"TWISTED" NAPKIN RING/TEA LIGHT SET • TURN A SEGMENTED-STAVE BOWL • FUNCTIONAL VASE FROM A BOARD

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

February 2021 vol 36, no 1 • woodturner.org

WORKING *WITH* THE WOOD

TURN A SHIP'S WHEEL CLOCK

CLEAN YOUR SHOP!

THE PLAYFUL CREATIVITY OF MICHAEL HOSALUK

Pascal Oudet France

I live near Grenoble, in the French Alps. I've been turning since 2001 and making lace-like pieces since 2004. Working with carefully selected oak trees, I turn pieces very thin and then sandblast them to transparency. This process results in a lace-like pattern that emphasizes the growth rings and thus the history of the trees I'm working with. ■

For more, follow Pascal on Instagram, @pascal.oudet, or visit his website, lavieenbois.com.

Bowl, 2019, Oak, 4" × 5½" (10cm × 14cm)

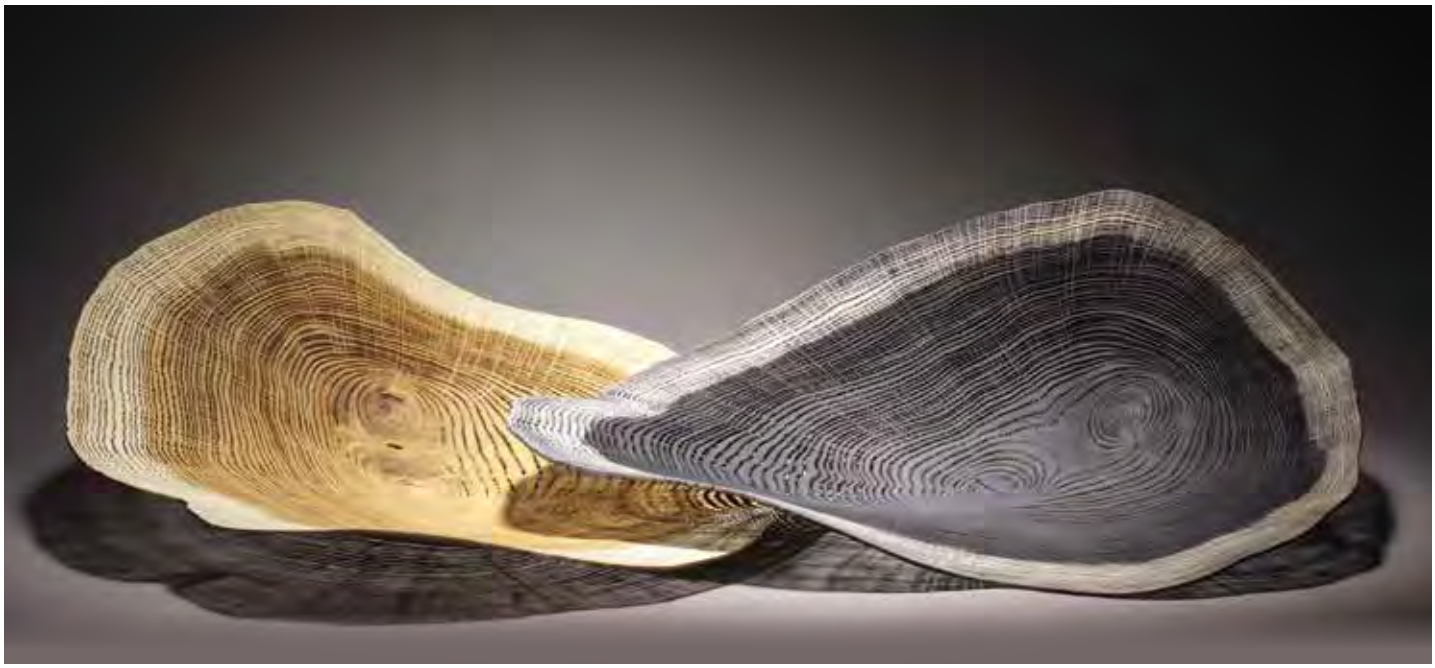
Photo: Fondation EY/Connect Heads

Cocoon, 2016, Bleached oak, 6" × 9" × 6" (15cm × 23cm × 15cm)

Let the Sunshine In,
2012, Oak, 8¾" × 6¾" × 8¾"
(22cm × 17cm × 22cm)

Vases, 2016, Oxidized oak,
tallest: 10½" × 6¾" (27cm × 17cm)

Dendrochronologies,
2016, Natural and oxidized oak,
each: approx. 3½" × 15"



AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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

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Cover – *Bowl of Strange and Unusual Objects*, by Michael Hosaluk. Photo: Trent Watts

Back Cover – Steve Hansen

woodturner.org

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DIVERSITY STATEMENT

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

A NOTE ABOUT SAFETY

An accident at the lathe can happen with blinding suddenness; respiratory and other problems can build over years.

Take appropriate precautions when you turn. Safety guidelines are published online at tiny.cc/turnsafe*. Following them will help you continue to enjoy woodturning.

*Web address is case sensitive.

Editor's Note

Greetings! After the challenges of 2020, I hope the New Year is already bringing brighter days. To keep a positive outlook, I prefer simply pausing this time of year and considering my goals for the upcoming months, rather than making formal resolutions that might prove unrealistic. Doing this helps me recognize where I feel most inspired and energized.

Where in woodturning do you want to grow? There are endless possibilities... Maybe you are ready to try your first hollow form, learn about stave or segmented construction, make your first box for Beads of Courage, step up to a leadership role in your local chapter, enter a juried exhibition, incorporate color in your work, get a better finish off the tool, open an Etsy shop, collaborate on a project, or simply get into your shop more often. Even if it's just making variations on a theme or process, it is good to keep learning and growing.

I hope the pages of *American Woodturner* and *Woodturning FUNdamentals* offer inspiration for whatever path you are on. Don't forget that as an AAW member, you can log on at woodturner.org for access to more than thirty years of woodturning know-how, insights, and useful information. Despite this long history of publishing, we continue to evolve, so don't hesitate to reach out with your suggestions and ideas for future content.

—Joshua Friend

From the President

Looking backward ... and forward

As we begin a new and hopefully more normal year, we tend to look back, remembering how things were in the "good old days" and hoping future times will be at least as good.

I came on the AAW Board six years ago, and things seemed great. Members loved *American Woodturner*, where they got most of their information on turning. There were some complaints: too much focus on art and not enough on "brown and round." Knowing we couldn't make all members happy all the time, we worked harder at balancing articles in the journal, and we focused on balancing topics presented at our Symposia. Chapters were growing and the AAW benefitted, as most of our members came to us through the chapters. We had a website that a few members used, but most communications were by email and, in some cases, paper mail. At my first Board meeting, the information packet included a tall stack of documents. It seemed being on the Board would be a cakewalk.

But I soon found there were issues. Coming out of corporate management, I believed our successes would depend on a strong financial base. AAW's revenue came mainly from member dues, and we were paying around half of the current year's costs with the next year's dues. A losing Symposium could have put us under. Meeting the changing needs of members was another issue. New members wanted remote learning and communications. The balancing act related to the desires of long-term members vs. those of newer members. Board members agreed we needed a business focus that included longer-term planning.

Change is difficult, even controversial. This was *not* going to be a cakewalk! We eliminated the annual member directory book, which had been mailed out annually, and instead posted it on the AAW website. Symposia focused on attendee service experiences, enhancing revenues, and efficiencies that would reduce costs. We even eliminated paper from our Board packets. Planning on a longer-term basis became a priority. AAW's mission would remain the education and promotion of woodturning, but with current and longer-term business focus.

Moving forward to today, we are healthy financially. Almost all communications are digital. Currently, the Board argues about methods of investing our cash on hand. That's a new and great problem for us to have. Bad news is, like everyone else, we are still dealing with the pandemic. But even that has been manageable because AAW had started its digital evolution years ago. In 2020, we were able to react with a virtual symposium and interactive remote demo (IRD) presentations without interrupting our focus on education. Our growth in membership ground to a halt because of the virus, but the loss of revenue growth from dues was offset by new sources. That $10 fee for an IRD is a win/win for AAW and you! We now have competition with Internet presentations and look at it as good news. Our plan is to provide the best we can for our members at the lowest cost. We will remain the premier provider in the field of woodturning. Most importantly, we are "looking forward," planning three or even five years into the future.

Be assured, things will continue to change. There will always be problems, and leadership may be criticized at times. But AAW's future will remain healthy, with a focus on the education and promotion of woodturning as an art *and* a craft. Stay positive.

Looking forward,

Greg Schramek
President, AAW Board of Directors

Photo: Courtesy of Visit Omaha

SAVE THE DATE

OMAHA 2021

AAW AMERICAN ASSOCIATION OF WOODTURNERS

Omaha, Nebraska • July 15-18, 2021

AAW'S 35TH ANNUAL INTERNATIONAL SYMPOSIUM

CURRENT DEMONSTRATOR LINEUP:

- Nick Agar
- Stuart Batty
- Dixie Biggs
- Michael Blankenship
- Trent Bosch
- Pat Carroll
- Nick Cook
- Michael Hosaluk
- Art Liestman
- JoHannes Michelsen
- Dan Tilden
- Craig Timmerman

Featured in this issue, Michael Hosaluk is planning several demonstrator rotations at the 2021 AAW International Symposium. Mark your calendars today to see Michael in person this summer.

Michael Hosaluk demonstrating at the AAW Symposium in Kansas City, Missouri, 2017.

Photo: Andi Wolfe

MOVING FORWARD WITH UNCERTAINTIES

Despite the uncertainties surrounding the COVID-19 pandemic, AAW is moving forward with plans for an in-person 2021 AAW International Symposium in Omaha.

We are continuing to monitor pandemic developments closely and considering contingency plans in partnership with the convention center (CHI Health Center Omaha) and local hotels (Omaha Marriott Downtown and Hilton Omaha).

We will continue to keep you informed of developments and changes via the AAW website. Visit woodturner.org for the latest.

Photo: Andi Wolfe

OUR COMMITMENT TO YOU

Your health and well-being is our primary consideration in planning for the 2021 AAW Symposium.

We've heard from many of you about what you enjoy about the Symposium and are looking forward to creating that experience—though possibly in new and different ways to meet the needs of our current time.

In the words of Board Chair Greg Schramek, "Let's plan for the best and plan on an Omaha Symposium in July."

Mark your calendars today!

WHAT YOU SAID ABOUT THE AAW SYMPOSIUM

"I came away from the event with a renewed energy for my craft and knowledge that I can call upon as I create many new things. Thanks to the Symposium I am pursuing new avenues of creativity already because of my attendance.

–2019 AAW Symposium attendee

REGISTRATION

Event and hotel registration information is available on the AAW website, woodturner.org. Check in regularly for details and to reserve your spot at the Symposium.

Photos: Andi Wolfe

Call for Entries *Finding the Center:* 2021 AAW Member Exhibition

Application period: January 1 to March 15, 2021

Application details

- Full application/submission details can be found in the August 2020 issue of *American Woodturner* (vol 35, no 4, page 6).
- Apply online at tinyurl.com/AAWshow between January 1 and March 15, 2021, 11:59 p.m. CST. All artists will be notified by March 31, 2021.
- For more, check the woodturner.org Calls for Entry page, tiny.cc/Calls, or contact Tib Shaw at gallery@woodturner.org. To see past exhibition catalogs, visit galleryofwoodart.org.

Call for Online Presentations: "AAW Presents"

Are you demonstrating online? If you have experience creating high-quality, effective, and interesting demonstrations, have access to the technical capability for a live interactive presentation, and would like to reach a large and enthusiastic audience, we want to hear from you. Consider applying to be part of the AAW's new online series, AAW Presents. For full details and application, visit tiny.cc/Calls. Questions? Contact Tib Shaw, tib@woodturner.org.

John Jordan offering expertise from his home studio via an interactive online presentation, November 2020.

Call for Videographers—AAW Symposium 2021

The AAW seeks videographers for its 35th International Symposium in Omaha, Nebraska, July 15-18, 2021. Applicants must have experience with video camera equipment, possess technical competence, and be able to make decisions regarding what is being turned, camera position, shooting angle, etc. The application process will be open from December 15, 2020, through February 15, 2021. Videographers are required to help set up or tear down and do six rotations to receive a free Symposium registration. Selected videographers will be notified by March 2021. For more information or to apply, visit tiny.cc/CallVideo.

AAW Board of Directors

Call for Nominees

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

The AAW elects a volunteer nine-member Board to represent the membership and move the organization forward. If you have been a member in good standing for the past three years, you are eligible. The nominating committee will select the six best candidates. From these six, members will elect three candidates to serve a three-year term, beginning in January 2022.

For information on the duties of Board members, call any current Board member or visit the AAW website at tiny.cc/Board for details. Note that you must be logged in at woodturner.org to view the full details.

If you are interested in serving on the Board, please email the following to the executive director (phil@woodturner.org), no later than May 1, 2021:

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

The nominating committee will review application materials and conduct phone interviews. Candidates will be presented in the August issue of *American Woodturner*, and voting will occur during the month of August. Election results will be announced in late 2021.

Calling All AAW Chapter Newsletter Editors and Webmasters

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

How to apply

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

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

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

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

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

Hall of Fame

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

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

Prize Drawing for AAW Members

One of your many membership benefits with AAW are monthly prize drawings. Prizes this year include gift certificates, tools, kits, DVDs, and books. Winners are randomly selected at the beginning of each month and notified of their prize.

Thank you to the many businesses that continue supporting our members with these engaging prizes. When you patronize our vendors, please thank them for their support of AAW members. If your business would like to contribute a prize, contact memberservices@woodturner.org.

2020 Donors

(Others may be added during the year.)

Vendors

- Powermatic/JET (jpwindustries.com/brands) Lathes
- David Ellsworth (ellsworthstudios.com) Set of four DVDs
- Mike Mahoney (bowlmakerinc.com) 16 oz. utility oil
- Thompson Lathe Tools (thompsonlathetools.com) Gift certificate
- Hunter Tool Systems (huntertoolsystems.com) Gift certificate
- Trent Bosch (trentbosch.com) Trent Bosch DVDs
- Nick Cook Woodturner (nickcookwoodturner.com) Nick Cook DVD
- Glenn Lucas (glennlucaswoodturning.com) Series of 5 DVDs, "Mastering Woodturning"
- Niles Bottle Stoppers (nilesbottlestoppers.com) Gift certificate
- 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)

Correction

In Carol Hall's December 2020 *AW* article, "A Closer Look at Colorants" (vol 35, No 6), the word *mesmerism* should be *metamerism*.

Sponsor a Demonstration Room in Omaha

We are offering the opportunity to express your support of AAW by sponsoring a demonstration room or event activity during the 2021 Omaha Symposium. Whether as an individual member, an AAW vendor, or as a local chapter, this is a way to visibly display your support of the AAW and our programs. We especially want to thank all the individuals and organizations that have sponsored rooms and Symposium events in previous years.

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

Call for Demonstrators: AAW Symposium 2022

David Marks offers his expertise on metal patinas, 2016, Atlanta, Georgia.

Photo: Andi Wolfe

The AAW's 36th Annual International Symposium will be held in Chattanooga, Tennessee, June 23-26, 2022. To apply to be a demonstrator, visit tiny.cc/Calls between May 1 and August 1, 2021. For more information, call the AAW office in Saint Paul, 877-595-9094 or 651-484-9094, or email memberservices@woodturner.org.

Apply for an AAW Grant

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

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

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

ESSA Receives Windgate Endowment

Eureka Springs School of the Arts (ESSA), of Eureka Springs, Arkansas, has received a $10 million endowment from the Windgate Foundation. The endowment is expected to produce $400,000 per year in operating support in perpetuity, setting the school on a trajectory of nationwide impact.

"This is an exceptional and transformative investment in ESSA by a long-time and committed partner," said Kelly McDonough, the school's executive director. "With this support we can expect ESSA to mature into national prominence on par with blue-chip schools such as the Penland School of Crafts, Arrowmont School of Arts and Crafts, and Haystack Mountain School of Crafts."

The gift arises from fifteen years of collaboration between ESSA and Windgate. "Many years ago, we were pleased to hear that several artists were determined to establish a school to teach the arts, one that would be located in Eureka Springs," said Robyn Horn, Windgate Foundation Board Chair. "Our hope is to guarantee ESSA's future, and to inspire others to join us in supporting an organization that has such a dynamic effect on artists."

ESSA offers more than 100 classes per year, with workshops in woodworking, woodturning, wood carving, painting, drawing, blacksmithing, pottery, sculpture, jewelry, leather, glass, and more.

For more, visit essa-art.org and windgatefoundation.org.

ESSA co-founders, from left: Doug Stowe, Mary Springer, and Eleanor Lux.

Calendar of Events

Send event info to editor@woodturner.org. April issue deadline: February 15.
See AAW's online Remote Demonstration Event Calendar at tiny.cc/IRDCalendar.

Canada

July 9–11, 2021, Saskatchewan Woodturners Symposium, Regina Trades and Skills Centre, Regina. 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. *Note: This symposium is scheduled conditionally and is dependent on the regulations of Saskatchewan Health for meetings during the COVID-19 pandemic.* Early registration cutoff is March 31, 2021. For the latest information, visit southsaskwoodturners.ca.

California

January 9–April 24, 2021, *Making Waves: Craft on Water Ecology*, Craft in America Center, Los Angeles. An exhibition focused on works by artists who deal with various ecological and human-generated threats to our oceans and water systems in a variety of media. Artists include Po Shun Leong, Joan Takayama-Ogawa, Jennifer McCurdy, Christopher Edwards, and others. For more, visit craftinamerica.org.

"I enjoy making larger projects."

Colorado

September 17–19, 2021, Rocky Mountain Woodturning Symposium, The Ranch Larimer County Fairgrounds, Loveland. For more, visit rmwoodturningsymposium.com.

Illinois

September 23–26, 2021, 7th Segmenting Symposium, Crowne Plaze Hotel, Northbrook. Event to include world-class segmenting demonstrations, instant gallery, tradeshow, and spouse activities. For more, visit segmentedwoodturners.org.

Minnesota

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

- January 3–March 7, 2021: *Art from the Lathe—Selections from the Permanent Collection*
- March 14–June 13, 2021: *Elements* (POP show also featuring works from the American Tapestry Alliance)
- June 20–August 29, 2021: *Art from the Lathe—Selections from the Permanent Collection*
- September 5–December 19, 2021: *Finding the Center* (AAW member show)
- Ongoing displays: *Touch This!* family-friendly education room; gallery gift shop; and vintage and reproduction lathes.

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

Pennsylvania

September 24–26, 2021, Mid Atlantic Woodturning Symposium, Lancaster Marriott Hotel and Convention Center, Lancaster. For more, visit mawts.com.

Tennessee

January 28, 29, 2022, Tennessee Association of Woodturners Annual Woodturning Symposium, Marriott Hotel & Convention Center, Franklin. For more, visit tnwoodturners.org.

Bill Luce, *Skeleton Tube*, 2009, Turned and sand-carved Douglas fir, 16½" × 4½" (42cm × 11cm)

AAW Permanent Collection

Photo courtesy of the artist.

FROM THE EDITOR'S INBOX

Send emails to editor@woodturner.org

The East Texas Woodturners (ETW) really stepped up their efforts to support Beads of Courage (BoC) in 2020. After donating eighty-six boxes in 2019 to Children's Medical Center in Dallas, we set a goal to make 100 boxes in 2020. ETW blew that target right out of the water and delivered 120 boxes. The children who receive these boxes, and their families, are so very grateful for the support and for the knowledge that someone out there cares enough to give their time and skill to make their journey just a little bit brighter. The philosophy is simple: "If not me, then who? If not now, then when?" We urge you to step up to the line and make a difference.

—Mike Connolly, East Texas Woodturners

I wanted to generate more interest and provide a way for club members to stay engaged. So I posed a challenge to our club: the "President's Challenge - Top Showdown." We put to the test who could produce a top with the longest spinning time, with awards totaling $565 in gift cards and prizes. We asked club members to make a video recording of their spin to prove it and post the video to our Facebook page, where we all could view it.

Mark Middleton was the first-place winner, with a top that spun for 7 minutes and 21 seconds! As a prize, he received a gift certificate for an oil change worth $65 from a trusted local business. For more, visit southplains-woodturners.org/top-showdown.html.

—Kent Crowell, President, South Plains Woodturners

I'm a member of the Prescott Area Woodturners Club (Prescott, Arizona). As a club, we have turned a number of Beads of Courage (BoC) boxes for the Children's Hospital in Phoenix. A few years back, I made a BoC box that I thought was nice, but I decided to make one designed more specifically to inspire courage in a kid going through difficult medical treatments.

Being part Cherokee and part Choctaw, I knew what the Cherokee word for *courage* was. I wondered how hard would it be to find other Native American words for *courage*. I looked for weeks and found nine. Not all tribes have a word for courage, but they do have something close. The Navajo word is twenty-nine letters long! I also learned three symbols that were appropriate: a dog = courage, a bear paw = strength, and a rabbit = conquering fear.

So I built a BoC box with the words and symbols burned onto it. I also filled the cracks with turquoise that came from a Native American jeweler. With the box, I'll include a letter denoting the tribe, the word, and the meaning. My hope is to inspire a kid to look up some of these tribes, give them something to do other than dwell on what they are going through.

—Wado (Cherokee for thank you), Gene Perryman, Arizona

I was paging through the December 2018 AAW journal (vol 33, no 6), looking for project ideas, and came across Mike Peace's article, "Turn a Birdcage Awl." It tuned out to be just what I was looking for. The written article, along with detailed pictures, launched me into making a few awls. It was a challenging project with many design options, but very worthwhile. And, now I have an awl that I wonder how I ever got along without. Thanks, Mike, for your direction and inspiration.

—Tim Heil, Minnesota

Kansas City Woodturners (KCWT) member Mark Inman suggested to our club's Board that we participate in the Freedom Pens Project and set in motion an event that involved a good number of our members. According to the Project's website, "The Freedom Pens Project is an all-volunteer effort spearheaded by members of the Sawmill Creek Woodworking Community, to provide custom, hand-crafted pens to American servicemen and women overseas. Every Freedom Pen that is delivered will serve as a constant reminder to our troops that they are not alone and will have our continued support until every one of them returns home."

KCWT ordered two hundred pen kits, which along with turning blanks were made available to the membership. Our club made 220 pens, which were sent overseas to support our military. For more, visit freedompens.org.

—Shaun McMahon, Kansas City Woodturners

Mark Inman poses with Freedom Pens made by members of the KCWT.

WTW Supports Le Bonheur Children's Clinic

The West Tennessee Woodturners (WTW), which meets in Jackson, Tennessee, is always on the lookout for opportunities to turn our excess production into a benefit for a worthy cause. In 2016, Le Bonheur Children's Hospital in Memphis announced plans to open an outpatient center in Jackson. Bill Wyche, Past President of WTW, contacted Le Bonheur to learn how we might raise money for the local clinic. There was no doubt we could provide a full range of turned items; the challenge was to find the best way to turn them into hard cash.

Around that time, the City of Jackson initiated the Jackson International Food and Arts Festival (JIFAF), which included a parade route lined with booths. Thankfully, we were able to secure a booth where we could display and sell our turned items. Our club members adopted the opportunity wholeheartedly, and it has been a winner for all parties these past four years.

Like many other events, the JIFAF was canceled in 2020 due to the pandemic. But our club and the Le Bonheur folks came up with another plan. We gave all of our turned pieces directly to Le Bonheur, and they took responsibility for auctioning them at various events within their own programming. To date, including an estimate of the pieces we donated in 2020, we have raised over $10,000 for Le Bonheur.

A festivalgoer explores turned items in the (pre-pandemic) WTW booth.

—Chuck Jones, West Tennessee Woodturners

Trans-Atlantic Collaboration Highlights 400th Anniversary of Plymouth Landing

Late in 2018, Steve Wiseman, then-President of the Massachusetts South Shore Woodturners (MSSW), received an email from Phil Bull, Secretary of the U.K.-based Plymouth Woodturners (PWT). Phil inquired about MSSW's intentions for celebrating the 400th anniversary of the Pilgrims' landing at Plymouth, Massachusetts.

Our two clubs initially planned to demonstrate turning period-appropriate articles at our countries' respective local-venue celebrations—Mayflower 400 in the U.K. (mayflower400uk.org) and Plymouth 400 in the U.S. (plymouth400inc.org). When the pandemic forced us to change course, we decided to work jointly on a commemorative platter, featuring a carving of the *Mayflower* at sea.

As newly elected president of MSSW and excited about this opportunity, I volunteered to turn the platter, and PWT's Brian Marks was chosen to carve it. Brian and I met via Skype to begin the collaboration. We decided to use maple to make an 18"- (46cm-) diameter, wide-rimmed platter to spotlight the carving and inscription.

After Brian received the turned platter, he began to do the carving by hand but found it much harder than usual. Due to the deep relief, getting between the mast and sails by hand was challenging. So Brian used a Proxxon carver and some burrs to make life a little easier (*Photos 1, 2*).

Joe Centorino and Brian Marks, Commemorative Platter, 2020, Maple, 18" diameter

A celebratory collaboration—turned in the U.S. and carved in the U.K.

The final steps were carving the lettering on the rim and applying an oil-and-wax finish. The completed platter is destined for public display in Plymouth, U.K., once pandemic restrictions are eased. This was a fun collaboration, and one that both clubs hope is the first of many in the years ahead.

—Joe Centorino, Massachusetts South Shore Woodturners

Hill Country Turners Turns 25, Honors James Johnson

Photos by George Taylor, unless otherwise noted.

As the Hill Country Turners (Kerrville, Texas) began its 25th year, we made plans to celebrate the folks who contributed to the club's success, culminating in an anniversary celebration in January 2021. During 2020, individuals and organizations were going to be noted and celebrated during our monthly meetings. This plan was going well until the pandemic hit and the club could no longer meet in person. So we adapted by using either donated demo pieces by well-known turners or by Board members as gifts for our honorees. But for one individual, that was not going to be enough. James Johnson was turning before there was an AAW; he founded our club and was one of the founders of what is now the Southwest Association of Woodturner (SWAT). James has taught, mentored, inspired, and supported turning in the Southwest for decades.

Our special plan to honor James was inspired by the memorial turnings made upon the passing of British turner Ray Key (see "The Ray Key Collaboration Project" in the August 2019 issue of *American Woodturner*). We decided to secure some of James's rough turnings and ask other respected turners to complete them. All of the turners knew James, as many had visited his home. Several replied that it was an honor and privilege to be included in this endeavor.

So what you see here is a small token of the respect and admiration the turning community in the Southwest has for James Johnson. Also included are a few works completed by James himself, and if you want to be inspired further, you can view his work at jamesjohnsonwoodturner.com.

—George Taylor, Hill Country Turners

James Johnson of the Hill Country Woodturners poses with commemorative pieces turned by others from his roughed-out bowls.

Photos: Anna Rachinsky

Mike Mahoney, 2020, Boxelder, 14" (36cm) diameter

Janice Levi, 2020, Boxelder, 8" (20cm) diameter

Jimmy Clewes, 2020, Boxelder, 11" (28cm) diameter

Johnny and Marcia Tolly, 2020, Boxelder, 8" (20cm) diameter

Buddy Compton, 2020, Walnut, 7" (18cm) diameter

David Ellsworth, 2020, Boxelder, 6" (15cm) diameter

James Johnson, *Split Series*, 2002, Boxelder, leather, dye, 15" × 6" × 8" (38cm × 15cm × 20cm)

Nick Agar, 2020, Boxelder, 7" (18cm) diameter

James Johnson, *Diatom*, 2013, Ash, paint

TIPS

Tips

Mini sanding mandrel

Like many turners, I get a bit frustrated when trying to sand inside the neck of a small hollow form. Conventional devices are too big or ungainly in confined spaces. I found a simple and inexpensive solution—a customized mini sanding mandrel.

To make the mandrel, I turned a short dowel from scrap wood and drilled a ¼"- (6mm-) diameter hole about ½" (13mm) deep in the end of it. I parted the dowel off at ¾" (19mm). Then I epoxied the dowel onto a length of ¼" rod. Next, I glued a strip of hook-and-loop fastener (hook side) around the perimeter of the dowel. On the end of the dowel I glued a small piece of sponge-backed hook-and-loop fastener (*Photo 1*).

To use the mandrel, I wrapped a strip of hook-and-loop sandpaper over the top and down each side, having cut strips in various grits. I secured the mandrel in a drill extension (*Photo 2*). You can use it powered by a drill or just hand-held with the workpiece rotating on the lathe.

—Gary Miller, Ontario, Canada


1


2

Dishwasher cleans faceshield

Recently, I was rough-turning some freshly cut white pine. When I was finished, I thought I had ruined my faceshield. It was so gummed up, I couldn't see clearly through it. Since sap is warm-water soluble, I washed the shield in the dishwasher and it came out like new. (Note that I turned off the heated dry cycle on the dishwasher.)

—John Layde, Wisconsin

Sharpening Three-Point Tool

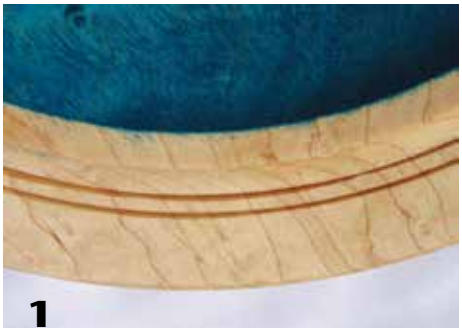
I just read Steve Forrest's tip on making a point tool (December 2020 *AW*, page 12). He noted that grinding the point "took a little time." I have made many point tools and would like to suggest an easy way to sharpen them. Epoxy a six-sided nut to the top of the ferrule. The flat sides of the nut register against the toolrest when grinding and practically guarantee a point that is symmetrical and centered.

—Andrew Kuby, Illinois

Stop color migration

I recently turned a plate in birdseye maple and decided to apply blue dye in the center to enhance the grain pattern. This worked very well, but I was dismayed to see that the dye had "bled" into the grain at the rim (*Photo 1*). It occurred to me that for the next attempt I could form a groove where I wanted the color to stop, as this might prevent the dye from migrating along the wood grain. I used the point of my skew to cut a groove at the edge (*Photo 2*), sanded the area lightly, and then applied the dye (red, this time). Sure enough, there was no migration of color across the groove I had turned (*Photo 3*).

—Michael Hamilton-Clark, British Columbia, Canada


1


2


3

FUNCTIONAL VASE FROM A BOARD

Dennis Belcher

Photos by Jeff King.

All woodturners have limitations. We might be constrained by our equipment or our own bodies. Here is a project that does not require a chain saw, heavy lifting, an extensive shop, deep hollowing tools, a truck, or a strong back. To prepare turning blanks for these vases, I use a table saw and chop saw, but you could also use a portable circular saw if need be. Clamps and some wood glue complete the list of necessary tools, other than a lathe and a basic set of turning tools.

The idea is to glue up a vase blank from just one board, rather than turning it from a solid block of wood. A glass tube insert from an art supply store, a woodturning-supply outlet, or online allows you to use the vase with water. No hollowing necessary.

A wide range of woods can be used. When carving or texturing the vase, cherry and maple are my favorites. Glue lines vanish when the vase is textured. Figured woods also work well, but when showcasing the natural beauty of wood, glue lines will be more visible.

Material prep

Have the glass insert on hand before starting the project. The insert I use measures about 1 13/16" (46mm) in diameter and 7½" (19cm) tall. Adjust the vase opening dimensions and height to the insert you use. Start with a board at least 4⅝" (12cm) wide, 1" (25mm) thick, and 31" (79cm) long (*Photo 1*). Boards less than 1" thick can be used but will limit the potential curve on the form's outside profile.

As shown in *Photo 2*, the turning blank comprises six 1"-thick pieces cut from the board:

- Two wide sides, each 4¼" × 8½"
- Two narrow sides, each 2¼" × 8½"
- Two end caps, each 2¼" square

The board's edges should be straight and true. Any irregularity in the edges ▸

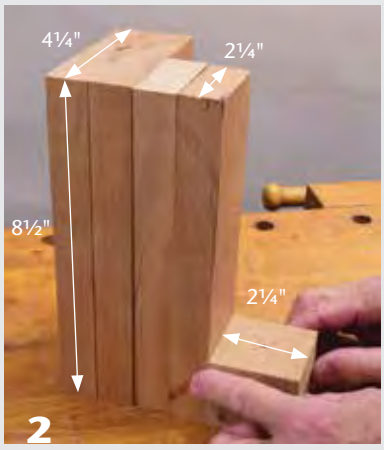
From a single board

1

This vase project is made from one 31"-long board, cut into sections and glued up into a blank. Have the glass insert on hand so you can confirm dimensions and make adjustments as necessary.

Cut pieces to size

Cut two wide sides, two narrow sides, and two end caps. Confirm that the four sides are of consistent length and that the end caps and narrow sides are of consistent width.



2

will cause a gap in the glued form. My table saw has a fine-cut blade that produces a crisp, straight edge with no saw marks. A hand plane, or power jointer, can also be used to achieve true edges.

I use a table saw to cut the boards to width and a miter saw to cut them to length. Small boards such as the end caps can be dangerous to cut. The safest way is to cut them from the board while it is still long enough to keep your fingers at a safe distance from the blade. Following is a suggested cutting sequence that will lessen the hazard of cutting small boards:

1. First, true one long edge the length of the uncut board, and square up both ends.
2. Crosscut the two wide sides to length (8½") and then to final width (4¼").
3. From the remaining length of the board, rip a strip 2¼" wide.
4. True up the sawn edge, then rip a second strip 2¼" wide.
5. Crosscut an end cap from each of those two strips, 2¼" long.
6. Crosscut the two narrow sides to length from the remaining strips, 8½" long.

The faces of the boards are of little concern. One face will be inside the vessel and will not be seen, and the outer faces will be turned away.

To lessen the amount of movement of the glass insert in the completed vase, drill a shallow hole 1¾" (4cm) in diameter centered on the inside of each end cap (*Photo 3*). The glass inserts I use have a slight curve at the bottom, which will sit in this hole, or recess. As an alternative, the recess can also be formed on the lathe using a parting tool (*Photo 4*). Which end cap will be at the bottom of the vase will not be determined until glue-up is completed, so form this recess in both end caps. Note: Avoid drilling deeper than ¼" (6mm), as this will lessen the hold of the screw chuck we'll use to mount the glue-up on the lathe.

Form recess in end caps

Two ways to form a recess in the end caps. Either drill a 1¾"-diameter hole ¼" deep, or turn the recess on the lathe using a parting tool. The shallow recess will restrict movement of the glass insert once installed.

Glue-up

Apply glue liberally to the edges of one narrow and one wide board as a set. Glue up each set separately, rather than attempting to glue all six pieces at the same time (*Photo 5*). My preference is a yellow carpenter's glue as the adhesive.

It is important that the excess glue be removed from the first inch on the inside of the joints. The end caps will need to come in full contact with all edges, and any dried glue can cause a gap.

After the glue has cured on the two side sets, glue and clamp the end caps to one pair of sides. Then glue the two side sets with end caps together (*Photos 6, 7*). The result is a closed box with 1"-thick walls.

Prepare tailstock plug

Before mounting and turning the vase, we need to prepare a plug that will be used to allow the tailstock live center to support the workpiece after the glass insert hole has been drilled. Turn a plug with a clean shoulder and a taper to center it in the glass insert hole, which will be drilled with a 1¾" Forstner bit. Mount scrap wood between centers and turn the plug (*Photo 8*).

Mount and drill

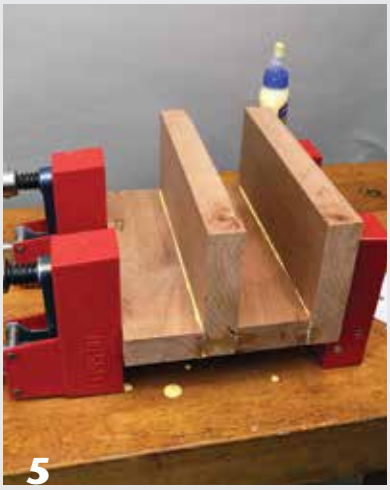
With the glue fully cured, find the center points on the two end caps (*Photo 9*). If the center points are not set accurately, wall thickness will be inconsistent, increasing the risk of blowing through the side. Now determine which end will be the top and which end the bottom. The end cap with the most visible glue-joint gaps should be at the bottom. Create a dimple at the center point on both ends to aid in mounting the box between centers.

My holding method of choice is a screw chuck, or wood worm. Drill a pilot hole centered in the end cap, sized to correspond with the shaft diameter inside the threads of your screw chuck. My screw chuck has an inner shaft diameter slightly less than ⅜" (9.5mm), so I use a ⅜" drill bit.

For a solid screw-chuck hold, the wood surface registering against the jaws of the scroll chuck must be true and flat. So before I mount the glued-up box on the screw chuck, I mount it between centers, bottom at the tailstock end, and use a parting tool to remove any unevenness across the bottom (*Photo 10*). I am then able to mount the workpiece on the screw chuck (*Photo 11*). Thread the box onto the screw chuck until the flat end seats solidly against the tops of the chuck jaws.

Drilling the insert hole before shaping the vase retains maximum mass and rigidity for drilling. The glass insert will vary in diameter over is length. Drill a 1¾" hole and then enlarge the hole ▸

Glue up turning blank



5

One set of clamps can be used to glue both pairs of sides at one time, even though they are not being glued to each other just yet. Clamps with tall, parallel faces help keep glued edges aligned with less slippage.

6

Glue the end caps to the sides.

7

Mate the two sets for final glue-up. Be careful not to starve the joint for glue.

Turn a tailstock plug/jam chuck

8

From scrap wood, turn an aid that will serve two purposes, first as a hole plug, providing a surface for the tailstock live center to make contact, and later as a jam chuck for reverse-mounting the vase to complete the bottom.

Locate centers accurately

9

It is important to locate the turning centers on the glued-up blank accurately.

True bottom, mount on screw chuck

10

With the blank mounted between centers, bottom of the vase at the tailstock end, use a parting tool to clean up any irregularities in the surface.

11

Flip the piece around and mount the bottom end on a screw chuck.

Drill and fine-tune insert opening

12

13

Use a Forstner bit to drill a hole in the vase top to accept the glass insert. Enlarge the hole as needed using the point of a skew, test-fitting the insert until it fits with little play.

JOURNAL ARCHIVE CONNECTION

EXPLORE!

Want to learn more about using the lathe as a drilling machine? See Dennis Belcher's August 2019 *AW* article, "A Primer for Drilling on the Lathe" (vol 34, no 4, page 18). Log on at woodturner.org and use the Explore! search tool.

Turn vase round

14 Position the tailstock plug you turned earlier to give the live center a surface to contact. Tailstock support will increase stability while shaping the vase.

15 A spindle-roughing gouge is used to turn away the edges of the box.

using the tip of a skew chisel until there is a tight fit to the insert (*Photos 12, 13*). Making the hole too large allows the insert to rattle at the top of the vase. Take your time and creep up on it, test-fitting as you go until the insert slides all the way to the bottom.

Shape the vase

Before shaping the vase, place the tapered plug you had turned earlier into the insert hole and bring up the tailstock for support (*Photo 14*). A spindle-roughing gouge is the appropriate tool to take down the edges (*Photo 15*). It is good practice to stop the lathe before moving the toolrest as the diameter of the turning decreases.

With the piece roughly rounded, stop the lathe and consider what the final shape should be. Remember, the sidewalls are only 1" thick, so be careful not to cut through a wall. This limited amount of material means you should decide on a shape before a tool touches the wood.

Focus on the diameter at the top and bottom, as these two areas are critical to achieving a pleasing form. The top and bottom of a vase should never be the same size. In this case, the top diameter is set by the size of the insert hole, plus a margin of wood. This equates to a top diameter of approximately 2½". The jaw size of the scroll chuck impacts the bottom diameter. Using a smaller chuck allows greater freedom in setting the bottom diameter. A diameter of 2¾" to 3" (7cm to 8cm) for the bottom keeps the form from looking bottom heavy and is pleasing to my eye.

Draw a pencil line where you want to position the curve change (*Photo 16*). With a bowl gouge, cut from this line to the bottom and then from the line to the top, striving for a cut line with no valleys or ridges. To gauge whether you are about to go through a wall, watch the amount of end cap showing. When the full thickness of the end cap shows, you have turned through the wall.

As you refine the curves on your vase, inspect the glue joints closely. Fill any holes or gaps with a mixture of glue and sanding dust (*Photo 17*). The wood fibers in the mix will keep the repair from being highlighted by your finish. Allow the glue to dry before sanding flush.

Considering Vase Shapes

One important design consideration is the point on your vase where the curve changes direction. At what height should this transition point be placed? Think in terms of 20/80, 30/70, or 40/60. Moving the point at which the curve changes alters the look of the form significantly.

Turn several vase forms with differing change points, and see which is most pleasing to your eye. Training your eye can be more important than learning how to turn the vase itself. I prefer a curve change at about 25/75, or about one-quarter of the way down from the top.

Design and shape vase

16 Mark the curve change point on the vase, then turn it to your desired shape.

Sandpaper presented diagonally across the vase is the final step in refining the shape (*Photo 18*). The wide surface area of the strip of sandpaper will knock down any high spots. I prefer a grit of 150 to 180 for this operation, followed by 220 grit. Coarser grits leave sanding marks that are difficult to remove. Finally, sand through the higher grits. I reverse the direction of lathe rotation with every change of grit.

Complete the bottom

Remove the vase from the screw chuck and reverse-mount it to complete the bottom. Since the vase is sanded smooth, it can be very difficult to grip it by hand to unscrew it from the screw chuck. I find that an oil-filter strap wrench helps immensely (*Photo 19*).

Use the tailstock plug you had turned earlier as a jam chuck to drive the vase. Mount the jam chuck in a scroll chuck at the headstock, and true it up. Position the vase's mouth on the jam chuck, and bring up the tailstock to apply holding pressure. Many tailstock live centers will register nicely in the screw chuck hole to center the vase (*Photo 20*). If yours does not, glue a dowel in the hole and center the tip of your live center on the dowel.

Complete the base by turning a shallow depression in the center so it will sit solidly on a table. Glue a plug in the screw chuck hole and sand, blending it into the surrounding area.

Final thoughts

This technique, allowing you to make functional vase forms from a single board, can be scaled up or down. *Photo 21* shows a taller vase made using the same process. The diameter of the blank can also be adjusted to allow for a wide range of projects. The vase can be painted, carved, or textured according to your preference. But what really makes it a winner is when you present the vase to your spouse with a bouquet of flowers in the center. ■

Dennis Belcher retired from a career of 30+ years in the investment world to his lifelong passion of working with wood. A member of the Wilmington Area Woodturners Association (North Carolina), Dennis demonstrates for clubs and participates in juried art shows. Contact Dennis at Dennis.M.Belcher@gmail.com or visit his website, DennisBelcher.com.

Fill voids, sand

17 Fill any gaps in the glue joints with a paste of sanding dust and yellow glue.

18 Hold a strip of sandpaper diagonally against the form to smooth out high spots. Note that the toolrest has been moved out of the way.

Remove vase from screw chuck

19 A strap wrench is invaluable in gripping the completed vase when removing it from the screw chuck.

Reverse-mount, complete bottom

20 Mount the scrap jam chuck turned earlier in the scroll chuck. Then reverse-mount the vase, positioning the hole in the top on the jam chuck. Tailstock pressure holds the work in place as you complete the bottom.

Variations on a theme

21 The vase-from-a-board technique can be scaled up to larger forms, such as this 14"- (36cm-) tall version made from a 2"- (5cm-) thick board.

From the Benefit of Experience

CLEAN YOUR SHOP!

Dale Larson

DALE LARSON'S SHOP TRUTHS

SHOP TRUTH 1: Space is valuable.
SHOP TRUTH 2: Any horizontal surface will collect stuff.

CONCLUSION: Get rid of any tools and wood you know you will never use again. Don't hang on to them "just in case."

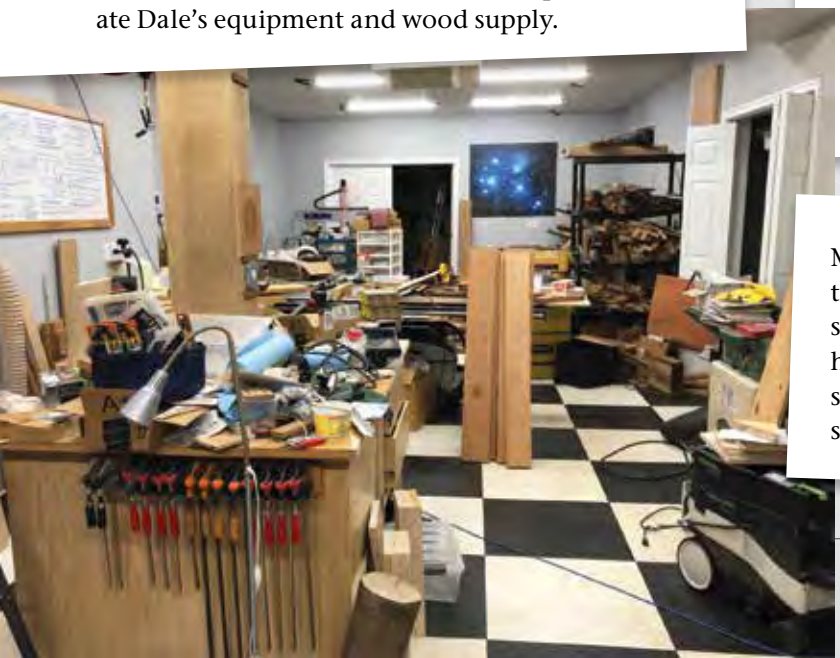
As I write this, I am in the process of helping yet another family clean out the shop of an older woodturner who has passed away. About once every year or two, I get a call like this from a friend in the woodturning community: "Can you come help clean up and sell Dad's woodturning equipment?"

I am happy to help friends, but in doing so, I have learned some hard lessons. At the top of the list: Clean up and organize your shop now, so your poor family won't be stuck with the job when you go to that big woodshop in the sky. They won't know which pieces of equipment are valuable and which are junk. They won't know which pieces of wood are prized timbers and which are firewood.

Shop stories

Here are some quick stories that will illustrate the point.

When a crew from Cascade Woodturners cleaned out Dale Hastay's one-car-garage-sized shop, the first thing we did was take five 55-gallon barrels of sawdust/chips out of the shop. Then we took many wheelbarrow loads of firewood out to the neighbor's woodpile. Only then did we finally have room to move around in the shop and evaluate Dale's equipment and wood supply.



Recently, I helped Harold Enneberg's family clean out his shop. Harold died at age 94, and he kept turning right to the end. His shop contained sixty years' worth of old tools and wood. What had value and what was junk? The family had no idea. Suddenly, we were in the position of organizing a sale of his tools and wood, despite being in the middle of a global pandemic.

In Harold's shop, when an old tool died, it was just pushed into a corner of the shop. But really, why keep it? Junk wood was piled up all over, with some beautiful, valuable wood under it. If you can't see the wood, you don't know you have it. Trust me, you will forget about a beautiful piece of wood if it is buried somewhere in the shop.

My good friend Malcolm Zander in Ottawa told me that several years ago, he looked around his small shop and saw several floor-standing tools that he hadn't used in years. He sold them and freed up more space for his current work. He has never regretted selling the tools.

I had the pleasure of visiting Dale Nish at his home many times during the Utah symposia. Dale was one of the great leaders of woodturning in the world, a wonderful woodturner and educator. He had access to the top woods of the world through his family business, Craft Supplies USA. In the hall just outside his shop, he had shelves of rosewood burl, tulipwood, and many other beautiful woods. But in one corner of his basement shop, there was a cavalcade of firewood that took up a huge amount of space. Dale hadn't seen the bottom of this pile in many years. Why did he keep all this wood? He had the same sickness we all do: he thought he might use it one day. But the cost was high, as he was never able to use that part of his shop for anything productive.

Bob Tuck, a founding member of the Cascade Woodturners (Portland, Oregon) and a longtime woodturner and teacher, called me about six months before he died and asked for help cleaning out his two-car garage/shop. A crew from our chapter spent a whole day cleaning out the shop. There were many bags of sawdust and an entire pickup truck full of firewood. Bob had access to the best woods available—why did he take up valuable shop space with junk wood? It's because he had the same sickness we all do—we worry unnecessarily that we'll run out of wood, and we convince ourselves that someday, we might just use that piece of wood for something! You simply have to get over this mindset and get rid of the wood you will never turn.

Bob also had more than 500 turning tools, some in drawers that hadn't been opened in thirty years. When I came home from organizing the sale of his tools, I went through all of my own tools and gave a bunch of them to my chapter to auction off. It's simple: Keep the tools you use and get rid of the rest. (The AAW has a tool bank and at many of its Symposia collects used tools for donation to various programs.)

The best story is about my friend Bob Mach. About four years ago on a Saturday about 6:00 p.m., I got a call from Bob's wife Barbara. She said, "I have some bad news. Bob died about 2:00 p.m. this afternoon." Without missing a beat, she continued, "Can you come over here and clean out his shop?" Bob had been ill, so his passing was not unexpected, but I almost said, "Do I have to pull Bob out of the way first?"

Barbara was so overwhelmed by the mess Bob had left that the first thing on her mind after he died was to clean up his shop. I asked how her calling me came about. Barbara explained that she and Bob had previously discussed it. She had asked him what to do when he died, and Bob had said, "Just call Dale Larson." Barbara told me, "He died, and I'm calling you." Thanks, Bob.

Bob's garage shop was stuffed from floor to ceiling with wood and tools, and it was a tight trail to move around in there. He had collected lots of old cheap bench-top tools, and he kept boxes and boxes of wood—mostly domestic hardwoods but also some beautiful exotics that were buried. It took a big crew from our chapter a whole day just to move the wood and tools out of the shop in order to determine what was worth selling.

Three years ago, I helped Wally Dickerman's family clean out and sell Wally's tools and wood. Wally served on destroyers in the Pacific during WWII. He was 94 years old and doing gallery-quality work right to the end. Wally had it figured out: He kept only the tools he used, all good tools, and the wood he actually needed. Thank you, Wally.

Don't wait to clean up

Do yourself and your family a favor—clean out your shop. Get rid of the wood chips and scrap that amounts to firewood. Get rid of the tools that are broken or that you no longer use. Free up that space for what you are doing now. You'll be more productive.

Organize your wood so you can see what you have. If you can't see it, you might as well not even have it.

A clean shop is just more fun to work in, more conducive to being productive, and much safer from a wood dust and fire hazard point of view. Use that shop vac to clean your shop more often than once in a while. Install a good dust system. Get your shop organized. Be nice to your family (and friends who will have to clean up your mess). And finally, don't call me when you drop dead. ■

Dale Larson has been turning bowls for forty years. He is a founding member and past president of the Cascade Woodturners in Portland, Oregon. Dale served on the AAW Board from 2009 to 2014, both as symposium chair and president.

Multiaxis Skill Builder

"TWISTED" NAPKIN RING/ TEA LIGHT SET

Andrew Kuby

Here's a quick project that is sure to elicit the "You *turned* that?" response. Create a coordinated table setting with napkin rings and tea light holders made from the same timber. These two spindle-turned projects feature a "twisted," or spiral, look, achieved by mounting the work on three intersecting axes. Information from multiaxis turner Barbara Dill was my main inspiration.

Start with a wood spindle block 2½" (6cm) in diameter and about 6" (15cm) long. Each 6"-long spindle will provide enough wood for three or four napkin rings or tea light holders, so you will need to turn a few blanks, depending on the number of rings and holders you want to make.

Cherry or walnut is a good choice, although I have made these projects using more open-grained woods such as ash, oak, and butternut as well. For the projects illustrated here, I used Russian olive, which has stunning grain but tends to fracture along the grain lines.

Mark off-center turning points

This simple process will produce a three-sided spiral, with a 120-degree counterclockwise twist. After turning a spindle round, remove the cylinder from the lathe and begin to mark the off-center turning points. On both ends, use a compass to draw a centered circle with a ¾" (19mm) radius. Starting at any point on the circle on one end, "step" the compass around the circle (using the same ¾" radius) to mark six equal divisions. Draw lines from the center of the block to the outside edge through every other division to arrive at three equal pie-shaped sections. Use an awl or center punch to make

JOURNAL ARCHIVE CONNECTION

EXPLORE! To learn more about the fundamentals of multiaxis turning, check out these articles by Barbara Dill in the AAW archives. Log on at woodturner.org and use the Explore! search tool.

- "A Systematic Approach to Multiaxis Turning" (vol 22, no 3, page 34).
- "Multiaxis Spindle Turning: Further Exploration" (vol 26, no 6, page 32).

Mark off-center turning points

Use a compass to draw a centered circle at both ends of the cylinder, then step off equidistant sections to locate, punch, and label three off-center turning points.

indentations where the three radiating lines intersect the circle (*Photos 1, 2*).

Now extend the lines along the outside of the cylinder with a heavy pencil line. This can be done freehand (with the piece removed from the lathe) or with the aid of the toolrest while the piece is still mounted between centers (*Photos 3, 4*). Where the lines intersect the opposite end, draw lines to the center to divide the opposite end into three similar sections.

At this point, you should have a cylinder with three roughly equidistant lines down the sides. Label the lines 1, 2, and 3. As you did with the first end, use an awl or center punch to mark the three off-center turning points on the other end, where the lines intersect the circle you had drawn earlier. Label these new center points 1, 2, and 3 to match the lines.

Turn a twisted spindle

Remount the cylinder on the lathe using center 1 on the headstock end and center 3 on the tailstock end. The spindle blank will now be mounted on a new axis that passes on an angle through the original axis. Using a spindle-roughing gouge (which works better for this than almost any other tool), carefully turn away the wood until you have reached the pencil lines at either end (*Photo 5*). The cut should result in a large-radius cove. Stop the lathe frequently to ensure your cut is a smooth spiral the length of the spindle blank. Cut carefully to minimize the need for sanding.

Now remount the blank using center 2 on the headstock end and center 1 on the tailstock end. Pay attention—it's easy to get confused. Rotate the blank by hand and observe where the cuts will be to verify that you will be cutting in the next spiral. Repeat the cut. The line between the two cuts should be crisp and smoothly define a spiral (*Photo 6*). Stop the lathe frequently to verify the result.

Finally, remount the workpiece a third time, using center 3 on the headstock end and center 2 on the tailstock end. Repeat the cutting process on this axis. If you need to adjust the cuts to refine the spiral, the blank can be remounted on any of the axes.

These three off-center mountings are summarized in *Figure 1*. If need ▸

Extend section lines to other end

Extend the section lines down the cylinder to the opposite end, either freehand or with the aid of the toolrest. Locate and punch the three turning points at the opposite end, and label them as you did the first end.

Turn a twist

Mount and turn the spindle on three axes to produce a twist.

Twist centers at a glance

	Headstock End	Tailstock End
1st mounting	*Center 1*	*Center 3*
2nd mounting	*Center 2*	*Center 1*
3rd mounting	*Center 3*	*Center 2*

Figure 1. To produce a twist, mount and remount the spindle on these three axes.

Turn tenon, chuck spindle

7

8

Remount the twisted spindle between centers on the original (true) axis. Form a tenon and mount the piece in a four-jaw chuck.

Turn and drill napkin ring

9

Turn the end of the twisted spindle to a slightly convex shape, and match that curve at the other end of the napkin ring.

10

Drill through the napkin ring until it is cut free.

Reverse-mount napkin ring

11

12

A length of bicycle inner tube fits over the chuck jaws to protect the napkin ring from being marred. Reverse-mount the napkin ring, using the chuck in expansion mode.

be, carefully sand the spiral surfaces with the lathe off. Do not sand the lines between the surfaces—you want them to remain crisp.

Turn napkin rings

Remount the now-twisted spindle on the original true centers. At the headstock end, turn a tenon sized to fit your chuck jaws (*Photo 7*). Remount the blank in a four-jaw chuck, using the tailstock to center and provide additional support (*Photo 8*).

With the tailstock still in place, use a sharp spindle gouge to shape the end of the blank. Make a cut as though you were forming a bead. This slightly convex cut will define the top edge of the napkin ring (*Photo 9*).

Using the spindle gouge again, start a V-cut about 1" (25mm) from the end, and then form a matching convex shape to define the opposite edge of the napkin ring. Extend this curved cut until it is at least 3⁄16" (5mm) deep. Then, using a parting tool, part farther into the spindle until the remaining wood is less than 1½" (38mm) in diameter.

Using a drill chuck in the tailstock, drill into the blank with a 1⅝" (41mm) Forstner bit until the ring spins free on the bit (*Photo 10*). The drilling can also be done with a spindle gouge or scraper if you don't have a Forstner bit. Repeat this process until you run out of wood. As previously noted, you should be able to get three or more napkin rings from each 6"-long blank.

To remount the napkin rings on the pin jaws of my chuck for final turning, I used a piece of bicycle inner tube to cushion the jaws

(*Photo 11*). Carefully expand the pin jaws into the napkin ring, with the side you just parted off facing out (*Photo 12*). Scrape or sand a small radius on the inside edge, and sand the exposed portion of the inside of the ring and the top curve. Flip the ring around and repeat the process for the other end.

Turn tea light holders

The 1⅝"-diameter hole used in the napkin rings will also accommodate most tea light candles, so you can use the same drill bit. To make a tea light holder, form a cove in the end of the twisted spindle, as though you were going to make a shallow bowl. You will end up with points where the spiral cuts intersect the cove. Cut carefully at the cove to reduce the need for sanding (*Photo 13*).

Now drill the 1⅝"-diameter hole a bit over ⅝" (16mm) deep (*Photo 14*). You want the tea light candle to sit all the way in the hole.

The bottom of the tea light is formed in a similar fashion as the second side of the napkin ring. Start a 3⁄16" V-cut 1½" from the end to make sure you leave enough wood for the bottom of the holder (*Photo 15*). When cutting the bottom, angle the parting tool slightly toward the top of the holder to create a slight concave area. This will help ensure the tea light holder sits flat on a table.

Reverse-mount the tea light holder on a jam chuck or with pin jaws in expansion mode to complete the bottom (*Photo 16*).

Finish and beyond

For a finish, I find that walnut oil with a wax topcoat works well and is easy to maintain. But of course you can use whatever finish you like on these items.

Several variations are possible with this process. Instead of mounting the blank between centers on an axis that passes through the true center of the blank, mount the blank on center 1 on both ends. Cut to the lines and repeat for centers 2 and 3. This will give you a roughly triangular piece (like the inside of a Wankel engine), rather than a twist.

You can use this process to make other projects, too, such as a goblet. Simply turn a twisted spindle and hollow it to form a goblet. Or turn a twist with one end smaller than the other to make a tapered candleholder. Have fun exploring these multiaxis techniques. ■

Andrew Kuby is a retired architect who does production turning/commissions in his Riverwoods, Illinois, studio and teaches turning at the Chicago School of Woodworking. He is currently president of the Chicago Woodturners. Email Andrew at studio@riverwoodsturner.com or visit his website, riverwoodsturner.com.

Turn and drill tea light holder

Begin a tea light holder by turning a concave shape at the end of the twisted spindle.

Use a Forstner bit to drill into the spindle deep enough to allow the tea light candle to sit all the way in and flush with the top.

Part off and reverse-mount

Part off the tea light holder by forming a concave area at the bottom.

Reverse-mount the holder, using the chuck in expansion mode, to complete the bottom.

Turn a SHIP'S WHEEL CLOCK

Ted Heuer

Living just outside of Homer, Alaska—"halibut fishing capital of the world"—and being an avid fisher myself, I suppose it's not surprising that I like to create things with a nautical theme. I recently made a couple of ship's wheel clocks, a project that combines spindle turning and segmenting. The clocks were interesting to design and make, and I thought the process I went through was worth passing along to other turners.

The first thing I did was search the Internet for images of ship wheels. Some have six spokes, some have eight, some even have ten. I decided I liked eight spokes. The clocks I made have a central hub 6½" (17cm) in diameter, an outer wheel 15" (38cm) in diameter, and an overall diameter, to the tips of the spokes, of 23½" (60cm).

Spokes and spacers

Almost any combination of hardwoods would work well for this project. I chose maple for the spindles and cherry for the spacers in the hub and wheel (*Photo 1*). A layer of walnut covers the hub and wheel.

First, I cut and planed the spindle, or spoke, stock. I made the spindles 1¼" (32mm) square and about 10¼" (26cm) long. Since I didn't have 1¼"-thick stock, I laminated the pieces using thinner material, which worked out fine. I made a couple extra spindles, one to practice my spoke design on and another in case I had a major blooper when turning.

I used a simple formula to determine how long my spacers needed to be for the 6½" hub and the 15" wheel. If you subtract the width of all the spindles from the circumference of each circle, you'll be left with the total spacer length. Divide that total by eight (because there are eight spacers) to arrive at the length of each spacer.

$$\pi d - (8 \times 1\tfrac{1}{4}") / 8$$

This means the spacers for the inner hub would measure 1.3" (or about 1 5/16") long, and the spacers for the wheel would measure 4.6" (or about 4⅝") long. The spacers in the outer wheel are 2½" (6cm) wide, and the spacers in the hub are 1¼" wide, both made from laminated stock. I made the hub and wheel slightly oversized and then turned them to final diameter.

When planing the thickness of the hub and wheel spacers, I left the wood a few thousandths of an inch thicker than the spindle stock to ensure there would be room for inserting the turned spindles through the wheel and into the hub, which is one of the last steps.

I cut the angles on the spacers (and the walnut segments for the outer layers of the wheel and hub) on a table saw sled similar to the one Jim Rodgers described in his Winter 2005 *AW* article, "Segmented Turning School." As turners who do segmented work will know, the miter angles on the spacers and outer ring segments are determined by dividing 360 degrees (a full circle) by the number of spacers (or segments), divided by two (since there is a miter on each end). For the eight spacers between the spokes (of both the hub and wheel), the miter angles are 22.5 degrees. For the twelve segments of the outer wheel layer rings, the miter angles are 15 degrees.

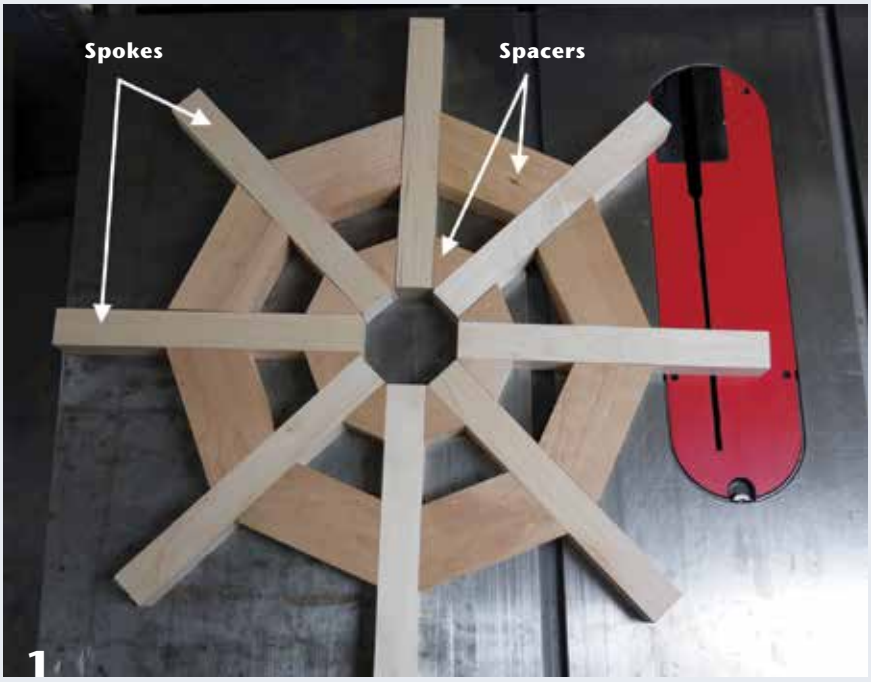
Outer layers

My next step was to fabricate the top and bottom layers to cover the spacers and spokes in the outer wheel and hub. I chose ⅜"- (9.5mm-) thick walnut. For both the hub cover, which barely shows once the 6"- (15cm-) diameter clock is installed, and the back of the outer wheel, I used plain walnut. For the more visible segmented pieces on the front of the wheel, I used figured walnut.

Hub

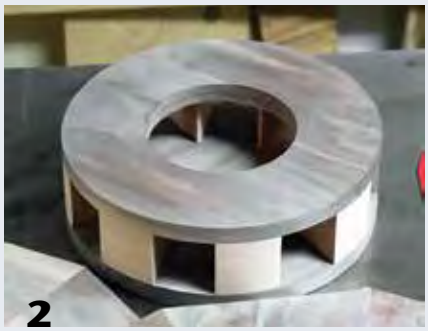
I placed a piece of masking tape on either side of the still-square spindles and used them as guides for clamping and gluing the spacers to the back of the hub. The masking tape ensured that the turned spokes would fit into their slots without a lot of persuasion. I was careful to remove any glue that squeezed out into the spaces where the spokes fit. Once the glue dried, I glued the front layer to the hub, again cleaning off any glue squeeze-out. I turned a 2½"-diameter recess 3/16" (5mm) deep in the back of the hub, mounted the hub in my chuck, and turned and sanded it to shape. ▸

Anatomy of a ship's wheel



Spoke blanks and mitered spacers. The smaller inner spacers provide structure for the *hub*, while the larger outer spacers comprise the *wheel*.

Outer layers sandwich spacers



Hub spacers are sandwiched between outer layers of walnut. Not pictured: the unturned spokes serve as useful spacers during glue-up. A hole is turned and sized on the front to accept the friction-fit clock.

Segmented rings are fabricated to sandwich the wheel spacers. Save the fancy wood for the front-facing layer, as the back will be unseen, against a wall.

Turn wheel assembly

The glued-up wheel assembly is mounted on large plate jaws in expansion mode. Turn and sand one side, then flip the wheel around on the chuck to access the other side.

Mark spokes

Spoke blanks are inserted through the wheel and into the hub for marking the areas that will be left square.

At this point, it's a good idea to turn a hole in the front of the hub to accept the clock (*Photo 2*). I purchased a 6" "fit-up," or friction-fit, clock from clockparts.com, thinking this type of clock would be simple to replace if needed. Fit-up clocks are available from a number of different suppliers, and they come with ivory or white faces, at least three styles of numbering, and a price range of about $20 to $25 each. The clock I bought had a 6" face with a brass bezel and fit snugly in a 3⅛" (8cm) hole.

I first turned a 3" hole in the hub and then enlarged it using a router. I turned a 3⅛" hole in a scrap of plywood, attached the plywood to the hub with double-sided tape, and used a pattern bit in my router to clean up and widen the hole. The pattern bit ensured that the sides of the hole would be smooth and straight (not sloped). And the template can be reused if I decide to make any more fit-up style clocks. As an alternative, you could skip the router and simply fine-tune the hole on the lathe.

Wheel

For the front and back layers of the wheel, I made rings comprising twelve segments. I used wood glue to assemble the segment rings (*Photo 3*).

I followed the same glue-up procedure for the outer layer on the wheel (*Photo 4*) as I did for the hub. When gluing the top ring of the wheel onto the spacers, I was careful not to center a segment glue joint over a spoke hole, where the wheel will later be pegged to the spoke. On my first clock, when I pounded a peg through the wheel and into a spoke at a joint line, I created a slight separation of the segmented pieces. Yikes!

When the glue dried, I mounted the wheel on a chuck with large plate jaws to turn and sand it. The eight grippers on the jaws fit nicely in the eight slots for the spindles. I had to be careful to turn only the outer half of the wheel so as not to contact

the grippers or aluminum jaws. But that worked fine since I could simply reverse the ring to turn the other side (*Photos 5, 6*). When turned and sanded, the 15" wheel ended up having a width of about 1⅞" (5cm).

Turn the spokes

Once the hub and outer wheel were turned and sanded, I started to work on the spokes. First I inserted the still square spoke blanks through the wheel and about 1¼" into the hub. Then I marked, with pencil lines, where the spokes needed to remain square (*Photo 7*).

I turned and sanded the spokes between centers, first rounding the areas outside of the hub and wheel, then turning some beads and coves that I thought looked appropriate. I then mounted the spokes in my spigot jaws before parting off so I could sand the handle ends without the tailstock restricting access (*Photos 8, 9*).

Assemble and finish

When everything was turned and sanded, I slid the spokes through the wheel and into the hub. I fastened the spokes to the hub with ¼"- (6mm-) diameter fluted dowels, making sure to position them about ¾" (19mm) from the rim so they would be covered by the clock. I then turned some ⅜"-diameter maple dowels and used those to fasten the wheel to the spokes. I trimmed these plugs with a flush-cut saw and sanded everything flat (*Photo 10*).

The ship's wheel clock is pretty heavy, so to hang it, I drilled a 1$\frac{1}{16}$" (27mm) hole about ½" (13mm) deep, centered on a spoke in the back of the wheel. Then I cut and notched a piece of 16-gauge brass and screwed it in place over the hole (*Photo 11*).

To finish the clock, Beth (my wife and business partner) put on three coats of Danish oil. After letting the Danish oil dry for three days, I put on three coats of wipe-on polyurethane, buffing between coats with 0000 steel wool. Pressing in the fit-up clock with a slight twisting motion was the final step. ■

Turn spokes

8

9

The spokes are first turned between centers, then mounted in a chuck to gain access to the handle ends.

Peg spokes in place

10

The turned spokes are inserted through the wheel and into the hub, then pegged in place. The hub pegs will be hidden by the fit-up clock.

Install hanger

11

A rear-facing hole and notched brass plate serve as a worthy hanger.

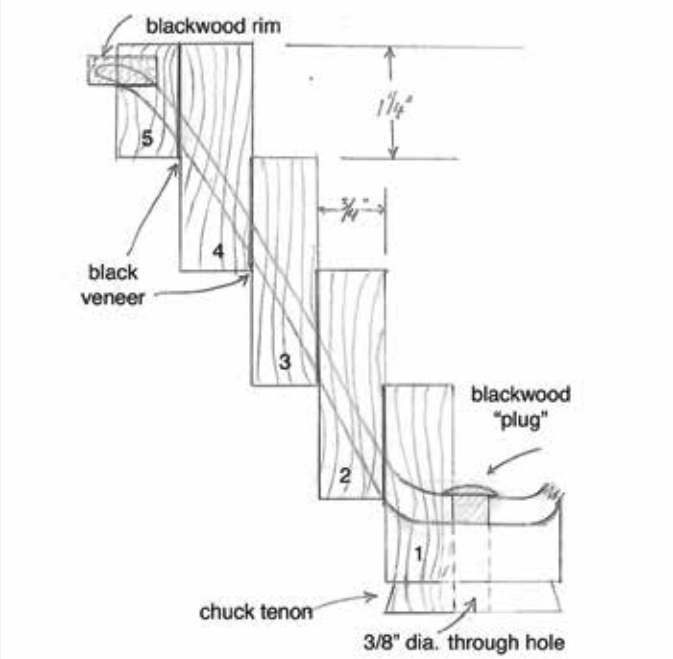
Ted Heuer spent thirty years with the U.S. Fish and Wildlife Service. After retiring in 2007, he and his wife Beth moved to Kachemak City, Alaska, where they have operated a woodworking business since 2008 (tedswoodshop.com). When not making sawdust, Ted and Beth enjoy fishing, gardening, and helping to run the local artist cooperative (Ptarmigan Arts) in Homer, Alaska.

Turn a Segmented-Stave Bowl

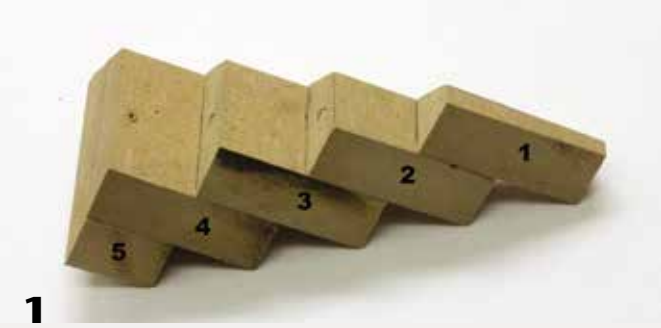
Gary Miller

This project began as an experiment. I wanted to see the effect of turning a bowl from vertically oriented, flat-sawn wood with strong grain characteristics. Stave construction was the way to go, but I decided to make each stave from five segments. I reasoned that making the staves from vertical segments would result in an interesting repeating pattern with a draped, or scalloped, effect—row after row, segment by segment. To amplify the scalloped effect, I inserted black veneer between each segment.

If you are unfamiliar with stave construction, consider a wood barrel. The grain of each stave is oriented vertically. In the bowl shown here, the staves comprise segments glued one upon the other, creating discrete "breaks" between each draped layer and increasing the diameter from base to rim. *Figure 1* shows the configuration of a vertical "stepped" stave made from five segments, along with the bowl's profile drawn within



Segmented stave construction



(*1*) A test stave made from MDF, with 45-degree bevels. Eight of these staves comprise the bowl blank.

Figure 1. Cross section of a segmented stave.

the segments. For the size of this bowl, I used eight staves, each with a 45-degree included angle.

Although I rarely turn red oak, I felt it would be a good choice due to its distinct grain. And because I wanted the entire outside surface of the bowl to display this effect consistently, I made all of the stave segments from a single board.

Straight grain=dramatic scalloped effect

For final project wood, choose a board with minimal grain run-out, i.e., grain that is mostly parallel with the board's edges.

Make segmented staves

I started with a board ¾" (19mm) thick, 4" (10cm) wide, and 8' (2.4m) long. But before committing to the final project wood, I made a test stave from medium density fiberboard (MDF) (*Photo 1*). Ultimately, choose a board whose grain runs substantially parallel to its edges with little runout, as shown in *Photo 2*; when turned through diagonally, straight grain will reveal the most dramatic effect.

To make a beveled stave, begin by cutting five 2½"- (6cm-) long pieces, 4" wide. Use double-sided tape between the pieces to stack them with their edges aligned. Set your table saw blade to 22.5 degrees and rip bevels on each side. Depending on your saw's capacity, you might have to stack just two or three pieces at a time, adjusting the width of the second stack accordingly. I suggest making a jig to hold the stack safely while ripping (see *Table Saw Jig sidebar*).

After beveling all five segments, the stack should be full width at the bottom (4") and about ¼" (6mm) at the top. The bevels comprise an included angle of 45 degrees; check this angle carefully and adjust/repeat cutting if necessary. As shown in *Figure 1* and *Photo 1*, I numbered the segments 1 to 5, from smallest to largest (from base to rim). Crosscut segment 5 to 1¼" (32mm) length; it will align flush with the top of segment 4.

To construct the stave, disassemble the stack and glue segments 1 through 4 together, overlapping one over the other by 1¼" (the midpoint of each successive piece. Glue segment 5 flush with the top of segment 4. I made a simple setup ▸

Table Saw Jig

To safely handle the small stave segments when cutting bevels at the table saw, use a clamping jig that rides along the fence. Shown are three of the five segments. It may be necessary to cut them in two stacks, depending on the height of your blade.

My holding jig comprises the following pieces: 1) a 12"- (30cm-) long board, 2) a notched vertical stop, and 3) a clamping block. These three pieces are glued and tacked together with nails. An opposing clamping block is not glued, but held in place only by the clamp during use.

trough with an internal angle of 45 degrees to assist with aligning the segments during glue-up (*Photo 3*).

To ensure the beveled surfaces of the glued-up stave are dead flat, set your disk sander table to 45 degrees and lightly sand them true. Do a final check of the 45-degree included angle (*Photos 4, 5*).

Constructing the test stave was an exercise to hone my skills and to ensure my angles and jigs were as precise as possible. After making the test stave, I was able to cut and assemble staves using my project wood with some confidence. Although it's not absolutely necessary, I numbered each segment of each stave to ensure the best grain continuity possible.

The main difference between the test stave and project staves is the black veneer glued between each segment. This bowl called for thirty-two pieces of veneer, all cut 1¼" long (with the grain). I cut a few 1¼" strips across the grain from 8"- (20cm-) wide veneer. From these, I cut eight pieces for each width required (*Photo 6*). Note that other than segment 5 (whose width is 4"), each segment's width is not a specified measurement, but is dictated by the cutting of the bevels. I suggest sizing the veneer a bit wider than needed and trim the edges flush to the segments (*Photo 7*). Be sure to apply glue to all surfaces being assembled to ensure the glue joints are not starved.

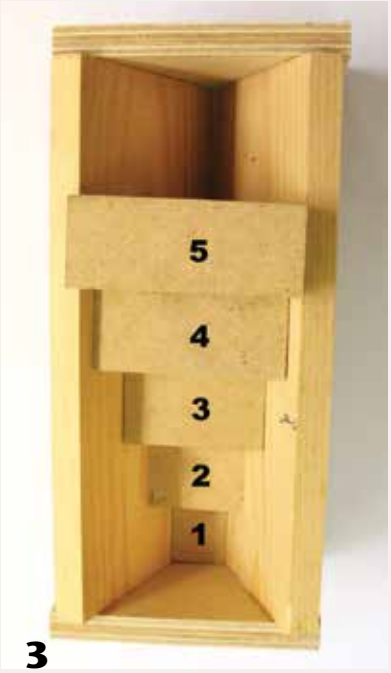
I assembled the segments in pairs, then hand-sanded each pair lightly before gluing them together, using the trough to ensure alignment. Finally, I glued the fifth segment to the others (*Photos 8, 9*).

Assemble bowl blank

I chose to assemble the staves in pairs. Glue staves 1 and 2 together, applying ample glue to both surfaces (*Photo 10*). This approach proved to be a quick way to put the staves together and gave me enough time to manipulate the fit before the glue set. Do the same for the three other pairs of staves (3-4, 5-6, and 7-8).

After the glue had dried on the pairs, I glued pair 1-2 to pair 3-4, and pair 5-6 to pair 7-8 (keeping the

Angled setup trough aids alignment



3 An MDF test stave is glued up, using a 45-degree setup trough as an alignment aid. Note the overlapping of the stave segments.

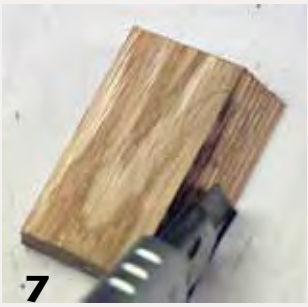
Smooth and ensure bevel accuracy

4 Ensure the bevels on the glued-up staves are smooth. As a safety measure to keep his fingers away from the abrasive disk, the author taped the test segment to a carrier board.

5 Confirm the accuracy of the 45-degree stave angle.

Add contrasting veneer

6 Cut veneer accent pieces slightly larger than needed and trim flush to the segments.



7

staves in numeric sequence). This would result in two bowl halves. Rather than gluing all the pairs together at one time, I placed small spacers (coffee stir sticks) between two opposing joints and tightened band clamps at the segment 2 and 5 levels (*Photo 11*). Waiting to glue the halves together gives you the opportunity to improve the final glue joints before committing to glue.

When the glue was dry, I lightly touched each half to my disk sander to ensure a gap-free joint, applied glue to both sides, and again clamped them together using band clamps (this time without the spacers). The sanding could also be done by hand on a large piece of coarse sandpaper glued to a flat piece of MDF.

Turn the bowl

At the segment 1 level, turn a tenon to fit in your chuck. Ensure your tenon has a substantial shoulder to register against the top of the chuck jaws. One way to initially mount the bowl blank is to fit it over a scrap jam chuck (not pictured).

Mount the bowl blank in your chuck. I attached a large cone center in the tailstock, wide side toward the workpiece, to give the bowl more stability. Turn the outside profile (*Photos 12, 13*). I found the blank easy and quick to turn and was pleased to see that the desired "drape" effect became a reality.

Remove the live center and move the tailstock out of the way. I used a bowl stabilizer (steady rest) to reduce vibration while turning the inside. Since this is an endgrain turning, you must make cuts toward the rim as you would with an endgrain box.

I roughed out the inside (mainly because I was eager to see how the pattern would look) and then drilled a ⅜" (9.5mm) hole through the base (*Photo 14*). At the segment 1 level, the ▸

Glue up the staves

8 Components of all eight staves are glued up in pairs before final assembly.

9 All stave segments glued and ready for bowl blank assembly.

Glue up the bowl blank

10 The author used short, wide rubber bands at the segment 2, 3, and 5 positions, as well as a clamp at the segment 1 position, to glue up pairs of staves.

11 Stave pairs are glued together, but at first only into two bowl halves, separated by small opposing spacers. The two halves are finally glued together after the last two glue joints are sanded flat.

Mount and turn

12

13

A wide cone center provides support inside the bowl. Since this is an endgrain bowl blank, cut from the rim toward the base on the outside, rather than the other way around (as you normally would with a sidegrain bowl). Otherwise, the wood's coarse grain could cause a spectacular catch.

staves ended at about ¼" width, but each stave varied slightly because of the beveling process, resulting in an odd-shaped hole in the bottom. I needed a perfectly centered hole to help align the bowl later when I finished turning the base. Also, like all segmented bowls, an insert is required in the bottom to form the base of the bowl. In this case, the insert was merely smaller. The hole will be plugged later from the inside with a decorative blackwood button.

Finish turning the inside to about ¼" wall thickness, keeping the rim slightly thicker, about 7⁄16" (11mm). Carefully face off the top of the rim in preparation for applying a segmented blackwood rim.

Add a contrasting rim

I decided to add a contrasting rim, made of eight ¼"-thick blackwood segments. I cut the pieces roughly 4" long and 1" (25mm) wide, with the grain running along the short width, rather than the length. I reasoned that an endgrain-segmented rim would reduce the chances of the rim detaching due to wood movement in varying humidity.

After determining the required length of the eight rim segments, I cut the pieces to size and beveled each with 22.5 degree angles. I glued up the segmented rim on a piece of wax paper using medium-thick cyanoacrylate (CA) glue, and then glued the segmented rim to the bowl (*Photo 15*). I was concerned about using wood glue to attach the rim to the bowl, as the capillary action of the endgrain wood could effectively starve the joint of glue. So I first ran a light coat of thin CA glue around the bowl's rim and the blackwood ring to seal them. Then I glued the rim onto the bowl using medium-thick CA glue.

When the glue has dried thoroughly, turn and blend the rim into the bowl's profile (*Photo 16*). But be careful! Cutting the endgrain of very hard wood requires light cuts to avoid a catch.

Sand and finish

Red oak has very open grain and is extremely porous. Even though I had no tearout from the turning, I found it better to start power sanding with fairly coarse sandpaper using a light touch. I sanded from 120 grit through 320 inside and out. I laughed when I blew off the surfaces with compressed air: the wood was so porous, it was like blowing dust through a sieve. As much wood dust blew through the bowl wall as off of it.

I applied two coats of pore filler, sanding between coats and after the second coat. I then applied three coats of tung oil, hand-rubbing between coats with 0000 steel wool. Finally, I buffed the surface using a polishing wheel. I did the finishing while the bowl was still on the lathe and before finish-turning the base.

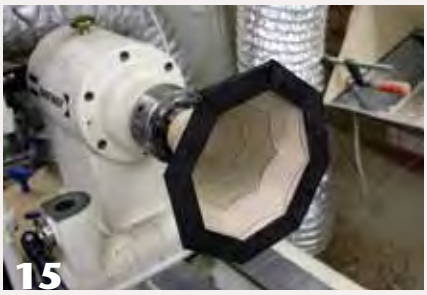
I parted the bowl off, glued the blackwood plug into the bottom, and then reverse-mounted the bowl using my vacuum chuck. I was a bit concerned about how well the bowl would handle vacuum (remember the "sieve" effect while sanding), but the pore filler had done its job and the blackwood plug sealed the through hole. The vacuum held very well, and I was able to finish-turn the base and then sand, clean, seal, and apply tung oil to it.

I found this to be an interesting and gratifying experiment. It proved to be more complicated than I had expected, but I learned a few things along the way. I hope you like the end result and that you enjoy trying your hand at this project as much as I did. ■

Drill through bottom

After rough-turning the inside, the author uses a drill chuck mounted in the tailstock to bore through the bottom of the bowl. This hole, to be plugged later, corrects irregularity where the smallest stave segments come together. Note the bowl stabilizer in place for turning the bowl's interior.

Add contrasting rim



Glue a segmented rim to the bowl. The author took care to align the rim segments with the staves of the bowl. Clamping pressure was applied using the tailstock and a large disk of ¾" MDF.

Blend the rim with the bowl profile.

Gary Miller enjoys experimenting with different turning techniques and materials and building specialty tools to facilitate his interest in ornamental turning. Over the years, he has published numerous articles in Woodturning *and* Woodturning Design. *In 2005, Gary moved to Ontario, where he served as an executive member of the Thames Valley Woodturning Guild for ten years.*

Clean and Efficient Turning Station

Dean Humphrey

I had several goals in mind when I designed my new lathe station. Since woodturning is one of the messiest tasks in a shop, I wanted to be able to clean the area quickly and limit blowing shavings and dust all over. Ergonomically, I needed a raised area to stand on while turning, and I wanted protection from the cold concrete floor in the winter. Lots of lighting was a must, as was having my tools and supplies within a few steps. Finally, I wanted to be able to safely and effectively teach woodturning at this lathe station.

Organized accessories: 1) Enclosed upper and lower cabinets, 2) grinder/buffing station, 3) tool board, 4) sandpaper storage, 5) steel lidded container for combustible rags, 6) overhead ambient light, 7) magnetic-base task light.

From subfloor to lighting

I began by building a platform 2" (5cm) high around the lathe and installing 1"- (25mm-) thick foil-backed foam board over the concrete floor (*Photo 1*). Power cords are difficult to sweep around and are a tripping hazard, so I installed a chase in the subfloor for an air hose and 110v power.

To expedite clean up, I enclosed the base of the lathe with sheet goods, using screws in case I needed to gain access later. To prevent my lathe from "walking" when I turn larger pieces, I weighted the lathe with several concrete pavers prior to enclosing the lathe's undercarriage.

In the past, I used rubber mats to stand on, but I found the mats provided minimal protection from cold concrete, made sweeping difficult, and began to wear quickly. After attending a workshop by Eric Lofstrom, I decided soft footing would not work any longer and installed vinyl tile over the subfloor (*Photo 2*).

My shop has good natural lighting as well as several ceiling lights, but I also installed a station-specific fluorescent fixture above the lathe. This fixture has a wire cage covering the tubes to protect them. A magnetic-base task light provides more focused illumination.

My turning tools are hung on the wall conveniently behind the lathe station. To the right of my lathe, I built a set of enclosed base and upper cabinets, using plastic laminate for a work surface. On the end of the cabinet unit, I mounted my grinder and buffer.

Great for teaching

With minimal clutter and distractions, my new lathe station works well for teaching new turners, too (*Photos 3, 4*)! ■

Dean Humphrey, a retired woodworking teacher, remains passionate about woodworking and woodturning. He lives in Prescott, Arizona, and is a member of the Prescott Area Wood Turners, Arizona Woodturners Association, and the AAW. Dean can be reached at dean.a.humphrey@gmail.com.

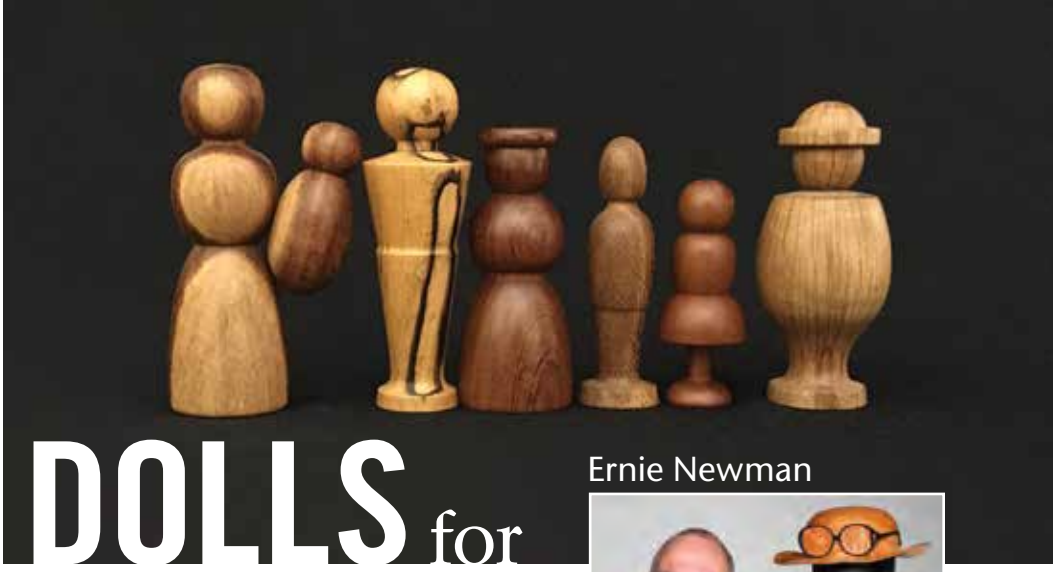
Multipurpose subfloor

Subfloor effectively lowers the lathe height and provides a hidden chase for wires and an air hose. Foil-backed insulation helps keep feet warm.

A vinyl tile top layer, with chamfered base molding around the lathe's legs, is easy to sweep.

Great for teaching

Prescott Area Woodturners club member Travis Murphy turns a bowl for an Empty Bowls fundraiser.



DOLLS for Play *and* Healing

Ernie Newman

For fifteen years, I turned dolls for preschools, charities, and child therapists, and the dolls were all smooth and pretty. Then one question changed everything: "Can you make some dolls for kids who are blind?" Touch, smell, and sound—of course!

I soon realized that magnets would enable mothers and babes to cling to each other, and textured surfaces could intrigue and delight. Carved, burned, sandblasted, and weathered surfaces could arouse curiosity and reward touch. Friends suggested adding wool, cloth, and perfume. Toys that appeal to children's love of texture, color, and playful ideas are gold.

Kids both with and without sight loved the dolls. And so did child therapists such as psychologists, psychiatrists, and social workers. They observe troubled children expressing themselves through play, so they can help the kids explore emotions and deal with unresolved trauma. Some of my dolls can rock when touched, whistle, rattle, and even "cry." Some reveal divided selves. Some can carry a removable, metal claw, perhaps a symbol of assault. Some can fly when wings are attached. And there are birds and beasts. Children in therapy have taken to these figures. It is poignant that some children identify with dolls that appear damaged.

The dolls shown here are not commercially available, and if they were, most teachers and therapists would not be able to afford them. This is where we turners may be able to help. Woodturners and woodturning clubs sometimes donate dolls and other toys to preschools and kindergartens, but we could also offer dolls to child therapists and those who teach kids with disabilities. It is hard to imagine a more worthwhile endeavor than helping children who carry burdens.

Design and construction tips

The dolls pictured here, as well as the following guidelines, are meant to inspire design ideas, but therapists and teachers may have suggestions that could lead to situation-specific improvements. Even if you are inexperienced at the lathe, you can make delightful dolls by collaborating with other woodworkers and craftspeople. Woodcarvers, pyrographers, painters, and quilters could add texture, color, fabric, or other forms of embellishment to the dolls. More designs can be found at my website, ernienewman.weebly.com, under "Dolls."

Shapes and surfaces

Dolls with simple shapes allow kids maximum freedom to fantasize. Many teachers and therapists prefer dolls without facial detail. This way the child can make the dolls represent whomever they want.

Texture

Texture can be created with powered burrs, hand-carving, burning, wire-brushing, pyrography, sandblasting, stippling, chatter-work... Weathered wood and natural edges also provide stimulating contrasts to smooth surfaces. Natural edges may be disturbing because they could suggest that a doll is broken or damaged, but some kids identify with these dolls.

Temperature

Cold metal contrasts with the warmth of wood and cloth.

Smell

A doll can be hollowed to hold perfume or aromatic oils and can be sealed with a glued wooden plug. The plug could be rebored and replaced to allow a refill.

Sound

Tiny ball bearings or grains of rice inside a doll make a satisfying rattle. Bore, fill, and secure with a glued wooden plug. Clickers salvaged from cheap toys can also be inserted. A doll may be a whistle. I haven't offered whistle dolls to schools because of hygiene issues, but they are fun.

A Japanese kokeshi doll (Naruko style) "cries" for its mother when its head is twisted due to the friction of wood on wood. I haven't offered these dolls to preschools because the head could eventually come loose and become a choking hazard, but they are a gratifying gift for a careful child or one with adult supervision.

Twigs and small branches often lend themselves to imaginary play.

Construction tips for a kokeshi doll can be found on my website, ernienewman.weebly.com/kokeshi.html. There is also a description of the tools and techniques employed by Yoshinobu Kakizawa, a turner who demonstrated the turning of a kokeshi doll at the 1999 AAW Symposium in Tacoma, Washington.

Movement

Dolls can rock if an inverted dome is formed at the base.

Size and weight

The height of the dolls pictured here range from 2⅜" to 11¾" (6cm to 30cm). Some are light, some heavy. A metal weight can be glued in the base to add stability. If the weight is hidden, it might foster curiosity. Can this be wood? Is it too heavy?

Anatomical correctness

Anatomical correctness is not critical, but making the waist 60% to 65% of the total height is a good rule of thumb. Cartoon animators and children's illustrators frequently make heads oversized because they are cute.

A natural look

Drilled holes can be filled with twigs whittled to size and glued in place. Disguise gaps around joints with epoxy putty, polyester resin, wood filler, or a mixture of sawdust and glue. Add splotches of paint and sprinkle grinder dust into it while it is wet to create a natural look. The color of most weathered wood can be matched using combinations of white, brown, and black paint. I often dab a finger onto wet paint to spread and mix colors.

Color

Dolls can be enhanced with brightly colored cloth, highly figured wood, tints, and abstract painting. Colored fabrics can be attached with wood glue.

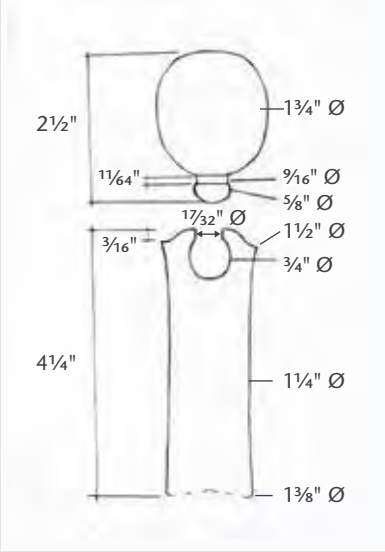
Inlays and additions

Felt, buttons, coins, bone, stones, shells, ▸

Sense of touch

Texture can be achieved by a variety of methods, including wood/material selection.

"Crying" kokeshi dolls



The head of a kokeshi doll fits snugly in a turned socket in the body. The head is rotated to produce a squealing sound. The doll at left was made by Yoshinobu Kakizawa.

A Word About Toy Safety

Ensure that your dolls are safe for young children to play with. Information about toy safety is available from the U.S. Consumer Product Safety Commission (cpsc.gov). Another resource is KidsHealth.org. Generally, imagine what a curious, clever child might do, and take steps accordingly. Make each doll as safe and strong as possible. Here are some factors to consider:

- Ensure any small additions/accessories such as buttons are secure and cannot be removed.
- Ensure metal components, especially rare-earth magnets, are absolutely secure and cannot be removed.
- Choose child-friendly, nontoxic finishes.
- Take steps to safeguard against choking hazards for small children. KidsHealth.org advises, "Toys should be large enough—at least 1¼" (32mm) in diameter and 2¼" (6cm) in length—so that they can't be swallowed or lodged in the windpipe. A small-parts tester, or choke tube, can determine if a toy is too small. These tubes are designed to be about the same diameter as a child's windpipe. If an object fits inside the tube, then it's too small for a young child. If you can't find a choke tube, ask a salesperson for help or use a toilet paper roll tube."

Employ color

Color can be added in a number of ways, including fabric, string, leather cord, and paint.

and seeds can be inlaid. Inlays positioned at the base of a doll or otherwise hidden reward the inquisitive. Ensure that these items cannot be removed and become a choking hazard.

Consider adding symbolic items, such as a small mirror, key, watch, compass, mini spirit level, weather vane, horn, crown, sword, or staff. Items like these could prompt more meaningful connections.

Lamination and/or dissection

Contrasting wood species can be laminated before turning or carving to create a layered effect. Or, conversely, a doll can be turned, halved, and reconnected. Dolls made in this way can be relatable to a child dealing with complex dualities.

Magnets

Mothers and babes can cling to each other. Wings, hats, and cloaks can be attached with rare-earth magnets. A magnet inlaid at the base allows a doll to ride on a steel car or a wood car with a magnet inlaid in the roof. A truck that carries a driver and a load of bits and bobs is also entertaining.

Magnets must be glued into a recess, rather than above the surface, so they can't be removed. Drill holes and lock cylindrical magnets in the holes with metal-to-wood adhesives. Even very small rare-earth magnets have terrific holding power. Short magnets have enough holding power, but it is more difficult to secure them. Magnets should be flush with the wood surface or just below. Align the two surfaces of mother and babe and mark where they touch to best position magnets. If the surfaces are curved, then pretend that the curve was drawn with a compass and drill towards the center of the "circle." This keeps the top of the magnet "parallel" with the surface.

A professional furniture maker and woodturner with a lifetime of experience reviewed these tips. With a sheepish look, he offered one comment about magnets: "I made a mother and babe, but I placed the magnets the wrong way and the mother rejected the babe. It's tough to get the magnets out once you epoxy them in."

Acknowledgements

I'd like to acknowledge the following people, who have inspired me in various ways: Jill Gannon (she asked the key question); Mark Sfirri, Jean-François Escoulen, and Mike Darlow (multicenter turning); Stephen Hogbin (dissection); George Hatfield (turning technique); Jacques Vesery (burning and coloring); Graeme Priddle and Brendon Venner (burning); Cynthia Carden Gibson (color); Betty Scarpino (texturing); Charlie Wheelhouse (magnets); Terry Martin, Dee Ejiri, and Yoshinobu Kakizawa (kokeshi dolls); Gina and Anna Harrowell (fabric); and Katy Gould (child play). ■

Ernie Newman is an Australian woodturner who has taught woodturning and design in Europe, Asia, North America, and Polynesia. He has written more than seventy magazine articles. For more, visit ernienewman.weebly.com.

Inlays and additions

Objects that are seemingly unlikely elements of a doll add interest and personal meaning.

Dissection and reassembly

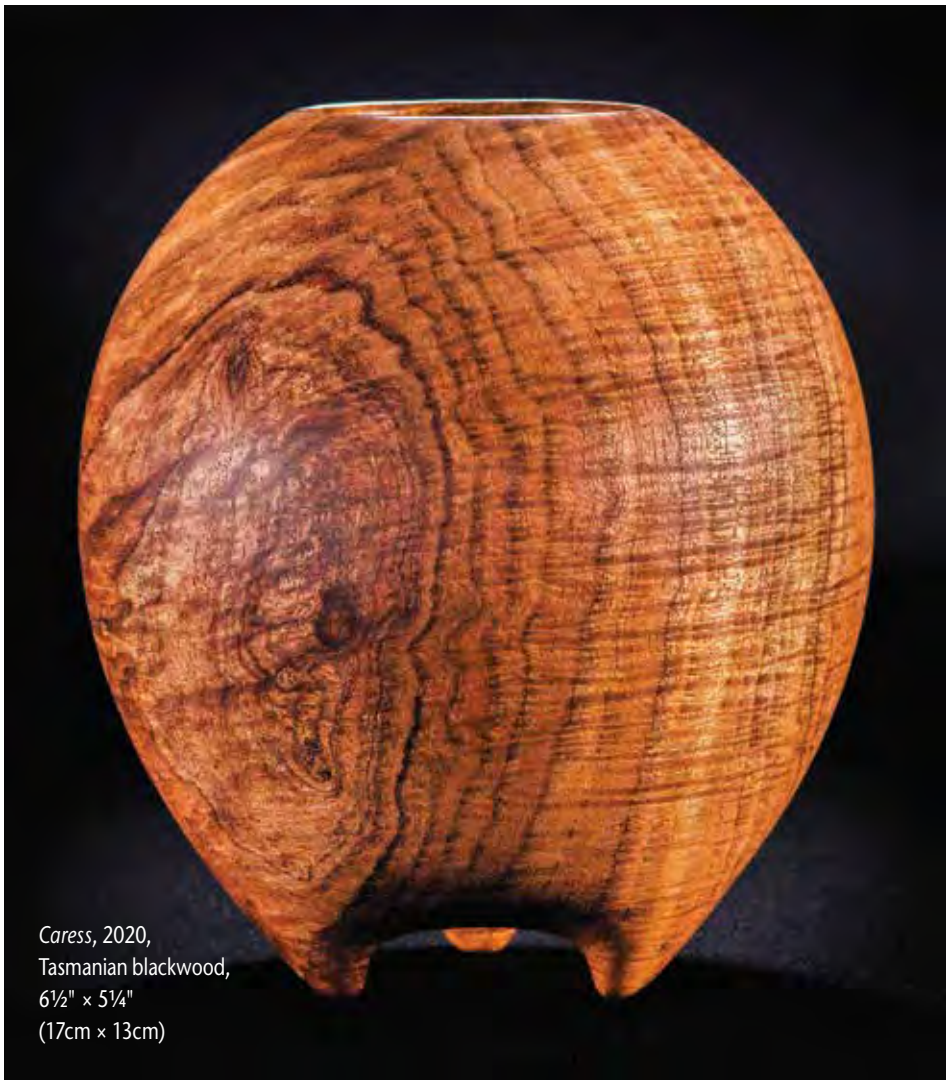
Cutting a turned doll apart and then reassembling it can add emotional significance. To cut a turned object at the bandsaw safely, leave square, unturned portions at both ends. These flats can register firmly on the bandsaw table.

Recessed magnets

Rare-earth magnets should be recessed and glued in very securely.

Working *With* the Wood

Terry Martin



Caress, 2020,
Tasmanian blackwood,
6½" × 5¼"
(17cm × 13cm)

A promising blank

1

The piece of wood that sat in the corner for a year, its outer surfaces hinting at something wonderful.

Sometimes a piece of wood is so good that you have to make the most of it because you may never find another like it. Last year, I obtained such a piece and it has been sitting in the corner of my workshop ever since. Every time I switched on my workshop lights, it seemed to be saying to me, *Come on, let's see what you can do!*

Early decisions

Last week, I decided it was time, so I stood the wood up on the lathe and examined it carefully from every side (*Photo 1*). Tasmanian blackwood is a hard wood but usually not too difficult to cut. It sands well, although I have to be careful with the dust because it irritates my lungs. When finished, the wood has strong grain ▸

and a rich chocolate color that doesn't fade. However, this piece was different because of the strong fiddleback that rippled beneath the whole surface. It was going to be beautiful but challenging because fiddleback grain is harder to cut cleanly and tearout can be a problem. I started ticking off a mental checklist of what I might make:

I want to use as much of the piece as I can, so probably a tall hollow vessel.

The small bark inclusion along one edge will be turned away as I round the piece on the lathe, no problem.

I'm thinking of long, gentle curves along the grain for easier cutting and sanding, and to show the fiddleback to best advantage.

The starting dimensions were 14½" × 6" × 6" (37cm × 15cm × 15cm), but I had to cut a few slices off each end to remove wood that had checked when it was drying. I sketched an approximate shape with chalk on one side and, because I wanted to give the piece a feeling of "lift," added modest feet that flowed in a continuous line from the sides of the vessel. The chalked shape was 10½" (27cm) long, and there was plenty of wood for a spigot, or tenon, at the bottom. When I was happy with the guidelines, I mounted it between centers (*Photo 2*).

Turning to round

While I roughed out the general curve of the piece with a 1½" (38mm)

Rough-shaping to an outline

The intended vessel's outline chalked on the wood serves as a guide when roughing.

Tool presentation

(4) With the handle almost vertical and the flute rolled over in the direction of the cut, the author takes slicing cuts.

(5) Rolling the flute to an almost-closed position allows for a shear-scraping cut with one wing of the gouge. This cut does a superb job of smoothing out slight imperfections.

gouge, the intermittent view of the chalk outline guided me (*Photo 3*). As always with intermittent cutting, my hand pressure was downwards on the toolrest. I let the rotating wood come to the stable tool, so the lathe did all the work for me. I angled the gouge so it would slice the wood as I moved it laterally at a controlled rate. If you are turning like this and the tool is bumped toward you every time a corner comes around, you are heading for an accident. It means you are pushing the tool farther in than its capacity to cut the wood, and you need to back off. Think of a set line beyond which the edge should not move, and traverse the tool along that line.

Some turners prefer to remove the corners with a chainsaw or bandsaw before they mount the piece on the lathe, and that's fine. But I've always felt a lathe is, after all, the best machine for making a piece round. As long as the piece is balanced, I can bring it to round more quickly on the lathe than by taking it outside to saw it. For this kind of work, a common question is, *How fast should the lathe be running?* The answer mostly depends on the size of the wood, but it is also a compromise between too fast, which might cause vibration, and too slow, which makes it harder to maintain a consistent cut. In this case, my lathe was running at around 800 rpm.

By the time I had turned the piece round, it was evident the wood was difficult to cut smoothly. So I re-sharpened, then switched to the smoothest cut I can do by dropping the handle of the gouge to almost vertical and rolling the tool on its side to present the edge at an acute angle. The tight little spiral shavings show how effective it was (*Photo 4*). Once I achieved a mostly smooth surface, I removed any fine variations by rolling the gouge over and shear-scraping, which produces a finer finish off the tool than any other method I know (*Photo 5*).

The best laid plans

By now you might be expecting to read how I sanded the finished exterior, but it was not to be. Remember the "small bark inclusion" I was going to remove when I took off the square edges? Yes, it was a small defect, but as I turned away the right-hand end of the piece, it persisted, and persisted, and persisted. In fact, that small inclusion ran all the way to the center of the piece (*Photo 6*). I kept going, thinking, *Surely it's got to end soon?* Careful probing with a piece of metal soon showed it was a forlorn hope and I would have to radically rethink the shape of my vessel.

After I parted off the wood with the bark inclusion, I mounted the shortened piece in a chuck. It had lost the sweeping lines of my original plan, but instead of reducing the overall diameter, I tapered it more toward the base, which helped the sense of lift. I drew lines on the base, using the indexing head on my lathe to indicate spacing for the legs that I would carve later (*Photo 7*). Sanded to 600 grit, the wood was glowing with figure and the piece was singing to me, so I continued with confidence.

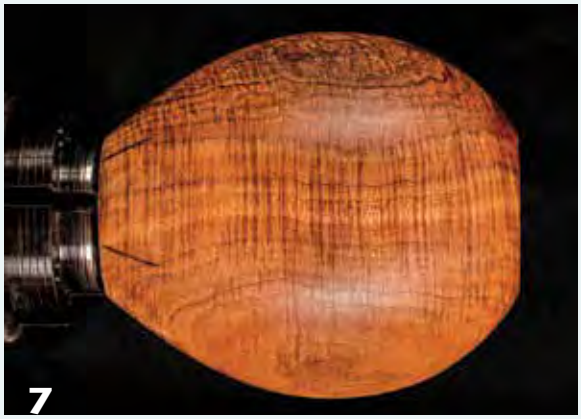
Hollowing the vessel

Next, I marked the outside of the piece to indicate how deep I wanted to hollow, then selected a 3"- (8cm-) diameter sawtooth bit to start the process. With hard wood like this, even at slow speed the bit is prone to overheating, so once the hole was established to about 1" (25mm) deep, I changed to a 1½"-diameter bit and drilled a pilot hole to the correct ▸

The best laid plans

6

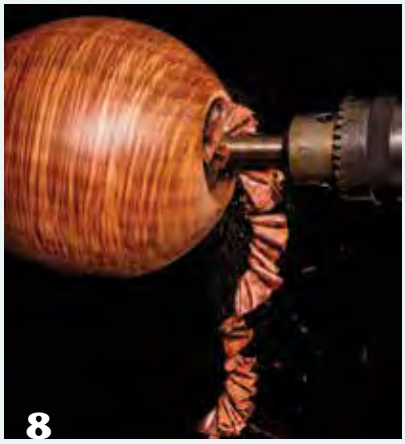
The "small bark inclusion" went far deeper than anticipated and was in fact an inner fault revealed during turning.



7

The shortened piece, now plan B, held in a chuck and ready for hollowing.

Hollowing



(8) The hollowing begins by drilling a hole with a large sawtooth bit.

(9) Hollowing with the Stewart tool.

depth. Because this bit was smaller, it was possible to work faster, generating less heat. When that hole was complete, I switched back to the 3" bit (*Photo 8*). There was, of course, now no wood in the center for the brad point that usually centers such bits, but because I had already started the 3" hole, the outside of the bit was supported, and that guided the bit all the way to the bottom.

When the drilling was complete, I used my Stewart tool to hollow the whole piece (*Photo 9*). I started with a narrow cutter to remove wood quickly. Then, once the thickness of the walls was established, I switched to a broader cutter with a curved profile to smooth the interior. Dense, figured wood can easily shatter if it is turned too thin, so I didn't feel the need for hollowing heroics and made the walls about ¼" (6mm) thick.

Usually I am not too worried if the interior is not perfect, but with this precious wood, I wanted to create a glossy finish both inside and out. For interior sanding, I use a shopmade device for holding the abrasive. It is an angled piece of metal with rubber-backed hook-and-loop material glued to it. I attach this device to my Stewart tool to sand the whole interior, swiveling the pad to reach all the way to the bottom (*Photo 10*). You can make a similar tool by drilling appropriate holes in a piece of angled metal to fit on your own hollowing tool.

Shopmade sanding device

The author's shopmade sanding attachment, which mounts on his Stewart tool for reaching inside vessels. An angle of metal with hook-and-loop material glued onto it holds the abrasives.

Three little feet

Once the interior was complete, I padded my chuck jaws with rubberized fabric and carefully reversed the vessel onto the chuck in expansion mode. With the tailstock in support, I turned away the spigot up to the bottom of the marks for the feet (*Photo 11*). Next, I rounded the bottom where the feet would be, then used a parting tool as a scraper to cut a recess to the bottom curve of the vessel, about ¼" from the line indicating the bottom of the interior (*Photo 12*). Finally, I drew in the approximate curve to indicate where I would need to remove wood to create the feet (*Photo 13*).

With the turning completed, it was time to carve the feet. I used a carbide cutter in a flexible shaft tool to remove the bulk of the wood quickly from between the feet (*Photo 14*), then used a sharper, brand-new cutter to smooth the surface. This was all endgrain work, so I had to caress the wood with the cutter to avoid tearout.

It is always easier to tell if a curve is correct by touch than by sight, so I

Prepping the bottom

With the piece reverse-mounted on a chuck in expansion mode, the spigot is removed and the bottom undercut. Note the tailstock remains in place for added security.

closed my eyes and ran my fingertips over and around each leg. When I found a point that didn't flow, I marked it with a pen and then gently removed fine layers, checking with my fingers between each pass of the tool. Once I had the shapes flowing together, I superficially smoothed the surfaces with different-sized soft sanding disks. For the final smoothing, I wrapped lengths of sandpaper around my finger and relied on good old elbow grease. With a wood as hard as this, even the finest scratches will show, so I sanded the whole piece by hand to 1000 grit.

Final thoughts

As I handled the vessel while I took the final photographs, it rested perfectly in my cupped hands, smooth, sensuous, and satisfying. I was very happy with the peep-views between the feet and the way they flowed continuously into the curve of the body. This wood took me by surprise and I might have failed, but I didn't give up and the result is deeply satisfying.

Getting the best out of a complicated piece of wood is a two-way process—you need a clear plan, but if you try to force it, you can stifle the very thing that makes it unique. If the wood fights back, pause early and ask yourself, *Am I doing the right thing here? Would another shape be better?* You can try sleeping on it overnight because sometimes the simple act of *not* thinking about it can unclog your mind. It may not be too late to change *If only I had* to *I'm glad I did.* ■

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

Carving the feet

The author marks the wood to be removed to create feet. A carbide burr removes fine shavings.

WHAT ELSE CAN A SPINDLE BE?
THE PLAYFUL CREATIVITY OF MICHAEL HOSALUK

Betty J. Scarpino

Written on the board at the start of a Hosaluk class: "If it looks like it was turned, you are doing something wrong."

Photos by Trent Watts, except where noted.

Michael Hosaluk's favorite word seems to be "fun," and fun we had during the weeklong class I took from him at Arrowmont in 1994. As I was to realize years later, the makeup of this class was extraordinary because everyone was an experienced woodturner and we were there to learn about Michael's techniques, processes, and thinking, beyond basic woodturning.

Even Michael seemed surprised that by Wednesday evening, we had eagerly accomplished all of his assignments and wanted more. He had us stumped, though, with his last suggestion: "Make a chain with no links." We could hear his distinctive laughter as he walked out the woodshop door.

Community

Throughout history, artists have come together, meeting in informal and formal groups to discuss ideas and share experiences. Many of these salons, clubs, classes, and symposia have been instrumental in starting and expanding artistic movements. While this is a broad, general statement, that phenomenon is true in our woodturning field. The growth and development of contemporary woodturning owes its roots to events that brought like-minded, creative people together to share similar experiences in places such as Arrowmont School for Arts and Crafts, AAW Symposia, Emma in Saskatchewan, Canada, the Wood Turning Center's World Turning

(*Left*) *Essential Tools for Life*, 2019, Bronze, each: ¾" × 14" × 2" (19mm × 36cm × 5cm)

(*Right*) *Faces* (woodcut block print), 2002, Paper, ink, 11" × 8" (28cm × 20cm)

Conferences, and symposia in France, Utah, Great Britain, as well as collaborative weekends in New Zealand, Echo Lake in Pennsylvania, and elsewhere.

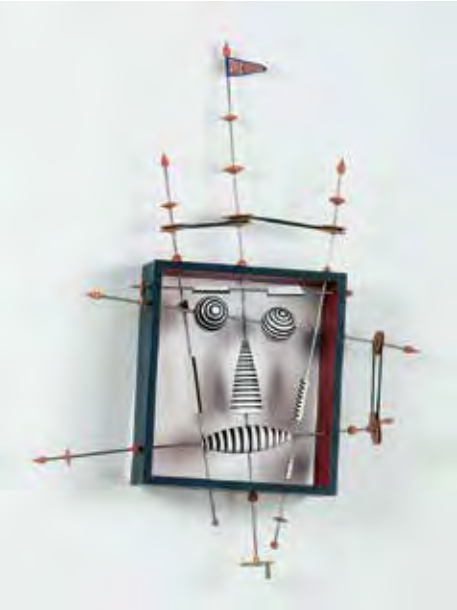
Michael Hosaluk played a key role in all of those early gatherings as a major demonstrator, participant, and organizer. To this day, he continues to bring woodturners together for playful, creative experiences, in person or through collaborative projects. In doing so, he has been one of the major driving factors in woodturning's expansion beyond traditional spindles for chairs and treenware for everyday use. Often, he seems to operate surreptitiously, all the while magically fueling enthusiasm and fostering camaraderie.

One of the many tangible ways Michael helps create community is through the baseballs he turns and gives away. Vast numbers of individuals and groups, such as Balls for Education, have achieved "homeruns" at fundraising events from auctioning Mike's woodturned and signed baseballs. Michael often says, "Give a little more than you take." The idea behind the baseballs is for people involved in the fundraiser to sign the ball and then offer it at auction, thus furthering inclusiveness. Even dearly departed woodturners get to participate: "We had Mel Lindquist sign a ball long after he had passed. Mark [Mel's son] said, 'You just sign with a bit of a shake.'"

Facial imagery

The faces that Michael carves, paints, and scribbles onto the surfaces of random objects peek out from colorful cargo trafficked in boat-like vessels. Self-portraits and woodcut-printed faces stare directly at viewers, stopping them in their tracks. Subversive assemblages invite closer looks, and teapots with faces seem to pour out their enthusiastic agreement whenever Michael brews mischief.

No rendition is too outlandish for Michael. Each object in his *Bowl of Strange and Unusual Objects* seems strangely familiar, yet not nameable. We humans have a penchant for naming objects—it's a self-preservation mechanism in our cluttered world. When faced with not knowing, however, we are freed up to become intrigued by the unknown. Once we attach a name to something, we tend to stop exploring its characteristics: "Oh, that's a pear" or "It's a pineapple," all somehow *knowable*. Michael's colorful, quirky objects beg to be picked up and visually inspected, preserving the act of truly seeing. Beware, though, they are looking at you, too. ▶



Self Portrait As An Eccentric Frenchman, 1998, Maple, boxwood, metal, paper, rubber O-rings, copper, acrylic paint, 3" × 24" × 15" (8cm × 61cm × 38cm)

Expedition, 2013, Madrone, birch, horsehair, acrylic paint, brass, 4" × 16" × 3½" (10cm × 41cm × 9cm)

Bowl of Strange and Unusual Objects, 2019, Birch, maple, arbutus, horsehair, bronze, acrylic paint, dye, milk paint, 9" × 32" × 6" (23cm × 81cm × 15cm)

The design on the outside of this vessel is a motif borrowed from line drawings done by Michael.

The Mark and Mikey Show

Michael Hosaluk and Mark Sfirri formed an immediate bond upon meeting at the second AAW Symposium in Philadelphia, 1988. Then, in 1992, Michael invited Mark to a turning conference at the Kelsey Institute in Saskatoon. During a rotation, when most of the attendees were watching a demo by Richard Raffan, the two took the time for playful making. That episode laid the foundation for a long collaborative relationship that continues to this day.

Mark had been collaborating with painter Robert Dodge since 1986 but had recently stopped that association so he could make a go of it as a solo artist. "That was short-lived," Mark explains, "as Michael and I started collaborating at that [1992] conference." The first *Mark and Mikey Show*, 1993, featured eighty-five pieces and was hosted by the Sansar Gallery in Washington, D.C. Both artists lectured at the Renwick Gallery in support of the exhibition. A 10th-anniversary show was mounted in 2003 at Tercera Gallery in Palo Alto, California. The two now fondly call any joint workshops or demos *The Mark and Mikey Show*.

Lively banter at the Instant Gallery. Clockwise from top left: Michael Hosaluk, Mark Sfirri, Jane Mason, Sharon Bierman, and Don Bierman, 2016 AAW Symposium, Atlanta, Georgia.

Photo: Andi Wolfe

Mark Sfirri and Michael Hosaluk, *Trumpot*, 1996, Maple, paint, 7½" × 7" × 5" (19cm × 18cm × 13cm)

The Center for Art in Wood Museum Collection, Gift of Tim and Sheryl Kochman

Photo: John Carlano

Some Young Guys, circa 1995, turning by Michael Hosaluk, carving and painting by Mark Sfirri.

Playfulness

Over the years, especially in Michael's early production-work phase, he's turned hundreds of traditional lidded boxes. They didn't sell well. His solution? Make them totally useless while having fun experimenting. Take away their base, stretch contours, dissect, and embellish. Idiosyncratic boxes have become quintessential Michael Hosaluk, while very much remaining recognizable as boxes: lids resonate with the distinctive "pop" of a perfectly fitted turned box. No need to fill them with objects, as they already contain bountiful joy, humor, and love-of-making.

Michael literally has stretched the idea and concept of boxes in the same way he intellectually stretches the limitations of many of his functional pieces. He begins by focusing on just one element—the spout of a teapot, for example, or the orientation of a lidded box. Enliven the spout by introducing gesture via compound curves. Convince boxes to open lengthwise without dictating a specific orientation, which otherwise would have been decreed by traditional flat bases. Lengthening becomes a natural design progression. Elongating wasn't enough for Michael, though. He began slicing boxes apart at irregular angles, then gluing the pieces back together, concocting compound angles. And, if that wasn't enough, he cuts some of those long boxes lengthwise, removes a center section, and glues the outer layers together to render them oval in cross-section. *Then* he cuts the lengths apart at angles, reglu-ing them.

Small groupings of Michael's boxes speak of community, dynamic interactions, and

figurative sculpture. Just when we assume Michael has dismissed flat bases, he re-introduces them to provide a foundation for congregating. These forms, abstractly human, anticipate mingling by hands eager to physically interact with art objects. What Michael produces literally represents his community involvement. Any one of his boxes is delightful, but when they are presented as a group, we are invited to engage with their playfulness.

This spirit also comes through in Michael's fish. Aside from their spiky, colorful embellishments, they look deceptively simple to make. Pick one up, though, and egads, they're hollow! We know fish don't have feathers, but these are as light as a feather. In spite of initially being hollow-turned, Michael's fish appear to be round, but they're not. To transform their profiles from round to oval, Michael cuts them apart on the bandsaw, lengthwise, removing a slice from the center. He then glues the two outer sections back together—presto, oval! I've seen Michael make a fish body in just a few minutes, seemingly a basic demonstration, but his efficiency belies the wealth of knowledge at his command. ▸

(*Above*) *The Conversation*, 2009, Maple, copper, acrylic paint, 8" × 12" × 4" (20cm × 30cm × 10cm)

(*Left*) *Nesting*, 2020, Maple, white and black gesso, 10" × 16" × 16" (25cm × 41cm × 41cm)

(*Bottom left*) *Family*, 2018, Maple, acrylic paint, molding paste, 7" × 14" × 8" (18cm × 36cm × 20cm)

(*Bottom right*) *Fish*, 2012, Birch, maple, toothpicks, rice paper, acrylic paint, dye, each: 6" × 4" × 7" (15cm × 10cm × 18cm)

MORE ON EMMA LAKE

EXPLORE!

To learn more about the Emma Lake collaborative event, check out these articles in the AAW archives. Log in at woodturner.org and Explore!

- **"Conservation & Collaboration: Pull Out the Stops at Emma Lake," by Mark Sfirri (December 1996, vol 11, no 4, page 22)**
- **"Breaking the Barriers: Emma Lake Conjures a New Way of Thinking," by Terry Martin (Winter 1998, vol 13, no 4, page 26)**

The spirit of creative fun overflows. Emma Lake collaborative event, Saskatoon, Canada, 2018. From left: Michael Hosaluk, Andy Buck, Kim Kelzer, Mark Sfirri, Russell Baldon.

Photo: Laura Hosaluk

Emma

Trolling deeper into Michael's past, David Ellsworth was an influence for Michael's early exploration of hollow turning. The two first met in 1981 at Albert LeCoff's tenth George School woodturning symposium, held at Bucks County Community College in Newtown, Pennsylvania. Michael traveled there to meet other woodturners whose work had also been selected for inclusion in The Wood Turning Center's first International Turned Objects Show, held in conjunction with the symposium. As a result of meeting other like-minded makers and wanting further connections, Michael invited David Ellsworth, Del Stubbs, and Rudy Osolnik to Saskatoon, Saskatchewan, Canada, where they were joined by Giles Blais, a local blacksmith. Although it would take a few more years for it to become today's hugely successful, worldwide collaborative event, Emma Lake was spawned. Michael calls this biennial gathering simply "Emma" because for him, it's like a living thing.

It would be difficult to overstate just how important Emma was and is to our woodturning community. This underground movement, existing subversively in out-of-the-way Saskatoon, fosters playfulness, sparks new designs, and connects collaborators from a variety of art media. Above all, it has been and is Michael's personal playground. He writes, "I would meet so many people from audiences at demonstrations, my peers, who were so talented, I thought it important to create a forum where we all learned from each other."

During this five-day making fest, an uninitiated observer wandering the grounds might ask, "Who's in charge?" No one … and everyone! Make no mistake though, Michael's hard work organizing, as well as physically moving and setting up the machines and equipment, make it happen. During the crazy days of making, however, Michael is no more obvious than anyone else.

Design and influences

Michael is known for saying, "From the minute we are born, our lives are influenced by everything around us." These influences, in turn, inform our artwork, consciously or unconsciously. Shortly after Michael began embellishing some of his functional production work, a woman at a local craft fair asked him if his heritage was Ukrainian. Surprised, he asked why. The design he had burned onto the outside of a bowl ▸

Future Species, 1994, Elm, maple, casein paint, 14" × 4" (36cm × 10cm)

To give the leg/body union the look of a natural outgrowth, Michael turned beads around the vessel at the height he wanted the legs, then carved away the wood in between each leg, leaving a receptacle-bump. He drilled holes under those projections and then glued the legs into the holes.

(*Above*) *Turn Tables*, 2019, Maple, milk paint, vintage gramophone turntables, each: 24" × 12" (61cm × 30cm)

(*Far left*) *Blue Cabinet*, 2019, Pine, yellow cedar, milk paint, brass, glass, 34" × 16" × 10" (86cm × 41cm × 25cm)

(*Left*) *Self Portrait as Candlesticks*, 2005, Maple, acrylic paint, copper, tallest: 11" × 6" × 4" (28cm × 15cm × 10cm)

Acts of Chairorism

Sidebar photos by Malcolm Zander.

For Michael, chairs are not just for sitting (although he constructed many functional chairs during his furnituremaking years). His *Acts of Chairorism* project engaged unsuspecting audiences with his playfulness. In one scenario, imagine a gallery full of 100 or more chairs and visitors encouraged to arrange and re-arrange them. Or, harder yet to imagine is Michael's outdoor *Acts of Chairorism* in Canada. He "installed" chair frames on trees, fences, and other objects in various public spaces, causing people to pause and wonder—and prompting city officials to remove them.

Looking across the Ottawa River from Quebec's Museum of History to Parliament Hill in Ottawa, Ontario.

Chair attached to railings at the federal Parliament building in Ottawa. Malcolm Zander notes, "The Mounties had it removed within three hours."

Michael glued a chair to the median railing on the Macdonald-Cartier Bridge, exactly at the border between Ottawa (Ontario) and Gatineau (Quebec), the center of the span. Zander predicted that with all the different levels of bureaucracy involved, it would take the two governments six months to decide who should remove it. It did indeed take six months.

Tri-Cone, 1987, Birch, maple, 6" × 10" × 10" (15cm × 25cm × 25cm)

The Center for Art in Wood Museum Collection, Gift of the Artist

Structures, 1988, Birch, medium-density fiberboard (MDF), aluminum, 7" × 15" × 14" (18cm × 38cm × 36cm)

she was admiring was distinctively of Ukrainian origin. While he had not consciously drawn a Ukrainian pattern, his internalized family heritage spontaneously appeared in his artwork.

Before becoming immersed in woodturning, Michael worked as a cabinetmaker and furnituremaker, primarily self-taught. Having grown up on a remote farm, he found nothing was beyond learning how to do. Self-reliant, farmers are known for finding creative solutions for difficult problems.

History of Woodturning Compressed/Bird Bowl/Blue Bowl, 2018, Yellow cedar, acrylic paint, dye, copper, graphite, maple, Plexiglas, unknown substance, 12" × 12" × 2" (30cm × 30cm × 5cm)

Michael's work prior to woodturning highly influenced his can-do approach to design. Now, functional cabinets and furniture are mutated into uniquely Michael creations.

The foundation for Michael's work is form. He can visualize form in a block of wood, and from there he shapes that form using a variety of methods. He prefers plain wood—its inviting surface acts as a 3D canvas, welcoming surface embellishments. The finale Michael seeks is all the elements composing themselves into a cohesive expression. According to Michael, "You cannot just take a bad form and hope you can make it into something by using color and texture. Get that foundation right at the beginning. Practice until you can get the form right."

Like all of us, Michael is influenced by other woodturners' work, often abstracting one or more distinctive element and then incorporating or expanding upon it. No direct copying, but always open to influences. For instance, the concept behind Mark Sfirri's *Rejects from the Bat Factory*—off-set-turned baseball bats—kick started Michael's distinctive candleholders, as did Jean-François Escoulen's impossible-to-imagine off-set-turned delights. Michael's candleholders, however, only *appear* to be

From the Garden, 2017, Paper print, pencil, crayons, ink pen, 29" × 22" (74cm × 56cm)

exclusively offset-turned. In reality, they are assembled from a variety of turned and perhaps cut-apart fragments (some of which may have been offset-turned). Given a pile of possibilities, Michael consistently constructs cohesive candleholders. I am happy to be hoodwinked.

Similar thinking was behind Michael's architectural vessels, *Tri-Cone* and *Structures*. They have segments, but not in the manner associated with our conventional concept of segmenting. Well-placed beam-like segments dissect and/or support a cone-shaped vessel; various layers have windows; and internal beams visually link walls together, all suggestive of architectural elements.

Michael's elongated, angled boxes and multi-part candleholders grew out of his ever-evolving design process. He assimilates a concept—off-set turning for instance—and then devises his own versions. Yes, he does incorporate offset turnings in his candleholders and other assemblages. However, each offset-turned spindle is different from all the others, if only slightly. Michael says it would take the fun out of it if he had to figure out formulas for predictable results. He has a knack for finding balance with imbalance, no rulers or protractors required. He learns as he goes and is able to intuitively visualize how to mount and re-mount a spindle on the lathe to make it flow harmoniously. And if a particular design doesn't work for one object, he sets it aside for future use.

Michael has literally framed his concept of change over time with *History of Woodturning Compressed/ Bird Bowl/Blue Bowl*. We turners can intuit that reconstructing the pieces would reveal their origin as a bowl. If asked, Michael might offer a humorous, made-up story. This framed, exploded vessel isn't quite wall-art yet, though. It stands on its own and can be viewed from both front and back. Michael has, however, been drawing on paper the past two decades, as this is another outlet for his playful creativity.

SAIDYE BRONFMAN AWARD

Michael Hosaluk has been honored with numerous awards over the years, but perhaps the most significant is Canada's prestigious Saidye Bronfman Award, which he was awarded in 2005. It is the "foremost distinction for excellence in the fine crafts … for exceptional work of individuals who have made significant contributions to the development of the fine crafts in Canada." Michael was awarded $25,000 and a public presentation at the Canadian Museum of History. Visit saidyebronfmanaward.ca/michael-hosaluk.


Photo courtesy of Betty Scarpino.

Michael at an Emma collaborative event, away from the fray, focusing.

Key element: focus

In a recent discussion, Merryll Saylan, a well-known first-generation woodturning artist, and I talked about the importance and differences between "knowledge of techniques, machines, materials, processes" and "the ability to creatively think of design ideas." Which is more central to success as an artist, or are they of equal significance? Which comes first, or do they seemingly grow up together?

It is abundantly obvious that Michael has a wealth of creative ideas *and* the technical knowhow to figure out how to make anything his mind imagines. In considering Michael's career, both elements have been interwoven, fertilized by an innate drive to make stuff. There is another element, however, that Michael has in spades: an ability to focus. On various occasions, I have seen him quietly walk away from contentious discussions, headed toward some aspect of playful making. He fills his mind and time with, "What can I make next?"

Almost thirty years ago, I took that class from Michael to learn what makes him such a prolific, creative maker. While I don't know all the answers, I do have a better understanding of those special qualities common to individuals like Michael. Over the years, he has shared so much of his enthusiasm and knowledge with all his well-loved, strange-object folks. His advice: "Never not do what you think of—there might be only one element to take you to the next step." Thinking back on my experience during that class, I consider it a launch pad that helped boost me forward with my own art making.

Michael Hosaluk's website, michaelhosaluk.com, offers more images of his work, tools, and a DVD, which comes highly recommended. ■

Betty J. Scarpino turns, carves, and embellishes wood in her Indianapolis studio. Her artwork and previous articles can be viewed on her website bettyscarpino.com.

Put a Wedge in It

In 2014, the Saskatchewan Craft Council held an exhibition of work by Michael Hosaluk and invited artists. Objects in metal, wood, and multimedia of various sizes were on view, using the wedge as a common theme. View an excellent video about the exhibition at tiny.cc/Wedge.

Members' Gallery

Jerry Kermode, California

I don't remember when it started—maybe when I was young and carved hearts from abalone shell on Huntington Beach. Later in life, I began making hearts of wood each year as a Valentine's Day gift for the woman I love. I've given Deborah a wood heart every year for fifty years now, and if I'm lucky, I'll make her many more before I'm done. Soon after I started turning, I began finding ways to make the hearts on the lathe. I'd like to offer one technique here, so you, too, can share your heart on Valentine's Day.

Deborah and Jerry Kermode on their wedding day, 1967.

Some of Deborah's collection of wood hearts.

Turned disk—cut and reassembled

This method involves turning a disk to a half-heart profile, then cutting the disk in half and gluing it back together. The result is a half-circle whose cross-section is heart-shaped. The prettier the wood, the prettier the heart. This concept is the same as what I learned in the fourth grade: If you fold a piece of paper in half, cut out half a profile of a heart, and then unfold the paper, you'll have a full heart shape.

Step 1: **Mount and turn a disk** to half a profile of a heart. A blank 1½" (38mm) thick and 8" (20cm) in diameter will produce a heart about 3" (8cm) wide and 4" (10cm) tall. Ensure the back of the blank is perfectly flat for later gluing.

Step 2: **Cut the disk in half.** Decide which direction you want the grain to run, knowing that when the two halves are glued back together, you will have two book-matched ends. Long grain, crossgrain, or something in between—you get to decide.

Step 3: **Carefully glue the halves back to back.**

Step 4: **Cut cross-sections** from the glued-up half circle. Decide how many Valentines you have and cut that many sections. I have found that a section a little smaller than a quarter of a circle shows nicely. Sand and finish the ends, and give it to that special someone.

Gary Miller, Ontario, Canada

I have worked with wood for as long as I can remember. Making toy guns, slingshots, or soapbox racers were all part of growing up. That led to more sophisticated, practical projects as I matured, including extensive cabinetwork. Although I owned a lathe for several years, I used it only to make an occasional table leg or other spindle project. I began turning wood as an artistic outlet after my retirement.

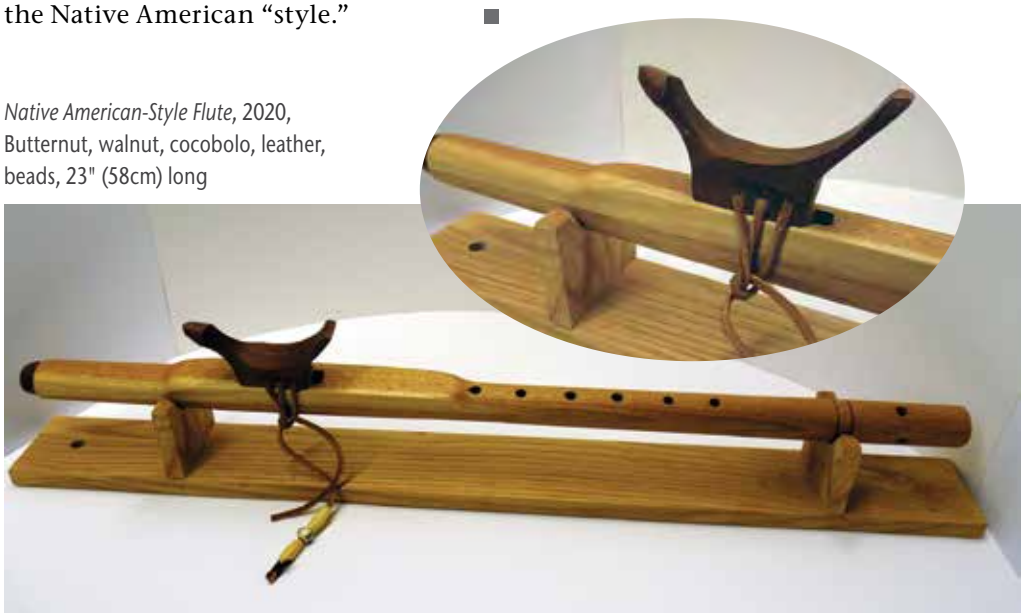
I was fortunate to have become a member of the Greater Vancouver Woodturners Guild in 2003. Soon after joining, I attended an all-day demo and hands-on class with Jimmy Clewes, and I learned more in those two days than I had in the previous ten years. I also attended demos and classes by world-renowned itinerant turners—as well as by highly skilled and respected club members—devouring what they had to share. As my turning progressed, I found that my real passion was to explore and experiment with techniques, tools, and finishes. That continues to motivate me today.

Double, Double, Toil and Trouble, 2019, Soft maple, faux rust finish, 4½" × 3" (11cm × 8cm)

Rolland K. Stratton, New York

I play a silver flute and thought learning to make a wood flute would be a fun project requiring a variety of woodworking skills. Trevor Robinson's book, *The Amateur Wind Instrument Maker*, clarifies the physics of sound. Flute length, inside barrel diameter, and finger hole size and placement determine a flute's sound. Wood choice also matters; butternut makes a mellower sound than cherry. I am not of Native American descent, so I describe my flutes as being created in the Native American "style." ■

Native American-Style Flute, 2020, Butternut, walnut, cocobolo, leather, beads, 23" (58cm) long



Turning the flute body

Two strips of wood are routed with a cove box bit to form the interior of the flute's barrel, or body. The strips are then glued together and turned between centers.

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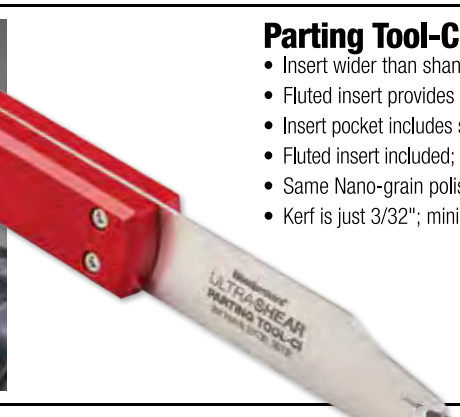

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Graeme and Mel with their Sweet 16

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Brent English, owner and designer, Robust Tools.

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STEVE HANSEN

BRITISH COLUMBIA, CANADA

Photo: Alana Hansen

I turn wood for fun. My "sandbox" includes a variety of timbers, homemade tools, and a willingness to experiment with methods. Occasionally, a special timber comes along and invites me to try something new. *Talking Tree* was such a piece, derived from a single split log of yellow cedar, laced with scores of tiny burls. I set out to make a welcome pole. With only a *vaguely* clear idea of how it might turn out, I was determined to render a single piece using all of the log. Like many uncharted projects, problems arose and were solved with unplanned yet visible remedies.

More recently, I have been exploring a closed form idea, where the inside is turned on a second axis. I enjoy the adventure.

Talking Tree, 2016, Yellow cedar, western red cedar, leather, 59" × 20" (150cm × 51cm)

Photo: Rocky Pantiluk