and rough-cut those shapes at the bandsaw.

I turned the neck taper to specific dimensions that would accommodate my desired fretboard size (*Photo 12*). After turning, I cut the two necks apart at the bandsaw.

The bridge

The bridge is attached to the soundboard near the highest part of the lower bout. I shaped the underside of the bridge so its profile would match up nicely with the contour of the soundboard for a good glue joint. To form this profile, I made a jig to hold and turn several bridge pieces at once. ▸

Split-turned necks

12

The neck is a split turning, generating two necks. The headstock and shoulder are drawn and rough-shaped on the bandsaw, while the neck portion is turned to dimension before the two pieces are cut apart.

Trimming the sides

13

After the sides are glued to the back, reinforced with kerfing, the author trims the sides to final thickness at the bandsaw.

Final assembly

14

The turned and shaped neck, ready to accept the fretboard.

15

The assembled guitar body, ready to accept the neck.

The bridge has six tapered holes that trap the ball-end of the guitar strings. I used a reamer to taper the holes. With a coping saw blade, I carefully formed grooves in the tapered holes to accommodate the strings. The six bridge pins were turned with a taper to match that of the holes. The pins fit snugly in the holes and keep the strings from coming out of their grooves.

The bridge must be located in a specific predetermined location based on the scale length of the fretboard. I located the bridge and glued it in place, then continued the bridge-pin holes by drilling through the soundboard.

Assembly and finish

I set the sides on top of the back, with the glue lines lined up, and glued the sides and back together. I then used the bandsaw to cut along the final outside line on top of the sides (*Photo 13*), which was drawn earlier using the soundboard as a guide.

Before gluing the soundboard in place on the sides, I dated and signed inside the guitar, in a place visible though the soundhole.

There are many ways to design the headstock and shoulder, and to attach the neck to the body. I formed the shoulder to a profile that would conform to the guitar body and cut away the very front of the soundboard and side where the shoulder would go (*Photos 14, 15*). I first dry-fitted the neck and body and marked where I needed to cut this recess to accommodate the shoulder. Next, I glued the neck/fretboard assembly on the body.

After finish-sanding the guitar, I applied a couple coats of wipe-on polyurethane and buffed the finish to a nice sheen. I then completed the guitar by installing the tuning machines, nut, saddle, and strings.

Options/lessons

There are many things I could have done differently, and my third guitar will include several alterations. The sides will be made from thin veneer, laminated around a form to achieve the necessary shape. The back will be checkered with three species of wood, and the guitar will have an electric pickup installed under the bridge.

A friend also suggested that the initial piece slabbed off of the vessel could be used as the guitar back, and the piece I used as the back could then be used as the soundboard. There are lots of options, but the underlying principal is that a properly designed vessel will cause the slab to be in the shape of a guitar body.

I enjoyed the challenge of creating a turned guitar, and the two I've made so far produce a pleasant sound. Now, if only I could play! ■

Ted Beebe is a retired banker, a Vermonter, a lifetime woodworker, and a turner since 2012. He particularly likes segmented work and often enters his work in competitions, which inspires him to bring his work to new levels. For a more detailed explanation on how to make a similar guitar on the lathe, e-mail Ted at teddy.beebe@gmail.com.

JOURNAL ARCHIVE CONNECTION

EXPLORE!

For another take on a woodturned guitar, see Bernie Hrytzak's June 2016 *AW* article, "Concepts for a Woodturner's Guitar" (vol 31, no 3, page 30). Log on at woodturner.org and use the Explore! search tool.

SPECIAL SERIES: WHAT ACHES?
COMMON AILMENTS AFFECTING THE WOODTURNER

Vision Loss

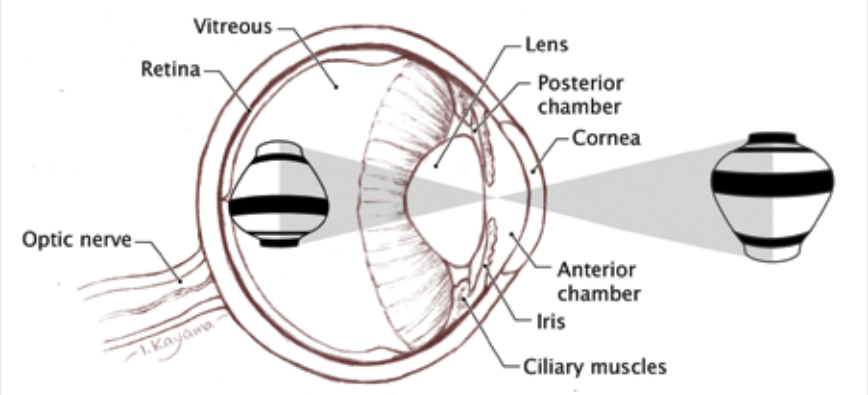
Rich Foa

Few of us, particularly as we age, are graced with perfect eyesight. In fact, after age 60, almost everyone's eyesight declines. This is due to the natural processes of aging and, for some, the added burden of eye diseases. Vision mostly changes gradually, but sometimes changes are abrupt. In addition, woodturning carries special risks of eye injury from blunt trauma or foreign bodies. Together, these problems require awareness and precautions to protect our sight and preserve our ability to turn safely and pleasurably.

Turning with Physical Limitations

This article is not about blindness or turning when blind. In keeping with the "What Aches" series, this is about common conditions that may limit or impair vision. I've included suggestions about how to minimize their impact or to avoid them. The article also only addresses problems that involve the eyes. For additional information about eye diseases and injuries to the brain that can affect vision, look for follow-up articles that will appear on the Turning with Physical Limitations page of the AAW website, woodturner.org.

Anatomy of the eye



Key anatomical structures comprising eye function. Note how images in space are inverted when projected onto the retina.

Illustration: Studio Kayama

Anonymous Case Study

Woodturner H.H., now 80, is recognized for finely crafted pepper mills. Always a spindle turner, at around age 70, he started turning pens on a production basis. Five years ago, in the middle of the night, he fell, striking his left eye on a bedside table. About two hours later, he awoke without vision in that eye. Within twenty hours of his initial injury, H.H. underwent surgery, followed by a second operation a month later. They were unsuccessful and he recovered only limited light sensitivity in his left eye. He was told he had "ruptured" the back of his eye. With vision in only his right eye, H.H. resumed turning but gave up on pens in favor of larger projects such as pepper mills.

About three years ago, he suddenly developed a floater that was big enough to partially block vision in his right eye. He describes it as a "fishnet," which diminished. However, over the next six months, he had several recurrences, each partially blocking his vision. An ophthalmologist performed a series of laser surgeries to dissolve the floaters. Vision in the right eye recovered to close to his baseline, but it fluctuates from 20/30 to 20/70 over short intervals. Due to his surgeries, a chronic eye infection was diagnosed, and H.H. now receives monthly eye injections to control it.

Throughout this experience, H.H. says he's developed a special sensitivity in his hands, giving him an ability to appreciate shapes and curves through touch that he didn't have when he had normal sight.

While H.H.'s story is dramatic, parts of it illustrate common experiences. To understand the common elements, it is important to quickly review eye anatomy and function.

Eye structure and function

The eye's job is to transmit information provided by light into signals that can be interpreted by the brain. As light coming from an object moves through the structures of the eye, it has to be focused onto nerve cells that convert the light into electrical impulses.

Light enters through the cornea, a curved clear outer structure that acts as the first lens to gather and focus light. The cornea directs light through ▸

the pupil, the opening in the colored iris. Muscles of the iris expand and contract the pupil to control the light's intensity. Light next passes through the lens, a flexible and transparent structure controlled by muscles that alter its shape to more precisely focus a visual image onto the retina in the back of the eye. The retina is composed of a layer of specialized photoreceptors that receive the light and convert the image into nerve signals that are transmitted to the brain through the optic nerve. These nerve signals, ultimately, constitute our vision.

The outer shape-limiting structure of the eye is an opaque membrane, the sclera, or the "white of the eye." The sclera is mostly filled with a clear gelatin-like material called the vitreous, which accounts for most of the volume of the eye.

There are three compartments within the eye. Behind the sclera and in front of the iris is a small compartment called the anterior chamber. Behind the iris and in front of the lens is another small compartment, the posterior chamber. These are both filled with a fluid called aqueous humor that bathes and nourishes the cornea, iris, and lens. The third compartment is the vitreous compartment between the lens and the retina. The cornea itself is richly supplied with nerve endings that make it sensitive to touch, temperature, and chemical irritation. We instantly know when even the tiniest object strikes it. By contrast, the sclera and its surrounding membrane, the conjunctiva, are relatively insensitive but will redden if irritated or inflamed.

Because light travels in a straight line, light from the top of an object comes to the sclera at a downward angle, and light from the bottom of an object arrives at an upward angle. After traversing the pupil, the lines cross. Ultimately, the image projected onto the retina is upside down and backward. Proper spatial orientation is restored only when the brain interprets signals.

What can go wrong?

Corneal problems

Being in front, the cornea is susceptible to injury from flying objects and blunt trauma. Both are possibilities with woodturning, and powerful reasons for *always* wearing impact-resistant eye protection. The cornea is also vulnerable to airborne particulates, aerosols, and fumes from substances such as volatile glues, solvents, and finishes. Minor corneal abrasions heal quickly, but cuts from larger objects may heal inadequately, leaving scars that can impair vision. Less obvious is the importance of ensuring air flows *away* from the eyes when sanding or power carving, since both produce fine particulates that can be blown onto the cornea, causing irritation, tearing, and blurring. Use of compressed air directly in front of the face can also blast particulates and even larger pieces of debris onto the cornea. Never use compressed air itself to blow dust or anything else out of your eyes.

Common changes in corneal shape affect visual acuity. Most often, irregularity in the curvature produces blurry vision known as astigmatism. It can also cause or increase either nearsightedness or farsightedness. For these situations, consider prescription safety glasses, which give maximal clarity at arm's length—roughly the distance from our eyes to the axis of our turning. Safety glasses are not, however, a substitute for a full faceshield.

Lack of tears

The importance of tears should not be overlooked. Tears flow over the cornea and sclera with every blink, lubricating them, delivering nutrients, and flushing away irritants. Lack of tears (dry eyes or xerostomia) results in stinging, burning, or scratchiness and is marked by redness of the conjunctiva, or "bloodshot eyes." Dry eyes may also be sensitive to light, blurred, and fatigued. Dryness carries risks of eye infection and, in severe cases, corneal damage.

Diminished tear production comes with aging. It also results from a number of commonly used medications, including antihistamines, decongestants, and antidepressants. Wind, smoke, and dry air will aggravate dry eyes. Increased airflow from fans and blowers, including those in powered respirators, can also cause dryness. And when we're concentrating, we blink less. Lubricant eye drops and gels help make up for lack of tears. Risks in the shop can also be diminished through careful attention to the direction and volume of airflow across the face.

Presbyopia

Presbyopia is age-related farsightedness. This is the most common cause of visual decline in aging individuals. It is nearly universal—beginning sometime after age 40 and plateauing around age 65. A loss of elasticity of the lens results in decreased ability to focus on near objects. With presbyopia, the nearest point that can be focused on is greater than 10" (25cm), five times farther than the nearest focal point of a typical child, and can be as far as a yard or more. This condition makes not just reading but turning and bench work difficult without magnification.

Eyeglasses with magnification are the easiest solution. And if presbyopia is associated with astigmatism, bifocal or progressive lenses can help, offering varying corrective degrees within one lens. However, in the realm of woodworking, corrective lenses should be combined with safety features, possibly in the form of prescription safety glasses with protective side panels (not just impact resistance). Otherwise, additional eye protection from a faceshield or goggles should be used. Magnifiers attached to a headband provide excellent near vision but, because the lenses do not enclose the eyes, do not afford reliable eye protection. Head-mounted magnifiers cannot be worn simultaneously with a faceshield and therefore do not provide reliable eye safety at the lathe.

Situational eye safety

The author uses both prescription safety glasses and goggles while power carving. The goggles provide dust protection, while the glasses offer magnification to counteract the effects of age-related presbyopia.

Cataracts

Cataracts are common, age-related areas of clouding in the lens. Appearing gradually and progressing with time, they eventually occur in up to 70% of people over the age of 80. Symptoms of cataracts include blurriness and haziness, decreased color sensitivity, halos, increased sensitivity to bright lights (such as car headlights), and diminished night vision. The treatment is surgical replacement of the lens—an increasingly frequent procedure with newer prosthetic lenses and modern "minimal" surgical techniques. Subtle adjustments in lighting, such as increased overhead illumination and less direct brightness, may decrease glare and sensitivity from cataracts in the shop setting. At a certain point, lens replacement surgery is indicated.

Floaters

Floaters appear when proteins and cellular debris form deposits in the normally clear vitreous. They cast a visible shadow on the retina that can take the form of dots, threads, squiggles, rings, and cobwebs; and they move in the direction one looks. Floaters typically disappear in weeks or months without treatment and, while annoying and distracting, are of no real consequence. Someone with his or her attention focused at the lathe may not even notice them.

Retinal problems

Due to our aging demographic, woodturners should be aware of other conditions that affect vision but are not solved by adaptations we can make ourselves in the shop setting. These have an impact on the retina and can lead to permanent loss of vision. So it is important to recognize symptoms that call for timely and appropriate eye examinations.

Detachment of the vitreous from the retina, due to shrinkage, is not uncommon. It occurs spontaneously and without warning. The separated portion of the vitreous will cast a large shadow on the retina and, consequently, produce a very large floater. Vitreal detachments are frequently accompanied by brief flashes of light from mechanical stimulation of the retina. The large floaters from a vitreal detachment will generally disappear over weeks to months without treatment. Vitreal detachments, however, can produce retinal tears typified by more dramatic and frequent light flashes. In turn, tears may lead to retinal detachment. A retinal detachment, typically experienced as a "curtain of blindness" in a corner of the vision in one eye, is a true ophthalmological emergency with the risk of permanent loss of vision. Tears and detachments are treated with laser surgery.

Glaucoma

Glaucoma is an increase in eye pressure resulting from impaired flow of the aqueous humor, generally causing a gradual loss of vision from damage to the nerve fibers of the retina. It is the second-leading cause of blindness after cataracts, estimated to affect 3.5 million people in the U.S. Early on, it is asymptomatic, so diagnosis depends on eye examination and direct measurement of eye pressure. Treatment of the most common type of glaucoma is with medication (oral and drops).

Case study lessons

H.H.'s story suggests an initial large retinal detachment triggered by blunt trauma. With vision in only his right eye, he was able to continue turning. Dramatic floaters that later appeared in his good eye are consistent with degeneration of the vitreous and then vitreal detachment. These were unrelated to the initial injury. Laser treatment of floaters seems to have helped, although this is a controversial treatment. Treatment of an infection will now, hopefully, reduce the chances of floaters reappearing. Although H.H. is pleased to have developed a tactile sensitivity that most sighted turners don't have, it is a thin silver lining to a condition of partial blindness.

One or another of the vision problems described in this article will affect most of us. Some can be prevented or mitigated with simple safety precautions. Most can be helped through improvements in shop lighting and ventilation. Others require awareness and medical treatment. With proper attention, none should prevent us from continuing to enjoy hours at our lathes. ■

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

For practical advice and a deeper dive into how woodturners can minimize eyestrain and maximize visibility, see John Beaver's sidebar article, "Maximizing Visibility in Your Shop," on page 38.

Maximizing Visibility in your Shop

John Beaver

Bob Rosand's lighting at the lathe includes both an overhead LED tube fixture and an adjustable task light.

Photo: Bob Rosand

One of the best ways to improve visibility and mitigate the impact of vision loss is to light your shop properly. Fortunately, lighting technology has improved dramatically over the past decade. The equipment you can buy today is much more efficient than in the past; it is brighter, uses less energy, lasts longer, is more durable, and in many cases even costs less. So if you haven't upgraded your shop lighting recently, now is a good time to consider it. There are two separate types of lighting you need for your workshop: ambient and task lighting.

Ambient lighting

Ambient light refers to the overall illumination that makes your entire shop bright. As noted in Rich Foa's preceding article, we require more light to continue seeing properly as we age, an important consideration as you choose a shop lighting strategy. I highly recommend LED lighting tubes for ambient light. These look like fluorescent tube bulbs but are brighter and much more efficient. LED tube fixtures can be linked together for uninterrupted illumination. They also use lower amperage than fluorescent lights, so you can run more of them on a single circuit and still conserve energy.

A general rule of thumb is to space light fixtures evenly around the shop to give a consistent level of ambient light. I recommend being more specific and placing them over your primary machines and workbenches to enhance the areas where visual acuity is more critical. I installed two directly over my lathe and one over each of my other machines and workstations, as well as a few more to fill in the spaces in between.

Most LED shop lights are 5000k "daylight balanced," which provides a bluer light that matches daylight coming in through windows or an open garage door. "Warm," soft lights can appear yellow compared to window light and might be preferable in a basement shop. Whichever units you choose, make sure the color temperatures are the same for all of them.

When positioning light fixtures, be aware that unwanted glare can result from light reflecting off work surfaces. To avoid glare, place fixtures as directly overhead as possible, keeping in mind that your head can cause a shadow if you lean into the light's path. It's a good idea to tack the lights up temporarily and test their effectiveness before mounting them permanently. It is also important to keep light fixtures clean, as an accumulation of dust can diminish their brightness and cause increased eyestrain.

While it is tempting to place your lathe in front of a window or garage door to utilize natural light, I don't recommend doing so if you are facing the outside light. This can result in a "backlit," glaring effect that causes your eyes to repeatedly adjust for the difference in brightness between the outside light and the work area. Such frequent adjustments could unnecessarily lead to eye fatigue and/or headaches. If you want to benefit from natural light, place your lathe at a 90-degree angle to the window or door.

Task lighting

Providing targeted illumination, task lights are meant to enhance ambient lighting and improve your ability to see fine details such as scribe lines and sanding marks. A key consideration is the ability to place task lighting in the right location, close to a given task. On a scroll saw, for example, focused light is needed only on one small spot, so a simple fixture will do. At the lathe, however, especially one with a sliding or rotating headstock, task lights have to accomplish more. You might want to

How Much Ambient Light?

Here is a simple calculation to help determine the recommended minimum amount of ambient light:

Square footage of your space × 70 = recommended lumens

If you have a 20' × 20' shop, multiply 400 square feet by 70 to know you would need 28,000 lumens. A 42w LED tube puts out about 4,200 lumens, so you would need a minimum of seven LED tubes for your shop. This calculation is based on hanging the lights 8' off the ground. Very high ceilings would necessitate suspending the lights at the 8' height or using more fixtures to account for the increased distance. Also consider that white walls reflect more light than darker walls, and cavernous spaces absorb light, requiring additional fixtures to achieve adequate brightness.

See sanding marks

A task light aimed at a low, raking angle illuminates imperfections on the wood surface.

Photo: John Beaver

Sliding task lights

Two options for sliding task lights mounted above the lathe.

Photos: (*Left*) John Beaver, (*Right*) Joshua Friend

illuminate the inside of deep bowls while hollowing, or highlight tool and sanding marks after turning. For this latter task, a light aimed at a low, raking angle can help you see the wood surface more clearly, allowing you to progress through the grits confidently. Consider the effectiveness of your ambient lighting, then decide what enhancements you will need to make specific tasks easier and safer.

Durable task lights are helpful because they might have to endure the rigors of being moved and handled frequently. There are myriad options available—from simple, inexpensive flex arm lights to super-bright, magnetic-base, LED lamps costing more than $150. If you want to be frugal, buy a mid-priced light with a magnetic base and move it from tool to tool as needed. For greater efficiency, buy a few cheaper lights for the simple tools and more robust lights for units that will be moved around more.

I have a task light mounted above my lathe on a shopmade rail, so I can move it with my sliding headstock. I also sometimes "borrow" the magnetic light from my bandsaw when I need to see into a deep bowl. Most woodworking and woodturning supply stores carry a variety of options. You can also search online shopping sites to see even more choices. I recently came across a light about the size of a car key, with three LEDs and magnets on the back. This can be mounted right on your toolrest or even near the end of a tool to improve visibility inside deep vessels.

Another consideration for task lighting is the power source. Some lights are designed to work off of USB power (plugged into a computer), while others require a small transformer, or plug directly into an outlet. Still others are battery powered, which can be convenient if you will be moving the light from tool to tool frequently. The new LED technology also allows greater versatility because, on some models, the width of the beam can be adjusted, they come in many sizes, and they are less prone to breaking from impact.

For a variety of reasons, it is almost inevitable that our vision will diminish as we age. Therefore, the more strategically you light your shop now, the easier it will be to maintain visibility into the future. Spending a few extra dollars on lighting now can help your vision last longer, too, so it's worthwhile to address your specific shop-lighting needs with appropriate solutions. ■

John Beaver spent more than thirty years as a photographer and motion picture cameraman, working with lights on a daily basis. He always enjoys sharing his knowledge with the woodturning community. Visit his website at johnbeaver.net.

Mini task lights

Some task lights are extremely small and can be placed very strategically. This Microlight, made and sold by Cindy Drozda, is kept in place on the toolrest (left) and on a cutting tool (right) by magnets.

Photos: Cindy Drozda

NATURE/NURTURE
POP EXHIBITION

When the theme for *Nature/Nurture*, the 2020 Professional Outreach Program (POP) exhibition, was selected five years ago, there was no way of knowing that the show would happen in the midst of the COVID-19 pandemic. The invited and juried artists, fifty-one in all, were encouraged to create pieces that reflect our relationship with nature, with nurturing relationships, or with their relationships with their chosen medium of wood.

The annual POP exhibition is an opportunity for emerging, mid-career, and established artists to share the stage. In creating the list of invited participants, co-curators Tib Shaw and Curt Theobald draw on their own knowledge of the artists and makers in the field, seek suggestions from artists, instructors, curators, and others, and follow trails on Instagram and other social media sites. The goal each year is to present work that reflects an international array of artists with a range of experience and perspectives. For the invited participants, turning is encouraged but not required. For the juried artists, work must be at least partially turned. Juried pieces were selected this year by Curt Theobald and Mark Wollschlager.

POP exhibitions are typically on view at the annual AAW Symposium. With the cancellation of this year's Symposium in Louisville due to the health risks associated with the COVID-19 pandemic, a sampling of works from *Nature/Nurture* is shared here, along with statements from the artists. You can see all of the works on the AAW auction website, auction2020.woodturner.org, or on the AAWPOP Instagram page.

—Tib Shaw, AAW Arts Administrator/Curator

POP Auction—Live and Online

This year's POP auction, typically held during the AAW Symposium, will be conducted via live online bidding. The date of the auction has not yet been determined. Please look for updates on the auction webpage, auction2020.woodturner.org, or on the AAWPOP Instagram page.

Dixie Biggs, *Renewal*, 2020, Cherry, watercolor pigments, pencils, 6" × 6" × 3½" (15cm × 15cm × 9cm)

"The synergism of a nurse log shows how, even in death, nature nurtures future growth."

Mark Sfirri, *Madonna and Child*, 2020, Holly, paint, 6" × 5" × 2½" (15cm × 14cm × 6cm)

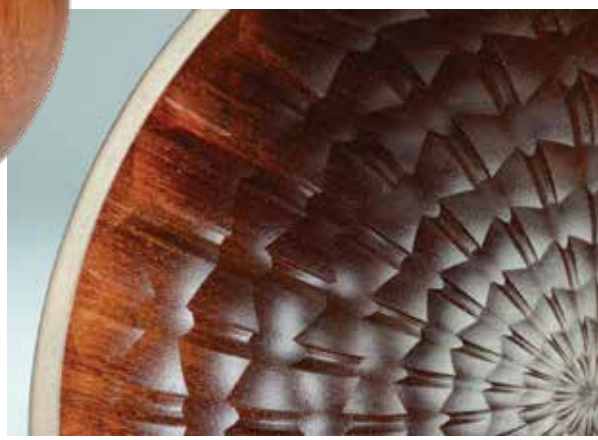
"In 2001, I designed a piece titled *Madonna and Child*—two bowling pins of different sizes turned on multiple centers. This approach allowed me to animate them and take them away from their more recognizable radial symmetry. For the *Nature/Nurture* exhibition, I revisited this concept using sticks with stubs of branches."

Luc Deroo, *Inside Our Head,* 2020, European cherry, 6" × 5½" × 5¾" (15cm × 14cm × 14.5cm)

"After this piece was completed, I felt a heavy weight was gone and realized it was in gestation all my life."

Joshua Salesin, *Butterfly Bowl,* 2020, Bloodwood, 3½" × 4¾" (9cm × 12cm)

"Nature nurtures me and everything around me, including the monarch butterflies that return to my hometown each year and huddle in large clusters to stay warm through the winter. When temperatures rise, they burst into flight by the hundreds. Witnessing that spectacular moment inspired this piece."



Roberto Ferrer, *Quetzalcoatl*, 2020, Black walnut, acrylic paint, steel, 6" × 5¾" × 1¼" (15cm × 14.5cm × 3cm)

"It is one's roots that shape and nurture the passion and desire to create."

Nicholas Flaherty, *Compulsion*, 2020, Mahogany, liming wax, 6" × 6" × 6" (15cm × 15cm × 15cm)

"I'm not sure why I feel compelled to make the things I make—why I have such a strong desire to make hundreds of nearly identical little elements and stick them together in a way that makes them stronger than the sum of their parts. Did it spring from building forts in the woods or playing with Legos as a child? Or does this urge come from somewhere deeper, somewhere more primal? I'm not sure I have the answer, but here is this thing I made. I couldn't help it." ▶

John Mydock, *Nesting Set*, 2020, Koa, 5" × 6" × 6" (13cm × 15cm × 15cm)

"The majestic koa is a Tree of Life here in the Hawaiian islands. Birds, lizards, butterflies, and bees all cherish the koa trees, as do woodturners, carvers, and furniture makers."

Photos by Tib Shaw/AAW.

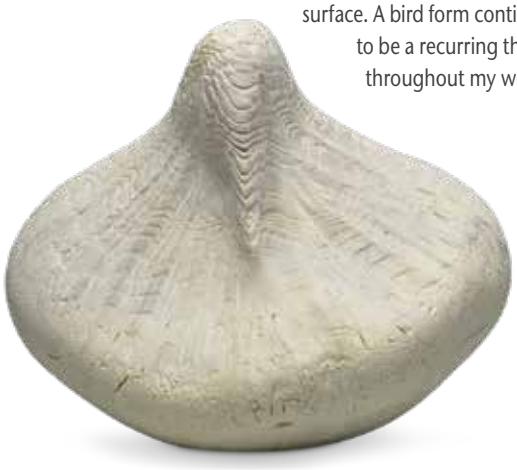
Christine Wenzhöfer, *Metamorphosis*, 2019, Sequoia, walnut, wire, acrylic paint, 6" × 6" × 6" (15cm × 15cm × 15cm)

"Forest - tree /
Sawmill - wood /
Workshop - object /
Exhibition - art /
Viewer - imagination

Wood is a gift from nature. Transformed into miraculous objects, it nourishes the viewer's imagination."

Michael Peterson, *Birdstone*, 2020, Locust burl (carved, sandblasted, and bleached), 5" × 6" × 5" (13cm × 15cm × 13cm)

"The natural world has always been the foundation for my work and guides my sense of organic form and approach to surface. A bird form continues to be a recurring theme throughout my work."



Laura Mays, *Fool's Gold No. 2*, 2020, Redwood (old growth, reclaimed), gold leaf, shellac, 4" × 4" × 4" (10cm × 10cm × 10cm)

"A very small box made with two of the most troublesome commodities in Californian history over the last 150 years or so— especially Northern California—redwood and gold. The landscape we know today, social and natural, was in part shaped by the search and plunder of them both."

Elisabeth Mezieres, *Who Nibbles My Planet?*, 2020, Hackberry, acrylic paint, 4¼" × 5½" (11cm × 14cm)

"This piece symbolizes for me the damages caused by climatic disturbances due to human activity. It was particularly inspired by the fires in Australia."

Tom Hale, *Septoid VI*, 2020, Bradford pear, 4⅛" × 6" × 4⅛" (10cm × 15cm × 10cm)

"Our lives as humans have always been intricately intertwined with wood. The wood nurtures us as craftsmen/artists, as we nurture it—almost symbiotic. I often choose to make shapes with an organic look/feel to partner with wood's inherent organic nature."

Amy Umbel, *Renewal*, 2019, Huon pine, 6" × 6" × 4¼" (15cm × 15cm × 11cm)

"All life forms are affected by fire, water, and changes to the environment. This piece is based on hope and renewal. Frogs are some of the most impacted species by human encroachment and climate change, and they survive on a tenuous thread connected to biodiversity, access to healthy forests, and clean water. This piece is for the renewal we need in order to survive."

Jason Schneider, *Nature/Nurture*, 2020, Corrugated cardboard, plaster, maple, milk paint, gold leaf, 6" × 5½" × 5½" (15cm × 14cm × 14cm)

"This piece is a self-portrait, with two forms coming together to present a small container. The container is a drawer that shines bright on the interior, but is left empty to offer space for the user to decide what should go in it. While its functionality speaks to the concept of *nurture*, its exterior, resembling gel electrophoresis DNA images, speaks more to *nature*."

Keith Gotschall, *Pawl and Sprocket*, 2020, Cocobolo, African blackwood, African mahogany, brass, 5⅞" × 6½" × 2¾" (15cm × 17cm × 7cm)

"I've always had a fascination with foundry patterns. Made by highly skilled craftsmen, each is a sculpture unto itself, a completely realized object."

Michael Kehs, *The Nature of Love, The Nurture of Hate*, 2020, Jacaranda, 5½" × 3" (14cm × 8cm)

"Are we born with art in our soul or do we learn to love beauty? As we travel through this existence of ours, we experience a host of emotions, from joy to sadness to anger and everything in between. When we revert to anger, we are at our very basest, our most primordial essence." ■

Balancing Act: The Life and Art of KIMBERLY WINKLE

Michael McMillan

Kimberly Winkle applies milk paint during a demo in Raleigh, North Carolina, 2019.

Photo: Andi Wolfe

For the last twenty years, Kimberly Winkle has contributed to the arts through her roles as a dynamic maker, seasoned educator, and successful arts administrator. Winkle embraces her life—balanced between studio and classroom—with passion and vigor, and this energy impacts both her own artistic development and those with whom she shares her knowledge. Winkle's profile in the field of wood art, and in the contemporary craft world more broadly, has risen dramatically over the last decade. Her accomplishments have been widely recognized, yet she is just getting started.

Early years

Born in Oklahoma City, Winkle is a member of the Seminole Nation of Oklahoma, and her interest in the arts started at an early age. One of her first impactful art experiences came through her babysitter, who was an art teacher in town and administrator of the local summer arts program. Winkle recognizes the value and influence of this early creative exposure. She notes that drawing and working with various media "probably laid the groundwork" by exposing her to various materials and art forms.

Her artistic pursuits continued into her teen years with the active support of her parents, and she took whatever art classes were available in junior high and high school. Although the opportunities for growth in school were limited by a lack of curriculum and limited resources, these initial forays into the arts lit her creative spark and desire to advance her skills further.

From clay to wood

Winkle enrolled at the University of Oklahoma in 1991. Debating between a career in medicine and the arts, she opted to pursue the latter and began her undergraduate studies focused on painting. By her second semester, however, she was drawn to building with her hands and shifted course toward a degree in ceramics. "I loved building three dimensionally and the malleability of clay," Winkle states. The ceramics program also accommodated her desire for a more technique-based philosophy of artistic creation than was provided by her painting coursework.

The early clay forms she was crafting at the University of Oklahoma were not thrown on a potter's wheel, but were a combination of hand-building and heavy surface adornment—a hands-on style reflective of the instructional and stylistic leanings of her instructor. She experimented with a variety of mid- and low-fire techniques with commercial glazes. Winkle drew on the clay surface with incised lines, then bisque-fired the forms and subsequently filled in the lines with colorful glazes. "More pattern and more representational imagery," Winkle says of her ceramic philosophy during those formative undergraduate years.

After finishing her BFA degree in 1998, Kimberly continued on to San Diego State University (SDSU) to pursue a graduate degree in ceramics. However, that ambition was to take a different path, influenced by artists she was exposed to in the graduate program. Several of her peers insisted she take a class from Wendy Maruyama, a pioneer of studio furniture known for her bold color, evocative commentary, and creative techniques that blur the line between furniture and sculpture. Winkle enrolled in one of Maruyama's furniture making courses, and her potential as an artist working in wood became apparent immediately. "[Wendy] told me, 'You're in the wrong area,'" Winkle recalls, and she in due time fell in love with woodworking and the expressive potential of the furniture medium.

Maruyama recognized that Winkle's move from the kiln to the bandsaw

could be a nearly seamless one. "She proved to make the transition very comfortably," Maruyama recalls of her experiences overseeing Kimberly. She explains, "It should be noted that the two disciplines [ceramics and furniture] are polar opposite in medium and methodology, but she rose to the challenges perfectly. As a graduate student, she was hardworking, dedicated, funny, kind, and her work was meticulously thought out from start to finish."

Winkle eventually changed her graduate degree emphasis from ceramics to furniture design, and while it took her an extra year to complete the degree, it was a wonderful time to be in the program. Not only was Winkle under the tutelage of a master, she was surrounded by a "who's who" of student peers, including Yuri Kobayashi, Matt Hutton, Christine Lee, Jason Schneider, Cory Robinson, and Jenn Anderson. However, the academic rigor and high standards of the program produced its share of anxiety for Winkle, who perceived that she was behind in technique and experience compared to her classmates. "I had a lot of technical catch-up to do," she states, as she was deficient not only in foundational areas of woodworking, but was relatively unfamiliar with the history and recent developments in contemporary studio furniture. As a result, designing furniture in her early graduate years was more instinctive than guided by a defined methodology or fixed stylistic framework. "I had this *naiveté*, but it was a plus. I was just designing. I wasn't designing through the lens of how to build it," Winkle reflects. Ultimately, her lack of formal knowledge was a benefit because it brought more creative freedom and a large menu of stylistic options.

Winkle's skillset and exposure to the field grew tremendously by the time she graduated in 2002. "Wendy did a really good job of introducing us to a wide range of makers," says Winkle, and this exposure left its mark as she began to build her own identity as an artist. It is noteworthy also that her transformation from ceramist to full-fledged woodworker occurred without a truly comprehensive introduction to the lathe. While prominent figures in contemporary woodturning such as Michael Hosaluk were occasionally brought in by Maruyama to demonstrate, the program's facility had only one lathe and no one knew how to use it very well.

Intro to woodturning

The relative absence of turning would change for Winkle in the early years after leaving SDSU. Upon graduating with her MFA in furniture design, she applied for two residencies: one at Anderson Ranch in Snowmass Village, Colorado, and one at the Appalachian Center for Craft in Smithville, Tennessee—a satellite campus of Tennessee Tech University. She opted for the latter. Familiar with the exacting, time-consuming nature of designing and crafting furniture, Kimberly valued the full-year program Appalachian offered. She also foresaw potential teaching opportunities, with the Appalachian program's affiliation with Tennessee Tech.

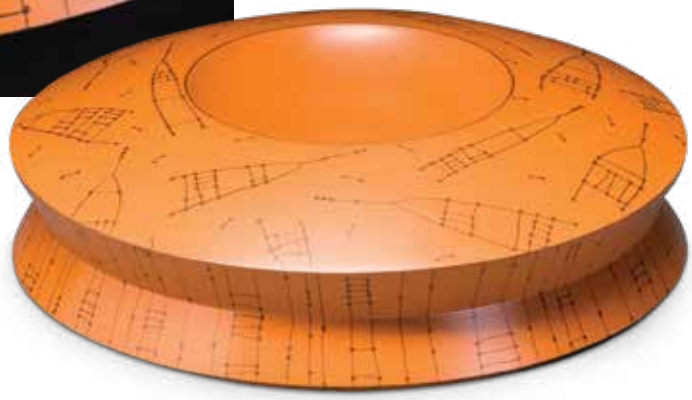
Although she intended to begin with a one-year stint at the Appalachian Center, Kimberly ultimately renewed her residency twice, staying for a total of three years and serving as the facilitator of the workshop program in the wood studio. A fall 2002 green-bowl-turning class taught by Clay Foster served as her initial instruction at the lathe, and she furthered this experience in 2003 with a five-day intensive workshop taught by Nick Cook. "I didn't know the difference between a bowl gouge and a spindle gouge," she recalls of her outlook entering the workshop, essentially starting from square one in the technical realm. She also was not equipped with an understanding of what the lathe could or could not do: "When I first approached woodturning, I was very ignorant. I was not informed about the breadth of the field, the possibilities that existed within the field. I wasn't super eager to learn because I was so limited in my understanding."

In addition to being a student in Cook's workshop, Kimberly assisted him in the implementation of the class because of her position as workshop facilitator. Winkle learned to focus on tool control and method through the creation of bowls, platters, and rolling pins. At the end of the workshop, Cook convinced her to get involved with the AAW. He recalls: "Even though she had a master's degree in furniture design, she had not done much in the way of woodturning. She jumped in and did an outstanding job. I encouraged her to apply for an Educational Opportunity Grant, and she used it to purchase a midi-lathe and tools so she could use them in her community outreach program. The rest is history."

The AAW grant gave Winkle the resources and equipment to demonstrate for small groups in the Smithville, Tennessee, area and to do other advocacy in the region during the latter half of her three-year residency. In addition, Winkle had her first taste of national exposure through the 2004 HGTV television program *That's Clever*—a show dedicated to highlighting contemporary craft—as she was featured in the program's segment focused on woodturning.

Her woodturning skills evolved concurrently with her transformation into an independent studio artist. Winkle began exploring the possibilities for wood beyond intriguing grain profiles and functional forms. Working in the library of the school in addition ▸

Demonstrating her signature surface line treatment over milk paint, Atlanta, Georgia, 2010.



Monty's Pumpkin Bowl, 2006, Poplar, milk paint, graphite, 4" × 9" (10cm × 23cm)

Photo: John Lucas

Yellow Stool, 2014, Poplar, milk paint, graphite, 15" × 15" (38cm × 38cm)

to facilitating the workshop, Winkle immersed herself in both traditional craft and fine art books, opening herself up to influences that would inform some of her later work.

Kimberly also explored ideas in the two-dimensional realm and became an adjunct instructor of drawing at the school, which Winkle feels was one of the early influences on the way she draws on the surfaces of her pieces today. She began teaching Introduction to Woodworking and Art Appreciation, and eventually, in 2005, her adjunct teaching led to a term appointment in the Department of Music and Art at Tennessee Tech University. This position afforded her the professional and financial stability to be both a maker and an educator.

Developing an artistic identity

During the mid- to late 2000s, Winkle made great strides in the work she is most known for today: furniture and sculpture of remarkable form that balances bold color and texture with improvisational, yet quietly elegant surface design. The use of milk paint has become a signature aspect of her creations. "Milk paints, when you're burnishing them, have this wonderfully seductive surface that can't be duplicated in other paints. I like the tactile quality," she explains.

She typically uses poplar, not exotic woods, as she strives for a complement of wood and paint together, in which the "woods become more woodsy, and paints become more paintsy." For Winkle, painting over wood is never an act of defiance, but a necessary step to satisfy her artistic goals. To anyone hesitant to cover wood with color, she humorously proclaims, "It's poplar, it's boring wood! It's like vanilla ice cream waiting for sprinkles!"

After the application of milk paint usually come Winkle's signature drawings on the surface. Her line work stems from a range of influences, including traditional Gee's Bend quilts of Alabama and the line drawings of Cy Twombly, both of which share qualities of irregularity and improvisation in their depiction of space, color, and proportion. Winkle's *Monty's Pumpkin Bowl* and *Yellow Stool* are particularly good

JOURNAL ARCHIVE CONNECTION

EXPLORE! To learn more about how to use milk paint on your own projects, see Kimberly Winkle's December 2012 *AW* article, "The Magic of Milk Paint" (vol 27, no 6, page 28).

examples of the line-and-dot embellishment that makes it onto much of her work.

A constant theme maintained in Kimberly's work has been the sensitive balance of formality vs. playfulness. An early example came during her 2011 International Turning Exchange (ITE) residency at The Center for Art in Wood in Philadelphia. There, she created some of her earliest sculptural work, such as *Here/There Shelves*—lobe forms that also marked her first foray into larger-scale split turnings. Her surface line work envelops these forms, and the small house motif that sits at the top of each shelf is a hallmark of her art that can be seen in other pieces such as *Geode* and *Near/Afar* (not shown). ▸

Geode, 2011, Ebonized oak, poplar, decoupaged paper, 5" (13cm) diameter

Geode was made during Kimberly's ITE residency. True to her theme at the time of house/home, the decoupaged paper "houses" contain her fellow residents' ideas of home/house/embedded histories.

Deer Demi-Lune, 2015, Poplar, sapele mahogany, milk paint, graphite, 36" × 10" × 20" (91cm × 25cm × 51cm)

Here/There Shelves, 2011, Poplar, cherry, milk paint, graphite, aluminum, each: 38" × 10" × 8" (97cm × 25cm × 20cm)

Her *Tit for Tat* tables are another example of "quintessentially Winkle" pieces. The first tables she ever turned, they were part of a production line for Artful Home that also included her *Red Oculus Mirror* and other works. Made from Gibson guitar factory mahogany, the tables convey an aspect of serenity, while also exhibiting a lively mix of drawing, color, and texture—a duality, or balancing act, that Winkle relishes.

The even larger *Odd Man Out* table is similar to *Tit for Tat*, carrying harmonious, but still improvisational combinations of aesthetic features. *Odd Man Out* plays with the eye through its design and sense of whimsy. While the presentation comes off as three conjoined tables, in reality a single base formed on a bandsaw and shaped with an angle grinder and hand tools supports the three table elements.

Winkle's residencies and exhibition opportunities have also driven the creation of new work. An example is the 2013 AAW Symposium POP exhibition *Harmony*, which was the catalyst for *Riff Rattle*, the poplar and horsehair form that responded to the call for work exploring the use of alternative materials. Experimentation would continue the following year after Kimberly was awarded the prestigious John D. Mineck Furniture Fellowship through Boston's Society of Arts and Crafts, which she used to fund investigations into the uses of a CNC router at Anderson Ranch. One work that came out of this experience was *Binary*, featured in the 2015 AAW Symposium's *Creativity in Construction: A Collaboration of Materials* exhibition. In *Binary*, the piece on the left was formed using a CNC machine, while the form on the right was completed entirely by analog means, resulting in a "conversation" about differing processes. Ultimately, Kimberly was not satisfied with the quality of the CNC processes on her work and no longer uses CNC. She felt the improvisational qualities that drive her art evaporated when the making was run through digital technology.

Winkle has also pushed her own boundaries as an artist through collaborations and residencies. She attended the 2016 EMMA Lake Collaboration, where she created a wall-hung composition with British Columbia basket maker Joan Carrigan and Ontario blacksmith Sandra Dunn. Then at the 2018 EMMA Lake event, Winkle worked alongside Oregon's Margin Wall, where Wall contributed the turned elements and Winkle handled the painting. She has completed several significant artist residencies: SUNY-Purchase (2015), Windgate Craft Fellowship at the Vermont Studio Center (2017), Windgate Craft Residency at Haystack Mountain School of Craft, and, most recently, the Pentaculum residency at Arrowmont.

(*Top right*) *Red Oculus Mirror*, Ongoing production since 2010, Poplar, fiberboard, milk paint, colored pencil, graphite, glass, 4" × 18" (10cm × 46cm)
Photo: John Lucas

(*Bottom left*) *Odd Man Out Table*, 2013, Poplar, mahogany, milk paint, graphite, 22" × 58" × 22" (56cm × 147cm × 56cm)

(*Bottom right*) *Tit for Tat Tables*, Ongoing production since 2006, Poplar, mahogany, milk paint, graphite, each: 22" × 20" (56cm × 51cm)

National exposure

Winkle's artistic efforts have translated to enormous exposure

(*Left*) *Riff Rattle*, 2013, Poplar, milk paint, graphite, horsehair, 3½" × 6" × 3½" (9cm × 15cm × 9cm)

(*Right*) *Binary*, 2015, Poplar, walnut, milk paint, graphite, each: 12" × 8" × 4" (30cm × 20cm × 10cm)

CNC vs. handmade (*left/right*), a one-time Kimberly Winkle experiment.

and critical acclaim from curators, collectors, gallerists, and fellow artists. Tib Shaw, AAW's curator and arts administrator, says:

> *Kim's work is distinctive: a confluence of furniture and sculpture. Clear lines, silky finishes, bold forms, and exaggerated proportions combine seamlessly with saturated colors. Her distinctive mark-marking—precise lines, dots, and glyphs—hints at a code or narrative that we can't decipher, and graphite circles that read initially as wild, but are clearly made by a skilled hand. Shapes will seem both entirely new and familiar: a form might be reminiscent of a Shaker table, an Irish chair, a geologic formation, a dress. Even without knowing her motivation behind a particular piece, there is always that intriguing hint of story, of history.*

These "stories" have been featured widely in the exhibition realm. Her work has been on view at The Center for Art in Wood, the Denton Arts Center, and the Fuller Craft Museum. Winkle has also exhibited her work with the Collectors of Wood Art and Kirsten Muenster Projects at the renowned SOFA Chicago fair. Kimberly's work has been featured in publications such as *Fine Woodworking*, *Woodworker*, *Woodworker West*, and *American Woodturner*, along with the books *500 Tables*, *500 Chairs*, *Fine Woodworking Design Book 8*, and others.

Lessons in craft

When people ask Kimberly what she does for a living, she typically says, "I teach," rather than claiming she is a craftswoman, maker, or artist. Now as Professor of Art and Director of the School of Art, Craft & Design at Tennessee Technological University, she wants people to understand the value that craft education still plays in a 21st-century world. Her philosophies as a teacher have been refined through her time both as an administrator and student in various capacities. Winkle truly understands what can make for successful and unsuccessful instruction for the newest generation of students and adults alike. Her passion for the lessons learned by making things by hand is abundantly clear.

Says Beth C. McLaughlin, Chief Curator at Fuller Craft Museum, "I met Kim at the 2017 Craft Think Tank conference in Los Angeles. She has an in-depth knowledge of craft education: she understands the complexities of its rich history; she has a grasp of its current challenges; and she is driven to participate in the development of its future." It is clear that Kimberly will be part of this future for years to come. She remains an in-demand woodturning demonstrator, having taught at many of the top venues around the country, including the Haystack Mountain School of Crafts, Penland School of Crafts, Arrowmont School of Arts and Crafts, Anderson Ranch Art Center, Peters Valley School of Craft, The Center for Furniture Craftsmanship, and John C. Campbell Folk School, among others.

As someone who teaches, demonstrates, administers, and creates—crafting work of form, color, and surface in equal measure—Kimberly Winkle is a master at balancing the multiple facets of her professional and artistic life. ■

For more, visit kimberlywinkle.com.

Michael McMillan has worked as an associate curator at Fuller Craft Museum in Brockton, Massachusetts, and is on the board of the Collectors of Wood Art. He can be reached at mike.c.mcmillan@gmail.com.

Kimberly guides a student in her furniture-making class, Arrowmont, 2016.

Members' Gallery

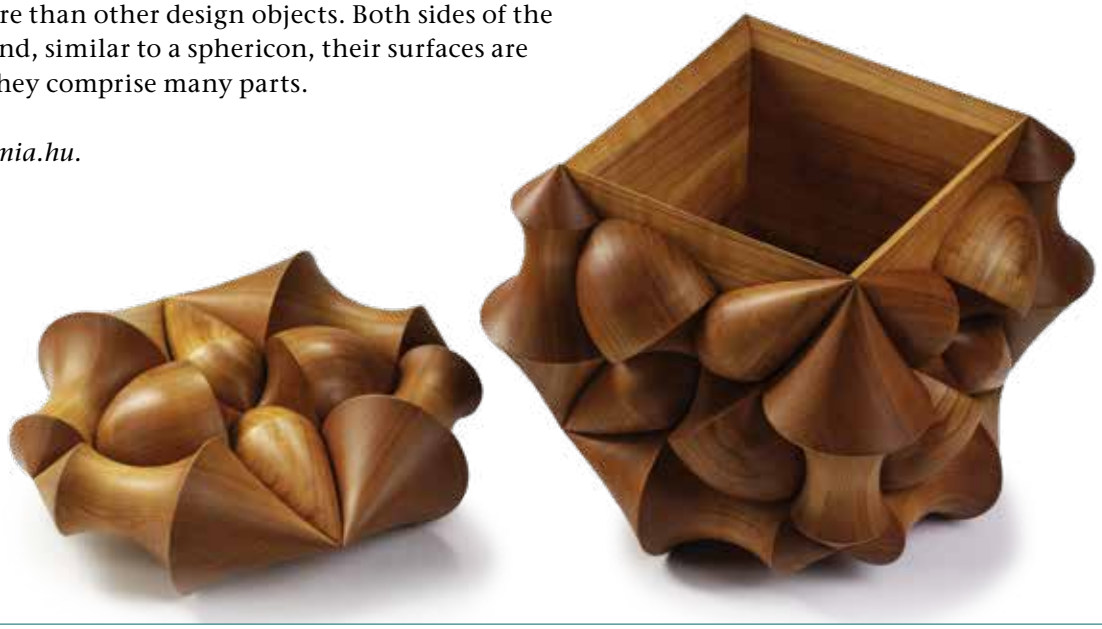
Laszlo Tompa, Hungary

I am a ceramist and tile designer by trade. The idea for my wood sculptures came when I was designing period wall tiles. I first experimented with flat triangle- and square-based shapes on mesh, then developed these into 3D tiles comprising halved objects.

The starting point for my sculptures is always form, and I choose materials to suit. I decided on wood and began with the *Cube Illusion Box*. The final product is an assembly of turned elements manufactured on a 110-year-old copy lathe, cut apart, fitted together by hand, and fixed in place.

My sculptures are inspired by the solid sphericon form. After years of experimenting, I realized it is possible to create a shape consisting of more than two elements yet also having the same properties as the basic sphericon. For me, these multi-element shapes are more suitable for creating sculpture than other design objects. Both sides of the sculpture are the same and, similar to a sphericon, their surfaces are seamless, even though they comprise many parts.

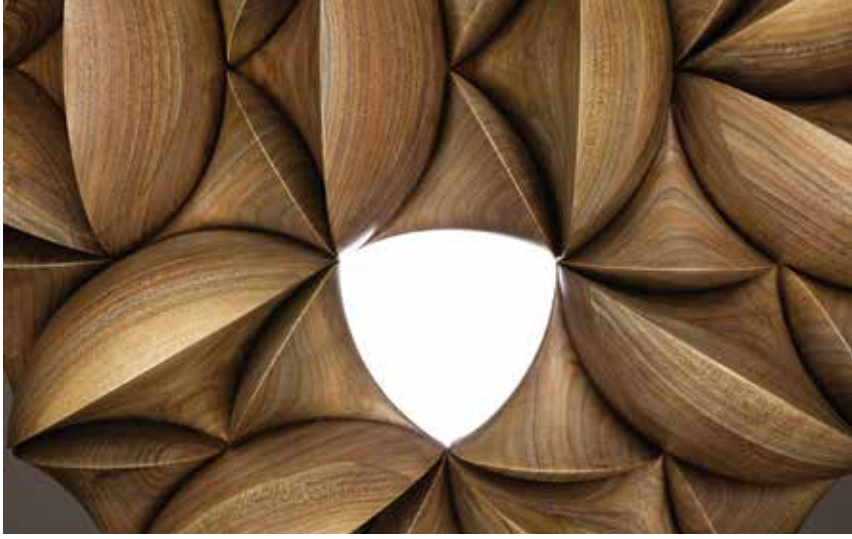
For more, visit tompakeramia.hu.



Cube Illusion Box, 2019,
Cherry, 15¾" × 15¾" × 15¾"
(40cm × 40cm × 40cm)
Photo: János Rátki

Turn, cut, afix, repeat!

Identical elements are turned on a copy lathe. Some pieces are cut apart (quartered) at the table saw, while others are halved down a newspaper glue joint. Cut parts are then assembled.



Triplet Harmony, 2019, Walnut, 25½" × 23½" × 8¼"
(65cm × 60cm × 21cm)
Photos: PicTeka

Octostar, 2019, Walnut, 27½" × 24¾" × 8½"
(70cm × 63cm × 22cm)
Photos: PicTeka

Circle Star, 2019, Walnut,
26¼" × 24¼" × 8½"
(67cm × 62cm × 22cm)
Photo: PicTeka

Members' Gallery

Alfred Newman, Massachusetts

Last year, I had an English walnut tree cut down. It was about 50 years old and was showing signs of dying. Naturally, I saved logs that could be used for bowl turning. But the arborist also unexpectedly saved every little branch—pieces as small as 2" (5cm) in diameter that normally would be turned to mulch.

I cut the branch wood to 2" lengths and featured them in a segmented bowl with the endgrain exposed. I found that upon entering my first bowl in my turning club's sale, it received a lot of attention and sold readily. Having a large pile of these small branches, I proceeded to make many more bowls, each time improving on my technique.

Untitled, 2019, English walnut, maple, 6" × 9½" (15cm × 24cm)

David Morris, California

Some close friends in Hawai'i will soon see their son become ordained into the Episcopal church. Such an accomplishment deserved a special chalice. A silversmith first created the internal sterling cup, and my challenge was to carefully fit it to seasoned walnut. The trick was to dry the wood well enough to discourage any change in shape after turning. Provisions had to be made to allow removing the silver cup for cleaning. This was accomplished by incorporating a rod through the turned stem and securing it with a nut in the base.

Episcopalian Chalice, 2019, Black walnut, sterling silver, 8½" (22cm) tall

Dennis Belcher, North Carolina

In my stumbles through the world of art, I kept coming across the thought that artists express their emotions in their work. That concept has never resonated with me until the current time. I used the tensions and anxiety around COVID-19 as a stimulus for this sculpture, modeled after the N95 masks I wear to protect my lungs from wood dust. I never dreamed that this common woodshop item would become an icon of the time.

Unmasked, 2020, Cherry, compressed cherry, maple, 3" × 8" × 5" (8cm × 20cm × 13cm)

Mike Darlow, Australia

I'm not striving to create art. I design useful turnings and then turn them. I'm also happy turning whatever customers want because then payment is assured. I don't have a turning specialty. The challenges of turning are sufficient. I'm not attracted to the ornamenting and decorating techniques applied to turnings.

Foot rims have been a feature of Asian ceramics since well before the birth of Christ, presumably to minimize the area of the pot that could weld to other things. Stem cups were used in China in the 15th century.

Left: Bowl with Foot Rim, *Right*: Stem Cup, 2020, Black wattle, Bowl: 5" × 7½" (13cm × 19cm); Cup: 4½" × 6¼" (11cm × 16cm)

Thys Carstens, South Africa

This piece was made from zebrawood I had collected years ago. The wood had many flaws, fissures, and rotten areas. After removing most of the degraded material, I filled the voids with a mixture of copper pigment and polyester gel coat. I then turned it as usual on the lathe. A friend sprayed the piece for me with lacquer, after which I buffed it with burnishing compound and applied a coat of carnauba wax.

Zebra, 2019, Zebrawood, 7" × 4¾" (18cm × 12cm)

Bird on Perch, 2019, Ash, walnut, 8¾" × 3¼" (22cm × 8cm)

Graham Brooks, England

I started woodturning in 2012, after taking a couple lessons with a local professional, my intent being to have an interest in the winter when I wasn't fishing. As we all know, woodturning is extremely addictive, and for me it quickly became an obsession.

After turning many bowls and platters, I noticed on social media examples of off-center and multiaxis turnings. My question was, *How do they do that?* By researching magazines, videos, and social media, I found Barbara Dill, whom I saw demonstrate at the Pittsburgh AAW Symposium, and Jean-François Escoulen, with whom I took a four-day course. Both of these turners inspired me to progress with projects "not just round" and provided much food for thought. *Bowl in Bowl* is an example, turned from one solid piece of wood on multiple axes.

Bowl in Bowl, 2018, Aged sycamore, 4" × 7¾" (10cm × 20cm)

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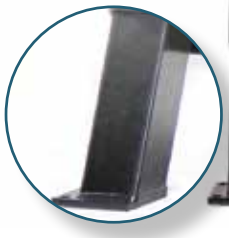

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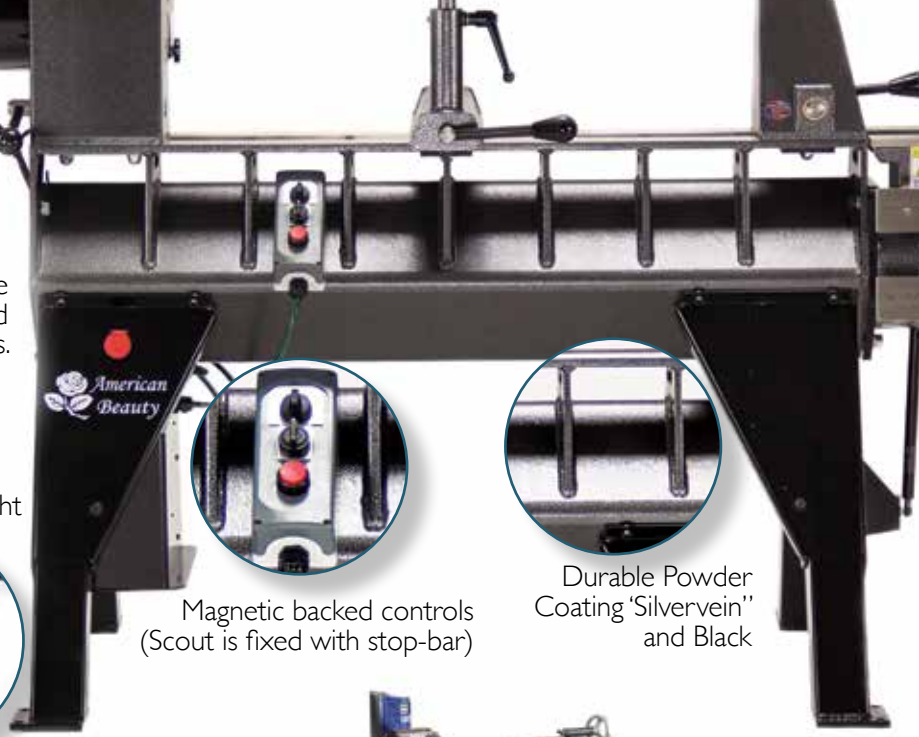

*The **American Beauty**, a premium bowl and vessel lathe setting a new standard for woodturners around the world. Available with a standard bed (as shown) or long bed. Either way it's hard to outgrow.*

*With a 14" swing, 26"spindle capacity and available 1.5 HP, it's no mini lathe. Get the **Scout** with or without the Universal Stand, adaptable to standing and seated position turning.*

*With its removeable gap bed, the **Sweet 16** punches above its weight. Turn bowls and platters up to 32" and turn extra long spindles too. Choose from three bed lengths.*

We are committed to quality. All Robust lathes are backed by a complete seven year warranty.

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

Sharpest, Longest Lasting Carbide Insert

WOODTURNING TOOLS

U.S. Patent No. 10,493,651

Love turning, but hate sharpening? So do thousands of other turners who have changed to carbide insert turning tools. The learning curve is much shorter and you don't have to buy *(and learn to use)* expensive and complicated sharpening equipment. But, when Woodpeckers® decided to develop a line of carbide insert woodturning tools, we didn't just want them to be easier to use, we wanted them to actually deliver the same superb surface finish a professional turner can get with a perfectly sharpened traditional tool.

It all starts at the cutting edge. Our inserts use a special nano-grain carbide, polished to a mirror-finish on the face and precision ground on the bevel.

The key to delivering that finish-ready surface is a technique called "shear-scraping" and we've changed it from an advanced technique to something anyone can do the first time they pick up an Ultra·Shear Woodturning Tool. After initial shaping, just roll the tool right or left and you'll feel it land on a second bearing plane. Now your insert is at a 45° angle to the stock and will slice the wood fibers flawlessly.

We make Ultra·Shear Woodturning Tools in 3 profiles *(square, round & detail)* in 3 sizes *(full, mid & pen)*. Pick the size that matches your work and start completing more projects in less time with less sanding and no sharpening.

Crisp, Clean, Narrow Parting Cuts

PARTING TOOL-Ci

Patent Pending

Once you've turned your masterpiece, you need to get it off the lathe with a clean cut and as little waste as possible. Ultra-Shear has now put the advantages of carbide insert turning into a thin-kerf parting tool. The Ultra·Shear Parting Tool Ci uses a small fluted carbide insert to deliver razor-sharp parting lines with no heat build-up and minimal cutting resistance.

Ultra·Shear's re-designed geometry takes the wedge-theory used on other insert parting tools and improves it with a profiled feature that grips the insert securely, even at odd approach angles.

We patterned the handle and blade after thin-kerf parting tools first made popular in England in the 1980s. The tall blade resists twisting and bending. The short blade length and knife-style handle give you comfortable, confident control over the cut.

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.

ULTRA·SHEAR™
by Woodpeckers®

Ultra·Shear Woodturning Tools
Designed & Manufactured by
Woodpeckers, LLC
Strongsville, Ohio
800.752.0725
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THE ALL NEW

REVO|15|24

Closing the Gap Between Revo 12|16 and 18|36

$1999

Extraordinary torque even at low speeds!

Patent pending precise point alignment

Electronic variable speed 50 – 4200 RPM

Shown with options

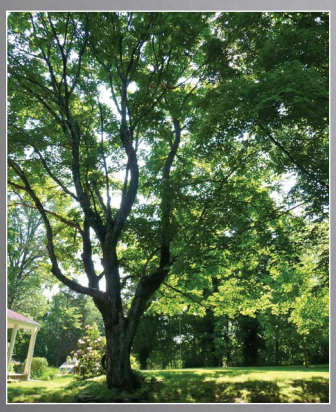
ANDI WOLFE
OHIO

Beloved

This piece originated from the loss of a maple tree at Vicki Jordan's 1800s family homestead in Tennessee. The tree was on the original property of Vicki's family, which has been passed on to descendants over the generations. When the tree had to be taken down, Vicki asked artists in the woodturning community to make something from the wood, so she would have a collection of photos celebrating its life. She has titled the project, *Voice of a Beloved Tree*, and I hope I've captured some of the spirit of this majestic icon. The collection of photos can be viewed at johnjordanwoodturning.com.

I took on the project with great enthusiasm, turning the form as soon as I received the blank of wood. I then let it dry, with the intent to carve it in just a few weeks' worth of effort. I usually turn and carve soft maple, so I was not anticipating any major challenges. Little did I realize the term "rock maple" indicates the wood has the property of granite and was not going to be easy to carve. Instead of a few weeks, this project was completed over the course of a few years, as I would start on the carving and then give it up in frustration. Then I would forget about the frustration, pick it up again, carve for a while, and then stop, finally finishing *Beloved* in 2018.

Andi Wolfe is a scientist who uses her biological training as inspiration for her carved woodturning designs. Her work can be seen at andiwolfe.com.



Vicki Jordan's generational maple tree has been memorialized in a series of works by members of the woodturning community, including the piece shown here by Andi Wolfe.

Beloved, 2018, Maple, glass (stand), Bowl: 3½" × 9" (9cm × 23cm)